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GARY PEACOCK: ANALYSIS OF PROGRESSIVE DOUBLE BASS
IMPROVISATION 1963-1965

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CHAPTER I

RESEARCH OBJECTIVE AND METHOD

On December 11, 2013, double bassist Gary Peacock performed with pianist Keith Jarrett and drummer Jack DeJohnette at Carnegie Hall in celebration of the 30-year anniversary of one of the most influential groups in modern music, the Keith Jarrett Trio. Formed in 1983, the group has redefined the paradigm of the piano trio through dozens of recordings and hundreds of live concerts that feature spontaneous and highly original interpretations of the Great American Songbook, earning the group its moniker as the “Standards Trio.”

On this night Jarrett announced the first selection as “... a song for my granddaughters,” the seasonal favorite “Santa Claus Is Coming To Town.” It was an apropos choice; in addition to being the 30th anniversary of the formation of the Jarrett trio, the opening composition was one of a handful Peacock had recorded with the Bill Evans Trio almost exactly 50 years earlier. These trios can be viewed as two of Peacock’s most important creative associations, bookending an extraordinary career that has helped to redefine the practice of improvised double bass. The work with Evans in particular helped to establish Peacock within the upper echelon of New York’s jazz elite in the early 1960s, while also contributing to the modern piano trio aesthetic via involvement with one of its most visible and influential organizations. Similarly, the Jarrett group’s innovations within that

medium further maintained Peacock's position in jazz as one of the most innovative, virtuosic, influential, and visible bassists of the past half-century.

Aside from these prodigious and influential groups, Peacock has been a dynamic and integral part of collaborations with major innovators for over five decades. These include performances and recordings with many of the leaders of West Coast Jazz scene in Los Angeles throughout the late 1950s; his arrival in New York City in 1963 and joining the Bill Evans Trio; immersion in the radical new styles of 1960s jazz pioneered by Albert Ayler, Paul Bley, Paul Motion, and Jimmy Giuffre; work as a sideman with important figures such as Miles Davis, Tony Williams, Sonny Rollins, and Gil Evans; helping to define the identity of the emerging ECM label in the 1970s with a new generation of improvisers including John Surman, Jan Garbarek, Ralph Towner, and Marilyn Crispell; later projects throughout the following decades with Paul Bley and Paul Motion, Bill Frisell, Chick Corea, Lee Konitz, Torino Horta, Michel Petrucciani, Marc Copland, Joey Baron, and Masabumi Kikuchi amongst many others.

It is the 1960s New York era in particular where Peacock emerged as one of the most revolutionary improvisers in the progressive forms of jazz some have labeled "free," "avant-garde," and/or "the new thing." Exceptional examples of virtuosity coupled with a highly individualized approach to rhythm, harmony, form, and unorthodox internalized methods of musical development set Peacock apart from musicians from the era regardless of instrument. These often misunderstood elements of his idiom force a reevaluation of the methods of jazz

analysis, and intersect with broader issues involved with the rapidly changing landscape of jazz and contemporary music characteristic of the era.

Research Objective

Extensive commentary on the innovations associated with the avant-garde jazz styles of the 1960s testifies to the rapid change occurring in the jazz dialect as well as the lasting influence of these improvisational styles on subsequent generations of musicians (Litweiler 1999)(Berliner 1994)(Anderson 2007)(Jost 1975)(Gridley 2006). These historians and critics have documented the techniques of important figures from this era such as Bill Evans, Paul Bley, Paul Motion, Tony Williams, Miles Davis, John Coltrane, and Albert Ayler while omitting a serious analysis of a central collaborator from this period—bassist Gary Peacock. As performances from this era contain new methods of collective improvisation that influenced later developments in the genre, the role of the double bass (and Peacock in particular) is vital to the understanding and credible analysis of the era, its important artists, and their collective recorded output.

This investigation seeks to examine Peacock's New York output through a mixed-methods investigation into a three-year period (1963-1965). The purpose of this study is to uncover and examine the unorthodox style of the bassist through a series of transcriptions, interviews, and analysis. This inquiry will help lay the groundwork for a better understanding of his creative output, the revolution that was occurring on the bass during this important decade, and a glimpse at the creative process of one of the bass' most enigmatic virtuosos.

Within this decade Peacock had developed an individual approach to jazz bass playing that synthesized earlier traditions pioneered by Ray Brown and Red Mitchell, while (along with fellow bassist Scott LaFaro) dramatically reshaping the potential of bass accompaniment through the development of what has become known as playing “broken time.” Peacock similarly developed an extreme technical and musical virtuosity that helped redefine the bass’s role in contemporary jazz via group interaction and extended solo improvisations.

Peacock’s work upon his arrival in New York City in 1963 is where the most influential aspects of his style find their earliest and most prominent display. This is due to the wealth of like-minded iconoclasts with whom he would have the opportunity to collaborate, the virtuosity these projects would exemplify, and the influence they would subsequently exert.

The diversity of Peacock’s recorded output (ranging from the highly interactive and harmonically complex Bill Evans Trio to the volcanic abstract expressionism practiced by Albert Ayler) is testament to the rapid and concurrent musical development occurring during the era. Peacock was of a small group of bassists possessing the virtuosity and originality needed to adapt to the increasingly wide array of musical collaborations exemplified by these performances. Many new and radical departures from stylistic tradition are directly observable in Peacock’s performances, and often involve techniques described by Hodson (2007), Litweiler (1994), Bley (1999), Meehan (2002), and Jost (1994). These may include, but are not limited to, the following:

1. Virtuoso examples of ensemble interaction within levels of melody, harmony, rhythm, texture, register, and form
2. Diverse expressions of tonality: Uses of extended tonality and pantonality resulting from the deliberate use of two or more perceived tonal centers carrying equal significance (in tandem), or superimposed as structural elaborations of an potentially unstated tonal center.¹
3. Rhetorical bar lines: The reinterpreting of a metrical structure so as to modify the phrasing and harmonic rhythm delineated by the bar lines of the composition.
4. Spontaneous harmonic structures: The use of superimposed harmonic progressions on a predetermined chord sequence, or the creation thereof in an open improvisational context.
5. Spontaneous formal structures: The process of augmentation or diminution at the level of form that results in an elastic treatment of, and variability of the number of beats, bars, and meters used within a chorus form.
6. Erasure phrases: The use of rapid and often percussive melodic gestures that obscure the melodic and rhythmic implications of previous phrases.
7. Rhythmic dissonance: Metrical conflict, accentual shift, overlay of different speeds i.e. “polytempo,” simultaneous levels of rhythm that cannot be expressed as a simple multiplication or division of the other.²

¹ See Reti (1962) for further definition, clarifications and applications of the terms pantonality and extended tonality.

² This coincides with Carter’s description of the rhythmic innovations of Charles Ives (Bernard 1988) and suggests implications for future study of the emergent rhythmic practices in 20th century American music across genre.

8. Idiomatic virtuosity: Peacock's singular use of double stops, extreme registers leaps, timbre, and extended instrumental techniques.

While music analysts have begun the examination of these factors within the output of important individuals from the period (Litweiler, 1994) (Meehan 2002), a dedicated application of these techniques to the double bass has not been undertaken in a scholarly manner. Further, their contribution to the examination of Peacock's idiom will play a key role in this study. As a bassist with a career spanning 50+ years (and appearing on hundreds of recordings) relatively little analysis has been offered to document this unique style, let alone from this important decade. Like Bley, Motian, Coltrane, and others, Peacock had mastered stylistic tradition while also implementing a personalized version of the new methods of improvisation by which this generation of musicians would later be defined. This study will help lay the groundwork for future investigations into his work throughout the 20th and into the 21st centuries. The examination will contribute greater insight into Peacock's seemingly impenetrable contributions to this decade, as well as illuminating the personal and historical contexts in which these innovations took place.

Method

This study seeks to identify idiomatic techniques associated with Gary Peacock within a 3-year period, 1963-1965 and through interviews with the bassist to clarify the contexts surrounding these recordings. The documented

output from this period consists of 16 full-length recordings in addition to unreleased live material and various alternate takes. Since the magnitude of this output prohibits a comprehensive analytical survey to all of the works in question, I will present a survey of Peacock's complete recorded output from 1963-65 so as to transcribe five performances that will provide an appropriate and comprehensible sampling of the era. This selection will be based upon the historical significance of the personnel involved, techniques employed, and the stylistic diversity that is characteristic of the output in general.

Mixed-Methods Investigation

These improvisations, once transcribed, will be examined through a mixed-methods investigation that focuses on formal analysis and ethnographic inquiry consisting of interviews conducted with Peacock. The application of this approach seeks to employ contemporary methods of formal music analysis relevant to jazz and contemporary improvisation while balancing the limitations and inherent biases of these with an ethnographic inquiry that further clarifies the historical context and aesthetic intents of Peacock himself.

Mixed method strategy seeks to “neutralize or cancel the biases of other methods” (Creswell 2008, p.14). These methods seek to illuminate the convergence of data, expanding the analysis with the integration of this qualitative and quantitative data. This approach has been used to great effect in the mixed method investigations of Meehan (2003), Coolman (1997), Wallman (2010),

Porter (1999) and most notably Berliner's (1994). The approach is ideally suited for contemporary jazz, as Wallman summarizes:

The type of data generated by qualitative studies can act as a check on the limitations of quantitative formal music analysis by 1) exposing aspects of the work studied that are neglected in formal analysis, such as the expressive and referential properties of a work of music; 2) exposing a potential need to alter the quantitative method; and 3) investigating not only a musical work, but also its cultural context and the process that led to its creation in "thick description. (p. 46)

The various types of mixed methods strategies include sequential, concurrent, and transformative variations. As this study seeks to integrate the various analytical and ethnographic approaches undertaken, the concurrent strategy will be employed. Interviews with Peacock were conducted throughout the process of transcribing and analysis, with the intent of using the qualitative interviews to inform the interpretation of the transcribed musical data as well as utilizing the transcribed material as source material for dialogues with the bassist. The integration of the analysis and interviews will take place in the related chapters, the interview segments lending insight into the numerous theoretical areas that were encountered during our interactions. As the complete interviews were vital to contextualizing these segments, their full inclusion in the appendix is provided.

Peacock's work is uniquely well suited for such an approach. The standards of jazz analysis originated concurrently with Peacock's formative years (the late 1950s), the "common practice" period in jazz. Peacock's playing

demonstrates a mastery of these methods while gradually evolving beyond them. These common practices supply an analytical tradition for the quantification of various techniques via the transcription model and make an introduction to the material comprehensible within the context of the contemporary jazz theory. This approach can be problematic however, as these analytical models are often unsuited for the examination of progressive forms of 1960s jazz, and Peacock's work in particular. A qualitative ethnography will illuminate the elements of theoretical expansion that are warranted considering the developing styles demonstrated on recordings.

Since Peacock is still active as an improviser he can speak directly to personal experiences and musical perspectives that have affected his output from this period. This will help shape the selection of investigative tools so as to limit problematic interpretations that may result due to insufficient analytical approaches. Subsequent interviews will offer opportunity for Peacock to respond to the investigators methods, and further allow the researcher a level of control over a line of questioning that connects directly to the material under consideration.

This topic and approach is also appropriate given my own personal training and experience as a jazz bassist and performer of various forms of jazz. This includes styles that could be considered avant-garde. Further, as a bassist who had taken two separate informal lessons with Peacock before the undertaking of this study, I was somewhat familiar with some of the bassist's ideas that would later inform decisions concerning the investigation.

Transcription

The transcriptions produced will feature Peacock's complete performances contained within given tracks. This will include all accompanying bass lines, improvised solos, and expressive effects including articulation, dynamics, and idiomatic devices particular to double bass playing. As a major component of this study will be to present Peacock's performances within the context of the other musicians in the ensemble, an extensive process of transcription will take place to create partial and complete scores so as to document other musician's interactive contributions to the selected excerpts.

The transcriptions contained here follow a prescriptive/interpretive approach, presenting material in a manner that conveys to the musician how to play it the material but also creating a visio-symbolic representation of the transcriber's own experience of the music. On occasion, this latter method takes precedence; the interpretive aspect of the transcription clarifies the analytical interpretation of the music and may occasionally favor a system that defies the conventional notation practices that would facilitate an expedited performance of the music.

The transcriber is aided by an intimate knowledge of the instrument being notated, and the genre in question. As a professional jazz bassist with experience performing contemporary and avant-garde jazz I was able to make informed decisions about material in question, understanding the harmonic, rhythmic, and idiomatic instrumental demands of the music being transcribed. To avoid further inaccuracies, previously published transcriptions by other authors representing

individual solos on selected recordings³ will not be utilized except as reference, quality control, or to address any errors in these earlier published versions.

Following the model established by Coolman (1997) and Wallman (2010), a team-based model will be employed for the creation and verification of transcribed material. In addition to this author's own transcriptions, instrumental specialists and qualified experts will be involved as needed for the transcription, proofreading, and expertise when recorded material warrants further clarification. Important collaborators to this process were drummer Evan Hughes (who supplied transcriptions of Paul Motion and supplied a valuable percussion notation key), as well as pianists Glenn Zaleski and Jesse Stacken.

Transcriptions will be modeled on Coolman's use of the emic score style, seeking to present relevant and significant levels of detail without the torrent of quantitative data that would detract from the fundamental and relevant perceptual experiences of the listener. This approach provides enough information through the score so that, when coupled with the recording and substantive prose commentary, the interpretive priorities of the analyst are presented as a clear and error-free representation of quantifiable musical elements. As there are significant degrees of ambiguity displayed on these recordings it is the perceptual experiences of the author that becomes primary when interpretations need to be made. This involved an extensive editing process of all of the notated material as well interpreting feedback from members of the transcribing team and other qualified experts.

³ These include Westendorf's transcription of Ayler's improvisation from *Ghosts* as well as Meehan's published version of Paul Bley's solo on *Long Ago and far Away*.

Accuracy in transcription involves the correct notation of pitch, rhythm, and expressive techniques. Double bass transcription is often challenging because of the demands of the tessitura that cause pitches to blend and be obfuscated by other instruments, especially low drums. Utilizing the software *Amazing Slow Downer X*, all passages were slowed down so to confirm accuracy of pitch and to make appropriate interpretive decisions regarding the validity of various levels of detail. Extensive proofreading took place, playing transcriptions on the bass along with the recording wherever possible to confirm accuracy.

Further issues arise with the detection of unorthodox rhythms that often defy traditional jazz rhythmic notation. My personal practice of Peacock's self-described rhythmic exercises prior to the study provided invaluable aid in the later identification of idiomatic rhythmic devices. These exercises involved the tapping and counting of cross rhythms and triplets of various lengths. By recreating this stressed element of Peacock's practice (appendix A p. 391-395) it was my hope to have personal experience with a portion of the technique that was potentially responsible for the content.

Because of the wealth of expressive articulations at the musician's disposal, a notation system established by trumpeter and transcriber Don Sickler was adapted from his collection of John Coltrane transcriptions entitled *The Artistry of John Coltrane* (1979). This notation includes symbols for playing ahead or behind the beat, glissandos, swells, accents, and slurs. Further articulation notation related to bass playing was adapted from Richmond (1983) and includes the hammer-on, pull-off, and ghosted notes. Visio-symbolic

representational systems developed by Jost (1975), Berliner (1994), and Meehan (2002) will be employed where appropriate to add clarity as well as aid in the development of new methods to express various unorthodox performance elements.

Formal Analysis: Bass Lines and Improvised Solos

Formal analysis will be divided into two concurrent approaches: 1) The identification of characteristics of improvisation intrinsic to Peacock's bass lines and solos; 2) A contextualization of his playing within the larger ensemble through an examination of the interactivity demonstrated on the recordings. These methods will be suitably diverse as to accommodate the range of musical settings in Peacock's recorded output. Each chapter will be segmented so as to address individually the relevant small and large-scale characteristics.

Several models will be employed so as to place Peacock's improvisations against contemporary theory regarding bass line construction and jazz improvisation. These models will draw heavily on the harmonic and rhythmic analysis of bass line construction outlined by Campbell (2009), Goldsby (1999), and Richmond (1983) as well idiomatic instrumental technique as cataloged by Turetzky (1989). Other important works that lay the theoretical groundwork for jazz theory will also be employed. These will include Levine's (1999), Liebman (1991), and Ligon (2001). Meehan's work on Paul Bley (2002)(2009) also provided valuable tools for the analysis of these tracks.

As rhythm is a dominant element in Peacock's output, several texts supplied valuable references. These included texts detailing the technique of accentual shift introduced by Waters (1996)(2011), and demonstrated in practice by Hoenig & Weidenmueller (2009). This important technique is defined as a flexible expression of meter within a line on top of a regular underlying meter. This technique is demonstrated through examples of eighth note bebop-oriented phrasing displaced from a conventional rhythmic placement, i.e. a phrase appearing an eighth note or a single beat away from an expected position in the bar. Waters defines the term as "a type of syncopation: here the initiation of groupings create accents that do not align with the metrical beats" that appear on the strong beats of a measure (p.67).

Further terminology related to rhythmic dissonance will be adapted from Folio (1995). Folio's work in particular employs discussions adapted from Yeston (1976) of "rhythmic dissonance," defining simultaneous levels of rhythm that "cannot be expressed as a simple multiplication or division of the other" (p. 105). This dissonance is categorized through various types of polyrhythm that use A) interaction of two or more rhythmic strings in which each string is in a non-integer ratio to the other strings; B) metric shift, in which two or more rhythmic strings express the same meter and tempo but are displaced by a fixed duration (out of phase, i.e. accentual shift); and C) fluctuation of tempo against a steady tempo (polytempo). Folio employs a bracketing technique to demonstrate these characteristics within multiple jazz scores.

Approaches to motivic analysis are primarily drawn from Jost's *Free Jazz* (1975) as well as discussions of thematic and motivic development introduced by Meehan (2002, 2003, 2009).

Interactive Analysis

Methods of interactive analysis are vital to the understanding of the generative role of listening within a jazz performance. Based upon the strong emphasis Peacock himself has placed on the role of listening, response, and intuition in his creative process (Buium 2001 a,b), various techniques will be employed in relationship to other musicians in the group. The application of interactive analytical models to jazz performance interaction is drawn from Hodson's (2007), Waters (2011), Berliner (1994), and Coolman (1997). These approaches feature detailed discussions of interplay within levels of harmony, form, phrase structure, and dynamics. Hodson's contribution in particular is noteworthy as it features a detailed motivic analysis of the Bill Evans Trio's performance of "Autumn Leaves," and the extended dual improvisation between Evans and the bassist Scott LaFaro. This features an exhaustive commentary on the tonal, harmonic, and melodic interactions between the two while emphasizing the recording's break with standard performance practice of the time. Given Peacock's participation in this group a few years later, Hodson provides a substantial starting point to begin this interactive analysis.

Intentional Fallacy

One ubiquitous pitfall in such critical inquiry concerns implicit connections between the conclusions reached and the intentions of the improviser or composer. Hamio (1996) details the conflict that arises when clear lines do not delimitate between the two, and the necessity for different sets of evidence to support each claim. Failure to recognize this conflict results in discursive dissonance by the equating of separate and discreet levels of aesthetic inquiry (in this case theoretical and critical). The goal of this author's analysis is to clearly produce the author's interpretation of the material and wherever possible present these findings to Peacock for clarification.

Ethnographic Analysis

Interviews were conducted with Peacock to confirm elements encountered in transcription as well as the inclusion of numerous secondary sources. These sources were encountered during a thorough process of researching the history, personnel, critical reception, and circumstances that surrounds Peacock's output from this period.

This study follows a model of ethnography exemplified by Berliner (1994) and seeks to nullify the outsider's bias by becoming familiar with Peacock's own playing and perspectives as much possible. Through the use of ethnography, what Geertz (1977) called the "webs of significance" were sought out through primary interviews conducted with Peacock and cross-referenced through an extensive process of collection and evaluation of secondary sources. This process further

involved the attendance of numerous concerts and email exchanges with the bassist, as well as countless hours of listening to the music in question. This process was enhanced further by the information gleaned from the aforementioned pair of bass lessons had taken place between Peacock and this author between 2009 and 2010. Further inquiry involved detailed discussions with musicians who could be considered experts in the years in question; in this regard the insights from informal discussions with bassist Cameron Brown and pianist Frank Kimbrough were invaluable.

The interviews were conducted at Peacock's home in Claryville New York on May 20, 2011, and February 23, 2012, respectively. Additional anecdotal material was obtained during informal meetings at jazz clubs in New York City. These informal settings allowed a familiar mode of interaction that uncovered insights not available through the formality of scheduled interviews. This "insider's" view will offer valuable insight into the perception of the music from the performer himself, discussing his own perspectives on technique, intent, or potential meaning that may be present in the music. These interviews will serve to clarify, validate or oppose conclusions reached by this and previous authors and will suggest avenues of inquiry that may not have been previously considered.

The formal interviews were held at Peacock's kitchen table, with occasional breaks to step outside where the conversations continued. Through general inquiries about music and specific questions related to particular recordings, I sought to uncover information about his creative process, musical training, career, cultural context, and to verify information gathered from

secondary sources. These interviews followed the theory and method of the long qualitative interview presented by McCracken (1988). Often the topics discussed varied dramatically, but offered numerous insights into Peacock's beliefs about bass playing, other musicians, musicianship, technique, physics, his career, psychology, philosophy, and the art of Zen practice.

As any art is a product of the persons, time, and culture relevant to its creation, the challenge of jazz ethnography can often involve the difficulty of separating the artist's current perspectives from the viewpoints they may have had several decades previous. In Peacock's case this is especially relevant as his playing has continued to evolve in the intervening decades and this passage of time makes recollection of some specific events problematic. Therefore, a full accounting of events surrounding the music in question was never entirely possible.

Delimitations

The study does not seek to investigate music recorded prior the period in question while Peacock was residing in Los Angeles; music recorded during Peacock's partial creative sabbatical after 1965; subsequent recordings in Japan; emergence on the ECM label; work with the Keith Jarrett Trio; or attempt any comparative analysis between Peacock and other bassists of the era.

This study will limit its scope to Peacock's recorded output from 1963-1965, the period in which Peacock first emerged as a major player in the fields of contemporary and avant-garde jazz in New York City. It was during these years

Peacock first performed alongside major innovators in jazz such as Bill Evans, Miles Davis, Gil Evans, Wayne Shorter, Albert Ayler, Don Cherry, Sunny Murray, Paul Bley, Paul Motion, Jimmy Giuffre, and Tony Williams amongst many others, who each helped define the emerging genre known as the avant-garde, “free jazz,” or the “new thing.” It is also this period that Peacock attributes many of the most influential experiences that would shape his personal aesthetic. The break in Peacock’s career that follows these years saw the bassist slowly withdraw from active performing and relocating to Boston in 1965 to study macrobiotics. This partial sabbatical eventually led Peacock to eventually relocate to Japan in 1969. This sabbatical forms a natural separation between this period and the subsequent return to prominence in the 1970s.

While Peacock contributed to many influential recordings during his stay in Los Angeles prior to the relocation to New York in 1962, these recordings do not reflect the dramatic stylistic innovations evident on those recorded later - the majority of these L.A. sessions having been undertaken in a more conventional bebop idiom. Peacock’s mature style can be attributed in part to the concomitant application of various new techniques used by the leaders of the avant-garde movement in New York that served as many of Peacock’s central collaborators. These recordings showcase the bassist’s ability to excel within the demanding new parameters of an increasingly collaborative music, while exploiting various shared techniques needed for the emboldened styles in question.

It is not the aim of this study to make aesthetic judgments as to the merit of the techniques illuminated by the transcriptions. Instead, it is to bring to light

the innovations that imprint these recordings so that their character may further be examined and their contributions traced within the subsequent developments of the genre.

This study also avoids the comparative analysis of Peacock's work with other important bassists of the era that could include Scott LaFaro, Ron Carter, Richard Davis, Charles Mingus, Barre Phillips, Henry Grimes, Albert Stinson, David Izenzon, and Charlie Haden. A full examination of stylistic similarity and/or contrast between these and other bassists of the era is left to future investigations.

CHAPTER II

RELATED LITERATURE

Interviews

Several published interviews with Peacock help form a comprehensive view of his professional career. These documents also outline important career milestones and summarize the bassist's personal and professional trajectory.

Buium's two-part interview in *Cadence* magazine (2001a,b) is the most extensive, providing detailed accounts of various segments of Peacock's career and recorded output. This begins with Peacock's descriptions of his earliest experiences in music, his introduction to the double bass while in the Army, and his later establishment in the Los Angeles jazz scene during the 1950s. There follows substantial discussion of his interest and associations with the nascent avant-garde movement, including his initial misgivings with saxophonist Ornette Coleman. Peacock details his motivations for relocating to New York City in 1962; subsequent performances with Paul Bley, Bill Evans, Jimmy Giuffre, and John Gilmore; meeting Albert Ayler; and performing with the Miles Davis Quintet in 1964 and 1965. Peacock also presents a detailed accounting of the personal factors leading to his partial sabbatical from music in the later part of the decade, relocation to Boston, and eventual move to Japan. These involved a lagging interest in performance, medical issues, growing interests in macro-

biology, Asian philosophy and medicine, as well as the personal conflicts that would in part lead to a serious study later of Zen Buddhism. Peacock goes on to describe his subsequent return to the United States, study of biology at the University of Washington, return to active performance and recording, and reintroduction to the international spotlight as a part of the Keith Jarrett Trio in the 1980s.

Apart from this historical timeline, Buium documents many of the formative experiences that shaped Peacock's musical philosophies. Central to these accounts is the process of listening and its dominant role in performance. Peacock relates various experiences that helped focus his view of the primacy of the ability as well as the limiting influence of ego and intellectualism in the development of aural awareness. Peacock articulates this selfless act of listening as a primary concern within his artistic process:

“Of course there are preferences I might have about playing something, but the willingness to let that all go. Just let it go. If one is really listening, then you're not in the future and you're not in the past, you're right now, all the time. So there something can emerge, something unique is possible.” (Buium, 2001a, p. 11)

Williams' “Gary Peacock: The Beauties of Intuition” (1963) reprinted in *Jazz Changes* (1992) demonstrates Peacock's critical reception at the onset of the decade by one of the most acknowledged writers in the field. The article offers an important glimpse of Peacock's aesthetic during the period immediately prior to the creation of his most influential work with Paul Bley, the Bill Evans Trio, and Albert Ayler.

Defining him as a “virtuoso melodist,” and one of the one of the most accomplished bassists in the emerging style known as the “new thing,” Williams describes Peacock’s importance and visibility in the jazz community, placing him alongside bassists Charlie Haden, Jimmy Garrison, Scott LaFaro, Ron Carter, David Izenzon, Steve Swallow, Charles Mingus, and Barre Phillips. Williams quotes Peacock’s attitudes towards contemporaries such as Ornette Coleman, Paul Bley, and Jimmy Giuffre as well as opinions on the emerging improvisational dialect and the function of the double bass. These include the concise articulation of the feelings toward the technique of broken time, and his opinions on the redundancy created through the overstating of a tempo through the traditional 4/4 walking bass practices that had formed the backbone of bass technique in the previous decades:

I grew quite unsatisfied with playing the time. It became redundant, a straight jacket. Along with several other people, I found that if a tempo is simply allowed to exist, you don’t need to play it-it’s even redundant to play it. (118)

Williams summarizes Peacock’s established importance during this early New York Period:

As recently as a year ago, few persons would have numbered Gary Peacock among the more proficient young bassists in jazz. Today there are few who would not. (116).

Peacock explains various instrumental and improvisational techniques in the instructional video *The Acoustic Bass* (Peacock 1999) produced by Homespun

Video. Peacock demonstrates elements of his technique in separate sections relating to the physical manipulation of the instrument and the mental organization of musical materials. The most fundamental of these is Peacock's description of the aural perception of musical "tones" that is referred to as the *intuitive* aspect of music. Central to this facet is the tonal perception of pitch and related harmonic functions.

In order to describe what he means by the intuitive, Peacock demonstrates the role of relative pitch and tonality within the process of improvisation. He begins by separating the definitions of *pitch*, *note*, and *tone*, each of which is used to describe a separate element related to the experience of a sound (figure 2.1).

Pitch:	Physical/sensory perception of a musical tone characterized by frequency, wavelength, amplitude, overtone presence, etc.
Notes:	Written symbols that map to specific pitch loci.
Tone:	Psychic/intuitive perception of a particular dynamic quality synonymous with "tendency," i.e. <i>ti</i> → <i>do</i> , <i>fa</i> → <i>mi</i> , etc.
Tonic Sol-Fa:	A set of monosyllables used to represent 17 unique tones in a given key. In tonic sol-fa " <i>do</i> " is always the tonic of the key. In solfeggio (which I emphatically DO NOT recommend) C = <i>do</i> regardless of key.

Figure 2.1. Definitions from *The Acoustic Bass* (1999)

Peacock's definition of tone is related not just to a note's position in relation to a perceived tonal center, but is further broadened through the use of tonic sol-fa syllables so as to reflect the particular resolution implication (i.e. "dynamic state") of the pitch as perceived by the listener. Using this system, a single pitch (such as the tritone in the key of C) could be designated as *fi* (#4) or as *si* (b5) based upon one's internal experience of the tone and its directional tendency.

This explanation is expanded in a segment Peacock presents on ear training. Using a major third interval (F and A), Peacock demonstrates how this same interval could be "intuited" within multiple tonal contexts. Proceeding in this way Peacock presets the multiple perceptions of given dyads, and follows with the importance of understanding the differences between intervallic content and the tonal content of a given pitch set⁴. This is demonstrated using the composition "All The Things You Are," examining how tonal motion amongst pitches is independent of the intervallic motion throughout the melody of the piece. These explanations offer insight to Peacock's fundamentally aural approach to particular melodic and harmonic situations, and how the tonal experience itself serves as a primary basis for the generation of improvised material over standard repertoire.

⁴ These instructional techniques are echoed in Jimmy Garrison's explanation of the improvisation technique of Ornette Coleman: "C can be the tonic of C; it can be the third of Ab; it can be the 5th of F; it can be the 9th of Bb. Knowing that any note can be part of a whole spectrum of notes, you train yourself to think in that manner and as a result you come up with melodies you didn't know existed" (Wilson 1999 39). Peacock refers to this particular ability as "interval hearing" (appendix A p. 431).

Articles centering on Peacock in popular press present profiles and interviews that supplement the in-depth documents above. In particular, Joshua Rosenbaum's *Gary Peacock The Experience of Music* (1993) features Peacock's opinions on contemporary jazz education as well as his own methodology regarding musical development. Describing the orientation of practice, Peacock begins with the internal hearing of musical phrases, and then adapts technique to produce the desired result. "From the ears to the hands to the sound. It's from impulse to hearing to articulation." Coupled with these descriptions is a detailed transcription prepared by Peacock himself of his own bass solo on Marc Copland's composition "At Night" (Copland 1992). This transcription is significant for the priority Peacock himself places on rhythmic accuracy and the extensive use of dynamic indications.

Double Bass Performance Practice

Much analysis of double bass technique is typically applied to what Hodson (2007 p. 24) refers to as "standard jazz performance practice." These are the widely visible and more or less normative performance roles and behaviors that are rooted in the swing, bebop, and hard bop styles developed between 1933 and 1959, and are the result of an informal agreement to utilize these roles for purposes of performance and stylistic coherence. The most common function of the bass in these styles (in addition to solo improvisation) is to provide a "walking bass" accompaniment that unites the steady pulse provided by the drums with the

harmonic outline expressed in the piano. It is these practices that serve as the backdrop for innovations of players such as Gary Peacock.

Many pedagogical texts focus on the walking techniques established in this era including Coolman (1999), Goldsby (2002), Hunt (2009), Brown (1963), Moore (1998) and Reid (2000). Goldsby (1997) offers a concise breakdown and numerous examples of the common techniques involved, including discussions of chordal, scalar, and chromatic approaches to bass line construction as well as principles of voice leading. Richmond (1983) outlines the rhythmic vocabulary employed, including the use of eighth notes, ghosted notes, and triplets. Richmond also presents numerous examples of advanced chord substitutions that permeate the post-bop walking style. A host of texts present transcribed bass lines and solos by historically significant bassists that establish the range of traditional walking bass interpretation. These include Coolman (1985), Goldsby (2010), Berger et al. (1993), Gourlay (2003, 2004), Palombi (2003) and Brown (1963). Works such as Campbell (2009) include a discussion of the “broken” time that became ubiquitous in the 1960s.

The most thorough presentation of the bass’ role in standard jazz performance practice is contained in Berliner (1994), which employs a mixed analytical method to describe the major characteristics of these styles. In his chapter “Conventions Guiding the Rhythm Section” Berliner describes the centrality of the bass in the interpretation of the harmonic-rhythmic structures of early jazz. These techniques would eventually evolve into the ubiquitous stepwise and arpeggiated “walking” four beat accompaniments of early swing players.

Berliner elaborates on these descriptions with extensive transcription excerpts that demonstrate the variety of personal interpretations contained within standardized walking bass practice. These brief excerpts allow Berliner to trace an overall development of bass technique spanning the bebop era into the modal jazz period circa 1961. This is further accomplished through examples of common practice “bass vocabulary patterns,” and “vocabulary chains” in two-bar examples from individual bassists. By presenting multiple realizations of the same harmony by Paul Chambers, Reggie Workman, and Percy Heath, Berliner demonstrates the flexibility each player possessed in the interpretation of harmony and the application of common voice leading principles contained within a bassist’s individualized vocabulary.

Epitomizing what he calls the “contemporary trends in bass accompaniment,” Berliner moves to an extensive transcription of Ron Carter’s bass line from *I Thought About You* (1964), recorded with the Miles Davis Quintet. He uses this two-chorus excerpt to show examples of Carter’s expressive devices, grace note embellishments, double stops, pedal point effects, contrasting two-beat and four-beat sections, register leaps, and motivic development while also noting Carter’s harmonic conservatism. Berliner presents the example as a culmination of many of the stylistic features examined in previous examples.

Berliner further demonstrates approaches to bass accompaniment through numerous scored excerpts that include the complete ensemble. These scored performances allow appropriate contextualization of the musical examples. These scores include all of the members of the rhythm section (piano, bass, drums) as

well as various horn soloists. These examples highlight the inherent interactive nature of these bass lines, expanding the nature of analysis beyond the single part. This allows the examination of group dynamics excluded by a less comprehensive approach. The eclectic analytical method highlights numerous techniques relating to rhythm, voice leading and harmony and demonstrates the interactive nature of jazz bass performance.

Sociological and Ethnographic accounts of the Avant-Garde

Wilmer (2000) epitomizes cultural critiques of the 1960's avant-garde jazz movement, providing a detailed political, social, and cultural history of the “new music,” a chronological history of the style and practices, and biographies of dozens of its practitioners. This includes a brief entry on Peacock and accounts of Ayler’s career, recorded output, analysis of individual tracks, and his influence on other musicians of the period. Similarly, Litweiler (1990) comprehensively outlines the period, including a historical assessment of major players, the evolving musical culture, descriptions of stylistic innovations, the role and rejections of the jazz tradition, and an expanded discography. Anderson (2007) similarly includes an exhaustive history of musical, social, political, and cultural forces at work that helped shape the 1960s jazz community.

Improvisation (1992) by Derek Bailey traces the roots of the early free jazz movement in America and England through interviews with saxophonist Steve Lacy, Max Roach, Tony Oxley, and Gavin Bryars. The text offers personal accounts of the origins of various new styles emerging in the early 1960s. These

include Bryars detailed account of the aesthetic origins of the music made with the group *Joseph Holbrooke* and the consequent evolution away from traditional improvisational practices. While not containing detailed musical analysis, the interview and descriptive content elucidate the aesthetics and process of development undertaken by the music's practitioners.

The Analysis of Free Jazz

Ekkehard Jost (1974) began the in-depth analysis of what has come to be known as “free jazz.” Jost sought to illuminate the variety of formative musical principles that (to that point) had been obscured by the predominance of sociological approaches that characterized avant-garde jazz literature. Jost establishes the “false estimations of the musical facts” (p. 8) implied by the label “free” and goes on to discuss the multiplicity of styles exhibited by the musical avant-garde of the 1960s. Jost reevaluates the criteria for critique while also illuminating structural methods of musical production. These incorporate many new and unorthodox methods of analysis. These techniques are applied to a rich and stylistically diverse group of performances beginning in the 1950s that feature Charles Mingus, Cecil Taylor and Ornette Coleman, before continuing through the 1960s with John Coltrane, Archie Shepp, Albert Ayler, Don Cherry, the Art Ensemble of Chicago, and Sun Ra.

Due to the often arrhythmic and complex character manifest in the avant-garde style of the 1960s, much of this music defies any of the traditional approaches to rhythmic, harmonic, and thematic analysis. Conventions and the

“rules of the game” (p. 9) are shown to shift radically from piece to piece and amongst the performers involved. These fluctuating performance characteristics range from those that embrace the traditions of earlier styles of jazz to those that rewrite or abandon them entirely. To adapt to these changing parameters of musical style Jost applies an eclectic and ecological approach involving extensive narrative commentary, unorthodox methods of notation, and corroboration through integration of citations from primary sources, i.e. the musicians themselves. These methods allow the analysis to unfold through a process of transcription, ethnography, and commentary without restricting perspectives through a singularity of approach.

One of Jost’s most influential techniques is the identification of “motivic chain-associations” (MCA) and their contributions to melodic coherence and the understanding of secondary harmonic centers evident in the improvisations of Ornette Coleman. The primacy of melodic motive as a generative device is shown to provide the large-scale formal organization previously provided by an ensemble’s adherence to predetermined harmonic or formal structures. These MCAs are identified and defined by the nature of the motivic links between gestures, and are labeled so as to highlight pitch, harmony, and direction as well as phrase contour. This central technique would later be employed by dozens of authors including Meehan (2003) and Westendorf (1994), who further developed the contribution of motivic analysis to the explication of melodic coherence in open improvisational contexts.

In his presentation of Ayler's improvisational style, Jost confronts the difficulty of analyzing a performer who often deliberately avoided the use of clear pitch and rhythm in favor of "sound-spans" (p. 125). By tracing the relative pitch contour, direction, duration, and dynamic differentiation of Ayler's phrases, Jost establishes important connections between the improvisations in pieces like "Witches and Devils" and "Ghosts" and the simple period constructions of their themes. This reevaluation of the aesthetic weight placed upon previously deemphasized areas of analysis is a key feature of Jost's work, and is consistent with the increasingly diverse methods and aesthetics of the performers he seeks to describe.

Lynette Westendorf adapts many of Jost's methods in her dissertation *Analyzing Free Jazz* (1994). This includes analysis of John Coltrane, Cecil Taylor, and Albert Ayler, and the examination of melodic, harmonic, and formal phrase relationships employed by each artist. John Coltrane's solo on "India" is deconstructed into a cataloged series of motives and gestures which are examined for register, contour, harmony, and dynamic contributions to the development of the improvisation. Westendorff's method examines how such elements combine to form the "logic of the overall structure" (111). A related approach is applied to Coleman's performance of "Lonely Woman," the saxophone improvisation being broken down into isolated motivic gestures based on the various pitch and rhythmic groupings employed.

Ornette Coleman

With the abundance of direct evidence as to the seminal influence of saxophonist Ornette Coleman on avant-garde musicians of the 1960s (Jost 1974)(Wilmer 2000)(Gridley 2006), an understanding of his contributions, improvisational style, and performance practice are necessary to frame any discussion of later players such as Gary Peacock.

Litweiler's (1992) presents a comprehensive accounting of Coleman's life, career achievements, critical reception, and influence. Also included are summary accounts of stylistic innovations through analysis of Coleman's break with bebop performance practice. Litweiler documents the earliest encounters with other free jazz pioneers Ed Blackwell, Billy Higgins, and Don Cherry while cites Coleman's early rehearsals as "the most important events in post-Parker jazz" (54). These rehearsals introducing a viable improvisational model based upon thematically derived and mobile harmonic structures. As Coleman states:

What do you do after you play the melody? That's where I won them over. Because when I started showing them how they could do that ... you see, when you play a melody, you have a set pattern to know just what you can do while the other person is doing certain things. Whereas, in this case, when you play the melody no one knew where to go or what to do to show that he knew where he was going ... And finally I got them to where they could see how to express themselves without linking up to a definite maze. (54-55)

Litweiler cites Coleman's preference for the absence of prescribed harmonic structures during the course of an improvisation. Coleman sought a greater freedom and variety, encouraging the musicians to create harmony spontaneously and juxtapose different tonalities on top of the tune's prescribed

harmonic structure. This initial breakthrough relied on an improvised melody to determine the harmonic directions of the performance. This harmonic freedom would later expand to shift the amount of measures employed within a song's form so as to conform to the improviser's spontaneity. The music was not "free" from the use of melody, harmony, and rhythm in the sense of the abandonment thereof, but was open to the redefining of these elements at the will of the improvisers and accomplished in real time.

Cogswell (1994) explores Coleman's innovations and offers further musical analysis of the saxophonist's techniques. Coleman's harmony is demonstrated to be the primary result of contrapuntal interaction between saxophone and bass, the majority of Coleman's music from this era excluding a chordal instrument (piano or guitar). "The outcome of this 'melodic leapfrog' is a texture in which harmonic progression is momentary or altogether ambiguous" (108). Also emphasized is the importance of individualized expression, a fundamental element of the Coleman concept. "Fundamental to Coleman's Art is the belief that musical integrity of the ensemble is directly related to the musical integrity of each member of the ensemble" (113). The analysis expands Jost's concept of melodic chain associations, demonstrating how MCAs could be applied to the analysis of large-scale form. Cogswell describes four types of interdependent MCA categories, further expanding the categories to include *initial variation*, *terminal variation* and *dovetailing* while also adding the categories of *repetition* and *step progression*. Using these techniques, as well as tracing Coleman's use of tonality, modality, chromaticism, large-scale melodic

contour and compound melody, the text provides detailed analysis of Coleman's improvisation on the composition "Free" (Coleman 1959).

In *Organized Sound: Pitch-class Relations in the Music of Ornette Coleman* (1993) Steven Block seeks to expand linear connections between Coleman's compositions, improvisations, and contrapuntal relationships using post-tonal theory. Block cites a deficiency in the motivic analysis initiated by Jost:

Coleman's pitch organization is very sophisticated; an organization that cannot be understood by simply referring to the harmonic underpinnings of more tonal sections or by referring to a process whereby the performer invents motives that are independent of a theme and develops them in a free associative manner. (p. 230)

Several pitch class operations and relationships are demonstrated that are used to describe composed and improvised material in two selected performances by Coleman.

Paul Bley

Important texts related to one of Peacock's longest professional associates provide first hand accounts of the early 1960s avant-garde. The pianist was on the vanguard of contemporary jazz throughout the decade, having performed with other pioneering jazz artists such as Charles Mingus, Ornette Coleman, George Russell, Jimmy Giuffre, and Sonny Rollins in addition to recording dozens of releases under his own name. Heavily influenced by Coleman, Bley has spent his

career advancing the techniques of jazz improvisation through many influential recordings and performances that have also featured Peacock on bass.

Interspersed with a chronological accounting of many of the important events in Bley's career, Meehan's *Time Will Tell* (2003) presents detailed interviews with Bley regarding the evolution of the avant-garde practices spearheaded during the 1960s. Central to these new techniques was Bley's concept of being a "futurist," i.e. one to anticipate and perfect methods of performance and interpretation yet to emerge. Many of the developing techniques of the early 1960s are described, including thematic development, harmonic mobility, rhythmic "waves," pan-tonality, "erasure" phrases, the non-equivalency of pitches, the importance of the premise of a composition (rather than formal structure), and the application of these approaches to the playing of songs from the standard repertoire. Explored in detail is the concept of *harmonic improvising*:

¹ "The idea is that you are going from point 'A' to point 'B', and it's totally up to you what you want to do in that interval, so long as you leave point 'A' and you arrive at point 'B'. I call that 'harmonic improvising'. Improvising doesn't need to be confined to melodic and rhythmic improvising, why not include harmonic improvising?" (Meehan 2003, 51)

Bley describes the concept of rhythmic "waves" as coming from Ornette Coleman and Don Cherry, to which he was first exposed during their collective engagement at the Hillcrest Club (Bley 1958). This concept of relative speed on top of or instead of a fixed metric subdivision of the beat would be evident

throughout the decade in much of Bley's music where a central pulse would be temporarily or permanently negated by the improvised line.

That was the way to play fast – it wasn't about metric time. If you try to do it against the metronome it's self-defeating, but if you play "wave lines" you are not connecting the dots: there are no dots, there are no notes, there is only the "wave line." This is very similar to German Sprechstimme. (p. 42)

Many of these techniques are employed in the analysis of Bley improvisations in *After the Melody: Paul Bley and Jazz Piano After Ornette Coleman* (Meehan 2002). Beginning with the motivic chain associations that lend thematic coherence, the analysis demonstrates how the melodic process develops into a harmonic mobility that creates great tonal variety between fixed points of an improvisation. This constant shift within the thematically derived harmonic structure can take place in an open improvisation with no predetermined harmonic outline, or conversely through the use of pantonality, i.e. the use of divergent harmony on top of a familiar chord progression such as the changes to the familiar standard *All The Things You Are*⁵. Defining and separating this use of pantonality from the more common technique of chord substitution allows analysis of some of Bley's most unorthodox and influential improvisations beyond the limitations of traditional jazz theory.

Meehan also demonstrates how the greater dependence on interplay created greater responsibilities for the individuals in the ensemble who would become the primary influence upon the direction of a performance. This would

⁵ A landmark recording analyzed by Meehan is Bley's solo on this standard, recorded with Sonny Rollins and Coleman Hawkins (Rollins 1964).

require greater technical and aural skills for bassists who would be tasked with hearing, responding, and anticipating the evolving direction:

It became necessary for bassists ... to follow the direction of the soloists, responding to their lead. That response could be to accommodate or contrast a harmonic change implied by the soloist or to initiate a new harmonic direction of their own. The point of the music making had become interaction among the players and collective responsibility for the direction of the performance. This was a move away from the primacy of the soloist, a stylistic trait of bebop and post bebop jazz. As a consequence, bassists ... had to engage with the music rather more actively than they had previously. (97)

Bill Evans

Extensive analysis of Evans' trio with Scott LaFaro is detailed in Wilner (1995). This dissertation offers harmonic and rhythmic analysis of a group central to the understanding of later developments in the trio medium, including those forwarded by Peacock. Jeff Campbell further analyzes this trio in the chapter entitled *Scott LaFaro The Complete Musician* contained in LaFaro-Fernandez and Thompson (2009), as does Hodson (2007) more extensively. A historical accounting of the Evans trio and Peacock's contribution is further described in Pettinger (2002).

Texts Referenced by Peacock

Throughout the course of interviews, Peacock described a series of texts that influenced and confirmed primary elements of his musical experiences. These texts were encountered mainly during his formative years in Los Angeles

(1958-1962). These texts can be viewed as significant informative texts for Peacock, serving to develop, confirm, and articulate elements of his own musical experiences.

As the era offered very little in the way of printed pedagogy dealing with the advanced levels of harmony and ear training that interested the bassist, the seeking out of musical texts became a regular occurrence in Peacock's formative years. Peacock explains the necessity of this "do-it-yourself" approach:

The class work [at Westlake College] ... contained almost no real, any kind of advanced theory at all. ... There was a part of me that was just absolutely certain that there had to be a book out there that really satisfied all my desires and what I was looking for. So if I'd find myself near a library I'd go in and check the shelves. What I mostly found was the rules for part writing and counterpoint, all classically oriented. So I wasn't drawn to it, I wasn't excited about it. It didn't do much for me but I was always looking. (Appendix A p. 390)

Peacock (2011) references Bonpensiere (1953) as an important validation of his interest in the elimination of self-imposed psychological barriers that impeded a greater technique and the unconscious elements of music making. "It was confirmation of the direction I was moving in, the direction I was going and that's why I remember being inspired by it" (appendix B, p. 484). Peacock was introduced to this text by fellow Los Angeles bass virtuoso Scott LaFaro (appendix A pp. 390-391).

Bonpensiere centers his method on the formulation of what he calls "Ideo-Kinesis," a personalized approach that combines various psychological, philosophical, and technical elements of keyboard playing. Barford (1955) offers

a concise summary of the central ideas, including the complete unconcern about all physical movements, the clear and intense concentration upon the musical end-results, and the description of an end result that must be “willed and expected simultaneously with its conception” (p.227). Barford states that “apart from the *ideation* (Bonpensiere’s term) of the musical end result, both mind and body must be perfectly serene” (227). Bonpensiere himself states:

We have interpreted release from the beginning as a detaching of the will from physiological preoccupation. Here is the pivot of the whole system. In procuring release, we are simply transforming a voluntary motion into an involuntary one. (13)

Peacock relates the connection of these ideas to his own observations regarding the conscious and unconscious elements of music making. Peacock would subsequently examine these elements through meditative practice, applying them to the difficulty in extreme up-tempo walking bass practice popular in Los Angeles during the early 1960s. This exploration of his own unconscious reactions to musical stimulus would become a subsequent cornerstone of his practice:

I would consciously imagine myself playing a scale on the bass and just watch my mind doing it. So pizzicato, play a C major scale going up then coming down... So far so good, now play it twice as fast. Ok, now double that. There’s a threshold that I reached every time in which I couldn’t imagine myself doing that, and if I could imagine I noticed that my neck would do this [twists neck] or my shoulder would tense or my leg and it’s like whoa! What’s going on here? Furthermore, I actually heard myself playing out of tune. So then I would come back to zero and start again. I would keep doing it until I got to the point where I could

play something fast with total relaxation; the body wasn't tensing at all. Fingers were moving, I could actually see what was going on. Then I picked a tune, it might have been "Strike up the Band" or whatever it was. I remember imagining myself playing a walking line... the first thing I discovered was I wasn't hearing phrases, I was hearing beats. So I was relating to [taps table rapidly] and not phrases, not bars, not sections. As a consequence I was [breathes rapidly], my lungs started changing, my breathing changed. It would get tighter and tighter and tighter. I realized I didn't have to do that, this is stuff I'm doing to myself. Nobody is imposing anything on me, I'm actually creating all of these problems myself. (Appendix B, pp. 442-443).

Hindemith (1949) provided exercises that would inform Peacock's technique in ensuing years. The hands-on nature of the demanding text would have a direct effect on Peacock's rhythmic development immediately preceding his arrival in New York (appendix A pp. 391-392). Hindemith sought to replace the contemporary teaching methods of basic principles (which he found in most cases "deplorable") regarding rhythm, meter, intervals, scales, notation, and their direct applications. The text consists of multiple reading, singing, tapping, conducting, harmony, and dictation exercises beginning with the elementary drills and advancing quickly to accelerated levels of demonstrated aural skills. Of particular interest were exercises involving the incorporation of physical practice of rhythm that would produce physical independence amongst individual limbs and spoken counts incorporated by Peacock. This text is central to the bassist's exploration of rhythmic "waves" that would soon manifest themselves as a hallmark of his style throughout the early part of the 1960s.

Schoenberg (1954) validated Peacock's experiences involving ambiguities inherent in tonality. Schoenberg's text is a practical guide in traditional harmonic

technique, progression, and analysis, with particular emphasis on the description of tonal regions, the perceptual distances from one key area to others based upon common tones, relative and parallel relationships, and distances in fifths. This description of tonal regions culminates in a two-dimensional grid marking the perceived distance between various tonal centers (Schoenberg 1954, p. 20). This technique is applied to the analysis of excerpts so as to display the potential influence and overlap of those regions. These examples are indicative of the multiplicity of tonal experiences inherent in various musical illustrations. Peacock (2011) relates his experiences of tonality directly to these methods, and praises this particular element of Schoenberg's analysis:

The first part of the melody is in F and he's got the symbols, and underneath that it's also in A and he's got that down. He didn't go all the way but he went far enough as far as I'm concerned. Finally! Somebody's got some ears that can hear what's going on. The redeeming feature again is I can play it and you can hear it. It's not just theory. But then you ask which one is it? Is it this or that? Is it both? Is it neither? ...Where are you listening from? (Appendix A p. 400)

Zuckerkandl (1956) also deals with the fundamental experiences of music within the realms of tone, motion, time, and space while confronting the fallacies that arise when trying to analyze them using conventional methods. The discussions demonstrate how conventional wisdom at the root of analytical language is metaphorical; the terms employed are not reflective of the physical properties of music and distort the psychological reality of our musical

perceptions. These questions parallel issues raised by Peacock in his statements about music, and offer a detailed comparative articulation of these experiences. The conclusion regarding musical motion is nearly identical to Peacock's own in that the existence of this type of motion is not an experience of physical motion, and that the experience should be emancipated from the conventional idea of bodies moving through space (appendix A pp. 431-434).

CHAPTER III

HISTORICAL AND DISCOGRAPHICAL SURVEY

Preface: Early Years

Gary Peacock was born on May 12, 1935, growing up in Burley Idaho as well as in Washington and Oregon. His early musical experiences consisted of studying the piano and trumpet, as well as playing drums in various junior-high and high school bands. At 17 Peacock left home, relocating to Los Angeles to study percussion, piano, and vibraphone at the Westlake College of Music. There it was composer and professor Dave Robertson who significantly influenced Peacock's interest in ear development through various dictation exercises used in class (Peacock 2009).

Study at Westlake lasted just for six months, as Peacock was drafted into the army where he would serve from 1954-1957. Stationed in Germany, Peacock played in military bands and as a pianist in his own jazz group. In 1955 at the age of twenty Peacock decided to play the double bass when his group's regular bassist became unavailable. Peacock recounts this necessity to play bass as well as his early affinity for the instrument (appendix B, p. 455). Peacock similarly describes this affinity to Williams (1992): "My hands went down right almost from the beginning. The instrument seemed to fall under my fingers. I never really tried to learn bass—it was as if I just started playing it" (117). Shortly after

Peacock would begin to record on the instrument while still in Germany. These projects included the first of three records with Hans Koller and were followed by recordings with Max Bruel, Albert Mangelsdorff, and Gary Crosby⁶.

Peacock's listening interests at this time were limited to what recordings were available overseas and included jazz recordings by the Modern Jazz Quartet, JJ Johnson, and Nat King Cole. More contemporary forms of classical music also became a lasting influence at this time (Buium 2001a):

I was introduced at about the same time to Alban Berg, and to Shostakovich, and Stravinsky, and I actually stopped listening to jazz altogether for about three months... and Bartok. I was like, "I don't want to hear any jazz at all, I just want to listen to this stuff." Then somebody played me Ahmad Jamal and I went "Hah, hah, hah. Whoa!"

Peacock returned to Los Angeles in early 1958 and began an active performance career. From 1958-1962 Peacock would participate in numerous recordings and performances with some of the most visible names in West Coast jazz including Bud Shank, Harold Land, Dexter Gordon, Pete Jolly, Art Pepper, Russ Freeman, Steve Allen, Bob Rodgers, Barney Kessel, Carmell Jones, Dennis Budimir, Ravi Shankar, Shorty Rodgers, Jimmy Woods, The Candoli Brothers, Clare Fischer, Don Ellis, as well as Sonny Simmons and Prince Lasha.

Early influences on Peacock's bass style included Ray Brown and Red Mitchell, with the use of extensive transcriptions of each to instruct his bass line and solo facility (Booth 2010). Another substantial influence during this period was Peacock's contemporary and colleague, bassist Scott LaFaro. LaFaro would

⁶ A complete Gary Peacock discography is available through *The Jazz Discography* (Lord 2014).

become one of the most influential bassists of the 20th century, helping to redefine the role of the bass through important recordings with The Bill Evans Trio (1959, 1961a, 1961b). Peacock summarizes this LaFaro influence and its overall relationship to the development of broken time bass playing:

The contribution he made to my life was a major one. ... He provided an example of something that was simply non-existent at the time, made a really major innovation, particularly in terms of dialogue. His ability to play in the context where while he was playing was actually intended to interact and have a dialogue with the soloist without taking anything away from the soloist. There were some bass players who were already doing that to some extent: Red Mitchell and Paul Chambers, but what they were not doing was anchoring the time without playing it. We call this "broken time," that is, instead of playing 1-2-3-4, Scotty would actually do some kind of rhythmic phrase, ... an internal dialogue with the melody or other improviser. (LaFaro-Fernandez 2009, p. 159)

One of Peacock's most important and lasting professional relationships began during this period when he first performed with pianist Paul Bley. Peacock met Bley in the late 1950s after being hired by him for a duo performance at a Los Angeles coffee house (Peacock 2009). As Peacock recounts, the first tune that Bley called was a song is customarily played in the key of Eb major, "These Foolish Things." After several bars Peacock recounts noticing something unusual about Bley's interpretation, and realized that the pianist seemed to be playing in the key of E major (one half step up). Peacock corrected his own playing to match Bley's, but was met quickly with an admonishment from the pianist who turned mid-phrase to the bassist and insisted that he return to the original key in

order to continue the unusual chromatic juxtaposition. “That was kind of rough for me,” Peacock recalls. “I’d never been exposed to anything quite that discordant” (Whitehead 2014).

It was during the 1960-61 period that Peacock discovered and would subsequently work through Hindemith (1949), a text that would also inform a series of original rhythmic exercises that would significantly influence his musical development (appendix A pp. 391-394). These polyrhythmic exercises were based on Peacock’s internal experiences of musical phrases as “waves⁷” rather than a series of beats and pulses. This element would be reflected in much of the unorthodox rhythmic relationships emerging in his playing and that would later become characteristic of his 1960s output: “At the same time, I had too many experiences listening to music and experiencing it as like a... more *phrase* than beat. The nature of that phrase was more like a wave that starts... like a wave sign. There are no discontinuities in it.”

There were few musicians on the West Coast interested or capable of pursuing the more progressive musical directions Peacock interested in, necessitating his relocation to New York City in late December 1962. “There were a few other things that happened musically that really said to me you have to leave L.A. You’ve got to go if you’re going to develop; you’re not going to do it here. I was already leaning that way” (appendix A p. 396).

⁷ Bley also uses the term “wave” in reference to jazz music of the 1960s although this term is applied specifically to players such as Paul Motian, Sunny Murray, Cecil Taylor, and Albert Ayler (Meehan 2003). Whereas Peacock describes waves that connect two points in a metrical grid within an established tempo, Bley refers to either the relative speed of a piece, player, phrase, or moment of music liberated from a fixed metronomic tempo setting. As he states, “It wasn’t exact in terms of a certain metronome setting for the tempo, and so you were talking about waves which did away with tempo and questioned everybody’s idea of how to play meter.” (87)

New York City

Peacock's New York period begins upon his arrival in late December 1962 and lasts through 1965, ending with the two-year sabbatical from active performing. The recorded output from this period comprises twelve studio recordings and four live recorded performances⁸, further divided into three sections based upon where and when they were created. The first segment comprises output from New York City (April 1963 – August 1964); the second from the European tour with The Albert Ayler Quartet (September 1964 – December 1964); the third begins upon the bassist's return to the New York and Boston in early 1965. These recordings include work with (amongst others) Paul Bley, Bill Evans, Albert Ayler, Gil Evans, Lowell Davidson, and Tony Williams.

The repertoire is dynamic and extremely diverse, containing 99 individual tracks not including false starts and alternate takes. Compositional material is represented by standard songs from the American Songbook; folk-like melodies of Albert Ayler; abstract and asymmetrical original compositions of Tony Williams, Lowell Davidson, Carla Bley, and Paul Bley; orchestrated masterworks of Gil Evans; as well as the completely free form tracks that make up *New York Eye And Ear Control*.

The styles and genres of improvisations are wide-ranging and diverse, ranging from the harmonically prescribed and structured approach of Bill Evans

⁸ An additional bootleg exists purportedly from the Village Vanguard that appears to have Peacock performing with Herbie Hancock, Wayne Shorter, and Tony Williams. Peacock himself however cannot confirm his participation in in this document. While the playing bears a striking resemblance to Peacock's own (especially the solo on Oriental Folk Song) the inability to corroborate his involvement at the time of this writing necessitates this recording's omission from an official discography.

to the volcanically sonic and atonal distortions of Albert Ayler. Personnel such as Motian, Bley, and the Ayler group help unify the discography through the central roles of recurrent collaborators. The size of the ensemble on the majority of the recordings is small, trio or quartet, with the notable exceptions being the Gil Evans *Individualism* session, *New York Eye and Ear Control*, and the sextet heard on Ayler's *Spirits Rejoice*.

Peacock's presence serves as a central unifying element to all of these recordings, the majority of which bear the bassist's trademark virtuosity. Peacock's individual idiom is continuously defined by the nature of the material presented, the interaction with various personnel as well as the bassist's singular approach to the technical manipulation of the double bass and guiding creative aesthetic.

Paul Bley with Gary Peacock

Peacock's first recording in New York took place on April 13th 1963 with Bley and Motian, eventually released in the 1970s as *Paul Bley With Gary Peacock* by the ECM label. Three additional tracks, recorded later in 1968 with Billy Elgart replacing Motian, are also included on this release.

The trio recorded the album as a self-financed commercial venture, the purpose of which would be to document accessible material so as to secure exposure for the musicians and to maximize appeal to potential labels. Once completed, it was Peacock himself who would subsequently present the tapes to recording companies in the hopes of securing a deal for its release. Those

approached however would decline to issue the material because of what was perceived as an aggressive avant-garde nature, a response that bewildered

Peacock:

You're aware that the whole point of making that album? We approached that from the standpoint of making a commercial album- that was the whole point. I talked to Paul and said we need to make an album of standards that anyone can hear, and it was the blindest thing that I ever thought I played with Paul. The *blindest*. So I figured somebody would pick it up. Yeah, because it's not avant-garde or anything, I mean it didn't sound avant-garde to me. *Nobody* wanted it- it was too far out. I thought- what?!? I just couldn't get it. As far as I was concerned it's just a standard, it's a blues- nothing sounded that out. (Appendix A p. 423)

The album contains two standards, Jerome Kern's "Long Ago and Far Away" and a reimagined version of "I Can't Get Started." Vernon Duke's original melody is absent, allowing a new title of "Getting Started" to be applied to the track as well composer credit being attributed exclusively to Bley. These tracks adhere to a traditional 32-bar solo form, and in the case of "Long Ago And Far Away" a clearly recognizable statement of a preexisting melody. Two blues compositions are included on the recording, both composed by Ornette Coleman: "When Will The Blues Leave" and "Blues," the later being a variation on Coleman's "Turnaround" with a slightly altered melody and played in the key of F. The sole original composition on the album is Peacock's "Moor," a short fragmented melody followed by an open and swinging solo section free from strict harmonic or formal outlines.

Throughout the five tracks Motian swings, with all tracks being played in a predetermined and consistent tempo. Motian plays time predominantly with brushes and (with the exception of solo breaks contained in the head to “When Will The Blues Leave?”) does not taking any isolated drum solos.

Peacock’s performance is broken in nature, working within a style traceable to the LaFaro approach but using a more sophisticated harmonic vocabulary. Peacock’s rhythmic language is advanced, displaying triplets and various displacements of harmony and accent that obscure the structural landmarks of the tune. If one is not counting along or actively engaged in listening it is easy to lose track of form due to the large amounts of metrical conflict and accentual shift.

The bass maintains its role as accompanist during Bley’s solos, but with extensive interactions, use of pedal points, chromaticism, and oblique relationships to chord changes and primary tonalities. Peacock’s solos often drift significantly from these prescribed structures, further facilitated by Bley’s laying out or “strolling” during the majority of bass improvisations.

Peacock’s improvisations showcase a virtuosic facility and exceptional dexterity in the instruments’ upper register while his melodic lines avoid recognizable links to bebop vocabulary. His sound is large and well recorded, a fortunate occurrence considering the overall lack of fidelity displayed on the album. This recording displays a dramatic evolution of the interactive piano trio style cultivated by Bill Evans, showcasing Bley, Peacock, and Motian stretching the boundaries of contemporary trio improvisation.

The critical response to the performances is positive, with Grillo (2010) praising the album's tracks in detail: "Peacock's soloing is eager and impassioned, and just slightly askew... "Long Ago And Far Away" (Jerome Kern) moves forward with a locomotive rhythm and finds Peacock in a particularly exuberant mood."

Trio 64

In 1963 Motian asked Peacock to fill in for Chuck Israels with the Bill Evans trio for a performance Rochester, New York. Peacock describes the artistic and economic incentive to take part in the performance:

GB: It's funny that you go to New York looking for the free thing and quite quickly you're in Bill Evan's Trio.

GP: Well, there was no money in free. You couldn't survive playing free music at that time. And Paul Motian, I had met Paul, and he came by one morning and said "Hey man, Chuck can't make it... can you do it?" Sure! Anything to put food on the table, Jesus. (Buium 2001a)

Evans and Peacock both recognized the creative potential in continuing their relationship, with Evans subsequently inviting Peacock to join the trio. Peacock and Motian would replace regular Evans' collaborators Chuck Israels and drummer Larry Bunker, who were taking time off from the group (Pettinger 1998). Peacock played regularly with the trio for the next year, while also continuing to perform with numerous other important musicians including Jimmy



Figure 3.1. The only known image of Gary Peacock with Bill Evans, circa 1963. Photo courtesy of Bruce Spiegel.

Giuffre, George Russell, Bill Dixon, and Archie Shepp amongst others (appendix A p. 390).

Peacock joined the group just at the time Evans began an exclusive long-term agreement with Max Gordon at the Village Vanguard, the written accounts of these ensuing trio performances being entirely favorable. Writing for the *New Yorker* in 1963, Whitney Balliett (1966) offers an overtly positive critique of the group, praising the trio after attending live performances at the Vanguard at the end of 1963. For Balliett, the trio's personnel signaled a return to form for Evans following his recent recording efforts and what had been perceived as a period of introverted despondency:

On the basis of it showing one night recently, it is an intense, welling-up group. It works contrapuntally a great deal of the time, with both Peacock, a superb bassist in the tradition of LaFaro, and Motian developing their own “melodic” lines instead of acting as mere timekeepers. Evans, more of a ghostly figure than ever, seems freer and have perhaps found the median between his Werther musings and open, selfless playing. (83-84)

Following this engagement the group recorded The Bill Evans Trio’s sole studio recording from this period to feature Peacock. *Trio 64* on the Verve record label what would subsequently be one of the bassists’ most widely released and visible recording from the period. Recorded on December 18, 1963, Motian and Peacock provide a dynamic underpinning to a trio that critic Richard Palmer (1998) described as “one of his [Evans’] most felicitous aggregates: their touch may have been subtle and caressing, but time and again the group hits a groove which I don’t think Evan’s trios always achieved.” Cook and Morton (2008) similarly praise Peacock’s contribution, as does pianist Fred Hersch on the 1997 re-issue.

Other writers offer lukewarm responses to the material’s conception and execution. Pettinger (1998) notes the unrealized potential in the short-lived collaboration between Peacock and Evans but derides the trio’s overall performance:

It was as if Peacock, while spurring Evans into penetrating bursts of thought, at the same time shattered his sense of continuity. The peculiarly bumpy approach of Paul Motian only enhanced the fragmentary impression. (152-3)

The session is notable for the unusual repertoire, including the humorous standards “Little Lulu” and “Santa Claus is Coming to Town” as well as “A Sleeping’ Be,” “Always,” “I’ll See You Again,” “For Heaven’s Sake,” “Dancing in the Dark,” and “Everything Happens To Me.” The majority of these pieces were not part of the groups working repertoire at the time (appendix B, p. 457). The performances are either medium tempos or ballads throughout; the recording quality (especially of the bass) is exceptional.

These tracks further exemplify Peacock’s ability to play broken time, displaying a significantly developed sense of asymmetrical and interactive accompaniment. Peacock is fearless in his approach to the material, his virtuosity all the more perceptible due to the listener’s familiarity with the melodies and standardized formal and harmonic conventions of the compositions being performed. Peacock’s exceptional dexterity is coupled with a penchant for irregular phrasing that often accents usual parts of the bar, incorporating and developing the characteristic accentual shifts and metrical conflicts evident in the earlier recordings with Bley. Once again, little in the way of traditional bebop vocabulary is employed during bass solos, with Peacock often favoring melodic phrases that obliquely relate to tonality (with an exceptional degree of variability) rather than to Evan’s meticulous chord articulations and substitutions. Peacock’s unusual use of odd numbered tuplets is startling, incorporating quintuplets or septuplets beginning in unpredictable parts of the bar. The effect of this extreme rhythmic freedom is to often completely disguise and dismantle the standard 32-bar hypermetric segments of compositions. This is especially true during the

many choruses where Evans lays out, leaving Peacock and Motian to be featured together during bass solos.

Motian's swinging cymbal patterns allow diligent counting of the form during bass improvisations to confirm that, despite the formal ambiguities, neither Peacock, Evans, or Motian ever becomes lost. It is through counting through these solos that one realizes Peacock has thoroughly internalized the form of the piece, dropping in cues that are in line with the original melody and ending the most ambiguous of phrases with the clarity of a precisely placed melodic or harmonic referent (appendix B p. 401).

The fact that such high level music is being made is even more unusual when one takes into account the impatience and peculiar behavior of producer Creed Taylor⁹ during the recording process. In a panel discussion (Johnson, Kirchner, Leonard, Motian, Peacock, Zigmund 1995) published in the *Complete Bill Evans on Verve* box set, Peacock and Motian recount Taylor's bizarre behavior and negative impact on the session:

Peacock: The circumstances [of this date] were unbelievable.

Creed Taylor had come down to the Vanguard, and he'd heard us playing, so he knew exactly what we were about, what we were doing. We got in the studio, and we played a little bit to get a sound level. We were listening to it back in the booth, and I said, "Wow, that sounds great, man, let's go." Creed Taylor said, "Ah, hmm," and I said, "What's wrong?" And he said, "Well, you know, I don't really hear you playing the time." I thought he was joking, I couldn't believe he was serious, but [he continued], "I want you to play more time." And I said, "Why?"

⁹ This would be Taylor's last project working with Evans before Helen Keane assumed the role of Evans' producer.

I mean, I ended up playing time, but he wanted more straight quarter note beats. And he also, before I played a solo, he wanted it to be like time, floating in bebop time or something.

But he kept after me, so finally we had a little tiff about it. I just said, “I’m gonna do what I’m gonna do, and if you don’t like it tell me to leave – but just stay away.” And Bill was having problems with listening to all that, so he was leaving.

But the one that got me, [Taylor] came out and took the tom-tom away. If you listen to this track, it has no tom-tom on it.

Motian: He did? I don’t remember that.

Peacock: He took your drum away because you couldn’t get a good sound on it. That’s when I went ballistic.

Motian: The vibe on that date was awful.

Peacock: It was the worst vibe I ever heard.

Motian: We just wanted to finish the date. We said, “Let’s get this over with, man, let’s finish this date and get the fuck out of here. Let’s do what we have to do and leave.”

Live Recording With The Bill Evans Trio

Peacock cites *Trio 64* as being greatly inferior to the live work that was being created with the trio, stating “It was so far below what we had been doing up to that point in clubs, just in terms of all of us playing together” (Johnson et al. 1995). In dramatic contrast to the studio recording of this trio, a private recording exists that demonstrates the trio in a live, unfettered set likely from late 1963. The reel-to-reel recording is in the possession of the estate of poet Paul Haines¹⁰, a copy of which is possessed by writer, historian, and WKCR director Ben Young.

¹⁰ Haines would later record the Albert Ayler Trio for the recording that would be released as *Prophecy* (1964) on the ESP label.

While the fidelity is less than ideal, it does capture the bass with clarity and offers the best-known glimpse of what the trio was producing in live environments. As legal issues surrounding copyright are currently preventing this recording from a public release, this author was only granted a single listening to this exceptional historical document.

The recording contains a five-tune set in a club (Young suggested the recording may have taken place in Boston) and features staples of Evans' repertoire including "Re: Person I Knew," "How Deep is the Ocean," "Detour Ahead," "Nardis," and "Time Remembered." The trio plays extremely aggressively, utilizing exceptionally broken time and exploiting unpredictable straight eighth note grooves. The rhythmic presentation is highly unorthodox at times, dramatically contrasting the comparatively conservative presentation heard on *Trio 64*. These differences perhaps make Creed Taylor's unusual comments that he didn't hear the group "playing the time" more plausible than they might otherwise seem. Motian in particular is adventurous, expanding his role in the performance well beyond the comparatively conservative time keeping recorded in the studio. Peacock's improvisations are volcanic, and offering glimpses into technical virtuosity that dwarf even those that appear on *Trio 64*. The recording is arguably the most virtuosic example of Peacock's technical ability from the period, the hearing of which (and potential future release to the public) is vital to the appreciation of the abilities and legacy of each the participants.

Turning Point

In early 1964 Peacock booked (and led) historically significant performances at the Take 3 Coffee House in Greenwich Village (appendix A pp. 418-419). These performances are noteworthy as they instigated Peacock's introduction to Ayler (who would participate in the February 13th engagement) as well as saxophonist John Gilmore. Bley emphasizes the importance of this event specifically as the beginning of drumming technique moving away from a strict time keeping role and the beginning of a new and controversial period in avant-garde jazz:

One cold February in the Village, I got a call from Gary Peacock. "Paul, I've got a gig at the Take 3 for two bands¹¹. You and I will play in both bands. One band will have John Gilmore and Paul Motian, and it will be followed by a band with Albert Ayler and Sunny Murray. It starts on Friday. It pays five dollars a night. As it turned out it *was* a historic job... With the advent of Sunny Murray, Paul Motian, and Milford Graves, the drummer joined the bassist in the counterpoint... for a lot of musicians, not to mention a lot of listeners, the music lost *all* of its meaning. (Bley 1999, pp. 87-90)

The quartet with Gilmore was recorded shortly thereafter on March 9, 1964. Five tracks would be later released on Bley's Improvising Artists Inc. Label as Turning Point (1975), while three additional tracks from the session would later be included on Turns (1987) on the Savoy label. Peacock describes

¹¹Sunny Murray has been quoted that an ensemble consisting of Murray, Peacock, Bley and Gilmore played the Cellar Café on four occasions (Young et al. 2004), a recollection which may include the appearance at the Take 3.

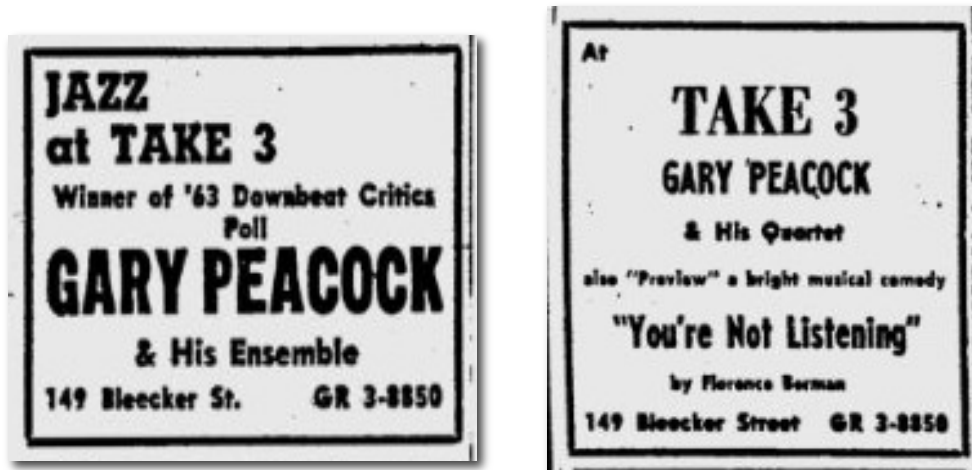


Figure 3.2. Village Voice ‘Cafes and Coffee Houses’ Listings, January 16th and Feb. 13 1964. Contrary to the advertisement for the Jan. 16th performance, Peacock did not win any awards in the 1963 Downbeat Critics Poll.

the significance of the recording and its representation of the time period:

Well, as I said, *Turning Point* was, for me, the best name for what was happening at that time. It was a real turning point musically in improvisation. ...It was like shaking a bag and trying to find out what’s going to fall out of this bag. If you’re not really *in it*, if this isn’t real, it’s going to fall through the bottom. (Buium b 2001)

The album demonstrates an expansion of the structural freedom inherent in the new models of playing and composing, and dramatically departs from elements of common practice jazz performance. With the exception of “Ictus” (which the composer indicates should be played “as fast as possible”) the pieces are built on regular tempos throughout, although the ensemble takes striking liberties within them. Motian joins the rest of the ensemble in moving between metronomic time keeping, broken interactive counterpoint, and moments of coloristic accent seemingly independent of the established tempo. Tracks such as

“King Korn” feature Motian and Peacock playing in an extreme broken style, where Bley and Gilmore’s rhythmic pushing and pulling disguise a fixed yet highly camouflaged tempo. The ensemble often utilizes independent tempos between individual phrases that bear little resemblance to the original time or to any standard 4 or 8-bar hypermetric phrase lengths.

It is evident that while the group often omits overt statements of the original tempo, this original groove is not abandoned. Rather, the ensemble is playing within the tempo, embellishing it with individual departures and expressive rhythmic techniques that could seem to belie its existence. The recording epitomizes Peacock’s earlier quote from Williams, “Along with several other people, I found that if a tempo is simply allowed to exist, you don’t need to play it-it’s even redundant to play it” (Williams 1963 p. 118).

The compositional material of the session centers on pieces by Carla Bley, relying on melodic and motivic dynamism to fuel the open improvisations. These pieces include “Around Again,” “Calls,” “King Korn,” “Ictus,” “Ida Lupino,” “Syndrome,” and “Ictus.” Paul Bley also contributes the waltz “Turning¹².” These tunes feature unusual phrase lengths, irregular time signatures, and lacking (or significantly disguised) 12, 16, or 32 bar phrases. Harmonically they are often void of any predetermined chord progressions, even under melodic statements. These loose forms give way to open blowing sections where players are free to pick and choose which elements (if any) they wish to exploit from the composition and incorporate into their open ended improvisation.

¹² Labeled “Turns” on the 1987 release.

While these compositions maintain traditional theme-solo-theme frameworks common to small group jazz arrangements, improvisations such as Gilmore's solo on "King Korn" begin to demonstrate the gradual evaporation between the boundaries of soloist and rhythm section. The stylistic and perceptual borders that separate Peacock's playing as an accompaniment behind the soloist and its independence as a concurrent improvisation are difficult to determine, the resulting polyphony contributing a vital element to the recordings prodigious energy.

The pieces are harmonically grounded in the suggested tonalities of the melodies, but often only loosely, and are often quickly departed from. On pieces such as "King Korn," Carla Bley suggests that the improvisations take place on a 32-bar "Rhythm Changes" form in Eb and then C¹³. While the tonal center of C is perceptible, a direct relation of improvisations to either the formal or harmonic characteristics of Gershwin's "I Got Rhythm" changes is illusive.

This record in particular is a dramatic example of the influence of Ornette Coleman on early 1960s jazz. Many of the techniques and practices already in use by Coleman on recordings such as *The Shape of Jazz to Come* (1959) exert a heavy influence, as Adams (1991) summarizes:

The tumult caused by Coleman can be heard in every note played by this stellar quartet, with each bringing their highly individual approach to the music. Peacock is typically lyrical, Bley drops in splashes of color to add depth to an otherwise largely abstract approach, Motian plays mainly free with time, while Gilmore - on

¹³ Many of Bley's compositions are offered by the composer free of charge from her website <http://www.wattxtrawatt.com/leadshetsbley.htm>

one of his rare outings from the Arkestra prison – is magisterially wayward.

Robert Walker (1976) also notes the importance of the record, comparing its value to Bley's recording with Ornette Coleman (Bley 1958) and notes Gilmore's significance in particular (26). Walker concludes "Turning Point is an exceptional record, with much more than historical value going for it. Endlessly listenable."

Miles Davis

Paul Bley introduced Peacock to the 18 year-old drummer Tony Williams in the early part of 1964 (appendix B. pp. 471-472) while Williams was already playing with the Miles Davis Quintet. The relationship would lead to a highly visible and influential series of live performances with Peacock substituting for regular bassist Ron Carter in the Davis group in the spring of 1964 and subsequently November of 1965. The interaction with Davis would prove to be invaluable for Peacock's musical development (Booth 2010, Buium 2001 p.6). These performances would also serve as a prelude to Peacock's later participation on Williams' first two recordings as a leader.

Peacock appeared with Davis on the West Coast, a chronology meticulously documented by DeVito (2005). These performances included three venues in LA: March 27–April 5, at the It Club; March 27 and 28 at the Adams-West Theatre¹⁴; April 3, 1964 at the Shrine Auditorium; and an April 7–18 run at

¹⁴ According to Peacock (2014), the Adams-West performance was also broadcast on radio.

the Jazz Workshop in San Francisco. The West Coast leg of the tour concluded with an April 24th concert at the Royce Hall Auditorium, University of California–Los Angeles (UCLA). This was then followed by a return to New York City and a three week engagement at the Village Vanguard from May 5th - 24th.

The group, and Peacock's involvement in particular, was met with glowing reviews. Gleason (1964) writes: "The band is totally different from anything he (Davis) has had in recent years and is one of the best he's ever had... The presence of Gary Peacock on bass has been a great factor in this, too."

Peacock credits the experience with helping him to define the importance of listening, the meaning of playing free, as well as the potential value of breaking the rules:

He gave me a lesson. I mean he was a free player because free didn't have to do with *what* you played - *at all*. It had to do with something much deeper than that. Free-to-play. [Spells it out and laughs] Free-*to*-play or *not*-to-play. [laughs again]... He's listening so hard that it was deafening. He didn't miss *anything*. We're playing one night and I played a note and he turned around and said, "Play that fucking note again." [imitating Miles' voice.] I'm thinking, "I can't play it again man, it doesn't belong in the bar." He didn't give a - "Play that note again!" [laughs]. (Buium 2001 pp. 6-7)

Prophecy (Live at the Cellar Café)

Peacock resumed performances with Ayler following the performances with the Miles Davis Quintet. The renewed collaboration resulted in the June 14th live recordings from the Cellar Café in New York City that would later be

released on the ESP album *Prophecy* (1964), as well as on the Box Set *Holy Ghost* (2004).

By this time Peacock's affinity for the music he creating with Ayler (and eventually with trumpeter Don Cherry) was having a profound affect on the aesthetic and professional directions he was to pursue in the second half of 1964. Peacock describes his initial impressions of Ayler's approach and its influence on his outlook:

When Albert said, "It ain't about nothing, don't make it be about that. It ain't about nothing"—What he was pointing at was significant by saying that. (Appendix A p. 420)

Peacock elaborates:

GP: Albert was... what came through his music and what grabbed me at the very beginning was there was nothing he was holding back. *Nothing*. And it wasn't about anything¹⁵. That was one of his phrases that he used over and over again, "Don't make it be about anything." What he meant by that was very, very, very, very, very musical. It doesn't refer to something. Where he's coming from... it's not referential. It didn't have anything to do with the black community, it didn't have anything to do with the white community, and it didn't have anything to do with anger. Nothing.

RS: But that's different than having no meaning.

GP: Yes! That is the meaning. But when you're actually busy on stage and playing with him you feel that in his playing, it was just like... He's not trying, at least when I was playing with him, he's

¹⁵ This description of Ayler's approach is unique because of this lack of external reference, i.e. not being "about anything." This lack of any *conscious* antipathy towards standardized elements of jazz presentation (one that purposefully results in a stylistic transformation) highlights the need to differentiate between the labels "avant-garde" and "free" that are used to define playing from this era. Ironically, the uniqueness of Ayler's personal style leads Peacock (appendix A pp. 448-449) to choose not to classify Ayler as an avant-garde improviser at all, instead explains his view of the saxophonist as a "primitive master."

not trying to make a statement. It wasn't about that. ... There was a joyousness; there was a universality about it; there was a spirit, enthusiasm, acceptance, and generosity. Generosity, really generous. (Appendix A p. 417)

Through his work with Ayler, Peacock cultivated a powerful creative instinct that was to shape the next phases of his career. This desire had already lead the bassist earlier in 1964 to amicably leave the comparatively structured presentation of the Bill Evans Trio (appendix B. pp. 465-466):

Musically, something was emerging that I couldn't be clear about but it was *very* strong. Something was coming up that was very, very strong that I was only experiencing with Albert, and Don Cherry. I didn't want to jeopardize that in anyway, I wanted to keep having that (whatever that was that I didn't know what it was). I wanted more of it to come up. I wanted to get clear and clearer and clearer about that. Even the thought of playing more structured music felt like putting a lid on it, like it was going to stop the process. My heart just wasn't there.

Prophecy from June 14, 1964 is the first recorded document of Peacock with Albert Ayler and drummer Sunny Murray, recorded in stereo live at the Cellar Café (located on West 91st street in New York City) by Paul Haines. In all there were five tracks issued under the *Prophecy* title: "Spirits," "Wizard," "Ghosts: First Variation," "Prophecy," "Ghosts, Second Variation" (a second version of the "Spirits" theme). Seven additional tracks included in the *Holy Ghost* Ayler box set include a third version of "Spirits," "Vibrations," "Tune Q," "Mothers," "Children," and a fourth version of "Spirits" used as a brief theme. These tracks challenge the listener with a presentation that does away with many of jazz's rhythmic and formal traditions altogether, pushing the freedom evident

on Peacock's earlier recordings to an extreme that often challenges all orthodoxy of jazz performance. This presentation has direct links to the concurrent ensembles of Cecil Taylor and the later work of John Coltrane.

Ayler's trio represents the logical extreme of the avant-garde from this era: unequaled dynamic range, intensely developed vocabulary of extended techniques, complete abandonment of traditional swing feel, reliance on open ended solo forms, and peripheral relationships to thematic material that maintain a loose connection to an overarching dynamic character more than pre-composed motivic or harmonic material. These characteristics could seem harsh to the uninitiated, leaving little left to engage a listener used to the comparatively accessible hard bop traditions of the 1950s.

While the recordings with Bley, Gilmore, and Motian were relatable to a consistent tempo, these tracks do not. Drummer Sunny Murray, representing an extreme element of this departure, does not play in tempo of any traditional kind and dramatically alters the character of the resulting music. Murray often plays in a shimmering percussive tremolo, creating a feeling of relative speed rather than explicit pulses. His undulating dynamics move up or down in breath-like motions, accented by occasional accented gestures and momentary cessation. This abandonment of traditional time keeping became, as Bley states, a significant difficulty amongst many of its listeners and players resulting in the music losing much (if not all) of its meaning (1999 p.90).

The pieces have abandoned what little was left of traditional jazz performance evident on *Turning Point*, and have replaced it with a feeling of

elastic velocity, allowing the improviser to construct or negate any meter, tempo, or speed they wish. The theme to “Wizard” begins slowly, as if it were the statement of a rubato ballad but is later played much faster. “Spirits” demonstrates multiple concurrent velocities: Murray sounding frantic and fast, Peacock brooding and medium. Ayler’s sound spans often combine fast clusters and static, distorted sonorities that can defy a relation to any speed at all. Jost (1975) draws similar conclusions:

In no group at this time is so little heard of a steady beat, as in the trio and quartet recordings of the Ayler group. The absolute rhythmic freedom frequently leads to action on three independent rhythmic planes: Ayler improvises in long drawn-out sound-spans; Peacock hints at chains of impulses, irregular yet swinging in a remote sense; Murray plays on cymbals with a very live resonance, creating colour rather than accentuation. (128)

Indeed Peacock’s “impulse chains” consist of strings of rhythmic lines that combine a malleable arrangement of tempo and meter with an equally unpredictable harmonic and timbral approach. These shifting variations contribute significantly to the exceptionally dense and polyphonic presentation.

Ayler’s themes are described as “march like,” “folkloric” and as “sentimental refrains” by Bernard Lairret (1964) and are often the most dynamic elements of the group’s performance. These melodies offer an initial emotional direction, such as the mysterious theme and bass ostinato that accompanies “Ghosts, Second Variation.” The material of these themes evaporates into the improvisations, with Ayler only rarely bringing back a taste of any material presented at the onset, challenging the listener to resist clinging to any sort of

traditional precept that would relate the solo to anything overt in the melody. As some listeners suggest, the connection of the improvisations to the composition lies beyond the structuralism inherent in jazz up until this era, and perhaps resides in a deeper level of contour, dynamic, or pacing suggested by the melody. What was once the structured “form” of the song has now been abstracted further beyond a number of bars, harmony, or motivic relationship; pacing replaces form, velocity replacing tempo, dynamic, density, and shape being at once spontaneous and compositionally influenced:

How the melody decays into the extemporaneous designing of Ayler the improviser is certainly not systemic; it is intuitive, guided principally by his constant sensation (Peacock reports that he shared it) of *feeling* the pace of a song as an internal gyroscope, though often playing phrase shapes that contradict it. Internalizing the song – or sensing it – enabled Ayler’s “action” lines to lay independently over the song structure, without losing its thread. The entire band’s commitment to this duality imbued it with the integrity of purpose that won over the diverse minds of Peter Brotzmann, Kenny Davern, and Mike Watt. (Young et al. 2004 p. 144)

Peacock often plays distinct accompaniments to melodic material, such as the harmonizing bass notes evidenced in “Ghosts, First Variation” but with ample room to add, subtract, or embellish them from performance to performance. Like Ayler, the bass improvisations do not follow any predictable outline. Gone is an accompaniment in the traditional sense; the bassist is now completely free to improvise concurrently and interact (or not) at will.

Notable changes in Peacock’s style with Ayler include an expanded dynamic range, especially through the use of fortissimo open-string triple and

quadruple stops that also result in timbral distortions similar to Ayler's own use of multi-phonics. Peacock explores these double stops as a sustained improvisation device in "Ghosts, Second Variation," and repeated upward gestural playing in "Spirits" that connect a full four and a half octave range. Extensive use of slides, pull-offs, and rapid shifting of tonal and rhythmic material keep the music intensely variable, the only consistency being it's own lack of predictability and avoidance of standard walking or broken time keeping.

The Individualism of Gil Evans

Miles' recommendation may have led Gil Evans to invite Peacock to participate on one of the six sessions that would be included on the *The Individualism of Gil Evans* (1964) (appendix B p. 472). Peacock plays bass on the album's centerpiece "The Barbara Song" as well as "Time of the Barracudas," each recorded during the July 9th 1964 session.

Comparing the July 9th 1964 version of Evan's "Time of the Barracudas" to the earlier October 1963 version with Miles Davis (Davis 2004) one realizes that the 6/4 core of the piece retains an orchestrated dotted quarter note bass accompaniment that is nearly identical under the theme on both versions. This rhythmic figure remains during solos on each of these tracks, but whereas Ron Carter realized the rhythmic pedal using a single pitch Peacock instead uses register leaps, octave displacements and subtle articulations to add expression to the otherwise rhythmically rigid bass ostinato. Peacock deviates from the line with much more variation than Carter, using variation and rhythmic repetition to match the intensity of Elvin Jones' drumming and contribute an extensive amount

of expression despite limited rhythm and pitch material. The rhythmic and tonal displacements heard on the Bley and Ayler recordings are not present. Peacock fulfills the supporting role appropriate for the arrangement but also succeeds in creating a subtle tension through these articulations and blending masterfully with the ensemble.

“The Barbara Song” is one of Evan’s acknowledged masterpieces (Schneider 2006)(McNeely 2012), a haunting and intense study in orchestration, improvisation, composition, and dynamics. It is also notable for the extensive use of pedal points that were becoming a dominant feature of much of Peacock’s output and 1960s jazz in general. Peacock’s part begins with a dramatically laid back quarter note G pedal, making exclusive use of the bass upper register harmonic before finally dropping to the lower octave in tandem with the entrance of the ensemble melody. Peacock employs a liberal use of octave displacements, his note content minimal yet varied and supportive underneath Evans’ orchestration of Weill’s melody. The rhythm section moves into a sparse and quiet 2-feel as the piece modulates unexpectedly down to the key of F minor. As the track progresses, Peacock’s downbeats begin to evaporate, leaving dramatic silences that serve to draw attention to the woodwinds above the bass while feeding a growing rhythmic and formal ambiguity. The subtlety of Peacock’s approach to broken time is striking as the marking of hypermetric sections becomes less frequent; glissando’s replacing low notes and the emerging upper register (C-F) pedal point becoming the sole support underneath the long crescendo into Wayne Shorter’s tenor solo. The bass line maintains this pedal

while at the same time employing subtle variety within dynamics and articulation in the middle register. Beats two and four are utilized, adding a syncopation that creates a subtle antagonism between the ensemble's obscure long phrasings and the formal divisions within the song. Peacock becomes subtly at odds with Jones for most of the last half of the recording, deliberately avoiding the downbeats of the measure while Jones's is left alone as the solitary time keeper marking the four and eight-measure phrases.

The piece itself evaporates as Peacock reintroduces the regular use of lower register in time for the piano solo, all while maintaining repetitions of the pedal point simultaneously above. In this way the lower register of the bass serves to mark the beginning and ending sections of the piece in an exceptionally effective exploitation of the instrument's tessitura.

Peacock demonstrates virtuosity in the adapting to and blending with the highly original arrangement, using an extremely dynamic and inventive accompaniment to integrate fully improvised elements of his performance with those scored for him by Evans. This is a masterful ensemble performance where each musician sounds as if they are consumed by the piece and the ensemble - the inevitability of Peacock's playing matching Evan's arrangement, Shorter's solo, and Jones dark yet swinging brush playing. The bassist does not draw attention to himself, but rather leaves pronounced space inside of the arrangement. Pauses in his lines accentuate the ensemble sonorities above while nurturing the fragility of the performance. This track demonstrates conclusively Peacock's virtuosity within the extraordinary ensemble setting.

Peacock recounts what Evans was able to accomplish on this session, as well as his great personal admiration for the composer: “There was no sense he was holding anything back at all.”

Spiritual Unity

On July 10th 1964, one day after his recordings with Gil Evans, Peacock recorded the album *Spiritual Unity* with Ayler and Sunny Murray. The album marked the beginning of a prolonged period of activity with the saxophonist. Despite the advice of Cecil Taylor and others who thought that artists should hold out for fees commensurate with their talent (Wilmer 1977 p. 105), Ayler agreed to record for Bernard Stollman’s notoriously frugal ESP label, citing urgent feelings that the music being made by the group needed to be documented. The recording remains one of Ayler’s most acknowledged documents and has since been praised as a milestone within the free jazz movement (Wilmer 1977)(Jost 1974)(Gridley 2006)(Litweiler 1984). As Wilmer states:

Spiritual Unity... revolutionized the direction for anyone playing those three instruments... Ayler, Murray, and Peacock had created the perfect *group* music. With it, Ayler felt that the ultimate stage in interaction had been reached. “Most people would have thought this impossible but it actually happened.”...On *Spiritual Unity*, he said, “We weren’t *playing*, we were listening to each other.” (P. 105)

The album, just under 30 minutes, contains material performed at the Cellar Café, albeit in shorter versions. The pieces can each be categorized using

Jost's (1975) classification of Ayler's compositions by placing them into three broad categories: folk melodies ("Ghosts: First Variation" "Ghosts: Second Variation"), ballads¹⁶ ("Spirits"), and high-energy, riff-like motives ("The Wizard").

Although accidentally recorded in mono, the album features significantly improved fidelity compared to the earlier live recordings of the trio, the clarity allowing the maximum effect of Peacock's full dynamic range. The sound of the bass, especially the low register is powerful, with a great degree of growl evident in Peacock's use of the E string. Further, the space existing between the instruments (now minus the ambient noise of the previous live setting) functions as a powerful background allowing the timbral spectrum contained within Ayler's overtones to be heard in much greater detail. Murray's playing is again centered in the cymbals, with spare use of any low drums.

Despite the aggressively free presentation, continuity is created on each track in part due to the intuitive relationships between themes and subsequent phrase contours within the improvisations. Jost (1975) describes:

If, however, one listens to pieces like "The Wizard," "Spirits," or "Ghosts" (all on *Spiritual Unity*) repeatedly and with unwavering attention, one will almost necessarily arrive at the conclusion that in the seemingly total irregularity of Ayler's improvisations, there does exist an inner connection with the simple period construction of his themes. This becomes manifest above all in the contours, the direction and duration of the sound spans. (125)

¹⁶ "These are sustained melodies played in a free tempo and in many respects can be regarded as the forerunners of Coltrane's post-1964 "rubato ballads." (127-128)

This connection links Ayler's approach to Peacock's own statements about the primacy of the wave experience in phrasing. These wave like contours are evident on "Ghosts: First Variation" but are also contained within Peacock's motivic development of the melody within the bass solo on "The Wizard." This track in particular is exceptionally high energy; Peacock's characteristic wide intervallic leaps forming unpredictable and unstable compound melodies as well as displaying highly ambiguous elisions between the beginning and ends of phrases.

Given the controversial nature of the group's radical departure from stylistic tradition, not all reviews of this recording are favorable. Trumpeter Kenny Dorham (1965) accented his review of *Spiritual Unity* for *Downbeat* magazine with less than flattering remarks for all involved, including Peacock:

After a bewildering solo by Peacock- who I didn't know had such want-to-get-away-from-it-all, high-minded, uninhibited aspirations- Ayler returns, this time turning the clock back (counterclockwise), all the way back, to folk country, Ozark, real 1920s Texas hillbilly musical gyrations. Then they go back to the melody and fade out. If the town's people hear this, I'm sure that when the second variation of "Ghosts" is played, there will certainly be a ghost town. No one left but... I'm convinced he doesn't know or care anything about conventional music. (85)

A contrasting account of this recording by Bill Mathieu (1965) printed alongside Dorham's in the same *Downbeat* issue acknowledges the difficulties a listener might face when encountering the material and offers an appropriately abstruse explanation:

“Ayler’s music, as well as most avant-garde music, is, at best, difficult to listen to. It is nevertheless a very direct statement, the physical manifestation of a spiritual or mystical ritual. Its logic is the logic of human flesh in the sphere of the spirit. Could it be that ritual is more accessible to some listeners than it is to others?” (85)

New York Eye and Ear Control

In 1964 visual artist and filmmaker Michael Snow created the film *New York Eye and Ear Control*, a collection of scenes featuring “the walking woman”—a cutout two-dimensional silhouette of a woman based on composer Carla Bley (Allen 2008). The cutout had been a recurrent image in his work since 1961 and would continue to be until 1967, having been documented within various locations in New York¹⁷. On July 17th Snow recorded the film’s soundtrack, utilizing an augmented version of the Albert Ayler Trio that featured Ayler, Peacock, and Murray along with Don Cherry (cornet), John Tchicai (alto saxophone) and Roswell Rudd (trombone). This would be the first of several recorded documents of Peacock playing with Cherry, soon to be followed by several others on the upcoming tour of Europe.

Snow asked the musicians to create original music that was entirely improvised, without reference to any pre-composed melody. This resulted in 3 tracks, “Don’s Dawn,” “AY,” and “ITT.” Despite the improvised nature of the work at large, “Don’s Dawn” (the shortest statement on the recording at just 1:03) retains a compositional unity centered on Cherry’s brief and lyrical melodic statement as well as Peacock’s arco triple and quadruple stops.

¹⁷ One of Snow’s photographs of the cutout would be used on the album’s cover, as well as the cover for Paul Bley’s *Barrage*, recorded shortly after in October of 1964. That album contains the Carla Bley composition “Walking Woman.”

“AY” and “ITT” are snapshots of the frenetic and spontaneous collective free jazz format explored by other ensembles on earlier recordings such as *Free Jazz* by Coleman or later documents such as Coltrane’s *Ascension*. Allen (2008) speculates that “*New York Eye and Ear Control* is a valuable window into the music's early history as well as what might have happened outside record dates, more than one is usually privy to.” The large improvisations that form the two sides of the album are similar in many aspects, appearing to form two parts of a single improvisation. The pieces display many of the characteristics of the already documented Ayler trio: Ayler’s dominant dynamics and rapid fire distortions, Murray’s layered percussion sonorities, and Peacock’s hyperactive bass playing utilizing equal amounts of arco and pizzicato work. There are striking moments of group direction; the ensemble creates sudden unisons and orchestrated dynamic shifts as well exploiting the alternation of players that maintain the continuity of “solo” improvisations. Richard Brody of the *New Yorker* describes the playing: “The riotous revelry joins the joy of New Orleans traditions to the urbane furies of the day” (ESP 2014).

Like the earlier Coleman recording *Free Jazz*, individual playing often becomes consumed by the cacophony of the larger ensemble; the distinctions between musicians often vanishes. This is especially true for Cherry, Tchicai and Rudd, who seem at times obliterated by Ayler’s powerful and completely dominant timbre and dynamic. The fact that at various moments where the *entire* ensemble is eclipsed by Ayler’s sound is testament to the incredible dynamic impact his playing must have presented to listeners in person and the challenge

for Peacock to compete with while playing an instrument not naturally disposed to higher volumes. Ayler “conducts” many of the ensemble passages by default; his sound so much louder than the others that they become consumed by the gravity of Ayler’s gestures. Unfortunately, Peacock’s bass playing is also often indistinguishable under the ensemble; it weaves in and out of audibility, contributing textures and gestures while often a distinct level of detail is lost. During softer passages his playing can be heard, and is similar to that displayed earlier with the Ayler trio but with a greater degree of arco work that adds timbral and technical variety to his improvisations.

Lifetime

Tony Williams’ *Lifetime* was recorded at the end of the summer of 1964, just before Peacock was to leave for Europe with the Ayler Quartet. The recording was the 18 year-old drummer’s first as a leader and the also the “first complete program of 60’s avant-garde jazz to be released by the Blue Note” (Blumenthal, 1999). Peacock is featured along with a second bassist, Richard Davis, on the tracks “Two Pieces of One: Red,” “Two Pieces of One: Green,” and also on “Tomorrow Afternoon” recorded on August 21st. Central to this recording is the participation of Williams’ early tutor from Boston, the dynamic tenor saxophonist Sam Rivers, whom Williams had also introduced to Miles Davis and subsequently Blue Note Records.

Despite being the leader of the session, Williams’ presence on the first track “Two Pieces of One: Red” is minimal, leaving the focus of the melodic

statements to Rivers as well as the arco work of Peacock and Davis before the drummer drops out completely for Davis' solo. Peacock's own solo utilizes a series of double stops and pedal tones on various open strings as well as a series of short stabbing melodic gestures that resemble some of the characteristics of the Ayler sessions. Peacock utilizes the bow to conclude his solo, showcasing the bassist's emerging mastery of extended arco techniques.

“Two Pieces of One: Green” features a rich and full toned duo improvisation by Rivers and Williams, exploiting the unusual amounts of space also demonstrated on the previous track. When the basses enter they again utilize brief arco harmonies before an extended drum solo. Pointillistic pizzicato figures and pedal points provide the backdrop for the ensemble section that precedes the final drum improvisation.

Peacock's showcase on the album is the trio presentation of “Tomorrow Afternoon,” a brief and rhythmically looping melody over a superimposed 5/8 meter played by bass and drums. This is followed by a “time-no changes” solo by Rivers that features extended up-tempo time keeping by Williams and Peacock. Peacock's walking alternates between various broken gestures and chromatically shifting walking lines that weave in and out of Rivers' adventurous solo while often being at odds harmonically and metrically. Peacock's lines are aggressive and often on top of the beat, matching Williams' insistent and driving time keeping. All of the bassists' trademarks are on display during the bass solo: extremely fast pizzicato passages, wide register leaps, unorthodox rhythms, unusual harmonic devices, and unpredictable double and triple stop passages.

The full ensemble returns with an increased use of space that plays around an unstated pulse before presenting the final statement of the theme.

This type of “free bop” or “burnout” heard on this track playing had been introduced in 1959 by the Ornette Coleman Quartet’s *Shape of Jazz to Come* with such pieces as “Chronology” and would later be exemplified on albums such as *Ornette!* (1962). The style appears on “Tomorrow Afternoon” and as one of the most aggressive examples of the style documented by Rivers, Peacock, and Williams. The performance is linked directly to other avant-garde recordings of the period such as “Impressions” by the John Coltrane Quintet (1961), or the soon to be recorded *A Love Supreme* (also recorded in 1964). In contrast to these and others, Williams has dispensed with formal conventions such as 8, 16, or 32-bar forms, as well as overt relationships to predetermined modes or underlying tonalities. The aggressive and interactive drum performance matches the energy and interaction of players such as Elvin Jones but with the incorporation of the open structures evident on *Turning Point*. Indeed, throughout “Tomorrow Afternoon” there appears to be a deliberate intent on the part of the ensemble to avoid the types of 4 and 8 bar hypermetric boundaries that lent structural coherence to similar improvisations by the Coltrane Quartet. Unlike Peacock’s work on *Turning Point*, the integration of a swinging walking bass lines with broken time over extended open sections make this a unique example of the combined traditions of swing timekeeping with an avant-garde aesthetic that would soon become a hallmark of the Miles Davis group in the second half of the

1960s. Pianist Ethan Iverson (2011) credits Peacock as being one of the central originators of this particular style.

By this time personal issues relating to substance abuse began to take a toll on Peacock, including an encounter with LSD:

In '64 I was moving pretty fast, physically and mentally and everything else. A lot of different kinds of drugs. I met people in Boston who were connected with Tim Leary and IFIF... I was going through just trying to understand a lot about myself and about life in general. They recommended – “Try acid, we got the best stuff. It’s from Sandoz laboratory in Switzerland, it’s pure...” (Buium 2001b)

A concurrent rapid and mysterious decline also occurred in Peacock’s health (Buium 2001b). These ailments culminated just days before departing for the fall tour with Ayler. “Peacock, who frequently fasted, had gone without food for 15 days when Ayler dragged him from his bed to make the trip” (Young et al. p22).

European Tour with Albert Ayler

In early September 1964 Peacock set out with The Ayler Quartet for an extended tour of Europe, resulting in four albums containing various live and studio performances from September 3rd, 10th, 14th as well as November 9th. Young (2004) offers the most complete accounting of the appearances and recordings of the group from this period, including the correction of long standing discographical errors.

According to Peacock (Quersin 1965) the tour was well received, and offered creative and economic opportunities for the group that were not available

in the U.S. His comments offer insight into the bassist's growing lack of interest in the pursuit of a performing career:

There are very few job opportunities for musicians like Albert Ayler, just a few coffee houses that pay poorly and often do not have regular programs. I find it also more and more difficult to work in places like that or in clubs. I think in future I'll give up working in nightclubs and try to live by writing music. The musician's life in the present circumstances is completely absurd and disorganized, and can only destroy the individual. (p. 27)

It was during one of the ensemble's first engagements at The Café Montmartre that poet Ted Jones famously described his experience of hearing the ensemble for the first time:

I turned to say something to Albert Nicholas, and then like an unheard of explosion of sound, they started. Their sound was so different, so rare and raw, like screaming the word "FUCK" in Saint Patrick's Cathedral on crowded Easter Sunday... It was like a giant tidal wave of frightening music. It completely overwhelmed everybody. (Young et al. 9-10)

The September 3rd session, released as *The Copenhagen Tapes* shows the ensemble at the beginning of the tour, and the nascent stages of the quartet. "Spirits," "Vibrations," "Saints," "Mothers," "Children," and "Spirits" (this time used as a brief 1:24 theme statement to close out the live set) are documented. Cherry often resembles Ayler in his own improvisations, including the fast motives and runs that blend pitches together into swoops of notes that retain gestural direction if not always well-defined melodic material. Cherry

harmonizes many of Ayler's melodies and offers occasional counterpoint, foreshadowing the dramatic overlapping tandem statements that would evolve throughout the tour. Murray again is using a partial drum kit: snare drum, hi-hat, a single ride cymbal, and a floor tom. The bass is well recorded, capturing much of the nuance and seemingly endless supply of ideas and energy evident in Peacock's playing. The majority of the bass work is pizzicato, although there are notable arco improvisations on pieces "Vibrations," "Mothers" and "Children." Throughout the recording the order of solo improvisations remains close to an Ayler-Cherry-Peacock roadmap, with recurrent arrangements of solos and an absence of isolated drum improvisations.

By September 10th the ensemble has noticeably tightened their presentation. While improvisations retain the trademark Ayler freneticism, the melodic statements of pieces such as "Vibrations" are considerably more blended and rhythmically unified, the rhythm section matches the tempo and dynamics of Ayler and Cherry. The group sounds as a unified quartet in its thematic statements, no longer the presentation of the Ayler trio "plus one." Greater interaction between horns highlight transitions between individual solos, with Murray now routinely laying out during the beginning of Peacock's improvisations.

Throughout the tracks, Peacock varies his approach to Ayler's melodies, the accompaniment often shifting between arco and pizzicato on separate versions of pieces between the September 10th and 3rd recordings. Peacock rarely duplicates his accompaniment to the melody in the three versions of "Spirits,"

presenting a continuous variety of content between multiple versions of the composition.

By the September 14th studio recording of *Vibrations*¹⁸ The Ayler/Cherry tandem has dramatically evolved, perhaps due to regular performances by the group and Cherry's continued influence. The recording presents the most dynamic performance by the quartet, a polished form of freedom that offers an intensified variety and contrasts that shows the realized potential of the group. Many of the melodic themes now contain striking contrasts in texture, tempo, and a developed sense of ensemble dynamics.

Various horn interactions bear resemblance to Cherry's work with Ornette Coleman, especially the first version of "Ghosts." The first section of the melody no longer retains the march-like quality of the earlier trio version; instead it is played as a slow, mournful cry over Peacock's arco bass. The second and third strains of the melody take off into a sudden loud and fast statement that contrast the eventual return of the melancholy first strain. This first version of "Ghosts" is presented as a thematic statement only, lasting only 2:08 seconds and contains no extended solos. This arrangement of the melody is also incorporated into the head out of second version of "Ghosts" contained on the album, which also contains the groups' more usual presentation of the melody at the beginning of the track.

By this time many of the Ayler arrangements contain what has now become a predictable performance outline:

¹⁸ Also released on the Debut label as *Ghosts*, Deb 144.

I. Head	II. Tenor Solo	III. Trumpet Solo	IV. Melodic Interlude (one segment of the head)	V. Bass Solo (often unaccompanied)	VI. Head
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Figure 3.3. Outline of an Albert Ayler Quartet performance

This format manifests itself with variations on the tracks “Holy Spirit,” “Vibrations,” and on the performance of “Children.” Many of these performances also feature extended sections of overlapping horn improvisations as well as the use of spontaneous background figures during Ayler and Cherry’s solos.

Throughout this recording Peacock takes advantage of the extended space provided for improvisations. His energy is continuous, seemingly never stopping his playing in what is now a characteristically dense, physical, and extremely unpredictable manner throughout the entirety of the piece. Peacock’s playing takes the form of a creative deluge, displaying a torrent of seemingly never-ending ideas through the duration of each performance.

Peacock’s arco playing is featured extensively; the bassist bows underneath melodies as well during improvisations for “Ghosts,” “Holy Spirit,” and “Mothers.” This preponderance of arco playing separates Peacock’s playing on *Vibrations* from his other Ayler recordings from this era and provides the most thorough display of the bassist’s arco technique from the period. Within these improvisations is a developed vocabulary of extended arco techniques that includes sautille, tremolos, col legno, ponticello, spicatto, and ricochet bowings as well as other unorthodox bow techniques that create a variety of distorted and vocalization effects. These performances place Peacock in the small group of

jazz bassists at the time who could successfully incorporate these techniques into their playing, David Izenon, Barre Phillips, and Charles Mingus being among the others who had succeeded in the integration of contemporary classical bowing technique into avant-garde jazz bass playing. Further, the spontaneous shifts from arco to pizzicato create an additional layer of unpredictability in performances that is not to be found in other recordings by the Ayler quartet.

The final recording of the Ayler Quartet, *The Hilversum Session*, was recorded live in a radio studio in front of a small invited audience in the city of Hilversum, The Netherlands on November 9th 1964, two months after the *Vibrations* recording. The music showcases the group just before the tour ended (and the musicians were apparently left stranded) in Holland (Young et al. 2004). The quartet documents their only recorded versions of “Angels,” “C.A.C¹⁹,” “No Name,” and the Don Cherry original “Infant Happiness,” as well as “Ghosts” and “Spirits.”

Much of the presentation is similar to the September recordings; “Ghosts” and “Spirits” retain much of the same character of the earlier versions, while the other material is handled with comparable arrangements to those documented earlier. Peacock’s non-stop unfettered and unpredictable improvisations are featured throughout with continued variations in accompaniment as well as solo improvisation. Enigmatically, there is even a brief moment contained in “C.A.C.” where the bassist begins to walk for several beats, a rare occurrence within the Ayler output.

¹⁹ Previously titled “The Wizard” on the *Spiritual Unity* Album.

Unlike the *Vibration* recording, Peacock does not play arco at all, and instead opts for pizzicato treatments of each piece. The bassist continuously improvises (except for the brief Ayler-Murray Duet on “No Name”) in a manner that displays an energetic perpetual motion and extreme physical endurance. Peacock’s style on *The Hilversum Session* is similar to other recordings with the quartet in that it contains extreme virtuosity, thick tone, continuous variations, and extended techniques.

Peacock’s statements at the end of his stay in Europe summarize his intent within the Ayler group during this period (Quersin 1965). These comments reveal Peacock’s deliberate unconscious approach to his own improvisations while neither confirming nor denying the conscious application of specific techniques:

Quersin: When Albert Ayler plays, what do you play?

Peacock: When Albert plays, I play, and I don’t know what I play and I’m glad I don’t know. In a way it’s very impersonal: the emphasis is more on the fact of doing nothing than on doing something. I realize this is probably hard to understand, but it is this absence that gives this music its quality, its life. It is different from that in bop where it is precisely the presence of certain elements that gives it its quality. It is very possible, however, that it will happen in the future as it happened to bop and that it will be precisely the presence of certain elements that will then be fixed that will one day give it its validity.

Peacock took part in the recording of Misha Mengelberg’s *Driekusman Total Loss* at the conclusion of the European tour. Recorded on December 12th 1964 in Holland, the album consists of four tracks in a starkly

contrasting and conventional and straight-ahead jazz style when compared to the recent Ayler recordings. Besides the pianist Mengelberg, fellow Dutch musicians Piet Noordijk (saxophone) and Han Bennink (drums) are featured.

The recording demonstrates Peacock's strengths as a straight-ahead player, showcasing regular 4/4 walking patterns and the type of bebop-oriented solos that had not been a regular feature of his recordings since his time in Los Angeles. The album does not display any of the characteristic ensemble freedom that marks the majority of Peacock's work from this period, and consequentially many of the bassist's most progressive techniques are do not appear in a realized form. Bennink's drumming is restrictive in its adherence to predictable time keeping while Noordijk is clean and remains unshakably faithful to chord changes, with scant use of the kind of interactive gestures that facilitated the bassist's highly responsive playing exemplified elsewhere. As a straight-ahead jazz recording it is mildly successful, however a poor showcase for Peacock's virtuosity from the period. It is ironic that two decades later Peacock would play many of these standards again with the Jarrett Trio in such an extraordinarily successful manner.

Lowell Davidson Trio

Upon returning to the US, Peacock's health and growing interest in Zen Macrobiotics would begin to diminish the bassist's interest in the continuation of an active musical career. This lack of interest in performing and a growing interest in nutrition would lead to his subsequent relocation to Boston to live with

Michio Kushi, a disciple of the originator of Zen macrobiotics George Ohsawa (appendix B p. 467). Peacock would commute to the New York City area for sporadic performances and recordings throughout the second half of 1965.

This relocation resulted in a seven-month recording hiatus that would not see the bassist enter a studio until July's session with pianist Lowell Davidson and drummer Milford Graves that would result in *Lowell Davidson Trio* on the ESP label. The label reports Ornette Coleman convinced Bernard Stollman to sign the enigmatic pianist and composer Davidson to ESP without an audition (www.espdisk.com 2013), although Allen (2013) reports that Stollman had heard Davidson during the October Revolution in Jazz at the Cellar Café in 1964. This, the only studio recording made by Davidson, was likely recorded on July 27th 1965²⁰.

Davidson's unique approach on this recording is eloquently stated by Allen (2008): "[Davidson's] sound-world seems utterly isolated from any of his contemporaries." Indeed, the lyrical melody and rich harmony to the opening "L" gives way to a chromatic improvisation that seems to combine elements of Cecil Taylor, Herbie Nichols, and Andrew Hill. Following a loose thematic statement the trio is off into a rhythmically and formally free improvisation. The recording quality overall is somewhat murky, especially in the lower registers, adding a dark ambience that further colors the group's at times chromatic and jagged improvisations. This fidelity, along with Graves' powerful and often dynamic accompaniments, leaves Peacock's ensemble playing partially obscured.

²⁰ The Tom Lord Jazz Discography lists the probable recording date as June 12, 1965.

Fortunately Peacock's solos are well captured thanks to the sensitive dynamics employed by the ensemble.

Peacock's bass sounds noticeably darker, but maintains the bassists' characteristic lower octave growl. The bassist employs a similar vocabulary of extended technique on "L" evident on the earlier recordings, including a striking upper register double stop tremolo from his right hand, and open string left hand triple and quadruple stops. Peacock's solo is more fully integrated with Graves' drumming than similar improvisations had been with Murray, the two musicians often finishing each other's gestures and interacting on many levels of dynamics and timbre. Grave's interacts freely, varying dynamics and orchestral color that builds distinctly with Peacock, forming a rich and sympathetic duo improvisation.

The unorthodox and punchy free playing that is contained in the extended improvisations of the ballad "Stately" can easily disguise the haunting melody and rich harmonies of Davison's opening theme. Here again is featured Peacock's relentless improvisation; from the start the bassist takes off with streams of unending ideas incorporating extended techniques and idiomatic color including dramatic three octave cross-string glissandos.

Peacock takes a slower, seemingly more deliberate approach on "Ad Hoc," incorporating more space into his playing as well as longer notes that accentuate his improvisation. Indeed it appears that space the drawing out of phrases is emerging on this recording as a characteristic that would continue on recordings through the rest of the decade, perhaps best heard on later recordings such as Paul Bley's "Ballads."

The group would subsequently perform live with documented reviews; an article from a December 2nd 1965 performance of this trio at Harvard's Kirkland House praises the trio and describes the virtuosic velocity in Peacock's solo work and its ability to evoke harmony within the listener (Horne 1965).

Spring

Tony Williams recorded his second album as a leader for Blue Note on August 12th 1965, a summer when the members of the Miles Davis Quintet were on hiatus while the trumpeter dealt with ongoing health issues (Carr 1999).

Williams, Shorter, and Hancock would perform live in various configurations in New York City while maintaining active recording schedules as sidemen and leaders. *Spring* features Peacock as the sole bassist, along with Sam Rivers and Wayne Shorter (tenor saxophones), Herbie Hancock (piano), and Williams (drums).

Spring features snapshots of musicians "off the leash" from the Davis group, displaying their developed interests in open blowing forms, odd meter playing, and the completely free improvisations that had already begun to exerting a comparatively tempered influence on the live and studio recordings of the Miles Davis Quintet. The recording also offers a competing vision of the avant-garde compared to the earlier records of Ayler, Davidson, or Bley. The improvisations, while often open-ended, displayed a more technically cultivated version of freedom, with complex layers of harmony, timbre, motivic development, and Williams' unparalleled rhythmic expressions. The tracks also explore the more

introspective dynamics left relatively untouched by the Taylor, Coltrane, and Ayler's high-energy and explosive presentations.

The album begins with Rivers, Shorter, Peacock, and Williams improvising the up-tempo "Extras." There is no discernable theme, only a brief drum introduction and a short abstract unison statement in the lower registers of the ensemble (minus Hancock) before Shorter begins his solo over Peacock's fast walking and Williams muted brush playing. Peacock instigates half-time tempo shifts and double stop tangents that divert the tempo before launching back into the fast swing. The group responds quickly to various gestures instigated by one another, in a similar manner evident on previous Miles Davis Recordings such as *Four and More* (1964) and *E.S.P.* (1965) but with the absence of compositional form, overt thematic statements, or harmonic accompaniment.

Peacock's solo is exceptionally well recorded, displaying a warmth in part due to the bassists' robust sound but also the excellent recording technique of engineer Rudy Van Gelder. Peacock's solo centers around a series of double and triple stops, utilizing open strings and brief quarter note motives. Peacock retains a foothold of his walking pattern with interspersions of the pointillistic jabs and cross register leaps that characterized his work with Ayler. River's solo sees the group metrically modulate into a slower tempo before returning to the up-tempo "time no changes" feel. Bass and drums drop out, displaying a willingness to play (or not play) according to the lead of the soloist. River's solo maintains a strong anchor in the traditions of swing but with the shift on a dime aesthetic and freedom that characterized Williams' playing from this period.

“From Before” is comprised of a short unison fourth interval stated by the tenors along with accompanying rhythm section hits before then giving way to a collective rubato improvisation. The playing can be described as modal in the Coolman sense of scalar and chordal “colors that do not have a harmonic goal or tendency toward resolution” (Coolman 1997 p. 47). Williams use of cymbal patterns parallels the harmonic colors employed by Hancock; while in another context these patterns might be indicative of a tempo, in this rubato setting they suggest an unresolved layer of rhythm that colors the ensemble with additional detached rhythmic perspectives. Peacock chooses to lay out for the much of the track, joining Williams in the liberal use of space.

“Love Song” is one of the relatively few compositions from the era that exploits multiple meters inside of a given form. Joining measures of 4/4, 5/4, and 6/4, the ensemble blends and effortlessly moves through the strict metrical and harmonic framework. Unlike the previous tracks, a solo form is maintained throughout, Peacock walking through much of the piece. Absent are any overt bass lines that state the meter, and instead Peacock’s lines blend one section to the other seamlessly while displaying a palpable looseness. Iverson (2011) observes this quality as well as articulating the characteristic irreverence of the era:

“Love Song” is the only tune the album with a chordal structure for improvising, where Rivers, Peacock, Williams and Herbie Hancock try their hand at some 5/4. I believe this is the first jazz five that doesn’t obviously state the meter in every bar like “Take Five.” Incredibly, they aren’t worried about getting lost, but just somehow wander comfortably through the five and a few bars of three. The form isn’t always correct, and therein lies the magic of all this era’s music with Williams and Hancock: they just don’t

care if they get lost for a minute. It's a way of playing that happened for a few years in the sixties before being banished from the straight-ahead vernacular.

“Tee” is the most dynamic track on the album. Combining a broken yet in-tempo introduction, the tenors improvise freely before Shorter's driven solo brings the group into a walking feel for the duration of his solo. The piece settles into a modal framework with Peacock's propulsive walking line's anchoring the rhythm section. Peacock's line occasionally breaks, stopping and starting his walking pattern along with Williams so as to bounce in and out of the groove while building into Hancock's right hand improvisation. Peacock displays elements of the freneticism he was often capable of but with a more measured use of space and apparent willingness to explore individual sounds. Oddly, just as Peacock's solo begins to gain steam, the track ends. One wonders if this was editing on the part of the producer Alfred Lion for either artistic or time restrictions (or perhaps running out of tape) as it would seem the bassist was far from finished. Further, River's had yet to take a solo, and there was no closing ensemble moment as there had been on “Extras,” and “From Before.”

Spring is an important link in the contextualization of Williams playing as it is one of his few recording documents as a leader from the period. Further, it gives a glimpse into elements and dynamics that would have been evident in Peacock's live performances with the Davis quintet. Bassist Michael Formanek (2013) also points to this recording as one of the high water marks of the mid 1960s avant-garde as well as in Peacock's discography:

On *Spring*, he [Peacock] really lays it out there for the modern bassist in a freely improvised yet time-pulse-swing-related world. The long sustaining notes, focused tone, pointillistic abstractions across the full range of the bass, pure creativity and interactivity make this a spectacular recording for Gary Peacock.

Spirits Rejoice

Peacock's final document with Ayler was *Spirits Rejoice* from September 23rd of 1965, recorded at Judson Hall in New York City. Ayler had expanded his ensemble to a septet that now included two bassists, Peacock and Henry Grimes, as well as Ayler's brother Donald Ayler (tpt), Charles Taylor (as), Sunny Murray (d), and Carl Cobbs playing harpsichord. Each of the five pieces, "Spirits Rejoice," "Holy Family," "D.C.," "Angels," and "Prophet" were performed and recorded in a single take. Throughout the recording Peacock is panned to the right channel while Grimes is to the left.

The collective ensemble roars on tracks such as "Spirits Rejoice" and "Prophet, the dueling bassists often forming a collective texture underneath the an ensemble that at times consumes and camouflages individual contributions. The ensemble is energized, expressive, and dynamic; the loose statements of themes showcase animated statements of Ayler's rubato melodies. The ambient room sound and natural reverb of the recording provides the impression of Ayler's sound filling the large acoustic space, the delay often allowing overtones to overlap and further color the saxophonists immense tone. Peacock's playing often features longer note values as well as a greater use of space, especially if compared to the similarly sized ensemble on *New York Eye and Ear Control*. Peacock reserves his playing to long arco notes that outline a harmony to Ayler's

rubato ballad “Angels,” and is tacet under the garrulous harpsichord solo of Carl Cobbs. His playing on “Spirits Rejoice” features long low pitches occasionally accented by upper register interjections, often displaying less density than his earlier work with Ayler.

Peacock liberally switches between arco and pizzicato playing throughout the recording and for the extremely brief concurrent Grimes-Peacock bass solos that occur on the tracks “Spirits Rejoice,” “D.C.,” and “Prophet.” Overall there is limited space for solo bass improvisation, especially when compared to earlier recordings. Nevertheless, the space that is evident offers a thorough snapshot of the variety of techniques evident on Peacock’s earlier work with Ayler.

Peacock’s extended arco technique is on full display on “D.C.,” including a dramatic pianissimo tremolo (played ponticello) at the end of Grimes’ statement and a series of ricochets, tremolos, and unison double stops in the high register. Peacock unpredictably switches to pizzicato for numerous fast, pointillistic pizzicato phrases that offset the arco work.

Before mostly abandoning public performing at the end of 1965, Peacock again joined the Miles Davis Quintet, joining the trumpeter’s first engagements following an eight-month hiatus due to health issues. These performances took place November 8–13, 1965 at the Showboat in Philadelphia. While Alkyer et al. (2007) and *Billboard* (1965) report Peacock’s further participation with the quintet for the November 24-28th performances at the Village Vanguard in New York City, more detailed accounts (*Downbeat*, Jan. 13, 1966, p. 32) report Reggie Workman as occupying the bass chair that week.

Peacock mostly gave up playing in the later years of the decade, except for a handful of projects with Paul Bley and occasional local performances. This is reflected in the slowed recording output in the later part of the 1960s that includes only 4 projects, each under Bley's leadership. These include *Ballads* (1967), *Virtuosi* (1967), *Mr. Joy* (1968)²¹, and the only recording of Peacock playing electric bass, *Revenge* (1969). Peacock would continue his study of Zen Macrobiotics in Boston in the ensuing years while preparing to move to Japan in 1969 in order to study medicine, acupuncture, and language (appendix B p. 468-469).

It was while in Japan that Peacock began to record again, having being contacted by CBS/Sony records to participate in various projects as both a leader and a sideman (appendix B p. 468). These projects included his first recordings as a leader, *Eastward* (1970) and *Voices* (1971), as well as projects with Japanese musicians and visiting Americans. These include his first recording with Jack DeJohnette, *Have You Heard?* (1970), as well as projects with Hozan Yamamoto, Mal Waldron, Sadao Wantanabe, Masabumi Kikuchi, Helen Merrill, Sato Masahiko and a one-night performance with Sarah Vaughn when her bassist encountered difficulty entering the country.

Despite the active recording and performing schedule while in Japan, Peacock's main focus remained outside of music. By 1972 his interest in science led him to return to the United States and settle in Seattle in order to pursue a molecular biology degree from the University of Washington. This study would

²¹ Three of the tracks recorded during the *Mr. Joy* sessions were released on *Paul Bley with Gary Peacock*, "Gary," "Big Foot," and "Albert's Love Theme." Two other tracks, "Kid Dynamite" and "Mr. Joy" were released on the *Turning Point* album.

result in a four-year recording hiatus that would last until 1976 (appendix B pp. 470-471).

Peacock would never graduate, citing this satiation with active study along with moral disagreements over the use of live specimens at the University (Buium 2001b). Coinciding with leaving the program, Paul Bley would approach the bassist in 1976 about taking part in a tour of Japan, which would result in the recording of *Japan Suite* along with with Barry Altschul. This tour would serve to be the initial inroad toward Peacock making a full-time return to playing and recording (Buium 2001b). Further performances also with Bley are documented by Kluck (1995) and include appearances on August 8th, 1976 in Willisau Switzerland; September 25th, 1976 at the Camden Jazz Festival in London England; and performances in Paris, Bremen, Graz, and Postaula throughout 1977.

This tour subsequently began an ongoing relationship between Peacock and the ECM label's founder Manfred Eicher, the chronology of this highly visible second period of Peacock's career being documented by Buium (2001a-b), Booth (2010), Carr (1992), Jung (2005), and Rosenbaum (1993). Eicher, himself a bassist, had already released *Paul Bley with Gary Peacock* on the ECM label and approached Peacock about recording as a leader. *Tales of Another* (1977) was recorded under Peacock's leadership in February of 1977, and would feature Keith Jarrett and Jack DeJohnette. This recording would be the first recorded collaboration of the musicians would later become known as the Keith Jarrett Trio

which would begin releasing a series of acclaimed recordings and extensive touring beginning in 1983.

In addition to a return to active performing, from 1979-1983 Peacock taught music at the Cornish School of the Allied Arts in Washington. Peacock recorded further projects on the ECM label (as well as others) both as a leader and a sideman. These performances would continue throughout the remainder of the century, and include work alongside Jan Garbarek, Bill Connors, Jack DeJohnette, Masabumi Kikuchi, Art Lande, Eliot Zigmund, Chick Corea, Joe Henderson, Roy Haynes, Tomaz Stanko, Julian Preister, Markus Stockhausen, Ralph Towner, Palle Mikkelborg, Peter Erskine, Masahiko Satoh, Jay Clayton, Stanley Cowell, Michel Petrucciani, John Abercrombie, Marc Cohen, Don Pullen, Niels Lan Doky, Vince Mendoza, Paul Bley, Frank Amsallem, Marc Copland, Bill Stewart, Paul Motian, Jeff Gardner, Shlomi Goldenberg, Hans Ulrik, Tony Oxley, Franz Koglmann, John Surman, Billy Hart, Bill Carrothers, Toninho Horta, Charles Licata, Bob Belden, Wolfgang Muthspiel, Lee Konitz, Peter Delano, Ralph Simon, Michael Hornstein, Marilyn Crispell, Francesco Nastro, Martial Solal, Wallace Roney, George Coleman, Harold Maybern, Jimmy Cobb, David Liebman, Randy Brecker, Yuri Honing, Steve Kuhn, Francois Carrier, Gordon Grdina, Alexandra Grimal, Joey Baron, and Bill Frisell. Peacock would move back to New York State in 1988.

At the beginning of the 21st century the bassist continues to actively perform, most visibly with the Jarrett trio but also in his own group, “Now This” with Marc Copland as well as numerous other collaborative projects. Peacock

continues to pursue an ongoing formal study of Buddhism at the Zen Mountain Monastery in Mount Tremper, New York.

CHAPTER IV

DEMONSTRATIVE WORKS

Characteristics of The Repertoire

Due to the large number of performances included within the discography (and the limitations of this study) a meaningful analysis of Peacock's work from this era will involve the selection of five works that will be demonstrative of the output. These tracks will serve as a pragmatic introduction into the unorthodox elements of Peacock's style and the interpretation of progressive jazz.

Focusing on the identification of specific performance characteristics across the repertoire, the criteria for selecting these works will involve the identification of techniques and styles that are representative of the diversity of Peacock's output. This will include examples of his playing from "inside" performances as well as free improvisations. Demonstrating his technique through a progression from "inside" to "outside" playing will allow the examination of the gradual departure from common practice and to use this sequence as a basis for contextualizing the progressive elements of his idiom. Additionally, several factors will be considered so as to keep the number of analytical variables to a manageable sum. The seven characteristics examined in the selection process include: fidelity, presence of bass improvisation, density, personnel, compositional content, rhythmic style, and improvisational form.

These seven characteristics may be applied to a composition, the nature of the improvisational style employed by the group, or the specific qualities of the ensemble in question.

Fidelity refers to the specific audibility and clarity of the bass as it was recorded. Most of the recordings from this discography succeed in capturing Peacock's performances with a suitable, and often excellent, degree of clarity. With the exception of tracks from *Prophecy*, *New York Eye and Ear Control*, and *Lowell Davidson Trio*, audio fidelity was not a major factor in the exclusion of tracks from consideration.

Due to the emphasis Peacock has placed on the art of listening in improvisation, density will be a practical issue used to determine the potential influence of other players on Peacock and facilitate greater ease in the analysis of interactive elements of a performance. A recording with smaller personnel will offer more directly observable instances of musical communication by limiting the amount of stimulus available during a given improvisation and thereby the most directly observable interactions between musicians. As an additional issue of practicality, the transcription of a smaller ensemble will be more economical, i.e. potentially possessing clearer analytical results due to the manageable amount of transcribed data. Six of the albums involved featured performances with Peacock in a trio or quartet setting, as opposed larger ensembles (table 6.1). Some recordings present separate tracks with variable numbers of musicians and are represented more than once.

Table. 4.1. Ensemble sizes

Trio	Quartet	Large Ensemble (5 or more)
Paul Bley With Gary Peacock	Turning Point	Spirits Rejoice
Trio '64	Lifetime	New York Eye & Ear Control
Prophecy	Copenhagen Tapes	The Individualism of Gil Evans
Spiritual Unity	Vibrations	
Lifetime	Hilversum Session	
Lowell Davidson Trio	Spring	
	Spirits Rejoice	
	Driekusman Total Loss	

Many of Peacock's collaborators are historically significant jazz artists who themselves helped reshape the landscape of improvisation in the 1960s. Pivotal figures and collaborators such as Bill Evans, Paul Bley, Paul Motian, Tony Williams, and Albert Ayler each possessed a singular style that would affect Peacock's own during their process of performing and recording. It is through the examination of Peacock's work within the diverse context of these significant musicians that will allow the beginning of an understanding of the flexibility of Peacock's stylistic presentation and potential influence of these musicians. Works selected should showcase a respectable cross section of this influential and significant personnel listed in the discography.

As Peacock has stated that the thematic elements of a composition (melody, tonality, dynamic, contour) play a large role in his improvisational style, pieces will be chosen that contain confirmable elements from a composer's lead sheet or the transcription itself. This could include the presence of composed thematic material from the American popular songbook or jazz standard, or an original composition with an available (or transcribed) score that can establish the initial harmonic, rhythmic, and dynamic material of the composition.

In this respect the trio recordings with Bill Evans and Paul Bley stand out, as the majority of the material takes the form of standard repertoire. Other recordings including selections with Albert Ayler and selections from Tony Williams are also preferred as they present melodic material which is either monophonic or for which the bass supplies the harmonic framework for the piece. Melodic material found on as *Lowell Davidson Trio* present difficulty in terms of the confirmation of these melodic and harmonic materials due to the freedom employed in their presentation and ambiguity that is characteristic of the compositional content. Tracks found on *New York Eye and Ear Control*, as well as some of the open improvisations found on *Spring* that do not feature composed thematic material, also fall outside of this category.

Peacock's output displays a range of accompanying rhythmic styles, with four distinct styles being represented. These include straight-ahead walking bass lines, broken time accompaniments, "time no changes," and concurrent improvisations. As these styles of bass playing are a significant element of this

era, selection should favor and supply an appropriate cross section for the purposes of analysis.

An extreme amount of diversity is evident in the improvisational forms in the Peacock discography. These range from “inside” performances (those that align themselves closely to common practice) to completely free group improvisations that epitomize the extremes of the 1960s avant-garde. Between these two poles are several intermediate stages that can be characterized in terms of their relationship to metrical and harmonic forms within a performance. Works chosen from the repertoire will be aligned to show the evolution of stylistic practice from the “inside” to the “outside,” with specific traits examined in detail so as to roughly categorize each of the tracks present in the discography.

Waters (2011 pp. 76-81) identifies intermediate stages that lie between a traditional jazz chorus structure and a completely free group improvisation and how they relate to the general output of Davis’ 1960s quintet. This results in a chart of the six discreet stages of form used by the Davis quintet, each of which involves varying performance practices resulting in the “preserving” or “abandoning” of various metric and harmonic levels from the head through individual solos. Water’s categories involve the use of five elements:

Metric

- **Hypermeter:** metrical groupings larger than a single measure, i.e. 4,8,12,16, or 32 measure phrases. Defined by Kramer (1988) as metrical units on all levels above that of the notated measure. In this context this

term relates to specific repeated sections of the solo called the *chorus* and the dividable sections within the form.

- **Meter:** the presence of consistent prescribed measure lengths, i.e. 3/4, 4/4, or a mix of regularly occurring and agreed upon odd and mixed meters.
- **Pulse:** An agreed upon beat utilized by the group, incorporates issues of tempo alignment.

Harmonic

- **Harmonic progression:** A set of harmonies and their reoccurring order.
- **Harmonic rhythm:** The designated length for each of the prescribed harmonies.

In adapting Waters' description to the output of Gary Peacock, I will also note: 1) the use of soloist/accompanist roles; 2) the presence of collective improvisation; and 3) the presence of a predetermined theme.

Waters acknowledges the standard use negative values to describe how form operates in improvisation (78), and adopts the term "abandon" to refer to the absence of metric and harmonic levels and for performances that do not demonstrate the traditional use of the formal elements listed above. This term will be avoided here as it conveys a subtle assumption that free jazz is a deconstruction of previous techniques, i.e. a process involving conscious decision to disavow structural elements of standard jazz practice and use that negation as a basis of improvisation and stylistic identity. This term subtly implies negation as a primary generator of performance practice in free jazz instead of an embrace of a wider performance palate built upon an *expansion* of these techniques. This

expansion often leaves various elements unstated yet still potentially present in the ear of the improviser or listener. Repetitive structure is often replaced by simultaneous structures; composed forms can be augmented with improvised forms. While many of these new approaches to form can often be so foreign to a listener as to be thought to be *structure-less*, careful examination will reveal this is often not the case.

The recordings in the Peacock discography do not often abandon elements from the tradition; rather, they employ a creative and complex recombining and implementation of formal elements expanded so as to embrace the greater possibility of musical presentation based upon a highly variable and often spontaneous rewriting of the rules. To indicate these expansions I have chosen to apply a different set of neutral operative terms to indicate the level an ensemble chooses to embrace or depart from an overt realization of a particular formal element. These terms refer strictly to the relationship of a structural element to that demonstrated during the head (or indicate performances that have a spontaneous structure with no pre-composed melody). These additional terms, moving from the traditional to progressive, include:

- **Preserve:** To maintain metric and harmonic structures present in the head.
- **Preserve/Obscure:** To maintain formal elements as the deeper structure of the piece but obscuring them through various technical and expressive means.
- **Elasticity:** The loose maintaining of metric and harmonic levels present in the head with a high degree of creative elasticity in their realization. This can include adding or subtracting measures from a 32 bar form, choosing

alternate harmonic progressions not based on common substitutions, altering the harmonic rhythm, or departing or altering a single established pulse²².

- **Improvised:** The metric and harmonic levels present in the head are completely or partially improvised.
- **Phased:** The oscillating displacement of metric and harmonic²³ elements: meter, bar lines, hypermeter, chord progressions. Examples include musicians occupying two valid yet separate harmonic or formal spaces simultaneously.
- **Simultaneous:** More than one concurrent realization of a particular formal element; the use of different metric levels, harmonic progressions, or concurrent yet independent melodic streams.
- **Free**, i.e. “Free from”: The absence of an observable formal element by the musician or group. This can be a direct omission of that element from the performance or because of the lack of consent amongst the musicians involved; the improvisations display an extremely rapid shifting of meter or harmony inside of individual melodic phrases.

These operations are applied to the previously described metric and harmonic levels resulting in eight discrete types of observable performance, each with differing stages of preserved, manipulated, or absent formal elements. To demonstrate these characteristics, each of the tracks from the discography that contain solo or group improvisation will be placed in the appropriate column in the bottom cell in tables 4.2 and 4.3²⁴. It should be noted that these categories are

²² These techniques were introduced by Ornette Coleman in the late 1950s, and are summarized succinctly by Bley (1996) pp. 62-70.

²³ Waters (2011) gives multiple examples of harmonic phase discrepancies in the work of the Miles Davis Quintet on such recordings as “Iris” and “Delores.”

²⁴ Many of the titles in the Ayler recordings are found on more than one album. Due to the similarity of their presentation they will each only be listed once.

not rigid, and a track can shift levels during the course of performance. This results in some works such as “Two Pieces of One: Green” being placed in more than one column.

Level one, *chorus structure*, represents the common practice solo form established in jazz during the 1940s and 50s. Various instrumentalists accompany soloists, each one fulfilling a prescribed role in the ensemble. The metrical levels established by the melody carry through into the solo improvisations, as do the harmonic frameworks established by the composition. Bass performance is regulated to the individual realization bass lines, rooted in a two-feel or walking although a high degree of idiomatic and expressive interpretation. In addition, solo improvisations tend to utilize harmonic framework of the composition in a direct manner during improvisation, i.e. the soloist is playing the changes.

Level two, *broken chorus structure*, is roughly analogous to the broken time and high degree of interaction epitomized by the Bill Evans Trio. In this stage, the performance maintains metric and harmonic levels but often disguises them through high levels of syncopation, accented cross rhythms, substituted harmonies, and melodic displacement. Sophisticated uses of accent shifts and metrical conflict can be evident although still occurring on top of the deeper structures of the tune.

Level three incorporates many techniques used by Ornette Coleman earlier in the 1950s that involved the molding or changing of melodic, metric, and harmonic schemes at the discretion of the improviser. At this stage, a 32-bar song form could be elongated to 35 accommodate a melodic phrase; new harmonic

progressions could be invented, not as replacements for original harmonies but as new and separate chord structures interjected throughout a piece (harmonic improvising). While generally (but not strictly) keeping a consistent pulse and meter within the ensemble, there is much variation in the realization of these elements.

Many of the pieces off of *Turning Point* make up level four, *open theme and variations*. Here the theme contains strong melodic character, yet ambiguous elements of meter and harmony which allow the soloist to use any component of it as a building point for improvisation. This level contains open solo forms that can use melodic elements as the creators of form without being rigidly tied to the harmonic elements contained within the original theme. Meter and pulse are largely preserved, while the individual phrases of the improviser determine whether an improvised hypermeter is perceptible or absent. While the approach to rhythm is highly interactive and “broken,” the traditional soloist / accompanist dynamic is largely intact.

Level five is comprised of pieces that display the *time-no changes* approach to accompaniment. Tempo and pulse are maintained throughout, while larger levels of hypermeter are absent. Bass playing at this level is a combination of broken time and quarter note walking, with the bass and drums providing a highly interactive swing groove underpinning the improvised structures above. On this level meter is often agreed upon, but is flexible enough to incorporate musicians going in and out of phase with each other, the statements of bar lines often obscured or absent as a technique to create tension within the ensemble.

Harmonic structures are melodic by nature, improvised and often differing amongst musicians so as to create additional levels of interaction.

Level six is comprised largely of performances from the Albert Ayler ensembles (as well as the Lowell Davidson Trio) and is thus titled *Ayler Form*. As in level five, a dynamic and often diatonic theme sets the tone for the open improvisations that follow. In contrast however, this theme is stated without a strict pulse, often rubato or with multiple pulse streams operating concurrently. The principle theme is stated with a large degree of variability in regard to tempo, harmony, or the ordering of melodic elements. There is no set harmonic progression during the improvisations, no hypermetric outline, any strict meter, and often-collective improvisation. Time is seemingly “free” although there are often multiple rapidly changing pulse streams, even inside a single instrumentalist’s line. The statement of the theme at the beginning and end of the piece (as well as often in the middle) is the sole element of performance with a somewhat regulated sense of group metric or harmonic structure. It should be noted that performances are carefully arranged to allow specific solo order, collective improvisations, and restatements of thematic material and thus maintain an important link to earlier jazz performance practices. It should also be noted that this level does not include tracks such as “Holy Family” or “Don’s Dawn” that exclude improvisation sections beyond their singular ensemble statement of a theme.

Level seven, *open form, no theme* maintains much of the freedom of level six but without the statement of a composed theme. This level is exemplified by

the looser performances on the Tony Williams recordings. Gestures, a general dynamic, and speed take the generative role previously occupied by the melody, with improvisations beginning immediately. A sense of pulse is more observably at play in this level; whereas the Ayler group would uniformly avoid the overt statement of various rhythmic hierarchies, Williams will embrace them by occasionally going in and out of various time feels or by implying spontaneous overlapping of meters. Phrase accents and various passing levels of independent metrical conflict replace hypermetric boundaries²⁵.

Level eight is a collective improvisation demonstrating the most diverse and simultaneous realization of form, much the same way as demonstrated on Ornette Coleman's seminal recording *Free Jazz*. Any musician can realize or leave out any particular level listed above while tending to avoid styles related to common practice. Here there are no accompanists, only soloists; the performances demonstrating the often-clashing levels of melody, harmony, and pulse that create an intensity and density that is characteristic of the style. These group improvisations demonstrate extreme amounts of freedom allowing the spontaneous invention of expression and embraces any techniques or musical structures they see fit. These improvisations often require great physical and musically frenetic energy, and are often uniformly loud as a consequence. The two long tracks that make up the majority of *New York Eye and Ear Control* epitomize this approach.

²⁵ Williams' "From Before" offers an inspired example of Williams using the semblance of time to accompany and embellish Hancock's and River's starkly out of time improvisations. Drummer Paul Motian, especially in his trio with Joe Lovano and Bill Frisell, would further perfect this technique.

Table 4.2. Form in solo improvisations, levels 1-4

Level 1	Level 2	Level 3	Level 4
<u>Chorus Structure</u> Accompaniment/Soloist	<u>Broken Chorus Structure</u> Accompaniment/Soloist	<u>“Ornette” Chorus Structure</u> Accompaniment/Soloist	<u>Open Theme & Variation</u> Accompaniment/Soloist
Preserved (from melody) • Hypermeter • Meter • Pulse	Preserved (often obscured) • Hypermeter • Pulse • Meter	Preserved (often obscured) • Pulse • Meter Elasticity • Hypermeter	Preserved • Pulse • Meter Improvised • Hypermeter
Preserved • Harmonic progression • Harmonic rhythm	Preserved (often obscured) • Harmonic progression • Harmonic rhythm	Elasticity, Phased • Harmonic progression • Harmonic rhythm	Improvised/Free • Harmonic progression • Harmonic rhythm
Improvisation includes Prescribed elements of Melody Harmony Compositional Contour	Improvisation includes: substituted elements of: Rhythm Melody Harmony	Improvisation includes: Highly variable elements of: Melody Harmony Compositional Contour	Improvisation includes highly variable elements of: Melody Compositional Contour
“Love Song” “Time of the Barracudas” “Driekusman Total Loss” “Dancing in the Dark” “The Barbara Song” “Nature Boy” “If I Had You” “Remembering Herbie”	“I’ll See You Again” “Santa Claus Is Coming To Town” “Always” “Everything Happens To Me” “For Heavens Sake” “Getting Started” “Re: Person I Knew” “How Deep is the Ocean” “Detour Ahead” “Nardis” “Time Remembered”	“Blues” “Long Ago and Far Away” “Ida Lupino”	“When Will The Blues Leave” “Calls” “Turning” “King Korn” “Ictus” “Moor”

Table 4.3. Form in solo improvisations, levels 5-8

Level 5	Level 6	Level 7	Level 8
<p><u>“Time, No Changes”</u> Accompaniment/Soloist</p>	<p><u>“Ayler” Form</u> Accompaniment/Soloist & Collective Improvisation</p>	<p><u>Open Form, No Theme</u> Accompaniment/Soloist & Collective Improvisation</p>	<p><u>Open Form, “Free Jazz”</u> Collective Improvisation</p>
<p>Preserved • Pulse</p> <p>Preserved, Improvised, Phased • Meter</p> <p>Free • Hypermeter</p>	<p>Simultaneous, Free • Pulse</p> <p>Free • Meter • Hypermeter</p>	<p>Improvised, Simultaneous, Free, Phased • Pulse • Meter</p> <p>Free • Hypermeter</p>	<p>Simultaneous, Free • Pulse</p> <p>Free • Meter • Hypermeter</p>
<p>Improvised/Simultaneous • Harmonic progression • Harmonic rhythm</p>	<p>Free • Harmonic progression • Harmonic rhythm</p>	<p>Improvised/Free • Harmonic progression • Harmonic rhythm</p>	<p>Free • Harmonic progression • Harmonic rhythm</p>
<p>Use of open blowing forms with little overt connection to opening thematic material</p>	<p>Stated Melody Open blowing forms with little overt connection to opening thematic material. Discreetly arranged performances. High degrees of timbral improvisation.</p>	<p>No stated Melody Use of open blowing forms, collective and solo improvisation.</p>	<p>No stated Melody Use of open-blowing forms, collective improvisation. High degrees of timbral improvisation.</p>
<p>“Tomorrow Afternoon” “Tee” “Extras” “Two Pieces of One: Green”</p>	<p>“Ghosts” “The Wizard” “Spirits” “Saints” “Angels” “Infant Happiness” “No Name” “Children” “Vibrations” “Mothers” “Prophecy” “Sprits Rejoice” “D.C.” “Prophet” “L” “Stately” “Dunce” “Ad Hoc” “Strong Tears”</p>	<p>“From Before” “Two Pieces of One: Red” “Two Pieces of One: Green”</p>	<p>“A Y” “ITT”</p>

Selected Works

While the limited scope of this study prevents a thorough and detailed analysis of a track from each of the above categories, a sampling of material will be chosen to represent the broad spectrum of styles signified and a general evolution from “inside” to “outside.”

Having listened to each of the recordings and surveyed fidelity, presence of bass improvisation, density, compositional content, rhythmic style, personnel, and improvisational form, I arrived at the following specific tracks for purpose of analysis. These works are representative of the repertoire and function as a comprehensible introduction to the diverse display of improvisational techniques used by the bassist.

Peacock’s contributions to the 1960s built upon standard jazz performance practice, often in radical ways. Therefore more traditional presentations (level one) would not present the greatest opportunity for examination of his style. Works in level two, however, maintained enough stylistic similarity to common practice while highlighting innovative improvisational technique against an established stylistic backdrop. Further, the standard repertoire employed offered a consistent reference to melodic, tonal, harmonic, metric, and rhythmic levels that will allow analysis to highlight Peacock’s improvisational aesthetic against these set elements of the tune. Two selections from this category offer the most comprehensible and introductory window into Peacock’s style from this period.

Consequently, two selections from Bill Evans’ *Trio 64* will be chosen, the first of which being “I’ll See You Again.” The fidelity on this recording is

exemplary; the high production value enables the bass to be recorded so as to display in fullest detail any expressive nuances present in Peacock's playing that could potentially escape the listener. The trio format allows any interactive analysis to be undertaken in a manner that produces a manageable amount of data, a point further assisted by producer Creed Taylor's odd insistence on a reduced drum kit.

The compositional content (i.e. original lead sheets) of the tracks is easily obtained through various published sources. This particular song, unlike others in Evans' catalog, stays close to the original chord changes with few instances of the harmonically rich chord substitutions that were a trademark of the pianist's style. The harmony in the song is relatively "inside," containing standard bebop chord changes: ii-V-I progressions, tritone substitutions, altered dominant chords, and a modulation to the subdominant key area.

On this track Peacock is showcased playing a broken time feel through out the melody and piano solo. The rhythmic style on the track is unique; the 3/4-meter of the performance displaying a metric structure that separates the performance from the majority of tracks in the discography that are played in 4/4. The bass solo relies heavily on triplet figures through out, and contains comparatively fewer examples of the over-the-bar line tuplet playing that would be employed elsewhere. In this way this track is appealing as an entry point into the often exceptionally challenging rhythmic phrases subsequently employed.

The significance of Bill Evans in the analysis of interactive jazz improvisation cannot be overstated. The pianist was adept at playing with a

diverse list of virtuoso musicians and accommodating and adapting to their particular idiomatic styles. As one of the most significant creative collaborators of this period Evans' inclusion in this examination is justified. Unlike other performances in the discography, Evan's exact and virtuosic realization of harmony offers potential glimpses into Peacock's interaction with regard to rhythm and stated chord changes. Further, Peacock's long association with drummer Paul Motian and the several recordings they would participate in together offers a glimpse in to the working relationship of one of the era's most significant rhythm sections.

This relatively "inside" trio performance highlights Peacock's innovations against the backdrop of an easily understood and prescribed rhythmic, harmonic, and melodic background. The improvisational form of this track is a strict chorus structure; the feel is exceptionally swinging, albeit somewhat broken; Motian clearly outlines the 3/4-meter and hypermetric structure of the tune; chord changes are also maintained throughout Peacock's first solo chorus, Evans stating the harmony clearly during the bassist's first 32-bars.

"Santa Claus is Coming To Town" has been sighted by Peacock himself as an example of an improvisation guided by the melody of the piece. The straightforward and lyrical nature of the theme allows direct comparison to the unorthodox abstractions on display during the bassist's improvisation. Once again, a strict metrical framework is maintained by Motian, demonstrating one of the best environments in which to gage Peacock's often-ambiguous rhythmic vocabulary. The straight-ahead harmony features two tonal areas (the bridge of

the song modulating to the subdominant) and offers the potential for analysis of tonal influences described by Peacock himself.

The piece is a strong example of broken time playing as well as Peacock's walking bass technique. This will allow a partial examination of the bassist's preferences when playing 4/4 walking lines and any linear and chordal relationships evident within. This piece, while maintaining a relationship to an standard tune, begins to explore many of the more progressive techniques that have become characteristic of Peacock's playing by this time.

While the fidelity on *Paul Bley with Gary Peacock* is far from ideal, the bassist is clearly audible. The recording offers a logical comparison to the bassist's work with Evans, but with a marked increase in stylistic freedom. Both albums feature the performance of standard repertoire with confirmable compositional elements, and each are played in time. Both also showcase the bassist as an accompanist and soloist, and feature the drummer Paul Motian who helps create the impulsive swing groove heard on each recording.

Even though the session that produced *Paul Bley with Gary Peacock* was eight months before the recording of *Trio 64*, the looseness and avant-garde playing of Paul Bley helps to create a context that will allow the bassist to display larger departures from common practice. The dramatic expansion of piano trio technique showcases the evolution of the practice and serves as a logical bridge between Peacock's work of Bill Evans and the even more radical improvisations heard later. This record introduces elements of freedom evident in the earlier work of Ornette Coleman, and is the first recording to showcase the bassist

displaying these avant-garde techniques with the like-minded Bley. These techniques are best considered after the examination of the Evans recording, as these stylistic departures build upon those evident in the more conventional *Trio 64* while maintaining similar conventional footholds.

“Long Ago and Far Away” is the only presentation of a 32-measure standard from the American popular songbook played on this recording with a statement of the original melody. The other track “Getting Started” disposes of its original melody in lieu of a spontaneous extemporization by Bley. The “Long Ago and Far Away” melody has clear and discreet phrase relationships, offering a potential analysis of their influence within Peacock’s improvisation. The harmony utilizes clear and remote tonal areas that offer further analysis of Peacock’s use of tonality in improvisation. The hypermetric outline is a standard 32-bars in 4/4.

With its strong melodic, harmonic, and hypermetric structures, the piece is an opportunity to examine the differences between Peacock’s performances with the Bley and Evans trios while predetermined structural elements of tunes offer the potential to examine the elasticity of the practices employed. Further, the lack of strict comping by Bley during the bass solos offers a glimpse into the unaccompanied playing that Peacock would engage in later by not having explicit statements of harmony behind his improvisations.

As one of the few examples of the blues form in the discography, “Blues” from *Paul Bley with Gary Peacock* stands out as a prime example of the trio exploiting the richest and most flexible forms in the jazz tradition. This track is a

window into the increasingly visible technique of using elasticity within formal elements of a composition that would foreshadow the purely improvised forms that would appear later. Derivative of the Ornette Coleman composition “Turnaround,” the piece comes from the Coleman tradition of improvisational freedom and elasticity, which was a record Peacock reports to have studied (Buium 2001a 14). The piece maintains a semblance of the blues form unlike “When Will The Blues Leave?” from the same album that appears to depart from structural elements of the form in a more extensive manner.

Peacock’s rhythmic vocabulary is used once again against the backdrop of Motian’s swinging and in time brush playing, although with is a greater flexibility within each musician’s placement of bar lines and occasional out-of-phase statements of the meter. This track offers an introduction to various levels of metrical conflict that will be instructive to later work that demonstrate this characteristic more fully.

The inclusion of two tracks from two albums on the surface seems counterintuitive. With such a rich discography, why limit the albums sampled in this manner? The answer involves issues of familiarity, reference material, and pragmatism. By choosing selections from the same recording a rich familiarity with the players involved will be gained through the process of listening, transcribing, and analysis. This knowledge will allow the detailed discovery of patterns and tendencies within and between the players involved. When crucial editorial or analytical judgments need to be made this intimate knowledge will allow the highest probability of making the most accurate choices possible.

The repertoire from these albums comes almost exclusively from the standard repertoire. Having predetermined melodic, rhythmic, and formal guidelines for a composition will allow an important window into Peacock's technique by viewing it against the background of standard jazz convention. Further, while the repertoire is similar between *Trio 64* and *Paul Bley with Gary Peacock*, the approach to these performances is radically different. Having the repertoire serve as a thread between these recordings could help to discern the differences in style that separated these two presentations by casting them against the similar compositional reference point of standard song forms.

Most directly influencing this decision is pragmatism. Many of the selections off of *Turning Point* are open form, exceptionally adventurous rhythmically, and possess an intense degree of density. The transcription of a single track from this recording (or those by Lowell Davidson, the live Ayler recordings, or Tony Williams) would require a degree of detail that would consume the entirety of this dissertation. Further, as the goal of this process was to create a balance of depth and breadth, the focus on such a detailed transcription would necessitate the limiting of tracks examined.

Of the many examples of nearly complete free playing in the discography, "Ghosts" from *Spiritual Unity* stands out for several practical and structural reasons. Peacock has cited Albert Ayler as a principal influence on him during this period, one that would change the course of the bassist's career and whose experiential approach to improvisation and sincerity of presentation greatly affected the bassist. The take of "Ghosts" on *Spiritual Unity* exhibits greater

fidelity than the earlier live version, and the shorter duration allows the full transcription of both Peacock's and Ayler's performance, the trio setting being ideal for the gathering of manageable amounts of transcribed data.

The compositional content evident on "Ghosts" is an energized and diatonic folk-like theme, with dramatic dynamic and melodic contours that could influence solos. The improvisations took place in open sections that displayed rapidly changing collective improvisation, featuring dense counterpoint, radical timbre shifts, and rapidly changing metric and harmonic structures. These structures change often at the level of (or within) a single phrase. This performance illuminates Peacock's rhythmic playing against the consistently free, unobtrusive, and a-metric accompaniments from Sunny Murray.

CHAPTER V

I'LL SEE YOU AGAIN

The *Trio 64* recording session produced two complete takes of Noel Coward's "I'll See You Again," the second of which produced the issued master take. The performance is a medium tempo jazz waltz showcasing what would be a common arrangement for the album: introduction (8 bars), head, 2 choruses piano solo, 2 choruses bass solo (one with piano accompaniment and one without), out head, and tag. The piece does not include Coward's verse, the trio instead inserting an 8-bar descending chromatic introduction. On this track (and much of the album) Peacock and Evans are both allotted equal amounts of solo space, while Motian's contributions are limited to accompaniment and interactive roles without isolated drum solos.

Coward's composition is a 32-measure song with an ABAC form, each section being 8-measures in duration. The tune stays harmonically close to the tonic F major tonality with the exception of the brief cadence to the IV chord in measure 25. The formal sections of the tune contain discreet melodic phrases, each roughly 2-4 measures in duration and corresponding to the rhythmic content of the lyric. Phrases are delineated by the sentence structure of the individual lines and separated perceptually by long notes that correspond to the lyric's punctuation. These are indicated in figure 5.1 via the addition of phrase

markings to the lead sheet. The phrase structure of the melody and lyric mark the 8-measure hypermetric sections.

Evans chooses to play the piece in the key of F, and re-harmonizes the chord changes of the piece via extended harmony (9ths, 13ths, altered chords), the addition of ii-V7 progressions, and chord substitutions. Evans reshapes the rhythm of the melody, often beginning phrases on the upbeat and changing the duration of various pitches.

Peacock's bass line functions on multiple levels. Most evident is the bassist "locking in" with Motian and creating a solid sense of swing and forward motion. The creation and perception of swing relies on the timing, internal rhythmic acuity, and articulate virtuosity of the musicians involved. For Peacock, this groove defies a concrete definition: "Swing is real. It's as solid and as real as this table but you can't find it objectively. You can't teach it. You can get it, realize it but there's no way to really learn it" (appendix B p. 474). While the bassist's ability to groove within this track is one of the most virtuosic assets within the performance, this illusive element of swing is approached peripherally going through the examination of the rhythmic and melodic content of his lines. Peacock's bass lines contained in chorus one can roughly be divided into two general groups: 1) rhythmically interactive harmonic outlines, i.e. bass lines played in *broken time*; and 2) melodic counterpoint, i.e. *fills*.

Such rhythmic activity is not random, rather it is often in direct response

I'll See You Again

Moderately

Words and Music by Noel Coward

F D G- Em^{7(b5)}
I'll see you a - gain when - ev - er

5 Gm⁷ C⁷ F
spring breaks through a - gain.

9 F/A G^{#o7} C^{7/G}
Time may lie hea - vy be - tween, but what has

13 G- G⁹ C⁺⁷
been is past for - get - ting.

17 F D G-
This sweet me - mo - ry a - cross the

21 G- C¹³ F F⁷
years will come to me;

25 B^b A^{7(sus4)} A⁷ D- G^{#o7}
tho' my world may go a way, in my heart will ev - er lie

29 F/A D⁷ G- C⁶ F F^{o7} C⁹
just the ech - o of a sigh, good bye!

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Figure 5.1. "I'll See You Again"

to Evan’s phrasing of the melody. In measure 9 (the first measure of the melody) Peacock is already playing in the cracks of Evan’s line by omitting the downbeat of the chorus and entering on the upbeat of beat two with the octave F (figure 5.2). This motive resolves to the second bar of the melody in bar 10, accenting the rhythmically weak measure and creating a subtle syncopation in the realization of the harmonic rhythm through an emphasis of the D7 chord and the natural resonance of the open string. This syncopation continues in measure 12 with an echo of the emphasis from measure 10, again using the lower register and open string to emphasize the fourth bar of the form and intensify this effect

The musical score consists of two systems of music, measures 9-12 and 13-16. Each system has a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The time signature is 7/8. In the first system (measures 9-12), the treble staff has a box labeled '1' above measure 9. The bass staff has chord labels: Fmaj7, D7(#9), Bbmaj7, and Am7. A '3' is written below the bass staff in measure 10. In the second system (measures 13-16), the treble staff has a '3' above measure 14. The bass staff has chord labels: Gm7, Bbm7, Am7, Gm6, and C7. A '3' is written below the bass staff in measure 16. Arrows indicate phrasing and syncopation throughout the score.

Figure 5.2. Bass line fills and interactive phrase contour, measures 9-16.

via an accent on beat two. Throughout this section Peacock's gestures are often in contrary motion to the linear direction of the melody above, indicated by the arrows in figure 5.2.

Peacock will exploit Evan's phrasing as opportunities for melodic counterpoint interspersed within the bass line. The melodic interjections used by Peacock in bars 12 and 15 answer the end of Evan's melodic phrases and are often offset in register from the rest of the bass line accompaniments (measure 16). Peacock's fills are interacting with Motian's playing as well, as shown through the quarter note rhythmic unison in measure 20 in clear response to the end of Evan's line (figure 5.3).

The image shows a musical score for measures 17 through 20. It consists of three staves: a grand staff (treble and bass clefs) for piano, a bass clef staff for bass, and a drum staff. The piano part has four measures with chords and melodic lines. The bass part has four measures with a melodic line. The drum part has four measures with a rhythmic pattern. The chords are labeled as Fmaj7, Ab°, Gm7, and C7. There are 4:3 ratios indicated between the piano and bass parts in measures 17 and 18. The drum part features a rhythmic unison with the bass part in measure 20.

Figure 5.3. Bass and drum rhythmic unison, measures 9-16.

The two musicians likewise accent the end of the first 16-measures through a combined fill that features Peacock's upper register melodic triplet

motive intertwined with Motian's eighth note snare drum accents in measure 24 (figure. 5.4). Once again Peacock leaves a rest on the downbeat of the measure.

The image shows a musical score for measure 24, consisting of three staves. The top staff is the piano right hand, the middle staff is the piano left hand, and the bottom staff is the drum set. The key signature has two flats (B-flat and E-flat). The piano right hand part features a melodic line with a 4:3 interval marked between the second and third notes. The piano left hand part features a bass line with a 4:3 interval marked between the second and third notes. The drum set part shows eighth note patterns with 'x' marks indicating snare drum accents. The piano left hand part includes a triplet of eighth notes in the final part of the measure. The chord symbols Eb9, D9, G7, and C7(b9) are written below the piano left hand staff.

Figure 5.4. Melodic and rhythmic accent, measure 24

Bass line Construction: Rhythm

Peacock's note selection within the first chorus is relatively conservative; the majority of the harmony being expressed via the root of the chord. The rhythmic realization of these notes however is highly elastic and involves several approaches to syncopation that create momentary harmonic and metrical conflicts. These approaches are listed in figure 5.5.

- | | |
|--------------------|---|
| A. Anticipation: | Arriving at the chord before beat one |
| B. Delayed Attack: | Extending the previous chord into the next bar and stating the new chord after the downbeat |
| C. Omission: | Leaving a rest on a downbeat, usually in conjunction with a delayed attack |
| D. Syncopation: | Syncopated accents within a bar that otherwise realizes the normalized harmonic rhythm |

Figure 5.5. Rhythmic devices

These techniques are not mutually exclusive, with some appearing together. Figure 5.6 demonstrates these techniques and their ubiquitous distribution within the first chorus. The rhythmic approaches combine to create an oscillating rhythmic realization that lifts and bends the bass line to conform and contrast Evan's statement of the melody and Motian's wave-like dynamics. Sixteen individual measures contain rhythmic accents, the most prevalent being the six occurrences of the omission of a pitch on the downbeat. Five syncopated accents exploit the "+" of one, and the "+" of beat three, while four additional examples of delayed attack place a chord tone after the downbeat. Less prevalent is anticipation, the sole example occurring in measure 15. Several other measures are syncopated by accenting other beats in the bar besides the downbeat.

These devices remain prevalent throughout the bass line, along with Peacock's avoidance of playing roots on various hypermetric downbeats. After evasively stating the downbeat at the beginning of chorus two (by using the instrument's upper register) Peacock avoids the next three 4-measure hypermetric

1
 9 C Fmaj7 D7(#9) Bbmaj7 Am7
 13 C Gm7 Bbm7 Am7 A Gm6 C7
 17 B Fmaj7 Ab° Gm7 D C7
 21 D Eb9 D9 G7 C C7(#9)
 25 Fmaj7 D7(#9) Bbmaj7 Am7
 29 D Gm7 C13(b9) Cm7 F7
 33 C Bbmaj7 Bø7 E7(b9) Am7 B D9
 37 B Gm7 C7(b9) F6/4 C7 C

Figure 5.6. Rhythmic syncopation, chorus 1

Figure 5.7 Avoidance of hypermetric downbeats, measures 41-57

downbeats and uses delayed attacks and omission to blur the four-measure phrases and the harmonic rhythm (figure 5.7).

Peacock's lines exploit the above rhythmic devices (as well as various gestures and articulations) and can be segmented further into discreet phrases. This perception is intrinsically linked to various mechanisms that separate and group notes within individual gestures. The most common grouping mechanism in Peacock's phrasing is the use of rest.

Phrasing in jazz evolved in part through the necessity of horn players and vocalists to breath, usually at the end of a phrase. Other instrumentalists adopted this technique within their own improvisations in order create an organic, vocal,

or “horn like” line. As such, the use of rests in Evan’s solo is to be expected; more striking is the use of similar rests by the timekeepers Motian and Peacock. By inserting rests and pauses into the accompaniment (instead of the traditional quarter note bass line and repetitive cymbal pattern) the players create distinct and unambiguous phrases that interact with the composition and other musicians at various structural levels. The appearance of rests (or in the case of Motian, sudden alterations in dynamic and drum orchestration) creates interaction within the lengths of phrases, sudden unisons, and subtle polymetric accents.

Peacock traces the origin of this type of rest to Oscar Pettiford, who he cites as an influence in his own concept of broken time:

...there were already indications that it was going to happen with Oscar Pettiford. Sometimes... he wouldn’t play a broken rhythm but he would do something that wasn’t right on target. He might make some kind of fall coming from a high register down to a root but then he wouldn’t play the next beat. He’d wait for the whole bar to go by and then he’d start playing again, which was like – what’s he doing? In other words it was like Max Roach dropping bombs, which is commonplace now. (Appendix B p. 474)

An example of this sort of rest occurs in measure 190, where Peacock leaves the measure silent and the C7 chord unstated (figure 5.8). Measures 81-88 also demonstrate distinct phrases offset by rests (figure 5.9).

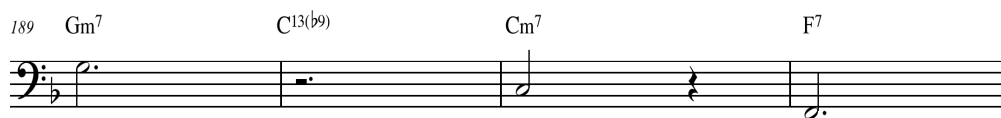


Figure 5.8. Use of rest, measure 190

81 Am⁷ Ab[°] Gm⁷ C⁷

85 Eb⁹ D⁹ G⁷ C⁷(⁹)


Figure 5.9. Phrases offset by rest

When synchronized between soloists, the effect of inserted rests (and thus the “breaking” of the line) can be dramatic. In measures 93-94 Evans use of a rest on the downbeat of a phrase is immediately echoed by Peacock in the next bar, the gesture further accented by Motian’s snare drum accent on the “+” of beat one and creating a rhythmic unison (figure 5.10). The effect is a dramatic coming together, an intuitive phrasing omitting structural downbeats and resulting in an impression of the trio breathing together.

93

Gm⁷ C¹³(b⁹) Cm⁷ F⁷

Figure 5.10. Ensemble rests, measures 93-96

Peacock's bass line interacts with Motian's time keeping in a dynamic fashion, creating tension through the alternation of conflicting and congruent phenomenal accents at different levels. The combinations of phenomenal accents (events at the musical surface that gives emphasis or stress to a particular moment in the musical flow) contribute to cumulative experience of polymeter by dividing Peacock's line into alternating three and four beat groups that are often incongruent with the original triple meter. These phenomenal accents interact with similar gestures by Motian, whose use of the bass drum and the two eighth note motive ( played on the snare or ride cymbal, echoing Peacock's eighth note rhythm in measure 41) create accents that diverge from the meter and as well as the independent polymetric implications of Peacock's line. Examples occur in measures 41-48 (figure 5.11).

Each example utilizes alternating groupings of two, three, and/or four beats. The two play phrases that are out of phase with the 3/4-meter and each other before coming back to the triple meter at the end of the 8-bar section in measure 47. This layer of phenomenal accent is further illuminated through an elastic approach in the realization of the harmonic rhythm, as indicated through the displacement of chord symbols above the bass in figure 5.11. The two musicians create various odd groupings through measure 46 before returning to the original 3/4 meter in measure 47.

The image displays a musical score for measures 41-48, divided into two systems. The first system (measures 41-44) features a bass line and a drum line. The bass line has a 3-beat group in measure 41, followed by 4-beat groups in measures 42, 43, and 44. The drum line has 3-beat groups in measures 41, 43, and 44, and 4-beat groups in measures 42 and 43. Chord symbols above the bass line are Fmaj7, D7(#9), APT, Bbmaj7, and Am7. The second system (measures 45-48) also has a bass line and a drum line. The bass line has 4-beat groups in measures 45, 46, and 47, and 3-beat groups in measures 48 and 49. The drum line has a 5 (2+3) group in measure 45, 2-beat groups in measures 46 and 47, and 3-beat groups in measures 48 and 49. Chord symbols above the bass line are Gm7, Bbm7, Am7, Gm6, and C7.

Figure 5.11. Polymetric accents and grouping, measures 41-48

These phrases create further ambiguity due to the additional layers of secondary phenomenal accents and “unisons” at points where bass and drums come together ($\uparrow\downarrow$). These secondary accents occur within the primary polymetric accent (groups of three and four beats), and interact on the surface to create interactivity between parts where these secondary accents coincide (figure 5.12).

The internal secondary phenomenal accents include beat three of measure 42, where Peacock’s A-D pitches are played in tandem with Motian’s snare drum hits. But whereas Peacock’s A in measure 41 is the last note of a three-beat

41 Fmaj7 D7(#9) Bbmaj7 Am7

45 Gm7 Bbm7 Am7 Gm6 C7

Figure 5.12. Aligned secondary phenomenal accents, measures 41-48

group, Motian's first snare hit in measure 41 is not. Similarly, the open D string on beat three of measure 42 combines with Motian's displaced statement of the two eighth note motive; the gesture now occurring in different parts of groupings going forward.

This concomitant accent creates a rhythmic unison independent of the original meter, and also the implied 4/4 groupings of each musician's phrase. Further, the Bb-D double stop on beat three of measure 43 aligns with the beginning of Motian's three-beat group, thereby intensifying the metrical dissonance by having a secondary phenomenal accent in the bass line up with a

primary phenomenal accent in the drums. When combined, these combinations intensify the listener's experience of the song's now richly realized 3/4 groove.

Bass line Construction: Pitch Selection

The rhythmic elasticity described above continues through the piano solo, with Peacock intensifying his playing through the addition of several approaches to harmony that play off the original chord progression of the head, i.e. the deep harmonic structure of the piece²⁶. This section will look specifically at the pitch selection in these bass lines, and how these outlines create variety through a diversity of chord articulation. Peacock uses several devices that contribute to these complex harmonic statements: *Inversion, chord substitution, omission, re-harmonization*, as well as *direct* and *indirect resolution*. As above, these qualities are not mutually exclusive, and are meant to provide a general framework for which to contextualize the pitch content of Peacock's line as well as the directionality and motion in his playing.

Inversion involves the experience of a chord tone other than the root used for the primary statement of a chord, usually on or near the downbeat of a bar. The root may also be present in the bar but often appears on a weaker beat or serves a melodic function. Examples in Peacock's line underneath Evans' solo include measures 42, 68, 70, 73, 77, and 100 respectively (figure 5.13).

²⁶ Hodson (2007) defines this structure as a "simplified abstraction, a mental map or network that lies beneath the chord changes. The shallow structure would then consist of all of the possible harmonic progressions that can be generated from that deep structure, and the surface structure would be one specific manifestation of such a harmonic progression" (61).

Figure 5.13 shows two staves of music in bass clef. The first staff contains measures 42, 68, and 70. Measure 42 has a chord of D7(#9). Measure 68 has a chord of D9 and a triplet of eighth notes. Measure 70 has a chord of C7(b9). The second staff contains measures 73, 77, and 100. Measure 73 has a chord of Fmaj7 and a triplet of eighth notes. Measure 77 has a chord of Gm7. Measure 100 has a chord of D9 and a triplet of eighth notes.

Figure 5.13. Use of Inversion

Chord substitution, either via side slipping, tritone substitution, omission or re-harmonization occurs in several measures. In measure 43 Peacock approaches the Bb major chord via a half step above, sliding down from an implied B major sonority. This technique is used again in measure 86, where Peacock maintains the previous measure's Eb7 chord for an extra beat before resolving to the inverted D7 chord (figure 5.14).

Figure 5.14 shows two staves of music in bass clef. The first staff contains measures 43 and 86. Measure 43 has chords Bmaj7, Bbmaj7, and Eb7. Measure 86 has a chord of D9. The second staff shows the continuation of the melody for measure 86, ending with a whole note chord.

Figure 5.14. Side-slipping

Tritone substitution is used in measure 64 where in place of the F7 an implied B7 is heard via the use of the B major arpeggio. An additional variety of substitution can occur when one of the chords is *omitted*. This occurs in measure



Figure 5.15. Tritone substitution and chord omission

93-94 where Peacock omits the C7 in the progression, resulting in the G-7 lasting two bars.

A further example of chord omission (as well as inversion) occurs in measure 95-96 (figure 5.16). The C-7 chord is left unstated in lieu of an F7 harmony beginning with the 3rd (A). This A moves to G and towards the F (root) in measure 96, the resolution delayed until beat two of the bar. In measure 97 this syncopation continues, with high F (the 5th of the chord) being followed by a Bb played on the “+” of beat one. A quick descending glissando obscures this pitch somewhat and leaves the statement of an articulated downbeat until measure 98.

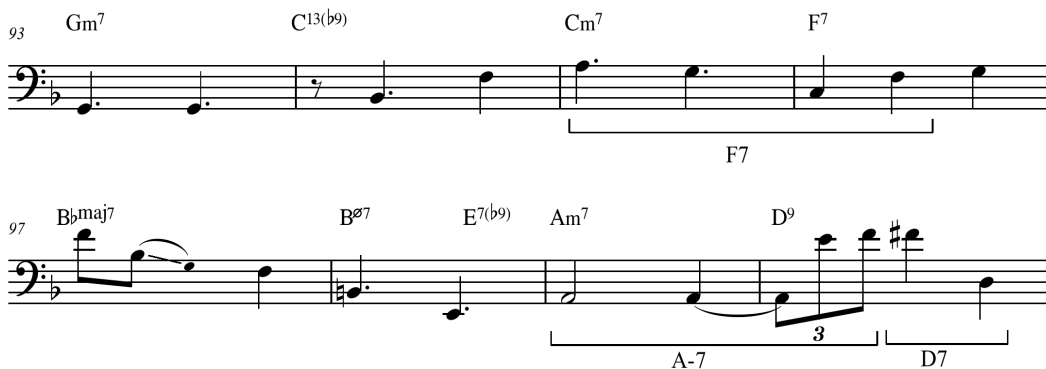


Figure 5.16. Chord omission and elasticity, measures 93-100

Because of the often rootless piano voicings used by Evans, Peacock occasionally uses alternate notes underneath the piano voicings and spontaneously *re-harmonizes* a chord by altering the note that is heard as its root. This occurs in measure 75 (figure 5.17) where Peacock initiates a circle of fifths gesture, resolving to G underneath the Bbmaj7 chord played by Evans. This choice of pitch creates a momentary G-9 sonority.

The figure shows a musical score for measure 75. It consists of two staves: a treble staff for the piano and a bass staff for the bass. The bass staff features a melodic line with a circle of fifths gesture, starting on F and moving to G. The treble staff contains a piano accompaniment with triplets. Chord labels are placed above the bass staff: Fmaj7, D7(#9), Bbmaj7 (G-7), and Am7. A box with the number 3 is in the top left corner.

Figure 5.17. Re-harmonization, measure 75

Peacock describes in detail this use of re-harmonization with Evans, its reliance on listening, and the potential conflicts involved with such departures from the original harmony:

I don't remember playing something, or approaching anything we played [with Paul Bley] from a theoretical standpoint. I did a couple of times with Bill. C minor, like "My Funny Valentine" or something like that. I might start with a low F when the chord is C minor, and that would be disturbing to him. It would initially sound like an F chord, Fsus, but then I would go from F to F# to G to C. Intellectually I knew that would work and I also heard the F as a part of this movement to C. Another time we did that was with "How Deep Is The Ocean" and instead of starting on the tonic (which is C minor) I might start on an A, and he found that

disturbing. After playing around and thinking, oh this is interesting. The first chord could be A-7b5 depending on how he is voicing it. If he voices C minor as G-D-Eb, that opens up all kinds of possibilities. It's still C minor, but he doesn't have a root in it and he doesn't have a 7th, but he's got the 5th, the 9th, and the 3rd. That could be Ab, that could be A, that could be Eb that could be C... So I would play that and listen to what his tendency is, where does this want to go? What does it want to do? At the same time hearing the melody. So it's like intentionally playing a wrong note, but *listening*. (Appendix A p. 426)

Peacock also describes a technique that will be referred to as *directed resolution*. This is a technique that utilizes pitches that do not necessarily articulate the chord of the moment (they often are contradictory) but provide a strong resolution to a forthcoming structural or harmonically significant pitch. These lines expand upon earlier methods of diatonic and chromatic passing tones, and often rely on unusual intervals. Such devices as chromatic scales, the circle of fifths, or other symmetrical interval chains will be shown. As Peacock elaborates:

I remember doing something with Miles, we were playing "Oleo" or something like that and getting to the bridge and I started on B and the chord is a D7, so I'd play octaves: B-B, Bb-Bb, A-A, Ab-Ab to G. So my whole point in getting to G was chromatic down from B. I wasn't even thinking about D7, it didn't exist. He never gave me any lip on that at all, he heard that right away. Another one was using a circle of fifths all the way around starting wherever until it cut in the right place. There are all kinds of tricks you could use. (Appendix B p. 474)

Directed resolution can be seen as an embellishing approach tone gesture often expanded to include entire lines, over short and long distances, which target a harmonically significant pitch. Instances of directed resolution occur in "I'll

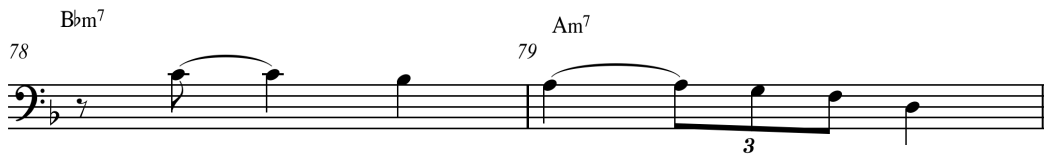


Figure 5.18. Directed resolution, measures 78-79

See You Again,” beginning with measures 78-79. The target harmony A-7 in measure 79 is approached via the C-Bb in measure 78. Although the root of measure 78 (Bb) is present, the pitch acts as a passing tone that leads to a resolution to the A-7 in measure 79 without directly outlining the Bb minor harmony (figure 5.18).

This technique is related to the upper and lower neighbor notes that form the embellishment know as *indirect resolution*, an example of which occurs during the head out in measures 170-171 (figure 5.19). B and A comprise the upper and lower chromatic neighbor tones to the root (Bb) of the chord in measure 171. Peacock plays these pitches underneath the neglected D7 harmony, instead embellishing of the targeted Bbmajor7. This chromatic pitch momentarily clashes with the voicing in Evans’ right hand, but maintains integrity through its linear resolution to the Bb in measure 171.

6

The image shows a musical score for measures 170-171. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff has a 4:3 ratio indicated above it. The bass staff has a 3:1 ratio indicated below it. Below the bass staff is a chord progression diagram. The chords are: Fmaj7 (with a 3:1 ratio), D7(#9) IR (with UN and LN markings), Bbmaj7, and Am7 (with a 3:1 ratio). The diagram shows the notes of each chord and how they resolve to the next.

Figure 5.19. Indirect resolution, measures 170-171

Bass Solo

Peacock's solo is musically complex and highly virtuosic, owing to factors that include the overall velocity and density of texture; extreme variety of events per unit of time; the complexity and intense variation of rhythm, grouping and accent; the dissonance and diversity of harmonic materials; and lack of common practice referents to the compositional structure of the piece.

It should be stated at the outset that Peacock notes that these factors are outgrowths of the mastery of the structural elements of the tune which serve as a prerequisite for any expression in his playing that may initially appear to be disconnected from it. Peacock specifically notes the importance of the stated pulse in his work with Evans and Motian that facilitated this style, an emphasis on an internal grounding inside the tune, and a tacit willingness to be agreement or disagreement with the harmonic and rhythmic elements of the piece at any given time:

There is a rhythmic component that is possible to do with Bill because the actual pulse was explicit. The natural pulse of the time, with Paul playing and Bill listening, the pulse was always constant. Bill never got lost, he always knew where we were. So I'm not only hearing the pulse... I'm hearing the tune internally but I'm not playing the changes, and I'm not playing off the changes. I'm just playing what's coming up and it basically stemmed from a deep trust in that I was absolutely grounded in the form. In other words the grounding that the improvisation came out of; the grounding was the form

RS: Does 'the form' mean the melody?

GP: No - melody, changes, tempo; that's the *ground*. That's going on - that was going on at one level internally all the way through. And at the same time that grounding is there I'm not making - I'm not intentionally making any effort to be in agreement with that or disagreement with it at the same time. I'm not making any attempt to be in agreement harmonically. I'm not making any attempt to be in agreement with it rhythmically or melodically. And I'm *not* at the same time in disagreement. So it's the fact that I'm not in agreement, I'm willing to be not in agreement, and I'm willing to not be in disagreement. It's no longer an issue...the ground is the melody, the harmony, the form of the piece, 32 bars or whatever it is. That's the ground of the piece. I'm never going to leave that... I'm simply not grasping after it or trying to throw it away. [makes dropping motion] This is what comes up. (Appendix B p. 458)

Peacock's solo features several virtuosic elements, including fast triplets and sixteenth notes, rapid two fingered pizzicato technique, large interval leaps, extreme shifts and articulations, rapid string crossing, and use of an extreme range from low F (F1) to high A (A4). The entire 2-chorus solo is densely packed with notes, with sequential phrases often varying greatly from one another in terms of pitch, rhythm, register, and accent which combine to create a highly variable and often aggressive ambiguity.

4 (1:57)

105 Fmaj7 D7(#9) Bbmaj7 Am7

109 Gm7 Bbm7 Am7 ← Gm6 C7

113 Fmaj7 Ab° straight Gm7 C7 swing

117 Eb9 D9 G7 C7(#9)

121 Fmaj7 D7(#9) Bbmaj7 Am7

125 Gm7 C13(b9) Cm7 F7

129 Bbmaj7 Bø7 E7(b9) Am7 D9

133 Gm7 C7(b9) F6/4 C7

Figure 5.20. Bass solo, chorus 4

5

137 Fmaj7 D7(#9) Bbmaj7 Am7

141 Gm7 Bbm7 Am7 Gm6 C7

145 Fmaj7 Ab° Gm7 C7

149 Eb9 D9 G7 C7(#9)

153 Fmaj7 D7(#9/5) Bbmaj7 Am7

157 Gm7 C13(b9) Cm7 F7

161 Bbmaj7 B°7 E7(b9) Am7 D9

165 Gm7 C7(b9) F6/9 C7

pp mf

straight swing

Figure 5.21. Bass solo, chorus 5

Rhythmic Dissonance

The solo is comprised of distinct phrases that offer a window into the bassist's use of unorthodox rhythms and a personal harmonic vocabulary that challenges the listeners' structural orientation. Throughout, however, Peacock stays grounded in the pulse of the tune without utilizing the odd numbered tuplets that were a feature of many of his improvisations from the era. Within his lines however are intense variations of rhythm that create a wide diversity of expression and fluxuating levels of rhythmic dissonance.

The note durations displayed in the solo vary greatly, only occasional half notes and quarter notes appear amongst the ubiquitous eighth note triplets, straight and swing eighth notes, eighth note triplets, quarter note triplets, and sixteenth notes that dominate the texture. In addition, instances of pushing ahead of the beat (indicated by ➔) and laying back on the beat (indicated by ➜) add additional layers of expression. Various articulations, including glissando, hammer-on, pull-off, scoop, falls, accents, staccato, as well as a wide dynamic range, are evident throughout.

Peacock utilizes unpredictable groupings and accents to obscuring the metrical structure of the tune. In his second phrase (figure 5.22) Peacock initiates an ascending triplet gesture before shifting the line and accenting 4-note groups of eighth note triplets. This quadruple pattern of triplets is displaced from the metric downbeat, beginning on the third beat of measure 108. The accents are further matched by the line's contour, which shifts direction on the accented A natural in measure 109. The perception of this rhythm is represented to shows the

momentary polyrhythm that subdivides six eighth note triplets into sub-groups of four plus two²⁷, indicated by the unusual beaming contained in figure 5.22. If these pitches were played as sixteenth notes they would readily conform to a common duple grouping (figure 5.23).

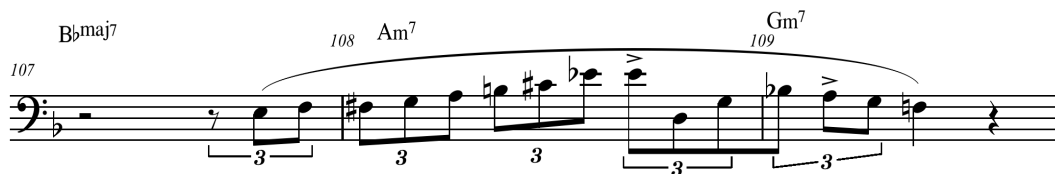


Figure 5.22. Measures 107-109, triplet groupings



Figure 5.23. Measures 108-109 as sixteenth notes

Further examples of polymeter occur in measures 118-120, where Peacock uses accents and slurs to segment triplets into groups of two. Once again the rhythm occurs in the middle of the phrase (figure 5.24).

²⁷ Waters (2011) refers to this type of displacement as “tactus-preserving” polymeter which is “brought about by conflicting groupings of the notated beat...they are distinguished by their orientation in relation to the tactus and to the bar line, composing out the rhythmic conflict at different levels of rhythmic/metric structure” (24).

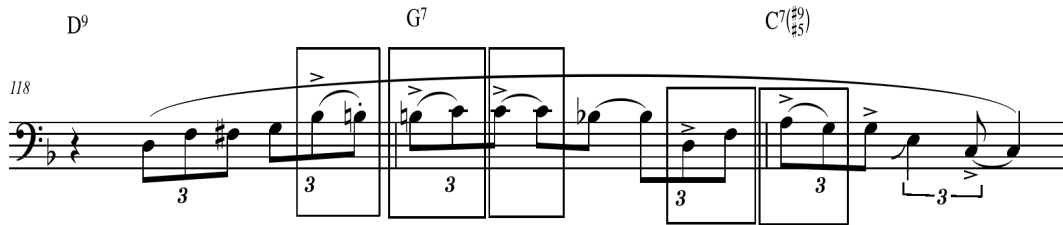


Figure 5.24. Measures 118-120, duple grouping of eighth note triplets

If the line is rewritten in 4/4 as eighth notes, the nature of Peacock's phrase is revealed inside the quadruple meter. Accented notes fall squarely on the strong beats of the bar (figure 5.25).



Figure 5.25. Measures 118-120, written as eighth notes in 4/4

Further examples of metrical conflict created through these duple and quadruple groupings of triplets occur in measures 125-126, and measures 140-141. In measures 153-154 these manifest as a quarter note triplet figure beginning in the middle of a beat and crossing the bar line (figure 5.26).

Measure 147 combines these elements, and features duple triplet groupings, quarter note triplets that cross the bar line, and straight eighth note articulation at the end of the phrase. In this line one can see how the accents of eighth note triplets evolve into the quarter note triplets beginning in measure 147 (figure 5.27).

Figure 5.26 consists of three staves of musical notation. The first staff, labeled '125', is in bass clef with a key signature of one flat. It features a series of eighth notes grouped into five triplets, with a slur over the entire phrase and a 'C13(b9)' chord symbol above. The second staff, labeled '140', is in treble clef with a key signature of one flat, showing eighth notes grouped into three triplets, with 'Am7' and 'Gm7' chord symbols above. The third staff, labeled '153', is in treble clef with a key signature of one flat, showing eighth notes grouped into two triplets, with 'Fmaj7' and 'D7(#9)' chord symbols above. The word 'swing' is written below the third staff.

Figure 5.26. Duple triplet groupings

Figure 5.27 shows a single staff of musical notation in bass clef with a key signature of one flat, labeled '147'. It contains four groups of eighth notes, each marked as a triplet. The first group is under a 'Gm7' chord symbol, the second under a 'C7' chord symbol, and the third under an 'Eb9' chord symbol. The word 'straight' is written at the end of the staff.

Figure. 5.27. Measures 147-149

Another instance of metrical conflict within a phrase occurs with the accentual shift in measure 117. The phrase incorporates a descending triplet figure that instigates the shift, the downbeat accents combine with the use of the second-triplet to seemingly shift the line forward by one eighth note triplet (figure 5.28).

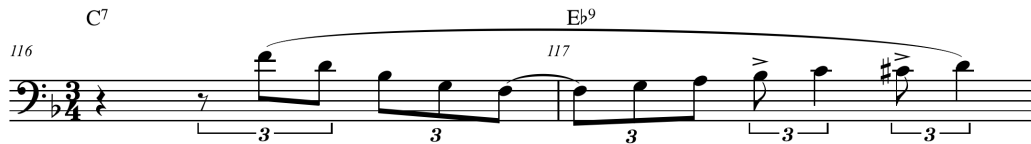


Figure 5.28. Accentual shift, measure 117

These accents represent standard jazz articulation by adding a slight emphasis to the upbeat when playing eighth notes, but are now displaced. These accents are further stressed by the appearance of chromatic passing tones that fall on the upbeats between two notes of the tonic F scale²⁸. If written so as to “correct” Peacock’s rhythmic phrasing, placing measure 117 back by one eighth note triplet, one hears a common jazz articulation with a characteristic upbeat accent as well as a chromatic passing tone connecting harmonically stable pitches placed on downbeats (figure 5.29).



Figure 5.29. Measure 117 aligned to the beat

That Peacock’s lines often begin by conforming to the meter and then diverge mid-phrase demonstrates that the bassist is not just laying back or perhaps “lost” within the meter with the ensuing rhythmic dissonance and polymeric groupings occurring by happenstance. Rather, these consistent rhythmic gestures

²⁸ See Harris (1994) and Baker (1988) for a thorough accounting of the construction of bebop melodies using upbeat chromatic embellishments.

are informally set against the meter as a natural outgrowth of the nested impulses of the line. Often these layers of rhythmic dissonance are introduced at the end of a phrase, but can also shift in and out of phase inside of the same gesture as in figure 5.27.

Throughout the two-chorus solo Peacock's phrases vary greatly in regard to length and the locations of phrase onset and offset. Often there is seemingly little surface level connection to the original phrase structure of Coward's melody or the 4 and 8-bar hypermetric segments of the tune. Nevertheless, Peacock's insistence on his own grounding inside melodic elements of the piece warrants an examination of potential relationships between the melody itself and Peacock's improvisation.

There is at least one instance of Peacock's phrase architecture mirroring that of the composition. If one aligns Peacock's solo during measures 113-120 (the second 8 bars of the tune) one can observe Peacock's phrase lengths (as well as onset and offset points) aligning with Coward's melody. While this characteristic is not indicative of the majority of the solo, it appears at least for this 8-bar phrase that the "grounding" in the original melody may have subtly influenced Peacock's lines (figure 5.30).

The image displays a musical score for measures 113-120. It consists of two systems of music. The first system covers measures 113-116, and the second system covers measures 117-120. Each system includes a vocal line in the upper staff and a piano accompaniment in the lower staff. The lyrics are: "Time may lie hea - vy be - tween, but what has been is past for - get - ting." Chord symbols are provided below the piano line: Fmaj7, Ab°, Gm7, C7, Eb9, D9, G7, and C7(#9). The piano accompaniment features several triplet markings (indicated by a '3' over a group of notes) and slurs. Measure numbers 113 and 117 are indicated at the start of their respective systems.

Figure 5.30. Phrase alignment, measures 113-120

While often obscuring the 4 and 8-measure sections of the tune, Peacock's solo does definitively mark 16-measure sections. This is done through the use of rests at the beginning of each half-chorus, or the use of recurring motives. In chorus 4 the first and 17th measures of the form are marked with half rests, with Peacock beginning his phrases on beat three of each respective bar (figure 5.31). Chorus 5 contains 16-measure sections clearly marked by a dramatic high register triplet arpeggio motive, played once in measures 137-138, and twice in measures 153-156 (figure 5.32).

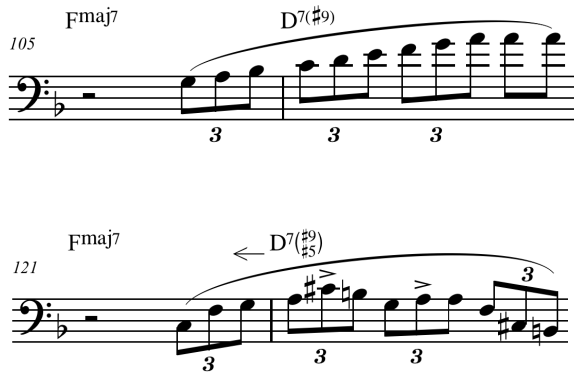


Figure 5.31. Use of rest, measure 105 & measure 121

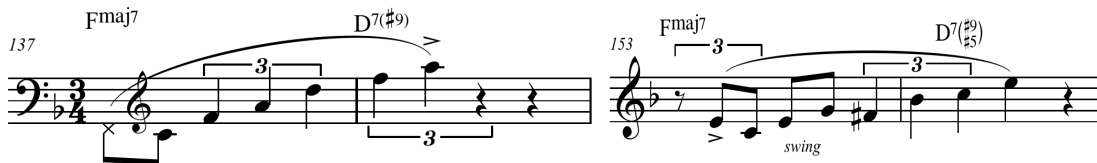


Figure 5.32. Arpeggio gestures marking 16-measure sections

Peacock's improvisation is overtly influenced by Motian, whose broken time keeping, accents, and wave-like dynamics emphasize concurrent elements of Peacock's phrases as well as the structural downbeats of the tune. While Motian thins out his accompaniment for the bass solo (reducing the density of his texture and incorporating a greater amount of quarter notes into his playing) he maintains strong timekeeping on the ride cymbal and continues to produce various accentuations on the kit.

The two musicians produce interacting phrase and dynamic relationships that create a subtle tension and ambiguity within the 32-measure form, similar to their interaction during Evans solo and further facilitated by the distinctive rests at

the end of Peacock's phrases. Motian overtly responds to these rests end of these phrases, often with the bass drum accenting the downbeat of a subsequent bar as seen in measures 105-120 (figure 5.33). These accents enhance the asymmetrical nature of Peacock's phrases as well as setting the unorthodox rhythmic nature of Peacock's lines against a clear bar line. At the same time these phrases often obscure the four, eight, and sixteen-measure segments of the tune.

Harmonic Materials

When examining the pitch content of Peacock's lines over this harmonically conventional tune, the limited examples of overt scale/chord relationships and common practice bebop vocabulary create challenges in contextualizing the often-unorthodox pitch combinations employed by the bassist. These solo phrases are subsequently discussed in alternate terms related to tonality, function, polymodal chromaticism, and chord articulation.

Many of Peacock's lines exploit the parent tonality of the tune through the use of the F major scale. Peacock employs this overarching tonality while often circumventing the moment-to-moment chord changes and the more localized extensions of it via Evan's re-harmonization. This is true in measures 105-106, where the D7 chord²⁹ is left unstated in lieu of an ascending F major scale fragment. The ending of this phrase (perhaps coincidentally) is the note A, the third of the key but also the same tone used by Coward in his original melody in this third bar of the form (figure 5.34).

²⁹ In a false-start captured on tape, Peacock and Evans confirm this D7 chord verbally.

4

105 Fmaj7 D7(#9) Bbmaj7 Am7

109 Gm7 Bbm7 Am7 Gm6 C7

113 Fmaj7 Ab° Gm7 C7

117 Eb9 D9 G7 C7(#9)

The image shows a musical score for bass and drums. It consists of four systems of music. Each system has a bass line (left) and a drum line (right). The bass line features various chords and triplets, with some notes marked with accents (^) and slurs. The drum line shows a consistent bass drum pattern with some variations in the placement of notes. The chords are labeled above the bass line, and the measures are numbered 105, 109, 113, and 117. The key signature is one flat (Bb). The tempo/style is indicated as 'swing' at measure 113.

Figure 5.33. Interaction with bass drum

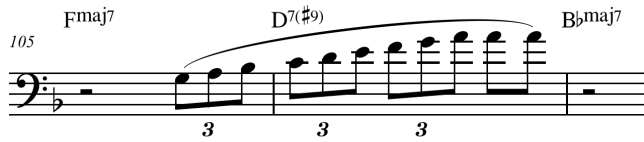


Figure 5.34. Diatonicism / F major scale

This parent major scale, when embellished with chromatic passing tones, becomes the harmonic basis for Peacock’s rhythmically complex lines in measures 116-120. These lines are notable for eschewing of the local dominant 7th chord progression, instead using a largely diatonic pitch set within two rhythmically complex lines contrasting in contour (figure 5.35).

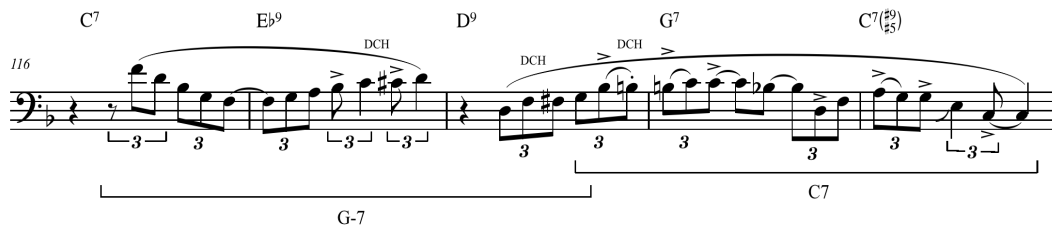


Figure 5.35. Diatonic pitch collections in measures 116-120, embellished with double chromatic approach tones

While there is no explicit statement the Eb7 and D7 harmonies, we can identify in measures 116-120 the clear outlining and statement of a G-7 sonority as well as the dominant C7 chord due to the accentuation and predominance of chord tones. If we take measures 117-120 as a larger statement of approach to the dominant V7, we can hear that Peacock clearly expresses the underlying *function*

of the passage (the dominant) while circumventing a specific statement of the chromatic local harmonies played by Evans.

This technique aligns with Peacock's statements on the nature harmonic *function* as being independent of a particular chord progression, and that the intuiting of specific tonal contexts influences the harmonic and melodic materials employed. Peacock has described what he believes to be the relationships of scales to chords: a diversity of chords can be associated with a single scale so that those chords are an outgrowth and embellishment of a single harmonic function. In this manner diatonic pitch collections can be used through chromatic environments where the tonal orientation (or resolution) is definitive. Peacock (1999) gives as an example of a dominant progression similar to figure 5.35 to illustrate this point:

So the actual scale that may go over a chord I think in a sense is incidental to the actual melodic intent that you will intuit through a given function. A similar thing can be looked at in the reverse, that is to say not what particular scale goes over a chord, but we can also ask what chords go over one scale... and whether that scale or that system is consistent with one chord or whether it's consistent with others or whether it's actually stretched out a ways. An example of that I'd like to demonstrate is a scalar set but in which the tonal motion, tonal order is basically saying C is *do* but are moving over harmonies that are ambiguous in a way. If we took C major, down to B7, to a Bb7, to an A7 - we can ask ourselves, okay if we want this to be in the key of C, what about a melodic line that's over the entirety of those changes - that the melodic line says and reaffirms the key of C, not a bunch of different scales. There is a way to do that, where the line itself is not so much chromatic as it is diatonic in the key of C.

Peacock contrasts this harmonic looseness with specific chord changes at several locations, offering examples the bassist's ability to articulate identifiable harmonic expressions. Pitch sets are used in the articulation of surface harmonies and are often expanded to include specific chromatic alterations of Evans re-harmonization. These include the inverted F6 harmony from measure 137 and the Eb7 in measure 149 demonstrated in figure 5.36. Peacock clearly emphasizes the harmonic movement and the tonal shift in the last 8 bars of the form, where the tune migrates to the IV chord. The momentary cadence on the subdominant Bb major chord (the only tonicized harmonic area of the tune) is marked by the use of an outlined C-7 chord, F triad, and melodic resolution to Bb albeit with an elastic approach to their rhythmic position in the measure.

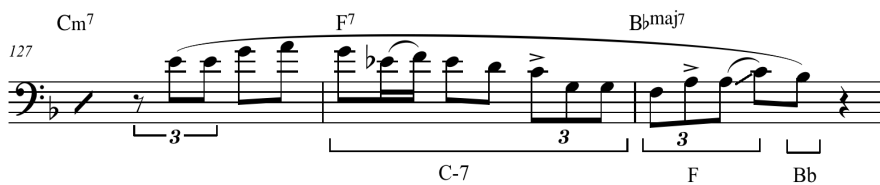


Figure 5.36. Chord articulation, measures 128-129

While figure 5.36 contains explicit harmonic content, the displacement of these changes from the chords original positions creates a shift in the harmonic rhythm that sees these harmonies pushed back by several beats.

Peacock also expresses directly the B-7 E7 progression in measures 130 and 162. While much of this solo displays significant harmonic ambiguity, these

structural harmonic landmarks are articulated clearly in each chorus and as such function as points of underlying importance in the solo (fig. 5.37).

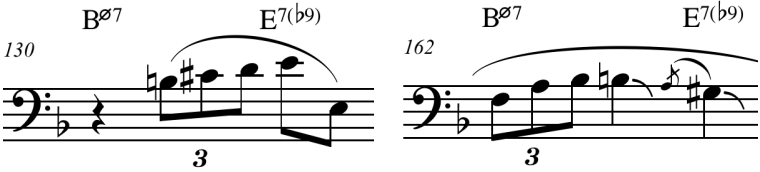


Figure 5.37. Chord articulation, measures 130 & 162

Peacock employs harmonic substitution involving the descending use of upper structure triads over the ii-V7-I progression in measures 131-133. Peacock plays the 3rd, 5th, and 7th of A-7 (a C major triad) and moves those pitches down in half steps to create the upper structure of a D13b9 chord before resolving to the upper structure of a G-7 (figure 5.38).

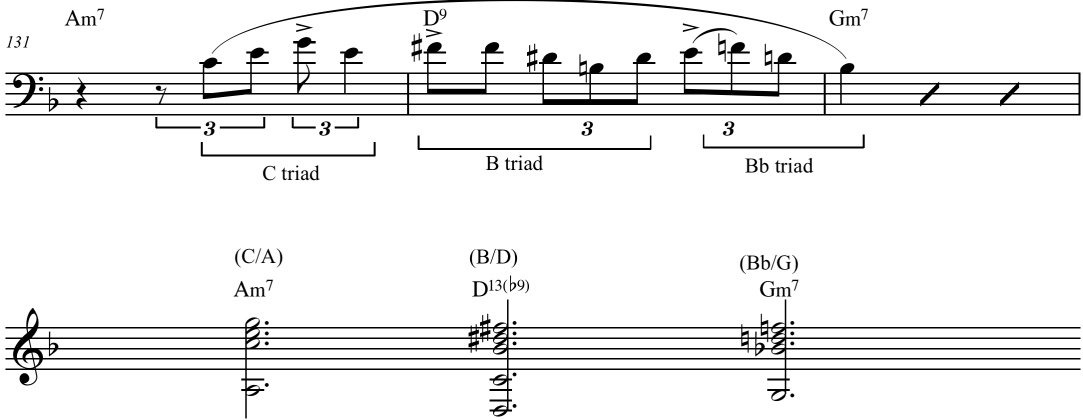


Figure 5.38. Use of upper structure triads

Polymodal Chromaticism

In the preceding section's discussion of rhythm it was pointed out that Peacock's lines often began by conforming to standard metrical groupings and then diverge within the middle of a phrase so as to incorporate various polymetric accents. The cumulative effect of which was the creation of various forms of rhythmic dissonance at the metrical level that were "prepared" by the normative characteristics evident in the beginning and end of the phrase. In the same manner, much of Peacock's improvisation utilizes diatonic pitch collections that evolve into numerous examples of chromatic and symmetrical scales. This results in a unique variety of *diatonic dissociation* – i.e. a form of chromaticism involving a momentary or mid-phrase sojourn from a diatonic pitch collection into a segment that serves as a linear chromatic embellishment of the parent tonality. Often these lines may contain fragments of chromaticism that negate the modal consistency of the tonality and obscuring the key as well as the changes of the tune. The term dissociation is used to indicate the specific characteristics of these linear alterations that cannot be related to common jazz substitutions. They contrast the otherwise diatonic lines and local harmonies in a seemingly antagonistic manner.

In specific instances where these interjections are clearly identifiable as scale patterns they are examples of *polymodal chromaticism*³⁰, i.e. the

³⁰ This term, originated by Bela Bartok and described in his drafts to the 1943 lectures at Harvard, is summarized by Waldbauer (1990) as "the technique of using a number (or even all) chromatic pitches with in a relatively short time span in such a way that individual subsets are at all times identifiable as belonging to one or another of the diatonic modes based upon the same tonic note" (243). Waldbauer goes on to give both horizontal as well as vertical instances of this technique. Peacock seems to exhibit a horizontal version of this idea, but while the chromaticism in Bartok

introduction of a number of non-diatonic pitches through a clearly identifiable mode or scale originating from the tonic. In Peacock's solo these instances often take the form of the whole-tone scale.

Occurrences are observable inside of single phrases as well as between two phrases. This momentary dissonance is demonstrated in measures 107-109, where the phrase begins with pitches from the F scale, diverges into a whole-tone scale before returning to F major (figure 5.39).

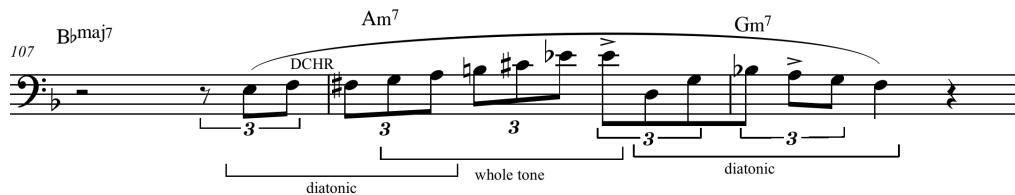


Figure 5.39. Polymodal chromaticism (whole-tone divergence)

This excerpt (and other chromatic phrases throughout) is heard with a clear melodic and linear integrity owed to the connection to the parent tonality of the composition and is further embellished by an alternate mode before resolution back to the parent scale. Another example occurs in measures 150-151, where Peacock begins his phrase using diatonic pitches, migrates again through a whole-tone collection and concludes the line with chord tones from C7 (figure 5.40).

often relies on nested chromatic pitches within a line, Peacock seems to favor nested segments of the symmetrical scales themselves.

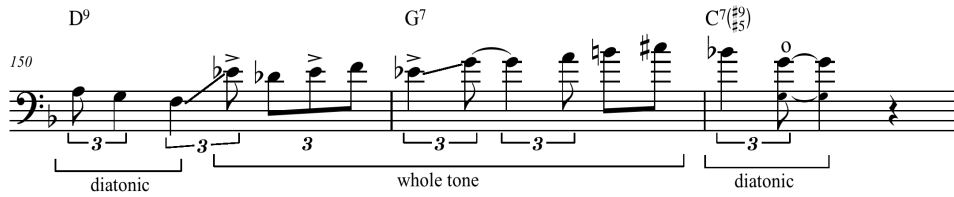


Figure 5.40. Whole-tone scale divergence, measures 150-152

This whole-tone divergence occurs again during the solo in measures 120-126 (figure 5.40). Once again the chromaticism evident in between diatonic segments prepare and resolve the chromatic elements, although this time it appears to be happening between separate phrases. The whole-tone phrase in figure 5.38 is preceded by the “preparation” phrase (diatonic) in measure 120 and followed by the “resolution” phrase (also diatonic) beginning in measure 123.

There is no evidence Peacock himself conceptualized these lines in this manner, but none the less this effect of preparation and resolution of dissonance occurs again between multiple phrases, and moves beyond whole-tone sets introducing longer spans of unresolved and purely chromatic pitch collections that defy simple classification based upon chord/scale relationships. This is evident in measures 139-140 (figure 5.42). These chromatic fragments are prepared and resolved by the use of (and resolution to) diatonic and tonally recognizable pitch sets. And while these chromatic segments often do not contain any explicit tonal or harmonic entity, the centrality of the Ab, B, and Eb suggest a vague allusion to Ab minor, a structure one semitone away from the A minor harmony in measure 140.

120 C7(#9) Fmaj7 D7(#9) Bbmaj7 CNT CNT

124 Am7 Gm7 C13(b9)

diatonic diatonic whole tone diatonic

diatonic

Figure 5.41. Measures 120-126.

137 Fmaj7 D7(#9) Bbmaj7 Am7

141 Gm7 Bbm7 Am7 Gm6 C7

chordal (F6) whole tone chromatic

diatonic

Figure 5.42. Chromatic divergence, measures 137-144

Peacock’s phrases in figures 5.41 and 5.42 are rooted in the tonality of the tune but expand chromatically, incorporating pitch sets that would not be considered “correct” if analyzed within a standard jazz theoretical orientation that is based on chord and scale relationships. This chord/scale approach is especially problematic here, as it would entail the segregation of measure 122 and analyzing the pitch relationships solely to the chord of the moment. In this case, this approach would result in the identification of an “incorrect” whole-tone scale

occurring over the D7 that does not contain the root, third, or 7th. A second analysis could conclude that Peacock was playing a secondary dominant chord (B7) on its way to the subdominant Bb7 by incorporating a whole-tone scale, but this conclusion potentially negates the use of the whole-tone collection earlier in the solo. An analysis through isolated chord/ scale relationships leads to a theoretical dead end that ignores the line's logic and integrity as experienced and explained through other means. A clearer interpretation takes a broader approach, one in line with Peacock's own statements about "not making any attempt to be in agreement harmonically. I'm not making any attempt to be in agreement with it rhythmically or melodically, and I'm *not* at the same time in disagreement."

Peacock seems to be employing chromatic embellishments of the tonal area (through the polymodal and chromatic fragments) that eschew surface harmonic progressions for the expression of a deeper structural level of the harmony. This process appears to be intuitive, i.e. "this is what comes up." When these examples are listened to with grounding in the original melodic content and harmonic movement of the tune they create an intense harmonic experience of overlap and simultaneity.

These various harmonic features combine in measures 153-159 (figure 5.43), with distinct appearances of chordal, chromatic, and whole-tone segments as well as a tritone substitution (Db7 in place of G-7) in measure 156.

The image shows two staves of musical notation. The first staff, labeled '153', contains four measures of music. Above the staff are chord symbols: Fmaj7, D7(#9), Bbmaj7, and Am7. Brackets below the staff group the notes into 'chordal (Fmaj9, D+9)' and 'chromatic' sections. The second staff, labeled '156', contains four measures of music. Above the staff are chord symbols: Gm7, C13(b9), Cm7, and F7. Brackets below the staff group the notes into 'substitution (Db7)', 'chromatic', 'whole tone', and 'chordal (Eb7/C-7)' sections. Both staves feature numerous triplets and sixteenth notes.

Figure 5.43. Harmonic implications, measures 153-159

Summary

The bass solo on “I’ll See You Again” is a rhythmically complex improvisation featuring chromatically augmented pitch collections conforming to global tonalities peppered with articulations of original and substituted local surface structures. This solo is noteworthy for the lack of common practice referents. The improvisation is exceptionally dense, with ubiquitous flurries of triplets and sixteenth notes throughout offering an exceptional challenge for any bassist who wishes to reproduce the printed transcription at the original tempo. Rhythmically the solo is highly complex, with metrical conflict often obscuring the bar line while at the same time acknowledging the hypermetric 16-bar sections of the tune. Many phrases exhibit a highly complex use of polymeter, grouping, and accentual shift compounded with the rich phrase interaction with Paul Motian. Melodically, the solo exploits virtuosic instrumental technique as well as a range of idiomatic approaches to harmony, often dodging overt references the

chord changes through chromaticism or polymodality while displaying structurally significant elements of the tunes hypermetric, harmonic, and melodic structure that serve as evidence of Peacock's deep and intuitive understanding of the tune.

These examples demonstrate multiple levels of interaction fostered by Evans and Motian that facilitated Peacock's creative tendencies on this track. Indeed Peacock attributes much of the uniqueness of his style demonstrated on this recording to these important collaborators:

That was a particular period in my life that only really lasted for about six months... part and parcel because of the combination of Paul Motian and Bill Evans that provided an environment for me to express myself that way. (Appendix B p. 458)

CHAPTER VI

“SANTA CLAUS IS COMING TO TOWN”

Gillespie and Coots’ “Santa Claus Is Coming To Town” was not a piece in Evans’ working repertoire, instead a selection rehearsed in the studio specifically for *Trio 64* (appendix B p. 457). The piece is another example of a popular standard stemming from the 1930s, continuing the album’s presentation of songs from Tin Pan Alley and early American popular music. The song contains a 32-bar AABA song form and is performed in the key of G major.

The melody follows a simple 8-measure periodic structure, the four measure phrases forming the familiar antecedent and consequent. Inside each of the first four measures is a nested aab melodic pattern³¹ that will also reappear in the bridge. The A sections of the song stay in harmonically in G major while the bridge uses a series of ii-V7-I progressions to the subdominant IV chord (C major) followed by turnarounds in measures 17 and 18 that imply a momentary D major tonality. Peacock repeatedly asserts his grounding in the melody of the piece, despite the ambiguous nature of his solo:

When I heard that playback, I cringed. “What the fuck you doing man?” I had forgotten myself listening to melody. Ralph Towner - I remember when I first met him he said, “Oh yeah man, you know... wait a minute, we gotta find out if this motherfucker knows what he’s doing,” and they actually counted it out. “Jesus

³¹ See Rozin et al. for a thorough discussion of this pattern as it occurs across aesthetic domains.

Christ, how do you guys do this?” When I go back to the recording and remember what I was playing, remembering where I was, I was getting “Santa Claus is Coming to Town.” I never left that at all - but if I had left it, it would be really obvious to me. I mean if I’m playing and actually lose the melody then I’m in deep shit. Then I won’t know what’s going on.” (Appendix A, p. 401)

Rhythmically, the piece is played in a slightly broken two feel during the melody before evolving into in a more or less straight-ahead 4/4-swing feel during the piano solo. Evans and Motian begin the track in measure one, while Peacock’s bass is conspicuous by its absence (figure 6.1). Evans’ rootless voicings seem suspended until Peacock enters with the definitive low G in measure three that will be held underneath Evans I-I7-IV-bVII7 chord progression through measures four. Peacock continues to ease into the piece with additional long notes in measures five and six before a rhythmically active D pedal figure in measures seven and eight that conclude the first A section. Within the space created by the bass line Motian interacts with Evans predominantly through his articulation of the ride cymbal.

Throughout these first eight bars Peacock’s note choices are sparse, choosing to emphasize the pitches G and D (tonic and dominant) in a drawn out pedal gesture that eschews Evans’ tightly wound and extended re-harmonization of the tune above. Examples include measures 7-8, where Evans uses a re-harmonization of the turnaround in the form of Ebmaj7 – Abmaj7 while Peacock pedals the V (D) underneath. This creates a momentary harmonic conflict that (along with the sparseness of rhythmic content and lack of note diversity in this

first 8 bars) helps to create an underlying tension underneath Evans' more active melodic presentation through the accentuated use of space.

Peacock's D pedal point in measure 7-8 is the most rhythmically active two measures of bass playing thus far. In a reversal of roles it is now Motain who is conspicuously absent, allowing the piano and bass to have a momentary two-measure duet that mirrors the drum and piano moment at the beginning of the section.

♩=186

1 Gmaj7 G7 C% F13 Gmaj7 G13 C% F13

5 Bm7 Em7 Eb9(#11) D9 Ebmaj7 Abmaj7

Figure 6.1. G/D pedal point, measures 1-8

Peacock begins the second 8-measures once again with long notes, slowly working into an outlining of the chord changes. This includes syncopation in measures 10-11 that split the eight beats into a 3+2+3 grouping (figure 6.2). By measure 12 Peacock is playing a syncopated two-beat pattern with a clearly articulated harmonic motion. Peacock returns once again to the double stop octave D pedal at the end of measure 14, causing a momentary dissonance with the descending dominant chord progression in Evans' left hand. This time Peacock's pedal in measures 15-16 is matched by Motian's snare drum accents before both musicians articulate the two-quarter note unisons in measure 16 that prepare the bridge.

The musical score for measures 9-16 is presented in two systems. The first system covers measures 9-12, and the second system covers measures 13-16. Above the first system, the following chords are indicated: Gmaj7, G7, C9, F13, Gmaj7, G13, C9, and F13. Above the second system, the following chords are indicated: Bm7, Em7, Eb9(#11), D9, G7, F7, E7, and Eb7. The bass line (top staff) features long notes in measure 9, syncopated rhythms in measures 10-11 (grouped as 3+2+3), and a syncopated two-beat pattern in measure 12. The drum accompaniment (bottom staff) includes snare drum accents and unisons in measure 16. A double stop octave D pedal is shown at the end of measure 14.

Figure 6.2. Syncopation and pedal point, measures 9-16

Peacock's articulation of the two-beat feel during the bridge is sharp and articulate, the eighth notes contributing to a defined and accented attack of beats

one and three of each bar. This is followed by a one-beat anticipation of the arrival of measure 25 (and the last 8-measure phrase of the tune) with an accented open G string on beat four of measure 24 (figure 6.3). This anticipation initiates a momentary rhythmic suspension, as Evans rests on the downbeat, articulating his right hand melody on beat two. Further, Motian carries his snare drum figure across the bar line and resolves to beat three of measure 25. The trio thus avoids a clear statement of the 8 bar phrase through three differing tactics: Peacock's anticipation, Evan's omission, and by the extension of Motian's gesture into measure 26 (figure. 6.3). This is followed by the first of many characteristic glissandos within Peacock's playing, the bassist utilizing the articulation to accentuate the F on beat three of measure 27.

The image shows a musical score for measures 24-28. It consists of three staves: piano (top), bass (middle), and snare drum (bottom). Above the piano staff, chord symbols are written: D7alt., Gmaj7, G7, C%6, F13, Gmaj7, G13, C%6, and F13. The piano staff has a box around the G7 chord in measure 24, with an arrow pointing to the bass staff. The bass staff has a box around the G7 chord in measure 24 and a box around the F13 chord in measure 27. The snare drum staff has a box around the G7 chord in measure 24. Dynamic markings include *pp* and *mf*. The snare drum staff has a box around the G7 chord in measure 24 and a box around the F13 chord in measure 27.

Figure 6.3. Rhythmic interaction, measures 24-28

In measures 31-32 Evans once again employs the Ebmaj7 and D7alt substitutions. Rather than the pedal D heard during the first two A sections,

Peacock plays a delayed high G harmonic on beat two of measure 31 before the D in measure 32. This high register syncopation on top of Motian’s cessation of ride cymbal and snare accents serves to suspend rhythmic motion momentarily and will continue into the next chorus, Peacock delaying his walking line until measure 35 (figure 6.4).

Peacock’s rhythm in measures 31-34 contains a hemiola that superimposes a three-beat structure inside the 4/4-meter, crossing over the double bar line and further obscuring the end of the 32-bar form. This hemiola is irregular, incorporating distinct rhythms contained within each respective three-beat group. These include a dotted half note, half notes tied to an eighth note, half note and quarter note, a dotted quarter note pair, and an eighth note-dotted quarter-quarter rhythm before the line finally resolves to the tonic G on beat four of measure 35.

The musical notation shows a bass clef staff with a key signature of two sharps (F# and C#). Measure 31 begins with a chord of E♭maj7. The melody consists of a dotted half note (E♭), followed by a triplet of eighth notes (F#, G, A). Measure 32 features a D7alt chord and a half note (D) tied to an eighth note (D). Measure 33 contains a Gmaj7 chord and a half note (G) tied to a quarter note (G). Measure 34 includes a C9 chord, a dotted quarter note (C), and a quarter note (D). Measure 35 starts with an F13 chord, followed by a dotted quarter note (F) and a quarter note (G). Measure 36 concludes with a Gmaj7 chord and a half note (G) tied to a quarter note (G). The hemiola pattern is indicated by brackets labeled '3' under the eighth notes in measures 31, 32, 33, 34, and 35.

Figure 6.4. Hemiola, measures 31-34

The pitch content within measures 31-34 centers on the pedal D, but descends in register before the eventual statement of roots in measure 33. This combination of pedal, hemiola and register descent extends the harmonic and rhythmic suspension evident at the end of the first chorus by “spilling it over” into

the first 3 bars of the piano solo and obscuring the structural downbeat that occurs at the end of the chorus.

Walking Bass Line

Evans' piano solo during the second and third choruses allows the examination of Peacock's interactive walking bass technique within the context of a standard. Many of the melodic techniques described earlier resurface again here, albeit within a 4/4 walking context. The line contains standard jazz voice leading practices but with idiomatic features such as melodic responses and directed resolution that make this bass line a prime example of Peacock's singular approach.

Peacock responds to the ends of Evans' phrases within the last two bars of the A sections of the tune (measures 39-40). This is done via a register shift and the momentary forsaking the articulation of changes for a quarter note melodic response. This first occurs in measures 39-40, where the jump up to the thumb position fills in the space left by Evans whole note (figure 6.5). Peacock's response is separated from the preceding bass line by this octave leap while at the same time mirroring the up and down contour of Evans phrase in measures 37 and 38. In turn, Evans plays a short phrase in the measure 40 that once again echoes this contour.

The image shows a musical score for measures 37-40. The top staff is a piano accompaniment with chords: Bm7, Em7, Am7, D9, Gmaj7, Abmaj7, Gmaj7, and G7. The bottom staff is a melodic line with a linear pitch series, including triplets and a 'p.o.' marking.

Figure 6.5. Measures 37-40, phrase contour and melodic response

This interjection marks the end of the 8-measure phrase by employing a linear pitch series that breaks the root oriented voice leading of measures 33-38, and is comprised of primarily melodic content rather than an outlining of particular chord changes. Pitches from an Ab major scale are used in measure 40, starting on F before passing through D on the third beat and resolving to the B (the 3rd) on the downbeat of measure 41. The scale is being used melodically and resolves linearly to a clear chord tone on the structural downbeat of the next eight bars while momentarily obscuring the relationship of these pitches any specific chordal entity.

In a similar manner, Peacock repeatedly marks the end of each A section with a related register leap, contour, and melodic bass motion. In measures 47-48 a similar shift occurs that outlines a G major pentatonic scale (figure 6.6).

Figure 6.6. Melodic response, measures 46-48

As the trio reaches the last A section in measure 57, Peacock reverts back to the 2-feel of the opening chorus. This has the effect of essentially putting on the brakes on the forward motion of the solo so that it might be reset at the beginning of chorus 3. This arrested motion lessens the trio's dynamic intensity and disrupts the dynamic plateau that the group had been riding for most of the chorus thus far.

Peacock responds to Evans phrase once again in the last two measures of the chorus with a similar melodic register leap in measure 63 that is accentuated thanks to the register contrast provided by the low E played in measure 61 (figure 6.7). This upper register motive only lasts for four beats as the thumb position is quickly abandoned. Peacock instead plays a descending line that exploits the bass' natural tendency to crescendo as the line descends in register, thereby matching Evans ascending crescendo in measure 64 and into the downbeat of chorus 3.

61 Bm⁷ Em⁷ Am⁷ A⁺⁷ D⁹ Gmaj⁷ Abmaj⁷

Figure 6.7. Melodic response, measures 61-64

Measure 71 (again the end of an A section) exhibits additional melodic response. Like measure 62, the open D string facilitates a shift into the upper register (figure 6.8).

69 Bm^{7(b5)} E⁷ A⁺⁷ D¹³ Gmaj⁷ Abmaj⁷

Figure 6.8. Melodic response, measures 69-72

Peacock begins the second chorus of the piano solo with an example of directed resolution in measures 66-67 (figure 6.9). Leaping to the high G on beat two of measure 66, Peacock descends chromatically and momentarily clashes with the C-7 chord voicing in Evans' left hand due to the Gb placed on beat three.

He ends his gesture with a D on beat three in measure 67, the 5th of the chord. This gesture retains and prolongs elements of the C6/9 harmony in measure 66 as it accents and connects the 5th and 3rd of this subdominant harmony. In this manner Peacock's line retains a resemblance to the harmony of the moment while chromatically approaching the 5th of the chord in measure 67.

The image shows a musical score for measures 65-67. It consists of three staves. The top staff is the treble clef, the middle is the bass clef, and the bottom is a separate bass clef staff. Above the top staff, a box with the number '3' is present. Chord symbols are written above the top staff: Gmaj7, G7, C6/9, Cm7, Gmaj7, and G13. The bottom staff has a bracket labeled 'C major' and a 'p.o.' (piano introduction) marking. A bracket below the bottom staff is labeled 'directed resolution'.

Figure 6.9. Directed resolution, measures 65-67

The second A section of chorus 3 also contains an example of directed resolution, occurring within measures 73-75 (figure 6.10). Peacock follows the B natural on beat four of measure 73 with a descending chromatic line that concludes with an indirect resolution resolving to the G on the downbeat measure 75. This also results in the momentary occurrence of a Bb in the bass on the downbeat of measure 74 played against the substituted C-minor 6/9 (realized as Ebmaj7b5) played by Evans (including a B natural in the right hand). As in measures 66-67 Peacock has chromatically connected two chord tones from the

73 Gmaj7 G7 Cm6/9 G7 Cmaj7 Cm9

directed resolution

IR

F7sus

Figure 6.10. Directed resolution, measures 73-74

parent G harmony and has eschewed the changes of the tune played by Evan’s left hand.

Peacock uses an unusual technique in measure 77 that employs syncopated chromatic voice leading across octaves (figure 6.11). This iii-vi-ii-V7 progression in measure 77 begins with Peacock playing B – D# - Bb – E. While a traditional harmonic analysis could account for the D# as being the third of a substituted B7 chord in the first two beats and the Bb on beat three as a potential indicator of the use of a tritone substitution, these notes appear to also have a linear function.

We have seen the use of indirect resolution involving upper and lower chromatic neighbor tones at the end of measure 72, where an Ab and F# each resolve by semitone to the G in measure 75. Here again in measure 77 is a similar occurrence of a lower and upper chromatic neighbor note is being used in succession, yet in this measure each note “belongs to” (resolves to) a separate pitch. The D# resolves upward via semitone to the E two beats later (beat four, measure 77) while the B-flat resolves down a semitone to A natural two beats

later (beat one, measure 78). The simultaneous lower and upper neighbor tones resolve separately within the single compound melodic bass line, with the chromatically embellished target pitches (E and A) forming the roots of the vi and ii chords. These passing notes still resolve, albeit obliquely as the placement of these pitches and their target notes have been separated by single beats.

The image shows a musical score for measures 77-81 in bass clef. The key signature has one sharp (F#). The score is annotated with various musical terms:

- Measure 77: Chords Bm7, Em7, A7, D9. Annotations include LNT (Lower Neighbor Tone) under the first two notes, UNT (Upper Neighbor Tone) above the third note, and IR. (Indirect Resolution) above the fourth note.
- Measure 78: Chord G7. Annotation: G6 descent above the notes.
- Measure 79: Chord G6. Annotation: DCH (Direct Chromatic Half) below the notes.
- Measure 80: Chord Dm7. Annotation: G6 descent, register shift below the notes.
- Measure 81: Continuation of the Dm7 chord.

 The bass line descends from G4 in measure 77 to D3 in measure 81, with various chromatic and neighbor tones in between.

Figure 6.11. Linear resolution measures 77-81

Chromatic upper and lower neighbor tones are used again in measure 78, although now the Ab flat and F# serve to approach the same pitch G as part of an indirect resolution. This G is played on the downbeat of measure 79 and is displaced upward by an octave. This displacement (through the continued descending motion of the bass line) connects the beginning of the phrase in measure 77 through to the downbeat of measure 81 as the line approaches the eventual D on the downbeat of measure 80. From there a typical walking bass pattern is employed. F natural from the G Mixolydian scale is used as a passing tone to the 6th (E) on the strong beat three, followed by a chromatic passing note

(Eb) to the fifth (D). The G Mixolydian scale is revealed, embellished with double chromatic approach to the 5th (D), and representing an incomplete G6/G7 sonority. An echo of the last three pitches follows, this time down an octave.

These descending gestures find their fullest realization beginning in measure 84, where Peacock augments the descending contour of his now ubiquitous melodic response at the end of the 8-measure phrase and descends from the high D on beat one before traveling through 2 1/2 half octaves (figure 6.12). This line uses half and whole steps predominantly, and is primarily melodic in nature. The gesture is an expanded mirror image the contour exhibited by the melodic responses demonstrated in measures 63-64 and measure 71 while using similar diatonic pitches that do not outline the chords of the moment. The directed melodic line resolves and embellishes the targeted G in measure 89.

The image shows a musical score for measures 83 through 89. The top staff is the piano part, and the bottom staff is the bass part. Above the piano staff, a series of chords are listed: Dm7, G7, C6, F7, Em7, A7, F#m7, B7, Em7, A7, Am7, D'alt, and Gmaj7. The piano staff contains complex rhythmic patterns with many triplets. The bass staff features a descending melodic line starting on a high D in measure 84, moving through various intervals (9, b5, 3, 5, b5, 7) and ending on a G in measure 89. A large bracket spans the entire bass staff from measure 84 to 89, indicating the scope of the contour augmentation.

Figure 6.12. Contour augmentation, descending melodic bass motion, measures 84-89

Bass Solo

Evans wraps up his solo in measures 93-96 with a motivic fragment derived from the theme; ascending and descending thirds paraphrase the last line of the melody before dropping out at the end of measure 96. Peacock begins his improvisation with a pick up into measure 97 (figure 6.13). Peacock picks up Evans' paraphrase and begins his solo in measures 97 and 98 with his own quote of the melody. After this clear melodic reference, Peacock's next two phrases create a disorienting effect through an unusual obscuring of the melody, form, tonality, tempo, and meter.

The harmonic and tonal obfuscation begins in measure 99, with Peacock's declarative statement of F natural. Without any piano accompaniment this pitch can be intuited as belonging to a C major subdominant tonality, an extension of the IV and bVII chords occurring in measure 98. This pitch is made all the more striking by its placement on the downbeat of measure 99, a position occupied in the composition by a G major 7th chord.

The pitch content of measures 100-103 center around G and E natural, the fifth and third of this aforementioned C Major tonality. Of these two pitches the E carries perceptual weight as it occurs at the end of both phrases and, in each instance, is approximately two beats in duration. There is no clear demarcation of any of the detailed chordal harmonies displayed during Evans solo, the pitches extending the perception of subdominant harmony through measure 104. If one listens to this 8-bar phrase while attempting to internally hear the original chord changes a striking overlap is experienced.

96 Am⁷ D⁷ 4 G⁶ G⁷ C⁶ F⁷ G⁶ C⁶ F⁷ B- E⁷

102 A- D⁷ G^{maj7} A^bmaj⁷ G⁶ G⁷ p.o.

106 C⁶ F⁷ G⁶ G⁷ C⁶ F⁷ B^{m7} E⁷ A- D⁷ straight

111 G^{maj7} D^{m7} p.o. G⁷ Em⁷ A⁷ swing

115 D^{m7} G⁷ C^{maj7} Em⁷ A⁷

118 F^{#m7} B⁷ Em⁷ A⁷ D^{maj7} D⁷

121 G⁶ G⁷ C⁶ F⁷ G⁶ G⁷ C⁶ F⁷

125 B- E⁷ A- straight D⁷ G^{maj7} p.o. swing

Figure 6.13. Bass solo, chorus 4

5

129 G⁶ G⁷ C⁶ F⁷ G⁶ C⁶ F⁷

133 B⁻ E⁷ A⁻ D⁷ G^{maj7} C⁷

137 G⁶ C⁶ F⁷ G⁶ C⁶ F⁷

141 B⁻ E⁷ A⁻ D⁷ G^{maj7} E⁻ E^{b-}

145 D^{m7} G⁷ E^{m7} A⁷ D^{m7} G⁷

148 C^{maj7} E^{m7} A⁷ F^{#m7} B⁷ E^{m7} A⁷ D^{maj7} D⁷

153 G⁶ G⁷ C⁶ F⁷ G⁶ C⁶ F⁷

157 B⁻ E⁷ A⁻ D⁷ G^{maj7}

Figure 6.14. Bass solo, chorus 5

The case for hearing the extension of C major tonality is further intensified by the two phrases' overt relationship to lyrical and motivic fragments found in the song's bridge. Coots' and Gillespie's original melody features a modulation to C Major during the first four measures of the bridge, with two phrases utilizing accented upper and lower neighbor tones to embellish the note G. The phrases then descend a minor third to E natural, the 3rd of C major (figure 6.15).

Figure 6.15. Original melody, measures 16-20

The pitch content and rhythmic contour of Peacock's phrases in measures 100-104 bear a similarity to this line but now transplanted into the A section of the tune (figure 6.16). The duration and motivic content of the gesture recalls figure 6.15, although now with the syncopated long-short articulations replacing the neighbor tones found in the original melody. Further, the number of pitches in both Peacock's improvisation and these bridge fragments both emphasize the pitches G and E, the connection being further observable via the overlay of the tunes lyric.

97

He sees you when you're sleep - in.

G⁶ G⁷ C⁶ F⁷ p.o. G⁶ C⁶ F⁷ B- E⁷

102

He knows when you're a - wake.

A- D⁷ G^{maj7} A^{bmaj7}

Figure 6.16. Melodic overlay, measures 97-104

Within this context, the return of a similar quintuplet figure in measures 106-107 seems to complete the 3-fold *aab* phrase structure of the lyric (figure 6.17).

104

so be good for good - ness sake.

G⁶ G⁷ C⁶ F⁷ p.o. G⁶ G⁷

Figure 6.17. Melodic overlay, measures 104-106

The combination of lack of reference to the tune's original harmony, a pitch collection that is mostly diatonic yet tonally ambiguous, as well as melodic references that point to an alternate section of the tune makes measures 97-106 highly disorienting. The overlay of structural material that is intrinsic to separate portions of the composition is an example of *tonal* as well as *melodic* displacement. This effect is further intensified when combined with the unorthodox articulation and rhythmic dissonance created by the unusual quintuplets employed (measures 100-101, 103-106). While these tuplets often have clear onset and offset alignment with Motian's stated beat, these quintuplets are not clearly derived from a common subdivision of the 4/4 meter and as a result obscure the metrical 4/4 integrity. This is done by first carrying over the bar line and the 4-measure hypermetric division of the A section from measures 100-101.

The cumulative effect of these elements is that Peacock appears to be "out of phase" with the tempo, meter, and form of the tune, creating an effect that could potentially create a perceptual shift in the casual listener as to where they intuit the downbeat of a measure, the beginning of the section, or the portion of the song being played. Peacock is not playing within the tune's meter (i.e. subdivision or metric modulation) as much as he seems to be playing *over* it in a simultaneous manner.

These tuplets and the notation that is chosen here is indicative of an essential character of many of Peacock's phrases. The notational conundrum arises with this and many other rhythmically ambiguous passages: How does one

indicate the essential rhythmic nature of these phrase? Alternate notational options in this case could perhaps employ a 4:3 tuplet indication and concomitantly noting that Peacock is “laying back” with the time. Alternately, the gesture could be indicated as a more practical triplet phrase and to be played laying even further back. Whichever method is chosen, it is important that the connection between each of the three gestures be visible immediately within the score, and wherever possible a clear emphasis on any definitive points of metrical alignment occurring between Peacock and Motian’s clearly stated pulse. Peacock himself notes the problems and difficulty in notating such gestures and places the notational emphasis on the identification of the *phrase* as a whole; the integrity and cohesion of the gesture more relevant than the expression of any calculable accuracy:

So it’s really taking it as ... doing it the best you can, but make sure it’s written or expressed as *phrase*. Instead of sequence of notes, it’s a phrase. So what can happen is, and I might have even done it on this one, but a phrase doesn’t necessarily adhere to bar lines. You could be playing in a tempo like that (snaps fingers) but the phrase that you actually play is floating over maybe two bars and if you tried to actually write the duration of the notes that are being played- you couldn’t do it. So it’s listening to the phrase and for me it’s always been that. If I listen to the phrase I can’t tell specifically where the player’s note is occurring or pitch is occurring in time but I know what they are implying, whether they are implying the “and” of a beat or something preceding it, because I’ve run into the same problem doing this. So then I just write a phrase, I look at the actual four bars and I write a phrase that floats over four bars. (Appendix A p. 395)

Peacock also indicates that this type of rhythmic phrasing may have potentially arisen out of the rhythmic studies he was involved with prior to arrival

in New York, and offers his own assessment of this tuplet and the solo on “Santa Claus is Coming To Town” (appendix B pp. 459):

I know that prior to that I had spent, actually before I had come out to New York, I had spent about a year working with rhythmic exercises, I think we’ve talked about this before... I was definitely influenced by that.

Peacock elaborates further:

You have a tune that has a form and it usually has a meter to it and the form is fixed in terms of the number of bars and phrases and beats. That’s going on. At the same time that’s going on there is a universe of music that’s possible at the same time that could appear to have nothing to do with that. I mean it could *appear* that way, and it could all be happening simultaneously, at the same time. But that doesn’t mean that this other universe that’s happening is determined by the form or at the same time is separate from the form

Peacock concludes by specifically citing his desire to not become overly attached with this singular ability to create concurrent polyrhythms. For Peacock, the act of letting go of the acquired skill became a necessary step in order to incorporate it into a more spontaneous and responsive musical totality. Peacock describes this process as “rolling in the dirt” (appendix B pp. 460-461):

RS: You didn’t always play like that. How did you develop this?

GP: I don’t know. I know it came out of all the studies I was doing with polyrhythms. It came out of that but it also came out of rolling in the dirt. That was really important and I really recognized that.

RS: To separate yourself from it?

GP: Not separate, I never intended to get rid of it. I just wanted to shake myself off, not get stuck in it. It's like "Ok, I did that. Fine. That's good- now forget it. Get out, leave."

Polymeter

The second A section of the first solo chorus, measures 105-112 (figure 6.18) develops the rhythmic complexity of the previous eight bars and is notable for the lack of eighth note lines and common harmonic articulations that were ubiquitous in Evans solo. Beginning with a triplet phrase in measures 105-106, the line contains pull-off and staccato articulations that create quadruple groupings. This momentary polyrhythm is followed by the quintuplet rhythm, which again begins on beat three and crosses the bar line. This time, however, the quintuplet begins with a rest and offsets the five open G string attacks that resolve on beat three of measure 107. A succession of 4:3 quadruplets follow in measures 108-110 that expand the metrical ambiguity by once again accenting beat three beginning in measure 107 and creating a hemiola of successive motives each lasting three beats. These motives eventually resolve to the downbeat of measure 111.

While the pitch content of these 8 bars is almost exclusively belonging to the diatonic scale, the tonal ambiguity is continued by the use of G and C (present during the first eight bars) and by further maintaining the centrality of the E, G, and B natural. This section closes with a chromatic and sharply ascending F# minor pentatonic scale, accenting the high F#.

The image displays two staves of music in bass clef, numbered 105 and 108. The first staff (measures 105-107) features a melodic line with various rhythmic groupings: a triplet of eighth notes, a quarter note, a triplet of eighth notes, and another triplet of eighth notes. A bracket labeled 'quadruple triplet groupings (4+4+1)' spans the first four measures. A quintuplet of eighth notes is marked '5' and labeled 'tuplet (5:4)'. Chords G⁶, G⁷, C⁶, F⁷, G⁶, and G⁷ are indicated above the staff. The second staff (measures 108-112) continues the melodic line with a triplet of eighth notes, a quarter note, a triplet of eighth notes, and another triplet of eighth notes. A bracket labeled '3 beats: 4:3' spans the first two measures, and another '3 beats: 4:3' spans the next two measures. A final '3 beats' bracket is shown for the last measure. Chords C⁶, F⁷, Bm⁷, E⁷, Am⁷, D⁷, and G^{maj7} are indicated above the staff.

Figure 6.18. Polymeter, measures 105-112

Peacock's lines obscure the double bar by continuing the gesture begun in measure 111 with a consequent phrase that spills over one measure into the bridge (figure 6.19). This connection between the two phrases is strong, made clear by the reverse of contour as well as the resolution of the leading tone F# (beat two of measure 112) to the strong low G on beat four of measure 113. This phrase can be experienced as an extension of the second A section by one bar, the melodic line completing itself well into the bridge. While the eight-bar hypermeter is partially obscured, Peacock's lines acknowledge the tonal shift of the bridge to C major through the subtle shift to the F natural within the first two beats of measure 113. That is to say, while Peacock's antecedent and consequent phrase pair obscures the double bar, the pitch collection contained within the consequent phrase confirms it.

Tonal Ambiguity

Peacock again shifts the pitch content of his line to conform to the second half of the bridge's tonality (D major) using almost exclusively the F sharp minor pentatonic scale (also heard earlier in measures 111-112). Peacock returns to this scale in the middle of measure 116, thereby anticipating the D major tonality by two beats.

Peacock disguises the F# minor pentatonic scale by emphasizing the low B in measures 119 and 120. While the pitches themselves can be seen as belonging to an F# minor pentatonic, the use of this accented B natural may cause one to hear these phrases containing a potential B sonority due to the melodic weight placed upon this pitch and the low register in which it occurs. As in the first section (measures 101 and 104), Peacock is again emphasizing the sixth degree of the diatonic scale, this time the B natural within D major, creating a tonal ambiguity that camouflages the tonal center of the second half of the bridge through emphasis on the 6th of the key of the moment.

This tonal elasticity carries through the remainder of the bridge and into the last A section, measure 121. Peacock uses pitches congruent with F# minor pentatonic and through his melodic line spills them into the last A section of the chorus, measure 121. This phrase dramatically jumps up 2 and 1/12 octaves, landing on the high F#, the highest pitch of the solo. Also of note are the Eb and F natural in this measure that interrupt the purity of the scalar presentation by

momentarily diverging from it with a whole-tone fragment. This is a further example of polymodal chromaticism, as the chromatic pitches disrupt whatever

Figure 6.19. Harmonic implications, measures 111-121

stability the diatonic pitch sets may have leant to the otherwise highly ambiguous presentation. This technique will expand significantly in the next 8 bars, as many of the parent tonalities of the tune are starting to be replaced with a rapid oscillation of polymodal and chromatic gestures.

The last eight measures of the chorus four (measures 122-128) are the dynamic peak of the solo thus far, due to the dramatic leap in register but also because of the unusual nature of the chromaticism that follows. Peacock's

melodic lines employ alternate pitch combinations that diverge from the parent G major tonality, beginning in measures 122-124 (figure 6.20). The phrase begins with an ascending chromatic line up to the F# in measure 122, followed by a C minor scale fragment (beginning with the Eb and descending through an indirect/double chromatic resolution in measure 124) before continuing the descent through measure 124. This sonority is interrupted by the F sharp on the “+” of beat four in measure 125. A shift occurs in the pitch content of the next phrase, the F# combining with the D, F natural, E, and B to form a B blues scale fragment in measures 125-126.

The image shows a musical score for measures 122-126. The top staff (bass clef) covers measures 122-125, and the bottom staff (treble clef) covers measures 125-126. Above the top staff, chords are indicated: G⁶, G⁷, C⁶, F⁷, G⁶, G⁷, C⁶, and F⁷. A bracket labeled 'C minor' spans measures 123-125. Above the bottom staff, chords are indicated: B-, E⁷, A-, D⁷, and G^{maj7}. A bracket labeled 'B minor (blues scale)' spans measures 125-126. Other annotations include 'whole tone' and 'E-D motive' with arrows pointing to specific notes. The score includes triplets, slurs, and dynamic markings like 'p.o.' and 'pt'.

Figure 6.20. Melodic voice leading and tonal resolution, measures 122-129

Measures 122-124 and 125-126 are linked through the half step relationship of the C minor melody (measures 123-125) that resolve downward to

the B minor phrase heard in measure 126. Further, the register placement of the high F# and Eb in measures 122-123 are perceptually connected to the F natural in measure 126 which further contrasts the half step relationships within the lines. Expressive “laying back” in measure 126 intensifies the effect.

Peacock’s line continues, with a full whole-tone scale divergent, descending from B through the F on beat three of measure 127. The phrase and the chorus finish with the E-D fragment, a vague reference to the original diatonic scale. In terms of register, pitch content, and overall dynamic these eight bars stand out against the rest of the chorus as a high point of tension and the climax of the chorus. The section ends with the two-note E-D fragment (measure 129) shifted up an octave and is now used as the motive for the beginning of the next chorus.

Peacock begins chorus five with a similar emphasis on the pitches G and E found in the opening to chorus four, while creating further tonal juxtapositions with the original harmonic framework. The E is emphasized in measures 129-131 by being placed strongly on the beat before a descending E minor scale (minus the second degree) and coming to rest again on E in measure 131 (figure 6.21). The melodic and rhythmic accent on this pitch will allow it to be heard as central to the tonality of the example and as a point of centrality for much of the chorus. While the scale fragment incorporates C natural (and thus forming a nearly complete C major scale), an F or F# is absent.

5

129 G⁶ G⁷ C⁶ F⁷ G⁶ C⁶ F⁷

E minor C7

133 B- E⁷ A- D⁷ G^{maj7}

chromatic Cmaj7 E- Cmaj

137 G⁶ C⁶ F⁷ G⁶ C⁶ F⁷

E- C A A7 Ab- B6 A7 (mixolydian) E- (dorian) Cmaj7#11 D

141 B- E⁷ A- D⁷ G^{maj7} E- Eb-

straight C minor pentatonic swing A minor (aeolian) G7 (mixolydian)

145 Dm⁷ G⁷ Em⁷ A⁷ Dm⁷ p.o. G⁷

G7 (mixolydian) C

148 Cmaj7 Em⁷ A⁷ F^{#m7} B⁷ Em⁷ A⁷ Dmaj7 D⁷

C A minor (aeolian) D major D7 (mixolydian)

Figure 6.21. Tonal regions, measures 129 -152

Within these phrases there is a multiplicity of confluence between various scales, chords, and tonalities and the original harmonic structure of the piece. As a result the various harmonic “regions” may or may not be experienced based upon the listener and their ability to conceive the original harmonic framework of the tune. While this section might be intuited as an extension of the subdominant harmony, Peacock’s improvised harmonic structures exert a potential influence that may obliterate the memory of the home key in the ear of a listener. However, it is to be emphasized that these analysis are not definitive in any sense and merely represent points of harmonic antagonism that Peacock himself has indicated did not in anyway negate his experience the original deep structure of the tune, including the formal, harmonic, rhythmic, and melodic structures, i.e. the “ground.”

The ambiguity continues in the next eight-bar section and into the bridge. Once again the high E serves as a melodic anchor with pitches from the E minor and C major tonalities. An A major sonority is embellished in measures 138-139 via a side-stepping Ab minor triad before again returning to C Lydian and pentatonic fragments in measures 140-142. A modal mixture follows containing collections from a Mixolydian, C Lydian, D major, and a C minor pentatonic scale. The notable contrast and alternation between the C# and C natural throughout the excerpt distorts the harmonic content further.

Peacock leads into the bridge with A as a point of melodic centrality beginning in measure 143, further accented by an on-the-beat rhythmic articulation in measures 143 and 145 and the use of triplets. The return of F

natural in measure 147 signals the potential V7 of C major (G Mixolydian) before resolving clearly to the C major arpeggio in measure 148. This C-major tonality gives away quickly to another statement of A, specifically via the sus chord (A-D-E) in measures 149-150. The last descending scale phrase of this bridge contains notes from both D major and D Mixolydian scales native to this portion of the tune.

Prolonged Accentual Shift

In addition to the total ambiguity described above there is a subtle yet powerful rhythmic antagonism within the first three quarters of chorus five. It is visible if one examines the accents that Peacock places at the beginnings and ends of his phrases via articulation of metrically strong beats, notably the E naturals in measures 129, 131, and 132; the C in measures 130 and 133; the G in measure 134; and the B in measure 135 (figure 6.22).

The musical score consists of two staves of bass clef notation in the key of D major (one sharp). The first staff covers measures 129-132. Measure 129 is marked with a box containing the number 5. Chords above the staff are G⁶, G⁷, C⁶, F⁷, G⁶, C⁶, and F⁷. The melody features eighth-note runs with accents and triplets. The second staff covers measures 133-135. Measure 133 is marked with a box containing the number 5. Chords above the staff are B-, E⁷, A-, D⁷, and G^{maj7}. The melody includes a triplet starting with a 'p.o.' (piano) marking, a 'straight' marking, and a 'displaced swing by an 8th note' annotation. The piece concludes with a double bar line.

Figure 6.22. Accented notes, measures 129-135

If sung (or plays it on an instrument while counting 1-2-3-4 out loud³²) one senses that Peacock is phrasing two beats behind the notated bar line. In other words, Peacock has superimposed a metrical downbeat on beat three beginning in measure 129, an accentual shift at the level of a half note. This experience is supported by the emphasis placed on E on beat three of measure 129 through the extended half note duration; the melodic change of direction that accompanies the phrase in measure 131; the strong emphasis on the pitch C which occurs on beat three in both measures 130 and 133, and; the B natural in measure 135 - the high point of the phrase. If these “out of phase” lines are notated to include Peacock’s pick up notes and with the new corresponding bar lines added, the phrases can be clearly demarcated into four-beat segments; the lines settle and seem to enforce a stylistically familiar jazz phrasing experience³³ (figure 6.23).

Shifted ←2 beats

F7 B- E7 A- D7 Gmaj7

Figure 6.23. Metrical realignment, measures 129-136

³² See appendix B pp.487-488 for the emphasis Peacock places on counting out loud when working on rhythm.

³³ Throughout the examples, dotted bar lines will be used to designate the superimposed meter via the accentual shift.

This perception of shift is further supported by Motian's use of the bass drum, which has also shifted back consistently by two beats.

Figure 6.24. Metrical congruence, bass and drums measures 129-136

Phrase markings in figure 6.25 show how Peacock's lines play across this secondary meter, thus creating three distinct layers of antagonistic phrase rhythm: 1) the tunes original 4/4 meter; 2) the superimposed meter, i.e. the accentual shift; 3) the individual lengths, contours, and accents within Peacock's lines, i.e. the phrases marked in the score. The phrase marks show how the melodic groupings are often interacting with not just the original meter but also the accentual shift.

There is also a smaller accentual shift happening inside the third phrase (figure 6.25). Measures 133-134 contain a triplet phrase that has been displaced

back by one eighth note triplet, demonstrated if the gesture is notated back by $\frac{1}{3}$ of a beat. By doing so clear swing eighth notes emerge.



Figure 6.25. Triplet accentual shift, measures 133-1344

If one examines the next several bars one can identify a similar pattern of accentual shift at the level of the half note, but also a fluctuating relationship of Peacock's phrases to the original meter. Melodic onset and offset, change of direction, chromatic accent, and harmonic groupings contribute to and demonstrate a prolonged accentual shift by two beats throughout the chorus as well as various internal polymetric accents (figure 6.26).

Half note displacement occurs at the beginning of measure 128 and in measure 144, along with various groupings of three, four, five, and six beats in between. In the first 24 measures of the chorus one hears Peacock shifting in and out of phase with the original meter as well as his own two beat displacement. This is shown in figure 6.27 with original bar lines incorporated with the implied (dashed) bar lines, and brackets so as to designate these superimposed metrical groupings.

shifted ← 2 beats

128 G^6 G^7 C^6 F^7 G^6 C^6

131 F^7 B^- E^7 A^- shifted ← 1/3 beat D^7 G^{maj7}

in phase out of phase: 3/4

134 G^6 C^6 F^7 G^6 C^6

shifted ← 2 beats

138 F^7 B^- E^7 A^- D^7 G^{maj7} E^-

142 E^b- Dm^7 G^7 Em^7 A^7 Dm^7 G^7

148

Detailed description of the musical score: The score is written in bass clef with a key signature of one sharp (F#). It consists of six staves of music. The first staff (measures 128-130) features a triplet of eighth notes (G4, A4, B4) in measure 128, followed by a quarter note (C5) in measure 129, and a quarter note (B4) in measure 130. The second staff (measures 131-135) starts with a triplet of eighth notes (F4, G4, A4) in measure 131, followed by a quarter note (B4) in measure 132, a quarter note (C5) in measure 133, a quarter note (D5) in measure 134, and a quarter note (E5) in measure 135. The third staff (measures 136-141) begins with a triplet of eighth notes (G4, A4, B4) in measure 136, followed by a quarter note (C5) in measure 137, a quarter note (D5) in measure 138, a quarter note (E5) in measure 139, and a quarter note (F5) in measure 140. The fourth staff (measures 142-147) starts with a triplet of eighth notes (G4, A4, B4) in measure 142, followed by a quarter note (C5) in measure 143, a quarter note (D5) in measure 144, a quarter note (E5) in measure 145, and a quarter note (F5) in measure 146. The fifth staff (measures 148-148) shows a triplet of eighth notes (G4, A4, B4) in measure 148. Chords are indicated above the notes, and various rhythmic markings like 'p.o.' and 'shifted' are present.

Figure 6.26. Metrical conflict, measures 128-148

A seemingly extra beat in the form of a quarter note rest extends Peacock's four-beat metrical grouping in measure 133, with the next phrase beginning with a strongly accented high E occurring on beat four of the original score. In the "displaced" score this note is shown to be the beginning of a five-beat melodic phrase beginning in measure 133, creating two successive groupings of five beats in measures 133 and 134. Whether one experiences this extra beat as belonging to the previous phrase, the successive phrase, or a hiccup in the groove is demonstrative as to the nonhierarchical relationship these phrases have to one another and the complete fluidity of the phrasing within these melodic passages. Two five-beat groups follow, creating momentary polymeter within the accentual shift, the result of which sees Peacock's phrases momentarily becoming "in phase" with the original meter.

The solo remains in phase for only two measures, as a series of three-beat groups disrupt the metrical alignment at the beginning of measure 140. The three-beat groups imply are followed by another five-beat group that places Peacock squarely back to his original half note accentual shift. Despite these odd numbered groupings occurring in the middle of the example (measures 133-140), Peacock eventually returns to the original two-beat displacement that has become ubiquitous throughout the chorus. He has shifted out of phase with his own displacement and in the process created relationships between the meter and dissonant rhythmic groupings occurring within his two-beat accentual shift.

This prolonged shift creates the logical temptation to label this portion of the improvisation as truly being off by two beats, i.e. Peacock and Motian

essentially dropping and then adding two beats to the form. This is not an uncommon phenomenon within avant-garde jazz of the 1960s. However, two important events near the end of the solo negate this conclusion. First, Peacock dramatically ends the accentual shift, stressing the downbeat of measures 151 and abruptly re-aligning himself with the meter. Secondly, there are no overt markings of the form or declarative statements of the bar line from Motian which might serve as an indicator of the original meter. Therefore it is Peacock's intuition alone that allows him to play the clear melodic reference in measure 153, precisely at the beginning of the last eight measures of the chorus and unquestionably establishing the final section of the form. This unmistakable melodic quote clearly shows that while the preceding improvisation obscures the tunes original structure to nearly to the point of eradication, Peacock clearly knew where he had been and resolves the tension created earlier with a clear statement of the melody in the last eight bars. Peacock addresses this unusual phenomenon in his playing and the potential for simultaneous downbeats not occurring at the same point in time:

There is the downbeat that would occur in the written form but that doesn't mean that when you're improvising you can't have a downbeat on a different beat. In other words you can look at a phrase... I can put the downbeat on the second beat of the bar and what I'm actually hearing is a phrase that covers over a certain amount of time but the downbeat doesn't happen on 'one'. It happens on three, or two. So it's kind of like you're playing two different times at the same time. There is the ground time that's going on and then there is the phrasing you're playing over that and how you're hearing that. (appendix B p. 459)

Wave Phrasing

The beginning of measure 148 sees Peacock's phrases return to an alignment with the original bar line, but with a melodic phrase that serves as a singular example of Peacock's ability to seemingly abandon the metrical and tempo structure of the tune momentarily only to snap back, as if he never left (figure 6.28). This example of polytempo played against the fixed pulse is labeled as a unique brand of tuplet labeled as a *wave phrase*.

In order to hear the polyrhythm in measure 148, even the experienced listener has to force themselves to not perceptually cling too tightly to the original 4/4, (or Motian's infectious swing groove that maintains it), as Peacock's phrase does not line up with meter of the tune or any sub-dividable version thereof. In isolation however, these notes form a coherent mixture of triplets, even eighth notes, and 16th rhythms, easily accessible through repeated listening if one temporarily blocks out the influence of Motian's timekeeping. The phrase is made up of a coherent seven-beat line but at a different tempo of approximately 112 bpm and spanning twelve beats of the tunes original 186 bpm tempo. The phrase is the first so far considered of an extended parallel tempo being employed as a form of rhythmic dissonance created within a phrase, the tension ultimately resolved in this case by the definitive resolution to the accented A natural on the downbeat of measure 149.

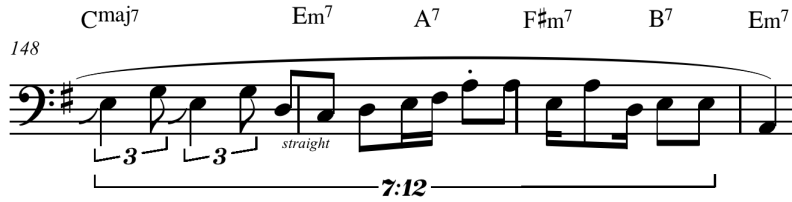


Figure 6.27. Wave phrase, measures 148-150

Through this notation and experience of the rhythm through repeated listening, it would appear that by the time of this improvisation Peacock had achieved his earlier stated goal:

I could put the bass on the side here and light up a cigarette and come right back the minute I was supposed to come back in again without doing anything. Doing something completely different [slaps table] but coming right back to one. That's what my goal was, that was the point of doing that. To develop a sense of time that was more of a wave than a pulse. So it's the experience of a four bar phrase as a phrase, a temporal duration as it were, rather than a series of beats leading to it. (Appendix B pp. 459-460)

While Peacock himself experienced this certainty with regard to form, the elements described above contribute to a sense of uncertainty as to where Peacock is in the form for many a notable listener. Peacock's quote of guitarist Ralph Towner's skepticism as to the bassist's ability to still be playing the form is testament to the extreme ambiguity created by these techniques as well as Peacock's exceptional ability to hear through the form. Also notable is Motian's swinging yet highly adaptable playing is at once accentuating the original meter of the piece yet isn't in disagreement with the metrical shifts occurring in Peacock's solo. He is supportive yet staying out of the bassist's way, instinctually

adding off-beat hi-hat accents underneath Peacock's rhythmic wave and resolving simultaneously with the bassist by accenting the beginning of measure 151 with a bass drum accent (figure 6.29).

The image shows a musical score for measures 148-152. The top staff is the bass line in 4/4 time, starting at measure 148. It features a series of eighth-note patterns with triplets and a 7:12 ratio. Above the staff, chords are indicated: Cmaj7, Em7, A7, F#m7, B7, Em7, A7, Dmaj7, and D7. Performance markings include 'straight' above the first six measures, 'swing' above the last three, and 'p.o.' (piano) above the final measure. The bottom staff is the drum part, showing hi-hat patterns with 'x' marks for accents and a bass drum accent at the start of measure 151. A double-headed arrow indicates the resolution of rhythmic tension between the two parts.

Figure 6.28. Resolution of rhythmic tension, measures 148-152

Summary

The solo ends with Evans coming back in in the precise place; not a small feat considering the material in Peacock's bass solo. This was an element of the pianists' ability that Peacock expressed great admiration for:

In that particular track, the aspect of Bill's playing that's just absolutely uncanny is his ability to hear long spans of time. No matter what's going on rhythmically or whatever's going on underneath that, to hear not just to bars but sections... whole metrics sections... because when he came back in he came to exactly where it was supposed to be. (Johnson et al. 1995)

Peacock's solo is notable for the elasticity within many characteristics of the tune. The bassist often chooses to ignore the parent tonalities involved with the A sections, or selectively exploiting them beyond the duration mandated by

the composition. He employs a dynamic metrical interaction that creates conflict on multiple layers: the meter, accentual shift, polymetric groupings, polytempo or *wave* playing, and the individuality, non-symmetrical contour and lengths of the phrases themselves. The result is an experience of hearing this improvisation and perhaps finding oneself completely lost, even if Peacock himself never was.

Peacock sums up his thoughts on hearing the piece back later (Johnson et al.

1995):

When I first heard this [played] back, I said, “Jeez, guys, what are you doing? You sound like you’re all over the place.” When I look back at the date, I knew exactly where I was all the time; and when I thought about it later, I thought that Bill could literally hear all that. A lot of people I’ve worked with would get lost [when I did] do anything like that, but his [ability] to hear time, not just in a pulse form or in four bars, but in whole sections – it’s unbelievable.

CHAPTER VII

“LONG AGO AND FAR AWAY”

By 1963 Jerome Kern’s composition *Long Ago and Far Away* (written in 1944 for the Rita Hayworth film musical *Cover Girl*) had entered into the standard repertoire of many jazz musicians. This included Sonny Rollins, with whom Bley had performed with during much of 1963. The tune is unique amongst the performances on *Paul Bley with Gary Peacock* as it is the only representation of a medium tempo, 32-bar popular song and serves as an effective vehicle by which to view the trio’s innovative approach to standard repertoire and Peacock’s technique in particular.

While the recording took place eight months before *Trio 64*, the distinctly advanced stylistic presentation and exploration of progressive techniques is best examined after a discussion of the comparatively straight-ahead recordings of the Evans group. Peacock and Bley in particular push the rhythmic, harmonic, melodic, and interactive boundaries further than was heard in the Evans’ trio, the presence of Motian again on drums lending continuity between the two recordings while showcasing the drummer’s adaptability within the divergent trio contexts. The two groups, while stylistically differentiated, present similar standard repertoire that allows these variations to be viewed distinctly in light of the similarity of pre-composed material.

Long Ago and Far Away consists of a 32-bar form, broken down further into 4 hypermetric 8-bar sections following an ABAC form. The tune follows a harmonic path through the home key of F major through the tonal centers of Ab and C, with a momentary cadence on the common subdominant IV chord/bVII7 region in the last eight measures.

Once again Peacock stresses the importance of mastering elements of the formal structure, namely the comprehensive nature of the melodic phrases contained within the composition. These individual phrases are an important element of the “ground,” and may include elements of contour, dynamic, length, harmonic implications, and rhythm. These are described by the bassist as primary generative elements within his process of improvisation and serve as the source for many of his musical responses. For Peacock, these phrases are to be thoroughly digested, both individually and collectively, if one is to “be the tune” and improvise in a responsive manner. These phrases combine into a comprehensive melody, cannot be segmented neatly into discreet elements, and are essentially non-temporal in nature. Peacock explains these relationships while discussing the nature of this performance:

You’d have to really know the tune. You have to *be* that tune. That tune has to be thoroughly digested; when you’re playing it it’s always present in your mind. The second thing is the melody is made up of phrases, so there is a response that’s happening with respect to phrase. I’m talking about phrase, the way the melody... it’s like [sings first three measures of *Long Ago and Far Away*]-that’s a phrase. But it’s not separate from [sings measures 4-8], when it does that. So it’s having the appreciation and intuitive grasp of the phrases, so then what I’m relating to is not the chords. I’m not functioning from what the chords are, although I know exactly what they are; I’m not functioning so much from what the

harmony is because I can hear that; It's more responding to the nature of the phrase and when he's [Bley] improvising on it the melody is still occurring somehow in my mind - but I'm still listening to his phrasing too. So there is the phrase of the melody and Paul's playing and his phrasing of that. So it's not that I'm just over here by myself. (Appendix A p. 423)

For Peacock, melodic phrases carry a decidedly non-temporal element and cannot be separated from each other in a fundamental sense. As each segment of the melody is interdependent and contextualized by every other, containing the phenomenological experience of the unstated portion of a piece within whatever individual fragment is being realized. In essence, a particular phrase contains within it the *non-expression* of every other phrase within the melody. The integrated totality of this melody manifested through the complete intuition of these individual parts as each phrase is presented in time and experienced as part of a larger and ever-present whole. Peacock clarifies this experience while specifically warning about using the term *form* to refer to this totality, feeling that the nature of the experience can defy an attempt to constrain it to a single technical description (appendix A p. 398):

The tune has to be present from beginning to end at every moment. It's not like you are going from bar one to bar two; the minute you are in bar two one is still there and bar three is already there too. When anybody mentions a tune the first bar doesn't come up, the whole fucking tune comes up!

Bass Line

Evidence of this mastery of phrases is evident in Peacock's responses to Bley's melodic presentation in the first sixteen bars, and is observable when

considering the relationship of phrase contours between the two musicians. Peacock's responses are interactive, following each melodic phrase with a high register melodic response of his own and almost uniformly in contrary motion, i.e. reversing the directional contour of Bley's melodic lines (figure 7.2). These phrases often overlap, eliding with the more rooted harmonic gestures in the lower bass registers.

Bley's initial melodic phrase contains a descent in measures 2-3 from A to C. Peacock counters this gesture with a rising scale in measures 2-4 that ascends from the open G₂ to the octave G₃. Bley's consequent phrase descends again, from F to D in measures 4-5 answered by another ascending phrase from Peacock in measures 5-6 that contain the pitches A, B \flat , and C. Peacock's phrase in measure 5 picks up where the high G in measure 4 left off, and continues the ascending scale motive further upwards to the high C. The compound nature of this bass line is owed to the segmentation of the basses' highest and lowest registers through the use of low pedal tones and upper register melodic responses.

The zigzagging of melodic contour continues through the first half of the chorus, with Peacock intuitively answering the melody with phrases containing contrary motion. Peacock begins his line from measures 8-12 using three individual ascending phrases, while Bley descends from A \flat to G. Peacock's awareness of these contours facilitates a contrary motion in measure 14 that simultaneously anticipates the contour of the melody. The use of dramatic register shifts continues to accent various gestures, including the augmented triad

The figure displays a musical score for piano and bass, illustrating contrary motion across measures 1-16. The score is divided into four systems, each with piano and bass staves. Chords are indicated above the piano staff, and melodic lines are shown on both staves. Red, green, and blue boxes and arrows highlight specific intervals and movements between the staves.

System 1 (Measures 1-4): Chords: F⁶, Dm⁷, Gm⁷, C⁷, Fmaj⁷, Gm⁷, C⁷. Red boxes and arrows highlight intervals between piano and bass notes. A blue dashed box highlights the final two measures.

System 2 (Measures 5-8): Chords: F⁶, Gm⁷, C⁷, F⁶, D⁷, Gm⁷, C⁷. Green boxes and arrows highlight intervals between piano and bass notes. A blue dashed box highlights the first two measures.

System 3 (Measures 9-12): Chords: A^b6, Fm⁷, B^bm⁷, E^b7, A^bmaj⁷, G⁷. Red boxes and arrows highlight intervals between piano and bass notes. A blue dashed box highlights the final measure.

System 4 (Measures 13-16): Chords: Cmaj⁷, Am⁷, Dm⁷, G⁷, Gm⁷, C⁷. Green boxes and arrows highlight intervals between piano and bass notes. A blue dashed box highlights the first measure.

Figure 7.1. Contrary motion, measures 1-16

in measure 13 that connects the high D to the eventual low G in measure 15.

Peacock's bass line avoids a conventional statement of the surface level chord structures, instead presenting an implicit expression of the parent tonality through the use of an extended dominant pedal point. These gestures are embellished via the inclusion of a ubiquitous G, which together forms the C/G perfect fifth heard throughout the bass line (figure 7.2). Together this C – G perfect fifth functions as a prolonged statement of the dominant pedal throughout these first sixteen bars, expressing the parent tonality using the embellished fifth degree. This gesture avoids an explicit statement of the tonic pitch completely, and is broken up with upper register melodic interactions.

Conspicuously absent in this pedal gesture is leading tone E. While implying a dominant function through the C and G pitches, the omission of the E leaves the statement of a complete tertiary dominant harmony incomplete. The pedal phrases take on a transparent quality through their exclusion of key chord tones and lack the direct expression of the chord changes played in Bley's left hand. These (and other) omissions of standard bass line components will become a central harmonic characteristic of Peacock's accompaniment. Chord tone omissions are reflected also in Bley's left hand accompaniments, which are primarily triadic yet leave many of the common 7th-3rd voice leading practices absent.

♩=219

piano

bass

5 F⁶ Gm⁷ C⁷ F⁶ D⁷ Gm⁷ C⁷

UN LN

Figure 7.2. Dominant pedal point, measures 1-8

Peacock's line is interacting with Motian's subtle accompaniment during much of the opening chorus (figure 7.4). Motian and Peacock simultaneously accent beat four in measure 13, the bassist playing a one-beat anticipation into measure 14 while Motian uses this beat four accent as the beginning of a syncopation, momentarily reversing his backbeat accents. This gesture is then picked up by Bley's beat-four anticipation into measure 15. This is followed by various asymmetrical rhythmic groupings between bass and drums that utilize dotted quarter notes, half notes, and dotted half notes³⁴ to create a multi-layered

³⁴ This author concurs with Peacock's earlier analysis of phrase rhythm as being non-hierarchical in nature and fluid, with one motion often simultaneously serving both the perception of the end and begging of separate rhythmic gestures. Much like the harmonic regions outlined in earlier chapters related to the overlap within Schoenberg's tonal regions, metrical groupings within a particular piece of improvised music are fluid, and graphical representations of grouping structure best serve the analysis through the representation of the probabilities of which they might be

The image shows a musical score for measures 13-17. It consists of three staves: piano (top), bass (middle), and drums (bottom). Above the piano staff, chords are indicated: Cmaj7, Am7, Dm7, G7, Gm7, C7, F6 (with a 17 below it), and Dm7. The piano staff has several notes boxed, with arrows pointing to them from the word 'anticipation' written below. The bass staff has notes with arrows pointing to them from 'anticipation' and 'accent shift →'. The drum staff has notes with arrows pointing to them from 'anticipation' and 'accent shift →'. There are also annotations for 'V7alt.' and 'bVI' in the piano staff, and 'accent shift ←' in the bass staff. Brackets are used to group notes across measures in all three staves.

Figure 7.3. Rhythmic interactivity, measures 13-17

rhythmic presentation that eschews downbeats and bar lines at the local level while converging and creating various polymetric accents. Peacock and Motian’s three-beat hemiola grouping in measures 14-16 is notable, as it may have been triggered by Bley’s anticipation going into measure 15, the gestures sharing a motivic and rhythmic similarity.

Peacock’s line in measure 6 featured a seemingly innocuous accented chromatic passing note in the form of Db on beat three. This pitch is noteworthy and perhaps gives insight into the unusual harmony heard in in measure 16. While Bley plays a voicing related to a C7#9#5 chord (minus the root), Peacock plays the interval of a major 10th using a low Db and high F. This unusual

perceived by a listener and in a manner that is decidedly non-hierarchical. This is reflected in figure 9.4 (measure 13-16) by overlapping grouping brackets that reflect the potential simultaneity of experiences contained with in a single excerpt.

juxtaposition of the altered V7 chord with what is Peacock's accented passing chord (Db) creates a striking harmonic clash, with the lower register of the Db allowing it to "win out" over the C7alt and is heard as a bVI chord while still retaining the function of the dominant. This chord is resolved upwards to the D Natural at the end of measure 16, an upper neighbor to the now familiar dominant pedal. This time however, the C resolves to the syncopated tonic on beat two of measure 17.

While Peacock accents beat two of measure 17 (one beat after the double bar), Motian has anticipated the double bar and placed an accented open hi-hat on beat four of measure 16 (one beat before the double bar). Bley is the sole musician to articulate a clear downbeat precisely on the downbeat of measure 17 with the A-C dyad in his left hand. In this way each musician accents a different area of the hypermetric boundary: Motian a beat ahead, Peacock a beat behind, and Bley on the downbeat.

The second half of the first chorus begins with Peacock continuing a broken bass line featuring elements of rhythmic and harmonic interactivity which contrast the predominant melodic interaction of the first 16 bars. While Peacock is now articulating individual harmonies contained within the song's chord changes, this line displaces them and also changes the nature of the harmonic rhythm (figure 7.5). These harmonic statements demonstrate a fluid elasticity in regards to placement and will maintain the articulations of fundamental tonal regions F, Ab, C, and Bb. This elasticity is evident in measures 17-20, where Peacock's harmony stretches the tonic F chord and condenses the dominant V7

harmony. Above, Bley's harmonically sparse interpretation employs a scaled down version of the original changes in the left hand.

Bley's chromatic B-C# gesture in measure 20, as well as his continued use of the B natural through measure 22, is perhaps the provocation for Peacock's abrupt use of the same pitch in measure 21 two octaves lower (figure 7.6). This pitch is further accentuated via Peacock's glissando into the note on beat three of measure 21. This sudden chromatic gesture is followed by a dramatic leap up to the highest register of the bass to G4, a pitch that immediately begins to mesh the G4 that is central to Bley's segment of the melody in measures 21-23. Peacock abandons any semblance of playing a *bass* part, and instead favors a pitch motive that wedges in-between Bley's left and right hands that creates a striking timbral and registral blend between both players. This harmonic and registral tension is then relieved with the quick descent into the lower octave and the root statement of C natural on the downbeat of measure 25.

The musical score shows two staves: piano (top) and bass (bottom). The piano part is in treble clef and the bass part is in bass clef. The piano part has a melodic line with a triplet in measure 20. The bass part has a bass line with a glissando in measure 21 and a triplet in measure 25. Chord changes are indicated above the piano part and below the bass part.

Chord changes for piano part:

- Measure 17: F⁶
- Measure 18: Dm⁷
- Measure 19: Gm⁷
- Measure 20: C⁷
- Measure 21: Fmaj⁷
- Measure 22: Gm⁷
- Measure 23: C⁷

Chord changes for bass part:

- Measure 17: Fmaj
- Measure 18: Gm⁷
- Measure 19: Fmaj⁷
- Measure 20: chromatic Fmaj⁷(#4#5)
- Measure 21: Fmaj
- Measure 22: C⁷
- Measure 23: Fmaj
- Measure 24: Dm⁷
- Measure 25: Gm⁷
- Measure 26: C⁷

7.4. Harmonic rhythm, measures 17-20

Figure 7.5. Pitch interactivity, measures 17-24

The first chorus ends with a modified solo break, Peacock ceasing his line on beat four of measure 30 after a broken $C7\#11$ arpeggio (figure 7.7). Bley simultaneously begins a series of motivic chains that evolve out of the diatonic scale but are transposed to the upper extensions of a $C7\text{alt}$ chord before finally morphing into an entirely chromatic pitch collection. This chromatic gesture (obliquely suggesting an $A\flat$ minor/ $D\flat 7$ harmonic region) is made more dramatic by Peacock's use of the accented open E string on beat 4 of measure 31 and Motian's simultaneous hi-hat accent. Peacock's low E (conspicuously absent from the first half of the chorus) maintains links to both the original dominant harmony characteristic of a solo break, yet facilitates Bley's chromatic gesture

above through the avoidance of a prolonged C that could clash with the C_b and D_b in the right hand.

Figure 7.6. Solo break, measures 29-32

Nonequivalence of Pitches

Peacock's open E string is theoretically connected to the dominant function explored at the beginning of the chorus (as the leading tone of the parent key of F) but the placement in the tessitura bestows additional tonal ambiguity. This is due to the inherent non-equivalency of pitches inherent with lowest ranges of the bass. In this instance, the E's connection to the dominant function is subsumed by a perceptual probability that this pitch can be partially intuited as the root of a new and potentially vague tonal center. This hearing is supported by the enharmonic G#, A#, B, and C# that occur above this pitch in measure 32, creating an E Lydian aggregate pitch collection. This connection is ambiguous due to the three-and-a-half octave interval between the two musicians that helps to

camouflage the harmonic connection. Peacock's own statements point to this phenomenon in an excerpt that extends his discussion of notes that may theoretically belong to a given chord but whose identity may be radically altered due to an extreme registral displacement.

GP: It brings in the question of what is a triad? Well you say C-E-G, that's a triad. Well, what if you have C three octaves below middle C, the E just above middle C, and the G two octaves above that. Is that still a major triad?

RS: What do you say?

GP: No.

RS: What do you call it then?

GP: I wouldn't call it a chord. The pitch distance from the bottom note to the top is too vast so it doesn't make any sense to call it a triad. Now, do the same this and you spread them out that far and play a C-D-Bb. You get about the same result. They're too far apart. Why don't we register a significant difference? We forget about overtones. You start that far down and get that high up the natural overtones of this pitch are there no matter what note you hit. That one [indicates lowest pitch] is the fundamental. That is going to be the strongest one. If you go up three octaves and hit a C and then three more octaves and hit a D, that's the 9th partial. It's C major anyway, I don't care what notes you play I'll still hear a C... You have to get some separation. But what if you have E an octave and a 6th below middle C, middle C and then G above that. Is that a major triad? Is that a C major triad in first inversion? For bookkeeping purposes we can call it a C major triad.

RS: But really it's an E chord.

GP: That's what I hear. I don't hear a C major triad. (Appendix A pp. 428-429)

While Peacock's low E is diatonic in the key, its registral placement when combined with Bley's chromatic line above produces a momentary pantonal effect that juxtaposes an aggregate E harmony over the native C7 harmony found at the end of the chorus.

Measure 32's chromatic disruption continues into the first chorus of the piano solo, with Bley accentuating a Bb minor scale fragment in the right hand. The pedal C that was prominent during Peacock's first 16 bars of the performance now manifests itself in Bley's left-hand during measures 33 through 37 within the middle register and forming a striking minor 9th interval with the Db above (figure 7.8). Peacock now abandons the lower register, leaving the lower tessitura empty and favors the high F and Ab dyad. This gesture is played using syncopated accents group accents into two (3+3+4) segments. In contrast to the registral distance that was evident during the solo break; the proximity of pitch sets between the two musicians now results in a striking blend between of the two instruments and an ambiguous F/Bb sonority. Bley's right hand and Peacock's double stop gesture both employ an {025} interval combination³⁵, with Peacock favoring the F-Ab minor third with the inclusion of a Bb neighbor tone. Bley also

³⁵ Throughout successive analysis the adaptation of elemental intervallic characterization will be adapted from contemporary set theory (Straus 2005). These unordered pitch set labels are not meant to imply any of the transformative or generative elements from the set theory tradition but are useful in the description of consistent interval chains and various characteristics of a passage. These characteristics are often primary generators of congruency within the illustrated chromatic examples.

The image displays a musical score for measures 33-40, divided into two systems. The first system (measures 33-36) features a piano line with a treble clef and a bass line with a bass clef. The piano line includes a 'C pedal' and is annotated with 'Bb minor pentatonic' and 'Bb diminished scale (HS-WS)'. The bass line has a 'Gm7 holds keys down' annotation. Chord symbols above the piano line are F6, Dm7 025, Gm7, C7, Fmaj7, Gm7, and C7. The second system (measures 37-40) also features piano and bass lines. The piano line is annotated with 'F melodic minor' and 'G-'. The bass line has a 'G-' annotation and a 'rh perc.' annotation with a '3' below it. Chord symbols above the piano line are F6, Gm7, C7, F6, D7, Gm7, and C7. At the bottom of the bass line, there are annotations 'G-' and 'Ab' with brackets indicating rhythmic groupings of 3 and 4 measures.

Figure 7.7. Rhythmic groupings and chromaticism, measures 33-40

utilizes polymodal chromaticism, utilizing a Bb pentatonic gesture in measures 33 and 34, and then evolves into a Bb half step diminished scale (Bb7b9) from measures 36 through 37. Bley's line joins with Peacock's F minor dyad through an F melodic minor scale in measures 38-39. By featuring pitches such as Ab and Bb in each of their lines, Peacock and Bley are foreshadowing central pitches of the tonal center of the second 8-bar section of the tunes form (Ab) during the first 8 bars of the piano solo.

The tension created by this rhythmic and harmonic ambiguity is resolved in measure 41 with simultaneous statements of the Ab major tonality in the bass and piano, the two musicians both confirming the composition's tonal shift (figure

7.9). Bley's now largely congruent F melodic minor phrases continue, aligning within the Ab tonal center. These phrases are rhythmically duplicated by the upper octave melodic response offered by Peacock in measure 42, who (after the grounding low Ab in measure 41) continues the use of the upper register for interactive melodic phrases. Unlike the first chorus however, Peacock's lines are now no longer solely responses to Bley's gestures; rather they have melodic integrity in their own right and contribute to layers of additional and ever thickening polyphony within the trio. Peacock also continues to exploit the centrality of Ab, which had dominated the first eight bars as a chromatic tone and is now diatonic.

While Bley returns to a denser chromatic presentation in measures 45-47, Peacock alternates statements of C major and C7 harmonies before returning to the accented low E and measure 48. This use of the dominant pedal using C and G again allows Peacock to maintain a connection to the original tonal region of the tune while avoiding an obvious statement of the chord structure that would minimize the melodic ambiguity of Bley's increasingly chromatic gestures. This transparency in the bass maximizes any potential tonal experiences within the listener and implicit within Bley's chromatic gesture. At the end of the chorus the presence of D#, Bb and E once again combine to form an allusion to the E major sonority implicated earlier in measure 32.

Figure 7.8. Melodic and harmonic confluence, measures 41-48

Measures 49-56 see the return of the pedal figure in the piano, albeit as the upper voice in a chromatically shifting {013} trichord (figure 7.10). Peacock’s low F# prevents any simple tonal classification of this gesture, creating a new aggregate sonorities through measure 50 before returning to the C pedal as an anticipation into measure 51.

Peacock and Bley both begin the section with a duplicate (4+3) rhythmic grouping, with Bley continuing the three beat hemiola through the measure 55. Peacock meanwhile perpetuates a single beat accentual shift that places his pedal tones continuously on beat four through an ever-expanding series of glissandos. These glissandos are rhythmically disorienting in that they in no way “hook up”

The image displays a musical score for measures 49-56, organized into two systems. Each system contains three staves: piano (top), bass (middle), and drums (bottom).
 - **System 1 (Measures 49-52):**
 - **Piano:** Features chords F6, Dm7, Gm7, C7, Fmaj7, Gm7, and C7. Rhythmic patterns are indicated by '013' above the staff.
 - **Bass:** Includes an 'accentual shift' instruction and a 'Csus' (sustained C) section. Rhythmic groupings of 4, 3, 4, and 4 are shown below the staff.
 - **Drums:** Shows a consistent rhythmic pattern with 'x' marks for cymbals and 'v' marks for accents.
 - **System 2 (Measures 53-56):**
 - **Piano:** Features chords F6, Gm7, C7, F6, D7, Gm7, and C7. Rhythmic patterns are indicated by '013', '014', '015', '014', and '014' above the staff.
 - **Bass:** Includes a 'Csus' section. Rhythmic groupings of 5, 3, and 7 are shown below the staff.
 - **Drums:** Continues the rhythmic pattern with 'x' and 'v' marks.

Figure 7.9. Accentual shift and glissando, measures 49-56

with Motian's time keeping and momentarily create a sense of floating syncopation. These glissandos are separated by gestures that utilize the pitches F3, G2, and C2 (labeled as Csus in figure 7.10). The spacing of these notes however again prevents a simple classification of the harmonic potential in the pitches themselves. By spacing these notes over an octave and a half Peacock has

maximized the harmonic ambiguity of the gesture and allows the ear to latch on to Bley's motivic chains above while still preserving links to the tune's original harmony through the use of pedal point. The tension created by these events intensifies as Peacock lengthens his glissando gesture to seven beats and Bley's {013} trichord begins to destabilize into various {014} and {015} combinations. The final 8 bars of the chorus (measures 57-64) resolve much of this tension, with the trio returning to a regular marking of bar lines and the outlining of chord changes. Bley disrupts this momentary equilibrium in measure 63 with an erasure phrase; an odd-numbered septuplet (that again features the C-sharp and B natural heard in the first chorus) that interjects itself on top of Peacock's C pedal (figure 7.11). This accented gesture drives the solo into the next chorus through a point of harmonic and rhythmic antagonism. Peacock directly responds to this tuplet by again accenting the low E at the end of the chorus in measure 64 and carrying it forward into the next chorus as a new pedal point.

Harmonic Improvising

Unlike its momentary interjection at the end of the first chorus, the open E extends itself into the next section (measures 65-67) and is exploited by Peacock and Bley as a point of linear centrality. Various scale combinations in Bley's right hand include an E pentatonic, blues scale, and Phrygian fragments that maximize the harmonic ambiguity created by Peacock's upper register E pedal. Peacock's sparseness of pitch is matched with the repeating quarter note rhythm.

Bley refers to this tactic of the temporary replacement of the harmonic structure as *harmonic improvising*, a technique that moves well beyond the ubiquitous use of chord substitution to replace whole sections with harmonies which can be unrelated to the original progression. Taking into account Peacock's insistence upon the existence of the "ground" however, one is inclined to view this section as not merely a harmonic replacement or substitution. The multiple potentialities of a tonal experience elicited by these ambiguous pitch collections (E pedal, various E modalities) combine with the intuited original harmony contained within an experienced listener's expectation to form what can be described as pantonal: the influence of an unstated original tonal environment on a spontaneous harmonic improvisation. Peacock's earlier comment about the "ground" would enforce this idea, indicating that the trio has not abandoned the original changes of the tune on an intuitive level, but instead chosen not to play them explicitly. Since it is possible to hear this section within the context of the original F tonality, this section contains the potential influence of both composed and spontaneous harmonic structures exerting simultaneous influence on the listener. In this instance the result is the confluence of the original F tonality with a hybrid E minor harmonic statement. Peacock facilitates this experience by the use of the pedal first on the E (the vii of the key) and clearly embraces the multiplicity of harmonic and tonal experiences the gesture provides through its recurrent application without any specific pitch additions that may tether the gesture to a specific sonority. In this way, by simply repeating the E, Peacock allows Bley the maximum freedom to manipulate the harmonic content of the

The image displays a musical score for measures 63-72, illustrating harmonic interaction between piano and bass. The score is divided into two systems, each with a piano part (treble and bass staves) and a bass part (bass staff).

Measure 63: The piano part begins with an "erasure phrase" (7:6) over an Fmaj7 chord. The bass part features a strong accent (*sfz*) and an "E pedal" (E2) that sustains through the subsequent measures.

Measures 64-66: The piano part moves through Gm7, C7, F6, Dm7, Gm7, and C7. The bass part continues with the E pedal. Annotations include "E minor (#4)" and "E minor pentatonic" in the piano part, and "E blues" and "G-" in the bass part.

Measures 67-72: The piano part features an "E phrygian" scale over Fmaj7, followed by Gm7, C7, F6, Gm7, C7, F6, and D7. The bass part includes "anticipation" and a "D pedal (G-D)" that shifts to D2 in measure 69. Other annotations include "D aeolian" and "G-7".

Figure 7.10. Harmonic interaction, measures 63-72

improvisation at his discretion.

The oscillation between tension and release continues into measure 69, where Bley employs a G minor sonority. This gesture alludes to the diatonic ii-7 chord native to the bar but also demonstrates an improvised harmonic area. Peacock utilizes the D (the 5th of Bley's gesture) in a transposed version of the ubiquitous pedal now appearing within the improvised harmony (figure 7.11). Peacock employs this pedal in measure 69, the various harmonies of the original chord progression now being treated with a high degree of elasticity both in terms

of where they occur, the length of their application, and the function of the sonority.

The remainder of this chorus features Peacock's broken bass line exhibiting various unconventional rhythmic and harmonic devices, as well as the now ubiquitous pedal gestures. The later includes measures 74-75 containing the dominant Eb pedal as well as the G/C pedal in measures 77-79 underneath Bley's exaggerated wave phrase (figure 7.11). Also of note is the glissando from the F# in measure 76 that resolves to an F two octaves above, a striking accent occurring through a register displacement that leaves the lowest register momentarily void.

Peacock responds to Bley's wave phrase with another gesture off the low C in measure 80, further employing the glissandos used also at the beginning of the chorus. This is followed by another elastic statement of the harmony that reduces the chord changes to an asymmetrical realization of the tonic and dominant areas, namely tonic (measures 81-82), dominant (measure 83-beat two measure 85), tonic (beat three measure 85-beat two measure 86), and dominant (beat three measure 86-88).

73 $A\flat^6$ Fm^7 $B\flat m^7$ $E\flat^7$ $A\flat^{\flat}maj^7$ G^7

77 $Cmaj^7$ Dm^7 G^7 Gm^7 $\text{♩}=\text{♩}$ feel C^7

81 F^6 Dm^7 Gm^7 C^7 $F^{\flat}maj^7$ Gm^7 C^7

85 F^6 Gm^7 C^7 F^6 D^7 Gm^7 C^7

Annotations: Eb pedal, 14:9, syncopation, register accent, 2 octave displacement, G/C pedal, F, G-/C7, CHPT, C pedal, unresolved CHPT, 3.

Figure 7.11. Measures 73-88

Measures 81-88 contains a brief descending line employing a dotted quarter note hemiola, as well as a strongly accented Db that serves as an accented chromatic approach note to the pedal C in measure 87. This gesture recalls the bVI chord accented heard in measure 16. Measure 88 finishes the section with a scalar fragment that ascends stepwise, seemingly to the high C (the root of the chord in measure 89) but is left unresolved, as measure 89 begins with the sudden register leap down to an open G.

The last eight bars of the chorus see the trio maximizing rhythmic tension through various manipulations of the original time feel (figure 7.13). Bley's wide right-hand intervals and quarter note triplet based left-hand voicings create a quasi-half time but with the hands set apart rhythmically from each other, resulting in a manner that combines both the original and new half-time feel simultaneously. Contrasting this, Peacock and Motian both begin a series of *broken hemiolas*: strings of dotted quarter notes that are embellished with regular quarter notes (Peacock) or half notes (Motian). These rhythmic streams present a continuity of polymetric subdivision through the use of the dotted quarter note, yet are (for the most part) out of sync due to the additive and subtractive rhythms employed. By not playing the hemiola with Motian, Peacock maximizes the polyrhythmic elements of his line and the increasing independence amongst the group while simultaneously developing this shared dotted quarter note motive.

Peacock shifts the onset of his phrases to beat two of measures 90-92, and again stretches and contracts the harmonic rhythm of the changes through a Bb

89 Cm⁷ F⁹(sus4) F⁷ B^bmaj⁷ B^bm⁶ E^b9(♯11)

(quasi half-time feel)

accent shift

unresolved accented chromatic approach note

B^b E^b

93 F⁶/A D⁷ Gm⁷ C⁷ F⁶ Gm⁷ C⁷

accented chromatic approach note

C pedal

The image displays a musical score for measures 89-96. It is organized into two systems. The first system (measures 89-92) features a piano part with a 'quasi half-time feel' and a drum part. The piano part includes triplets and is annotated with 'unresolved accented chromatic approach note' and 'accent shift'. The drum part has a steady bass drum pattern. The second system (measures 93-96) continues the piano and drum parts. The piano part is annotated with 'accented chromatic approach note' and 'C pedal'. The drum part continues with a similar bass drum pattern. Chord symbols are provided above the piano staff for each measure.

Figure 7.12. Broken hemiolas, measures 89-96

scale fragment (measures 90-92). The tension created by this metric antagonism and divergence further accents the eventual rhythmic unison on beat two of measure 92.

Also noteworthy in measure 89 is the use of the Db, the previous approach note to the C, which is here left unresolved. This use of an accented yet unresolved chromatic approach note is mirrored in measure 94 with a Db (one octave higher) that is prolonged but later resolved in measure 95. Peacock returns to the C/G pedal figure through measure 96 as the piano solo comes to an end.

Bass Solo

Bley finishes his solo and then characteristically drops out for the entirety of Peacock's improvisation, leaving the bassist (in the same manner as Evans would subsequently) to perform his solo in duet with Paul Motian.

Motian profoundly shapes the nature of the bass solo and is fundamental to the understanding of Peacock's solo. Throughout Peacock's first chorus the drummer's brushwork is decidedly swinging and relatively conservative. Rarely does he embellish the 4/4-brush pattern that serves as the motor for the chorus, and only rarely playing anything that could be considered an interactive comping gesture. By playing in time with this obvious 4/4 beat Motian allows Peacock's various rhythmic and melodic dissonances to be experienced without the loss of a direct connection to the tune's groove or eight-bar hypermetric sections. Yet through out this chorus Motian abstains from an intrusive policing or accentuation of particular hypermetric phrase. It is this lack of any kind of rigidity or

obligation to the four, eight, or sixteen-measure sections of the tune that allows the solo to swing hard yet often float across the bar lines. By not being beholden to the accentuation any particular measure (with an obvious drum fill) this chorus breathes yet never loses structural integrity. This first chorus of the bass solo, with all of its complexities, represents only half of the music; the extremely varied and antagonistic bass presentation is enabled and balanced by the drumming which accentuates Peacock's unorthodox phrases by casting them against a conservatively swinging, solid, and yet extremely open background.

The first 32 bars of the bass solo (figure 7.14) are in stark contrast to Bley's earlier improvisation as well as many other improvisations from Peacock during this period. The overall characteristic of this chorus is pointillistic; short, discreet rhythmic and harmonic gestures (with seemingly little preparation) that maximizing the impact of the dramatic shifts in register and dynamics. These shifts and short bursts of motives continually keep a listener off balance as to where any sort of center might be. Various registers as well as different motives seem to converse with each other, none of them prolonged long enough for any one gesture to become dominant or predictable.

On the surface, there seems to be very little which connects the solo to the original tune's formal, harmonic, melodic or phrase structure. As the analysis will show, Peacock does maintain a connection to the structures of the tune despite the myriad of characteristics that appear to have an antagonistic relationship with those elements. The amount of space employed also becomes

4

F⁶ Dm⁷ Gm⁷ C⁷ Fmaj⁷ Gm⁷ C⁷

97

pp mf

F⁶ Gm⁷ C⁷ F⁶ D⁷ Gm⁷ C⁷

101

p mf mp

Ab⁶ Fm⁷ Bbm⁷ Eb⁷ Abmaj⁷ G⁷

105

mf

Cmaj⁷ Am⁷ Gm⁷ C⁷

109

p mf p.o.

F⁶ Dm⁷ Gm⁷ C⁷ Fmaj⁷ Gm⁷ C⁷

113

p mf p mf mp

F⁶ Gm⁷ p.o. C⁷ F⁶ D⁷ Gm⁷ C⁷

117

mf

Cm⁷ F⁷ Bbmaj⁷ Bbm⁶ Eb⁹(#11)

121

p mf p

F⁶ Ab^{o7} Gm⁷ C⁷ F⁶ Gm⁷ C⁷

125

f p

Figure 7.13. Bass solo, chorus 4

an important factor from the beginning, as Peacock does not seem to begin his improvisation until measure 100. It is if the solo is more an extension of the pedal gestures than the beginning of a linear improvisation.

Peacock segments the chorus through the use of short motives that highlight divisions of the bass as various melodic and harmonic expressions. The registers, dynamics, and melodic content can be separated into discreet types of motives that illuminate this variety of presentation. The rests employed separate these gestures and accentuate the lack of preparation for each phrase, adding to the pointillism and abstract presentation.

There are four general types of improvised motives contained in this first chorus. While they can often overlap, rests or dynamic contrast help establish clear identities for each type of phrase and allows the perceptual separation. Further, the types of motives themselves contain different sorts of pitch relationships; 1) pedal point (fourth and fifth intervals); 2) upper register punctuations; 3) middle register eighth note motives; and 4) double stop abstractions.

The atmosphere of the first chorus builds out of the extension of the pedal point gestures that were exploited underneath the piano solo (figure 7.15). The C/G pedal combination spills over into this first solo chorus (measures 97-100), and will later be expanded so as to also include the open E and A strings. This initial pedal point is embellished with the ascending and descending glissando employed earlier and that will reoccur throughout chorus four as an expressive device. These gestures are further coupled with natural decrescendos that will

weave the various pitches into silences, highlighting Motian’s brush playing underneath.

These pedal points often occupy the lower registers (from E2-C3) and are set apart from other portions of the solo by the accompanying decrescendo to *p* or *mp*. Often these gestures include the stacking of open strings which allows the dissonance caused by the clash of overtones from the lower tessitura that (along with the decrease in dynamic) create a “fog” on which other subsequent gestures seem to float. These gestures are heard in measures 97-99, 101, 104-105, 108-109, 113-114, 115, 116-117, and at the end of the chorus in measures 126-128.

The musical score consists of several staves of music in bass clef, illustrating pedal point motives. The notes are generally low on the staff, and the dynamics are marked as *pp*, *p*, and *mp*. Chords are indicated above the notes.

- Measure 97:** Chords: F⁶, Dm⁷, Gm⁷, C⁷, Fmaj⁷, Gm⁷. Dynamic: *pp*.
- Measure 101:** Chords: F⁶, Gm⁷. Dynamic: *p*.
- Measure 104:** Chords: A^b6, Fm⁷. Dynamic: *mp*.
- Measure 108:** Chords: G⁷, Cmaj⁷. Dynamic: *p*.
- Measure 113:** Chords: F⁶, Dm⁷, Gm⁷, C⁷. Dynamic: *p*.
- Measure 115:** Chord: Fmaj⁷. Dynamic: *p*.
- Measure 116:** Chords: C⁷, F⁶, Gm⁷. Dynamic: *mp*. Includes a triplet of eighth notes.
- Measure 127:** Chords: F⁶, Gm⁷, C⁷. Dynamic: *p*. Includes a triplet of eighth notes.

Figure 7.14. Pedal point motives, measures 97-129

The extreme upper register of the bass (G3-G4) is utilized for short, punctuated, and dynamically accented motives. These are often triadic in nature and contrast the characteristic 4th and 5th intervals prevalent in the pedal gestures. These upper register motives are heard in measures 102, 105-106, 110, 114-115, and 125-127 (figure 7.17). They are also short (except for the final upper register climax in measures 125-127) and last no longer than four beats in duration. In two cases these motifs consist of a single (or embellished) pitch as in measure 102 and measure 110. The other upper register accents consist of diatonic chords such as the Eb7 in measure 126 and C in measure 127, but may also contain harmonies that are not directly connected to the changes of the tune. This includes the A

The figure displays musical notation for upper register motives in measures 102, 110, 114, and 125. The notation includes treble clefs, notes, rests, and dynamic markings (p, mf, f). Chord symbols (Gm7, C7, Bbm7, Eb7, Am7, Gm7, C7, Fmaj7, G, Ab07, Eb7, Gm7, C, C7) are placed above the notes. Measure 102 shows a single note with a triplet. Measure 110 shows a single note with a triplet. Measure 114 shows a single note with a triplet. Measure 125 shows a single note with a triplet. Measure 126 shows a single note with a triplet. Measure 127 shows a single note with a triplet.

Figure 7.15. Upper register motives, measures 102-126

major triad in measures 105-106 and the G major triad in measures 114-115. In each case these gestures are dramatically leaped into without any stepwise melodic preparation.

In between these extreme upper and lower registers of the bass, Peacock plays longer linear melodies based in eighth notes. These lines most closely resemble standard jazz phrasing but often do not clearly delineate any overt harmonic content. They contain elements of the diatonic parent scales native to the harmonic regions of the tune but are either displaced or heavily disguised through the use of polymodal chromaticism. These lines occur in measures 100-101, 103-104, 106-108, 111-112, and 121-125 (figure 7.17).

The image displays musical notation for eighth note lines in measures 100-125. It is organized into three rows of staves. The first row shows measures 100 and 103. Measure 100 has chords Gm7, C7, and Fmaj7. Measure 103 has chords F6, D7, Gm7, and C7, with a dynamic marking of *mf*. The second row shows measures 107 and 111. Measure 107 has chords Abmaj7 and G7, with a triplet of eighth notes. Measure 111 has chords Gm7 and C7, with a triplet of eighth notes and a *p.o.* marking. The third row shows measure 121, which contains a complex sequence of chords: Cm7, F7, Bbmaj7 (with *p.o.* marking), Bbm7, Eb7, F6, and Ab6. The notation includes various articulation marks such as slurs, accents, and slurs with 'x' marks.

Figure 7.16. Eighth note lines, measure 100-125

Phrases that do not fit neatly into the above motivic outline occur in measure 116 and measures 118-120 (figure 7.17). These phrases are harmonically and rhythmically angular, and perceptually joined through their

similar place in the tessitura and their use of double stops. Neither phrase uses an easily classifiable pitch collection. The first in measure 116 contains a B, G double stop that slides down through an accented glissando to the F and A on beat two. The combination of the G triad heard in measure 115, the B, G double stop in measure 116, and the parent F tonality that is native to this particular section of the tune combine with the accented glissando syncopation, contributing to the pantonal effect of this chorus.

The second phrase of this angular pair begins in measure 118 with the F#, E double stop in the thumb position. The phrase then descends through an F major/whole-tone mixture that utilizes a dotted quarter note hemiola, eventually resolving to the C and the end of the 8-measure hypermetric section.

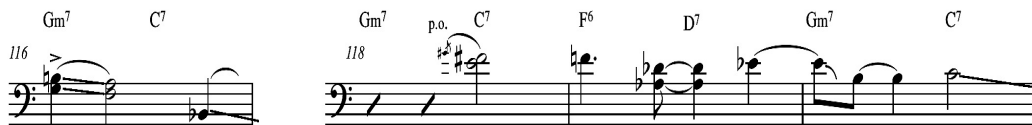


Figure 7.17. Double stop phrases, measures 116-120

When displayed as a collective, the motivic phrases form a series of improvised gestural regions that use register, dynamics, intervals, and eighth notes to create a rich variety of presentation and unpredictability. The motives

Musical score for bass clef, measures 97-128. The score is divided into eight systems, each containing measures 97-100, 101-104, 105-108, 109-112, 113-116, 117-120, 121-124, and 125-128 respectively. Motives A, B, C, and D are indicated by brackets above the notes. Dynamic markings include *pp*, *mf*, *p*, *mp*, *f*, and *p.o.* (piano oboe). Articulations include accents, slurs, and breath marks. Rhythmic patterns include eighth notes, quarter notes, and triplets.

Figure 7.18. Four types of motives, m. 97-128

are bracketed in figure 7.18 and labeled as A) pedal point motives; B) upper register punctuations; C) middle register eighth note lines; and D) double stop abstractions.

While these gestures often do not conform to any explicit melodic pattern or prescriptive chordal outline, important structural elements of the tune are still observable within the chorus. Peacock acknowledges the native harmonic regions of the tune albeit often through varieties of rhythmic displacement. Peacock alludes to the Ab tonality (that would normally occur within measures 105-107), but states it at the end of measure 107 as a brief scale fragment nested between two adjoining segments of A major (figure 7.19).

Figure 7.19 Ab major fragment, measures 105-108

Peacock carries the A major tonality forward, avoiding an articulation of the C major tonality (normally occurring within measures 109-110) until the end of measure 112, just as the tune is modulating back to the key of F (Figure 7.20).

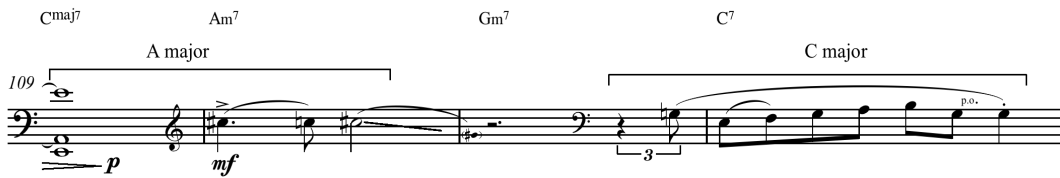


Figure 7.20. C major fragment, measures 111-112.

Peacock also displays a subtle but observable acknowledgment of the hypermetric section through an accent on beat four in measure 112, the end of the first 16 bars. The pull-off and staccato open G string serves to anticipate into the second half of the chorus and is followed by a rest that further accents this division (figure 7.21).

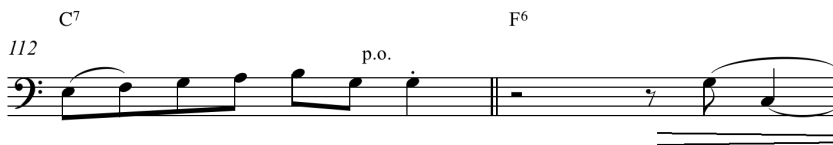


Figure 7.21. Double bar accentuation, measures 112-113

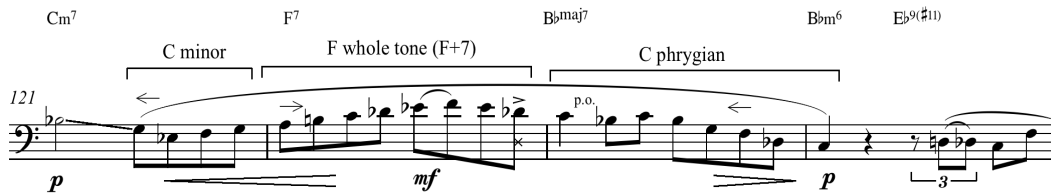


Figure 7.22. Modal mixture, measures 121-124

Measures 121-122 acknowledge the functional harmony of the tune by incorporating various related scales into the line (figure 7.22). Peacock begins with a fragment from the local harmony (the C minor scale) before proceeding to an F whole-tone scale that aligns with the of the F7 chord. A C Phrygian fragment (Dbmaj7b5/C or Bb-6/C) follows in measure 123. The phrase in figure 7.22 alludes to the dominant function of measures 121-122 but does not resolve with any overt cadence to Bb. Instead, the phrase develops a chromatically embellished statement of C minor accented by the whole-tone scale and Phrygian sonority.

The line continues in measure 125 (figure 7.23) by utilizing a C-11 arpeggio in 4ths that seamlessly feeds into the subsequent bVII7 Eb dominant chord. The arpeggio is followed by a dramatic ascent through a C major triad (the dominant) before descending into the reemerging low E pedal. Peacock has thus bookended his chorus with an expansion of the pedal gestures that personified the first chorus of the solo and confirmed the end of the 32 measure cycle.

The image shows a musical score for measures 126-129. The notation is in bass clef with a key signature of one flat. Above the staff, the following chords are indicated: Bbm6, Eb9(#11), F6, Ab07, Gm7, C7, and F6. Below the staff, brackets indicate harmonic implications: C-11, Eb9, and C. The notation includes triplets and a dramatic ascent through a C major triad.

Figure 7.23. Harmonic implications, measures 126-129

The ambiguity created in chorus four is partially resolved at the beginning of chorus five, as Peacock plays a lyrical and defining antecedent and consequent

5 F⁶ Dm⁷ Gm⁷ C⁷ F^{maj7} Gm⁷ C⁷

129

F⁶ Gm⁷ C⁷ F⁶ D⁷ Gm⁷ C⁷

133

A^{b6} Fm⁷ B^bm⁷ E^{b7} A^bmaj⁷ G⁷

137

C^{maj7} Am⁷ Gm⁷ C⁷

141

F⁶ Dm⁷ Gm⁷ C⁷ F^{maj7} Gm⁷ C⁷

145

F⁶ Gm⁷ C⁷ F⁶ D⁷ Gm⁷ C⁷

149

C^{m7} F⁹(sus4) F⁷ B^bmaj⁷ B^bm⁶ E^{b9}(#11)

153

F⁶/A ← A^bo⁷ Gm⁷ C⁷ ← F⁶ Gm⁷ C⁷

157

straight swing

Figure 7.24. E major scale fragments, chorus five

phrase pair in measures 129-132 (figure 7.24). While Peacock confirms the double bar (as well as the original 4/4 meter of the tune), the E major scale fragments contrasting the parent F tonality echoing the pantonal melody heard in chorus three.

The phrases in measures 129-132 recall and expand the use of the high E pedal point, an extension of the tonality occurring earlier during measures 65-66 of the piano solo. This E tonality is can also be described as an example of harmonic improvising, implying an alternate tonal center in a listener who maintains a remote awareness of the composition's original key. Peacock favors this scale as one of the more important modal colors of the second chorus, as these E major fragments recur in measures 138, 142-145, 154-155, and 157.

Peacock himself lends no credence to these various analytical descriptions, or the idea of pantonality as any sort of aesthetic goal of the performance. Instead, Peacock emphasizes the lack of conscious awareness of technique during the improvisation and credits his lines purely to ear response. These were not practiced techniques, a conscious aesthetic, or various methods of harmonic, rhythmic, or melodic substitution. The playing on this recording, according to Peacock, was responsive in nature and decidedly unconscious:

It was coming from hearing. It was ear response. I know Paul was that way and I certainly was. We simply didn't have any theoretical considerations at all. It just didn't... it wasn't there. I don't remember playing something, or approaching anything we played from a theoretical standpoint. (Appendix A p. 426)

Wave Phrases and Metric Modulation

The regularity of rhythm and phrasing erode in measures 133-136, as Peacock begins to lay back his phrasing and goes out of sync with the original tempo maintained by Motian. This begins with a wave phrase that places five beats in the space of six through measures 133-134 (figure 7.25). In many contexts the most practical form of notation would be to write the series of triplets inside of five beats with a “lay back” indication. However, since this process continues in the next two bars (measures 135-136) and is expanded even further at the end of the chorus, these phrases are notated as tuplet waves to indicate the tempo dissonance instigated by this progressively slowing of relative speed.

The image shows a musical score for measures 133-136. The notation is in bass clef with a key signature of one sharp (F#). Above the staff, the chords are labeled: F⁶, Gm⁷, C⁷, F⁶, D⁷, Gm⁷, and C⁷. The first measure (133) contains a wave phrase with a bracket underneath labeled '3' and a '5:6' ratio. The second measure (134) contains a wave phrase with a bracket underneath labeled '3'. The third measure (135) contains a wave phrase with a bracket underneath labeled '7/8'. The fourth measure (136) contains a wave phrase with a bracket underneath labeled '8:10' and '9/8'. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests.

Figure 7.25. Metric modulation within wave phrases, measures 133-136

Peacock uses extensive amounts of wave phrases, i.e. the playing of lines at a distinctly different tempo from that of the original and maintaining rhythmic and metrical autonomy. While simpler notation perhaps offers a desired accessibility to the sight-reading musician, this notation would deny the effect of the rhythms on the listener and limit a realistic analysis of the gesture within the solo. The sophistication and rhythmic operations inside of this phrase creates an

identity and perceptual experience that again warrants the unusual notation displayed here.

Peacock's phrase in measures 135-137 adds an additional layer of rhythmic complexity. The 8:10 wave phrase in measure 135 begins with eighth notes and a single eighth note rest that combine into a group of 4. These are followed by a metric modulation inside the phrase; the same rhythmic eighth note value is used but through the use of accents and scoops are now heard in four subsequent groups, three eighth notes each. What had begun as eighth notes are now accented through a metric modulation ($\downarrow . = \downarrow$) and have become triplets at a slower tempo. This is indicated in figure 7.25 alternatively as a 7/8+9/8-grouping pattern.

Since the effect of a new tempo begins before the statement of the low D in measure 134 (and consequently finishes with a dotted quarter rest) an unorthodox use of the phrase mark is warranted. This new tempo begins with a rest before the onset first pitch, the phrase mark now extending beyond the sounded notes to include the rests that contextualize the onset and offset of the tempo that is fundamental to the line.

Peacock's polytempo phrases demonstrate an interaction between disparate layers of rhythm, specifically opposing layers of tempo and grouping. The use of simple and complex metric groupings as well as differing tempo relationships can be broken down into two of mutually exclusive relationships that can be reflected in a given phrase:

Tempo

Original vs. Alternate (wave phrase)

Meter

Metrical content aligned with time signature vs. polymetric grouping

Since a phrase may only belong to one tempo category or the other, and at the same time display only one of the metrical characteristics above, they may be represented as quadrants expressing the potentialities of dissonance caused by the combination of these opposing elements (figure 7.26).

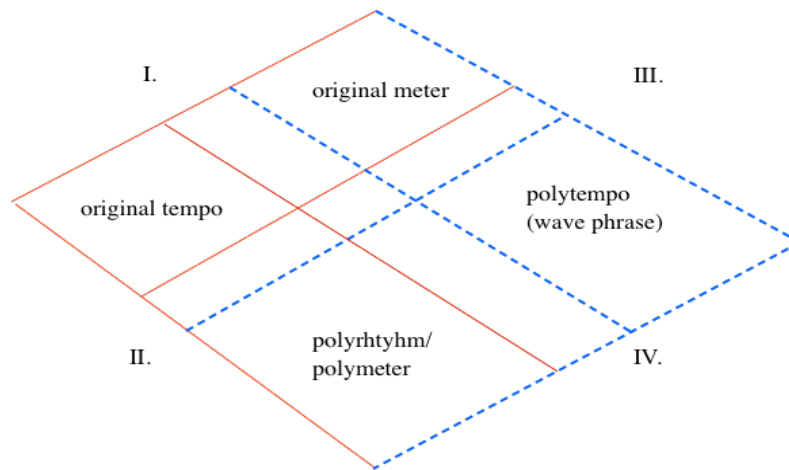


Figure 7.26. Quadrants of rhythmic dissonance

Phrases may be experienced at the original tempo, but employ grouping implications that are in concordance or discordance with the original meter.

Similarly, a phrase at an alternate tempo may employ one metrical implication

and then further modulate to an alternate grouping that can in effect create a rhythmic dissonance within a dissonance. In measures 135-137, it is this metric modulation occurring during Peacock's phrase wave phrase that demonstrates both polytempo and polymeter.

Simultaneously they do not eradicate the original structures as outlined by Motian that allow this experience of dissonance. When experienced in conjunction to these original formal structures outlined purposefully within the drumming, a multi-dimensional experience of rhythm becomes possible.

This potentiality is represented by figure 7.26. Quadrant I represents the original tempo and a more or less clear picture of the original 4/4-meter. In quadrant II this meter is obscured somewhat by the use of one or more polyrhythms. In quadrant III a wave phrase is employed that adds the experience of a simultaneous and parallel tempo but the line itself is roughly in agreement with the original meter. In quadrant IV an alternate grouping structure is introduced (fully choate or through arrived at through operational means such as metric modulation) in conjunction with this new tempo.

Coincidentally, a similar event occurred earlier during the piano solo, as evinced by Bley's wave phrase in measure 77 (figure 7.27). At the end of his accelerating string of eighth notes a metric modulation causes a perception of a slower triplet feel. This phrase belongs to quadrant IV above, as the phrase occurs an alternate tempo and involves a 6/8 metrical grouping foreign to the original 4/4 meter. Evidently this technique was not unique to Peacock, but a larger feature of the trio's idiom.



Figure 7.27. Wave phrasing and polymeter, measures 77-79

Continued uses of wave phrases are observable in measures 139-140, 143, 150-152, and measures 152-155 (figure 7.28). These phrases are uniformly slower than the tempo of the tune and demonstrate the disorienting effect of a variety of new and slower speeds. The phrase in measures 152-155 employs an example of polymetric grouping³⁶ - the accent and phrase contour splitting the line into separate groups of seven and six.

Step-Progressions

Meehan (2002) adapts the terminology *step-progression* from Paul Hindemith (1968) and applies it to the analysis of the improvisations of Paul Bley from this period. Meehan defines *step-progression* as “examples of audible, if sometimes fragmented, melodic lines contained within longer melodic phrases.

³⁶ The line in measure 151-154 is written in figure 7.29 with the more appropriate quarter note triplet-beaming notation that is left off of the full transcription. This was omitted in the score to facilitate a more comprehensible page formatting. The full score notation favors the unfortunate necessity of the quarter note triplet figure crossing a system between measure 152-153.

Figure 7.28. Wave phrases, chorus five

Generally these embedded lines follow a scale upwards or downwards, and the pitches are emphasized by their placement in the local melodic contour or by being accented... Some of these embedded progressions hover in a local and harmonically ambiguous area; others are organized chromatically” (94-96). Hindemith’s original explanation of the phenomena offers a more complete definition:

... within a melody there are other main tones whose significance is *primarily melodic*. Among these may be the roots of the chordal groups which are the pearls on the string of the melody, but more important are those tones which are placed at important positions in the two-dimensional structure of the melody: the highest tones, the lowest tones, and tones that stand out to particularly because of their metric position or for other reasons. The primary law of melodic construction is that a smooth and convincing melodic outline is achieved only when these important

points for a progression in seconds. The line that connects one high points to the next, one the low point to the next, and one rhythmically prominent tone to the next, without taking into consideration the less important parts of the melody line between these points, is called the *step-progression*. (Hindemith 1968, 193-194)

Hindemith refers to both the step-wise motion of roots of various sequential harmonies as well as similar motion amongst melodically emphasized landmark notes. These two elements can be separated as *harmonic* and *melodic* forms of step-progression. Peacock's unusual presentation of chordal structures that do not have a direct correlation to the original changes (beginning in measure 145) can be analyzed directly in the manner described above. These contain a sequence of phrases offering chordal groups exhibiting primarily step-wise motion (harmonic) and separated yet emphasized internal melodic stepwise landmarks (melodic).

Peacock's line chains together several four-beat fragments that feature various triads and that move in predominantly stepwise motion and thus form a *harmonic* step-progression. These structures surrounding the tonic F chord as a point of gravity. These chords are largely non-diatonic and often incorporate common tones and a harmonic rhythm that is independent of the structural phrase rhythm. Beginning with the central F major triad³⁷ in measure 145, Peacock moves through a series that includes G minor (scale fragment), Gb#4, F6, Ab minor, E+, F, Gb, Ab#4, and F6 (figure 7.29).

³⁷ This triad is played in second inversion and immediately illuminates a similarity between this portion of the solo and Peacock's composition "Moor" which features a similar collection of unpredictable triads and tonal gestures.

Figure 7.29. Harmonic step progression, measures 145-152

Many of these triads are ergonomic to various positions on the bass, allowing the maximum harmonic variety with a minimal amount of shifting. Gb#4 as “voiced” by Peacock in measures 145-146 (figure 7.30) can be played in one position, as can the F6 and Ab minor. Unlike many of the dramatic leaps exhibited elsewhere, Peacock’s harmonically dense lines feature an economy of shifting and the bassist maximizing the harmonic content within a limited number of isolated regions of the fingerboard.

fingering: 1 2 2 0 1 | 1 4 1 2 2 2 1 | 4 1 1 2 | 0 1 1 2 2 1

Figure 7.30. Fingerboard positions measures 145-152

These lines also exhibit *melodic* step-progressions: the relationship of specific landmark notes perceptually joined through half and whole step motion. Due to the triadic nature of the phrases, multiple step-progressions are discernable, two of which are outlined in figure 9.31. These include the A-Bb-C-D forming an upper series and the Ab-A-Bb-Ab-A included in the lower (figure 7.31).



Figure 7.31. Melodic step-progressions, measures 145-152

These multiple strings of simultaneous melodic step-progressions combine with the harmonic step progression detailed above to create an impulsive sequence of phrases that push harmonically and melodically forward, yet also create a unique tension by seemingly staying “stuck in the mud,” unable to escape the various steps that keep the section tethered to the central F tonality and the relatively small boundary intervals inside the line.

This step-progression extends into the last eight measures of the form (measures 153-160), with the earlier triads being replaced with stepwise scale fragments to form a *scalar* step-progression (figure 7.32). Once again these

fragments seem to encircle the tonic F tonality, extending below to Eb and above to F#. Beginning with a descending Eb scale, Peacock moves through E, F, G minor and Eb major triads, and finally scale fragments that suggest F#-/B, G-/C, and F# major, respectively. Peacock again stays close to the home key with only fleeting and seemingly coincidental connections to the harmony of the tune. This progression creates a strong motion toward the end of the form, recalling the manner in which Peacock increased the dissonance and tension at the end of his first solo chorus. The chromatic nature of the step progression and the tension created by Peacock laying back in measures 157-159 elevates this dissonance as the solo moves toward the double bar, with an accented ascending E minor arpeggio finishing the chorus.

The musical score for measures 153-160 is presented in two systems. The first system (measures 153-156) features a descending scalar progression starting on Eb. Above the staff, chord symbols Cm7, F7, Bbmaj7, Bbm7, and Eb7 are aligned with the notes. Below the staff, brackets group notes into triads labeled Eb, E, F, G-, and Eb. A bracket labeled '8:9' spans the first four measures. The second system (measures 157-160) features an ascending scalar progression starting on F#. Above the staff, chord symbols Fmaj7, D7, Gm7, C7, Fmaj7, Gm7, and C7 are shown. Below the staff, brackets group notes into triads labeled F#-, B, G-, C, F#, B, and E-. Measure 157 is marked with 'p.o.' and arrows pointing to the notes. Measure 159 contains a double bar line. Triplet markings '3' are present under several notes in both systems.

Figure 7.32. Scalar step progression, measures 153-160

Metrical Elasticity

Throughout this second chorus of bass improvisation there are examples of occasional indifference to bar lines, the fluidity of the performers make the occasional metrical additions or subtractions practically imperceptible. Indeed this elasticity adds to the complexity of the experience and is most likely the byproduct of the musician's listening to the rhythmically asymmetrical gestures generated by the other. This is evident as the solo approaches the last 16 bars, with Motian leaving the downbeat of measure 142 silent and accenting the second beat of the measure (figure 7.33). This creates a sub-group of five beats and a syncopated accent on beat two that combines with Peacock's simultaneous accent on the same beat. Peacock repeats this syncopated accent in measures 144-145, leaving an "extra" beat of rest before beginning his step progression in measure 145. Coupled with the strong hi-hat accent on beat four that makes the last four beats in measure 144 sound like a autonomous measure of 4/4, the strength of Peacock's phrasing in subsequent bars shifts the perceived downbeat back. Motian responds to this gesture with triple groupings that blur the barlines further, eventually lining up with Peacock in measure 148 with an overt swing rhythm:



Motian will repeat this 3+3+3+3+4 grouping in measures 149-152 as well. This rhythm emerges in the last bar of each of Motian's four measure segments, and serves to combine largely asymmetrical rhythms with a clearly stated concluding measure of the 4/4 time pattern.

The musical score consists of five systems, each with a bass staff and a guitar staff. The key signature is one flat (B-flat major/C minor). The time signature is 4/4.

- System 1 (Measures 141-144):**
 - Chords: Cmaj7, Am7, Gm7, C7.
 - Tempo markings: *straight*, *swing*.
 - Rhythmic markings: 5 (bass), 3, 3, 3 (guitar), 3:4 (guitar).
- System 2 (Measures 145-148):**
 - Chords: F6, Dm7, Gm7, C7, Fmaj7, Gm7, C7.
 - Rhythmic markings: 3, 0, 3, 3, 3, 4 (guitar).
- System 3 (Measures 149-152):**
 - Chords: F6, Gm7, C7, F6, D7, Gm7, C7.
 - Rhythmic markings: 3, 0, 3, 3, 3, 3, 4 (guitar), 9:10 (bass).
- System 4 (Measures 153-156):**
 - Chords: Cm7, F9(sus4), F7, Bbmaj7, Bbm6, Eb9(#11).
 - Rhythmic markings: 3, 3, 3, 3, 3, 3, 3 (bass), 8:9 (bass), 0, 4 (guitar).
- System 5 (Measures 157-160):**
 - Chords: F6/A, Ab07, Gm7, C7, F6, Gm7, C7.
 - Tempo markings: *straight*, *swing*.
 - Other markings: p.o. (pizzicato).
 - Rhythmic markings: 4, 4, 4, 2, 4 (guitar).

Figure 7.33. Metrical elasticity, measures 141-160

Throughout this chorus Motian's drumming is exceptionally interactive compared to the conservative time keeping on display during the first chorus of bass improvisation. Accented groups of 3, 4, and 5 become a ubiquitous element of the rhythmic texture that compounds the abstract nature of Peacock's solo without losing the inherent swing of the tune. Each musician employs these asymmetrical phrase lengths, increasing the impact of their eventual coming together in measure 152 and again producing yet another additive rhythm (two beats) in measure 160 resulting in the 6/4 measure. Peacock ends this chorus with a clear four beat melodic statement (measure 160) that releases the rhythmic tension that has been built up to this point.

This analysis is confirmed by Peacock's paraphrase of the Kern's melody at the beginning of chorus six (figure 7.34), extending the solo into the next chorus and pushing back Bley's eventual entrance until the end of measure 165. This piano entrance is unusual, as the pianist seemingly plays twelve beats of music beginning on beat two of measure 165, cutting the first eight bar section short by three beats, creating a measure of 5/4 in the process. This is followed by a clear statement of the Ab harmony in (what should be) the 9th measure of the form. The trio seamlessly integrates this unusual entrance that seems deliberately odd considering the clarity of Peacock's melodic statement in measures 161-164.

Perhaps an example of virtuosic long distance hearing, Bley's entrance may be a bewildering incorporation the earlier measures of 5/4 and 6/4 heard during the bass improvisation. If one adds the "extra" beats heard during

The image displays three systems of musical notation, each consisting of three staves: a top staff with guitar chords, a middle staff with a bass line, and a bottom staff with a guitar rhythm line. The first system (measures 161-164) features chords F⁶, Dm⁷, Gm⁷, C⁷, Fmaj⁷, Gm⁷, and C⁷. The second system (measures 165-168) features chords F⁶, Gm⁷, C⁷, F⁶, D⁷, and Gm⁷. The third system (measures 169-172) features chords Ab⁶, Fm⁷, Bbm⁷, Eb⁷, Ab⁶, and G⁷. The notation includes various musical symbols such as beams, slurs, and dynamic markings.

Figure 7.34. Bley’s entrance following the bass solo

measures 144 and 159 (3 in all) along with the additional “extra” beat accounted for by the 5/4 at measure 167, the result is four beats altogether, i.e. one full 4/4 measure. Despite the displacement of the bar line simultaneously by both

Peacock and Motian, Bley's entrance follows the original symmetrical 32 measure form entirely in 4/4, placing the Ab harmony in the mathematically correct position, exactly 64 measures + 8, as if nothing had happened. This very well could be an extreme case of a musician (Bley) being able to hear extended periods of time without being detoured by the localized metrical, melodic, or harmonic gestures that speak to the contrary, perhaps a technique linked to Peacock's own ability to incorporate the extended accentual shifts such as those demonstrated in "Santa Claus is Coming To Town."

The out head beginning in measure 192 hears the trio strongly emphasizing the first bar of the form; a low F from Peacock and a high F from Bley acting to contrast and resolve much of the tension that had been built up earlier. This last remaining chorus exhibits many of the techniques detailed thus far, including use of pedals, melodic interactivity, and chromatic antagonism. Adding to earlier rhythmic techniques is a cascading hemiola, first in measures 206-207 and then fully realized in measure 208 (figure 7.35). This ascending and descending passage (primarily melodic in nature) ultimately resolves on the Bbmaj7 chord in measure 186 and is further emphasized through the use of glissando.

With a final gesture that concludes (and perhaps symbolizes) the boldness of the performance, Peacock underwrites Bley's final Fmaj7(#11) chord with a Bb and Gb double stop in the high register, finishing the tune with a half step chromatic clash that quashes the conventionality of the otherwise consonant cadence (fig. 7.36).

F⁶ Dm⁷ Gm⁷ C⁷ Fmaj⁷ Gm⁷ C⁷

208

F⁶ Gm⁷ C⁷ F⁶ D⁷ Gm⁷ C⁷

212

Cm⁷ F⁹(sus4) F⁷ Bbmaj⁷ Bbm⁶ Eb⁹(#11)

216

Figure 7.35. Hemiola, measure 208-218

227 Am⁷ Bb^{ø7} Am⁷ Gm¹³ Gb⁹ Fmaj¹³(#11)

3 *p*

Figure 7.36 Final cadence, measures 230-231

CHAPTER XIII

“BLUES”

Paul Bley With Gary Peacock contains two performances of blues compositions written by Ornette Coleman, the first being “Blues” (a variation on Coleman’s “Turnaround”) and the second “When Will The Blues Leave?” Of the two “Blues” stands out as a unique incorporation of traditional formal elements of the blues with the increasing degrees of structural freedom that were becoming trademarks of all the players involved. The track offers insight into Peacock’s integration of the techniques discussed up to this point within the traditions of the blues form. Of equal importance, Bley’s aggressively avant-garde approach to the performance and Motian’s singularly swinging and adaptable playing help further illuminate Peacock’s unique style of accompaniment and solo improvisation by contributing rich, interactive, and elastic realizations of the tune.

“Blues” is a conventional 12-bar blues that earns its title from the unusual chord progression heard in measures 9-10. This progression eschews the standard turnaround harmony³⁸ (usually realized as ii-7 V7 or V-IV) for a descending step progression of F, F#, E, and D minor scale fragments. In this performance Peacock initiates the dominant harmony (reserved until the 9th bar on the original

³⁸ Pianist and pedagogue Barry Harris (1994) describes the ii-7 chord within a ii-V7-I progression as being contained within the dominant itself, as the 5th, 7th, 9th, and 11th scale degrees of the V7 (the important minor). As such the ii-7 chord is itself an expression of and embellishment of the dominant, sharing its function and can be treated with the same improvisational materials as the V7 chord.

recording³⁹) in the 8th bar with a C pedal beginning on the “+” of beat two. This displacement is significant, as elasticity with the functional harmonic rhythm will become a ubiquitous characteristic of the performance realized through the augmentation and diminution of chord durations as well as displacement of the I, IV, and V harmonies within the form

Accompaniment

The melody (figure 8.1) showcases a driving syncopated two-beat bass line, Peacock outlining the changes of the blues as well as articulating Coleman’s unique turnaround. The asynchronous statement in measures 9-10 sees Peacock displacing his bass notes a half beat behind those in Bley’s left hand, thereby establishing the independent nature of his bass line through use of a broken hemiola. This interactivity is elaborated further via the echoing the last interval of Bley’s melody within Peacock’s upper register melodic response in measure 12. A similar degree of independence is observable into the second chorus (measures 21-22) where Peacock again creates an eighth note displacement with Bley’s left hand (figure 8.2). This is followed in measures 23-24 with another responsive melodic fragment anticipating the final gesture of the melody.

³⁹ Ornette Coleman, *Tomorrow Is the Question* (1959).

♩ = 178

1

F⁷ B^b7 C⁷ F⁷

5

B^b7 F⁷

3

C pedal
F-/C

9

F#- E- D-

F#- E- D- F⁷

Figure 8.1. Harmonic displacement and melodic response, chorus 1



Figure 8.2. Turnaround, measures 21-24

Throughout the ensuing piano solo (choruses 3-9) the trio displays great amounts of harmonic and rhythmic elasticity while maintaining an adherence to the 12-bar form. Often this will result in two levels of surface level harmonic realizations between the bass and piano, as indicated with two lines of chord symbols above each respective instrument (figure 8.3). The solo begins with Bley augmenting and diminishing the harmonic rhythm of the individual I, IV, and V harmonies. This elasticity is furthered by Peacock's utilization of an extended broken dominant pedal point with the octave C (measures 25-32) and a ubiquitous second beat syncopation. As was the case in "Long Ago and Far Away," this extended octave pedal avoids explicit statements of harmony within the first eight measures of the form while expressing a transparent version of the tonality without disagreeing with Bley's elastic treatment of the harmony above.

25 3 F blues/pentatonic Bb7 F blues/pentatonic

C pedal

29 Bb7 F7

C pedal

33 C7alt. F7 ←

F C - E pedal DCHR G- C7 o

Figure 8.3. Harmonic implications, chorus 3

The pedal figure ceases for five beats in measures 32-33, the 9th and 10th bars of the form traditionally reserved for the turnaround. Rather than articulate any variation of the dominant harmony (or repeat Coleman's harmonic step progression) Peacock instead plays a F major scale fragment that emphasizes the tonic on beat four of measure 32. In conjunction with Bley's rest at beginning of measure 33, one hears an impression of a tonic chord implied through the bass, the earlier pedals having been resolving to the I chord in the 9th measure of the form. This fragment creates a distortion in the form by containing a seemingly premature return to the tonic that potentially negates a listener's intuiting of a 12-bar form. Peacock emphasizes this gesture further by repeating the A-G-F fragment in the remainder of measure 33, again emphasizing the F as a point of linear resolution and implying the tonic in a space usually reserved for a dominant harmony.

This example demonstrates a displacement of the structural harmony of the blues, i.e. the expression of one functional harmony in place of another. In this case the dominant function of measure 33 is replaced by a gesture intimating the tonic. This disorienting effect momentarily disrupts the perception of deeper harmonic structure of the blues and creates an experience of dissonance on the formal as well as harmonic level (when including Bley's C altered scale fragment above).

Peacock returns to the dominant pedal again in measure 34 underneath Bley's C altered dominant line, incorporating the open E string as part of a chromatic approach to the G in measure 36. Peacock's accent of open E string,

along with its longer duration and low register once again gives this pitch a weighted perceptual effect. When combined with Bley's chromatic linearity it helps create an expanded experience of the pitch beyond its place in the diatonic harmony.

Bley and Peacock come together in measure 34 with a reference to the V7 chord and a realignment of the functional harmony of the blues. While Bley resolves his melodic line to a tonic F7 arpeggio fragment in measure 35 (the 11th bar of the blues) Peacock extends his dominant gesture by letting the low E ring into measure 35 and uses an F on beat three as part of a double chromatic approach to the G in measure 36. This ii-7 - V7 bass line sets up the next chorus. The brief walking fragment releases some of the rhythmic tension built up by the insistent pedal points employed earlier, and pushes the trio toward the next chorus while maintaining the harmonic tension created by the avoidance of the tonic until chorus four.

In contrast to his line in the previous, chorus four sees Peacock release much of the harmonic dissonance built up thus far through use of a modestly broken bass line. Peacock's playing maintains the 2-feel established earlier while articulating clearly recognizable blues changes (figure 8.4) with only passing references to the earlier pedal points.

Peacock again prolongs the turnaround progression in measures 45-48, extending the dominant harmonies of the turnaround through the last four bars of the chorus. This begins with a ii chord in measure 45 and is prolonged through the use of the tritone Db in measure 46, thereby delaying the arrival of the V

Figure 8.4. Harmonic implications, chorus 4

chord until the 11th measure of the form. The V chord is then extended through measure 48, the tonic resolution again delayed until after the double bar.

Taken as this sort of prolongation, each harmony implied in measures 45-48 (G-, Db, C7) is an expression of the dominant native to the turnaround of the blues.

The larger 4-measure line expresses a consistent dominant function prolonging beyond the standard harmony of the 9th and 10th bars of the form.

Within measures 45-48 Peacock's approach to each of these implied changes is sparse; repeated roots in the same octave are employed with only the scantest use of other chord tones. Peacock will use this technique throughout the piano solo by often leaving out significant chord tones that could potentially tie the line to an explicit harmonic structure and limit the harmonic and melodic potentiality exploited by Bley. By using a root based, harmonically irreducible bass line accompaniment Peacock is enabling Bley to venture beyond a strict adherence to the prescribed harmonic framework while still maintaining a clear connection to the structure of the piece. Peacock maintains this strongly stated root motion without being tethered to any detailed expression of specific chords that may harmonically crowd Bley's often chromatically embellished or polytonal gestures. Peacock intensifies his bass line in chorus five by increasing the density of notes and overall rhythmic activity while maintaining the broken 2-feel (figure 8.5). This chorus intensifies the forward motion through a greater inclusion of quarter notes while still avoiding a prolonged 4/4 walking line.

Chorus five is Bley's most consonant thus far, the pianist and bassist largely in agreement with the harmonic realization of the piece. The only deviation from this alignment is Bley's passing chromatic gestures at the end of measure 56. This relatively inside chorus then concludes with Peacock's antagonistic series of accented and ascending double stop glissandos in measures 59-60 in response to Bley's diminuendo and eighth notes in measure 39. The essence of Peacock's gesture breaks from the harmonic lucidity of the bass line

49 5 F⁷ C blues F⁷ B^{b7}

53 chromatic

57 G^{o7} C F B^b

mf p mf p mf

Figure 8.5 Chromatic and gestural antagonism, chorus 5

(as well as Bley's preceding lines) by being decidedly dynamic and timbral in nature rather than harmonic. In other words, while the lower pitches of the sequence outline a tonic Fmajor7 chord, when combined with the upper pitches (Bb-D-F- G#) the sonority belies any easily contextualized harmonic experience. The tonal nature of these pitches is subsumed by the gestural impact and timbre of the double stops along with the sharp accents within the phrase.

This double stop gesture matches both Bley and Motian's decrescendos at the end of measure 40, an instance of the trio coming together through the use of a dynamic unison before launching forward into the next chorus. The rough timbre of Peacock's double stops, frantic nature of the accents, rhythmic spasm of the glissandos, and the breaking of the evenness of Peacock's bass line dynamic through decrescendo disrupt the flow of the proceedings enough to create a freshness to the start of the next chorus, to create in essence a "reset." Peacock is thereby instigating the ensuing increase in rhythmic and harmonic dissonance in chorus six through this antagonistic rhythmic and harmonic gesture.

Peacock returns to the broken pedal gestures in chorus six, the continual stopping and starting of various bass line textures helping to create breath in the performance while utilizing a variety of techniques to keep the bass line shifting rhythmically. Peacock takes off and then suddenly lurches at the double bar by resorting back to the pedal figure, creating a rhythmic and dynamic contrast that highlights the start of the next chorus.

Bley and Peacock begin a series of polytonal phrases in chorus 6, highlighted by the pianist's use of unusual harmonic gestures. Peacock again pedals on the dominant C at the beginning of the chorus (figure 8.6) while Bley intimates various harmonies based on G. These include both G6 and G-7 arpeggios, with the former becoming a motive that is segmented and is transposed chromatically via a half step (side-slipping) at the end of measure 64. Peacock responds by returning to the earlier broken pedal through measure 62, again highlighted by the C and the accented low E string.

Figure 8.6. Pantonal pedal points, chorus 6

Peacock shifts the pedal up a whole step from C to D in measures 63-64, once again utilizing a pitch that is a 5th away from Bley's G harmony heard in measures 61-63. Peacock eventually gives way to a matching G in measures 65-66, echoing Bley's harmony underneath the chromatic side slipping in the pianist's right hand. This example of harmonic improvising eschews the I and IV chords in the first eight bars for a spontaneously created hybrid G tonality that superimposes itself over the original key.

Peacock uses the open G to transition back to a walking pattern and the tonic F tonality in measure 67 before once again prolonging the dominant function of the last four bars through the use of G, Db, and C. Further, Peacock accents beat two of measures 70 and 71 through his placement of the Db and C, thereby creating a one-beat accentual shift of the implied harmonic rhythm.

Chorus seven sees another texture emerge in Peacock's bass line, an embellished walking line in 4/4 interspersed with individual melodic responses. These phrases interact with Bley's in various two-measure call and responses throughout the chorus (figure 8.7). Bley initiates this exchange by returning to the tonic F7 harmony in measure 73 and playing a 2-measure riff before trading with the bassist beginning in measure 75. Bley and Peacock carry out this dialogue through out the chorus, maintaining alternating and overlapping exchanges.

Peacock blurs the distinction between choruses 7-8 by continuing his melodic gesture begun in measure 83 through measure 87, casting it against Bley's increasingly chromatic lines (figure 8.7). The ambiguous D-C dyad

73 F7

77 F minor pentatonic

Bb7 F7 G-

81 F minor pentatonic

G-

Figure 8.7. Melodic responses, chorus 7

(beginning in measure 84) is later accented and off set by the open A string in measure 86 (figure 8.8), adding a dynamic and rhythmic accent within the middle of the gesture. This open A string is further accented via the dissonance with Bley's Gb, Ab, and Bb above. An additional open string accent is heard again via the open E in measure 89 which is also placed on the "+" of beat three.

Peacock uses his low A & E open strings in measures 85 and 88 (the loudest notes on the bass due to the maximum vibrating string length) for a dynamic effect, contrasting with the comparatively quieter C-D pitches occurring in the thumb position. The rhythmic and dynamic contrast of these open strings being primary, the harmonic implications of these pitches has become secondary to the rhythmic impact of the sudden registral shifts. In this way Peacock is accompanying Bley's Gb major and C# minor phrases in measures 85-89 through this motivic upper C-D pedal that is further accentuated by a dynamic (non-harmonic) use of his open strings. When combined with Peacock's earlier blurring of the bar line between choruses 7-8, this harmonic ambiguity facilitates Bley's chromatic spasms by leaving them untethered to all but the barest harmonic implications while interacting on a gestural level. These techniques can potentially leave all but the most attentive listener floating freely away from a discernable 12-bar form.

This ambiguity is further fueled by Peacock displacing the hypermetric phrase through the statement of a G harmony in measure 92, the 8th bar of the blues and one measure earlier than in previous choruses. This aligns with the beginning of Bley's phrase beginning an E-D-E step progression using a series of

minor triads with the #4 added. Peacock has shifted the turnaround back one bar as Bley further accents the measure through the beginning of a chromatic line that will spill well into the next chorus.

The musical score consists of three systems, each with a guitar part and a bass line. The guitar part is written in treble clef, and the bass line is in bass clef. The key signature has one sharp (F#).

System 1 (Measures 85-88):
 - Measure 85: Chords F7 and Gb major. Bass line: N.C.
 - Measure 86: Chords C7 and B. Bass line: open string.
 - Measure 87: Chords C7 and B. Bass line: open string.
 - Measure 88: Chords C# minor. Bass line: E, open string.

System 2 (Measures 89-92):
 - Measure 89: Chords C# minor and B major b6. Bass line: IR, Bb/F.
 - Measure 90: Chords B major b6. Bass line: B°.
 - Measure 91: Chords B major b6. Bass line: C7, F7, NT.
 - Measure 92: Chords E minor #4. Bass line: G.

System 3 (Measures 93-96):
 - Measure 93: Chords D minor #4 and E minor #4. Bass line: G-.
 - Measure 94: Chords D minor #4 and E minor #4. Bass line: Db.
 - Measure 95: Chords D minor #4 and E minor #4. Bass line: C7.
 - Measure 96: Chords C#-7 and B-7b5. Bass line: C7.

Figure 8.8. Motivic and open string accompaniments, chorus 8

Peacock begins walking in the final four bars of the form in measure 93 and, like Bley's line above, takes this gesture across the double bar line into the following chorus through the inclusion of the prominent Db through measures 97-100. The two musician's phrases spill across the bar line into chorus nine with Peacock extending the harmonic content of his turnaround further into the first four bars of the next chorus and the use of accented Db and G minor gestures.

Chorus 9, the final chorus of the piano solo, concludes with Peacock playing the most complete walking pattern thus far (figure 8.9). This line is interspersed with shorter versions of the melodic responses heard in chorus 7. Two out of the three responses (measure 103, measures 107-108) take the form of double stops that incorporate a singularly virtuosic execution of major and minor sixths. In measure 103 these take the form of the F-A minor sixth interval beginning on the accented beat two of the bar and descends in whole steps. This forms an incomplete whole-tone collection that would require an unorthodox and possibly extended fingering in order to execute. The evenness in this execution suggests that each of the three intervallic pairs were probably played in the same manner, moving the consistent shape of the hand up the neck in a parallel motion. If this is true the phrase may have been accomplished by extending the hand, reaching the high F with the 4th finger while playing the A with the 1st. Another possibility would be to use the thumb on the low note, extending the thumb position well beyond the traditional midpoint of the fingerboard and moving in parallel.

9

97 5:4 3 3 3 3 3 3 3 3

F7 b ch ch

F minor pentatonic

101

F7 Bb F7 D7

105 Gm C7alt F7

Gm C7 F7

Figure 8.9. Double stop melodic responses, chorus 9

The second double stop response in measures 107-108 ascends through alternating major and minor sixth intervals as well as a minor seventh that (when

combined with the final note of the phrase, the high G harmonic played at the end of the fingerboard) utilize a complete F Mixolydian scale as well as a hemiola. This gesture would require a high degree of left hand precision and thumb position virtuosity not commonly displayed by jazz bassists of the era. The phrase demonstrates Peacock pushing the technical limits of his playing beyond those of traditional bass methodology.

Peacock's bass line acknowledges the tonic in measure 97 through a fractured F7 arpeggio before returning to harmonies that extended the turnaround through the first four bars of chorus nine (figure 8.10). In particular, the Db in measure 100 (along with the emphasized G and D pitches) create the impressions of a dominant harmony that avoids any overt relationship to the tonic. Similarly, Bley joins in spilling his chromatic triplets across the double bar line. Adding to this functional displacement, Peacock accents beat two of measure 97, further blurring the hypermetric boundary. Following (measures 99-101) Peacock places melodically significant pitches on beat two, thereby creating an accentual shift that places dominant harmonies one beat back. This technique is enhanced through the use of a double chromatic approach in measures 99-100, as well as an accented glissando emphasis of beat two of measure 101. The passage is a further example of the elaboration of the chromatic passing tone (Db) and prolongs the resolution to the eventual dominant (C).

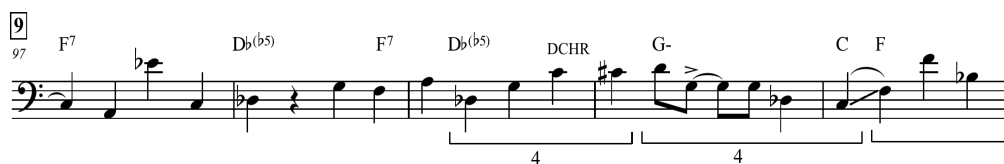


Figure 8.10. Accentual shift, measures 101-103

This tension is resolved on beat two of measure 103 with a resolution to the tonic, despite being the 5th bar of the form. Measure 103 creates an allusion to the top of the form due to this definitive statement of the F underneath Bley's pentatonic fragments.

This statement of the tonic again substitutes of the functional quality of a phrase; whereas in chorus three Peacock played the tonic in the 9th bar of the form (the dominant region) now the tonic displaces the subdominant IV harmony to a single three-beat segment crossing measures 103-104 (figure 8.11). B \flat is alluded to only briefly for three beats in measures 101-102 before the line returns to the tonic. This event is a melodic and harmonic release of the tension that Bley had been building through his chromatic line up to that point, but also creates a formal dissonance by disorienting the listener's harmonic and formal orientation.

The musical score for measures 101-102 is presented in three staves. The top staff is in treble clef and shows a melodic line starting on measure 101. The middle staff is in bass clef and shows a chromatic line starting on measure 101. The bottom staff is in bass clef and shows chord symbols: F7 for measures 101-102, B \flat for measure 102, and F7 for measure 103. The score is labeled '101' at the beginning of the first staff.

Figure 8.11. Functional displacement, measures 101-102

While Bley brings his line back “inside” in measure 103, his left hand is silent until a pianissimo and almost imperceptible Ab-D dyad at the end of the bar, thereby avoiding any overt left hand statement of the IV chord. This absence

of chord allows Peacock to influence the harmonic experience by playing the tonic. In the same manner Motian avoids dramatic fills that mark the ends of each 12-bar chorus, continuously avoiding unnecessary statements of formal landmarks within the blues.

The resolution in measure 101 causes one to ask if perhaps the musicians have perhaps added four bars to the form, a not unheard of event in this style. This is not the case however, as Peacock resolves this harmonic slight of hand to a clearly stated D7 in measure 106 and then to a G-7-C7 bass line on the downbeat measures 107-108, the 9th and 10th bars of the form and thereby bringing his line in alignment with the original changes (figure 8.9). This turnaround line, unlike all those preceded it, resolves to the tonic on the downbeat of the 11th bar.

The piano solo concludes with three accented F7#9 stabs that mark the start of chorus 10 and the beginning of the bass solo in measure 111. The double stops that served as distinct melodic responses in chorus nine now appear as the opening motives of Peacock's improvisation. Bley, as in "Long Ago and Far Away," drops out for the entirety of the bass solo.

Bass Solo

Like Bley, Peacock's solo on "Blues" contains passing connections to the blues, yet little obvious content that reflects Coleman's melody or the harmonic outline of the form. Indeed, the overall surface connection to the F tonality is often fleeting, the solo seemingly played against the key rather than a direct expression of it. Peacock also does not retain a strict adherence to the original

tempo, with numerous examples of polytempo that play against the pulse rather than being tethered to it. Peacock and Motian also do not always retain a strict 12-bar structure, the two musicians playing in a manner that on occasion adds or takes away measures from the form. This looseness will also extend to the meter, with portions of the solo seamlessly adding beats to particular measures based upon Peacock's phrases. In the tradition of Ornette Coleman, the musical materials will often dictate the various structure of the improvisation, the duo free to adjust the prescribed musical form while still playing within the blues form. The freedom exhibited within this solo is an emancipated expression that has not left the traditions of jazz improvisation yet has begun to take on characteristics of the self-generating free jazz that was becoming a hallmark of the New York scene in the mid 1960s.

Peacock's solo is rooted in the concurrent improvisation of Paul Motian. Peacock weaves in and out of sync with Motian throughout the solo (who now switches his accompaniment to the ride cymbal), thus creating various levels of rhythmic, metric, dynamic and formal interaction with the drummer. Motian plays in a most facilitating manner, never ceasing to swing or disavow the composition yet moving with Peacock to evolve the rhythmic elements of the tune based upon the nature of the two musician's unfolding duet. An understanding of Peacock's solo is incomplete without a parallel examination of Motian's important contribution.

Peacock begins his improvisation by intimating the familiar dominant pedal, using C and G prominently in measure 109 before adding the open A string

in measure 110 (figure 8.12). This phrase is answered by the return of the parallel double stop gesture first heard in measures 59-60. This time the gesture begins with a major sixth interval before eventually expanding to a minor seventh and then an octave as the glissando reaches into measure 112. These familiar accented quarter notes are mirrored by Motian in measure 111, with his accompanying accents and crescendo adding to the impact of the expanding bass intervals.

The image displays a musical score for measures 109-112. It consists of three staves. The top staff is the piano accompaniment, starting at measure 109 with a box containing the number '10' and the instruction 'p13(#9)'. It features a series of chords in the right hand and single notes in the left hand, with a '+2 beat chorus' marking. The middle staff is the bass improvisation, starting at measure 110 with a box containing the number '10' and the instruction 'p.o.'. It shows a melodic line with a glissando effect, indicated by a double-headed arrow, and a crescendo. The bottom staff is the guitar accompaniment, starting at measure 110 with a box containing the number '10'. It features a series of chords and single notes, with a glissando effect indicated by a double-headed arrow.

Figure 8.12. Opening of the bass improvisation, measures 109-112

Peacock alternates his phrases, returning to the G/C pedal combination in measures 112-113 before again employing a parallel double stop glissando gesture in measure 114 (figure 8.13). These alternating gestures contrast in texture as well as direction; the pedal figures resolving downward while the double stop glissandi reach upward. These phrases are further distinct in terms of their pitch content; the pedal figures utilizing diatonic pitches while the first

double stop gesture employs notes from an F# melodic minor pitch collection, and the second utilizing a series of chromatic and parallel major thirds.

Figure 8.13. Alternating gestures, measures 109-114

An instance of the flexibility with which melodic, harmonic, and metrical structures are treated begins in measure 115, with a series of short motives that obscure the metrical content and boundary of the chorus (fig. 8.14). The looseness with meter is a prime example of the challenges inherent in the interpretation of this improvisation. If the number of beats within the solo does not add up to a series of complete 12-measure cycles, and is often highly ambiguous as to the separation between choruses, how can one decide the best manner in which to notate the improvisation? One method is to incorporate dotted bar lines to indicate the high probability of a measure existing in the perceptions of both Peacock and the listener. Still, this often doesn't help when single beats or measures are seemingly added or taken away. Where do those bar

109 F13(#9)

+2 beat chorus

diatonic

F# melodic minor, intervallic expansion

diatonic

p.o.

C pedal

113

chromatic parallelism

Ab major (do/mi) E major Ab

metric and tonal elision

G7sus2

diatonic

117

Figure 8.14. Metrical elision, chorus 10

lines go? At this point it is necessary to describe the process of analysis in tandem to that of the notation.

When first transcribing this solo, it was kept in mind Peacock's preceding comments about the "ground" of the tune being a constant, even if not being obvious in the foreground. This had been shown to be accurate within the various examples (within this and previous transcriptions) of things coming out right following a series of unorthodox musical passages. This solo transcription began assuming that the 4/4-meter and 12-measure form would remain constant, as it had in each of the transcriptions examined previously.

In "Blues" however, this formal adherence would not be the case. The simple counting of Paul Motian's time keeping, especially the hi-hat, showed that the meter would occasionally shift. Peacock's own accents also seemed to indicate that a strict 12-measure notation would not suffice. This realization began with chorus 10, where two beats seem to be added to the form

The presence of these various mixed meters and asymmetrical chorus structures was confirmed after working through the remainder of the solo and noticing various patterns and recurrent gestures that would be considered essential landmarks within the improvisation. A modified form of backpropagation would be employed, i.e. the alignment of ambiguous elements of the improvisation in a manner that confirmed large-scale consistencies and patterns that would only emerge as the solo unfolded. These important patterns included 1) Motian's demonstration of the dominant duple meter through hi-hat and cymbal patterns across multiple bars; 2) The perceptual grouping of discreet units based upon

Peacock's consistent pattern of strong and symmetrical phrases at the beginning of and ending of each chorus; and 3) The definitive end to the melodic portion of the solo and beginning of a new walking bass chorus at measure 180.

Where moments of metrical uncertainty occur, Motian's drumming will clearly show the beat being turned around at various points through his playing of the 2+4 pattern on the hi-hat and alternating quarter note and eighth note patterns on the ride cymbal. This is indicated by the odd time signatures at measures 135 and 139.

Peacock uses defined melodic phrases at the beginning of choruses 11-13 that (when combined with the defined 4-measure phrases that end choruses 10-14) contribute to the perception of clear boundaries between choruses. As this pattern is consistent, anomalies would most likely occur between these definitive landmarks.

The solo has a definitive end, brought about by Peacock's return to a walking line at measure 180. Using this as a transcriptional finish line (along with the landmarks described above) the notation of this solo was arrived upon so as to refer to these perceptually significant occurrences.

The use of these landmarks (determined near the end of the transcription process) determined the notation of the often-ambiguous phrases occurring throughout, rather than a sequential beat-by-beat transcription based upon a strict adherence to a 4/4 metrical outline. This required a large degree of editing at the solo's conclusion so as to align the notation with the improvised patterns discovered within the transcription.

By working backwards, the solo would have a degree of comprehensibility on its own as well as reinforcing the patterns and structural landmarks that would emerge later. This allowed decisions to be made as to where double bars would appear, the use of mixed meter, and eventually adding and subtracting complete measures within a form. While this process is highly subjective, decisions about these events based upon the most likely landmarks provide the highest probability of a visual representation that is closest to both Peacock's and the listener's experience of the music.

Through this examination it became clear that the 4/4-meter was not a constant in this solo, and like the harmonic, melodic, and rhythmic materials it was treated with a degree of elasticity, should the improvisation generate it. There is no anecdotal evidence that these were conscious decisions by Peacock, in fact his earlier comments about the performance on this recording being specifically anti-conceptual leads to the conclusion that these effects appeared as spontaneous and improvised musical happenings that were so seamless that perhaps even its discussion here emphasizes it to a point of aggrandizement.

The first metrical anomaly occurs in measure 115 in the form of a rhythmic and harmonic elision (figure 8.14). The notation of a 6/4 measure in bar 116 is confirmed by the presence of a clear four-measure phrase at the end of the chorus. Much in the same way Peacock ended many of his walking patterns by prolonging a dominant harmony, the bassist emphasizes a scale fragment that includes D, F, G, and A. The presence of a clear 4-measure phrase confirms the final four bars of chorus 10 as well as the definitive start to chorus 11.

Working backwards, the Ab in measure 115 acts as a pivot tone, serving as the point of elision for both the metric and harmonic content of the phrase. This pitch occurs on beat three of measure 115, the midpoint of the measure but also the beginning of two four-beat groupings starting with the E major triad (notated as Ab, E, B in measures 115-116) and the half rest in measure 116 followed by the pick up to measure 117. These three four-beat segments elide, creating a metrical ambiguity as to where one grouping starts and the other stops.

This decision to notate measure 116 as 6/4 is subjective. Measure 115 could have also been notated as 6/4 followed by 4/4 in measure 116. However, since there is no discernable metrical dissonance until Peacock's phrase leading into measure 117, the indication of 6/4 aligns with the overt 4/4 grouping of measures 117-120.

The metrical ambiguity inherent in the phrase is reflected with the dotted bar lines that indicate the rhetorical nature of these divisions. These dotted bar lines indicate this ambiguity and the high probability of a perceptual influence on the listener. While it is consistent with what has been demonstrated about Peacock's style thus far that this could be another example of a two-beat accentual shift, this 6/4 measure and metrical interpretation maintains the integrity of the following 4-bar phrase as well as a clearly stated double bar in measure 121.

While the Ab (G#) in measure 115 is a point of metrical elision, it is also an example of harmonic elision as the pitch serves as a pivot tone connecting two separate harmonic entities. This can be seen beginning with the Eb-F-G-Ab

segment in measure 115, notated in the score as an Ab major scale fragment due to the presence of the C at the end of measure 114. Peacock uses the Ab (G#) to end his phrase in measure 115 but also to begin the next fragment as the third of a second inversion E major triad. In this manner the pitch is serving as both the root of Ab (*do*) and the third of E (*mi*), its context in a tonal continuum re-contextualized based upon the material that follows its appearance⁴⁰. This hearing of the E major triad also aligns with the interpretation of the Ab as the beginning of an eight-beat sequence leading into the turnaround.

The second chorus of bass improvisation (chorus 11) begins on the downbeat with a three-measure wave phrase utilizing the ratio of 8:13 (figure 8.15). Peacock describes measures 121-124 as a distinct phrase that was intuited by the bassist at the time as a two-measure unit:

I think I remember; this is a two bar phrase in my hearing. It's just a two bar phrase. It doesn't start where it should, and it doesn't end where it should but it's just a two bar phrase. (Appendix B p. 461).

While the preceding interview excerpt was recorded before the development of the wave notation used in this transcription (measures 121-124 were interpreted as a 4:3 tuplet at the time of the quote above) Peacock's comments directly influenced the hybrid rhythmic notation arrived at for these bars. This notation attempts to describe both the phrases relationship to the original tempo outlined by Motian as well as the self-contained metrical continuity of a phrase that can be heard as incorporation of an alternate tempo.

⁴⁰ David Huron (2006 p. 232) refers to this sort of melodic elision as a chimeric melody, creating what he describes as a "veridical discontinuity."

A series of eight pulses is audible at the beginning of measure 121 that can be written as quarter and eighth notes. When notated so as to incorporate the tempo of the performance the wave phrase is revealed (figure 8.15).

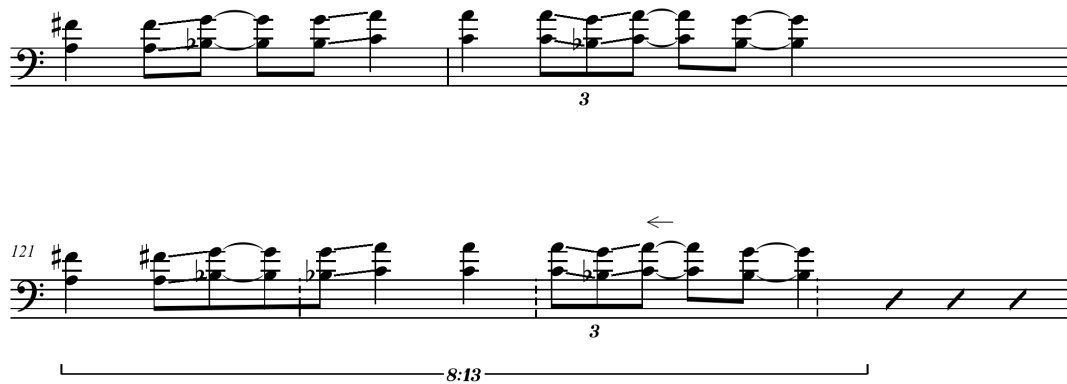


Figure 8.15. Three measure / two measure phrase, measures 121-123

Double stops are again employed within measures 121-123, connected through a series of accented glissando gestures. The pitch content of the phrase includes the opening F#-A interval and the mirrored {013} pitch set that makes up the upper and lower melodic voices. Taken together they can be assigned to a G melodic minor scale, but such a labeling is an inadequate assessment of the resulting tonally ambiguous line. Additionally, Peacock lays back rhythmically, adding a slight expressive retard to the phrase. This increases the line's impact as a gestural interjection exerting a musical character based fundamentally on timbre, rhythm, and articulation rather than harmonic content.

Peacock follows this wave phrase with a string of eighth notes in measures 124-128 that employ a three-beat hemiola (figure 8.16). This begins on beat four of measure 124 and continues through beat one of measure 126. Peacock continues this hemiola in measure 126, but slows down his execution of

The figure displays a musical score for Peacock's chorus 11, consisting of three systems of music. Each system includes a bass line and a drum line.

- System 1 (Measures 121-125):** The bass line starts with a triplet of eighth notes. A bracket above the first three measures is labeled "8:13". The drum line features a steady eighth-note pattern. Annotations include "straight" and "p.o." (piano) above the bass line.
- System 2 (Measures 126-129):** The bass line continues with a triplet of eighth notes. A bracket above the first three measures is labeled "6:8". The drum line has a pattern of eighth notes with some rests. Annotations include "swing" above the bass line.
- System 3 (Measures 130-133):** The bass line begins with a triplet of eighth notes. A bracket above the first three measures is labeled "(half time feel)". The drum line continues with eighth notes. Annotations include "(atempo)" above the bass line, and "G", "C", and "F" above the notes, indicating chords. The system is labeled "13 bar chorus" at the end.

Figure 8.16. Polytempo, chorus 11

the line resulting in a second wave phrase. This second phrase continues the three-beat pattern but realized as a 6:8 tuplet. The phrase resolves to the second beat of measure 128 and an additional three-beat gesture that anticipates the downbeat of measure 129. Motian telegraphs this resolution and accents the “+” of four in measure 128 in unison with Peacock.

This second wave phrase in measures 126-128 is again slower than the original tempo, resulting in a tempo ratio of .75 to the original and perhaps suggests the origin of the phrase lies in the dotted quarter note implied in measure 125. The phrase may have originated as a metric modulation to the half note triplet before developing integrity as an individualized pulse stream complete with self-contained eighth notes and triplets.

In addition to a change of tempo, this second wave phrase utilizes a varying pitch set, incorporating pitches from an Eb major scale with no clear emphasis on any specific pitch. This contributes to the increased tonal ambiguity further enhanced by the low B-E resolution of the phrase in measure 128.

Through the quarter note triplets in measure 130 and the accents on the first and third beat, Peacock gives the momentary impression that this phrase is at half the tempo of the original (half-time feel). With the inclusion of this gesture, Peacock has now employed four observable tempos throughout the chorus thus far (figure 8.17). Further, these alternate tempos create distance progressively further away from the original by successively slowing down in speed thereby creating increasing levels of rhythmic dissonance based upon tempo.

Original Tempo	≈ (178 bpm)	
First Wave	≈ (109 bpm)	measures 121-124
Second Wave	≈ (133 bpm)	measures 126-128
Half-Time	≈ (89 bpm)	measures 130-131

Figure 8.17. Tempo shifts, chorus 11

Figure 8.18. {013} motives, chorus 11

This increase and diversity in alternate tempo inclusions foreshadows later music with Albert Ayler that will abandon a common reference pulse in lieu of complex and rapid alternations of tempo and meter. The turnaround (measures 130-131) begins with an E Phrygian pitch collection before a circle of fifths resolution to

the tonic in measure 133. This resolution contains segments of both G and C scales (figure 8.18).

While the lines contained within chorus 11 can be identified as containing various discreet scalar source materials, the intervals involved exert a principle characteristic of the chorus and contribute to the unity of the aural experience despite lack of references to the changes. This is accomplished in measures 121-133 through intervallic symmetry that utilizes an {013} motive. While measures 125-128 contain a stepwise line that cascades through various Db, Ab, and Eb major scale fragments, the pervasiveness of the 013-pitch set contributes to the intervallic logic of the line revealed through the identification of these ubiquitous intervallic combinations (figure 8.18).

The {013} intervals heard in measures 130 through 134 feature the G-E-F and D-B-C upper and lower neighbor note motives that will occur at important junctures throughout the remainder of the solo.

Phrase Augmentation

While these preceding phrases often produce an ambiguous tonal effect, the gesture in measure 133 employs a discernable F tonality due to 1) the emphasis on F via upper and lower neighbor tones; 2) the strong downbeat rhythmic emphasis; and 3) the listener's experience of F as the tonic of the original key. Peacock has returned to this F for the last measure of the chorus and relieved much of the built up tension heard earlier through a consonant phrase that sets the stage for a melodic "reset" at the beginning of chorus 12. He has also

confirmed the end of the larger hypermetric section (the double bar), which along the way has been augmented to 13 bars. This augmentation appears to occur in measures 125-129, where Peacock elongates the middle phrase of the blues form from four to five bars in accordance with his line. This is followed by two short 2-measure phrases in measures 130-134 that confirms the end of the chorus.

When each four measure hypermetric section of the bass solo is compared with the original 12-bar form the following variation in the hypermeter emerges, emphasizing the elasticity of the middle phrase of the form (figure 8.19). As was the case with the earlier 6/4 bar in measure 116, Peacock is aligning the form of the tune to fit the musical impulses of his line while maintaining the essence of the original phrase structure. Like chorus 10, Peacock inserts the extra beats within the second 4-measure hypermetric phrase of the blues while similarly confirming the ending of each chorus with a distinct four bar phrase. While an alternate hearing of these events could result in a perception of a series of accentual shifts and phrases that carry over double bars, the recurrence of strong phrases that enforce the beginning of the chorus suggests that Peacock favors the manipulation of elements *within* these choruses instead of across them. These strong events that mark the beginning and end of the form create clear groupings for the listener at the chorus level, and justify the notation of the metrical divergences shown in the transcription.

12-bar blues

Hypermetric section:	I	II	III
Number of bars	4	4	4

Chorus 10

Hypermetric section:	I	II	III
Number of bars	4	4 (+ 2 beats)	4

Chorus 11

Hypermetric section:	I	II	III
Number of bars	4	5	4

Figure 8.19. Hypermetric phrase augmentation

Melodic Content

Peacock contrasts previous linear phrases with two accented and ascending phrases at in measure 134, further developing the glissandos heard earlier. These phrases, measures 134-135 and 136-137, include nested 4th intervals and form C minor and A minor pentatonic scales respectively (figure 8.20).

In the first phrase (measures 134-135) the pitches C-F-Bb-Eb form a series of consecutive perfect fourth intervals embellished with passing tones and occurring on the metrically strong beats of the bar. In contrast, the second phrase (measures 136-137) the Ab-Db-Gb-Cb pitches function as passing tones

Figure 8.20. Nested 4ths and pentatonic lines, measures 134-137

themselves. Also in contrast between these phrases is the implied harmony of each line, a diatonic C minor pentatonic scale in the first phrase and an Ab minor pentatonic scale in the second. This second phrase resolves somewhat deceptively to A natural. If the pitch content of both phrases are combined a hybrid F7 altered dominant pitch series emerges, concluding with the third of F7 (A) at the end of the second phrase. The two pentatonic phrases are also accented by the symmetry within the last major second interval at the end of each phrase, F-Eb in the first and the Cb-A in the second. These dyad pairs are separated by a tritone, a structurally significant interval to the original dominant and a cornerstone of chord substitution that had been used in jazz since the 1940s but presented here without any overt reference to linear bebop vocabulary.

Peacock's first three phrases of chorus 12 manipulate the perception of meter by each containing sequences of nine beats (figure 8.21). The chorus is

also notable for employing the neighbor tone motive (G-E-F) heard previously in measures 130-133.

When combined with the clearly stated hi-hat accents and ride cymbal pattern in measures 135-136, the 5/4-meter within measure 135 is confirmed through Motian's playing as well as Peacock's accent on the downbeat of measure 136. The two musicians have simultaneously added a beat to the form without disrupting the flow of the phrases or the perception of swing.

A 6/4 bar is notated in measure 138 so as to align Peacock's asymmetrical phrasing and the drum/bass unison accent at the end of the phrase. In a rare moment of metrical playing that is out of phase, this accent initiates the two musicians pulling apart; Peacock and Motian become seemingly out of phase one beat beginning in measure 140. This is visible in Peacock's part by the clearly marked downbeat of measure 141 which again closes the chorus with a clearly discernable 4-bar phrase. When observing the placement of the hi-hat and the ride cymbal pattern in Motian's drumming, it appears the drummer one beat ahead of Peacock in the placement of the bar line.

This metrical divergence is realigned through Peacock's wave phrase in measure 142, slowing down his line through an 11:12 beat ratio and use of quarter note triplets which (as in measure 130) produce a momentary half-time feel within his line. This has the effect of realigning the parts; by subtracting one beat in the bass through a 11:12 wave phrase Motian and Peacock simultaneously mark the double bar heading into chorus 13 and thus maintain the integrity of the chorus despite the high degree of metric elasticity contained within.

12

134

138

141

013

013

013

half time feel

atempo

12:11

Figure 8.21. Nine-beat phrases, metrical divergence, and {013} trichords

Unlike the previous two choruses, Peacock is now manipulating the meter and number of measures throughout the first two phrases of the blues, while still using the final phrase to create a stable feeling of structural cohesiveness at the chorus level (figure 8.22).

Chorus 12

Hypermetric section:	I	II	III
Number of bars	4 (+1 beat)	3 (+2 beats)	4

Figure 8.22. Hypermetric phrase augmentation and diminution, chorus 12

Peacock extends the use of the diatonic F scale into chorus 13, measure 145-147 utilizing a largely diatonic pitch collection. This phrase again brings back the {013} neighbor note motive heard in chorus 11-12 (figure 8.23).

Extended Wave Phrasing

Measures 148-152 contain a series of five note phrases that combine to form a larger 13:18 wave phrase. This phrase characterized intervallically by a transposed {013} trichord that expands to {014} before resolving to G augmented triad in measure 152. The wave phrase begins with the strongly accented beat two in measure 148 which lends further metrical ambiguity to the line through the syncopated accentual shift on the offbeat of the bar. This phrase is a further example of Peacock's penchant for starting prolonged phrases on the second beat of a measure. As the hi-hat has been played on beat four in measures 145-147, it is logical to presume that Peacock begins this phrase aware of the original bar line.

The figure displays three systems of musical notation. The first system, starting at measure 145, is marked 'swing' and contains three boxed phrases labeled '013'. The second system, starting at measure 148, contains four boxed phrases labeled '013', '013', '014', and '048', with a '13:18' bracket and a '4' below. The third system, starting at measure 153, contains three boxed phrases labeled '4', '4', and '5'.

Figure 8.23. Wave phrase and accentual shift, chorus 13

In contrast to measures 145-152, the final phrase of the chorus starts on beat 4 of measure 152 and instigates a one-beat accentual shift one beat ahead of the bar line. As in the preceding chorus, this final phrase of the chorus utilizes a single scalar statement of the tonic through a largely diatonic pitch set. While chorus 13 does contain a complete 12 bars, the phrase lengths of Peacock's lines are asymmetrical (fig. 8.24).

Chorus 13

Hypermetric section:	I	II	III
Number of bars	3	5	4

Figure 8.24. Hypermetric phrase augmentation and diminution, chorus 13

Chorus 14 features the longest wave phrase occurring during the solo, the drawn out 26:30 line that represents the longest prolongation of a parallel tempo thus far (figure 8.25). This line is divisible into six discreet segments based upon the strong internal accents that, along with the harmonically discreet pitch groupings, mark the onset and offsets of discernable phrases. This line begins with the familiar {013} trichord that again uses the upper and lower neighbor notes to the tonic F. The line diverges into a whole-tone scale before descending and incorporating an E minor scale fragment. The line returns to the whole-tone scale leading into measure 162.

This second whole-tone segment in measure 161 initiates a series of asymmetrical eighth note phrases that last through measure 164. These phrases alternate with a short/long-grouping pattern (5-6-5-7) along with an emergent melodic step progression. This progression consists of major and pentatonic scale fragments beginning with an Ab major segment (measure 162) followed by the A pentatonic (measure 163) and B pentatonic scale fragment (measure 164) that ends deceptively on the D natural at the end of the line. Motian creates additional

Figure 8.25. Extended wave phrasing, measures 157-164

tension and ambiguity underneath Peacock by developing a three-beat hemiola that overlays a 3/4 metrical dissonance against the original meter and the bassist's unpredictable rhythmic groupings.

Symmetrical Phrase Diminution

Peacock snaps out of this alternate tempo for the last four bars the chorus 14, alternating transposed segments of F major and Bb minor and characterized by a stepwise ascent (figure 8.26). This is followed by an alternation of diatonic and chromatic pitch sets that feature F and E major scale fragments with similarity of contours through measures 169-170. The remainder of chorus 15 is

unsettled, with phrases defined by the recurrence of the low C (measures 173-174, measures 177-178, and measure 179) and the prolongation of the dominant pedal gesture that ends the melodic portion of the bass solo.

Chorus 14 is unstable rhythmically, as Peacock places irregular accents that create an ambiguity as to where the downbeat of a particular bar might be and the end of the chorus. The similarity of pitch content blurs the lines further, with few clear harmonic implications. Even after extensive listening, this chorus may appear seem to have little internal cohesion at all. Its conclusion after only 11 measures adds to the improvisation's unsettled nature. The phrases in chorus 15 are clearly offset from each other, both by the rest in measure 171 and the reoccurrence of the {013} neighbor note motive, but yet do not seem to align with the hypermetrical structure of the blues. There also seems to be no obvious patterning that could be the result of a polymetric accent shift.

But while the 11-bar length of this chorus seems unusual, it appears to be derived by a remarkable relationship between the lengths of the individual phrases contained within the chorus. The phrase lengths contain a pattern, one that is observable when calculating the cumulative number of beats contained within each phrase (figure 8.26). Beginning with the phrase at the end of measure 168, a clear series of thirteen beats precede the onset of the next phrase at the end of measure 171. The subsequent phrase then occupies a clear series of twelve beats and is followed in measure 174 by an eleven-beat phrase. This phrase is in turn followed in measure 177 by a ten-beat phrase. The consecutive phrases themselves are being diminished in length by a single beat. Further, if one

extends this pattern and examines the two phrases at beginning in measure 165, one finds a clear fourteen-beat line that ends chorus 14, thereby establishing a one-beat diminishing phrase length pattern that cycles through 14, 13, 12, 11, and 10 beats while also crossing over the double bar that separates the choruses. It appears that this diminution itself is the central generator for the 11- bar length of chorus 15 and a dramatic example of intuitive phrase length manipulation occurring in real time.

Chromatic Walking Bass

Chorus 16 concludes the bass improvisation with a twelve bar walking bass line. While the line clearly marks the beginning of the chorus and a return to the home key with the low F in measure 180, the subsequent pitch sequences have no overt relationship to a discernable chord progression, diatonic pitch collection, or scale sequence. Measures 180-184 appear to have a quasi-dodecaphonic quality, as they containing 11 separate notes with only the Gb being absent from the collection.

The chorus presents a chromatic walking bass line highlighted by an overlapping pair of closely related yet non-symmetrical intervallic gestures initiated in unpredictable metric positions. These intervallic motives combine with the unpredictable pitch selections to create a swinging yet highly disorienting walking line (figure 8.27). The first of these gestures (motive m) occurs in measures 180-182 and contains a large intervallic leap (the octave C-C) followed

Figure 8.26. Symmetrical phrase diminution, measures 165-179

by a chromatic and/or stepwise descent. Similar yet non-identical gestures occur in measures 184-185, 188, 189-190, and 191. This descending chromatic motive is also present in measure 190, albeit approached with a descending (rather than ascending) leap.

The second recurring gesture (motive n) contains a three pitch series separated by wide intervals (3rds, 4ths, 5ths, and 6ths) that serve as intervallic ladders to connect the aforementioned descending lines back up to the higher register of the bass. These motives occur in measures 182, 183, 185-186, 189, and 190-191.

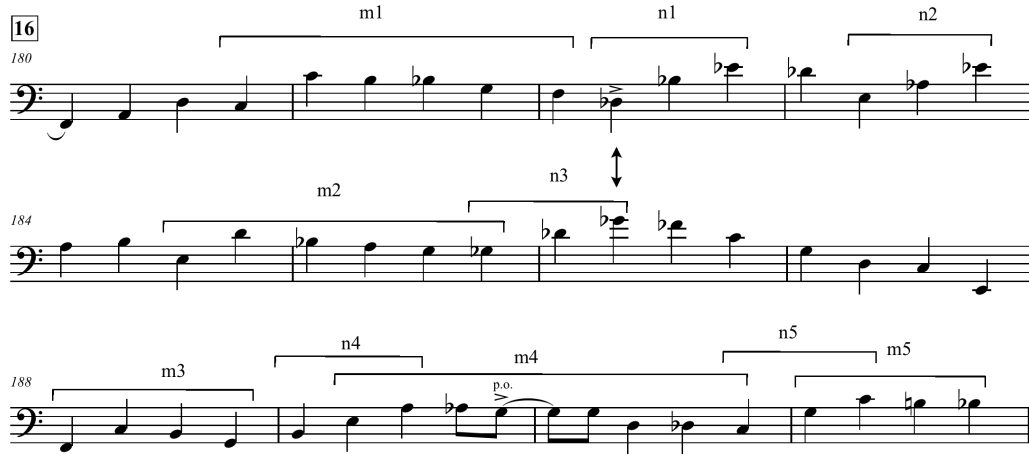


Figure 8.27. Walking bass motives, chorus 16

These motives are also characterized by their often-overlapping elisions, with few clear distinctions between gestures. There is a high degree of hypermetric ambiguity that is fueled by Motian’s syncopated and interactive accents. These motives help create a coherence within a chorus that offers little in the area of traditional harmonic content or hypermetric clarity.

Summary

Peacock’s solo demonstrates radical departures from the traditionally upheld formal and harmonic structures that have traditionally defined the blues. While previous chapters have examined Peacock’s singular approaches to melodic, harmonic, and metrical improvisation, “Blues” is the first improvisation discussed that sees regularly augmented and diminished chorus lengths determined by the musical content of the solo itself. In this way the chorus structure joins other elements (harmony, melody, rhythm) as being spontaneously

reworked, and soon will vanish as a characteristic from much of Peacock's 1960s recorded output all together. As Meehan puts it, "The primacy of melodic continuity over adherence to pre-determined harmonic structures" (2003 p.50) as a defining element of the early music of Ornette Coleman, is now being extended and becoming a determining factor in the shaping of the chorus structure itself.

The contrasts between these ever-increasing shifts in the content of the improvised solo create an ecological listening experience. It is no longer the player's adherence to a known compositional format, but the increasingly interdependent relationships of the material that exert influence on the listener's ability to perceive a form.

Because of this looseness with all the various elements of the tune, this improvisation represents a kind of "last stop" in the interpretation of and nature of jazz composition from this era; the improvisation still exists in the realm of an albeit loose and malleable chorus structure (i.e. playing on tunes with a prescribed form) but is transitioning towards the free playing and open forms that would define Peacock's subsequent work later with Bley and Motian on *Turning Point* as well as Peacock's work with Tony Williams and Albert Ayler. Although Peacock's work with The Evans trio creates a stylistic reversal from the directions implied by the techniques involved on "Blues," there remains a direct link between the increasingly freer improvisations heard on *Paul Bley with Gary Peacock* and the spontaneously improvised forms rapidly developing and being explored within in the early 1960s avant-garde that would be a significant feature of Peacock's work throughout 1964 and 1965.

CHAPTER IX

“GHOSTS: FIRST VARIATION”

The first studio recording made with the trio of Ayler, Peacock, and Murray resulted in *Spiritual Unity* (1964). The record expertly captured Peacock’s tone and unfettered free playing within some of the most memorable and influential of Ayler’s recorded compositions. “Ghosts (First Variation)” features a raucous and celebratory melody in loose time followed by individual solos from Ayler and Peacock. These improvisations were created without being tethered to a structural form, harmonic outline, or regular rhythmic pulse. While often categorized as “free” playing, many elements of melody, rhythm, and pulse are present albeit in a highly re-organized and improvised form.

The arrangement follows a typical jazz archetype: melody in, first solo, second solo, melody out. The melody itself is a joyous and diatonic march-like proclamation, bookending the intense solo improvisations of Ayler and Peacock. The melody has a loose but strongly discernable feeling of cut time, despite Sunny Murray’s cymbal-driven rubato throughout. The melody soon gives way to a rhythmic, dynamic, and harmonically dense torrent of gestures during individual improvisations, characterized by the lack of agreed upon pulse. This furiously active performance is experienced as a collective rhythmic surge, comprised of a myriad of fleeting tempos and gestures.

Ayler and Peacock's melodic language on this track is highly chromatic. Within the brief moments of discernable modality phrases will shift without warning, creating intensely varied harmonic relationships inside of a player's line and across the ensemble. Peacock addresses this lack of harmonic and melodic emphasis in his description of the importance placed upon timbre within the music of Albert Ayler, and how this distortion of a particular pitch becomes a primary expressive ingredient in the improvisational aesthetic:

Quersin: If you eliminate the harmony, and then the beat, what do you have left to let you play together?

Peacock: ...Firstly there is an absence, with regard to improvisation, of notes - specific notes you have to play. This characterizes the whole approach: there is nothing that you have to play. To reduce jazz to its elements, there is no more melody in the improvisation. The melody is replaced by "shapes," which are produced by distances on the instrument, from one note to another, but with the note ceasing to be an integral factor. There are no more pure notes. To return to Ornette, he might play a C, for example, but it is no longer a pure note: it is a split sound and a host of things can happen in just this one note. If a beginner tries to produce a pure, perfect, just 'note' he believes he has achieved a result when he gets there. But before that, he produced a whole series of extraneous sounds. In the same vein, someone like Albert Ayler is no longer interested in the true pure sound; he has become interested in the possibilities of a single sound. If he can produce it so that it is no longer recognizable, or is multiple, then he is moving away from the idea of "notes" in the conventional sense of the word. (Quersin 1965)

Melody

Ayler's melody to "Ghosts," in contrast to the ferocity of the open form improvisation, is singable, diatonic, contains clear rhythm and metrical relationships as well as defined antecedent and consequent phrase relationships.

According to Peacock (Quersin 1965), this melody exerts limited influence on the improvisations that follow and is instead replaced by “shapes”:

Quersin: To return to the melody, replaced as you said by shapes: I still see you play some kind of identifiable themes and melodies, which seems contradictory.

Peacock: Yes, but it's more of a way to greet the public, to establish a climate which you can then drop immediately, and which may be unrelated to what happens afterwards... The compositions of Albert Ayler, "Spirits," "Devils and Witches," etc. are filled with a specific emotional message but do not have much to do with the improvisation, which is 99% made up of shapes. For example, a piece can take an infinite number of destinies and they depend exclusively on what you feel at the time of execution.

Even with Murray’s textured arrhythmic accompaniment, Ayler’s melody is decidedly rooted in a cut time feel, defined by the largely triplet and quarter note phrasing. This folk-like melody contains 4 discreet sections that present slight variations on Alyer’s initial theme (figure 9.1). Peacock’s accompaniment to Ayler’s melody is a loose 2-feel, with characteristic rhythmic and melodic accents within each 8-measure phrase⁴¹. Each of these phrases contains a loosely chord progression, indicated by chord symbols in figure 9.2.

	Solo saxophone introduction	(9 bars)	measures 1-9
A	First phrase	(8 bars)	measures 10-17
B	Second Phrase	(8 bars)	measures 18-25
C	Third Phrase	(8 bars)	measures 26-33

Figure 9.1. Melodic outline to “Ghosts”

⁴¹ This includes the major 10th (Db-F) in measure 13, a double stop response identical to the major 10th seen in measure 16 in Peacock’s accompaniment to “Long Ago and Far Away,” also at the end of the hypermetric phrase.

Ghosts: First Variation

Composed by Albert Ayler
As Played by Albert Ayler and Gary Peacock
Transcribed by Robert Sabin

Recorded by the Albert Ayler Trio 7/10/64
Spiritual Unity ESP-Disk 10022

♩ = 198

Ts *espress.*

5

0:11 **A** ♩ = 188

Ts *f*

Bs

0:16

14

F Dm Gm⁷ C F

0:22 **B** ♩ = 170

18

F Gm G^{#o} F/A Gm C

0:27

22

F Gm G^{#o} F/A C F

Figure 9.2. Ghosts, measures 1-25

0:33 C ♩ = 173
26

0:39
30

Figure 9.3. Measures 26-33

4:21 F ♩ = 188
69

4:26
73

Figure 9.4. Directed resolution, measures 69-76

Peacock's harmonic outline at the head in contrasts his performance during the restatement of the theme at the head out (Figure 9.3). With the general harmonic archetype in the background, Peacock's variations (beginning at rehearsal letter F) add an additional layer to the harmonic texture by incorporating many of the harmonic and rhythmic devices used in the standard repertoire examined earlier. By adding pedals, directed resolution, elasticity of rhythm, and chromatic chord substitution, Peacock creates a rich variation of the compositions implied harmony that plays on the listener's memory of the initial harmonic scheme. This is indicated in figure 9.3 via additional harmonic indicators underneath the bass staff and the original changes written above.

Peacock employs a nine-beat A pedal under Ayler's melody beginning at letter F, labeled for simplicity as measure 69 (4:24 in the track). Peacock then moves up a whole step and executes an extended directed resolution based upon the circle of fifths. This sequence begins with the B-E octaves in measure 72 that utilize the descending perfect fifth interval, arriving at the accented low E leading into measure 73. Peacock then ascends chromatically toward beat two of measure 74 and the next pitch in this perfect fifth cycle (A), which then is continued with the D on beat three. By varying the intervals of perfect fifths and fourths, as well as chromatically ascending semitones, Peacock has connected B-D in a cycle of 5ths resolving to beat three of measure 74, the location of the D minor sonority heard in the initial statement of the theme. This circle of fifths continues, eventually moving through G and C before resolving to the tonic F in measure 76.

This consonance is short lived, as it again becomes the upper pitch in a Db-F major tenth double stop that harmonizes Ayler's tonic with an implied bVI chord.

Saxophone Solo

Ayler retains the eight-measure antecedent/consequent phrase structure as he transitions into his saxophone solo, albeit with a looser and more expressive rhythmic and timbral presentation. This transition includes liberal use of overtones and false fingerings, as well as a loose rubato that seems to seamlessly add beats to his line while maintaining the 4/4 folk phrasing of his melody (figure 9.5). The lines become more chromatic, yet still resolve in measure 40 and maintaining a strong sense of the parent F tonality. Ayler and Peacock each begin the improvisation at $\text{♩} \approx 184$, only a bit slower than the $\text{♩} \approx 188$ tempo at letter A. This tempo is significant as it represents the tempo of the melody and can be viewed as a structural connection to Ayler's composition that will recur later in the track.

Peacock also begins this section with a connection to the melody, albeit more abstracted than Ayler's. This comes in the form of modified quarter note triplets that were the characteristic rhythm of Ayler's line at letter A and contributed to the cut time feel of the melody. Peacock begins to leave this feel and the original meter right away, playing an ascending double chromatic approach to the F in measure 35 that cuts across Albert's implied bar line. From here there is little perceptual or mathematical connection to an underlying meter for much of the accompaniment, as Peacock's rhythmic groupings and tempos

The image shows a musical score for a solo transition. It consists of two systems of music, each with a treble and bass staff. The first system begins at 0:44, measure 34, with a tempo marking of quarter note = 184. The second system begins at 0:50, measure 37, with a tempo marking of quarter note = 153. The score includes various musical notations such as triplets, slurs, and dynamic markings. A boxed section in the bass staff at measure 40 is marked with a tempo of quarter note = 179.

Figure 9.5. Solo transition

begin to shift abruptly. Peacock abandons the half-time feel at measure 37 and begins to play lines that favor a quadruple meter feel before the lines lose obvious metrical implications entirely by 0:50.

Peacock's separation from Ayler intensifies as he begins to sequentially slow the tempo of his phrases, beginning with $\text{♩} \approx 184$, then $\text{♩} \approx 162$, and finally arriving at $\text{♩} = 153$ before then reversing direction and accelerating to a slightly slower version of the original tempo, $\text{♩} = 179$ at measure 40. While Peacock's line diverges in tempo, meter, and use of chromatic material, he still incorporates melodic responses (seen in his work with Bley and Evans) in measure 40 at the

end of Ayler's line. Peacock further connects these responsive gestures by returning to Ayler's approximate tempo.

These few seconds of music demonstrate several important characteristics that will be evident throughout the improvisation: 1) Peacock's accompaniment and solo can be broken down into a series of discreet phrases, creating a variety of combinatorial relationships across gestures and between the bassist and Ayler; 2) Phrases can often be perceived as containing discreet and unique melodic, rhythmic and tempo characteristics; 3) The flow of these phrases from Peacock is rapid and intensely dense, a seemingly never ending production of ideas with only rare instances of gaps between gestures; and 4) Phrases can often be considered virtuosic due to the extreme technical demands observable in their execution. This virtuosity is evident in figure 9.5 through the tempos employed as well as the use of the extreme upper register.

Peacock is slowing down the tempo of his improvisation, but doing so at the phrase level, i.e. phrase by phrase, rather than gradually decelerating within the overall line. Pulse, as a defining characteristic of the improvisation, is maintained, even if it changes rapidly moment-to-moment and phrase-to-phrase. These tempo changes, when combined with Ayler's steady yet *espressivo* phrasing, create a dramatic and disorienting effect upon a listener accustomed to musicians playing with an agreed upon tempo. The juxtaposition of speeds that will now be characteristic for the remainder of the improvisations create a disunity that has a cumulative effect not unlike the experience of a fugue, i.e. the nature of the rhythmic polyphony preventing an accounting of individual lines

while creating a perceptual sum that is greater than its parts. The ensemble polyphony is all but destroyed when these individual parts are myopically focused on at the necessary expense of the others. In contrast, this density of the rhythm and tempo interplay often prevents any clear perception of individual melodies without substantial interference from other players. The result of this can often seem like the musicians are playing in a stream of consciousness manner, creating a creative flow devoid of comprehensible rhythmic components.

While Jost (1975 p. 128) points out potential connections between Ayler's melodic lines and the phrase contour of the original melody, Peacock's phrases bear little resemblance to that of the theme, or to the contour and length of Ayler's extended sound spans above. The call and response that was often evident in Peacock's work with Bley has been replaced with a constant, energetic, and simultaneously inventive improvisation. While Ayler can be viewed as the principal soloist during this section, Peacock's own accompaniment contains the expressive depth of the subsequent bass solo. This "accompaniment" is in actuality a fully formed and concurrent solo improvisation of its own.

The lack of coherence caused by the abandonment of a predictable metric, tempo, harmonic, or melodic scheme unifies this performance, giving it its unique energy and impact. The details and reoccurring motives outlined below should not take away from the fact that the overall impression of this performance is one of unpredictability and spontaneity. Rarely do Ayler's melodic lines align themselves to any predetermined scale or transformation thereof; gestures that suggests a fleeting harmony are short-lived; rhythms are exceptionally difficult to

group into any kind of recurrent combination; the constant interplay of various timbres and tempos within the trio creates an overall group texture that consumes any fleeting tempo streams contained within individual phrases.

The gestural content of Peacock's accompaniment assumes the perceptual foreground, the complexity inherent to these phrases forming its own unique musical ecosystem that is ruled by texture, the intense variety of rhythm, and unpredictable pitch combinations contained within. The result seems to give the music its raw energy and power, beholden only to the intensions of the players involved with little if any irreverent regard to the structural formalism present in earlier improvisations. The complexity and concurrent cohesiveness inherent to this accompaniment manifests itself in three important ways: 1) tempo fluctuation; 2) use of motives; and 3) rhythm.

Tempo

Ayler's phrases pose a challenge when attempting an analysis of tempo, namely that many of the melodic lines move so quickly that any kind of pulse is all but disguised unless the track is slowed down. Because of this, much of the notation used to indicate the saxophonist's lines is *relative*. This means that thirty-second notes aren't necessarily derivative of a mathematical relationship to the notated sixteenth, rather they indicate notes that are as seemingly fast as Ayler can play. Because of this extreme velocity, perceptual camouflage of the specific rhythmic content, and the long lines employed by Ayler, his solo is represented

using a unique brand of rhythmic notation that is relative to itself rather than being attached perceptually to a strict metronome marking.

Peacock's individual phrases however, can be intuited as relating to specific tempos and indicated using approximate markings. Peacock plays 56 individual phrases underneath Ayler's solo, with tempos ranging from $\text{♩} \approx 94$ to $\text{♩} \approx 301$. These tempos can shift dramatically, as shown in figure 9.6. The chart demonstrates individual tempos for each of Peacock's phrases during the saxophone solo, 0:44-2:50.

While the specific sequencing of tempo varies wildly, the overall acceleration of Peacock's lines are evident when plotting a best-fit line through the entirety of the solo (figure 9.7). This line shows that Peacock's overall increase in speed through Ayler's improvisation, coupling the intensity of his phrase velocity with the increase in Ayler's dynamic, and peaking with the conclusion of his solo. Further, the difference from one sequential tempo to the next becomes greater as the solo intensifies, as shown by the increased distance between high and low tempos between 2:04 and 2:50.

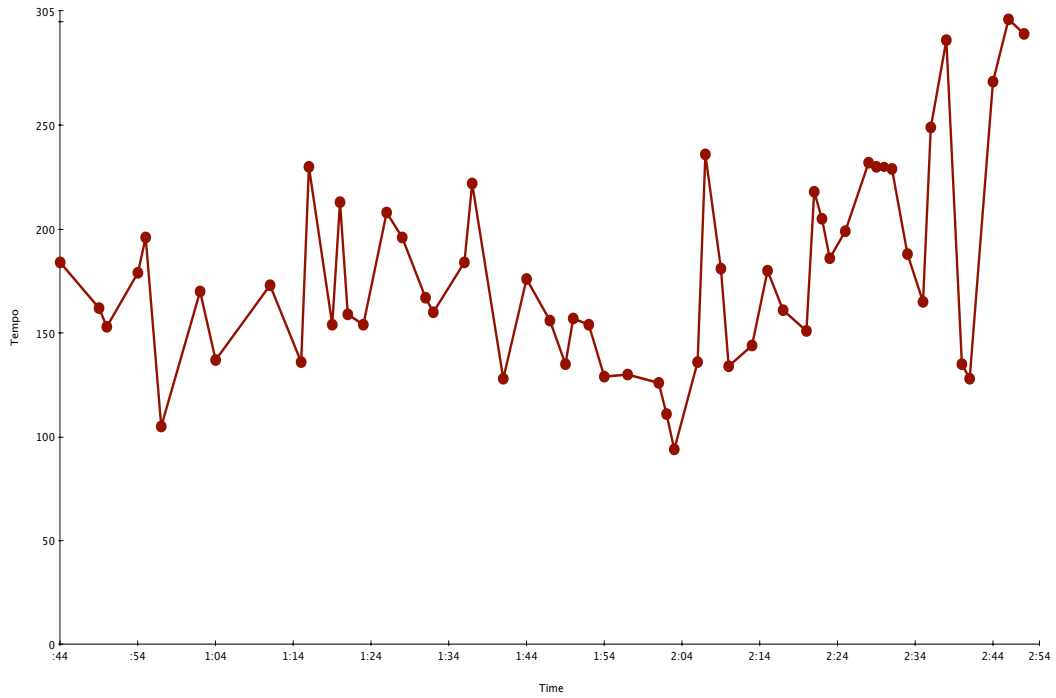


Figure 9.6. Tempo fluctuation during saxophone solo

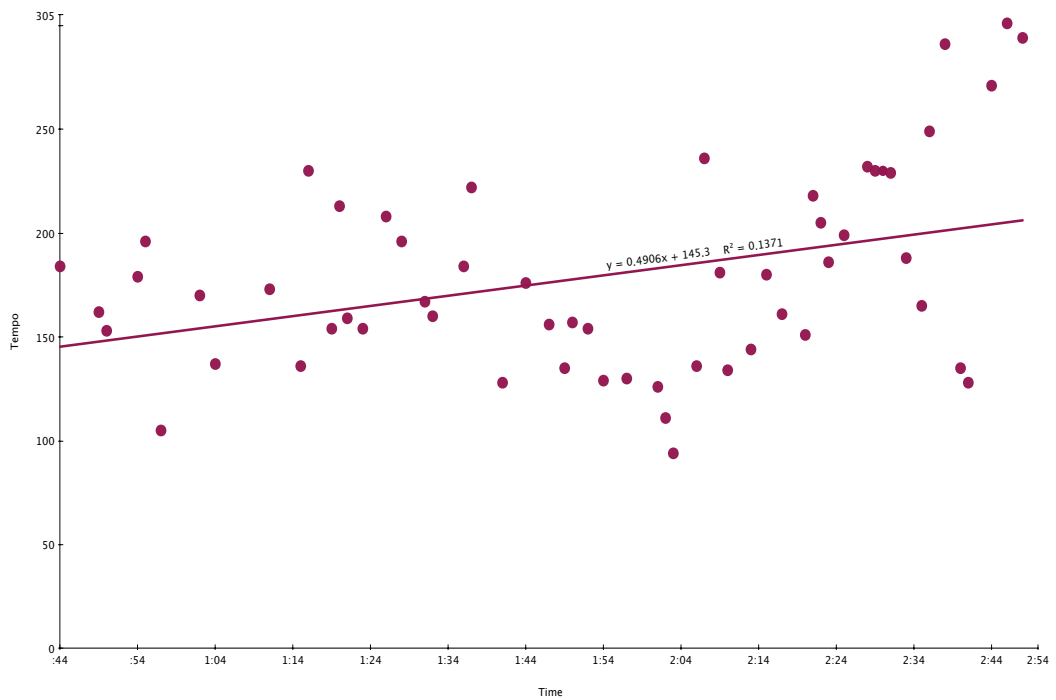


Figure 9.7. Tempo graph, best-fit line

The nature of Peacock's use of tempo can be seen in figure 9.8 (0:55-1:18). Peacock begins *a tempo*, ($\text{♩}=196$) at 0:55, with the half note triplet gesture recalling Ayler's cut time melody. While Ayler maintains a loose and expressive rubato centered roughly on $\text{♩} \approx 176$, Peacock's tempo becomes a pivot point for Peacock's next several phrases as the bassist manipulates a series of half time and double time modulations, hinging on a few selected pulse streams. In each of these cases the recurrent tempo serves as a motivic characteristic, independent of the melodic and harmonic characteristics that further relate phrases to one another.

The first tempo motive ($\text{♩}=196$, labeled a1) incorporates a slight accelerando up to $\text{♩} \approx 210$ before simultaneously dropping into a half-time feel, transforming the tempo to $\text{♩} \approx 105$ (a2). This transformed version of the original tempo is connected to the first tempo of the excerpt through a half-time transformation. A variation on the original tempo returns gain later at 1:06 with $\text{♩} \approx 192$ (a3)⁴². A second stream begins at 1:02 ($\text{♩} \approx 170$, labeled b1), and will return again at 1:12 with a short phrase at $\text{♩} \approx 172$ (b2). The third tempo motive occurs at 1:04 ($\text{♩} \approx 137$, labeled c1), returns at 1:13 (c2, $\text{♩} \approx 130$), and is immediately followed by a third phrase at 1:15 (c3, $\text{♩} \approx 136$).

⁴² Also notable in the a3 motive is the momentary allusion to 4/4-meter, indicated by dotted bar lines. Whereas the constantly shifting tempos of much of the accompaniment prevent the perception of an overt metrical structure, Peacock's line at 1:06 clearly contains a syncopated four-measure phrase. The meter is suggested based upon the number of overall beats, but also the structurally significant double chromatic approach to the high A, which creates the illusion of 4/4 grouping.

0:55 $\text{♩} = 176$

a1 a2

$\text{♩} = 196$ *poco accel...* $\approx \text{half time } \text{♩} = 105$

1:01 $\text{♩} = 176$

b1 c1

$\text{♩} = 170$ *p.o.* $\text{♩} = 137$

1:06

a3 b2

$\text{♩} = 192$ *p.o.* $\text{♩} = 173$

1:13 $\text{♩} = 173$

c2 c3

$\text{♩} = 130$ $\text{♩} = 136$ $\text{♩} = 230$ *p.o.*

Figure 9.8. Tempo motives, 0:55-1:18

Within these 20 seconds of music a great variety of textures are created through changes in tempo, the shifts in velocity between phrases becoming a predominant characteristic of the texture. As the accompaniment progresses, certain tempos ($\downarrow \approx 196$, $\downarrow \approx 170$, $\downarrow \approx 136$, and $\downarrow \approx 154$ in particular) will recur often, as favored tempos that are interspersed throughout the tenor solo.

0:55-1:15 also displays melodic and gestural development that helps to create cohesion in the abstract improvised environment. These are indicated in Figure 9.9 as bracketed motives. These motives are of various lengths and are marked by similarities in contour, boundary intervals, and harmonic content. These motives begin with the ascending stepwise motion and long note values mirrored in phrases d1, d2, d3, and (in a rhythmically diminished form) d4. Motives e1-e3 are characterized by a stepwise ascent followed by a large interval drop that descends in a zigzagging motion. Motive e1 begins with the ascending Eb-F followed by the descent from the high F to G before then working downward in wide interval leaps to Bb. The note Bb also serves as the terminal pitch for gestures d1-d2, and will serve as the initial pitch of motive e2 transposed up the octave. This gesture contains the wide boundary interval of an octave (F-F). A similar shape occurs in motive e2, where again the step wise Bb-B is followed by a downward leap of a major 10th before rising and falling again, eventually coming to rest on the low A. The intervallic distance of the phrase is similarly wide, over two octaves away from the initial pitch. Similarly, phrase e3

The musical score is divided into four systems, each with time markers and tempo markings:

- System 1 (0:55):** Tempo $\text{♩} = 196$. Motives *d1* and *d2* are shown. *d1* consists of three triplet eighth notes. *d2* is a descending eighth-note line. A *poco accel...* marking leads to a tempo of $\text{♩} = 105$. A triplet eighth note is marked with *DCH*.
- System 2 (1:01):** Tempo $\text{♩} = 170$. Motives *e1* and *e2* are shown. *e1* is a descending eighth-note line labeled *G - pentatonic*. *e2* is a descending eighth-note line with a triplet eighth note marked *DCH*, labeled *E - pentatonic*. A *p.o.* marking is present.
- System 3 (1:06):** Tempo $\text{♩} = 192$. Motives *e3*, *d3*, and *f1* are shown. *e3* is a descending eighth-note line with a triplet eighth note marked *DCH*, labeled *A - pentatonic*. *d3* is a descending eighth-note line. *f1* is a descending eighth-note line with a triplet eighth note. A *p.o.* marking is present.
- System 4 (1:13):** Tempo $\text{♩} = 130$. Motives *f2*, *d4*, and *f3* are shown. *f2* is a descending eighth-note line with a triplet eighth note, labeled *A triad*. *d4* is a descending eighth-note line. *f3* is a descending eighth-note line with a triplet eighth note, labeled *E triad*. A *p.o.* marking is present.

Figure 9.9. Motivic development, 0:55-1:18

contains a high C-D stepwise motion is followed by a terraced descent downwards a full two octaves to the open D string. In addition, the e1-e3 motives are marked by the use of pentatonic scales. These include G minor pentatonic (e1), E minor pentatonic (e2), and an incomplete of A minor pentatonic (e3). The

presence of articulation devices such as glissando (e1-e2) and the double chromatic approach (e2-e3) further link these phrases.

Phrase f1 is characterized by an incomplete chordal gesture (A-7) ending with the interval of a perfect fifth. This is echoed in f2 and f3, each presenting contrasting triads followed by the distinctive interval of a descending perfect fifth, C-F and F-Bb respectively.

A complex network of relations appears across phrases when each of the aforementioned tempo and melodic gestural characteristics is combined visually. Motives such as a1 and a2 combine with motives d1 and d2, while other motives (such as e1 and e2 that contain similar intervallic content) utilize separate tempos (b1, c1). A single tempo (a3) could contain more than one distinct melodic motive (e3, d3), while some tempo motives (c3) may reappear with varying melodic material (d4) than previous versions (e2, f2).

Interaction

The peak of the tenor solo occurs between 2:15 and 2:40, an excerpt that sees further use of extended motives in Peacock's playing. Figure 9.11 demonstrates Peacock's melodic and rhythmic motives, beginning with a rapid ($\downarrow \approx 180$) yet swinging triplet-based descending melody interspersed with sixteenth notes (g1). A similar line will occur at 2:33 (g2) and with a similar tempo ($\downarrow \approx 188$).

The image displays a musical score for a bass clef instrument, divided into four systems. Each system contains several measures of music with various annotations:

- System 1:** Starts at 0:55. Tempo is 196. Motives a1, d1 and a2, d2 are indicated. Tempo changes to 105 with the instruction "poco accel... ≈ half time". Dynamic marking "DCH" is present.
- System 2:** Starts at 1:01. Tempo is 170. Motives b1, e1 and c1, e2 are indicated. Tempo changes to 137. Dynamic marking "DCH" is present.
- System 3:** Starts at 1:06. Tempo is 192. Motives e3, d3, and b2, f1 are indicated. Dynamic marking "DCH" is present.
- System 4:** Starts at 1:13. Tempo is 130. Motives c2, f2, c3, d4, and f3 are indicated. Dynamic marking "p.o." is present.

Figure 9.10. Combined melodic and tempo motives, 0:55-1:18

At 2:23 Peacock begins a series of rhythmical intervals (h1, h2) characterized by a syncopated second-triplet onset rhythm. This motive returns at 2:36 (h3). This motive evolves into i1-i6, a “Morse code” rhythm focusing on the high Bb-Eb perfect fourth pitch interval. This prolonged sequence represents an extended use of the bass’ upper register, with the Eb in particular being one the highest pitches executed by Peacock thus far. These gestures offset various

2:15 $\text{♩} = 180$ *mf* *poco rit* *g1* 9
 2:18 $\text{♩} = 151$ *poco accel* *h1* $\text{♩} = 218$ *poco accel* 3
 2:22 $\text{♩} = 205$ *i1* $\text{♩} = 186$ *i2* 3
 2:24 *p.o.* $\text{♩} = 199$ *pp* *mp* *i3*
 2:27 $\text{♩} = 204$ $\text{♩} = 232$ *mf* *i4* 3
 2:29 $\text{♩} = 230$ *i5* *i6* *g2* 3
 2:32 $\text{♩} = 229$ $\text{♩} = 188$ *g2* *j1* *h3* 3
 2:34 $\text{♩} = 165$ *f* *g3* $\text{♩} = 249$ *mf* 3
 2:37 $\text{♩} = 291$ *poco accel.* 3

Figure 9.11. Peacock's rhythm and pitch motives, 2:15-2:40

combinations of eighth note and quarter note triplets as well as 8th and sixteenth notes in the rapid and syncopated presentation of intervals. Peacock's rhythm uses variations of a syncopated triplet figure, grouping his pitches in threes but starting on the second triplet. Phrases i3 and i5 both incorporate this identical rhythm. These gestures are punctuated by an aggressive fortissimo open D string at 2:35 (j1), articulated with a right hand slap technique. This phrase breaks up the triplet activity with a new and unrelated $\text{♩} \approx 165$ tempo as well as strong sixteenth note accents.

Motive g3 returns to the triplet swing rhythms that began the excerpt, but have been transformed through acceleration in tempo. This transformation continues in motive g4, increasing the tempo further to a rapid $\text{♩} \approx 291$. Peacock's motives between 2:15 and 2:40 are clearly influenced by Ayler's dynamics and use of register (figure 9.12). As Ayler reaches the registral peak of his solo at 2:26 Peacock follows with his own use of the upper register, the i1-i5 motives outlined above. In addition to the rhythmic content of these motives, Peacock matches Ayler's extended high register glissando through the active re-articulation of the Bb-Eb dyad. Through this re-articulation (a necessary counter to the quick decay natural to the instrument's higher register), Peacock matches Ayler's gesture through both the extended use of the thumb position and the sustaining of accented pitches.

2:24

ff

p.o.

pp

mf

il-15

2:27

2:29

2:32

2:34

ff

ff

mf

Figure 9.12. Saxophone and bass interaction

Peacock continues this interaction with the j1 motive at 2:35. As Ayler suddenly drops from his highest to lowest registers⁴³ at 2:32 and crescendo through the *ff* at 2:34, Peacock answers with his own low register fortissimo achieved through the percussive striking of the instrument and a violent snapping of the string against the fingerboard.

Bass Solo

Peacock's solo improvisation begins at 2:48, and carries into the restatement of the melody at 4:12 (figure 9.13-9.16). Peacock's bass improvisation is virtuosic in overall velocity of execution, rapid shifting of tempos, use of the upper register, variety of articulation, texture, diversity of rhythmic materials, and use of unorthodox pitch combinations. Phrases utilize exceptionally fast tempos and dense rhythmic combinations throughout, epitomized by his use of rapid triplet and sixteenth note rhythms. Such sixteenth note rhythms are on display at 3:07, executed at $\text{♩} \approx 263$ and $\text{♩} \approx 215$ (figure 9.17).

Figure 9.13. Bass solo, 2:47-2:4

⁴³ This maximum register leap (recurrent in many of Ayler's improvisations) has been dubbed "The People's Elbow" by historian Ben Young, a colloquialism that compares the aggressiveness of Ayler's extreme fortissimo register leap to that of a maneuver found in combat sports.

2:50 ♩=169 p.o. ♩=128

2:55 ♩=141 p.o.

2:59 ♩=128 p.o. ♩=209 h.o. 3:02 3 3 3 3 3

3:04 ♩=135 ♩=252 h.o. h.o. 3 3 3 3 3 ♩=263

3:08 ♩=215 h.o. h.o. rall. . . . ♩=170 sp mf 3

3:12 ♩=162 ♩=124 ♩=120 p.o. sf 11:8

3:19 poco rall. ♩=107 accel. 3 3 6 6

Figure 9.14. Bass solo, 2:50-3:23

double x ♩=236

3:24 p.o. ♩=249

♩=248

♩=262

3:27 ♩=184

♩=237

♩=221 p.o.

3:33 slap strings ♩=247

♩=203 rall.

♩=179

3:37 p.o. ♩=136

3:41 ♩=246

♩=260

♩=186 rall.

3:44 ♩=191

♩=210

p.o.

p.o.

p.o.

3:48 ♩=145

♩=151

p.o.

♩=159

p.o.

h.o.

Figure 9.15. Bass solo, 3:24-3:51

Figure 9.16. Bass solo, 3:52-4:16

Figure 9.17. Rapid sixteenth note passages

Long eighth note triplet-based lines also are played at exceptional speed, including a series of phrases beginning at 3:25 that include the tempos $\text{♩} \approx 249$, $\text{♩} \approx 248$, $\text{♩} \approx 262$ respectively (figure 9.18). Each of these rapid phrases demonstrates Peacock's extremely dexterous 2-finger right hand technique that, along with a rapidly shifting left hand, is able to execute the extraordinarily fast runs that become one of the ubiquitous features of the solo.



Figure 9.18. Rapid eighth note triplet passages

As was the case with Ayler's solo, Peacock executes rapid and unpredictable shifts in tempo between phrases and groups of phrases (figure 9.19). When all of the individual tempos contained within the solo are averaged, the median tempo is revealed as a brisk $\text{♩} \approx 171$, similar to the median tempo of $\text{♩} \approx 179$ during the saxophone solo. It would seem from these averages that the approximate tempo of the melody (188-170) was still exerting an influence on Peacock's choice of tempos, even if rarely explicitly stated. In contrast to Ayler's solo, where the overall evolution of tempo was directed upward, the tempo arch of the bass improvisation is decelerating. This drop in tempo is accented at 3:58 by the momentary implied tempo of $\text{♩} \approx 107$.

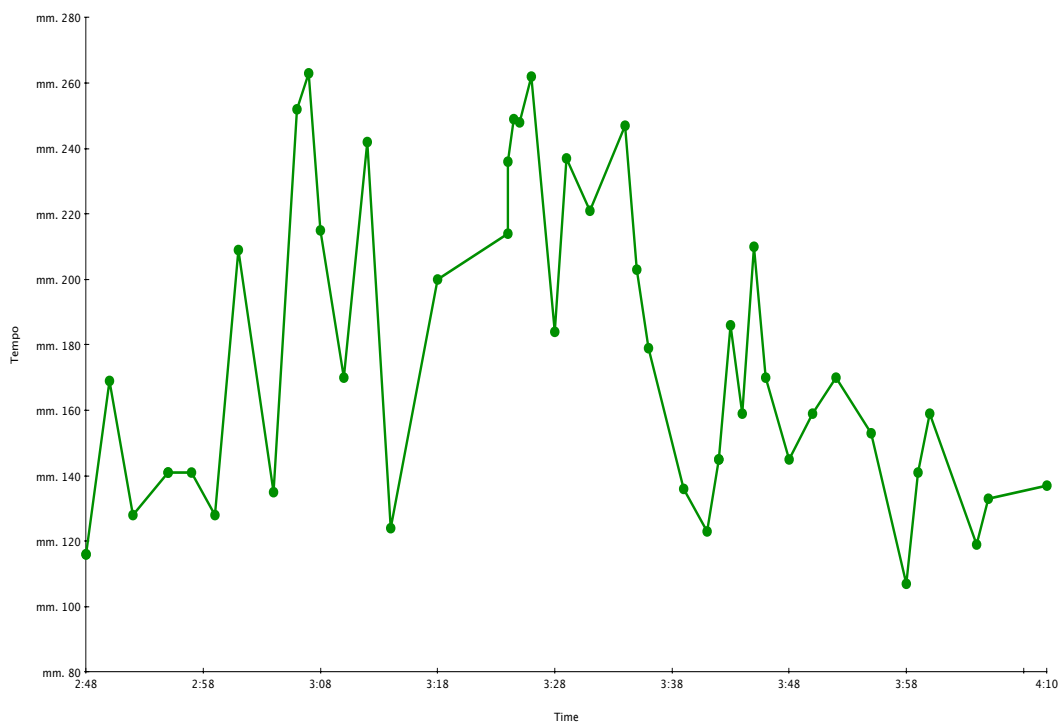


Figure 9.19. Tempo graph, bass improvisation (2:48-4:10)

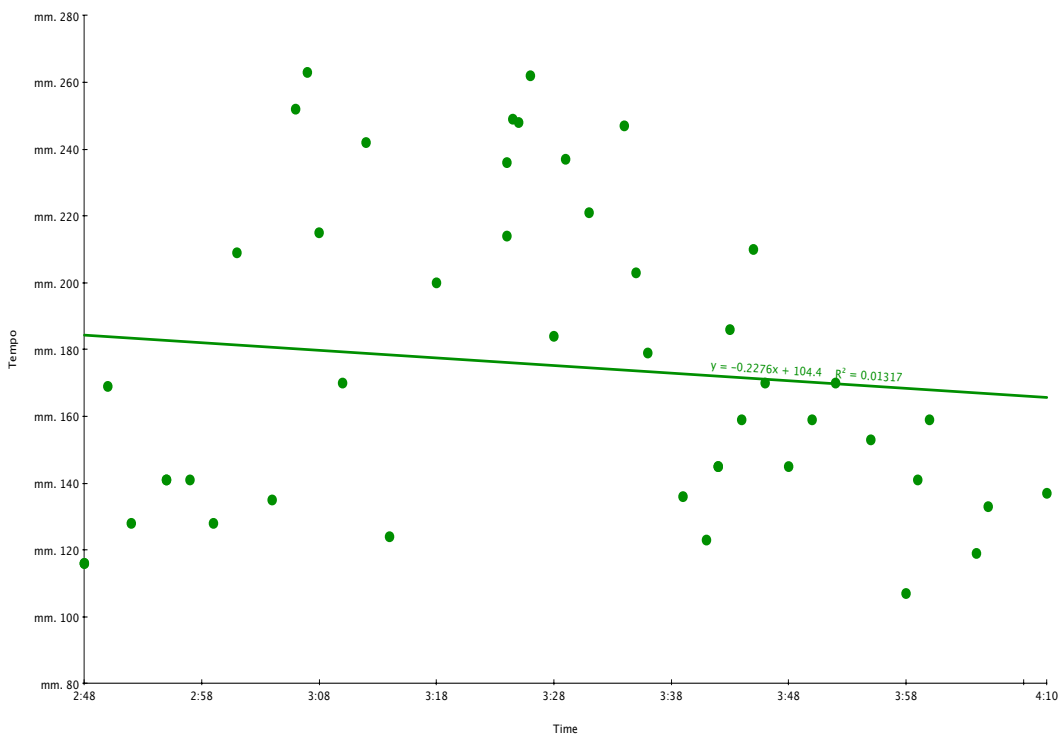


Figure 9.20. Best-fit line, (2:48-4:10)

The abruptness of these tempo shifts can be heard at 2:59, where phrases oscillate between $\text{♩} \approx 128$, $\text{♩} \approx 209$, $\text{♩} \approx 135$, $\text{♩} \approx 252$, and $\text{♩} \approx 263$. Adding to this disorienting effect are phrase onsets that occur on the upbeat of a new tempo (figure 9.21). These phrases (3:02, 3:04, and 3:06) are difficult to contextualize upon the initial hearing, and often sound as if they are void of an implicit pulse. While it is difficult to say with certainty that Peacock intuited these phrases as utilizing the notated upbeat phrasing, it is clear from the remainder of the line that internal melodic cohesion is generated from the comprehensibility of rhythmic pattern arrived at through this upbeat interpretation.

Figure 9.21. Tempo shifts and implicit phrase onset

Peacock uses the extreme upper register of the bass extensively throughout the improvisation, often in direct response and in contrast to the lower regions of the tessitura. These register shifts accompany and/or accent the shifts in tempo as well as the various motivic characteristics described above. This is illustrated

beginning at 2:59, where the phrases that incorporate pitches above G3 on the bass are offset by phrases in the middle and lower registers (figure 9.22). The first phrase at 3:04 is played at $\text{♩} \approx 135$, and spans the open A string up to D3. The following phrase reaches up to a high Bb3 and has accelerated to $\text{♩} \approx 252$. The drop down to F2 follows before Peacock again accelerates up to $\text{♩} \approx 263$. The high D4 is accented through a glissando before the drop to $\text{♩} \approx 215$, and the extension of the range further to a high Eb4. This is followed by a drop to the open A string (A1) and incorporates a *rallentando* to $\text{♩} \approx 170$ before concluding the line with the Low E quadruple stop phrase at $\text{♩} \approx 162$.

The musical score for Figure 9.22 is presented in two systems. The first system, starting at 3:04, is written in bass clef and includes a treble clef for a higher register. It features a tempo marking of $\text{♩} = 135$ at the beginning, followed by $\text{♩} = 252$ and $\text{♩} = 263$. The music includes triplets, accents, and glissandos (marked 'h.o.'). The second system, starting at 3:08, is written in treble clef and includes a bass clef for a lower register. It features a tempo marking of $\text{♩} = 215$, followed by a *rallentando* section, and then $\text{♩} = 170$ and $\text{♩} = 162$. The music includes triplets, accents, and glissandos (marked 'h.o.').

Figure 9.22. Register shifts between phrases

In this manner Peacock expands the register utilized by his phrases, reaching further up the neck to a high Eb before expanding the lower portion of the tessitura down to the lowest pitch on the bass, E1. This contrary motion is seen throughout the boundary intervals of the excerpt and exploits a full three-octave range on the bass (figure 9.23).

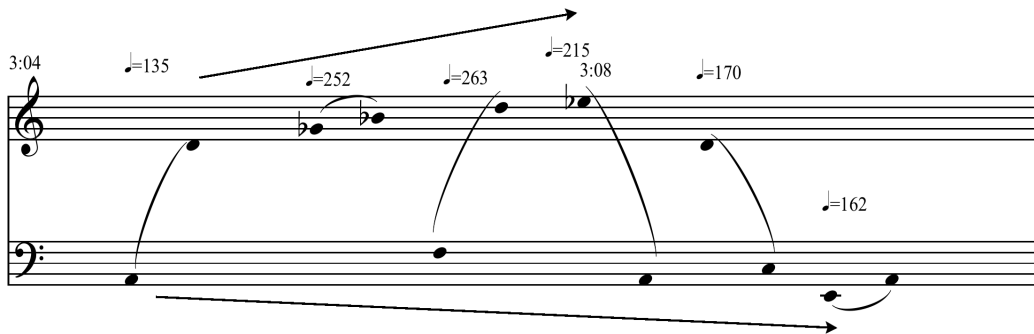


Figure 9.23. Boundary intervals within phrases, 3:04-3:14

The use of contrasting register can also be seen inside of selected phrases, including Peacock's line at 3:34 (figure 9.24). Peacock intersperses and accents the high D4, E4, and B4 within an otherwise middle register phrase:



Figure 9.24. Accented register shifts within a phrase

Articulation

Peacock employs a variety of articulation as well as textural devices that contribute to the expression of his phrases. These include glissando, hammer-ons, pull-offs, scoops, and falls. Glissando is used as an expressive device throughout the performance, often adding accent to the end of a phrase. These glissandi are

often long, over an octave in distance in many cases. This is seen in Figure 9.25 with the glissando at 2:52 and 3:07 that each span a major 9th interval.



Figure 9.25. Glissando accents

Peacock also employs an expanded single string glissandi, i.e. connecting three pitches on a single string through a partially broken glissando. This technique is displayed at 2:48 and 4:04 (figure 9.26).

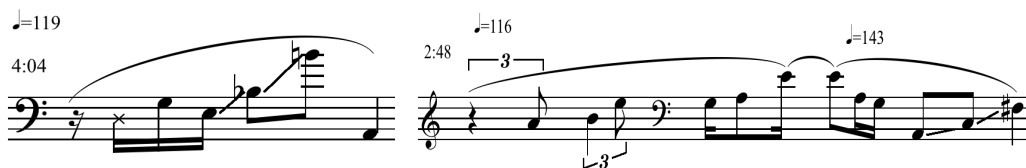


Figure 9.26. Single-string, multi-pitch glissando accents

Examples left hand articulation in the form of hammer-ons and pull-offs occur throughout the solo. Figure 9.27 demonstrates two examples at 3:02 of hammer-ons used inside of a single phrase. The whole step G-A single hammer-on at the end of the phrase at 3:02 is similar to many within the improvisation in that it lies in a single position on the neck and incorporates rapidly repeating

pitches. Because this gesture lies in a single position it can be referred to as a *single position* hammer-on. The earlier example in the phrase however incorporates two pitches not in a single position, C# and E. Peacock would have had to shift, pivot, or extend his fingering in order to capture both pitches in the same motion, and can be referred to as an *extended* hammer-on.

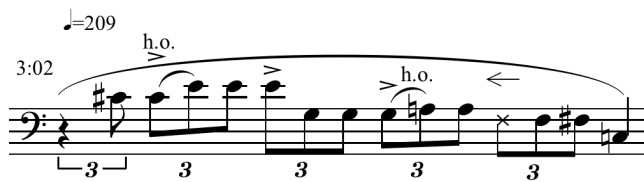


Figure 9.27. Single position and extended hammer-on technique

Peacock also incorporates pull-offs into phrases that either utilizes a single position and an open string, including the phrase occurring in figure 9.28. This technique, in part, allows the rapid execution of the sixteenth notes heard at 3:48.

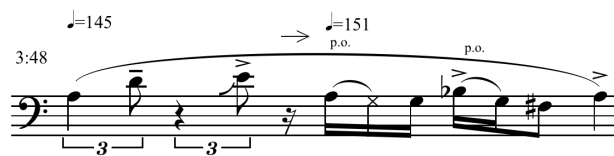


Figure 9.28. Pull-offs in the lower position

Peacock often uses a pull-off in the thumb position, connecting wide intervals by anchoring his thumb on the lower pitch and pulling off with an extended finger of the left hand, as seen in figure 9.29.

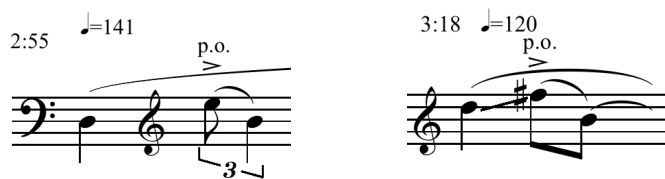


Figure 9.29. Pull-offs in the thumb position

Peacock further accents and colors various phrases through the use of double stops. This includes the parallel major third interval, connected through glissando, at 3:59 (figure 9.30). Peacock extends this gesture to include triple and double stops, incorporating octaves, 4th and 5th intervals, as in figure 9.31.



Figure 9.30. Parallel double stops

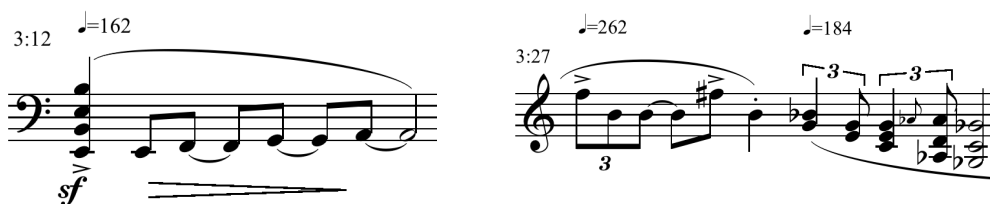


Figure 9.31. Double, triple, and quadruple stops

Rhythm

Aside from the preponderance of sixteenth note and triplet rhythms throughout, Peacock employs an extensive rhythmic vocabulary that utilizes double-time tempo changes, metric modulation, alternate groupings, and wave playing. Peacock's fluid use of metric modulation is shown at 3:18 (figure 9.32) beginning with a long phrase at $\text{♩} \approx 120$. As the phrase concludes Peacock pulls back, slowing to $\text{♩} \approx 107$ while beginning a series of sixteenth note triplets. These 16th triplets soon begin an accelerando, and the tempo seamlessly shifts from the original $\text{♩} \approx 107$ into an approximate double-time, $\text{♩} \approx 236$.

The figure displays two staves of musical notation. The top staff, in treble clef, begins at 3:18 with a tempo of $\text{♩} = 120$. It features a long phrase with a slur over it, marked "poco rall." (poco rallentando). The tempo then changes to $\text{♩} = 107$, marked "accel." (accelerando). The notation includes several triplet markings (3) and sextuplet markings (6). The bottom staff, in bass clef, begins at 3:24 with a tempo of "double-time, $\text{♩} = 236$ ". It features a slur over it, marked "p.o." (poco). The tempo then changes to $\text{♩} = 249$ and then $\text{♩} = 248$. The notation includes several triplet markings (3).

Figure 9.32. Double-time

Peacock's lines cascade in and out of various metrical groupings, such as the passage at 3:57 (figure 9.33). Peacock maintains the sixteenth note pulse, but begins to regroup the individual notes into groups of three. This creates a metric modulation via the transformation the former sixteenth note into the new eighth

note triplet. This modulation is confirmed by the mathematical relationship of the two tempos, but also the sixteenth note and 8th rhythms found later in the line.

16th = new 8th note triplet

♩=107 ♩=141

3:57

p.o.

Figure 9.33. Metric modulation

double x ♩=236 ♩=249

3:24

p.o.

4 4 4

Figure 9.34. Implied 4/4 meter

♩=246 ♩=260 rall. ♩=186

3:41

3 3 3 3 3

Figure 9.35. Implied 3/8 meter

♩=145 ♩=151 ♩=159

3:48

p.o.

5 5

Figure 9.36. Implied 5/4 meter

While Peacock's improvisation contains unpredictable phrase lengths (which often seem to avoid an overall sense of underlying meter), there are examples where metrical gestures emerge. This includes a momentary allusion to 4/4 at 3:24 (figure 9.34), 3/8 at 3:41 (figure 9.35), and 5/4 at 3:48 (figure 9.36).

While proving to be much more difficult to verify without the explicit statement of a beat, it does appear Peacock uses wave playing inside of selected phrases. These include the wave phrase at 3:14 that contains an 11:8 rhythmic wave before resolving strongly to the twelfth beat of the phrase (figure 9.37).



Figure 9.37. 11:10 eighth note wave phrase

A similar phrase is on display at 3:55, bookended with similar sixteenth note cells on either side of a 9:8 syncopated eighth note wave (figure 9.38). Once again this wave resolves to a strong accented downbeat, the B natural on the seventh beat of the phrase.

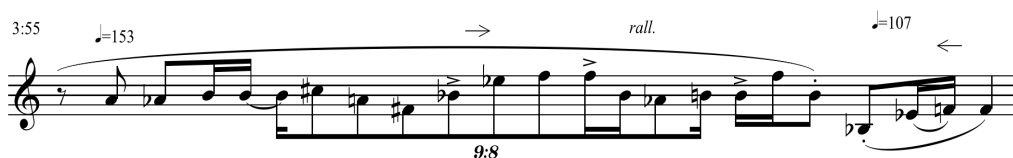


Figure 9.38. 9:8 eighth note wave phrase

Harmonic and Melodic Material

As was the case with his playing under the tenor solo, Peacock develops various motives throughout the improvisation, both inside and across phrases. These include the development of contour, intervals, and articulation within a particular motive.

Figure 9.39 demonstrates Peacock's playing at 2:48, the opening of the bass solo. The first motive (k1) is characterized by similar intervallic contour. This consists initially of a whole step followed by the larger perfect fourth interval. This motive is then transposed to a lower register (k2) and repeated beginning with the open G string. This is again followed by a whole step interval (to A) but followed by the larger interval of a perfect fifth (E). The phrase is concluded with the three-note motive repeated again (k3), this time in a lower register. The initial interval is a minor third (A-C) followed by a tritone interval (F#). These last three pitches form an F# diminished triad ({036} trichord) and are accented through glissando. In this manner Peacock maintains the contour of the motive while creating variety through the transformation of individual intervals. The similarity in interval and contour help to connect these two phrases at 2:48 despite an abrupt change in tempo, from $\text{♩} \approx 116$ to $\text{♩} \approx 143$.

The musical notation shows a single staff with a treble clef. At the beginning, there is a time signature of 2:48 and a tempo marking of $\text{♩} = 116$. A bracket labeled '3' covers the first three notes. Above the staff, three motives are bracketed: 'k1' (first three notes), 'k2' (next three notes), and 'k3' (last three notes). A tempo change to $\text{♩} = 143$ is indicated above the second measure of the k2 bracket. Below the staff, two scales are indicated: 'E-pentatonic' for the first six notes and 'F#o, 036' for the last three notes.

Figure 9.39. Motives k1-k3

Peacock's improvisation also features motivic cells played across larger periods of time, and at a variety of contrasting tempos. Figure 9.40 shows five occurrences of the motive 1, characterized by an ascending/descending melodic contour and left hand pull-off articulation that will reoccur with variations in rhythm, transposition, and pitch. The motive first appears at 3:22 (11, $\downarrow \approx 107$) and begins on the beat with three consecutive ascending intervals forming a minor triad (Eb, Gb, Bb). This is followed by a descending open-string pull-off articulation using the pitches A, G, and F#. This motive reappears at 3:22 (12, $\downarrow \approx 221$) in a more melodic form, beginning on the upbeat and now entirely in the lower register. Motive 12 used G, Bb, and C as the ascending pitch group followed by a similar pull-off gesture that arrives at F. At 3:46 (13, $\downarrow \approx 210$) the motive appears again, and is most similar to 12 but this time utilizing G, C, and D in the first pitch group while the pull-off resolves back to F#. At 3:48 (14, $\downarrow \approx 145$) the first three notes occur on the beat and have been transposed to A, D, and E, while the pitch set in the descending portion of the motive now contains Bb, G, F#. At 4:06 (15, $\downarrow \approx 129$) the first note of the motive has been dropped, followed by B and C# before the pull-off gesture again resolves to F.

Peacock's use of scales and harmonic materials appears to be independent of tempo, often shifting between phrases at different speeds or changing within a longer phrase otherwise united through tempo and rhythm. Similar to his harmonic vocabulary described earlier, instances of polymodal chromaticism, scalar step-progression, directed resolution, and intervallic consistency creates cohesion in an otherwise harmonically unpredictable improvisation.

Figure 9.40. Motives 11-15

At 3:36 Peacock plays a melodic fragment of an F minor scale at $\text{♩} \approx 179$ before a shift in speed and modality (figure 9.41). This shift results in an angular, triplet phrase that is comprised of an incomplete whole-tone pitch collection.

Figure 9.41. Polymodal chromaticism

A more modally diverse collection of phrases occurs at 2:55 (figure 9.42), where Peacock combines an E minor pentatonic scale (split across two octaves) with an Eb minor arpeggio, whole-tone fragments, G minor pentatonic fragment, and an A7 arpeggio. The phrase concludes with a similar F# diminished chord found in figure 9.39. Also of note is the chromatic Ab that occurs at 3:01. This pitch fits in neither the whole-tone collection that precedes it nor the A7 arpeggio that follows. This is instance of a single pitch harmonic dissociation, a type of erasure gesture utilizing a small (or single) group of pitches that has the perceptual effect of negating the whole-tone collection that comprised the preceding phrase. As this pitch is also foreign to the arpeggio that follows it, harmonic and tonal ambiguity of the excerpt is intensified.

Figure 9.42. Intensified polymodal chromaticism

Peacock elaborates his chromaticism at 3:52 with an interrupted scalar step progression (figure 9.43). The phrase begins at $\downarrow \approx 170$ with an ascending whole-tone scale that resolves to a G minor pentatonic fragment. This fragment is then partially negated by the accented Db (b5) at the end of the phrase. Once

again the {036} trichord has been used to accent the end of an otherwise recognizable harmonic statement. The next phrase is at the slightly slower ($\downarrow \approx 153$) and transposes the pitch set down a semitone. This transposition introduces an F# minor scale fragment which is followed by another transposition down to an incomplete F minor pentatonic scale. The high point of the phrase is reached within this scale, and is accented through the Bb, Eb, and F motive in the upper register. As was in the preceding phrase, the continuity of the pentatonic scale is disrupted by the introduction of the b5 (B natural) at near end of the line, once again interrupting the harmonic continuity with an {036} diminished triad. The phrase is followed by a short repetition of the Bb, Eb, F motive heard in the preceding phrase, now transposed down an octave and accented through the use of a slower tempo, $\downarrow \approx 107$.

Peacock makes use of directed resolution in figure 9.44, utilizing a circle of fifths progression and tritone substitution that create a cadential gesture resolving to Bb. The phrase begins on the Ab-C double stop, and is followed by a broken G arpeggio. This half step progression initiates a circle of fifths movement utilizing half steps and descending perfect fifths commonly employed in jazz harmony. Ab resolves to G, which is followed by an implied Db chord (tritone of G) before resolving to an incomplete C major triad accented through the use of the low E string. This E resolves upward to a strong F on the beat before coming to rest on the D-Bb dyad heard as the target Bb major sonority.

3:52 $\text{♩}=170$ whole tone G- pentatonic b5

3:55 $\text{♩}=153$ F# minor F- pentatonic b5 b5 rall. $\text{♩}=107$

036

Figure 9.43. Scalar step progression, 3:52-3:55

3:59 Ab G Db C F Bb

ET

9:8

Figure 9.44. Directed resolution, circle of fifths

CHAPTER X

CONCLUSIONS

These performances establish Peacock as one of the most original and unorthodox musicians of the 1960s, the discussion of whom intersects with some of the most compelling issues in modern music. He is a singular performer who redefined what it is to improvise, reimagining the deeply canonized techniques of time and changes, leaving the core of these elements deeply embedded in the DNA of highly individualized performance. These virtuosic techniques were rich enough to eventually become self-sustaining generative structures at the core of new modes of free improvisation.

Peacock's playing from this period is unparalleled in terms of its technical virtuosity. The use of the full three-and-a-half octave range of the bass is combined with extensive manipulation of the thumb position, double stops, left hand articulations, rapid right hand pizzicato, dramatic octave shifts, and extended techniques. The exceptional speed at which these techniques are employed creates formidable physical obstacles yet are regularly displayed throughout the examples. Many of these transcriptions are unplayable to all but the most formidable bassists and with a great degree of preparation. Their extemporaneous creation speaks to the incomparable virtuosity displayed by the bassist.

These performances allow a lucid introduction to these techniques due to the compositional content of the standard repertoire included on *Trio 64* and *Paul Bley With Gary Peacock*. These characteristics manifest themselves as the outgrowths of increasing levels of freedom against the rich performance tradition of the American songbook, and provide a transparent glimpse into the connections between these compositions and the improvisations. The manipulation of established harmony, rhythm, and form helps create new improvisational vocabulary that is based in the “ground” of a composition, the essence of which requires the strongest of internalization of the deep structural layers of the piece. The performance of standards allows the tracing of Peacock’s idiom from “inside” to “outside,” and a glimpse into a microcosm of the rapidly evolving 1960s jazz aesthetic.

Peacock’s rhythmic acumen originates partially from the rhythm exercises he developed after working through Hindemith (1949), an ability that would color much of his revolutionary approach to phrasing that appears throughout the transcriptions. Independence is the central characteristic of this ability, with phrases manifesting an aggressive interpretation of the swing and broken time traditions while displaying rapid polyrhythmic shifts. These shifts occur within phrases and against the stated meter, creating sophisticated accents across hypermetric boundaries. The independence required to intuit the original pulse with certainty while executing these rhythms (often in direct opposition to that pulse) suggests Peacock possessed an exceptional rhythmic awareness that was unique in its ability and unfettered in its execution. This approach forms the

backbone of Peacock's idiom, and is characteristic of the gradual emancipation of rhythmic dissonance characteristic to the era. These phrases no longer merely "lay back" or employ mathematically reducible rhythmic subdivisions; often they challenge the listener's perceptions of the fundamental rhythmic nature of the improvisation. As Ralph Towner's remarks demonstrated, even a virtuosic musician may miss these structures all together and to endeavor to "...find out if this motherfucker knows what he's doing."

Central to this rhythmic technique is the use of wave phrases--the extended use of polytempo against a stated pulse. This type of rhythm has largely been ignored by contemporary jazz analysis, perhaps due to a lack of techniques facilitating comprehensible notation. The ability to improvise around a pulse with concurrent and sustained levels of tempo is a principal feature of Peacock's work from this period (and also Bley) and has been left largely unaddressed by contemporary analysis. The development of the notational method here allows greater degrees of precision in the examination of such polytempo and facilitates greater accuracy in the comprehension of music from this period. This ability to translate non-hierarchical rhythmic structures to the written page answers inquires into the very nature of seminal recordings such as "Ghosts," where each player's input is rapid, exceptionally dense, and easily misunderstood:

Ayler hints at an $e=mc^2$ in reference to his early practice method of telescoping a scale into a single fluid motion. With this in mind, an entire frontier in Ayler's music opens to the examination of whether a note that seems to wander drunkenly in pitch is actually a phrase of several implied notes jammed into one split-second

sound, and even whether his slow vibrato is actually the blurry slur of a very fast trill. (Young et al. 142-143)

Young's inquiry is answered, demonstrated through the playing of both Peacock and Ayler. These notes "jammed into a split-second sound" are shown to have exacting harmonic and rhythmic characteristics. Authors such as Dorham (1965) also exemplify this fundamental misconception regarding the nature of Peacock's style, mistaking both the process and product of the performers involved.

Peacock's rhythmic abilities manifest themselves on small and large levels. While examples of polymeter and polytempo are exhibited inside and across phrases, extreme examples of large-scale rhythmic dissonance (such as prolonged accentual shift and symmetrical phrase diminution) demonstrate an unconscious ability to shape whole sections of a performance. What Peacock refers to in Evans' work as his ability to "hear time, not just in a pulse form or in four bars, but in whole sections" is also a characteristic of Peacock's own improvisation in pieces like "Santa Claus Is Coming To Town," "Blues," and through the overarching manipulation of tempo demonstrated in "Ghosts." These Future investigators may choose to investigate this large-scale conception of rhythm displayed above in the playing of Peacock, Bley, and Evans.

Peacock should be considered a major contributor to the understanding of 1960s harmonic innovation, analyzed and considered along side concurrent innovators such as Bley, Coltrane, and Hancock. By the time of these recordings Peacock had developed a singular approach to harmonic and melodic improvising

that departed radically from the norms established in earlier decades. This personal vocabulary of techniques is evident on each of the performances examined. Largely gone is the presence of a bebop vocabulary rooted in surface level chord changes or overt transformations of a theme. Peacock's approach to improvising is instead rooted in an expanded expression of tonality and functional layers of harmony, often displaced, and peppered with intense varieties of polymodal chromaticism. These fleeting modal and harmonic gestures create relations across phrases that intersect with fundamental tonalities while often leaving the customarily rarefied chord changes unstated. Central to this ability again is independence, the ability to allow aggressive modal dissonances to be realized without losing an internal grounding in the original tonal structures of the piece.

Additional examples of Peacock's expanded harmonic approach also include directed forms of chromatic resolution. An infinite variety of realizations are visible in Peacock's improvisations that embellish principle harmonic landmarks through various chromatic approaches. These techniques manifest as linear bass line approaches in "I'll See You Again" and "Santa Claus Is Coming To Town" but also evolve into the extended gestures found in "Ghosts." These techniques involve the hearing and extended preparation of landmark harmonies. Much in the same manner that Peacock he is able to hear and displace rhythm across large formal sections, Peacock manipulates harmonic content across extended numbers of bars and resolving to specific, targeted points.

Peacock employs extensive use of new forms of step progressions, forcing an expansion to include melodic, scalar, and harmonic varieties and the further application of Hindemith's term to advanced jazz improvisation. This was a feature in Peacock's playing as early as 1963 and is demonstrative of the concurrent methods of harmonic improvisation being developed by other players such as Bley and Ayler.

It is clear that collaborators such as Evans, Bley, Motian, and Ayler are vital to the understanding of these innovations as well as the essentially interactive nature of Peacock's idiom. Concurrent analysis of these artists allows the richness of content to reveal itself as a principle outgrowth of the interaction between musicians. The bassist is a master of listening and response, ubiquitously demonstrating rapid and spontaneous interactions on the levels of rhythm, harmony, and motive rooted in the sophistication of his collaborators. Peacock's style would not have realized its potential without the stimulus of these collaborative and interactive environments.

Peacock's work demonstrates the inadequacy of established methods of jazz analysis based upon a chord/scale approach. The necessity to expand the language of analysis requires the adapting of many disparate contemporary analytical techniques, and concomitantly necessitates a unique flexibility on the part of the analyst. The discussion of Peacock's playing engages elements of music analysis that have captivated scholars throughout the last century, transcending a particular time period. The nature of his style naturally intersects with major themes of music analysis raised by Bernard (1988), Hindemith

(1949)(1968), Block (1993), Folio (1995), Meehan (2002), and within the music of Bartok (Gillies 1987). Peacock's professed admiration of Bartok's music in particular during his time in the Army is suggestive of further study as to what other shared elements may have been manifest in his playing.

As Peacock's music was highly individualized, so must be the analytical method. This involves implication of new tools that best describe Peacock's personal idiom and the ecological nature of the listening experience. The origination of wave notation, directed resolution, expansion of step-progression, and multi-layered motivic analysis are an outgrowth of this necessity to employ original methods that best explicate the innovative and fluxuating nature of Peacock's approach.

The ethnographic inquiry into Peacock's aesthetic and history reveals access to his performance psychology and colors the analysis with unique insight into the creative process involved. Peacock's musical development was highly individualistic, and relied on his own insatiable curiosity about his own musical experiences and the personal responsibility inherent in the exploration and overcoming of various musical challenges. Central to this approach is the ability to pay attention:

You just watch what's going on. Because you are creating all of that stuff then you can un-create it. It's not being created from something outside; it's something you're creating internally. That's the good news, so you can just let that go. (Appendix B p. 438)

These methods of musical development manifested in meditation practice and intense self-examination so as to uncover physical and mental blocks hindering a greater technique and more responsive mode of music making. The goal is a selfless approach to improvisation that is at once personal and void of conscious attention. As Peacock describes:

If someone really asked you, you really couldn't be honest by saying I played that or the music played that -- music played me or I played the music. You wouldn't be able to get at it; there's no separation, there's no distinguishing. At the same time you're the one that played it and that's what came out, so both of those are happening at the same time. (Appendix A p. 414)

Peacock repeatedly states his outlook that he was not trying to agree or disagree with the elements of the tune. Peacock was satisfied to play "what comes up" without a simultaneous self-conscious judgment about the nature of his own performance. These judgments, thoughts, attitudes, and goals are cited as potential sources for many of the conflicts encountered during performance:

That's why it's hopeless because no matter what you come up with (if you can grab a hold of it) it's going to stick right in front of you and block you. It's not that it's not useful for it to come up; *it's what we do with it*. If we grab a hold of it and solidify it then we're just running back into a wall again. (Appendix B pp. 481-482)

This direction was validated early in Peacock's career by Bonpensiere (1953) and suggests further inquiry into the application of "detaching of the will"

from performance and the effects of such ideas on musicians such as Peacock and LaFaro. Peacock attaches this will-less self to his specific use of the term *response*, a central mode of improvising central to the Peacock aesthetic. This term is connected to a similar yet differing state he describes as *reaction*. These terms form two separate yet connected modes of worldly and creative interaction that illuminate conscious and unconscious action, as well as various issues surrounding *where* and *when* these actions take place. The term *response* terms summarizes Peacock's aesthetic goal from this era as well being an expression of his interest in of Zen Buddhism that was in its nascent stages during the 1960s (appendix A p. 402):

At any given point you will know whether you are playing a good idea, or when there is no idea at all, just *responding*. When it happens from the good idea...usually one you want to give up, you want to get rid of that one. Let that one go. When it [response] happens just by itself, it's just spontaneous; it comes up, you know, sometimes just the one note. *Reaction* is something that can be conceived and *response* is not conceivable. It's conditioned, as response is unconditioned. A reaction is very personal; it's historical, historically personal. It's something that occurs because of conditions... of your personal conditions of history, development, whatever. *Response* is not. It doesn't depend on you as a person.

Peacock's playing appears to be an enigmatic amalgam of the bassist's personal outlook manifested articulately later in life through Zen Buddhism; an analytical curiosity rooted in a psychological and scientific method with an intense interest in the exploration, explication, and development of his own inherent musical and personal experiences. Further, much of his music is a product of the era that

helped create it, an era that saw a generalized move away from strict notation of works, increasing use of aleatoric methods of music making, physical sound and timbre as a fundamental element of musical structure, and a radical diversity of music based upon extreme variances of performer's musical intent.

Need For Further Study

These analyses offer potential avenues of inquiry involving other musicians in the free jazz idiom and other bassists performing in similar contexts. The transcription methods employed here provide a potential direction for future investigators to approach the intense notational challenges involved in free and rhythmically advanced jazz performance. The further expansion of these notational methods beyond the two-dimensional limitations of a linear and hierarchical notation system will be vital to the greater understanding of advanced rhythmic practice as well as helping to illuminate the individualized experience of the listener. This can encourage the transcriber to engage in the notation of rhythmically sophisticated free improvisation. Similarly, an adaptation of the analytical techniques employed above to players such as Coltrane, Bley, Coleman, and various Miles Davis ensembles could potentially redefine the technical elements of these performances.

Peacock's style from this period requires a greater investigation, as profound recordings such as *Turning Point*, and recordings with Tony Williams specifically warrant a greater and more complete examination so as to fully contextualize Peacock's contribution to this period. The further expansion of

these models should include these larger ensembles, and will offer insights into interactive music making amongst greater numbers of musicians.

Inquiries inclusive of arco improvisations from this period would further contextualize Peacock amongst bassists of the period. As one of the few players exploiting a range of contemporary arco technique, Peacock is important to the understanding of the evolution of arco jazz.

This more complete accounting from the era will lay the groundwork for a better understanding of Peacock's later evolution, and the of analysis of Peacock's work from the 1970s forward, his most visible and potentially influential period. This includes the work with the Jarrett trio as well as the vast amount of collaborations with major figures, solo improvisations, and compositional output from Peacock's later periods.

It is this author's hope that the invested parties connected with the bootleg recording of Peacock with Evans and Motian declare the immense historical and musical significance of it and subsequently facilitate a release to scholars and public. This recording may be the greatest example of Peacock's virtuosity from this era and is vital to the credible understanding of the bassist's work as well as the Evans legacy. The greater awareness of this recording's existence will contribute to a level of interest that hopefully motivates the owners to coordinate such a release.

Peacock's musical output from the 1960s serves as a point of entry into a particular form of aesthetic irreverence unique to this period. For Peacock, the process is often more important than product itself. These processes are revealed

through the investigation into the options inherent in a given musical situation, and, as the bassist has asked, “Do options even matter?” If not, then what then is left? This attitude demonstrated from Peacock and his contemporaries uniquely embeds and colors the nature of their music from this decade. This is a reflection on the age in which they were created as well as on the unique personalities of the players involved. How these attitudes manifest themselves can vary wildly amongst the “progressive,” “free,” “avant-garde,” and “primitive masters” that shaped the jazz landscape of the 1960s. If we begin with the analysis of the music from a player such as Gary Peacock and begin to travel *upstream*, how did these attitudes imbue and further influence the music? What lessons are to be learned about him as a player and as an individual? More importantly, what would this journey upstream provide for us as musicians and individuals? Where are *we* listening from? Future comparative investigations into these aesthetics offer a potentially fascinating cultural analysis of the era.

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APPENDIX A

GARY PEACOCK INTERVIEW PART I

Conducted by Robert Sabin
May 20, 2011 Claryville, New York

[Beginning of recorded material. Peacock is discussing rhythm exercises he worked on during his early years in Los Angeles.]

RS: Were these things you were getting into during your time in L.A.?

GP: Yeah, about a year before I moved to New York so '60 or 61.

Did you move to New York in 1962?

I'm trying to figure it out too! I think it was the end of '62...

You did a record with Don Ellis, which is listed as near the end of 1962, and then in one interview you said that you started playing with Bill Evans around the end of 1962...

In '63.

Early '63?

Yeah, early '63. Our first gig was in Rochester NY. I came to NY. Paul Motian said "No, you came in '61" but I don't think that can be possible because I was working and doing recording work in L.A. I looked at a video I have of a program I did with Shorty Rodgers, and it says 1962. So it could have been right at the end of '62 when I moved to New York.

There are a bunch of things that kind of overlap; Shorty Rodgers, Prince Lasha...

Right. It was in the late winter, early spring of '63 that Paul Motian and I met. He called and said, "Are you up for doing a date with me and Bill in Rochester?" I said sure!

Where did you meet Paul?

I met Paul [Motian] through Paul, Paul Bley.

Ok.

So I said sure, hell yes! As soon as we start playing the both of us recognize ...like, whew! Something here. So he said "I'd really like to have you join," and I said, "Sure man, let's go for it."

Did you stay with Bill for a set series of months or was it off and on?

No, I worked with him from '63 through the summer of '64, I think about a year and a half. Yeah, about a year and a half. I was doing a lot of other stuff too, a lot of stuff with Paul Bley. I was doing some stuff with Jimmy Giuffre, Albert Ayler, Don Cherry.

Getting back to rhythm...

I gotta back up a little bit. I'd never had any formal education except for six months at Westlake College of Music, which didn't last very long. It folded after a couple of years.

You were studying percussion and piano?

Yeah, I was studying percussion, piano, and vibraphone, but the class work was heavily oriented toward ear development. There was a lot of melodic and harmonic dictation. We were challenged to transcribe as best we could, but almost no real... any kind of advanced theory at all. No talk of chord structure. I mean, it's just like "C7 chord is C,E,G,Bb. They all have the same pattern." It was glossed over. So there was a part of me that was just absolutely certain that there had to be a book out there that really satisfied all my desires, what I was looking for. If I'd find myself near a library I'd go in and check the shelves and what I mostly found was the rules for part writing and counterpoint--all classically oriented. So I wasn't drawn to it, I wasn't excited about it. It didn't do much for me, but I was always looking. I don't know who mentioned it... Oh! The first book... the first person I remember that mentioned something was Scott, Scott LaFaro. There was a book by Luigi Bonpensiere. I think the title was *New Pathways to Piano Technique*. So I look at Scott and I say, "Well maybe that's good for piano..." He says, "Nah, nah man, you gotta read this book man, it's a motherfucker." And it was. I leant my copy out and never got it back, and it's out of print now. I don't know where you can get it. I'd like to find that copy again. That was a major turning point, just reading that. It was the first approach to anything musical that had to do with... that was really existential, that put all the responsibility on the person who was going to perform, the player. To really appreciate it... you couldn't do that intellectually. You had to do that experientially. I really loved that book. So that was one. The only other one, and this was in LA and I don't think it was Scott that mentioned this, I can't remember who it was. The book by Paul Hindemith called *Elementary Training For The Musician*.

[Pulling out text] This one...

That one!

Was this all around the same time you were checking out all of these books?

Yeah, about '61, something like that. So I went to the library, and at first just looked at the first couple of pages and at first I said, "oh this is too elementary." And I kept looking and well wait a minute, maybe that's not so bad. Why was everybody, why was this person raving about it? I started looking at what was in there and it was all DOING something, not thinking so much, but doing! You had to do stuff; you had to sing, you had to count, you had to clap, and I said, "All right!" I read somewhere that Hindemith recommended that it was a two-year course, that it should be stretched out. [Laughing] He was really ferocious; he said ideally whoever wants to go to university to study music should first go through this before they even show up at the university. If by the first day they hadn't gone through that book by then that's too late. I thought ok, great. Arrogant as I was, I thought, "2 years? I'll do it in 6 months. Yeah, no problem."

How did that work out?

Very humbling. Very, *very*, humbling. It was getting in touch with my body in a way I never been in touch with it before. It brought up a lot of stuff that intrigued me so I kept asking myself, what am I really looking for here? Why am I interested in all this?

If you are playing and it's in tempo, in a certain time, you set your metronome at a certain pulse, then you're actually listening to time in a periodic manner and you are responding to that periodic manner. The way that you relate to that is— [knocking table] moment, moment, moment, moment, moment, moment. So it's kind of like stop-start, stop-start.

On-off-on-off.

Yeah. At the same time I had too many experiences of listening to music and experiencing it as more *phrase* than *beat*. The nature of that phrase was more like a wave that starts... like a wave sign, there are no discontinuities in it. So I got it in my mind at that time that there was a way to enhance that and strengthen it, and the way to do that was to start working with different superimposed meters or different superimposed time situations. I don't know why that came up but I said ok I'm going to do that. It started from this one in there he's got you going: [taps 2 against 1 in left and right hands] then reverse, so it's [switches hands]. I don't know if he does feet in there or not, I can't remember now. So start that way, it would be like 2 against 1. Then you count:

<i>one</i>		<i>two</i>		<i>three</i>		<i>four</i>	
<i>L</i>		<i>L</i>		<i>L</i>		<i>L</i>	
<i>R</i>	<i>R</i>	<i>R</i>	<i>R</i>	<i>R</i>	<i>R</i>	<i>R</i>	<i>R</i>

Then you count this one:

L *L* *L* *L*
R *R* *R* *R* *R* *R* *R* *R*
one *two* *three* *four* *one* *two* *three* *four*

Your hearing starts to move from...

Your perspective?

Yeah, from what the ground is, what you're grounding from. He just had you doing it with the hands and I though, shit, why not do it with everything? So then I would do it with the hands and then I would use one foot and one hand. So I'd take left foot, right hand:

LF *LF* *LF* *LF*
RH *RH* *RH* *RH* *RH* *RH* *RH* *RH*

And then:

LF *LF* *LF* *LF* *LF* *LF* *LF* *LF*
RH *RH* *RH* *RH*

...and then this left and right [indicates right hand and left foot], then right and right and left and left. I really was getting into it. I loved that because it was *doing* something, he really had you using your body. So that's a simple one, 2 against 1. Then you start 3 against 2:

RH *RH* *RH* *RH* *RH* *RH*
LH *LH* *LH* *LH*

...and you do the same thing again:

RH *RH* *RH* *RH*
LH *LH* *LH* *LH* *LH* *LH*

Then you switch this hand and that foot:

RH *RH* *RH* *RH* *RH* *RH*
LF *LF* *LF* *LF*

Switch it around:

<i>LH</i>	<i>LH</i>	<i>LH</i>	<i>LH</i>
<i>RF</i>	<i>RF</i>	<i>RF</i>	<i>RF</i>

...and go through the feet and everything else. And then, you start *counting*:

<i>“one</i>	<i>two</i>	<i>three</i>	<i>one</i>
<i>RH</i>	<i>RH</i>	<i>RH</i>	<i>RH</i>
<i>LH</i>	<i>LH</i>	<i>LH</i>	<i>LH</i>

Or two:

<i>RH</i>	<i>RH</i>	<i>RH</i>	<i>RH</i>
<i>LH</i>	<i>LH</i>	<i>LH</i>	<i>LH</i>
<i>“one</i>	<i>two</i>	<i>one</i>	<i>two”</i>

So first you are counting the 3 against 2, then the 2 against 3. Then you do it with your feet too. Then, particularly with the three, you can do things like making one bar of six against four and then counting like this:

<i>RH</i>	<i>RH</i>	<i>RH</i>	<i>RH</i>
<i>LH</i>	<i>LH</i>	<i>LH</i>	<i>LH</i>
<i>“one</i>	<i>two</i>	<i>three</i>	<i>four</i>
<i>one</i>	<i>two</i>	<i>three</i>	<i>two”</i>

So you’re breaking these things up. What happens is after four bars you have 24 beats, that’s six bars of one tempo and four of another. After 4 bars of 4/4 you’ve gone through six bars of 4/4 in a 6/4 frame. It’s all about beats, 24 beats. So that’s just with 3 against 2 or 2 against 3. And then you do the same thing, right hand left foot, left hand right foot. It was very challenging. When I first started I was like, Jesus! Particularly counting. Take that to five against four [smiling].

We talked a lot before about tonality, and it feels like there’s a real connection.

Oh yeah! [laughs]

With 5 over 4 you feel a pull toward the 4 side, but then to try and hear 4 against 5 vs. 5 against 4...

What I wanted was anything that would free up this experience I had of just a wave, so I’m not really concerned with the beats, just a wave of the music... time.

Does that mean your feeling a strong starting point and strong ending point?

Yeah.

When I was transcribing you there are moments where there are strong definite beat one, then something, then beat three. In between there are lots of different thing it could be.

Yeah it's like that, it's more like feeling like... it's like being in a rubber raft in the ocean in a swell. You can feel when the swell comes up and you're going toward the trough. And as your going toward the trough you get a sense of when that trough is going to happen, you have your eyes closed, but did get a sense just of the ... then hit the trough and then you come up again. It's kind of like that.

Is it like, when you hear Rubenstein play Chopin, and one hand is steady and then another hand starts a little late, speeds up...

Right!

Rubato?

But the difference in it is that he's actually playing that in time, but retarding the time. There is a time retardation. What I'm talking about is the time isn't retarded, the time is there all the time. The drummer's playing, somebody's keeping that beat but the actual experience is one of floating. So what that does to the bass is that it doesn't have to adhere to the beat, to making sure it's going to play on the beat, or making a distinction playing off the beat, coming on the beat or whatever. It can just... Because your hearing, you're grounding you hear this...

Here is a moment I had this issue. The first thing I transcribed was "Long Ago and Far Away" from 1963.

Ha!

I love this tune and I've been listening to it for years. I think my experience is probably like many people who hear that track. You hear it and you hear the bass line, they must be playing free or whatever, then you start transcribing it and there is a LOT going on! This moment makes me think of what you were talking about [measures 139-140], I'm trying to figure out. You have this weird little phrase. How do I write this down in a way that somehow does justice to your experience?

Oh!

Is it a phrase? Is it metrically exact? There's another moment... where between 4 beats you play 8 notes but you start a little late and then speed up. Do I write it as a group of 9 with a rest in the beginning because that is metrically accurate? But your really playing eighth notes speeding up slowing down, very elastic...

So it's really doing it the best you can, but make sure it's written or expressed as *phrase*. Instead of sequence of notes, it's a phrase. So what can happen is, and I might have even done it on this one, but a phrase doesn't necessarily adhere to bar lines. You could be playing in a tempo like that [snaps fingers] but the phrase that you actually play is floating over maybe two bars and if you tried to actually write the duration of the notes that are being played you couldn't do it. So it's listening to the phrase and for me it's always been that. If I listen to the phrase I can tell not specifically where the player's note is occurring or pitch is occurring in time but I know what they are implying, whether they are implying the "and" of a beat or something preceding it, because I've run into the same problem doing this. So then I just write a phrase, I look at the actual four bars and I write a phrase that floats over four bars.

There are moments where I'm trying to figure out where they start and stop, it's strange. Here is a moment [measures 121-122]. I think I've decided to just write this as eighth notes...

Yeah!

But when I slow it down it's a perfect group of nine where you leave a gap, but realistically it feels like you're taking eight eighth notes and like silly putty, rubber banding it.

Yeah. [laughs] That's not a bad way to say it. They were probably rubber banding. [laughs] Good title!

That was Bley's line, he talks about the rubber band. Speaking of terms, you've used the word *wave* a couple of times, and that's something Bley uses in one of his books rather specifically. There's a passage where he talks about playing fast and Don Cherry and Ornette and he uses the term *wave*.

Oh he does?

To talk about playing fast in terms of a wave, not necessarily metrical accurate. He called it "wave playing." Is that something you ever talked about?

No, actually we rarely talked about anything musically. I can't say specifically, in any kind of specificity that the exercises I did helped or didn't help. I can't connect it. I can't say because I did this, this happened. All I know is that I was following my interest and there was a real shift in what I was able to do.

But you were interested in that concept before?

Yeah, and I remember there was a pianist named Pete Jolly that was in LA, good player. That was shortly before I went to New York. And he called and said, "Can you do Sherry's Lounge with me?" "Yeah, Yeah, sure," you know. So I went to Sherry's lounge and we were playing, and I was having a great time. He had a really light touch and was very musical. We got through with the first set and he looked kind of sad. I said, "Are you ok man?" And he says, "Yeah, I'm ok. You used to play so beautifully, I don't know what the hell you're doing now. I mean, are you having a hard time hearing me?" I said, "No..." What I realized was that

I wasn't conforming to a particular style, I was just in a wave. I realized that wasn't very fair on my part, to not be honoring him. So when we did the second set, then I pulled back and he was happy. There were a few other things that happened musically that really said to me you have to leave L.A., you gotta go if you're going to develop you're not going to do it here. I was already leaning that way.

Were there any other people in LA at that time that were interested in the same things you were?

Yeah there were a few, but most of them were not really to my mind, I won't mention any names, they weren't serious. They were more like... a chance to confront anything and just play blither blather with a lot of energy. And I heard that and I just [shakes head]. I've heard Giuffre, I've heard Bley, that's for sure. There is something going on there!

Did you play with Eric Dolphy out there?

Yeah, but not a gig. We did a couple of sessions, impromptu stuff. Guys would get together, we'd play. He was a motherfucker!

It's amazing how a lot of the free jazz associated with New York is guys like you displaced from LA; You, Dolphy...

Yeah, they might have been bitten a little bit in LA but no one stayed there if they were serious. That particular period, mid 50s to maybe 60-61, LA was a great place for development. Living was cheap, food was cheap. You could spend a lot of time just practicing, developing, gigs all over the place. Maybe not the best gigs but the phone was always ringing. There was also two major recording companies, Contemporary and Pacific Jazz, so it was an opportunity if you were doing something you could put out a record and get some notoriety and start moving. But there were precious few that really lit my fire. The ones I found, that I was impressed by were more straight-ahead players. I remember the first time I worked with Russ Freeman I loved it, Clare Fischer.

In the Scott LaFaro book there is an anecdote that is attributed to Red Mitchell where he says he showed you and Scott LaFaro how to use two fingers (on the right hand) in the back room of a club. Is that true? Did you get your right hand from Red Mitchell?

No I didn't. I got my right hand from Scott, watching Scott. I mean I was already using, I would occasionally use two fingers, and sometimes three. When I first saw Scott play he was metronomic, everyone was [shows 1-2-1-2-1-2]. It was always this way, I thought "huh!" I hadn't tried that before so I'll give that one a shot. But I still don't do that. I don't play that way. I ended up playing, now that I think about it, if somebody watched my play and watched what I did with my fingers, it's closer to what Red Mitchell did!

What did Red do?

He just did one a lot, and then sometimes two, and sometimes three. And he could use three because this finger [indicates 3rd finger] was as tall as that one [indicates 2nd finger]. Most people's aren't. He had the longest finger I'd ever seen. So actually when he was on the board he could get just about as much torque with this one [3rd] as he could with this one [2nd]. I could never do that, this one [3rd] always ended up being weak so I just got more interested in articulating a phrase. If it takes two fingers it takes two, if it takes one it takes one. If it takes three it takes three. If I gotta use my nose or my chin I'll use that too, whatever it takes, concentrating more on the phrase than on technique. I'm still that way, I'm not as concerned about articulation but phrase.

Unless you're transcribing this or really counting, it sounds totally open. There's no, "here is measure 9, boom!" It's way over the bar line, yet at the end of the day it is 32 bars and the chorus is there.

It's phrase. The meter is there, but as you said before, bars are not rigid. They're like on springs, so they can be a little compressed or expanded.

The bar itself?

Yeah, oh yeah. Sure. The bar could be... its not metronomic. I played with one drummer in my life that was metronomic, literally. If he started playing a beat and you put that on a click track and you took the drums away, and you hear this click track, and then you recorded him playing. You check the click track with what he's playing, it *exactly*...

Who's that?

German drummer, years and years ago. I'll tell you what that does to you, ugh! [moans] There's no life, it's totally dead. Nothing. It's the phrasing.

It's the phrasing but you're still feeling the structure and everything underneath?

Oh year of course. And it helps to have a drummer because the drummer if he's keeping time but he's also not being absolutely rigid. He's listening to the phrase. Then you can even float more because there's an anchor, there is something holding it. So you can feel free to float. It doesn't necessarily disturb anybody.

What that also requires is that you have to own the tune. You have to be that tune at every instant. And the tune has to be present from beginning to end at every moment. It's not like you are going from bar one to bar two; the minute you are in bar two bar one is still there- and bar three is already there too. The analogy that I was thinking of was the same that I had with tones. If you can imagine some kind of a screen. From left to right on the screen is the melody of a tune, and you're going to be playing it, but it's not lit up, it's a dark screen. So what happens is you have some kind of a light modulator, monitor, and that light can come on and it will tell you where you are in that. So when your actually playing the tune that's kind of what goes on in that even though the screen is dark, and the light is a little bit past that, even though the rest of the screen is

dark it's still present and it was present in the beginning. There is no beginning or end to the melody. It's just that at different points a different light comes on, which is the first beat of bar four or a note, but its not like going from the first bar to the 8th bar. The last bar is already present in your playing while you're in bar 2.

I'm trying to wrap my head around that.

As an analogy, would be, it's a crude analogy but...

Because you have a sense of the totality of it?

The whole thing.

Where it's going?

At every instant. Yeah, it's not one first bar then second bar and then third bar, no. I mean, when I learn a tune I'll often learn it in chunks. I'll learn it in phrase. Because I don't know what's out there after the first four bars until I do it, I'm learning it in time. Once I learn it in time, that's the first step, ok I can play this in time. I know that this is the first bar and that's the second bar, and that's the third bar etc., Ok, great. Now let's begin- let's begin with the music and really listen to this. Until that is completely digested, so that I don't even... when anybody mentions a tune the first bar doesn't come up, the whole fucking tune comes up! Then when the tune expresses itself, it expresses itself in time, when it's put out there. I mean that's what the world is, but what your actually experiencing? That's not the case.

For example, anytime in your life that you've had any real strong emotions or feeling with respect to a person, that's the best examples I can think of, if it was somebody that you really cared about and that person really cared about you then there are internal feelings of warmth, of affection, of relaxation, all that stuff. So when you are with that person or you meet that person, what ever is going on there from beginning to end, you're coming from this more fundamental basic place, which is just affection. So that no matter what you do, it's an expression of affection. You could look at a person and say, "You dumb motherfucker!" and it's an expression of warmth! So it's where you're coming from, that's present there all the time. So in music, when you finally really get a melody, that melody is present all the time. Internally you're not starting on the first bar and ending on the last bar. The whole tune is manifesting at the same time. So that means whatever you're playing on the third bar is as much influenced by what has preceded it as what's coming this way, what's coming after it. There's no... it doesn't exist in time.

Would you call that the form?

No, it's not something that you can...no. You could, but you have to be careful because it's very easy to conceptualize- and that ain't it. That's not it. You are playing the form when you're playing something; that is form, if you want to think of it that way. But where you are grounded? What you are in? If we talk about

it then we're going to give it a word like form, but that's not the experience. The experience is, there's no... you're playing the tune all at once.

There's a totality?

There is a totality to the whole thing. And if I go back to Lester Young, I can hear that in his playing. I can hear it in Miles. I hear it in Keith, Paul. Again it's like riding on the wave, phrasing. I'm not trying to be obtuse; it's just such an experiential thing.

I appreciate the obtuseness.

...

Do you know this book by Rudolph Reti on Pantonality...

Rudolph Reti?

After talking to you about tonality, you used a word "key-ness" in talking about how a passage could have different... It's not in one key, it has different key.

What I was saying ... we've been trained to think of a melody in a key. Right, so you write a melody, it's in a key. So the melody happens in that key. And what I discovered, particularly in improvisation, is that's backwards. The keys happen in the melody. So, once you have keys happening in the melody, your options open [makes explosion sound] like this. But if it's in, if you're just trying to be in that key... then you have more rooms to occupy.

Is this something you came up with on your own?

Well it certainly wasn't done, I certainly wasn't taught that. But that was my experience. You know it's kind of like, let's pick "Stella by Starlight," starting out in F. You take it in F and then you have B- E7 to start with, and then G- C7.

Those keys are inside that melody?

Yeah, it's like... If you really start looking at that the B minor E7, it's a ii-V in A. It's also a #iv to VII7 in the key of F. Both of those are happening at the same time. So what is it? You know you start looking and just trying to get the fit of it, forget it!

Reti uses an analogy of mirrors reflecting things off a single object.

Yeah, so what happens is that there's a part when, if I play "Stella by Starlight," there is a part of me that stays... F is the tonality. But I'm also hearing A as the tonality, and there is a movement from... it's kind of like, we're in A – F and now we're in F-A. It's all happening simultaneously, but you're still not being able to be absolutely specific and say that is a #iv-bvii7 in F, and that's absolutely it. You can't say that anymore, it is and it isn't.

It seems similar to when people speak of chord substitutions, you put one thing on top of another. That's not what we're talking about here.

Even in Schoenberg's book, he's doing the same thing.

It's like a drawer with things in it, you can pull things out but they are still inside of a drawer.

Yeah. The drawer is still there. In Schoenberg's book there's a full... where he is describing tonality. And although I don't appreciate his chronology, the redeeming feature of that book is that everything he puts on paper and talks about can be experienced. You can actually hear what he's saying. It's not just theory.

When he calls something a I chord or a III chord...

Yes.

...and how you're perspective could take this row or that row.⁴⁴

Right, right. Then he's got ... the first part of the melody is in F and he's got the symbols, and underneath that it's also in A and he's got that down. He didn't go all the way but he went far enough as far as I'm concerned. Finally! Somebody's got some fucking ears that can hear what's going on. And the redeeming feature, again, is that I can play it and you can hear it. It's not just theory. But then you ask which one is it? Is it this or that? Is it both? Is it neither? And the beauty of that is it's in F and it's in A. Always in F and it's in A. It's neither in F, it's neither in A, it's both in F and A. So where do you find yourself? Where are you listening from?

When I was transcribing it seems like there is an element of *when* that comes into it.

Yes!

There are a couple of moments where, I think I can sort of figure it out. There is the section in F major where you are playing in E. That makes me think of the anecdote you told me about playing "These Foolish Things" with Bley the first time.

⁴⁴ Referring to lines of Roman numeral analysis in Schoenberg's Structural Functions of Harmony. In this context the term has no connection to 12-tone theory.

Yeah right.

There is some sort of half step thing here, ok. And then there is the Ab section and you play A. Then there are moments where you're playing Ab in the C major section. So this is deliberate? So is it that the Ab is a part but you're not putting it necessarily where Jerome Kern did, it just happens to be reappearing in another place? And are you hearing that on top of C major? Are you hearing that instead of C major?

I'm always hearing the melody. I'm always hearing the melody. I could play fucking *anything*. If I'm really in the melody, if I'm really hearing the melody and I'm grounded in that and that's my reference, if that's where I'm coming from, then whatever I'm playing has to be an expression of that.

So they're both happening?

Yeah. Did you hear *Trio 64*? When I heard that playback, I cringed. What the fuck you doing man? I had forgotten myself listening to melody. Ralph Towner, I remember when I first met him he said, "Oh yeah man, you know... wait a minute, we gotta find out if this motherfucker knows what he's doing," and they actually counted out... "Jesus Christ, how do you guys do this?" When I go back to the recording and remember what I was playing, remembering where I was, I was getting "Santa Claus is Coming to Town." I never left that- at all. But if I had left it, it would be really obvious to me. I mean if I'm playing and actually lose the melody then I'm in deep shit. Then I won't know what's going on.

So it does go back to what you were talking about with rhythm. When I'm practicing rhythm I notice my brain gravitates toward a 4 vs. the 5 and most of my attention is there, but if I was playing Ab on top of a section that was in C major my ear would sort of put me into the Ab world up here, but you're telling me you are still down here in the tune and this stuff just happens to be going on?

So I'm doing both at the same time. I think the most blatant example of what I'm trying to get at and it's really hard to be specific about what's going on, but did you hear the album that Bley did with Sonny Rollins, and they did "All The Things You Are?"

That's where he talks about the rubber band, seeing how far you could stretch it and still keep it with out breaking it.

What was going on in his mind I don't know, but I know one thing from playing with him is that some place in him he's always *hearing*. He's hearing the harmony, so whatever he plays that may clash against that harmony, it's something he's hearing. He's still hearing the harmony.

Was it a process to get to this point where you could play something that is seemingly so incredibly at odds with the original? How do you do that? How do you get to the place where you can really do that?

You have to go *upstream*. I take that to be very, very, personal and individual, how a person does that. If there's not a burning desire for that to happen, then it's not going to happen. There has to be something further upstream that is compelling you, for whatever reason. It has to be at a degree of intensity that motivates you to do anything, whatever it takes. No matter how ridiculous it might look, no matter how much you might fail doing it, but if it's still there then you not going to harm it, what ever that drive is. There's six questions you can ask and that's it. You can ask who, what, why, when, where, and how. The ones that are the most...that maybe are impossible to answer, in a straight-forward indexed way is *when*. When is a bitch.

I talked to a surgeon, cancer, and a foot surgeon, and he talked to me about when he went to medical school and he said he was actually trained under a physician and said this guy was...out there. He said he's do shit like, he'd be working on somebody and he would intentionally fuck it up. *Really* fuck it up. And he would look at his students and say "fix it." And he said, man, if he thought you were sleeping you be so fucking wide awake then it's like, vroom! You can't really lie, you have to really have your skill and what you're doing, but you have to go deeper than that. You have to forget yourself totally; you have to be that foot; you have to be that person; that's the only way it's going to happen. The other thing he said was that when he first started medical school and studied with this physician, podiatrist, the guy first said, "Just to let you know, to be very, very, clear about something." He said, "I'm really good about telling you what to do. I'm a master at that, I can do that. The thing I can't tell you is *when*." What is this guy a music teacher or something? That's the crucial *when*, it can't be learned. It's like swing, you can't learn swing, and the actually selection of the tone cannot be learned. Pitch yeah, but actually where you're placing something; *when* that's occurring can't be learned.

The thing that I've found the most valuable in any kind of experimental stuff that I do, in free playing or even straight-forward playing, the most valuable thing is to be conscious of and really being aware of what's going on in the body. At any given point you will know whether you are playing a good idea, and that's always a good idea, and when there is no idea at all, just responding. So when it happens from the good idea, that *when* is usually one you want to give up, you want to get rid of that one. Let that one go. When it happens just by itself, it's just spontaneous; it comes up, you know, sometimes just the one note. That one note it may be ... I always know if I play with Keith. You know, we're playing a ballad or something, and something will happen, I'll be playing a solo and all of a sudden I hear Keith go, "Whoa!" and *exactly* at that time when it happened. He's hearing, I heard it too. But sometimes it's just one note, and Jack will do something with the cymbal like that. Fuck! That's not a "good idea!" It's just hearing, playing from response. Playing a good idea is a reaction.

Response vs. Reaction.

I was looking at, last weekend when I was at the Monastery, and we were looking at how you respond to situations. One big section that we were looking had to do with the disciplines. We looked at four practices, and one of them was Dana, giving. When you're giving something, there are several ways that that can

happen. And then the question come up, is it really giving? In other words, if somebody gives you something, do you react to that giving in a way that you're taught to react, so it's kind of mechanical? You say, "Oh thank you" so you're basically working out of a program. The giver, on the other hand, is very often offering a gift with a particular expectation of the way it will be received. So if they give something to somebody and the person is overjoyed, then the giver feels good. So is this really about the giver or the give-ee? Whereas if you give something to somebody and you have no investment at all about there response, it's a spontaneous act. There's no extension...

With no conscious motivation?

Yeah, like kids. I remember raising my kids man and if I stubbed my toe. I remember one time I stubbed my toe I was walking through the house in bare feet and I stubbed my toe and fell down and was grabbing my foot. And I think it was Colin, he was like three years old, and immediately he's crawling over and he's looking at me and touching me. He wants to give me some help. He wasn't... it was totally spontaneous. He wasn't looking to... he wasn't thinking about himself. He saw Dad was in pain he wants to fix it. But he doesn't know he wants to fix it, it's just automatically giving, and then it's never brought up, that's it. There's nothing following that.

And then how that translates musically...

Yes. And how that translates to music (or how that translates to fucking anything) was first of all being able to be aware enough to be conscious of a program, of a mechanical gesture of some kind or mechanical action. Then to have at least had one or two experiences where you realize that the action that took place was unconditioned, there was no conditioning to it; you don't know where it came from, you don't have a clue. Somehow it was appropriate, somehow it worked. It was necessary, spontaneous. So it isn't that reactions are bad, and responses are good; it's the fact that if we couldn't operate from reactivity, if that was impossible then we wouldn't be able to drive a car, wouldn't be able to fix a tire. So it's not that it's wrong, it's the awareness of that subtlety of reactive mode as opposed to a responsive mode. Not putting weight on either one. So in certain musical situations there can be moments when reactivity is important.

There's a balance. I think I have an example. My favorite note in this, and this freaked me out when I found it, not just because of what it is how fast it happened. Bley is playing very diatonic, very inside, playing changes. Then in the F major section he slips in a B natural and a C# [measure 20]. Within a second you make a huge glissando from an F right up to a B. When I first heard it I thought, oh he fucked up, he's playing a C but it's flat. Then I go back and hear this little B [from Bley] and then you hear vroom... you hit the B. I was like, oh my god... there was no way you could have thought about it, it happened way to fast.

No, oh no.

You probably weren't even aware you did it.

Right.

Damn.

Yeah, they happen in a when.

One of the things I hear in your playing versus in my own playing is you can tell when someone is... even if it's instantaneous there is some element of formulation that goes into what ends up coming out, where as it seems like your stuff has an immediacy to it. I really don't sense that you're thinking. Whatever is going to come out is going to come out. With some people... it's like with a fingering if it is worked out you can tell a player has gone there before.

Sure.

There is a perceptible speed.

One thing I encourage in myself, and I encourage it in other players, is pay attention to the body. Often when your playing, at least when I'm playing, is that too much attention to form of the music to the exclusion of the body, physical concrete body that can keep a person split a little bit. If you allow the body to be the body, then it starts to move away from a reactive mode in a more responsive way. I'm trying to think, because I know what you're talking about. Sometimes I'm playing and the body just wants to do *this*. I have no idea where I'm going at all, and I don't care. The body just does it, and what happens is that whenever, wherever it is I go, I'm listening. When I hear what I ... where I end up... all it tells me is direction; all it tells me is dynamic state. Basically once that happens it's pointing immediately to what follows that. But it's not a right note or a wrong note.

I remember something early on with Paul Bley, he would say, "There ain't any wrong notes or right notes." I would say, "Huh?" *Oh*, yeah right, ok. There's just notes with *tendency*. There's just notes with dynamic states. There are notes... when you say a note there's actually a tone and when you play that tone, that tone has meaning and it has direction.

That's like saying... the road you're on is right or wrong, that has nothing to do with it, it's where you're going.

That's right. When that happens for example, and you say "Oh, that's what that is." That can change [snaps fingers] that fast. There's nothing you can hold onto. Ok, now what? So you have to be willing, you have to be available for that. That's definitely response, that's not reaction. And again, it could look like a

reaction... but it's not an idea. I know it's not a reaction because it's not an idea; it didn't come from an idea. The body just did it by itself.

It just so happens that if you put it on a piece of paper or you listen to it again, you see this linear relationship of events.

Now you can't tell someone *how* to do that, and you can't tell them *when*. You have to be aware and available in your own being and if it happens, it happens. If it doesn't happen, it doesn't happen. It's there. It's like the Muse. You can't go to a gig and say ok, I haven't spent much time with the muse but I want you coming back now so I want you to be with me all night tonight. [laughs] The Muse doesn't give a shit about *you*. Who the fuck do you think you are?

But what we can do is we can do a lot to make ourselves *available* for that. We can do things to make ourselves available as a responsive... acting responsively rather than acting reactively. To do that you need to trust yourself, you need to let go of about 90% of everything, or more. 100% is good. Just have to let go of... all that shit. [laughs] I remember talking to a student last year about that and he's looking at me like [makes face]. I looked at him and said, "There's stuff you don't want to let go of huh?" and he said, "Well you know, I spent five years working on developing something, I'm not going to let that go."

The thing is, like speaking English; you can't let go of speaking English. You don't have to worry about it. Why even worry about speaking English? That's what you speak. But you don't have to grasp after it, you don't have to hold onto it. It just happens. Our minds work in such a way that if I say words, you understand the words, you respond in words. No matter what your thinking is or your attitudes are, that's not going to change. That's conditioning. So all the technique that you develop, your body begins to internalize and memorize. You never forget that, the body remembers. It's not even an issue. What can be an issue is holding onto it. If you just let it go, then you just let it go, the body functions by itself. The Muse can be available. But if you're playing and you're concentrating all the time on intonation, and the pulse, all the stuff you can objectify, then you've basically closed the door on the Muse and the Muse isn't going to be there anymore.

It's a trap because you... I've been in that situation where you really want the time to be great.

Yeah.

And you start thinking about it and you really care, and you're really focusing on trying to make that happen.

If you're trying to make it happen it's an awareness that it isn't happening, right? So if you're trying to make it happen the thing to do in that point is to try and make it happen.

Wait, say that again?

If you're trying to make it happen, then there's an awareness that it is not happening. That's why you're trying to make it happen, right? When you find yourself in that position, try to make it happen. Do what you're doing when you're doing it, totally. Because there is always something else connected with that. You're trying to make it happen, it's not just trying to make it happen, there is a lot of other shit going on. There is frustration, there may be anger, there's all that stuff. Don't do that, just try and make it happen.

I see what you're saying.

Don't hold on to any like that. If you're in pain be in pain. *Be* the pain. It's not so much that there's a problem because we find ourselves in an uncomfortable position, it's the attitude we have about that. It's what we are doing with our mind. [laughs] When Daido gave a talk one time he said - because people we're talking about pain - how to deal with pain because you just sit. Do a lot of sitting you get fucking pain, you get back pain, you get leg pain, and all this, and he would always be saying you know, "*Be* the pain." Just be that. There was an informal talk one time and he was mentioning, we were talking about pain, and he said, "Do you ever notice how good it feels when you're in pain to say '*argh, Jesus?*' how good that feels? I mean you are basically being that. You know it's like you're not trying to not be that. So you're doing that, you're doing the pain. And it does make you feel better. I've noticed that myself.

It's like when you're tired and you yawn.

You yawn! Exactly! So when you are in a musical situation and it ain't happening, and you're trying to make it happen, you're aware that you're trying to make it happen. Try to make it happen but be aware also, be conscious of what is surrounding that: thoughts, positions, and judgments, about it. "I wish that drummer had better time," or "I want to change this," or "God damn it why isn't this happening?" All this stuff, if you notice it, and don't do anything about it, it just falls away and you find yourself trying to make it happen. So if you do that 100%, that's great. No problem.

It can be very difficult, and I think the most difficult situation I had was a record, a recording that we made in Paris- Keith, Jack and I. I don't know when that was. Where the acoustics were so bad, I mean I couldn't hear, there was no definition in any note I played on the bass. So I had to do... all the playing was internal. I mean I couldn't, it was just [makes indistinct woofing noise] so I had to hear only internally. I couldn't hear out here. I had an enormous amount of anger about that. When we first started playing I thought shit, this is going to be a nightmare. I realized I didn't have any options; I had to listen internally. When we got through the set I noticed that I was still angry, that I was still carrying it around. I was really pissed, I wanted to fucking kill somebody. After we got off the tour and Keith said that it was recorded and they were going to release it I said, "No man, no fucking way." He said, "Man, you ought to hear it, it's killer." I said no man, he said, "Look, I want you to hear it and if you really say no then absolutely not, I won't release it- but I think you should hear it." I couldn't believe it when listened. I mean it was really good. I think it is an important aspect of playing, to be aware of what is going on consciously while you're playing, and where the energy is

moving. Is it moving to keep something in time? And then what is added to that? And stuff you don't need? Let it go.

I've been noticing something similar to that with my left hand, because I notice sometimes my left hand is slow. It's like listening to a drummer who's hi hat is just a bit behind the cymbal, it just loses something. When I feel the time is really great I notice how my left hand feels like it's really popping the time, feels great. Then there are other times when I feel like I'm running in sand or mud. Then I'll try to speed it up and then it gets jerky, it gets worse. How do you work on your left hand?

Work on your mind.

Anything specific? I want to get my left hand...

It's not about your left hand, that's downstream. You gotta go upstream. What is going on in the mind? That's what you have to work through. So, noticing that and letting it go. Notice it, and let it go. Notice it, and let it go. Notice it... it can go on forever. It's like doing meditation, or zazen. You're sitting there and the instruction is to just sit, don't think. *Not* thinking. So in sitting all of a sudden you're thinking- you recognize it and come back to just sitting. And that can happen ten times in one second. After a while you develop a thirst... not a thirst but a... in my case what happens is that it no longer becomes an issue, I'm not putting any weight on it, so that it is just a simple observation: thinking, ok – *back*. Before that it was thinking – ok, bad. “What the fuck you doing,” you know, and then coming back. And now it's just, “eh, thinking” – come back. It's the coming back that makes the difference. So when you're playing and you notice you have a position or attitude about what you're doing and it's impeding, or is tiring you out, there is nothing bad or wrong about that. That's just what you're doing. It's what's upstream from that, and just let that go. There is no immediate reward. That's why we don't do it. You don't get any brownie points by doing it. It doesn't necessarily make anything better, not immediately. But if that becomes practice, if you actually practice that, you'll see that you won't maybe notice any difference in yourself at all but other people will start commenting. Like, you're more mellow. “Me? More mellow? What are you talking about?” They'll notice shifts, or changes that happen, but if you do it for a pay off it's probably not going to be very effective. If you just do it as a practice it's like, just let that go. And the reason I say that is if we do something and it is for a future pay off, then we are creating a pattern in which we'll try to recreate that so we can have a pay off. So it's perpetuating the thing you want to get rid of to begin with. It's futile. But if you simply let it go, no more weight on it, then what ever is there is there, and you notice that and anything connected to that you let that go and come back. It's a great exercise. And you don't have to become a meditator or zen monk to do it. Anybody can do it. I think it's like, you mentioned mud and sand or something going on with your head, [laughing] I've never had that experience but that's a good analogy.

I notice in some of the things your playing if I slow it down there are moments where you are in thumb position and I can hear you prepare a note (makes pop sound). It's like the time, it sometimes is more in the left hand than in the right. That made me think about something Ray Brown said in an interview once, a cryptic comment about the hands having to be in sync.

Oh! Yeah, yeah, yeah.

So I was thinking about what part of it is coming from each hand.

Being in sync. Just to complete that about reaction and response, I think of reaction as conditioned. It's what we've conditioned ourselves to do, to be, and to say, and the response is spontaneous, it is unconditioned. It happens by itself. We can't summon it, a reaction we can summon. It's like, play a Bb major scale.

It's really parts of the brain too isn't it? Nerves send messages so when I say hello you say how are you, but if you touch a hot stove...

Yes. What we've done is, what we're doing right now, and what I'm trying to do is make a distinction between reaction and response, which is useful, but you can't stop there otherwise you become intolerably dualistic. And you have to see reaction *as* response, and response as reaction so that your reaction *is* response and your response *is* your reaction. And by doing that if you really get to where you see reaction is response and response is reaction both of those disappear. So there is no more concept about it, and that's what we're really after. If you are involved in art or creativity what you're after is *that which can not be known*. That which can be known is reaction. We can conceptualize it. What we're after, whether we know it or not, is that which is not knowable.

Which is experience?

Which is who you are, the universe, nothing outside of it. Completely un-conceptual. It can't be imagined, conceived, yet we hunger for it. And when it happens the first thing we do is try to grab a hold of it because it's like WHOA, and it's gone. So there is a value in making a distinction between response and reactivity, but it can be a real trap if you vote for one or the other.

That seems like it is a natural instinct of musicians.

Oh yeah.

We hear someone and then say, "How do I do that?"

Absolutely! It's fun.

That's your motivation.

Yeah! It fun man, it's immediate gratification, so we think. But I've told you that story of the three of us, Keith, Jack, and I, were on tour in Japan and we did [sings "Easy to Remember"] as an encore. It was *fucking killing* man, it went on for fifteen minutes. We didn't say anything about it after the concert, but then

a couple of days later we had another concert and obviously it was on all of our minds that we were going to play this tune again. So we got ready to do an encore and Keith says, "What should we do?" and I say [sings "Easy to Remember"]. He said, "Oh yeah, yeah, yeah!" So here we go out to play this tune and we are just like, wired. It lasted *one chorus*. It didn't happen. Great lesson, really, really great lesson. It's like you are holding on to this thing and you realize that holding on just fucking killed it.

That doesn't mean that there shouldn't be intent; intent should be there; but the Muse? Part of it is that what was happening was unknowable and we're trying to order up the unknowable. Usually to be able to appreciate that requires a lot of failure. To be able to appreciate that the unknowable is unattainable, it takes a lot of failure. You fail a lot. Gradually or eventually you get tired of failing or there is a realization that what you're really after can't be known so why try to know it? If it's unknowable why try to know it that would make it something that's known. Miles used to say that, he'd say... I don't know if it was Wayne Shorter or whoever it was... he'd say, [imitating Miles' voice] "I know what you can play, I heard you motherfucker. I want to hear what you *don't* know." He was right on. That's it. I want you to play what you don't know. How do you do that? That's the obvious question there right?

This might be connected to when you said, "Paul Motian doesn't give a fuck."

It's "not give a fuck" with a negative attitude. What do you want? Put the sticks in my hand. You know in playing, if it wasn't joyful, if it wasn't fun, if there wasn't some kind of satisfaction when you play you wouldn't do it. You'd shy away from it. So there is always something there, but underneath that is a striving for the unknown. It's a hunger, desire. You know it's there and you know there is no way to get at it intellectually or rationally. You can't order it up like you would order a steak, but you know it's there. What are the steps, what can I do about that to enhance that or make it more available? Ultimately nothing, in the interim yes, and you have to work with your mind.

So was this part of the motivation to leave Los Angeles? I could hear lots of other musicians hanging on to stuff. If you were interested in these ideas you would need to be around musicians who share a certain outlook.

There has to be some risk. L.A. wasn't... *life* wasn't challenging. New York is challenging. Just walking down the street is challenging. And also, people tend to be more ruthlessly honest. The main dynamic in L.A. is "Hey, have a good day!" In New York it's "What the fuck do you want?" There's a harshness. When I moved to New York I felt good, I felt like yeah, I'm in the right place just because it was raw. It was a lot rawer. And you know there's jealousy and there's also a lot of creativity.

Energy.

Yeah, energy. Experimentation. I appreciated the honesty. I think I told you that one story, I'll never forget the time Bill Evans and Paul and I were working at the Vanguard and I noticed this guy, turned out to be a bassist, I don't know who. But he had come in three nights in a row; we were there for the whole week. So

on the third night we walked off stage and I said, "I think I saw you here last night too" and he said, "Yeah I was here last night." I said, "Are you enjoying it?" He said, "Yeah, you want to sit down?" So I sat down. He said, "You know I was here on the first two nights and you guys were fucking killing man, it's like Jesus! Unbelievable. Bill hasn't sounded that good since Scotty was around." But then he said, "Tonight... I don't know man, you guys sound like shit." The first thing that came up for me was *holy shit*, this guy's *listening* because he was absolutely right. It wasn't happening. I don't know what was going on with us but it just... we might just as well been playing in a bar someplace. But he heard that, and commented on it. That would never happen in L.A. So it's a reassurance that people are actually listening.

OK, so just as a recap on reaction and response, just to try and distinguish those, that reaction is something that can be conceived and response is not conceivable. It's conditioned, as response is unconditioned. A reaction is very personal; it's historical, historically personal. It's something that occurs because of conditions; of your personal conditions of history, development, whatever. Response is not. It doesn't depend on you as a person. Response is like the whole universe manifesting, reaction is the planet. It's a part of the entire universe. Reaction is really an egocentric function. It is a self-centered action. It's like you walk up and touch a hot stove and you bring your hand back. That's self centered, your taking care of your self. You leave it there and you are in deep shit, right? But that's the grey line too, that is also the universe responding. So those are ways I can think of to distinguish reaction from response. But then you look at reaction *is* response, and response *is* reaction. That's the three-year-old child coming over to see what's wrong with daddy. At three years old they don't really know that daddy is daddy. They haven't really made that "I'm his son and he's my dad." There's a period in there where... it's grey area. So their response is also reaction. Response is reactivity. It's reaction because they can see with their eyes a form, there is something going on out there that's resonating with them.

But it hasn't been corrupted yet?

Yeah, and it is a response because that is our basic nature, is giving, is caring. So those are a few of the things I can think of in order to distinguish between them, and how to see that they're the same. So first you see that reaction is not response, and response is not reaction then to see them both as the same way. And then ultimately just to let it all go, you're not even concerned whether it's reaction or response. That's probably the most... for me that's the most important aspect, is to drop all of it, because in some way we can conceive of response because we can conceive of reacting.

You have to have one before the other.

You have to have both of them, they both arise together. At the same time it's not a lie, it's not untruthful that response is something that you can't know. The intuitive response to something.

Because the moment you do that it becomes a reaction, you've turned it.

Yeah, you turned it. Grabbed a hold of it. But the actual action itself? No. That's unknowable. I'm sure you've had people ask you, "How the fuck did you do that?" and you don't know how you did that. You don't know where the fuck it came from. I'd like to know so I can grab a hold of it!

That's funny, I was watching a video of Marvin Minsky this week discussing consciousness. He was saying that you think you know something, but you only have this much while there is all this other stuff you have no idea about. Yet you arrogantly think because you have this much that you know something. You have no idea what's going on, but you assume that you do.

We walk around inside of boxes, and we trust that other people are walking around inside of boxes! When you meet somebody who's not walking around inside the box you call them schizophrenic, crazy, or sometimes enlightened. We hear them talk and they don't make any sense, or do they make sense? Are they making perfect sense? Maybe that's why they sound that way? That's like Bodhidharma being interviewed when he came from India, the Emperor wanted to meet him, he had heard about him. He knew that Bodhidharma was a Zen patriarch, master. So the Emperor requested his audience. At that time the Emperor had built many, many monasteries, and had clothed and fed monastic's and was a real friend of Buddhism and also Taoism. And so when he met Bodhidharma he asked him, "What merit have I achieved, have I earned by doing all these good works?" The Bodhidharma said, "No merit." No merit? Well then he asks, "What is the significance of the scared teaching of Buddha?" And he said, "Vast emptiness, nothing sacred." He gave him the whole fucking thing right there. So he says, "Who is this that stands before me?" "I don't know." Bodhidharma gave him the whole fucking thing right there in three sentences. But think what that sounds like to someone who is standing right there. Vast emptiness, nothing sarced? That's the ultimate truth? What!?!?

Pretty bleak!

You mean I can go out and create mayhem? No you can't, because there is nothing sacred means there is nothing profane either. Vast emptiness means everything is present. So it depends. It's like... where someone finds themselves, if they're not living in that box then it's like the Emperor Wu; we're trying to find a box so we can put him in. If you get in this box then I can understand what you're saying, but if you're outside that box how can I know what you're saying because I'm living in my box and can't understand. So it has to happen at a different level. That level, as far as I know, as far as I've discovered so far is the level of not knowing. It happens at the level of not knowing. Then, after it's manifested, it can be known. We think it is. I mean, I don't think Schrödinger knew what the fuck he was doing. He sat down... he was out of desperation, sits down and tries to figure out what's going on with elementary particles. He says all the evidence coming up looks to me like it's pointing to a wave equation, so he writes down a wave equation. 10 minutes or something like that. That hasn't been disproven, so where did that come from? Anybody living in a box will say no it can't be a wave because, or it has to be a wave because... It's amazing the way our minds work. I just got with somebody yesterday, again noticing. Whatever it is we're doing with music or practicing, with the bow or pizzicato whatever, is that we tend for the most part to be reactive.

You have to be.

Yes, you do.

You have to practice and break things down, piece things together.

Exactly. So what happens is you make that conscious. You don't do it unconsciously you do it consciously. But you have to go further too. One of the things that I keep recommending is that when difficulties show up in your practicing, in your playing, is to consider that whatever that supposed problem is that comes up is *downstream* from cause. In other words that isn't so much the problem that's there as what is preceding that. So an example of like, if you're playing in a group and you're trying to really make it happen. That becomes the item, or the thing that you're working on. But before that there is a recognition that it isn't happening. That's upstream. That's not what's happening right there. It's upstream from that. It's upstream because your awareness of that happens after the fact.

So if you miss the fingering, then there is the awareness, recognition of that. Intellectualization.

You miss the fingering, the missing the fingering is preceded by something else.

Preceded by something else?

So, you're missing the fingering. Before that there was something going on in your mind. A question, or uncertainty, or who knows what. Lack of intention. And before that, then what? Keep going upstream. So before that there was what? I'll make a hypothetical: You go to hit a note and you miss it. So before that there was the intention, there was intention to hit that note and it didn't happen. So something happened between that intention and the actual execution. Before that there is a motivation for the intention. Where did that intention come from? And what was surrounding that? What was the constellation of mental activity that was there? And then what came before that? And keep going upstream. The important thing is just to be... not to judge it or evaluate it or manipulate it but just to notice it. "Oh, that's there. Ok." and let it go.

Have you always worked that way?

I'm the most unconscious motherfucker you ever met in your life! [laughs]. My constant traveling companion for as long as I can remember was anger. [raises voice] And I was *right!* Yeah, anger. Don't want to let go of it. Just want to hold onto it. But I never gave myself an opportunity to go upstream. That didn't happen until... it started happening about 12 years ago before I went to the monastery to study. There wasn't any other place to go. I had to go upstream. To come to grips with it, to find out what's going on with this. Before that I was afraid of anger, and much earlier on because of some things that happened in my life, anger was the same as violence. So it scared me, anger scared me; personally. Because there was a part of me that immediately thought there was going to be violence. So I shied away from that not realizing that that's not necessarily the case. A person can be angry and not be violent. But I didn't get very far with it. I

would always find ways to avoid looking at it. If you're having really high moments of playing music, or if you find yourself angry or bored, disgruntled or frustrated or whatever there's all kinds of stuff out there. A couple of beers make you feel really nice you know. Sex. Ways of avoiding it. When I stopped doing that I got kind of curious, what's holding that anger in place? Do I really need it? It gets boring, you get to be 65, 70 years old it gets boring to be angry all the time. Fuck that! [laughs]. So I made it my friend, and now I'm just so grateful for anger. It's energy that just motivated me. It's the anger that's given me an opportunity, a desire, to come to grips with my own... not inadequacies... ability to go beyond it to transform it.

Would you be saying that if you were pissed off?

Yeah I would, now. Yeah, I would recognize it. It's ok for me to be angry now. The difference is that... there's a difference between anger that's totally self-centric, egocentric, and anger that isn't. There's a qualitative difference, or can be in a relative sense. If I read something in the business section of the Times or whatever, and there's a story on how a corporation just destroyed a whole population of investors I get angry. And what I'm angry about is the fact that... it didn't bother me, I didn't suffer anything from that, but how about all these people that got *fucked*? And they're trusting and then you look at these CEO's and they pay a little fine? The injustice, the unfairness that happens that cripples people. That pisses me off. It's like, ok, what can I do about that? Is there anything I can do? There is always something you can do, write letters, you can sign petitions, all kinds of stuff. But I'm no longer trying to get rid of anger, at all. I don't have any beef with anger. [laughs]

You're not angry at anger.

Plus the fact that when self-centric anger comes up it's real clear. There's no doubt. So I can say, "Oh yeah, hi there! Bye." Just let it go. If I'm being offended by somebody, to me that's always an open door to me learning something about myself. If somebody were to express anger to me I would feel like... grateful. They're pointing out something, they're teaching me something. It allows me to look and see hmm, what's going on in here? And then at the same time that happens, usually when somebody is angry and they're talking to you about it or whatever, they're saying an enormous amount about themselves. They're telling you who they are, what's going on with them.

It's the same with music, with melody. If you here a melody... I know who has a relationship with a melody. For example it could be that he's using or she's using the music to satisfy *their* demand or the music is using them for the *music's* expression. Different! When Miles would play a ballad, he was *used*. He drowned himself in the music, and he drowned himself in the melody as opposed to using a melody to show off your smarts. It's a giving, a real and tremendous giving in there. Not egocentric... it's egocentric in the fact that you want that to happen, but it's not egocentric in the sense that it's about *you*.

You can't separate yourself from the situation...

No. It's interesting, that whole idea because... no, you can't separate yourself from anything. But it has the utility in making a distinction so we can work on one aspect. Work on one side as opposed to working on the other side.

So it goes back to response and reaction again.

Yes, exactly! Same thing; your practice. Ultimately there's no such thing as some sharp distinction between reaction and response but there is a sense of what we're doing intentionally and intellectually or whatever and we work on that. It's important to bear in mind that you ultimately can't do that. We can't have this conversation I make the assumption that you are over there and I'm over here, and I'm not you and you're not me. So you have to do that. But also realizing that there is no distinction, that I am you and you are me. We're the same thing as it were. They don't exclude each other, they're not mutually exclusive. They're mutually inclusive. I don't know if I like that word either. You can't have a relationship with something if there isn't self and other. You can't have a relationship with music unless there is music and you as a performer. That doesn't mean that you have to have a relationship in order to manifest music. And the reason for that is because you've had at some point had an experience where you couldn't differentiate yourself from the music that was happening and you as a player. Moments where it's like... if someone really asked you, you really couldn't be honest by saying I played that or the music played that. Or music played me or I played the music. You wouldn't be able to get at it, there's no separation. There's no distinguishing. And at the same time *you're* the one that played it and that's what came out. So both of those are happening at the same time.

I think it's important. People have asked me, "What's your relationship with music?" It's a very straightforward question. Well, there's a way to answer that, put music here and I'm over here and then we can talk about it. If they're both the same how do we talk about it? Shall I be erudite and say vast emptiness nothing sacred? Yeah really! [sings Twilight Zone theme] There are so many analogies I can think of, in conversation with some one for example; there's a part of us that always kind monitors where that person is coming from, not necessarily being judgmental, but we get a sense of where that person is coming from. We tend to respond or react from that perception. It's the same. I don't see the difference between that and me playing the bass. If I hear somebody playing, no matter who it is, I get a sense of where that person is coming from.

I've heard you say that before.

Yeah! And that's what we tend to respond and react to.

That makes sense when you compare it to conversation; that's something anybody has had the experience of. If you think of it in terms of music it gets a little stranger.

I'm sure it happens to you.

You're trying to be simpatico, speak the same language, meet someone half way. Your radar is up.

Right. Radar is on.

Some people are better at it than others.

That's why kids- phew! They're the greatest fucking teachers in the world because they have to learn *not* to be that way.

It's funny when you see certain people when they interact with kids, they put on a face and they try to bring themselves down, and the kids read through the bullshit immediately. I can even remember thinking that as a kid, when it was a put on and when some people didn't do that.

My oldest son, he's that way with animals. He would blow peoples minds. He would be petting a dog that was an attack dog, kicking it, slapping it. People would be like, *what the fuck is he doing?* He just knows the dog and the dog knows him; horses, any kinds of animals. He was that way from birth. Something... he just had that connection. He knows where the dog is coming from, the dog knows where he is coming from, they get along fine. I don't think I've ever experienced fear, or upset, or any of that stuff in performance. Any kinds of upset like that happen in the context of an uncertainty as to where that person is coming from. Or, it comes from a certainty as to where that person is coming from and I don't want to contribute to it.

This seems like something that some people would use the word "aesthetic" to describe. A general term for why they might do something, but that term might limit it to something artistic or performance oriented. I think what your talking about is a bit more fundamental.

It's more fundamental, yeah. It's not only who they are but what they're carrying around with them, baggage that's there. For example, I won't mention names, I've worked with musicians... they were performers. They weren't artists, and noticing immediately the artificiality, the complete bullshit. I had no problem with that. Those guys are totally fucking honest.

It's not coming from a bad place?

No!! It's coming from being an entertainer. I had no problem at all.

But if they masquerade it as something it's not that's where there can be a conflict.

It happened a little in L.A. ... a free player. What's free? That was in the late 50's just when Ornette came out. Just before civil rights, before it really started happening in the 60's, what you began to hear a lot about was freedom. Freedom was a big thing for the black community.

Freedom for freedom's sake.

Yeah, well emancipation too. Freedom, particularly for the black community, which I wasn't aware of really, didn't have any appreciation for the degree of subjugation that these people went through. So to me freedom was like... who isn't free? That was their life. But I'm a cracker. As far as I was taught when I was a kid if you're white, Anglo-Saxon and you're a protestant then you're a human being. If you're not, then you're not human.

I can relate to that.

It has to do with sexuality: If you're gay you don't even exist. If a woman is gay... you'll probably go to jail for the rest of your life. So, I simply couldn't appreciate the whole dynamic of freedom, and what that meant. I'd never experienced it before. In retrospect I can look back and look at a few times I had been in L.A., sessions or whatever, with black musicians who wanted to play free. And they couldn't play... they could make squawks or noise, and they'd get people to applaud. I'm thinking, Jesus, am I missing something here? I don't hear shit! I wasn't able to appreciate the fact that for the musicians, it was cathartic. While he's doing it with a spirit that is liberating to him, people around him are feeling liberated. So there is something important happening here, culturally.

It seems like that was an important element of that kind of music because it's still around.

Oh yeah.

The point of the music is more about the process. And there is something about it which can resonate with a certain audience and turns off another kind of listener all together. And there is no grey area, you're either in it or your not. You're going to get into a fight with somebody sitting across the aisle.

Yeah that will probably carry on for a while.

It's amazing that people who are for or against haven't been able to say here's what's going on here, this is why this is cool, this is why you're not into it. This war of attributing things to music that it's not meant to do. Would you say that was an issue with Albert Ayler, why certain people got it and other people didn't? Where it was coming from, not necessarily what it was doing?

Oh they pick out words. I don't know if they could articulate it. They didn't understand or hear anything he was doing, it was just the fact that he was so blatant. It was out there, like - pow! I was attracted to him because of what was underneath that. None of the recordings bring it out. I haven't heard any of the recordings that bring out what I'd been hearing. You had to hear it live. They couldn't pick it up.

Was there a visual component to what you're talking about?

No.

I got to see the documentary that you are in, the Albert Ayler movie. You're in it, they interview you.

Oh really?

There was some performance footage from the late 60's and even though it was just snippets you could see a physical element which gave you a little bit of insight into something musical. There is also footage of you guys, *New York Eye and Ear Control*, the footage they shot for the movie.

Albert was... what came through his music and what grabbed me at the very beginning was there was nothing he was holding back. *Nothing*. And it wasn't about anything. That was one of his phrases that he used over and over again, "Don't make it be about anything." And what he meant by that was very, very, very, very, very musical. It doesn't refer to something. Where he's coming from... it's not referential. It didn't have anything to do with the black community; it didn't have anything to do with the white community; it didn't have anything to do with anger. Nothing.

But that's different than having no meaning.

Yes! That is the meaning. But when you're actually busy on stage and playing with him you feel that in his playing, it was just like... He's not trying, at least when I was playing with him, he's not trying to make a statement. It wasn't about that. I still to this day think a lot of that expression came from his early history of speaking in tongues. His father was a minister, I talked to him a little bit about it. I said, how do you do that? He said you don't. You just open your mouth [speaks nonsense words]. You know what that does is that completely short-circuits your voice. It just goes. You get to a place where there is something going on there and it does have meaning but if somebody asks you what it meant you couldn't tell them. You wouldn't know where to begin; this was definitely the case with Albert. So there was a joyousness, there was a universality about it, there was a spirit, enthusiasm, acceptance, generosity. Generosity! Really generous.

That's something that you've tried to get into? Is that why you got with him, there was something there?

Yeah, it's just like, I want that! [laughs] I was really attracted to that. I remember sitting in the diner with Bill Evans and Bill was talking about restructuring the trio, working more with forms and this thing and that, and it just wasn't there for me. I had to tell him, and he understood. He had no problem with that at all. He said, "I wish you the best." It's in the music, when I hear a CD or something play, I can hear the music. But there's that one element that doesn't come through and it may just have to do with live music. You just can't can it. And that's happened a few times, happened with...

You've heard some of those bootlegs that you're on?

Yeah [sneers].

... a week or two before you recorded *Spiritual Unity*.

Huh.

Bley writes about a gig you guys did that was very important to him. He says you booked it. There were going to be two bands, one of the bands was yourself, Bley and Albert Ayler and the other band was a group with John Gilmore and Paul Motian, some kind of a double bill. Do you remember that? Did you guys do any gigs early on that were really important for you?

Yeah. We... the Two Spot, the One Spot⁴⁵? There was a coffee house... the first gig was with Paul Bley, Paul Motian and myself. It was a trio. And the guy that owned the coffee shop told us you can play here but you have to guarantee people will come. So I got on the phone. And we we're getting a percentage of the door, so I think the first time we played there we each got a dollar or something, just a chance to play. So then I asked Paul if he knew a tenor player, you know we must have a horn. So he says, do you know who Albert Ayler is? I said no, so he says let's go up and talk to him he lives up in Harlem. So we went up to Harlem since Paul knew where he lived and we went up and talked to him. I just met him and I liked him right away, just liked him as a person, felt like I could put my arms around him and give him a hug. We invited him down so he came down and played. And we did that for a couple of weekends.

Were you playing his tunes, what were you guys playing?

I don't remember. No we weren't playing his tunes.

Standards?

Just playing, you know. He was with us one weekend we each made five dollars! But also during that time we invited John Gilmore down and he played with Paul and Paul and I. We eventually did a recording.

Love that record.

But I don't remember doing something with Gilmore and Albert together.

Maybe the way it was phrased in Bley's book, maybe he was referring to separate nights.

Separate nights. I don't remember now. I do remember that Gilmore played with us. I remember Gilmore seemed like a really withdrawn, very shy, very withdrawn person. I loved his playing, fucking great. But you met Albert and it was just so genuine, this guy was totally authentic. Really, he resisted anybody conceptualizing the music at all. He didn't want anything to do with it.

⁴⁵ Take 3 Coffeehouse in Greenwich Village.

Did you guys ever talk about the music you were playing? If there was a piece you were going to play did he say anything? Did he just bring it out and start playing and you guys figured it out?

Yeah. When we were getting ready to go on tour he said, "I'll come over with Sunny and we'll run over a couple of tunes with him." Ok, so he came in and said, "We'll play this tune." So he starts playing and I think what the fuck is he doing? I'm trying to find out where it is. Oh ok, this starts in F. So we get through rehearsing and I ask, "Is that what you were looking for?" He says, "Fine, whatever." And I think, no input? Nothing? "No it's cool man, whatever you're doing." So I challenged that. We did it a couple of other times and I played something which to my ears sounded totally wrong. He didn't say *nothing*. I don't even know what he was thinking but in any event he didn't offer any criticism at all. He never told me what to play, he just trusted that I would find something that worked with whatever they were doing and whatever he was about. So that's what I went for, I just went for listening for whatever is going to work with what he's doing and let it be that way.

You were talking earlier about *Long Ago and Far Away* and really being the tune, so there is a lot involved with learning the piece. How does that shift when Albert comes in with a tune that you've only heard once and then you are going on tour? I trust there are things done to prepare but they must be very different. What did you do in between that rehearsal and the first gig?

Nothing. Well, we played. We did the one spot or wherever that was, it was down in the village it was that club, what was it called? I can't remember the name of that club. That was a quartet; that was Don, Albert, Sunny and I. But when we would go to play he would never say "Angels" or "Spirits Rejoice," he never said anything, he just started playing.

He probably didn't even have titles?

Whatever came out was what he did. Where he was really significant was on that one little statement, "It aint about nothing" because he would use that in so many different contexts. The only analogy I can think about that, that I can find with that [laughs] is "forget about it!" All the meanings that that phrase has. "Forget about it" could mean it's the best there is. It can mean it's the worst thing there is. It could be "Yeah I know" or it could be a million different things. Same thing with the word "dig." I stopped using the word "dig." Anytime I'm around black people I don't use that word. I just don't get it, I mean not really. They get it. And I heard Albert say it one night, "Dig it man!" The way that he said it I realized man I don't... I can't say that. That's not going to work for me.

There are a lot of words like that, you take the word "shit"...

Yeah right.

That could be any kind of word that there is.

I was down at the Vanguard, we're in the backroom taking a break when I was with Miles', Miles, Tony and Herbie, you know just talking and Sidney Poitier walks in. Miles looked at him and said, "There's my nigga!" It was the first time I had heard that phrase used as an expression of endearment. I listened to that and I realized I could *never* say that. Even if it was honest, even if it was an expression of endearment it would *never* be picked up that way. Not possible.

It would be like Sunny Murray playing in time.

Right! [laughs] Exactly. When Albert said "it ain't about nothing, don't make it be about that, it ain't about nothing," what he was pointing at was significant by saying that.

When I saw you last year at Birdland, Cameron Brown was there laughing and telling a story about hanging with you and teasing you because you once told him that you didn't like avant-garde saxophone players. His response was that you had played with Albert Ayler! You came back with "He's not an avant-garde saxophone player." What did you mean by that, that Ayler wasn't an avant-garde saxophone player?

No he wasn't.

How would you characterize him?

I would say that he was a primitive master. That means that he had no intention of being different or the same, or being avant-garde, or being straight-ahead, all those concepts were void. It ain't about nothing. It ain't about that. So the primitiveness of that, the mastery of that is kind of like a person functioning from not knowing. But with real conviction, with real intent. They're not catharting. They're not trying to break new ground. A very child-like quality. Players that I would consider avant-garde? Don Ellis, definitely. Paul Bley to a little degree, he certainly couldn't be called primitive. Giuffre. Cecil Taylor.

How would you define "avant-garde"?

Avant-garde was a term coined by reviewers and critics, it wasn't something that musicians made up. It was a label they put on anyone who was challenging the tradition. The tradition being the format for jazz music and improvisation that involved form, harmonic scheme, melody that was repetitive, time/pulse. Anyone who tried to do anything to challenge that.

Consciously or unconsciously?

Consciously.

There are things I could point to in your playing which challenge traditions. I know what you mean about Bley, he comes right out and says what's the next thing? We're going there, consciously.

He can be very aggressive! [laughs] It's where it's coming from. Someone who is consciously and with all their body and mind challenge, ask ok if we don't play form and we don't adhere to changes, and we don't do all these things we are supposed to do, is there anything left? Let's take a look. That's what was considered, what was classified as avant-garde. So yes, there was intellect involved in it. They knew what they were doing.

Would you call your playing from 1963-64 avant-garde?

I wouldn't say that. I wasn't aware of challenging anything. I was too egocentric. I was too wrapped up in myself. No, I wasn't trying to be avant-garde, I was trying to go beyond my own limitations, definitely trying to do that, but I didn't think of myself as an avant-garde player. That didn't make any sense. I don't know if Don Ellis thought of himself as an avant-garde player, he just wanted to do something different. So it's more like the term atonality, which Schoenberg hated. He didn't coin that phrase it was reviewers and critics. They had to name it something so they gave it that name. I think a lot of that happened in jazz too, the avant-garde stuff. It also, using that term, it tended to give a false authenticity to a lot of players that couldn't really play.

It's like giving your self a title.

Yeah, "I'm avant-garde." Or free players, it still happens today. "I'm a free player I don't play structured stuff." Throughout the last 17 years I bet a couple [students] have come up who are interested in that in free playing and so forth and in both cases it was like –uh uh. Before you get to free playing [laughs] it might be a good idea to get a little history behind you and see what you're going to be free from because if you don't have that, then there's something that's going to be lacking. I mean, if you look at the players who were considered free, like Jimmy Giuffre or Paul Bley, in most cases these people have had years of discipline. So they have a real built in natural understanding, intuitive understanding of what structure is, about what free playing, what that involves. It's not "there is no reference," there is a reference. And there is a conditioning that goes with that, there's a discipline that goes with that so the quality of what there playing is really different. Whenever I played with Giuffre or with Paul I can hear the history, I can hear their conditioning.

It probably has to be even stronger to support all of the other stuff.

Exactly. And that's internal. People talk about Marilyn Crispell, "She's just an atonal player" but that's not really true. She's had years and years of classical training so her expression whenever she's playing free, or whatever she's playing, that conditioning can't be excused. It can't be forgotten about. Some people would listen to her and say "oh it doesn't make a difference what note you play, just play anything." No, I don't think so.

That seems to be the problem with fine art in that you reach a certain point where if you don't have a fairly extensive background you're not going to get it at all.

That's right. Yeah I'm pretty weak in that area. Some people rave about a painting and I just look at it and I'm just "duuuuhhh."

Or if you don't drink wine and you have a \$10,000 bottle of wine in front of you it might as well be prune juice.

[Laughs] That's a very good point. There are probably people who are just naturally born and can appreciate that. They drink a \$10,000 bottle of wine and take one sip and they realize this is something extraordinary, but I wouldn't. Do you like this better than prune juice? I wouldn't know the difference.

The music of Albert, to me, if I had to put it in words, in fact I just thought of this today when we were talking out there, the closest I can get is that he was a true master of primitiveness. I mean true, authentic. I asked him how he developed his sound.

What did he say?

He said he ran out of reeds. So he went to get reeds, I think he was in the army, and he said that the only reeds they had were these really really thick... I don't know what number it was but it was like a 2x4... so he said "I have to get something" so he got these reeds and he couldn't make a sound. "Jesus, how do you make a sound out of this?" Then he finally made a sound doing that and he said "holy shit!" like he had discovered his sound. It wasn't an easy horn to play. You really had to have a lot of air to get the sound out, but it was *really* loud. In his playing the actual overtones that would come out of his horn, that was because of that thick reed. That's what made that happen. Tenor sax is shaped like that with the bell coming up and usually what your hearing mostly is what's coming out of there [motions to where the bell would be]. In his it was coming out of every aspect of that horn, was radiating that sound. That's why it sounded like in some cases distortion. It was just the horn vibrating.

I just did a gig with Oliver Lake, and his sound can be like that. Where there is just so much of it that the instrument responds completely differently and you hear all this crazy stuff. Like bowing down near the bridge on a great E string.

One of the things I was thinking of was taking your solo on Long Ago and Far Away. Trying to develop a sense of how it goes against what is happening in the tune. You're playing some things that are pretty wild... to develop an ability to hear the fundamental at the same time there is all of this other stuff going on. It almost seems like Charles Ives, two independent streams happening concurrently, I'm wondering how to develop a muscle that really feels what's happening underneath.

Number one, the tune has to be thoroughly digested. You have to be that tune when you're playing it. You're never losing the tune, anywhere.

How do you develop that? Since the focus of what I'm writing about is the early 1960s...

You're aware that the whole point of making that album? We approached that from the standpoint of making a commercial album. That was the whole point. And I talked to Paul and said we need to make an album of standards that anyone can hear, and it was the blindest thing that I ever thought I played with Paul. The blindest. So I figured somebody would pick it up. Yeah, because it's not avant-garde or anything, I mean it didn't sound avant-garde to me. Nobody wanted it, it was too far out. I thought- what?!? I just couldn't get it. As far as I was concerned it's just a standard, and it's a blues, and nothing sounded that out.

It's a gateway drug for some of us because you get a sense of one through the other. It's nice to have the reference of the tune.

You'd have to really know the tune. You have to *be* that tune. That tune has to be thoroughly digested; when you're playing it it's always present in your mind. The second thing is the melody is made up of phrases, so there is a response that's happening with respect to phrase. And I'm talking about phrase the way the melody... it's like [sings first three measures of Long Ago and Far Away]; that's a phrase. But it's not separate from [sings measure 4-8] when it does that. So it's like having the appreciation and intuitive grasp of the phrases so then what I'm relating to is not the chords. I'm not functioning from what the chords are, although I know exactly what they are. I'm not functioning so much from what the harmony is because I can hear that. It's more responding to the nature of the phrase and when he's improvising on it the melody is still occurring somehow in my mind; but then I'm still listening to his phrasing too. So there is the phrase of the melody and Paul's playing and his phrasing of that. So it's not that I'm just over here by myself.

We're using phrase and melody somewhat interchangeably.

You can think of the melody as... the whole melody, from A to the end of the tune. Phrases are aspects of the melody, it's where there's a *breath*.

Like a gesture.

Yeah. The phrase is a statement of some kind. It's like a breath.

It's motion, direction?

[Sings first two measures of melody] Just that much, that's a phrase; but it's saying something. It's a statement there. There is an emotional... there's a meaning in that. There's a pointing in that, which I can't put into words - I don't even want to put into words, but it's there. I don't know if we can put it into words. You can *hear* it. So there is a response to that, but at the same time that you are responding to that there's [sings second phrase]. That's going on at the same time it just hasn't surfaced yet, but that's also a part of the phrase of the melody.

It's an interesting thing you bring up because if your studying composition or melody writing everyone tries to make a distinction about what the phrase is, like this phrase and that phrase... It's very hard to do it black and white because it's more like this [overlaps hands].

Panning.

It's organic. It's not there is this phrase then that ends and then there is this phrase and then that ends. In "Three Blind Mice" maybe you could do that. With a decent melody? There is too much organic flowing going on, you can't chop it off here or chop it off there. There are some tunes like "All The Things You Are" where you can say [sings first eight bars of melody] that's one whole phrase. That was one of my favorite tunes when I was teaching because it's easier to get a sense of what a phrase is. But even within that first phrase there are phrases.

You can break it down.

Yeah. For example in Albert's Music [sings the first 4 bars of "Ghosts"] that's a phrase. [sings bars 5-8] that's the second phrase. So that is pretty straightforward phrase-wise, but then you get some other tunes where it's not quite that straightforward. You can have phrases overlapping phrases, overlapping phrases, overlapping phrases... In fact, I forget what that is, "Ghosts?" I don't know what the name of that is, but that's probably one of the reasons why I think of him as a master of primitive music because his melodies are like little...

Folk melodies?

Yeah, they're like nursery rhymes almost. They are really concrete, starts here and ends here, starts here and ends there, starts here and ends here which allows him also to be outrageous and just tear it apart.

Or "All The Things You Are," harmonically the tune goes a lot of places but the phrase structure is straightforward.

Yeah.

Shifting gears... This is the book I was mentioning. *Tonality in Modern Music*, Rudolph Reti from 1958. Since our last conversation the concept of tonality has been interesting to me. One of the first things he does is describes different breeds of tonality. The first he talks about is a melodic tonality using Gregorian chant or Jewish music which have points of centrality in the melody. If you analyze the scale as a Westerner you might say they keep playing the 5th, but it's not the 5th in a V-IV-I kind of way. There is a center to what the line is doing.

Gregorian Chant basically oscillates around two or three notes right?

Yeah, it's an oscillation not a fully formed cadential tonal expression. That reminded me of what we had talked about where if you have a note that can have a tonal context but also there are many other influences that might be coloring your experience.

Through harmony or a chord?

Through the piece and the context.

You have to remember that, again, what we were doing in that ["Long ago and Far Away"] in my memory going back, is moment to moment response. There is nothing planned. So what I'm doing, I'm not conscious of what it could be called, I'm not intentionally doing something for an effect, I'm simply responding to what I'm hearing and what Paul is doing, and Paul Motian, both. There's no concept. The only concept on that tune or that whole album was to make a commercial album, something that would sell. That was the only thing that was there and then we said ok, what do we do? Well we'll just play standards. We'll play standards and people will hear it because they're hearing the melody and we won't lose them in the process. But I don't remember any intention of making any other statement. In fact I might have been holding myself back and try to be conservative, try to be more commercial. That would have been in my mind; be simpler. If there was anything, it would have been that. We were playing standards, and I had played standards with Paul before, so I was just assuming he's not going to start throwing in some outrageous changes and reorganizing everything. He's going to pretty much play the tune. We did the whole thing in three hours. We went in at ten and came out at noon.

The piano is terrible; I don't know where you guys recorded...

[Laughs] Oh yeah! Keith says that Paul always sounds better on an out of tune piano anyway. All of the gigs I played with Paul he never played on a piano that was in tune. Not until years later. None of those pianos were in tune. He sounds great on an out of tune piano! I think that's where he got excited about mistuned octaves. And then when he got to a piano that didn't have the mistuned octave and he wanted something like that he'd play a minor 9th.

It seems like one of the things you were exploring were half steps. There is a moment when you play at the beginning of the second half of the tune a simple melody that is really E major. Right on top of the F major.

Huh! [surprised]

And then there is another moment in the Ab major section where you are playing A major, an obvious triad and a low A.

[laughs and shakes head]

You had mentioned the time with Bley (“These Foolish Things) playing E major over the Eb major. Some people might say that Coltrane was playing with half steps, was this coming from anywhere?

No, it was coming from hearing. It was ear response. I know Paul was that way and I certainly was. We simply didn't have any theoretical considerations at all. It just didn't... it wasn't there. I don't remember playing something, or approaching anything we played from a theoretical standpoint. I did a couple of times with Bill. C minor, like “My Funny Valentine” or something like that. I might start with a low F when the chord is C minor, and that would be disturbing to him. It would initially sound like an F chord, F sus, but then I would go from F to F# to G to C. Intellectually I knew that would work and I also heard the F as a part of this movement to C. Another time we did that was with “How Deep Is The Ocean” and instead of starting on the tonic which is C minor I might start on an A, and he found that disturbing. After playing around and thinking this is interesting, the first chord could be A-7b5 depending on how he is voicing it. If he voices C minor as G-D-Eb, that opens up all kinds of possibilities. It's still C minor, but he doesn't have a root in it and he doesn't have a 7th, but he's got the 5th, the 9th, and the 3rd. That could be Ab, that could be A, that could be Eb that could be C... So I would play that and listen to what his tendency is, where does this want to go? What does it want to do? At the same time hearing the melody. So it's like intentionally playing a wrong note, but *listening*.

And what facilitates that is the leaving parts out so that it suggests a bit more.

Yeah.

Bley does that too in his voicing's, they can be very sparse. And you also, for a bass player you don't seem to be hitting to many roots but you're still playing the changes.

[laughs] I remember when I first got to New York and we got a gig (Paul Bley and I and a drummer from Brooklyn) up in Tarrytown. And I would ask him, this was the first time I had a chance to be playing a whole night of standards because this was a bar, so I listened and I said you don't like 7th chords? He said no, I don't have much use for 7th chords. I like triads. He was playing everything in triads, major and minor triads. If you listened to it you realized why; if it is just a triad what he can do with his right hand is... all kinds of shit. It was surprising to me because his playing didn't sound like it was triadic. It didn't have that flavor about it, it had more...out, dissonant. That's what he liked in his left hand was triads, and sometimes just an interval.

That reminds me of Max Reger's book and the types of modulation that feel complete through triadic voice leading and the kinds that feel like momentary diversions along the way, like the Ab major in “Long Ago and Far Away.” It seems lots of theorists argue about what a modulation actually is.

They argue about what a *key* is. That's something that is important to come to grips with if you're doing anything like that. Does a key exist empirically? Or is it merely a probability.

Empirically meaning the experience?

Empirically means it's *definitive*. We are definitively in the key of F. Now, can we say that a progression or sequence of chords, this is the establishment of the key of F, in other words this is a definite. G minor 7 to C7 to F major, that is definite in the key of F. Or, does that exist as a probability. Which one? Is it definitive or is it simply a probability of F?

I think it would depend on how you were experiencing it...

Well... [laughs] that's what I'm asking, how do you experience it?

So you're asking about Schoenberg and whether you hear it one way or another, whether your turning left or turning right. You could say there is a probability of a person hearing a piece in one key or another...

I'm saying that too. What I'm driving at is... what we are conditioned to in music and in music education there are certain cadences or sequences harmonically that establish a key unequivocally. Schoenberg even talks about this, if you do this progression you have established that key without question. In other words we have an absolute here. This can't be anything but this. That's one viewpoint. Now, you can ask questions about that. What does this allow for a composer or performer? How does that decision enhance a performer or writer's potential? Is their potential opened up or closed down? In other words, G-7 C7 Fmaj as being definitive means that it's got barriers around it, it can't be anything but that. So it borders on saying something absolute. Another way to look at that is saying, no, it's not absolute. It simply has a high probability of being F. So at the same time it's F it's C# minor. But the probability of hearing that in the key of C# minor is somewhat remote. But still, it's a probability it's not an absolute. So how does that effect our whole approach to listening or to playing? It's a useful question. Not so much in that you end up with a definitive answer, but simply asking the question and shaking the thing up.

Number one there's no such thing as absolute. Look at all the work that is going on in science they finally gave that one up. It's fucking endless! What's an absolute particle? What are you talking about? It can't be... It used to be raisins in a pudding model and then after that you'd have a nucleus and you'd have a neutron and a proton. So a proton is a core, but then the found protons are made of quarks and charms and colors and on and on and on. So where do you find a definitive answer? *This* is absolutely what an atom is. Now they don't talk like that anymore. What is an atom? Well it's a very high probability of an energy sequence. What the fuck does that mean? That means it's open. Looking at that as a probability is what opens this door of possibilities. Once we see it as definitive, as an absolute statement about something, then that circumscribes everything we're going to be able to say about it. So there is utility in that. What Schoenberg was doing was talking about writing a piece and having it be in a key but make sure that you... He's pushing you for definitiveness, for absoluteness. Make this absolute. Because they're ain't anyway your going to understand atonal music if you don't start with absolute. (laughs) What is what they've called

atonal music? It's *probability*. That's not absolute. Schoenberg was talking about that in some stuff I've read. Write three notes...

Try to make those atonal...

You are completely controlled by tonality.

He has to make constant moves to avoid tonality.

And what is determining those constant moves?

Tonality.

Yes! [laughs] Exactly!

Atonal music can be more tonal than tonal music. It's not just left to chance.

Absolutely.

It makes me think of triads and building blocks; the more fundamental they are the more utility they have in the variety of experiences they can provide. It looks like in some kinds of music the 7th chord is not as useful as a basic triad.

Not as flexible. Triads... they're more fundamental. Again it brings in the question of what is a triad? Well you say C-E-G, that's a triad. Well, what if you have C three octaves below middle C, the E just above middle C, and the G two octaves above that. Is that still a major triad?

What do you say?

No.

What do you call it then?

I wouldn't call it a chord. The pitch distance from the bottom note to the top is too vast so it doesn't make any sense to call it a triad. Now, do the same this and you spread them out that far and play a C-D-Bb. You get about the same result. They're too far apart. Why don't we register a significant difference? We forget about overtones. You start that far down and get that high up the natural overtones of this pitch are there no matter what note you hit. That one [indicates lowest pitch] is the fundamental. That is going to be the strongest one. If you go up three octaves and hit a C and then three more octaves and hit a D, that's the 9th partial. It's C major anyway, I don't care what notes you play I'll still hear a C.

I've heard that described as nonequivalence of pitches. It's to the point of why even call them both C?

Exactly. Play a major scale from the low C on the piano and at the same time go to the top of the piano and play a Db major scale. It sounds like a unison.

If you play a low C and a very high G the perfect fifth relationship really doesn't enter into the experience of those two notes.

You have to get some separation. But what if you have E an octave and a 6th below middle C, middle C and then G above that. Is that a major triad? Is that a C major triad in first inversion? For bookkeeping purposes we can call it a C major triad.

But really it's an E chord.

That's what I hear. I don't hear a C major triad. And if you hear a G, and you spread the G and the B out and on top you have a D...

It's like a pixilated image where zoomed in you only see black dots but as you pull back, or in this case get closer together, things begin to form

Yeah. So the usefulness of triads and definitiveness has parameters on it. It has limitations. If you play a C major triad in closed position and inversions of that, then every time I would probably hear a C major triad. But if you start spreading that out I'm not going to hear that, which is great because it means you could be hearing this in the key of E at the same time. So it's sounding like a tonic as much as it's sounding like a flat 6th major in the key of E. So again, the viability of that sound when they are spread out like that really expresses a *probability* more than it expresses anything *definitive*. What's the probability? How great is that probability to be an E chord? And if it is an E chord what probability does it have to exist as a tonic function or a III function or a VI function or something else.

I think we went through this before: If you took a melody and took one note at a time. If you take the first note and you write down all the possible keys this could occur in diatonically. Then you take the second note and you write down all the possible keys that could occur in diatonically, major or minor keys. Take the third note and do the same thing. Take the fourth note... Then you start looking at what keys show up the most. That's the closest I've ever come to describing empirically a melody in a key as opposed to the probability of a melody in a key, or a probable key of the melody.

Are you saying that in a particular situation you're not just intuiting a tonal relationship but also a probability?

No, It's tonal. It's completely tonal. If I hear *do-re-mi* I hear *do-re-mi*. It doesn't mean that I'm not hearing *fa-so-la* at the same time, or *so-la-ti*. If something is [sings Bb-Eb-Ab] and asks me what key it's probably

[sings Ab]. But it could also be *so-la-ti-do* [sings Ab, Bb, C, Db]. Or *mi-day-do* [sings Db-Bb-Eb] or *ti-do-me-so-ti* [sings G#-A-C-E-A].

If it's an Ab chord you could be hearing the key of F.

Yes. In that case F minor. For example, the way that this plays out in western popular music, the songbook, there are all kinds of unique examples. If you play one pitch over and over again, what tone is it? What do you tend to hear? Are you hearing *do*? Are you hearing *so*? Are you hearing *ti*? Are you hearing *mi*? What do you tend to hear? Just about everybody I know, and I've actually done this as a test to statistically find out what reactions were: *do* or *so*, almost every time.

I've seen analysis of tonal music where it's shown that *so* is more prevalent than *do*.

Yeah, that could very well be. It depends on what they've been exposed to hearing before you give them the test. But anyway, *do* came up and *so* came up. But now if I keep going, over and over again, all of a sudden it's different. All of a sudden the tone is changing, so a person that heard *do* starts to hear *so*. The person that hears *so* starts to hear *do*. They're actually *creating* harmony. They're actually hearing tonal motion. It's ambiguous, there is only a probability of what it's going to be and that probability can shift depending on conditions. So if you get somebody that decides that they can understand that intuitively somehow and they're thinking how about this; if I start a melody like [sings first 4 bars of "Come Rain or Come Shine" emphasizing repeated Eb].

So this piece ["Long Ago and Far Away"] only contains a high probability that you will experience it in F.

That's right. A much higher probability than Ab or D or C or anything else. But [sings first two bars of "How Deep is the Ocean"] it's infinite; it could be anything but then [sings bar three] now the probability shrinks. And furthermore, if somebody introduces harmony it shrinks even more. There is more certainty. So if it's an A and there's an F major chord, *mi*. Now it's E-7 to A7 to D minor it's changing. It's the same pitch but the tone is changing. [sings first three bars of "Come Rain or Come Shine"] *Mi mi mi mi mi, so so so so so so so so me me me*.

The actual ordering of tones is context dependent. You can order pitches anyway you want with reckless abandon and create whatever order out of it you want. You *cannot* do that with tones. It's experience, we're actually hearing it we're not just thinking it. I think I've mentioned this before...

You can't think a tone.

No, and also there are conditions for the actual experience of a tone.

I don't know if you'd count this as thinking, but you can take an interval and try to hear it another way.

Yes, interval hearing. That's experience. You're experiencing something, if you're just thinking it that's not going to happen. You can say ok, A is *do* but I'm going to call it *mi*. But are you actually hearing it? You can call it that but is there any kind of interval hearing you're experiencing?

To experience a musical tone you need four factors. First of all you need something that is capable of generating a pitch, and by pitch I mean a periodic frequency. You have to have that. That has to exist in some kind of elastic medium so that it can be propagated, so it can happen in water or in air; it can't happen in a vacuum. Then there has to be some kind of receiver in which this wave that has been propagated impinges on, translates that frequency to an organ of perception, which we have as a cochlea. That signal has to go to the brain and the auditory portion of the brain has to recognize it and that has to become conscious. All we've done now it track the pitch, but those are specific conditions that are necessary otherwise we can't hear it. Without a listener... I mean those lights in the brain that are connected to the auditory system, they go on and off whenever, but you have to hear it; there has to be a person listening. But when that person listens, they can't just hear a pitch, they're hearing a tone. They're hearing something beyond that pitch. Tones can't be reduced to pitches. Pitches cannot be elevated to tones. In the same way, we use the word "note" in the same breath we use "tone." As long as we know what we're doing then it's not a problem, but it can get very confusing because you might think a tone is a note and ultimately it isn't. A note is something that is a visual recognition; it's something that is referential. It *maps*. A written note maps to a pitch, and the pitch it's mapped to is written in a context on a sheet of paper with bar lines. But the tone itself doesn't map to that.

This reminds me of an earlier lesson where I had said that a note moved to another, and you said that pitches *don't* move. I understood what you meant and that made sense. But then I read Ernst Toch's book and the first half is about how important motion is. So what is moving then?

Tendency. Tendency is motion. Tending toward.

So it's not actual motion?

Actual motion?

Tendency makes sense, but there is something that makes sense about motion too. It's like when we say music moves.

Melodic motion?

I feel movement, I can't deny that.

Yes! Where does that come from? I'm not saying there isn't melodic motion; I'm not saying Toch is wrong. I'm questioning where it is coming from. What moves? If we assume motion means movement, what's moving?

We're connecting the phrase... the line is moving...

Where does it go?

It's a wave, it's just up or down...

If you have a melody and you have one note, then another note, and then another... they don't move anywhere. Bb doesn't move anywhere! If it did you wouldn't be able to play the piano or anything, it would be a jumble full of pitches.

So then I'm thinking we don't need things to be moving in order to experience motion.

AH! Ah, no shit! Write that one down. But be sure you write it down right. In order to *experience* motion is what you said right? Ok, that's important. We don't need things to be moving in order to experience motion. Nevertheless there is an experience of movement. Where?

In you.

Where?

I don't know.

In my fingers, my hands? Where is that movement? What is the nature of that movement? You're getting into Zen territory here.

When you see a car going down the road, and you have a marker there and another down there. You're going to check to see how fast it's going. You have a stopwatch and you click it when it goes across the first line and you click it when it goes across the second line. So how fast was it moving? How do you figure that out? You look at the watch right? You think about the distance and you compute it. Where is the movement? What are you actually measuring? The experience is the car going down the road. The evidence of that experience is where? What are you measuring? You are measuring positions in space, it's starting here and then ends up down there. We are not measuring any motion at all. Physically speaking, what we're measuring is the distance from this point to this point. Furthermore, it goes down there and you still measure. Do you have any evidence that the car did that? Do you have any proof?

[laughs] No you can't have any proof.

Think about it, you don't have any proof.

You have a high probability that it happened.

Because why?

Most of the things we see in the world that do that, we...

So where does that happen?

That's happening in you.

Yeah! In your mind. That's happening in your mind. [inaudible] There is no proof there is a past, there's no proof there's a future. There's no motion, it's only happening in your mind. So it's only happening in your mind, so where is it happening? How is it happening? What's happening? How are we supposed to find it? Motion... if it's not continuous it's not motion. That implies continuity. The only way something is continuous is there isn't change. If there is any kind of change at all how can it be continuous?

...

If I sing to you *ti* [sings F], the only way we can intuit that as *ti* is if *do* is already present. *Do* is there. Now if I sing *ti-do* [sings F-Gb] now *do* is present, what happened to *ti*? It's still there. That's continuity, that's motion. Motion really happens in pitches. If I sing *ti* [sings F] *do* [sings F again] there's motion here too. It's a different kind of motion, but you can intuit it.

There is also continuity.

Yes, because nothing can move without continuity. So then you end up with a paradox, movement is not moving. That sounds kind of weird, but there is movement where nothing moves.

Movement is different than change.

Movement is change. It's all change, *everything* is change.

But you can't have movement without continuity...

Right, they rise together.

...

This is what Toch was talking about and also Zuckerkandl. Have you seen that book Sound and Symbol, Music in the External World? He's got one chapter on tone, one chapter on time, one chapter on space, one chapter on motion, and he's struggling with it because he knows he's writing something that doesn't make sense. But it does make sense. I love that book because he was struggling with something that I could experience. If I can't tell my experience from something that I'm reading I'm not very interested. It doesn't relate. But when I actually start looking at it, realizing that the experience of *ti*... where was the movement? There wasn't any movement. The movement is happening in the experience of tone and singing. Not the pitch, but with tone, so if I'm hearing *ti* there is already movement.

There was a constant tonality, tonal experience, even though the individual tone might have changed.

There was a very high probability that *ti* remaining *ti*. So if I sing "*ti*" (sings F#) then "*do*" (sings F# again) there's still movement. But now there's a shift that occurs, and that shift is movement in my hearing. I'm hearing a movement.

You still heard all the tones, but the frequencies assigned to them shifted.

Tones don't have frequencies.

There is a frequency present in your voice, and a tone is independent of a frequency, but we experience the two in tandem...

Not really. It's not dependent, and it's not independent. What we're getting at here I think is significant...

Tonality is really a way of talking about a potential relationship.

If you sing the tone *ti*, and you intuit that pitch and experience that pitch as the tone *ti*, then all other pitches and all other tones are orbiting at that point. They all exist simultaneously and they all have a probability of being experienced. The one that is the hardest to get is that the *ti* that you experience, that experience, where does it come from? It's the expression of the non-expression of all other tones. The non-expression of a tone is very powerful. It's what gives the energy to *ti*. Since all those tones are present and that energy is there, that's already movement. The movement is immediate, right there.

It just happens to be simultaneous, non-temporal.

Not temporal, no. If it was temporal the music would lack anything except maybe color. ...It's like a vector. That energy of a vector is the expression of non-expression. You don't usually think that non-expression has any power at all because it's not being expressed. But the power in non-expression is what's used.

The words we're using here are very flimsy.

The experience is very simple, to put it into words would be very complex. But the way to get at that is you ask someone, what are you experiencing? If you're using tonic sol-fa it's the easiest way to do it. Tonic sol-fa is like a short hand.

It's useful but it's also very crude because it doesn't take into account the ambiguities that can be in the music by giving it a label.

It is ambiguous, you're using probability. *Ti* uses the probability that it's *ti*. If you sing *ti* [sings G#] the experience of singing that as *ti* as a leading tone can have a higher probability of being *ti* than it has of being *do*. That's all.

What about that phrase in "Pinocchio" [measures 9-12], where it feels really tonal but it's hard to tell what that tonality is. It has elements of different tonalities inside it.

Just extend it; we're talking about pitch. It's the same thing with a phrase.

You can't separate tonality from a phrase.

No.

...

Where there any other books you can think of that were important to you right around 1964?

New Pathways to Piano Technique, Luigi Bonpensiere. It's out of print now. It's interesting I threw that title out when I was talking to Keith one time and he said, "Oh you had that book too!?" and that blew his mind. No, I don't think so. I think the ones that were really important to me were Hindemith Elementary Training for Musicians, that was really significant; New Pathways to Piano Technique was another one. I guess the only other one was Felix Salzer, Structural Hearing. I was impressed by that simply from the fact that they didn't just talk about a perfect fourth just being a perfect fourth. It was a perfect fourth as a dynamic statement depending on context; considering a perfect fourth as dissonant in Palestrina counterpoint. It has to be resolved. One thing that was brought out in that one, not by Felix Salzer but by his teachers which was Henrich Schenker... One thing I appreciated about him was the fact that what he was presenting transcended theory. You had to experience it, you had to listen to it, it had to mean something.

I took one year of music, this was years later when I was in my 30's, at University of Washington. Basically to get an easy A and also to see what they were teaching. John Verall was the head and also a composer, and I loved him. He made the intuition and experience of an interval a centerpiece of his teaching. I remember talking to a couple of students who weren't familiar with it and they couldn't understand what he was talking about when he was talking about a perfect fourth or a perfect fifth and saying that they're not all the same. Depending on where they appear they're different, and your job is to learn how to experience

that. You'll do that in ear training. So in talking to students "well what does he mean? A perfect fifth is a perfect fifth..." And I said yes, that's true, except where it's E# and D double flat. "What? It's still the same two pitches!" And I said he's not talking about pitches. He's talking about tones. He was great, I really appreciated that. Schenker I guess was the one that started to really clarify what I read from Toch and Zuckerkandl when they talk about motion; What is motion, what is melodic motion?

When I started looking at it I approached it from an intellectual standpoint and got nowhere. It's only when you start to look a little deeper and get into the actual experience of motion and begin to ask some questions that something starts to rise that's meaningful. There are actions we can take as humans to actually have a full-blown experience of motion as stillness and stillness as motion. That's because it's happening in the mind. I've known serious meditators I've met through the years whether they are doing Vipassana, or just following the breath, or zen practitioners or whatever; they would tell me that that is real to them, and they would experience that while sitting. But I hadn't, not that kind until I started sitting and then it became real. It gives an understanding of motion, a sharper clarity.

But my initial experience was through music. I was asking those questions and I was really confused. I know that when you play a melody that all the notes don't happen at once, they happen in time. So where is the continuity? And musically speaking it's in tendency. We are registering a dynamic state, a tendency. That's already movement, that's already there. It's already moving. And the fact that if you sing one pitch and you keep singing it over and over again you automatically start hearing it as another tone, that's motion. That's motion. So in a sense you never escape motion. It's always present. But if motion is always constant then that's the same as no movement, no motion. So when you look at it, it looks like something [sings the *Twilight Zone* theme].

...

What he [Zuckerkandl] did, I realized after I read it, was he was giving words to what I was experiencing. I've always been attracted to those kind of writers, Schopenhauer and also the physicist, but Schrodinger. I resonated with him in some way. I found words that worked, ringed a bell. They resonate with me.

APPENDIX B
GARY PEACOCK INTERVIEW PART II
Conducted by Robert Sabin
Feb 23, 2012 Claryville, New York

GP: I've always had a pretty strong analytic orientation; no matter what I go into I'm always questioning something. Now when I have a question I don't have to go buy a book I can just open up that thing [points to laptop], but then I get lost in the information again. All you get is information and no experience. I have to, and I do it intentionally, ration the time I use my intellect now. I don't let it run rampant anymore. I'm really disciplined.

RS: A certain amount of time?

For example if I wash dishes, I wash dishes. If I catch myself thinking I just let that go and go right back to being totally aware of feeling the temperature of the water, how it feels, my body, standing and sitting. If I'm doing zazen I'm there just for that. If thoughts come up just let them go and come back to really spending time just being in touch, just trying to be right here and right now with whatever I'm doing. Actually, the work I've been doing now, the daily work I've been doing to develop ability with a bow has really helped. You *really* have to pay attention; I mean I do. It's like starting from ground zero. I've been doing it for three years now and every day I discover something more. It's because I'm not thinking; I'm just really there experiencing what's going on. Slight things, like just a tiny bit of stress here, how that can effect what your hand does, or your wrist does. What if you're holding your breath? What that does. If I'm tightening my foot- It effects everything. It's a great discipline and it works really well in conjunction with what I do in the monastery in Zen practice.

How does that work if you are practicing the bow? Observing then stopping? Small movements?

It's observing. You observe it and notice what goes on. Usually you stand up and there's a sense that *I'm doing this* to the bass. I'm doing this with my arm. Before that happens there's actually a physical sensation, if you pay attention, there's a physical contact. A sensation. The next thing that comes up is an evaluation. You like it, you don't like it; it's either pleasant or not pleasant or neutral. If it's pleasant you notice what comes up is you want to do more of that and you grab a hold of it. If it's not pleasant you try to do something with your body to make it pleasant. Those are all barriers. Those are all blocks. So once you see those and let those go, relax, then your body suddenly comes back to neutral.

Even the pleasant things?

Yeah. So whether it's working on one long tone, up bow-down bow, or whether it's a rapid passage- no matter what it is. Paying attention. *Attention! Attention! Attention!*

That's one of my mantras I guess. There was a koan, and I won't be able to say exactly what the dialog was, but somebody had asked the master when he was meditating. He was doing Shikantaza, which is just sitting. He said could you give me any advice when I'm sitting? He said, "Attention." The student said, "Ok, could you go a little further?" and he replied, "Attention! Attention!" "Yeah ok, but if you could just say something about that..." and he looked at him and said, "Attention! Attention! Attention!" And that's it; he let it go. I love that koan because it really reflects how much I don't pay attention. [laughs]

So the paying attention is paramount to this being pleasant or that being unpleasant.

To living your life. To relieving suffering and pain. Everything- if you're really paying attention. What happens is you get an opportunity to see how you create your own existence, how you are responsible for pain and suffering, how you are responsible for anger, how you're responsible for everything that happens to you. You just watch what's going on. Because you are creating all of that stuff then you can uncreate it. It's not being created from something outside, it's something you're creating internally. That's the good news, so you can just let that go.

And there are no guarantees. The minute we say we've let that go... ok great, I'll do that in order to get [pounds table]. That's just another barrier. You're locked right back into past, present, future, and goal orientation and all of that. So it's in the act of just letting go, in my experience, that's where all of change happens. It's not in what you get out of it; it's just in that moment you just let it go. When I first started doing this I would let something go and then *immediately* my mind starts looking for the result of that. That's just another barrier. That's just saying I'm doing this for a purpose. So what would happen if I just let it go with no expectation of anything? Not wanting anything back? I mean, if I'm going to pick up the bass and start using the bow, I'm going to do that because I have a particular... I want to get some place with it.

There's a purpose.

Yeah, there's a goal in a way. The goal is developing a certain level of facility and skill. It doesn't really have an end; it can go on forever. But at the same time being right now when you're doing that, so that the goal you're actually looking for that experience is now. It's not in the future. It's happening now. It's coming to grips with our concept of what time is, which is based on past, present, and future. Three aspects. That's a conception, so how do we validate past, present, and future? Do we do it by a clock? Or do we do it by sidereal time? Sun goes up, stays up for a while, starts to go down, at night it gets dark. A day has happened. There's all kinds of information we're getting so that we can conceptualize what time is.

One thing that's really interesting to me is space and time; they have been two of the most consistent areas of inquiry. Since I was six years old I was starting to get involved in this. I have a book upstairs, Einstein's Dream, all about time. It's great. But I ask myself what do I know about time? The only time for years and

years that was real to me was musical time. That was real. What do I mean when I say real? I don't really know. But musical time to me was *life*. It was ecstasy, it was real, concrete. But if I ask myself what is musical time, and try to do it analytically I just end up with a bunch of pulses. That's not what I'm talking about, that's not musical time. Set a metronome, tick-tick-tick- that's not what I'm talking about. Or swing; swing is real. It's as solid and as real as this table but you can't find it objectively. You can't teach it. You can get it, realize it but there's no way to really learn it. Particularly after I started going to the monastery, what was my experience of time? How do I actually experience it?

Did you find an answer?

Yeah- change, being aware of change. Every second is different. It's the impermanence that becomes time. It doesn't mean that there isn't a past present and future... If you are playing a melody, in a quartet, quintet, trio or whatever, and somebody plays a ballad. They say, "Ok we're going to play Skylark." If you know the tune you're probably not aware of all the stuff that goes on in your mind when that word comes up, Skylark. But everything from the past comes up, whether you're conscious of it or not. Everything is present right then and there, from the past right now. What we do is select, we take this whole constellation of all our historical experience and we clap down on Skylark. But Skylark is connected to When Will the Blues Leave, a Billy Graham speech; I mean there's nothing it's not connected to ultimately. So we start playing Skylark and up comes the key; ok we're going to play it in this key, and then you start to actually be part of the music that you're playing. In the process of doing that, how do you know you're on bar four? How do you know it's bar four? Because if you looked at it you'd say, "Oh yeah, that's bar four." So how do you know that? What clues are you getting? Where's it coming from? You start looking closely at that you realize that you've never left bar one, and that there are two things going on. One is that every point in the melody that you're participating in and playing, on every beat you are hearing and playing the entire piece because there are no separations. There are separations in space and time because you can separate pitches but you cannot separate tones. That's impossible. So what's happening is you're living in this tonal realm where the past is the future and the now is the past and future is now. There's no linear time happening anymore, there's some other kind of time happening. So actually experiencing what now is at that point. Well everybody knows, you'll play a blues and when you get to the fifth bar you know what that is. "Well we learn that and memorize that, do it over again, repetition, memory..." That's all concept, intellectualization. What's your experience? What are you actually realizing? The deeper you get into that realization, and you want to communicate that, it can be difficult because you end up saying and presenting things that sound totally contradictory.

If I tried to understand intellectually what Ornette Coleman was talking about when he was talking about harmony it wouldn't make any sense at all. None. If I don't try to think about it intellectually and I just look at it...harmelodics. It's like, "Oh yeah!" [laughs] What does it mean? I can't tell you. Not what he means or what he's saying but I know what he's realizing. "How do you know that?" Well listen to his compositions. If you listen to his compositions, the stuff that he writes then there's not a question of whether it's bullshit or not. You realize it can't be bullshit. So regardless of what he's putting out there verbally, the music is saying what the truth is.

Most of the time we're not really paying attention. To pay attention you have to be right now, you can't be in the past or the future. You have to be [makes exploding sound] and then look what's going on and slow things down a little bit.

It sounds like you're still talking about a purpose but that purpose is more in the present. If you're working on something with the bow and something pleasant or unpleasant comes up you're not focusing on them because they point to something in the future?

That's a good question, I need to clarify that a little bit. What you're letting go of are your values, judgments and criticisms of what you're doing; you're letting that go. You don't stop the exercise. If you bow a major scale... a better one would be a cross string bowing, an E to a C on the G string [sings descending major third, E-C] and the way of articulating that, whether it's E and C with a down-bow and then E and C with an up-bow or a combination of a whole lot of stuff. You start doing it and you realize this is easy if I start with a down-bow or it's easy if I start with an up-bow, but if I try and turn that around it gets more difficult. Those are judgments and evaluations about what you're doing. So you just notice that and let that go, and you come back and now you *do* this. You do it again. And you realize, "Hmm, I'm going to have to do this really slowly," so you do it slow.

So it's the doing and not the evaluating.

It's the doing of it and when the judgments and evaluations of it come up you let that go. That's not your job. You're job is to do it. It's not to *think* about it, or evaluate it or judge it. Then you get to a point where you might do that and what comes up is there's something more there; maybe the sound is not uplifting, the sound isn't rewarding in a way. It's not musical. So then that becomes what you work on, then you start *doing* that. You start playing it and listening and listening and listening but you're hearing it internally. If you stay out of the way your hand will find it. The arm will find it.

I found some old etudes and started playing them the other day and realized that the articulation of some of these etudes, if I want to take them up to speed where I'm internally hearing them, are very awkward. So I did it cross string; instead of going up and down do it across. I then reached a point where I realized all of a sudden the only way this is really going to work cross string is I'm going to have to give up my notion about what thumb position is. So what's happened now is that my thumb position where it usually started with the G, now it starts around a Bb on the G-string. So it's getting comfortable with thumb position back there. Suddenly all these exercises are fun, they still need a lot of work but they're really fun. So that's just one little thing. I'm sure other bass players have discovered that as well, that there's no rule that you can't use your thumb until you get up on the harmonic. There's no rule or reason for that. I think it makes a difference with pizzicato because I've tried it the other way too. Pizzicato is a little bit weak that way if I use the thumb in the low position. So there's a way to correct that; I'm not sure what it is but I'll keep working with it.

Again, it's paying attention to what we put in front of us, what we use to get in the way by using our minds. Also the attitude even when you go to the instrument; what are you bringing with you when you go to play the instrument? What's the attitude? Is it one of excitement, looking forward to it? Is it "ugh, I've got to do this"? What's going on *before* you walk up to the instrument? Did you ever see *The Last Samurai*? It was with Tom Cruise. I liked the movie, a real Hollywood movie but I really liked it. There is one scene where he has been taken prisoner by the Japanese and he's learning how to do kendo. So he's working with a teacher and no matter what happens when he gets knocked down but he's always right back up again going at it. So he does this for quite a while and apparently there is a Japanese friend, who befriended him, called out to him and said "Too many minds!" And he replied "What do you mean too many minds?" "Mind of you doing the sword, mind of people around you, mind of opponent. No mind! No mind!" And that catalyzed it right there. And we do that all the time. We don't look, we don't pay attention to what mind we're actually bringing to something.

So what if you walked up to somebody with no mind? Well you just experience them. We do this all the time naturally; it's nothing mysterious really. Whenever you talk to anybody at anytime, whenever you meet anybody, just before your intellect kicks in you've already met them. It's already happened before you even start to think. Something occurs at that moment, and then you start. Something happens before you start passing judgment; it's a man, it's a woman, he's gay, he's straight, he's rich, he's poor, he's ugly, he's cute, whatever. Before all of that there is something that occurs. And if one is really paying attention when that happens it really changes things. What comes out of your mouth next? [laughs] But it happens really fast.

For example, when you're improvising. If you're improvising you hear something and you respond, where are you when you do that? Are you in a reactive mode? Are you in an intellectual mode? A conceptual mode? Where are you coming from when that happens? Wherever you're coming from when that happens generally sets the limitations and freedom that you'll experience. And without limitations there can't be anything spontaneous because they happen at the same time. Creativity doesn't mean anything if there's not some kind of limit, some kind of structure. Was it Stravinsky who said something about you need the limitations in order to call forth the creative spirit? You need some kind of restrictions, something has to be a restriction and then out of that you become some kind of... order, some kind of creative sense. And once you know that what comes up is ways to expand the limit, or ways to break the rules. But now they're broken in a musical sense, they're not broken conceptually or intellectually; it's done from a musical standpoint, like Schoenberg. Well, I have some criticisms of him, I'm not sure how far we'll go with that, partly intellectual. But anyone who's heard the last quartets, which I was looking for the other day and couldn't find; those later quartets are gorgeous. Who cares if it's atonal or non-tonal? To me it's just music. But you can hear the depth of his understanding in it, it's audible however you might want to analyze it. And then there was the period where it got into this heavily so called atonal stuff and I'm just like... I don't get it. It doesn't do anything to my heart at all. And he hated that term anyway, *atonal*.

[Sabin places a copy of Bonpensiere's New Pathways to Piano Technique: A Study of the Relations Between Mind and Body with Special Reference to Piano Playing on the table]

Oh! [laughs] You found one!

I did. What you're saying reminds me of this book. I certainly don't understand it and want to get your take on what this is and what you might have taken from this back in the day. It seems like he's talking about *doing* it and not thinking about *how* to do it.

Yes, absolutely. He's talking about the vegetative self. I haven't read this book in a long time, but I was *very* impressed by it. Also Scott was too, I remember talking to Scott about it and he says "Ah man, you got a copy of that book?" I said no - "Ah get a copy man!"

What did he get out of it?

The same thing. It's trusting that your body already knows what to do. It already knows, it doesn't need any specific instructions from outside. If you allow... I'm trying to look at my own experience now in terms of just playing...

I think I told you this experience before that I had years ago, and this was actually before I read this book and was maybe one of the reasons this book impressed me so much; it was kind of a confirmation in a way. I was in therapy in L.A. and we were doing a lot of regression, going back into childhood and stuff like that. I noticed that when we did these regressions it took like 20 minutes, I'd be lying down, and 20 minutes of basically not thinking. I'd hear a voice saying "relax"; I'd relax. "Breathe" and I'd breathe. But I wasn't really thinking, and then we'd get into what ever it was. At the same time that was going on I was having a hard time playing fast tempos. If I wanted to maximize my availability for work I had to learn how to do that. We're talking about [taps the table rapidly] going on for a half an hour or something like that.

That seemed to be a popular thing in L.A. at that time.

Very popular, the late 50's was like [sings exceptionally fast tempo] on and on. So I started using this meditative technique where I would take a shower or something and then lie down on my bed and put my arms out like this [spreads arms out to the side] and just breathe. And after several minutes I didn't know where my body was. I knew I had arms and legs, but there was no sensation really going on. Then I would consciously imagine myself playing a scale on the bass and just watch my mind doing it. So pizzicato, play a C major scale going up then coming down. So far so good, now play it twice as fast. So it started out slow and then doubled. Ok, now double that. And you reach a point, there's a threshold that I reached every time in which I couldn't imagine myself doing that, and if I could imagine I noticed that my neck would do this [twists neck] or my shoulder would tense or my leg and it's like whoa! What's going on here? Furthermore, I actually heard myself playing out of tune. So then I would come back to zero and start again. I would keep doing it until I got to the point where I could play something fast with total relaxation; the body wasn't tensing at all. Fingers were moving, I could actually see what was going on. Then I picked a tune, it might have been "Strike up the Band" or whatever it was. I remember imagining myself playing a walking line as I

was doing that and the first thing that came up was... the first thing I discovered was I wasn't hearing phrases, I was hearing beats. So I was relating to [taps table rapidly] and not phrases, not bars, not sections. And as a consequence I was [breathes rapidly] my lungs started changing, my breathing changed. It would get tighter and tighter and tighter. I realized I didn't have to do that, this is stuff I'm doing to myself. Nobody is imposing anything on me, I'm actually creating all of these problems myself.

By the way, before all of this happened, the first thing I did was I started using different strings, I had an extension put on the side of the fingerboard, I lowered the strings, I did everything physically possible and it didn't work. None of that stuff worked and that's how I got into the meditative thing. There's got to be a way to deal with this. Now it's like, ooh! So instead of [counts]:

[taps table while counting] 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

how about:

[taps table at ¼ speed] 1 2 3 4

...and listening to the changes with that in mind rather than looking at [taps table rapidly]. Suddenly there was a whole change systemically; my breathing changed, tension started to disappear and so forth. The upshot of that was one night working with Bud Shank and Art Pepper in Malibu and we were playing something way up. And the longer we got into it the more relaxed I got. It got to the point when finally Bud got through playing a solo and turned around and looked at me and I was yawning. He said "WHAT!?" And we got through the set and he said "Was that boring to you or something?" I said no it wasn't boring at all and tried to explain him what was going on; I don't know if he got it or not.

If someone had told me to do this, I think at that time given my age and my mental state I would have resisted. How dare you tell me anything! I know everything! My arrogance was like... I was so consumed by it I didn't even know I was arrogant. But discovering that on my own was very humbling because it allowed me to see that I was doing all this shit to myself. That's not being caused by a fast tempo, a fast tempo is not making me go like that. I'm the origin of the whole goddamn thing. So if I'm the origin and I'm the cause of it then that's the good news. Then I can do something to un-cause it.

Did that become a standard part of your practice?

After that it was just natural. When I pick up the bass I pick up the bass coming from that. And I don't worry about whether I'm going to be able to play the tempo or not. I don't care. I'll do what I can do; if I can't do it I can't do it.

The things that I did discover that worked were like... altering the way that I listened to something in general. Specifically, in relating to a pulse or a rhythm. How am I intuiting that rhythm? Am I intuiting it in one-bar increments? Or am I intuiting it in four-bar increments? How am I experiencing the rhythm? What I noticed I have a really strong tendency to do, if it's a ballad like something this slow [taps mm=50] I don't usually relate to this pulse. What I'm usually relating to is something like [sings eighth note triplets against tapping] or [sings sixteenth notes], or [sings eighth notes] a multiple of that. If it's a fast tempo I go the other way. If it's [rapidly] 1-2-3-4,-1-2-3-4 I'm going [taps slow] one, two, three, four. That's happening but I'm relating to this [taps table slowly].

So for the fast tempo you are actually relating to a slower pulse than the ballad.

That's right. Part of that I picked up from drummers; they'll do the same thing. But then being able to let that go; not to hang onto it. So if I'm playing a ballad with Mark Copland I might not even think about that, and Paul Bley for sure. If he's playing a ballad I'm not going to even be thinking about the time or where the beat is. It's not about that. So it depends on the musical setting that you're in and how you go about relating to it. But I think the most important thing was that there was... all of the stuff that I started to realize that was important I was never ever going to get out of a book. *Ever*. What I could get out of a book would be ideas, concepts, theories, maybe like "oh, I think I'll try that and see what happens." You like that suit? Try it on and see what it looks like but you don't necessarily have to buy it. If it doesn't fit you don't buy it. So it began to take a different orientation and that was really inspiring because I realized that I was never going to get it out of a book. I'm going to have to do it on my own and do it through my own experience and that's the only way it's going to happen. That was inspiring, it was like "oh yeah!" And then when I started realizing what a long way I had to go, Jesus! Everybody said "oh man your ears have gotten great!" [sarcastically] yeah right! Not in my mind. They're getting better but I mean ooh... And that stayed with me to this day, I'm still ear training. I'm still dealing with tonal order but training my ears to hear through that to something else and being aware of that.

If you're involved with a musical expression of some kind with a group, or even solo it doesn't make any difference, you have those moments where there's music happening but it's totally pervaded by an utter silence, a complete silence. Without that silence that experience wouldn't happen. Yeah there's sound but in that sound or around that sound or completely saturated in that sound is a silence. And once you try to articulate it or explain it... it's not possible. It just becomes another theory. But if it's experienced and realized then it's expressed. It's manifest. And there's more than that; who knows how much further it can go?

I think the reason that this book (Bonpensiere) became inspiring to me was that he was actually putting into language something that I had already experienced. But he did it in such a way that... he put an intellectual frame on it. The vegetative self... What were the other ones?

Ideo-Kinetics, Physio-Kinetics...

He was a sculptor right?

I don't know.

Yeah, he was a sculptor. Ideo-Kinetic... you ideate. You're ideating what's... I mean it's nothing really new in a way.

The way he describes it is as if you put whatever you want to happen in your mind and it just happens by itself.

No, it doesn't happen by itself. It only happens if you don't try to make it happen. Nothing happens by itself. Ever, under any conditions. It's always causes and conditions.

So you have to create the condition for it to happen.

Yeah... that might be a person's experience, oh this happened all by itself. If you're jamming or playing and you have this moment where whew! Something really... oh! It happened all by itself right? And you didn't have a sense like I figured this out, or I did this. It's like *this happened*, and I was there. Like whoa, where did that come from? That's what he's pointing at. But it's a mistake to think that we can program ourselves like a computer and just spit it out. Then it's not going to be creative at all. What he pointed out, and for me one of the biggest values, was creating an environment for me that kind of articulated what I was already doing but reinforced the perception that the problems I was experiencing were self-imposed. I was the one putting all this stuff in front of me, so what would happen if I didn't do that? What would it be like to not continue to create barriers?

So then you have to figure out what exactly it is you're doing that creates those barriers and what those barriers are.

You don't have to do a lot of work; all you have to do is look and you find layer after layer after layer after layer and you keep digging and digging... It could be a little depressing! (laughs)

I've been noticing something similar in the last week, noticing when something goes wrong and asking what was happening just then. It might have been I was thinking about next Tuesday or something. I'm not trying to do that, so how do I not do that?

How do you not do that?

I have no idea.

Well what happens to you when you recognize that you're doing that? What do you do then? What happens to you when you recognize you're mind is wandering? What goes on?

Usually some self-deprecation, a feeling of *shit!*

Good! What else?

And then it's frantically trying to move away from that and go back.

So when that happens we've been conditioned to grab a hold of it and do something with it; wrong. That just reinforces it.

To grab a hold of whatever the opposite is.

Yes. Or we try to push something away, like you said try to get rid of it. And the emotional thing comes up that's how you grab a hold of it. So what would happen if you woke up one morning and realized there was nothing you could do about it? There is nothing you can do about it, then what would you do? What's the only thing you could do if you realized there was nothing you could do about it?

You would just have to deal with it.

You can't even do that! So what are you going to do?

Nothing?

Try that one! Don't loose that thought. So then you ultimately realize that you're creating all these things, and that trying to manipulate them is just making it worse and is just reinforcing it. So the idea comes up, the insight... the question comes up "what would happen if I didn't do anything?" Well then what does that *mean* doing nothing? Obviously if you are called upon to play the bass you better be doing the bass! Otherwise you're not going to get called again so you've got to be doing something. So what does that mean doing nothing?

You still want to practice, you still want to improve.

Doing nothing, for me... the clearest expression I've heard of it was from my original teacher at the monastery – Daido: *Just do what you're doing while you're doing it and nothing else.* Nothing else! Then you're not doing anything, you're just doing what you're doing. All the stuff that's in there, all the stuff that's going on, is not grabbed a hold of; you don't grab a hold of it, you don't let it go. You don't do anything. And you'll notice that it disappears. Since it arose, it ceases. And if it comes up and leaves a knot in your stomach it's like "oh there's a knot in my stomach." That's all. And if the knot stays there two or three days, "oh there's a knot."

I told you that story, the first full-blown experience I had of that was with a therapist in New York shortly after I moved out from Seattle when I was having a real problem in a relationship and I went to see her and liked her very much...

When was that? When did you move from Seattle to New York?

88. So we were working on history, and I had already been through about 3 years of therapy so I covered that pretty fast with her. What I was experiencing was this heavy weight; it was like a big black ball in my gut

and very depressing. It was really like... sucking the life energy out of me. So she said we can take a look at that, spend some time just being there with that. So this went on for about a month and nothing changed, it was still there. Well now looking back at it one of the reasons it was there was I kept creating it, because I would add all this stuff in my mind of what was going on trying to manipulate it. I told her no memories were coming up, nothing connected to my past is coming up. We covered two things one was pre-personal; that there is a phase in our life that is referred to as pre-personal where we experience things but we don't have a memory recall because we don't have any memory of it happening to us. There wasn't any me *and* you, it was totally pre-personal. We don't have any access to it. So I was always aware of that but she also said that sometimes symptoms come up like this and there is nothing we can do about them. And that really pissed me off, you mean I'm paying a hundred and fifty bucks an hour for you to tell me there's nothing we can do about it?!? Are you nuts?!? So I left that session but I had this feeling, holy shit, if there is nothing I can do about this...fuck. But what I ended up doing was not pay any attention to it anymore. I knew it was there but I just didn't pay anymore attention to it. I didn't think about it or try to figure out what's going on. Nothing. And in one week it was gone. To this day I don't know what it was, I have no idea what was going on when that happened. It's just gone. If I wanted to connect the dots, the dots I connected were that I stopped grasping after it to try and understand it, trying to do something about it. So "doing what you're doing while you're doing it" is easy to say, it's not so easy to actually make happen. Just brush your teeth. And don't do anything else. When I first tried this the first thing my mind says was 'toothbrush'. Well that's not brushing your teeth. What are you saying 'toothbrush' for? You don't need to say 'toothbrush'! Just brush your teeth. Then I start brushing my teeth and I start thinking maybe I should see a dentist... I mean all this!

We're filling up this space with this energy that has nothing to do with what we're actually doing at the time we're doing it. What he is pointing at (Bonpensiere)... it's not that but it's... in order for that to be effective (or to work) it does require that you empty out. Take the trash out, put it some place. So in every case, in every individual it's different. The stuff that's going to come up for you is different than the stuff that's going to come up for me but if we're aware of it then already we've distanced ourselves from it. To see it for what it is and if we slow our process down we will know very quickly the techniques we're using to resolve these conflicts are not working. So there it's an opportunity to do something about it. It's like "ok, throw that one away. Now what?" If you are like me then you spend several years being very creative in coming up with alternate solutions to grappling with it, and they all *fail*. They all create the same the same shit all over again! Very creative, and they all fail. You were waking up and oh those great ideas you have...

Eureka!

Yeah eureka, that's right! I remember teaching at Cornish and I so desperately wanted the students to be able to leave the course after two years with really fantastic ears, to really be able to hear. So I was really stressing a lot of ear training and trying to get at the significance of musical tone, which includes pitch but can't be reduced to pitch. We were really using a lot of tonic sol-fa and singing and because we had to give exams (otherwise we wouldn't be able to seek money from the state if we weren't accredited, which I hated) that was the big bump. Students were terrified of ear training. So I just came up with one brilliant idea after

the next about how they individually could develop their ears; getting a sense of where a student was and then recommending to work on this or that piece using tonic sol-fa. So I did it individually and I did it as a group, coming up with all of these ideas and none of them worked. The scores at the end were staying the same. Toward the end of when I was teaching there, we were coming up to the final, and a student asked if I had any suggestions; they were a little scared about ear training. I said that I had tried everything that I can think of and found that I've failed, I haven't been successful and I'm really sorry about that. It's embarrassing, but you're just going to have to figure it out yourselves. I don't have anything more that I can offer. I figured when I got the scores back it would be the same thing again but all of a sudden I look at the test scores and the average jumped 20-30%! I asked them, "What did you guys do? What happened?!?" One said, "When you gave us melodic and harmonic dictation of 7th chords, for example, you asked us to name the chord. Was it major, minor, dominant or diminished and what inversion it was in? Was it in root, 1st, 2nd, or 3rd? How I did it was to listen to the middle note." Middle note? The chord didn't have a middle note; there were four pitches... "Well I listened to the middle note and that's how I got it." And he did get it! Well what does he mean listening to the middle note? There's no middle note there! How is his mind working? But it worked, for *him*. Another student looked at him and said "What?!? Are you out of your mind?" These people started sharing the approaches they used to be able to hear what they were doing and I realized there was no way I would ever be able to teach that. Everyone has their own learning trajectory, their way of organizing, their way of seeing context; it was totally useless. It was such an eye-opener, it was like "whoa!" They discovered all this stuff on their own. It's always a danger, when I do any kind of teaching at all, because how much am I assuming that what this person is hearing is what I'm experiencing? You never know. I could be confusing them. When I gave that up I became a student and they became teachers, and that's when I started learning. So the value I found in myself was discovering what was going on with them, not them discovering what was going on with me. That was fun. I remember asking this guy... "What do you mean?" So I played a chord and said, "Sing me the middle note." He sang the root of the chord (it was in third inversion). I could never have done that! For a 7th chord Bb-C-E-G? And he sings a C? That's a middle note for him! What? (laughs). That's what he heard, can't argue with that.

The real juice is being in touch with, if I look at myself personally, what am I doing to create a barrier? And what is the value of doing that? There has to be a payoff. If I come up with, realize a unique solution to something... it was in chemistry or mathematics when I was at the University of Washington, but I came up with a solution to something and *denied* it because when I looked at it because it was cheating. 61:37

I don't understand...

It was cheating; I didn't do it the way I was supposed to do it. I cheated (laughs).

Finding another way.

And it's that fast, phew, it goes through your mind that fast. You don't even feel it, it's like "no you can't do that, that's cheating!" That's not cheating, that's being creative. It's not cheating for God's sakes. We do this shit to ourselves all the fucking time!

You feel guilty because you didn't get there the way you feel you we're supposed to get there.

Exactly. And then you file that away, don't ever do that again. Because then you'll be guilty again. (Laughs) It's like having a meeting with a Zen master, everything was quiet and we're talking. I have a question and I'm asking him and he's answering and we're going back and forth. All of a sudden he looks at me and screams "FUCK YOU!!" [laughs]. That's not reasonable, that doesn't make sense. It was the perfect thing for him to do. Absolutely perfect. He doesn't feel any guilt about that I'm sure, I sure don't. I don't feel like was slandered, on the contrary in the context that that happened.

It's just another example of all the stuff we use to get in our way and the only way out is to be aware of it. If you're not aware of it then there's no way, it's just running you. Once you see that you're the one that's in charge, you are the one creating all that shit. It's like driving into Liberty yesterday, ok... the speed limit when you get on route 55 going in is 55 miles an hour. Beautiful day, weather is great. No rain, no snow. And here's this nitwit going 35 miles an hour and it's a double lane so you can't pass. So I'm driving along and I think "what the fuck idiot is that driving 35 miles an hour in a 55 miles an hour zone, with a line of cars behind him, obviously he has to know he's creating a log jam. My mind is just... I'm right! They're wrong, and I'm pissed off and it's his fault. All *lies*. Just cranking out this history and then a moment of sobriety where you realize that you are just making yourself angry and you're using them. I mean, how compassionate is that for Gods sakes? You take a vow to be compassionate and here you are blaming them for your feelings? Well, you don't have to be pissed off Gary. Ok! What's happening? Well I'm driving a car. What's your speed limit? 35. What else? Well that's it. I'm in a car, I'm going 35 miles an hour and I'm heading into Liberty. Everything else is drama. Everything else is made up. Just reaffirming to myself that I'm different from everybody and that they're wrong and I'm right. It's their fault not mine. (laughter) It's funny right? It doesn't excuse them from being 35 miles an hour in a 55 mile an hour zone, I don't excuse them from that...

But you can separate what's theirs from what's yours?

It's not even a question of theirs or mine anymore, just what is. "What is" is I'm driving a car, and this car is in front of me and we're all headed toward Liberty. That's all that's going on, nothing else. Everything else is drama, something that I make up to edify myself, make myself important. Make myself different, separate from you. But that's necessary too, we couldn't have this conversation if I was you at this point. There wouldn't be any conversation, so I have to be different from you if we're going to have a conversation.

It doesn't mean there aren't differences, take a musical scale, the universe of tones. If there's not *do* then there's not *re*. They have different qualities, *do* doesn't sound like *re*, *re* doesn't sound like *do*. If they did they would just be one sound. There wouldn't be any tension, release of tension, there wouldn't be any real melody with any kind of dynamics, nothing.

Does one create the separation or is that just what is?

We're pretty much hard wired; as long as we have a cochlea a part of our brain will be able to differentiate between frequencies so at least frequency bands. If we don't have a cochlea then there wouldn't be any hard wiring to support any of it. But tones? I'm still working on that one. As near as I can tell there is a fundamental dynamic, (I'm kind of talking off my head right now, but also some of the research I did) a fundamental dynamic operating universally in which what we usually call equilibrium or static equilibrium is really a falsehood. There's no such thing. A static equilibrium would be strictly Newtonian in a sense. The reason you don't fall through and go to the center of the earth, although there is gravitation, is because the pressure being exerted upward equally balances the pressure going down. Now, from a standpoint that would not be dynamic equilibrium. That would be static.

Like water is static.

It looks static, but that's not true in a pot of water. There's this notion that equilibrium can be static or dynamic and if you look at the world of biology or the physical world in general what you find is dynamic you don't find static at all.

What's the difference?

Dynamic means it oscillates, it goes back and forth between a mean. Homeostasis. That is never 98.6. There's always this movement, it's always changing but it oscillates about a particular fixed point because it never stays there. That happens biologically; we can think of embryogenesis. In embryogenesis, if you look at three primary stages after fertilization, the first thing you get is blastocyst, which is a hollow ball of cells. The very next thing that happens is that the wall begins to butt off and produces what's called a mesoderm or the internal tissue cells. The last thing to form is the endoderm. So then you have the ectoderm... in the center you have the endoderm, and in the middle you have the mesoderm and they form all the tissue layers in your body. But that has an analogy to an octave and a fifth and out of that comes everything. Because what's the middle of an octave? Well people say "well the middle of an octave C up to C the middle is F#..." No. The middle of the octave is G.

Middle in what sense though?

If you do it analytically you count up. They talk about the twelve pitches of an octave? There's not. There's *thirteen!*

Are you talking about overtones?

No, I'm talking about the pitches in an octave.

Thirteen because C repeats itself.

Absolutely! That's crucial. [Sings *do* up to *ti*] It doesn't stop there, it's [sings *do*]! It goes up there right? So there are thirteen instead of twelve. But getting back to the midpoint of something is that there's always this tension going on. If you get to hot your body starts to sweat in order to bring the temperature back to equilibrium, if it's too cold you start to move around to get warm but it's dynamic. So tones are the same way; so we can't say for example that *do* is absolutely *do*. We can't say that *re* is absolutely *re*. It's just that forces are operating tend to reinforce *re* as *re* and not some other tone. But how would you know if you're singing a tone [sings F# as *re*], how do you experience that if *do* isn't present? *Do* has to be present or you wouldn't even experience the tendency for *re* to go to *do*.

But you're saying it fluctuates...

It's more *re* than it is *do*, or *mi* or anything else. If you are really intuiting or experiencing a tone as *re* then that's *re* but it doesn't happen in isolation it happens in context with all other tones. Just as in the same way that in terms of our physical body, if somebody has a skin ailment and they go to a doctor that deals with skin. The doctor starts looking at the skin and doesn't think anything about the rest of the body. But that skin is not isolated, it's part of your whole body. It's all interconnected it's all interpenetrating.

It's not a car.

That's exactly right. And even in the case of a car, what's a carburetor? A carburetor doesn't make any sense without a motor, it's dependent on that. But you're right, a car you can dismantle the parts and put it back together over and over and over again.

You pay for the parts individually and that shapes how you think about it.

That's right. There is this dynamic that... equilibrium is dynamic it's not static and the way that music is usually approached is that *do* is static. It's not. It's dynamic because it has all the potential of becoming every other tone. If that weren't the case then you couldn't say "*do*" [sings C as *do*] and sing the same pitch and hear "*ti*" [sings C as *ti*] which is a totally different experience. It's not possible. So that means in that sound that all other tones are there at the same time but we're not focusing on that. The hardest one to try to get across, that is real to me, someone asks "well if all tones are present at the same time why don't we just hear a shmush?" The only one that resonates with me in terms of making sense is the fact that *do* is ultimately the expression of the *non-expression* of all other tones. And the non-expression of all other tones is very potent; it's very, very powerful. We're not aware of it in the same way that... we're not in a sense not conscious of it but the power of not expressing something is potent. It's like dark matter; we can't see dark matter, we can't measure it and yet intuitively and with particular physicists they know it's there. So the experience of *do* is dependent upon on all other tones. Dependant and interdependent and they're all occurring at the same time; once we go from *do* to *re* everything shifts. I don't have any other way to account for it right now, there's something missing but I'm not sure what it is.

It's not the only experience we have that's like that, I'm not sure what another one would be but in thinking of that idea it's very familiar. You experience one element and it implies the ones that aren't there. It can't be separated. (77:00)

It's because of everything else that it is what it is.

Grass implies dirt.

In Buddhism they call it, there are different ways they put it... interdependent co-origination. Everything is dependent upon everything else for it's own existence. We look at an apple tree and all we might see is the apple but the apple can't exist without the tree. The tree can't exist without the soil; the soil can't exist without the earth and the minerals and so forth. The tree couldn't grow without sunlight and air and on and on and on...

I heard someone say once you can't study anything without studying its environment.

That's a big word "environment." Environment goes all the way to the end of the universe. When you are eating an apple, what are you actually eating? You're eating the stars, the planets, the fish... you're eating everything. But we do make a distinction between eating an apple and eating a rock; eating a rock wouldn't be very nourishing so there is a difference.

But with respect to the musical arena there is a difference, which we talked about before, about a chord and a function. A C major triad for example is a chord; it belongs in the world of pitches. We can articulate a chord by using symbols, C-E-G for example and then we can use those symbols and put them on a piece of paper and graph it so that we have a treble clef sign and we know what the lines and spaces are... those are all maps that have nothing to do with our experience at all. We don't hear *maps*; we hear the territory. Well that's the same thing with tones. If I see C-E-G and I sung it without using sol-fa and asked somebody what they heard the probability of them hearing the bottom tone as *do* is much greater than hearing it as *fa*. In general but not definitely; it just has a higher probability. But once I assign a function to that, if I say that this is a V chord then that changes everything. Now we are in the realm of listening, of hearing something. If it's a IV that's different.

If you go to a piano and simply play three notes, they could be C-D-E, it could be a triad, or whatever. Just play that and ask yourself what am I hearing? Without any judgment at all, what am I hearing? And just listen to what your mind says. You hear an *enormous* amount. An enormous amount. It's like, "all I'm hearing is C-E-G." No. You don't hear "C" "E" "G," so what are you hearing? What's going on, what are you experiencing? Well ok, that was one thing, that I'm adding something to something that isn't really my experience. What are you hearing? "The piano is out of tune." That's something you're experiencing, what's behind out of tune? Where did that come from? Who told you that was out of tune? What's the origin of that? What's your feeling or emotion about it? I mean on and on and on... We can learn so much about how we are actually operating and how we are experiencing something by just paying attention to

what's going on with this. Do something like that but make it definitive as an exercise. Go to the piano and play a C major triad and you say ok, hear this, intuit this, realize this as *do-mi-so*. Then you're entering the realm of experience. That's a real experience; you're hearing tones. You are also processing pitch relationship, but hearing tonal relationship is the realm of music. Hearing pitch relationship is the realm of acoustics. I'm not trying to separate them I'm just trying to make a distinction that... I guess I'm using that as a way of pointing rather than trying to separate them. It's the pointing through the experience of that rather than an intellectual understanding of it. (82:14)

Sometimes there is no intellectual understanding of it. Sometimes I hear a chord and I can hear this note as *do*, but then I listen again and *do* is over here. It's like the names don't have bearing on it because I can't attach anything to it.

No, no, no! Notice what you're doing when you do that. You're hearing something; you are experiencing something. I'm hearing this one as *do* and I'm hearing this one as something but that can't be right... Is there something wrong with that?

No, I don't think there is something wrong with that.

I don't think there is either. It's only wrong if we decide that it is not accurate, that we are making a mistake someplace. It's what comes up...

I feel guilty sometimes when you cant attach a word or something to that.

Absolutely! After all, you've been trained to be *right*.

You are trained to be right, you've been trained to identify things, you been trained to describe something.

Exactly. You do not want to fail. You do not want to fail; you are supposed to succeed. (laughs) What a world we live in! The only way to fail is to not pursue success. That's the only way. But at the same time, where all the power is and all the source of development is in failure. It's not in success. There is no where to go if you succeed. What happens to a millionaire? The guy dreams of becoming a millionaire and then they get a million dollars. Why don't they stop? They have to make another million, and then another... But if they reach a point where they make a million dollars and say "this is bullshit" and just give it up, there's an opportunity there. An opportunity for growth.

The main thing is we don't pay enough attention to... we don't trust ourselves enough individually. And we are very strongly conditioned *not* to trust ourselves. I've had experiences with doctors that just left them speechless because I asked them questions they couldn't answer. And I made them acknowledge it. "Well if you're not going to acknowledge it then I'll go someplace else, where can I go?" Only a couple of them are really straight forward, "well you might go see so and so because I don't know the answer to your question."

So what they have to do is point me to somebody that in their mind knows more about it than they do. That's humbling! There is only one case I can remember where I really got into it, tête-à-tête with a surgeon. He was telling me that since I was under his care that I would do exactly as he told me and I said "Who the fuck do you think you're talking to?" That's actually what I said. He said "What? You're my patient!" I said "Ok I'm your patient, but you're not going to tell me how I'm going to live my life or what I'm going to do. So if you want to be friends and you want to give me some advice that's fine but don't tell me you're going to do what I tell you to do. I'm not your slave, I'm not your wife, I'm not your child." After that we got along all right! And he was great, he said that there were three kinds of patients that he had: One kind doesn't want to know anything about what's going on with them, they just want the doctor to tell them what to do; another kind is someone who is curious but they don't want to go too far because they don't want to get scared; there is another kind, like you, where they just don't care. They just want answers. He said, "I had you pegged wrong." I said, "I'm glad you got that one!"

I notice that even today if I notice a problem or notice something coming up, like cold urticaria. The first thing that comes up is to go talk to an expert. What else would come up? I don't know anything about it. But underneath that is... the reason I would do that it is because I won't have to take responsibility for it, I can trust somebody else to be responsible for it. So I'm taking responsibility away from myself. We are conditioned; don't be responsible to yourself for that. What if I was living in the middle of fucking nowhere and there was nobody to rely on but myself? Then what would I do? I'd have to be responsible for it. But we are conditioned day after day after day to be that way. When it comes to creativity, when it comes to the art- you really have to go the other way. You have to be responsible for the whole thing. That doesn't mean you stop asking questions, it doesn't mean you stop looking inside, it doesn't mean you stop introspecting but you have to find a place where you develop a trust in your self *regardless* of what happens. Totally regardless. That's a big jump! Then you could fail, I mean big time. That's the first thing that comes up.

Has that ever happened to you as a musician?

Oh yeah.

Can you describe that?

I can describe, what the experience of it... There is the down deep is that some one else is going to be able to solve my problem and when it becomes clear that they can't, that *nobody* can, that I'm going to have to rely totally on myself, there is a feeling of despair, of hopelessness, rage, anger, ineptness, unworthiness. A host of negative feelings come up. Eventually you reach a point, what if you gave all those up? What if I let all those go? Then what? Well shit, I don't know! If nobody can help me but myself then where do I go? What do I do? How do I deal with that? And that's what happened. That's one of the reasons- if I have reasons that's one of the reasons I ended up doing what I've been doing the last 12 years is that it reached that point. The only place left for me to go was to do nothing. I didn't have any other options. It's interesting because through the years people have asked why do you do zazen, why do you sit? In the beginning I would come

up with reasons, people asked me for a reason so I'm going to come up with a reason for doing it. The reasons were always insufficient; to me they were just logic, crap because I wasn't willing to say the truth. And the truth was I don't have any idea, I don't have a fucking clue why I'm doing what I'm doing. I don't know why I'm sitting. I just know that I cannot *not* sit. What you get out of it – I could say this thing or that; it's all bullshit. I don't get anything out of it. There's no payoff. And yet, why am I attracted to it? Why is it like – first thing that happens in the morning is a little tea, the next thing that happens is I sit. 365. Why? I don't know! And I don't really care anymore. I really don't give a shit. Sitting is important.

Would that be the same answer you would give someone as to why you play the bass?

Yeah. Well, I always go back to the story and everybody is satisfied with that. I had a quintet and I was playing piano/writing music and the bass player got married and he wouldn't play anymore. I didn't want to play in a band without a bass player so I started playing bass. And that's the storyline, that actually happened. But *why*? I don't know. Why did the bass feel natural the minute I picked it up? Where did that come from? (laughs) I don't know! The same thing early on happened with the trumpet. I picked up the trumpet and it felt the same way; I was 13. I don't know. Karma? There could be all kinds of reasons. But if I'm paying attention to my experience of what appears to work as a nourishment, sitting is nourishment (what that actually means I'm not sure); getting up daily and spending 2-2 ½ hours with a bow; that's nourishing. It's like I'm living the life I want to live, and that feels great. And at the same time if I think about it, it doesn't make any sense.

I looked at the other day- and you could do the same, it's an interesting exercise – if you looked at the amount of time that you have spent, I'm talking clock time, in developing musical skills and playing the bass and you added up all those hours and you look at and total up all those up and ask yourself how much money you made during that period, how much money do you think you made per hour? You'd be surprised man. 4 dollars? 3 dollars? Less? (laughs). So why are you wasting your fucking life man? You're not making any money! I know you would have not done something else!

I like that word nourishment. We eat for nourishment but most of us don't really have an idea of how any of that works. But you still do it.

Sure! Paying attention, just introspecting-paying attention to what is going on is really where the power is because you become *aware* of what you're doing; things that are working and things that are not working. The stuff that's not working, sometimes it takes a little bit of courage to let it go.

It takes a lot of practice too.

Yeah. I know that sure was the case with alcohol and drugs. Even today it will still come up from time to time. If I go through a day where I really feel maybe I didn't get enough sleep or something, or I'm really depressed, tired and I can't sleep... It's pretty rare but it does happen. First thing I think about. First thing that comes up for me is drugs. Like (snaps fingers) that fast! Alcohol (snaps). Then you look at it and say "No. Thank you for sharing." I left that a long time ago and I'm not about to go back there.

An old reflex?

Yeah, just a reflex. A mechanical reaction. And then also being trained to and spending 12 years to just be aware of it. Not to rationalize anything; just notice it. Oh that's what that is, ok. And then what your mind does with it, just letting that go. That's been very valuable.

So I don't think there is any difference between that and the process I go through with that and the process I go through when you do anything musically. It's the same thing, you just let it go. Sometimes it's really hard. In fact it was really hard that concert we did with Keith and Jack in Paris.

Oh, I've been listening to that record. The one with the sound...

They actually won a silver award.

It's a great record, I've been listening to that one a lot. All those Bud Powell things...

That was the nightmare of my life. A total fucking nightmare. I hadn't been that angry in *years*. I wanted to destroy something. I wanted to destroy the bass or the hall, microphones or something! When Keith called and said he was going to release it I said *what?!?* He said now I know what you're thinking but just come out and listen to it and if you really don't want it released then I won't release it but you've got to hear it.

What was your impression when you heard it?

I couldn't believe it was the concert we did. That can't be it.

It didn't match your memory of it at all.

No. My memory was a nightmare. Jesus. I had to do all of my playing internally, I couldn't make any distinctions of the tones I was playing. They all sounded... they didn't sound the same they just didn't... no definition so I was doing everything internally. I was hearing the harmony and playing and watching my hands to make sure my hands were on the right place on the instrument... and I couldn't let go. That dogged me the whole concert. I was exhausted after that concert, like I needed six Swedish massages or something to calm down. And at that time I drank a lot of beer, I was still drinking beer then. That helped a little bit, but *man*.

There is a striking moment where, I think it's on *What Is This Thing Called Love?*, where it comes down into the bass solo and you walk for the first chorus. Then the second chorus there is a very noticeable shift where something happens, you become quiet and there is this vibe and it's like everyone is just (pointing my arm and finger across the room)... and you guys go into this zone... But it's dark. There is a darkness to it.

...

So let me show you a couple of things and you can tell me how far I am off the mark. This one you've mentioned a few times, so I had to transcribe this (*Santa Claus is Coming to Town*). When you guys played this in the studio, did he hand you a lead sheet?

No.

Had you been playing it for a while?

No, we went over it at the studio.

This is what I wanted to ask you about (pointing to the bass solo)...

Oh! (laughs) Ok.

The bass line is fairly straight forward, but the bass solo required some judgment calls. I remember you said a couple of times that the melody was always there for you...

Yeah.

...and you mentioned that also sometimes when you are using some more unconventional types of rhythmic phrasing there is usually a definitive start or definitive end, and in between there can be a lot of different things. There are bookends.

Right.

So when I see rhythms like this I'm trying to find a start point and make sure I'm clear on a definitive end. In between it seems open to interpretation. The difference between 5:4 and 4:3 is very slight and if you lean back on it...

(Laughs) OK. So you had specific questions about it?

I wanted to make sure. You've talked about phrases and after our conversation last time I ended up having a nice interview with Frank Kimbrough and we started talking about phrases. He pulled out a folder full of Paul Motian music and ever single tune had phrase marks. But there are rhythms like this, 5 over 4 and you don't seem to be starting in the obvious place. Beat 3 for example. It makes sense when you hear it, but putting it down on paper takes some getting used to.

You are to be commended for the amount of work you had to put in to do this! OK, there are two things happening... three things happening. One is that there is a rhythmic component that is possible to do with Bill because the actual pulse was explicit. The natural pulse of the time, with Paul playing and Bill listening, the pulse was always constant. Bill never got lost, he always knew where we were. So I'm not only hearing the pulse... I'm hearing the tune internally but I'm not playing the changes and I'm not playing off the changes. I'm just playing what's coming up and it basically stemmed from a deep trust in that I was absolutely grounded in the form. In other words the grounding that the improvisation came out of; the grounding was the form.

Does 'the form' mean the melody?

No. Melody, changes, tempo; that's the ground. That's going on, that was going on at one level internally all the way through. And at the same time that grounding is there I'm not making, I'm not intentionally making any effort to be in agreement with that or disagreement with it at the same time. I'm not making any attempt to be in agreement harmonically. I'm not making any attempt to be in agreement with it rhythmically or melodically. And I'm *not* at the same time in disagreement. So it's the fact that I'm not in agreement, I'm willing to be not in agreement, and I'm willing to not be in disagreement. It's no longer an issue.

Does that also translate to... you do stick to 32 bars. You're definitely in agreement with that.

Yeah! That's the ground.

So the ground stays.

Oh yeah, the ground is the melody, the harmony, the form of the piece, 32 bars or whatever it is. That's the ground of the piece. I'm never going to leave that. That's there. I'm simply not agreeing to it in that I'm trying to make that happen and I'm not disagreeing with it saying I don't want anything to do with it at all. It's bedrock, it's like... an analogy would be walking down a sidewalk. You're not disagreeing that there is a sidewalk and you're not agreeing that there is a sidewalk. You are simply walking down the sidewalk. So you're not saying 'there's a sidewalk underneath me!' and you're not saying 'there's no sidewalk underneath me!' It's not considered. It's ground, it's the ground. You can't be walking down there without it. But you could skip too! You could run, you could skip, you could hop, you could walk, you could crawl or do any number of ways you could go from point A to point B on a sidewalk and it's the same thing in a way with improvising on that piece. There is a beginning and an end that is specific, a number of bars. There is a melody that goes with that and that melody has a spirit, it has a certain quality. It's making a statement. It's a live being, you know. A melody is a kind of a live being and I'm never leaving that. I'm simply not grasping after it or trying to throw it away. (makes dropping motion) This is what comes up.

That was a particular period in my life that only really lasted for about six months that I was... part of a parcel because of the combination of Paul Motian and Bill Evans that provided an environment for me to express myself that way. That same kind of expression didn't happen when I was working with Paul Bley and the

stuff we did. It rarely happens but it sometimes happens when I'm working with Keith and Jack. It happened on the Blue Note (box set with the Keith Jarrett Trio) on "Sleepin' Bee" or something like that. There was one tune in there that that happened on.

What made that context special?

I have no idea. Timing? I really don't know. Combinations of personalities, the time of the year, the way I was living my life at that time, the way Bill was living his life, and Paul. Immediate environment? Probably nothing I could exclude but there was nothing I could point to and say that's what did it. I know that prior to that I had spent, actually before I had come out to New York, I had spent about a year working with rhythmic exercises, I think we've talked about this before.

A lot of this made me think of those.

I was definitely influenced by that.

There is a lot of 5 over 4, 4 over 3 fairly consistently. In a way it's a bit detached, I hear a lot of drummers and musicians who can do complex polyrhythms and you can tell they've worked it out. There is a different quality to it, whereas this is very difficult not to hear this as a downbeat. I transcribed "blues" and something starts on beat two and you would swear it's the downbeat but when you count up the bars and beats it was beat two.

But it can be a downbeat.

Can you explain that?

There is the downbeat that would occur in the written form but that doesn't mean that when you're improvising you can't have a downbeat on a different beat. In other words you can look at a phrase... I can put the downbeat on the second beat of the bar and what I'm actually hearing is a phrase that covers over a certain amount of time but the downbeat doesn't happen on 'one'. It happens on three, or two. So it's kind of like you're playing two different times at the same time. There is the ground time that's going on and then there is the phrasing you're playing over that and how you're hearing that.

That's kind of what I thought as some of the phrases are really singable, straight-ahead but they start in such a different place that it has a completely different effect. Would you call that polyrhythmic?

There was no intention for polyrhythmic anything. The first thing I did was spend a year doing these exercises with hands and feet playing 3 against 2, 5 etc., The first thing I did after that was I took a bath. I went out and rolled in the dirt. Shake myself loose from all that shit. I was immersing myself in structure, and something very fixed metrically and I did it for a particular purpose and that purpose was to be able to experience time in a different way. To experience it as an arc, as a wave rather than as a series of pulses and

bars or whatever. So that I could... we could be playing a blues and I'm going to play a four bar solo or something I could put the bass on the side here and light up a cigarette and come right back the minute I was supposed to come back in again without doing anything. Doing something completely different (slaps table) but coming right back to one. That's what my goal was, that was the point of doing that. To develop a sense of time that was more of a wave than a pulse. So it's the experience of a four bar phrase as a phrase, a temporal duration as it were. Like that rather than a series of beats leading to it.

That makes sense, but the thing I'm still hung up on is the *when* these things were happening. You light up a cigarette and boom you come back in, that's not from counting, subdividing, or singing the melody in your head- it's almost like a muscle memory? You have an instinct as to where it is?

Yeah, it's like that. What I'm trying to say is that there could be... particularly with this particular solo and what I was doing with Bill then, is that you have a tune that has a form and it usually has a meter to it and the form is fixed in terms of the number of bars and phrases and beats- that's going on. At the same time that's going on there is a universe of music that's possible at the same time that could appear to have nothing to do with that. I mean it could *appear* that way, and it could all be happening simultaneously, at the same time. But that doesn't mean that this other universe that's happening is determined by the form or at the same time is separate from the form. What's an example of what I'm trying to say? Let's say you're talking to someone and you are discussing something of mutual interest, having a conversation. It just so happens that the person you're talking with... as you're talking and discussing this thing, as the moments go by you're experiencing a sense of let's say opening, or you're experiencing a sense of expansion or something bigger happening than what you're talking about. That's happening simultaneously but it's not happening in the same time as you're carrying on a conversation. It's in a different *time*. It's a different time zone, but it's not separate! The *that* which you're experiencing out there is not independent of what you're talking about. There is something else going on. Somebody said... The first thing that came up for me was- and I did years, phew, thirty/forty years ago? I think it was forty or something like that, I did an est training when it first started with Erhard and I remember there is one part in there where they're discussing the use of words and how our choice of words has an impact on the person we're talking to because you're using words and they're trying to translate your words into the same understanding you have. The example they gave was that if you're talking to somebody and you really have a great love for them you could pick up and start reading the phone book to them and they'd get it, that this is nothing but an expression of endearment; an expression of love- and the phone book has nothing to do with what you're talking about. So it appears to be as far away from what is really there but it's not. It's happening in a different time zone but that time zone isn't separate from this. It's like I'm tethered, there is part of me that is tethered to the form, the melody, the changes - it's all tethered there. But at the same time I'm tethered, there's a freedom to do anything. If I'm really tethered then no matter what I do it's going to be an expression - it has to be an expression of that music no matter what it looks like. As to what I was doing technically, I have no idea!

This goes well beyond polyrhythm exercises.

Absolutely.

You didn't always play like that. How did you develop this?

I don't know. I know it came out of all the studies I was doing with polyrhythms. It came out of that but it also came out of rolling in the dirt. That was really important and I really recognized that.

To separate yourself from it?

Not separate, I never intended to get rid of it. I just wanted to shake myself off, not get stuck in it. It's like 'Ok, I did that. Fine. That's good, now forget it. Get out. Leave.' In other words... Do you know The Sun Bear Concerts? Keith's recording? I was talking to him one time about that and I told him, I said I listened to Sun Bear and everybody's raving about it but it didn't really light my fire. He said 'Man I was just trying to get rid of stuff.' And you know somebody like that when they get rid of it it's still musical, it's still really great! (laughs) But it's like, ah! I know that one! It's like conditioning, all of the stuff that he'd been conditioning... you have a sense of achievement, that you've accomplished something and then you get the sense that you don't want it to run your life! You want to get rid of it, let it go. Just don't hang on to it anymore at all, and I can hear that in his playing all the time. He doesn't hang on to shit! But he doesn't get rid of a lot of stuff either; his technique is still there but he's not aspiring towards that. He's aspiring towards that which is up to somebody else to conceptualize. It's not up to him, it's not about that.

But without being grounded, without that limitation, this (smacks the transcription) wouldn't make any sense at all. It has to have that limitation, it has to have that grounding. And then you just play; talking off the top of your head. So if you were to ask me specifically about things that I played here... If I were to look at this analytically I'd probably say this guy could use some ear training! From my standpoint he could train his ears a little bit, some of this stuff doesn't make any sense at all. Maybe some of it does, but most of this is like... (studies transcription) No it doesn't. He needs some ear training. (laughs)

Now this is the one [pulling out "Turnaround"]. You said it was a commercial venture...

Right.

...you're playing blues, there's going to be 12 bars in here.

Right.

I'm going to try and make everything correspond to that. There was 4:3 but four times, so I'm calling it 8 against 6, and the same thing here (measure 121). It's 4 against three but it's a longer phrase...

I think I remember; this is a 2 bar phrase in my hearing. It's just a 2 bar phrase. It doesn't start where it should, and it doesn't end where it should but it's just a 2 bar phrase.

So what ever the clock tick was here, and the clock tick was there, you were experiencing two bars.

Yes, when I start this would be beat one.

So that's that moveable downbeat idea again?

Well I'm not even listening to a downbeat I'm just hearing a two bar phrase. In other words, if you think of this as two units, a two bar phrase could be like this or like this or like that. It could be overlapping and going into something else. It doesn't have to be this two bars. It might be a three bar phrase...

We were talking about thumb position earlier, you must have been using your thumb way up on the D string for this 6th (measure111)...

Uh-huh...I don't remember playing that.

So if this is a downbeat... I'm trying to find a way of matching the notation to the experience. I don't know if there is a way to do that.

Oh! I should probably go back and listen to this. You got this off the CD right? What I'll do is go back and listen to this, that will tell me immediately what I'm hearing in terms of phrasing.

There's this segment here (sings 134-138), they feel like downbeats, but they don't always land on the first beat of a bar...

Right. I would say there could be a downbeat of a phrase, and the downbeat of a phrase doesn't necessarily have to agree with the downbeat of a bar. I know I do that. (126.00)

There is a book called Phrase Structure in Tonal Music where the author talks about hypermeter, 8 bars or 12 bars are the written chunks, but the music itself doesn't have to line up with that. They are independent levels and they don't have to be in agreement.

That's right. You got it exactly. They don't have to be in agreement, and they should not be in disagreement. In other words there shouldn't be a conflict. Just because they're not in agreement doesn't mean that they're in conflict. It's the same way we use language; if what we are experiencing together is friendship and I say something like 'you dumb motherfucker!' that can be an expression of endearment. That's in what looks like disagreement with what's going on, on this level, but it's not. It's not in agreement but it's not in disagreement. So it's simply an expression that occurs that looks like it's not in agreement but in fact is. No, it isn't in agreement and it's not in disagreement. That's the clearest I can put it. Both of those are true.

It's still amazing to me that... everything makes sense until you start looking at it under a microscope and damn. That sounds like a downbeat and if I was playing something and I was to get lost and I played something like that it would have erased what I had just done and now that would be the new downbeat and I'd be off by 2 beats.

Have you ever done this exercise? It can be very instructive. Usually if you've been classically trained or trained in school, four years of college or something like that, you've never had the opportunity. Take something very simple and initially not complicated, but pick something that has a meter 3/4 or 4/4. The instruction is to play, with the instrument, you play the melody and you count out loud the meter. And when you do that what you'll find is that when you hit an eighth note you'll tend to count. Once you start actually playing and you are playing the music strictly, if its dah - dah - dah - dahdah - dah, and you count (taps rhythm) one - two - three - four. So you play that but you count, you will hear that eighth note but more than hearing it you will experience it in a way you've never experienced it before. Your voice is saying one thing and what you're playing is different. The tendency is to have your voice be in total agreement with what you're playing. So if you're simply counting out loud - and you can't do it silently, you have to do it out loud - you'll be tripping until you actually get to this point where you can actually count without any problem and the phrase you play is in disagreement. So what you're playing is not in agreement with what you're counting, and it's not in disagreement.

So we are talking about independence.

That's right. So it doesn't agree, but it doesn't disagree because you are still playing 1-2-3-4. Is that getting clearer?

Yeah, I'm thinking of bowing exercises, various groupings etc.,

Yeah! Exactly. But there you're not using your voice with bowing techniques.

So the voice is the key.

Woo! That's where it all makes the difference. I told you about the graduate student I had, I think he was getting a masters in something, and he didn't feel comfortable playing time. So I had him play something; the time was great, the choice of notes was fine. No problem. But he didn't feel satisfied, so finally I wrote out a little thing out on paper and said 'play that'. It was something really simple like (sings eighth note rhythm), something real simple. So I counted him in and he snapped it right out, just bam! Done. So I said 'Ok, I want you to count the meter and play the same thing.' And he couldn't do it. He was almost in tears. I said 'don't feel bad, this is the first time you've ever tried anything like this right?' He said 'Yeah, never had anything like that in school!' Actually counting out loud. Why does counting out loud make it so difficult?

I was doing some 4:3 the other day, and everything was fine until I tried to count something on it. It was like falling out of a tree! Why is it so much easier with the hands than when you try to incorporate the voice?

Because you make it real. You're using your whole body, you're using your breath. I don't know why it makes it real but it's... The only thing I caution is don't try to do something with it. Treat it like you treat food. It's exercise, like jogging or walking. You do it simply for the experience of it with no expectation that you're going to pull it out when you go on the bandstand, you're going to bring it out and try it. I've done that. I got to the point where I could pick any tempo in a blues that was contrary to what was there and I would be right on target all the way through but it drove people around me crazy. It's like, 'what the fuck are you doing man?!?' Nevertheless, what it does is... you begin to experience musical time in a completely different way. It becomes more real because you're using not only your mind but you're using your whole body; arms, legs, feet, and particularly your breath. You're using your breath.

So it becomes as physical as you can possibly get.

Oh yeah, yeah, yeah, yeah, very much so. And again, it's the same thing with ear development. In my opinion ear training is not something to master and then implement. That's the wrong way to go about it. Ear development for me is like the experience of hearing, intuiting tone with no expectation of ever using it. Let it work like (taps Bonpensiere's book) this guy is talking about. Let it work that way. Sometimes I look around and I wonder how much I learn from raising kids. I wonder how much of how I eventually, and have come to now in terms of my understanding (whatever that is) of music was dependent on raising kids. We get to see something that gets lost very early. There's a spontaneity and a total immersion in an activity with no holding on to it at all that children have. It's like whole body and mind, they're into making mud pies or doing anything. Five minutes later it's gone, and they're not holding on. They're not expecting anything from that, they're not holding on to it, they're not looking forward to the next time. Why? Because they have an ice cream cone in front of them. They just don't care. I would look at that and realize that we are conditioned not to do that, we're conditioned to hold on and remember and all these things and so there is a spontaneity that is lost. We can never just be what we are and in this moment now, it has to have some kind of agreement with what happened before or there has to be a payoff. There has to be some kind of payoff. But kids don't do that for a payoff. They learn to... you want to go to a movie? Finish your homework. It's part of the conditioning; there's no other way. They have to do that and my job as a dad is to insist on it. Eventually you reach a point where you see that has a place but if you want to move beyond that then you've got to try and get back to the source. You can get back to the source; just be now. What's going on with you now?

So what you're doing with these exercises... that's great, I mean you're one of the few people that I see took it seriously and started to play with it. It can be very humbling, it can be very frustrating, it can be very enticing, all kind of stuff. So as you're doing it, one of the values is to pay attention to what your mind does about it. In other words, what you're feeling and what does your mind do with that. Does it make you wrong? Does it make you guilty? And just know that all that stuff your mind is doing – it doesn't need to do

that. You can let that go and just come back to doing the thing again. I'm not saying you should or shouldn't, but just noticing that you're doing it. If you choose to continue to do it then you choose to continue to do it. If you choose not to then you work in that direction not to do it. Nobody is going to be able to help you with that. *Nobody*. Only you can do that, and that's the good news. Well, it's good news and bad news – it's like 'I don't want to be responsible! I want someone else to be responsible for it!'

...

Was the record you did with Bley and John Gilmore, was that released at the time or was that released later?

That was his (Bley's) recording, IAI. Improvising Artists Incorporated, that was Bley's company.

The recording I initially bought was Turning Point and it was on Bley's label. I remember our other interview and you had mentioned the gig you did at the Take 3 Coffee House...

Oh yeah.

...with John Gilmore and separately Albert Ayler. I found a separate copy of that recording called Turns...

Oh yeah.

...put out by Savoy later in the 80s with some nice liner notes by Michael Cuscuna who credits that performance as your gig; you being the leader for that.

I know it was first released on globe, that was a subsidiary of ECMEASURE That was late, 70 I think. I remember taking the tape (Paul Bley with Gary Peacock) around to everybody I could find to see if they would buy it because I thought it was really commercial. Nobody wanted it. I'd hear things like 'It's too free, it's not mainstream'. I thought this is nothing but mainstream! 'No, it's not man.' I was surprised and confused, I mean if I had brought Albert Ayler in I could hear them saying that, but we were playing standards. Manfred heard it and said 'this is good.'

...

You alluded to it last time and I wondered if you could clarify, what made you split with Bill?

At that time I was working with Bill, I had also done some work with Miles and Sonny Rollins and a lot of stuff with Paul Bley and most recently from that was Albert Ayler. Musically, something was emerging that I couldn't be clear about but it was *very* strong. Something was coming up that was very, very strong that I was only experiencing with Albert, and Don Cherry. I didn't want to jeopardize that in anyway, I wanted to

keep having that (whatever that was that I didn't know what it was). I wanted more of it to come up. I wanted to get clear and clearer and clearer about that. Even the thought of playing more structured music felt like putting a lid on it, like it was going to stop the process. My heart just wasn't there. I didn't want to do that then. In fact if somebody had said then that eventually you're going to be going back and playing standards I would have said they were out of their fucking mind. That's gone, that's finished! Well, it wasn't finished.

It must have kept you pretty busy committing to a trio like that, you must have had to be on tour quite a bit, full time.

Yeah, but there was... something that surfaced with the work I was doing, particularly with Albert and Don. Something was coming up and I didn't want to jeopardize it, I didn't want it to get lost. I wanted to do everything I could to nurture it and have it flower.

What was it?

I don't know! To this day I don't know, I mean I could never articulate that.

Was it a feeling you had while performing?

No, no. It was a *must*. A must feeling. When I met the woman who I knew was going to be my wife and the mother of a family... In a way she didn't fit any of my pictures of the woman I was going to spend a life with so it was a little confusing in the beginning; this is not in agreement with the pictures I had in my mind. What did come up is that this is a must. This is 'a-ha'. Oh! I got it.

I know that feeling.

And when it's a must you do it. I became a musician from the same experience of a 'must'. And the must is like your whole body is saturated from the tip of your toes to the top of your head. It's done. It's a done deal. It's already done, it's already happened. That happened when I was 18 and I'm really grateful for that. It structured my whole life. But it happens at a level that is non-understandable; I don't understand it at all, and I don't care. The same thing with Zen Buddhism; Buddhism in general and Zen in particular. When it happened, it was already done. It's a must. You cannot not do this. That was the same – not the same in terms of magnitude but the same in terms of experience with Albert. This is a must. If I fail, I fail. If this turns to shit it turns to shit but right now it's a must. And that was kind of nice, there were no guarantees - risking and following whatever that must is that I don't understand and can't articulate but trusting that.

So you played off and on with Albert through 1965?

Well, several things happened. This was in the Spring of '64 and with a very few short months several things happened. One was stopping drugs and alcohol and taking acid; having that be one of the most frightening

experiences of my life. I've never experienced terror like that. Realizing after the experience that part of me wanted to go back into that experience but I wasn't willing to use drugs anymore. That's when I got started with Zen macrobiotics at that time and gave up drugs altogether. Then I became ill, and to this day don't know for sure what was going on except extreme pain. So I went on a long, long fast; a ten-day water fast. When I came out of that I found out I couldn't gain weight and I was weak but I already had commitments with Albert and Don and Sunny. So we went to Europe and did a tour, but my thirst or hunger for playing was kind of dying. It wasn't there anymore. The only thing that was really on my mind was macrobiotics and getting my health back together and studying with someone, so when we came back from Europe I went to Boston and moved in with Michio Kushi (he was a student disciple of George Ohsawa who started Zen macrobiotics) and sold my basses... no, I still had a couple of basses. I did a few things with Albert, we did a couple of recordings after that, one with his brother. Whatever it was, I don't know. There's no way I can put it into words, what the nature of that must was that I had to do with Albert.

It sounds like it was replaced by another must toward the end of your time with himeasure

Yeah, I think so. It was very, very clear. Particularly after acid because one of the big things that happened after taking acid was a very clear realization that I didn't have a clue who I was. Not a clue. I did know I couldn't be any of the things I thought I was, because those are just ideas or perceptions. So who the hell am I? I don't know. The other one was that if I wanted to live I had to get out of New York, because New York would eat me alive. I would never survive. I had to get out of that dynamic, that lifestyle and macrobiotic looked like the way to go. When I embraced that it felt right and I really pursued the shit out of it.

I know John Cage was into macrobiotics, but that might have been later.

A lot of musicians started dabbling with macrobiotics then too, I remember John Cage being the master of Mushrooms.

That must have been difficult. You are making some pretty severe left turns in life; leaving Bill Evans which must have been a pretty lucrative gig and then going off with Albert which probably wasn't as lucrative and then abandoning music altogether.

You know, the first time you crash and burn it's upsetting. After a couple of times of crashing and burning it's like 'oh, that was a crash and burn.' It was more difficult I think for other people than it was for me. I remember people coming up to me and saying 'how can you do that? A lot of people depended on you, what you were doing was really important and now you just drop it?' I remember feeling, what's that got to with me? It's confused, what do you mean? Like I owe them something. I'm the only bass player in the world? Are you kidding? "No, no man it's not that it's just that it was very special and now you're just going to walk away?" Well, yeah. Part of it bothered me but again I have to come back to somehow, since I was 18 and had that experience, when something is a must it is very clear that it's a must and I simply don't question it. I don't argue with it I don't rationalize it, I don't theorize it. I just move; I just act on that no matter what it is. It's different from a feeling or a desire. If it was a desire I'd be a drug addict again. Shit, that comes

up. If you're in pain 'Hey man want some oxycotin? Dig what I'm sayin'? Man that's some good shit!' If it was just desire or satisfaction... It's none of that, there is something else going on that I haven't got a clue but since it happened when I was 18 whatever that is that occurs, it's an a-ha- it's a must. Regardless of how it turns out. I mean my second marriage turned out to be in divorce, a disaster. So there was a period of years where there was very little contact between my ex-wife and myself and really no warmth. Now, after several years we're closer than we've ever been, we realize the love has always been there. We don't have any designs to live with each other but we're very concerned and call each other all the time and talk. I feel closer to her now than when we were married. Things change all the time. She's done an enormous amount of work on herself and really worked hard and it shows.

I don't see any guarantees, that's why I'm very reluctant to suggest something (for a student for example) for them to do, so I always try to qualify it by saying don't expect any results. Now you really can't do that but... just try it on for size. Try this on and if it doesn't work then throw it away. If it does work then keep doing it until it doesn't work anymore. But the idea of, being it touch first of all with doing something for a profit, to get something back as opposed to just doing it because it needs to be done. In other words, you have to do it. It's a must. If you take a shit in a toilet you have to flush it. I mean you can leave it there, you have a choice but it's not going to be too pleasant after a while. It's a good thing I have a sewer system! I don't know where else to go with that except I don't have any... I don't understand what this must is, in fact I don't even know why I trust it. I just know that I do and it's been with me strongly for 60 years. If that never came up again in my life that's ok. If it comes up again that's ok, and it's ok that I don't know what it is and I don't understand it.

During this period it sounds like there was some substantial time when you weren't playing or practicing, the bass was not something you were actively involved with.

When I actually kind of formally gave it up I did use it to earn some money. I was playing electric bass for a while at a Holiday Inn. In Boston I was working at a cinema. I was a janitor... I was trying to save money to go to Japan. Then I did a couple of things... I think it was even during that time I did Virtuosi, and with Bley playing electric. And then I moved to Japan and was teaching English and didn't have an instrument. Sony records got a hold of me and wanted me to record for them so I bought a bass, as a way to earn some money. There was a big demand and I tried to give it my best shot.

You did the record with Kikuchi and there was one with Mal Waldron...

Oh yeah, there was one with Mal Waldron, and one with Helen Merrill. Jack DeJohnette's Have You Heard? He came over there with Bennie Maupin and a couple of other guys. Two recordings for Sony...

Under your name?

Yeah. Voices and Eastward. Wantanabe, we did something... I can't remember what that was for.

What were those experiences like, having not dealt with a bass in a while?

You realize that when you pick up the bass and you haven't played in two or three years you're right back where you ended. Whatever you were doing then, that's where you start. So then I had to... what's beyond this then? My whole being was moving in a different direction then so it was something I was including in a way out of necessity. I enjoyed doing it but it was more like a necessity. I had to make a living, I had met my second wife by that time and had to provide for us.

Was your primary interest then studying medicine?

Yeah- Japanese language.

Studying the language?

Yeah, studying the language and then Far Eastern medicine, which eventually culminated more in a philosophical understanding of Buddhism... more like a smush of Buddhism, Confucianism, Taoism. Zen macrobiotics wasn't really Zen, I discovered later but it had some interesting aspects to it that were of use for me. I also got involved with acupuncture and studied that for a year formally, which was really great.

Was that through a university there?

No, it's a school for the blind in Kyoto ... Masseuses and acupuncturists that are blind, that's where they go to study. They are fantastic.

What do you have to do to get into a school like that?

For that one you have to be blind.

How did you get in?

I'm a Gaijin, I'm an outside person. I'm not Japanese. So I studied privately; I couldn't live there but they would take me as a student. Had I stayed there and actually gotten to the point where I could have gotten a degree or have been licensed, I couldn't be licensed either. It's strict. But those guys are brilliant – the guy who was the head of the school, unbelievable. He didn't speak any English so it was his top student that I met with, but he had an interpreter. When I went there with an abscessed tooth, I think I told you this before, he laid me down and ran his hand about six inches off of my body. I was going to tell him what was wrong and he said 'damatte' which means shut up. He was telling me... don't tell him anything, you'll just confuse him. This guy can't see shit. So he just went over my body and said 'ok, you have an abscessed tooth.' That's why I came, but he didn't know that. Then he did this little number on me and the result of that was I've got to study with this guy. This is something way beyond anything that makes sense to me, I've got to do this. So I did that for a year and developed some skills; I could take care of stomachaches, backaches and

things like that but I gave it up realizing this is nothing you play with. If you are going to do this you better be really serious about it, you can do some damage if you're not careful. It would be a wasted pursuit; my heart wasn't in it. It wasn't a must so I stopped.

But that was all going on and when I left Japan to come back... Oh, and while I was in Kyoto some bass players had a society in Osaka and they wanted me to come teach. So I said we'll try it once. So I went and there were like ten bass players and they were so glad to see me. By that time I could speak a little Japanese so we could communicate a little bit. So I had to find out what it is you guys want, what do you want from me? So we got that straightened out, so I did that basically for almost a year. Every Friday I'd go to Osaka and do a bass class. And then once a month I performed in Tokyo at Club Junk in the Ginza usually with Kikuchi and Murakami.

So you met Kikuchi over there?

Yeah. And it was when I was living in Tokyo that Helen Merrill got a hold of me and wanted me to record with her, and then Sarah Vaughn came through while I was in Kyoto and her bass player had a problem with his visa or something so I got a call from the manager saying could you please come to Tokyo and do this one gig with Sarah so I said sure. So I went to Tokyo and played my one night with her and that was great, I loved that. She was really fantastic.

I think that was about all of it while I was there. Still I was interested more in macrobiotics, and then my interest in science came up again and that came up as a must. So I came back to the US and moved to Seattle and I went to the University of Washington and enrolled as a molecular biology major. It was a must. I had to do it. It's interesting to me because that was definitely a must, I had no idea what was going to happen except I absolutely had to do it. So I was looking at getting a degree, finishing four years and going on and getting a masters, maybe going into medicine... and at the same time that happened Jim Knapp who was jazz director of a private school in Seattle kept wanting me to come and teach. He kept after me and kept after me so finally I agreed to do a summer weeklong seminar. It happened at the same time that I basically realized that I got everything I wanted to get from science. When I look back at it I wanted to have a really solid experience of what the scientific method was. Exactly what is this, all the aspects of the scientific method? After about three years it was really clear what the scientific method was. It was really clear so there weren't any fuzzy edges anymore. So I not only had a great respect and appreciation for science, it's rigorousness, and its approach in tackling problems but also I had a really clear picture of the limitations of western science. They're working within limits; those limits can keep expanding but there are limits. One of the keys of the limits in science has to do with observables. If you can't measure something, if you don't have a clock and a yardstick you're not doing science anymore. Philosophy maybe or something else, but if you want to do science you better have a clock and a yardstick otherwise your not doing science. Basically you're working with time and space. But the rigorousness of it and the few scientists I met that really inspired me because they were *really* scientists... you ask them a question that appeared to be scientific but was off on the right, they wouldn't talk to you about it. "I don't know anything about that." It had to be quantized. So there was enormous value in what Science had to offer but at the same time I realized what the

limitations were and it was almost like I sat down to a meal because I was hungry and I finally wasn't hungry anymore. It wasn't there anymore. At the same time that happened with Jim Knapp asking me to teach. That was in '75 I think, I started teaching in '76. Then Bley called and asked if I'd go to Japan to do a tour. I thought well I need to make money, and with Bley I felt like I could do anything I want. Bley and Barry Altschul.

Was that before you did the record with Billy Elgart?

That was when we did it. Japan Suite?

No, the one called Mr. Joy...

That was before.

A couple of the tracks ended up on the Turning Point CD. "Kid Dynamite" is on there...

Oh yeah...

It says it was recorded in Seattle...

Yeah, I remember him being there with Annette, and Barry. We might have recorded that in Seattle... I think we did record some in Seattle.

Was that before you guys went back to Japan?

Let me think... I think it was after, after we did Japan Suite. Good question, I don't really know.

How did you meet Tony Williams?

I said to Paul, we've got to do some stuff. He said, "Well do you have any gigs?" I said, "We'll find something, but what about drummers?" I was looking at who would I like to play with? With Motian it always worked, no matter what it was, you know, but other people – there was Barry... He said "Have you played with Tony?" and I said no. So he set it up so we could go play at the Vanguard, during the day. So Tony came down and we played. Tony loved it; he had a lot of fun. And then the memory that I have is walking up 7th avenue and Tony was there. I think we were talking, "We need to do something, yeah yeah..." "Oh by the way," he said, "are you free in April because Miles is going out to the West Coast and Ron isn't going to make it. Do you want to do that?" I said, "Shit yeah man!" I thought he was just pulling my leg.

...

At that time Tony was 18 (1964). I didn't know that, but when I found out he was 18... I said Jesus Christ, whoa! When I played with him I realized why Miles hired him. I was like, yeah, he did the right thing. Number one he's young, he's only 18 years old and he kicks ass, the guy can play his ass off, and he had a really wide dynamic range then. He could *whisper*. He was one of the few young drummers that could play at a pianissimo level and just cook, just burn. And his time was impeccable; his time was unbelievable. And we got along really well musically. That's how I met him and that worked out well. After that we came back and I did the two albums with him, Spring and Lifetime.

Lifetime was '64 and Spring was '65.

'65? Yeah, I came back from Boston. Also I did Individualism.

You played on "The Barbara Song"...

And something Vegas...

Los Vegas Tango?

I think it was "Las Vegas Tango." I was blown away, I walked into the studio and I saw... That's all the musicians that are here? And then they started to play... how does he do that? This huge fucking sound coming from just... [laughs] So I told him, I said man I have to study with you he said, "Man I don't got anything to teach... it's all bullshit! I don't teach man."

How did you end up on that session? Did he call you?

Yeah, he called me. I think Miles had something to do with that. [Imitating Miles' voice] "Yeah, get Gary man..." I was just flabbergasted. Listening to that I just shook my head, I couldn't believe that this small... it sounded like a symphony orchestra and he only had 10 musicians, 11 musicians. Later when I started hanging out with him... that a long time after that... he came to Seattle and did a workshop and a seminar at the school where I was teaching. We worked a weekend gig at the local jazz club and he came out for dinner so we got to hang out. I remember going up to play and he said "Gary, sometimes I might find a chord I like and I'm liable to stay on that so I won't be playing the form; I just want to stay with this sound for a while." Ok, and he'd do it, all of a sudden the form is gone and he'd just be playing with this sound. I loved the guy as a person, a wonderful person, and very candid. There was no sense he was holding anything back at all. I asked him who he was listening to and he was talking about Ravel and a whole lot of people, and the significance of listening to what happens... how an interval sounds depending on the instruments that are playing and what range they're playing it in. Jesus, he's bringing my attention to stuff that nobody would have ever done before in such a way, but it was always from a musical standpoint. It wasn't just theory it was real experience that he was talking about. I asked him how he got started and he was in...

Northern California?

He actually lived in Washington State for a while when he was in high school, and he said there was a radio program that used to play Duke Ellington in the afternoons. And so he said “I started transcribing it.” From a radio? He said well yeah, they didn’t have records. So he was transcribing, sketching stuff out and then go back and turn the radio on the next day and they might play the same thing. [Laughs] A bit of talent there!

And drive.

But ears! Whoa! This guy... he not only heard melody, but he heard texture...

Dynamics...

Dynamics, he heard blends. I was working on... I had a grant from the NEA at the time and I was writing some stuff and I had some questions about that and he said, “Eh, that’s going to be kind of harsh” because I had baritone in there with trumpet... I can’t remember exactly what he was talking about... he said, “Yeah, it’s not bad, just harsh.” But he was the one that reinforced for me, he said you know when you really start writing and if you’re going to orchestrate, get the fuck away from a piano. You have to hear those instruments in your head. You have to hear that internally because you don’t have an orchestra to play with. If you try to go from a piano to the orchestration you’re in jeopardy. Depending on how you voice a particular structure on a piano and then you write for different instruments... don’t expect it to sound the same way. Everything he said was right on. Of course, a piano is not a trumpet; it’s not a saxophone so you have to be able to hear that. You have to intuit it inside, and he said he got a lot of that by looking at scores like Ravel and the way he would be voicing things and other people. He would get the score and notice what the instruments were and then hear that sound. Then he would go to a piano and play that sound and realize that’s not what was on the score. Same pitches but that’s not what was on the score. So that was really valuable for him to reinforce that. And he always said you know if you really want to write something that’s meaningful to players – because if it’s not meaningful to players it’s going to affect the output, if they’re just chopping wood they’re not going to have so much interest in it- that means their part has to be interesting. It has to be musical to them; it can’t be just a filler note. He was great. Common sense!

He seems from what I’ve read and heard very down to earth, feet squarely on the ground.

And he also had an ear for the most outrageous shit you’d ever listen to. He listened to Cecil Taylor; he loved Cecil Taylor. He wasn’t boxed in.

...

I’m curious about broken time. You did it, LaFaro did it... were you guys the beginning of that or was there a scene of bass players who started moving in that general direction at the same time?

No, it was... I think it was a realization amongst a few of us that the role of the bass was shifting in a way that was opening up more possibilities, and the possibilities that opened up depended on the music. There had to be a way of using the bass instead of just playing quarter notes consistently, of having it become more of a melodic voice in itself at the same time not abandoning the harmonic role that it had. Of course there was no way to learn that, there weren't any books or anything like that. There still aren't. It just required listening. There weren't many people doing it; Scott and I were doing it early on and it didn't become anywhere near popular until several years later. Part of it is something that has to do with the musicians you're playing with. I remember doing some stuff with Pete Jolly who was a really accomplished player and also composer, and it unnerved him. He wasn't comfortable with that. One of the criticisms was that it brings too much attention to the bass and it takes away from what the melody is doing, and sometimes that's true.

That was the same criticism given to drummers who started to get busier later on.

Yeah right. I think even before that there was very little going on but there were already indications that it was going to happen with Oscar Pettiford. Sometimes... he wouldn't play a broken rhythm but he would do something that wasn't right on target. He might make some kind of fall coming from a high register down to a root but then he wouldn't play the next beat. He'd wait for the whole bar to go by and then he'd start playing again, which was like – what's he doing? In other words it was like Max Roach dropping bombs, which is commonplace now. There were very few players who were experimenting with broken time, and one reason for that was that you had to develop a different skill. You still had to know where 'one' came in and so whenever you played something it not only had to be in agreement with that in some way but it had to be melodically and harmonically sound. It had to be appropriate. It was the very beginning of an approach where bass players might like to use something... if they're going... if you target a harmonic pitch and then the actual movement down to that pitch (which would be the root of a chord or something) would be outside of what the harmony was. It would be contradictory to it. So for example it could be a C minor chord followed by an F. Instead of playing Eb because it was C minor, you play E-D-C-F. So the E sounds weird because it's against the minor but the line itself has integrity as *ti-la-so-do*. Another one that came up that had possibility, and I used to use it particularly in minor keys because it had more flexibility, and depending on who the pianist was and how they voiced a particular chord... For instance if it was C minor but they voiced it in the left hand G-D-Eb then a C will work under that and still keep it a minor, but I could also play an A which would turn it into a minor 7 flat 5, or an Ab which would turn it into an Ab maj7th chord, or an F which would turn it into a dominant structure, or a D which would change it into some kind of Dsus. But depending on what followed that, that's what would make the difference. So they could sound like clunkers, but the actual line itself had integrity. It was the beginning of that kind of thing.

So not just messing with the rhythm but reevaluating what goes underneath the harmony.

Right, the movement, yeah. I remember doing something with Miles, we were playing "Oleo" or something like that and getting to the bridge and I started on B and the chord is a D7, so I'd play octave B-B, Bb-Bb, A-A, Ab-Ab to G. So my whole point in getting to G was chromatic down from B. I wasn't even thinking

about D7, it didn't exist. He never gave me any lip on that at all; he heard that right away. Incrementally you would start... another one was using a circle of fifths all the way around starting wherever until it cut in the right place. There are all kinds of tricks you could use.

Broken time, there was very few of us that were doing it. I know Scott was doing it; I was doing it, Ron Carter.

I saw that you were in L.A. at the same time as Albert Stinson.

Yes!

Did you guys ever hang out?

No we didn't, we never hung out but he was marvelous. Great player, woo. Great sound, great time, great ideas, great technique, and young. It was too bad. I had heard he was strung out and I was like oh no man. Too bad, Jesus Christ.

Yeah, Albert Stinson was there, Scott was there for a minute while I was there, and then the ones that were really being active moved back to New York. In the early 50's there was a lot happening, late 40's early 50's. It had several clubs: Zardis, The Haig, Purple Onion. There were jazz clubs going seven nights a week. The 50's it was happening and then it all died and I think one of the reasons it died was geographically...

It's way too spread out?

There's something about L.A. that just is not... for me and I know a lot of other musicians, it's not conducive. Whereas New York... hard place to live but there's some kind of energy, spirit going on there. I remember when I moved to New York I loved it. I had no money- I was really, really broke – but I loved it. There were sessions that I could go to, and people were very candid. “You sound like shit” – and they were right! Finally you've got some people listening! Or, “you sound great” and you're right! You're listening. It happened at the Vanguard with Bill Evans, when the trio started and we were playing- it was one of the first couple of nights- and it was really... man it was fucking happening! It's like, whoa! It's not only like you died and gone to heaven but you were never coming back, you were going to be there forever. And then it was the third night or something like that and it was like, what's going on? There's nothing happening, and nobody knew why. It just was not happening. Yeah it's good, it always got to a level but it's just not there. I remember walking off and seeing this guy sitting at a table who had been in two nights in a row before that so I kind of looked at him and said weren't you here last night? He said “yeah, I've been in here all week.” I said well thanks for coming in and he said “Can I talk to you for a minute?” I said sure and sat down. He said “You know the first two nights I was here you guys were fucking blowing me away, I mean I've heard Bill on records but I've never heard him really live like this. I've heard him with Chuck, but with you and Paul it's fantastic. But tonight you guys sounded like shit man!” I said whoa, thank you! He said “Thank you?” Yeah, you're listening! He said, “What's going on?” I said, “I don't know man, I have no idea what's

happening." I don't know why it sounds like shit. Well, it's still good but you know but compared to the last couple of nights... but I loved that; there's actually people listening and they'll comment on it, they'll say something. So it's a combination of people being candid, also jealous – whatever they were feeling was not buried into “have a good day!” or a smile. It's like they didn't give a shit. So there was a raw honesty that I really appreciated about the city, and still do. Yeah there's jealousy these back biting, there's gossip and all that. Because there's a high concentration of people who are interested in creativity you are going to have friction, you are going to have development, you are going to have growth and it's not spread out over 60 miles or something. It's in five boroughs. I would favor New York.

...

[In reference to Zuckerkandl] **We had a long conversation last time about motion and I read this.**

Sound and Symbol. That was a critical time for me. That was the first book I picked up that had to do with music that I thought I would be interested in, well besides this one [Bonpensierre]. And I didn't see the one of Schoenberg's until much later, but his one and that one... That got my interest.

These days as far as being a bass player, you hook up with a teacher, you buy a million books, you go to a school; It sounds like you had a couple of books, a slew of Red Mitchell records, and people you would run into on gigs as far as how you developed and how you learned.

I was very selective for one thing. I have always been, and also very critical, self-critical, but also critical of other people. That was pretty much buried in an enormous amount of arrogance on my own part and at the same time the same time there was some part of me that... I would pick up a book on theory or something and just know- I don't like it. I didn't get anything out of this, nothing. But when I did find something that grabbed me it's like - yeah! I get this one. I don't know what the fuck he's talking about but I'm going to get this. When I looked at this one, this was before I came back from Japan, all I did was look at the first part and he shows me the chapter headings and I didn't even look farther. I just bought it. If a guy wrote that many pages on tone or on space or on time... When he was talking about interval or tone, although it was a little confusing, he never really made a useful or practical... how do I say this, how did I criticize that...He knew there was a difference between a pitch and a musical tone. To me he kept trying to bring in – to be the same thing. For me, out of that came a lot of confusion. I kept reading and realizing he's trying to validate what he's saying, he's trying to verify for himself what he's saying. He's trying to convince himself that this is so. Nevertheless, what he was actually driving at and looking at was real to me. That was my experience- it made sense.

The other one I'm sure you know is Heinrich Schenker's book, I think it's just called Harmony. Wasn't he the one that introduced chord prolongation? The only problem with that one is that – if he would have voiced that as *function* prolongation then everything makes sense to me. When he says *chord* prolongation, I have a little problem with that. His rationalization is - I don't know... Chord prolongation if he goes Cmaj-G7-Cmaj-G7 and keep going back and forth you're just prolonging a tonic chord – I don't get that one. You're

not prolonging anything, you're just starting with a cadence and just doing it over and over and over again so where is the prolongation? You're not prolonging anything. So I had a little problem with that.

I see what you mean.

He would show a movement and all these different chords and then he'd say they were going someplace right, but it's all a prolongation of a V chord. Well, maybe. It might be a way to look at it but I don't hear it that way.

But the function might be there?

The *function* is prolonged. What's the function? The function is a dominant function; so a dominant function is definitely being prolonged. It's not being stopped no matter what chords you use. But what I was impressed with in him was him drawing a distinction, that a perfect fourth is not just a perfect fourth it's a particular perfect fourth. It's a *do-fa* or *so-do*, it's a *re-so* it's a *mi-la*... and they are *really* different. They are not the same experience. He was one of the first ones who actually pushed your nose into the experience of music and what you actually hear as opposed to what you know. If you go to school you learn – I don't know how many people I've talked to, and I ask them how much ear training they've had. You know they have to be able to tell the difference between intervals and that's all the ear training they get. That's not ear training, that's pitch recognition. You can teach a chimpanzee how to do that. But if you are hearing [sings A up to C#] what are you really hearing, what's your experience? *Do-mi, so-ti*? If you take away the syllables what are you hearing? Are you hearing anything at all? Are you just hearing pitches? If you're just hearing pitches you're not in the realm of music yet. If you hear [sings A-C#-D-F#, Ab-C-Db-F] now you're hearing something. And then you can ask what am I hearing? What can I say about that? But Schenker was one of the first ones, besides Zuckerkandl, that pointed that out; that there was significance. That's really where the universe of music occurs, in our experience of tone. John Verrall – he's not there any more, he was teaching at the University of Washington, he was a composer. When I met him he was already in his 60s, 70's, something like that. I took one year of music theory, just to find out what's going on; what do these people do? I tried to not put my name out because I didn't want anyone to know who I was and I had some notoriety; I just wanted to be totally anonymous. So I took one year of music theory and one semester of ear training. But in the theory class that was one thing that he did – and he went fast. You did scales one week and have scales under your belt; the next week you had to have the different kinds of intervals and have those underneath you belt; the third week he was talking about functions. I remember him going to the blackboard and writing a C and an F and asking what the interval was – “perfect fourth.” Then he put a flat sign on the third line and asked what interval it was – “perfect fourth.” He asked, “Is this the same perfect fourth as the one without the flat sign?” [Response]- “Yes of course.” [Laughs] “What do you mean it's not the same?” He was one of the first ones that did that and I said woo! That guy knows what he's talking about. But the ear-training course was not worth anything. I asked the instructor after the course when we were finished why – because he was familiar with tonic sol-fa, he was familiar with tones – Do you really hear E up to G in the key of E minor the same as E up to G in the key of C? He said no, one is the tonic up a minor third and the other is a median up to a dominant. I asked, “Why didn't you stress that?” He said,

“We’ve got to keep this program moving, and if you start to introduce that it could be so challenging that all the people would drop out.” I said, “Man, I can’t believe that.” He said, “Yeah, it’s true. So if we sight sing we la-la.”

...

Los Angeles City College, this is going back, this is '57 – and they were using for sight singing tonic sol-fa (moveable *do*), but they only used the sol-fa *do, re, mi, fa, so, la, ti, do* so when you had an accidental it was “*da*.” For any accidental. I asked, “Why are you doing this?” They said it was challenging enough just to have them do seven syllables. What the fuck are you in music for? And second, once you start looking at something outside of diatonic music -you start looking at chromaticism- something might be written as a sharp five but what you’re hearing you can’t say it’s a sharp five absolutely and you can’t say it’s a flat sixth. It’s a question mark. “So what are you going to call that?” And I said that’s the whole point! If you pursue tonic sol-fa, you have the opportunity to be able to realize intuitively 17 different tones clearly, real expressions of 17 tones. Then you begin to realize that there are tones that will not fit in those categories absolutely. It could go one way or the other so you don’t really know what it is; it’s a question mark. This means that if you continue on you could end up with a piece of music that has several notes, and pretty soon... if you wanted to give those definitive names you’d end up with an Alexander library that had billions of different names because that’s how vast tonality is. So what happens is you get an opportunity to look to see what’s there as a bedrock in a way, and how vast it is. Do you call this a *fi* or do you call this a *si*? Is it a #4 or a b5? Not the way it’s written, that’s not going to tell you anything. What are you hearing? In fact that actually happened, was I in L.A. or was that... I can’t remember if that was at L.A. community college or whether it was in Seattle... I think it was in Seattle because I had lunch with the ear-training teacher and he brought that up about whether this was a b6 or a #5. I asked well what do you hear? He said, “Well it depends on what it is followed by usually.” I said ok, what if you don’t know what it is followed by? He said, “Well then you wouldn’t know.” I said why? Why does it have to be anything? He said, “Well then you wouldn’t know what it was.” So why do you need to know what it is? You intuit it; you hear it- why bother with that? And again, it’s another glimpse into our conditioning. We have to be definitive and for us to get comfortable with something that won’t stay put - that’s a challenge because it’s threatening our security. So I think it’s happened with you too and with other students – I’ve played this tune and sometimes this sounds like b3 and sometimes it sounds like *do* and I don’t know which one it is- why do you have to make a decision? You have to go underneath that. In other words, if you hear C as a tonic and the chord is an Amin7, so what? How does that affect you or manifest itself in your playing and improvisation? “Well it can’t be *me* and *do* at the same time!” Why can’t it? Why can’t it be both? “Because that doesn’t make sense.” Who said it had to make sense? Music doesn’t make sense. You’re hearing what you’re hearing; if you hear it as *do* then you’re hearing something. If you’re hearing it as b3 that’s going to initiate something else you’re going to play, it won’t initiate the same thing if you’re hearing it as *do*. Do you know what I’m saying?

I do. You are talking about putting a label on it to either understand it or use it for something later. To have it as the bedrock of something you're going to do musically in some situation and when you can't do that- it puts you in a very different place as far as your options would be.

Absolutely. So do your options shrink or do they expand? Do they stop dead in the water? Do options even matter? Does anybody really give a shit? [Laughs]

I think people do otherwise they would be more accepting of letting these things go.

That's one reason why I stress – if I give any kind of instruction with ear training – to treat it like food or exercise. You do it just for that experience and you don't try to hold onto it – stick it in your pocket and pull it out when you go someplace. You simply have that experience. So one day you hear it as *do* and the next time you hear it as *re* and the next time you hear it as some other tone- fine! All you're doing is realizing that you're hearing is expanding in a way; it's growing. It's incorporating more than it was before, but once you say you have to choose then you're going to shrink. That's been my experience is that what happens is that- although I don't really use tonic sol-fa – if I'm going to sight sing something, I'm looking at music I've never seen before I'd probably try to use that to give me some kind of orientation – but improvising I don't *think* tonic sol-fa. I don't even bother with it. I'm hearing tones and that I'm clear about, that's for sure but if somebody asked me what the tones are sometimes I wouldn't be able to tell them. Sometimes I can and sometimes I can't but that doesn't stop me from practicing ear training by myself at home. I still do that, it's very valuable. I always find something that challenges me.

It's not holding on. That's important.

What happens if you're trying not to hold on to something and nothing happens?

That's a good lesson isn't it?

In thinking about this and thinking about my own playing there are coat hooks... certain things can come off a coat hook. I can understand how I learned it and how it applies... the difference between trying to be spontaneous and feeling automatic. Like we were talking about before about reaction and response. Both things can be fairly immediate.

In reaction there's a self.

Do you have to be conscious of it?

In reaction you are conscious, in the way I'm using it. Reacting is a mechanical response – put your hand on a hot stove your finger comes back. You're burned, that happened to you; that's a self, that's a person. Something that's a response – there's not a sense of a self. There's not a sense of "I'm doing something." A response is spontaneity, just [makes quick noise].

Can you give me an example?

Yeah, I just did. Just like that. It's nothing special. You're not thinking. If you're not thinking you're pretty close to it. If you're just opening your mouth and words are just tumbling out, that's pretty close. Once you think, "I'm saying something" then you are reacting to some kind of tape loop in your head. But if you don't then it's like "Fuck you!!!" - just an expression of endearment. It doesn't have any investment. If we're not capable of reacting we can't survive. If you walk outside and it's 20 degrees below zero with a bathing suit on you better react or you're going to be dead! It's important that we have this ability to react but responding to something is different. A response could be a reaction but the quality of that reaction would be very different than just mechanical reaction. Most of our waking days are spent in a reactive mode; we're called upon to do that. If you're driving a car and you're on the freeway you better be reacting. You better be having your eyes on everything that's going on out there or you'll be in deep shit. If you're thinking, "I'm going to be intuitive" - forget that shit. It doesn't mean you can't be. On the other hand if you're driving and that's *all* you're doing, there's nothing else going on - that's response because all that's going on is driving. There's no *person* driving the car, there's just that happening, just this thing going on. There's no rider on the horse - the horse and the rider are the same thing. Neither one of them exists. So you've already had that experience; it's not something that can be taught because you've already done it. You've already experienced it; you've already experienced spontaneity. You've already experienced intuition. What happens is that usually when we have that experience - what do we do with it? I know what I do.

You try and recreate it.

Yes! Grab it! Grab that motherfucker! Don't let it go! And then what happens?

Then you're not going to have it.

Gone right? You try to rationalize it, try to grab a hold of it, make sense out of it. Work it out in dollar signs - Whoa, if I get the answer to this one I can write a book and make a lot of money! We are so clever, so creative. Reacting like motherfuckers and think that we're responding.

In the end you have to let them both go anyway.

I told you about that, that night with Bill Evans. I don't know if it was the same night - no it wasn't the same night it was a different night. We were at the Vanguard and we were playing and I'm somehow monitoring what I'm playing and what is going on sounds so fucking mechanical and totally unmusical that I'm trying everything I can to get out of that. I'm trying everything I can to not do that. My whole idea is to experience something that is musical, because it's not happening. It's not happening.

So what did you do?

I'm trying all these fucking different things - changing rhythmically, using different notes for roots- and nothing is happening and I'm noticing that as the bars go by I'm feeling worse and more frustrated, angry. And it keeps building, it just keeps going on and on and gets worse and worse and I reach a point where it's *hopeless*. This is fucking hopeless man. There's absolutely nothing I can do about it, it's like... the end. I wasn't angry by that point I was... the physical sensation was heavy, I felt heavy...

Exhausted?

...Exhausted and tired and hopeless. I had never experienced that feeling of hopelessness. Then it was like the bottom fell out, I don't know if I can even get it in words - I guess it was like absolute hopelessness - and at that moment something happened, I mean hearing... and it was like Jesus Christ what was that? I was like - fuck! And I think something beautiful was happening... and I remember what I did. I made a rule. So what you need to do is grab on to hopelessness and that's what will do it for you. See the mind is so clever, so creative! So all that did was create the problem again.

Because then you're trying to hold on to that.

Yes!

So then you can't do that and so you end up hopeless again and that was the answer and it becomes a circle that keeps going and going...

[Laughs] The other one is "give up" - oh you just have to give up ok great so now you make that. That's it! Grab a hold of that. You're back right where you were again.

It keeps going.

Endless. Endless. No end to it.

But you can't just stop caring.

You don't stop caring... but not as an object.

What does that mean?

That doesn't mean - ok now I'm not going to care.

Waking up one day and saying "today..."

[Laughs] That's why it's hopeless because no matter what you come up with, if you can grab a hold of it, it's going to stick right in front of you and block you. It's not that it's not useful for it to come up; it's what we

do with it. If we grab a hold of it and solidify it then we're just running back into a wall again. You notice that in your own life.

Oh yeah.

Yeah, everybody does. There's nothing mysterious. We don't think that way...

...

So you're left trying to find a way to cultivate that without caring about the fact that you're trying to cultivate that.

The only way that I know is to work at... not the only way, but the way that makes sense to me was number one trying to find out who you are because most everything we do is based on a notion that we're a self. That constitutes a reality, that there's a self. If there is a self then we can grab a hold of something and that's real – and then you let it go and that's real. If you pursue that question and you really look at it diligently and really explore it what do you do when you come to the conclusion at the end that there is no self? It's a fiction - that what we call a self has a practical value in a day-to-day existence so I say I am who I am...

It has utility.

...But it doesn't necessarily mean that's who you are. So the only way I found is that once a person gets a glimmer that there isn't any self then a lot of stuff starts to fall away in terms of options. So positive thinking starts to fall away, negative thinking starts to fall away – it doesn't mean that we don't think positively and that we don't have thoughts that are negative. Those are going to come up because we're alive, we're human beings. For example, as is a practicing Zen student we take vows; they're called Bodhisattva vows and we recite them at the monastery everyday, and I incorporate them in my home practice too. One of the vows, the second vow, is... desires are inexhaustible; I vow to put an end to them. What does that mean? If they are inexhaustible how can you put an end to them? You can't put an end to something that doesn't exist. So what does that mean? As long as you are a human being you are going to have desires, if you think you're going to get rid of desires you are out of your fucking mind. So it isn't that we are not going to have desires, to put an end to desires is pointing beyond that. Its pointing beyond desires and if there's no self there's no desires. So there are two things happening: one, there is a self because you are a human being and the other aspect is it isn't your true nature. That's all. So it's really a question internally and for me right now it's noticing what the desire is, noticing it when it comes up for just what it is. Sometimes watching what I do with it – like cigarettes. I'm still grasping after cigarettes. I'm stupid! What are you doing? I'm grasping after cigarettes. It's gratifying to who, or what? A lot of shit doesn't make any sense! [Laughs] It's the same thing with like this old tape loop of having to make a choice - right or left. It has to be one or the other- it can't be neither. Why not? It can't be both. Why not? Why can't it be both, why can't it be neither? It's just watching the mind click, click, click turn over and just letting it go. So that experience with Bill – I'll never forget it because I was able to remember what I did with it and then be frustrated and angry because it

didn't work. It just happened, why doesn't this work anymore?!? Fuck man! It just happened and I know exactly what happened, why is this a barrier now and not freedom? Of course it would never occur to me that the act of idolizing it, or freeze-framing it, was just creating another problem. It comes up in improvisation all the time; stuff will come up and if you grab a hold of it you're fucked.

This is going to work! It never works.

Yeah right! [Laughs] What else do I have in my back pocket? Oh yeah I have this one too! It's good to laugh at yourself that has a perennially positive effect.

Sometimes you have no choice.

That happens all by itself. The other night I had a bowl, and I only had one. It was just the right size for an evening meal, a perfect bowl for that but it had a crack in it. So I knew I had to really be careful with this bowl because I wanted to keep using it and not go out and buy another one. When I washed it I washed it very carefully, very consciously and put it away. I got it out just a couple of weeks ago and very carefully put it on the draining board, put the food in it, and picked it up to carry it and dropped it. I'm being fully conscious and I dropped it! How the fuck can you be that conscious and go ahead and drop it? The very thing that you don't want to happen.

That kind of makes sense because you spent all that time thinking about dropping it!

Yeah, who knows! I wasn't thinking about not dropping it, I was just being careful. So it went all over the fucking floor and I'm looking at this and all of a sudden I'm laughing and I'm looking... [Laughs] What the fuck are you laughing at? You just broke a fucking bowl you didn't want to break, and you're standing over... the whole floor is a fucking mess, and you're laughing?!? I don't know where the laughter came from! Who knows?

But some of it probably just comes with age, there's a lot of stuff you just don't have the energy to carry it around anymore. You just don't have the interest anymore. Too much luggage, I don't want to carry it anymore and I think in my case that's part of it just getting older. Yesterday I was looking for the music I wrote for Oracle with Ralph Towner because a student had called who was transcribing it and had some questions. What I ended up doing was looking through the house, where I had anything written down. As I'm going through looking for it I'm saying what am I holding on to this for? And now I've filled up a whole bin of stuff I'm just throwing out. Why was I accumulating any of this stuff? This is ridiculous! And I just realized that I don't want the baggage anymore. Six years ago I would have kept it. I'd love to be able to do that the rest of my life, I'm definitely moving in that direction. Look at your own life; what was really significant to you at twelve years old and what is significant for you now? They're not the same thing; you're not the same person. What your needs were, what your energies were – they're not the same. Everything's changed. Everything is always changing. I think one of the valuable things about jazz or being involved in making a living or having your life be involved with something creative is that you eventually

have to get comfortable with no guarantees, no certainty, and life is uncertain. It's training in coming to grips with that, the fact that there are no guarantees. Everything is always uncertain. I mean I'm getting ready to do a European tour this year, next year is going to be a big year, probably do two or three tours next year celebrating 30 years of the trio together; I think about that and yeah, I'm looking forward to that – but there are no guarantees. It could fall apart tomorrow. That's a reality to me - it's not something to worry about or fret about or even become concerned about. It's just a reality. There's no pension plan with a group, no guarantees. So coming to grips with that gets easier as you get older I think and as you keep moving in the direction you're going you stop spending as much time as you did thinking about the future. You get to be 77 years old and you're like, what future? [Laughs] You're going to be playing when you're 90, thirteen years from now? Probably unlikely, who knows. This thing of just... constant change, things are always changing. There aren't any guarantees. I think that's valuable, to come to grips with that, to embrace it in a way. Not to cling, but not pushing away and not grabbing after... immersing yourself in a bath or something. They used to have a place in Seattle called "Float to Relax." It was a deprivation tank. You go in and it was a body temperature, salt-saturated bath and you lie on your back and you float. It was like a coffin, you bring the lid down and it was completely dark and absolutely silent. Boy I couldn't wait to do that; I tried to go every week. I just loved it because you lie down and all of a sudden you're not feeling your body anymore. You don't feel anything; it's just completely silent. You watch your mind and it does whatever it does and you let that go and come back... so I went to the people that owned the place and I said... I knew they had times you could buy, I think the maximum was an hour... I said I'm putting in a request. I'd like to do two hours. They said, "Oh, we can't do that." I said why not? They said it was against the law, the law will not allow us to do that. An hour maximum, no more than that. We started talking about it and what happens is if somebody has borderline personality or something like that they can really flip out, go crazy.

...

[Speaking of Bonpensiere's book] What I remember - it was confirmation of the direction I was moving in, the direction I was going and that's why I remember being inspired by it. [Quoting the book] "Do not commit the beginner's error of waiting for something to happen to the hands as if you were in a spiritualistic séance." [Laughs], Yeah. Act!

...

Here's another random question: When did you switch to steel strings?

'72, when I moved to Japan. '69, '69 – '70. 1970. Before that it was two Golden Spirals on the G & D and Thomastik Orchestra on the A & E. Yeah, when people hear Trio 64 they say "That is gut strings?!"
Yeah.

The ones I was thinking about were Turning Point and the records with Tony Williams; your bass sounds different.

Gut Strings; two gut, two metal. Those days... that was the end of the acoustic period. From when I started playing bass – 1956 I think it was – from 1956-1965 or 1966 something like that, it was nothing but two guts and two metal - everything I did.

Those records sound amazing.

Yeah, but those Golden Spirals - you cannot bow them. [Laughs] It was awful!

APPENDIX C

GARY PEACOCK: CHRONOLOGICAL DISCOGRAPHY (1963-1965)

New York City

PAUL BLEY

Paul Bley With Gary Peacock. ECM Import

Paul Bley (p), Gary Peacock (b), Paul Motian, (d), *Billy Elgart, (d)

Recorded April 13, 1963 in New York City and May 11, 1968 in Seattle WA.*

BILL EVANS

Trio '64. Verve Records

Bill Evans (p), Gary Peacock (b), Paul Motian (d)

Recorded December 18, 1963 at Webster Hall, New York City.

BILL EVANS TRIO

Unreleased Private Recording

Bill Evans (p), Gary Peacock (b), Paul Motian (d)

(Probable) Late 1963.

PAUL BLEY – JOHN GILMORE – PAUL MOTIAN – GARY PEACOCK

Turning Point. Improvising Artists. Also released as *Turns*. Savoy.

Paul Bley (p), John Gilmore (ts), Gary Peacock (b), Paul Motian, (d),

Recorded March 9, 1964 at Mirasound Studio, New York City.

ALBERT AYLER TRIO

Prophecy. Esp-Disk Ltd.

Albert Ayler (ts), Gary Peacock (b), Sunny Murray (d)

Recorded June 14, 1964 live at the Cellar Door, New York City.

GIL EVANS

The Individualism of Gil Evans. Verve.

“The Barbara Song” “Time of the Barracudas”

Gil Evans (composer, arranger, piano); Frank Rehak (tb); Ray Alonge, Julius Watkins (frhn); Bill Barber (tba); Wayne Shorter, Al Block, Andy Fitzgerald, George Marge, Bob Tricarico (ww); Bob Maxwell (hrp);

Kenny Burrell (g); Gary Peacock (b); Elvin Jones (d)

Recorded July 9, 1964⁴⁶ at Van Gelder's Recording Studio, Englewood Cliffs, NJ.

ALBERT AYLER TRIO

Spiritual Unity. Esp-Disk Ltd.

Albert Ayler (ts), Gary Peacock (b), Sunny Murray (d)

Recorded July 10, 1964 in New York City.

NEW YORK EYE AND EAR CONTROL

New York Eye & Ear Control. Esp Disk Ltd.

Don Cherry (cnt), Roswell Rudd (tb), John Tchicai (as), Albert Ayler (ts),

Michael Snow (p), Gary Peacock (b), Sunny Murray (d)

Recorded July 17, 1964 in New York City.

TONY WILLIAMS

Lifetime. Blue Note Records.

“Two Pieces of One: Red” “Two Pieces of One: Green” “Tomorrow Afternoon”

Sam Rivers (ts), Gary Peacock (b), Richard Davis (b), Tony Williams (d)

Recorded August 21, 1964 at Van Gelder's Recording Studio, Englewood Cliffs, NJ.

European Tour with Albert Ayler Quartet

ALBERT AYLER QUARTET

Copenhagen Tapes. Ayler Records.

Albert Ayler (ts), Don Cherry (c), Gary Peacock (b), Sunny Murray (d)

Recorded September 3rd 1964, Live at Club Montmarte, Copenhagen
Denmark

& September 10th 1964, in studio Danish Radio broadcast, Copenhagen,
Denmark.

ALBERT AYLER QUARTET

Vibrations. Freedom/Da Music/Ka.

Albert Ayler (ts), Don Cherry (c), Gary Peacock (b), Sunny Murray (d)

Recorded September 14 1964 Jazzhaus Montmarte, Copenhagen,
Denmark.

⁴⁶ This session produced two tracks for the album, “Time of the Barracudas” & “The Barbara Song.” While the notes to the Verve release as well as the Tom Lord Jazz Discography list Peacock as a member of the October 29th 1964 session that would later produce “Proclamation” and “Nothing Like You,” Peacock did not participate, as he was in Europe during late October and early November (Young et al 2004) touring with Albert Ayler.

ALBERT AYLER QUARTET

Hilversum Session. Esp Disk Ltd.

Albert Ayler (ts), Don Cherry (c), Gary Peacock (b), Sunny Murray (d)

Recorded November 9 1964 Hilversum, Holland.

MISHA MENGELBERG

Misha Mengelberg Kwartet feat. Gary Peacock - Driekusman Total Loss.

Vera Jazz.

Piet Noordijk (as), Misha Mengelberg (p), Gary Peacock (b), Han Bennink

(d)

Recorded December 12, 1964 Hilversum, Holland.

Return to United States

LOWELL DAVIDSON

Lowell Davidson Trio. Esp Disk Ltd.

Lowell Davidson (p), Gary Peacock (b), Milford Graves (d)

Recorded July 27, 1965⁴⁷ New York City.

TONY WILLIAMS

Spring. Blue Note Records.

Wayne Shorter (ts) Sam Rivers (ts), Herbie Hancock (p), Gary Peacock

(b), Tony Williams (d)

Recorded August 12, 1965 at Van Gelder's Recording Studio, Englewood Cliffs, NJ.

ALBERT AYLER

Spirits Rejoice. Esp-Disk Ltd.

Albert Ayler (ts), Donald Ayler (tpt), Charles Tyler (as), Carl Cobbs

(hpd), Henry Grimes (b), Gary Peacock (b), Sunny Murray (d)

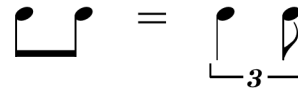
Recorded September 23, 1965 Judson Hall, New York City.

⁴⁷ The Tom Lord Jazz Discography lists the recording date as probably June 12, 1965 New York City. The sleeve date (given above) is the source for the July 27th date.

APPENDIX D.
GUIDE TO NOTATION

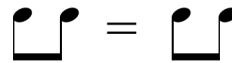
Swing

Eighth notes to be played with a triplet feeling.



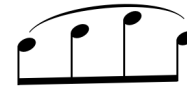
Straight

Eighth notes to be played as written.



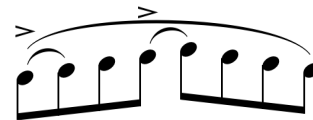
Slur

Notes are played with left hand articulation.



Phrase Mark

Used to indicate a musical gesture separated from adjoining content by rest, attack, register, dynamic, or other common grouping mechanisms. Often these phrases contain separate internal slurs and articulation.



Harmonic



String partially pulled off fingerboard

Fall



Ghost note

Slide



Internal bend

Playing ahead of the beat



Glissando

Laying Back, Playing slightly behind of the beat

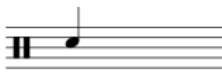


APPENDIX E.

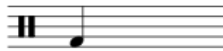
DRUM NOTATION

Courtesy of Evan Hughes
jazzdrumcorner.com

Drums



snare drum

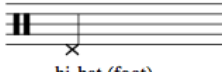


bass drum



high tom medium tom low tom

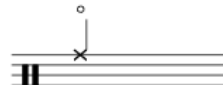
Cymbals



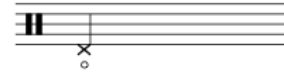
hi-hat (foot)



hi-hat (stick)



hi-hat open (stick)



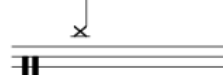
hi-hat open (foot)



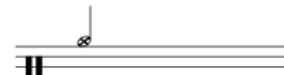
ride cymbal



crash cymbal

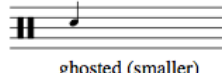


auxiliary cymbal



bell of cymbal

Accents



ghosted (smaller)



stick on stick
(stick shot)



cross stick



brush playing time on snare
(while other hand sweeps)



buzz



press roll

APPENDIX F.

MELODIC EMBELLISHMENTS

Adapted from Jazz Composition: Theory and Practice by Ted Pease (2003)

Passing Tones (PT)

Notes that connect through stepwise motion two melodically significant pitches.



Chromatic Passing Tone (CHPT)

Non-diatonic notes that connect through stepwise motion to harmonically or melodically significant pitches.



Neighbor Tones (NT)

Pitches that leave and return to the same note through stepwise motion, or that proceed directly to a target note without preparation.



Double Chromatic Approach (DCHR)

Two notes that approach a target pitch by consecutive half steps.



Escape Tones (ET)

Pitches that interrupt the upward or downward direction of a line by moving in the opposite direction by step and resolve by leap in the opposite direction.



Indirect Resolution (IR)

Two notes that approach a target pitch by step from above and below.



APPENDIX G.
COMPLETE TRANSCRIPTIONS

I'll See You Again (Master Take)

Recorded by the Bill Evans Trio 12/18/63
Trio 64 Verve V6-8578

As played by Gary Peacock
Bass transcription by Robert Sabin
Drum transcription by Evan Hughes and Robert Sabin
Piano transcription by Jesse Stacken

♩ = 166 swing

Bbm⁷ Eb⁷ Am⁷ D⁷

Piano

Bass

Drums

5 Abm⁷ Db⁷ Gm⁷ C⁷

9 1 Fmaj⁷ D7(#9) Bbmaj⁷ Am⁷

13 Gm7 Bbm7 Am7 Gm6 C7

17 Fmaj7 Ab° Gm7 C7

21 Eb9 D9 G7 C7(#9)

25 Fmaj7 D7(#9) Bbmaj7 Am7

29 Gm⁷ C¹³(b⁹) Cm⁷ F⁷

33 B^bmaj⁷ B^ø7 E⁷(b⁹) Am⁷ D⁹

37 Gm⁷ C⁷(b⁹) F⁶ C⁷

2
41 F^{maj}7 D⁷(#⁹) B^bmaj⁷ Am⁷

45 Gm7 Bbm7 Am7 Gm6 C7

49 Am7 Ab° Gm7 C7

53 Eb9 D9 G7 C7(#9)

57 Fmaj7 D7(#9) Bbmaj7 Am7

61 Gm7 C13(b9) Cm7 F7

65 Bbmaj7 o Bb7 E7(b9) Am7 D9

69 Gm7 C7(b9) F#6 C7

73 Fmaj7 D7(#9) Bbmaj7 Am7

77 Gm⁷ Bbm⁷ Am⁷ Gm⁶ C⁷

81 Am⁷ Ab^o Gm⁷ C⁷

85 Eb⁹ D⁹ G⁷ C⁷(⁹₅)

89 Fmaj⁷ D⁷(⁹₅) Bbmaj⁷ Am⁷

93 Gm7 C13(b9) Cm7 F7

97 Bbmaj7 Bø7 E7(b9) Am7 D9

101 Gm7 C7(b9) F#6 C7

4

105 Fmaj7 D7(#9) Bbmaj7 Am7

3 3 3 3 3 3 3 3

109 Gm7 Bbm7 Am7 ← Gm6 C7

3 3 3 3 3 3 3 3

113 Fmaj7 Ab° Gm7 C7

straight swing

3 3 3 3 3 3 3 3

117 Eb9 D9 G7 C7(9/5)

straight

3 3 3 3 3 3 3 3

121 Fmaj7 D7(9/5) Bbmaj7 Am7 ←

3 3 3 3 3 3 3 3

125 Gm7 C13(b9) Cm7 F7

3 3 3 3 3 3 3 3

129 *swing*

B \flat maj7 B \flat 7 E7(b9) Am7 D \flat 9

133

Gm7 C7(b9) F \flat 6 C7

5

137

Fmaj7 D7(#9) B \flat maj7 Am7

pp *mf*

141

Gm7 B \flat m7 Am7 Gm \flat C7

145

Fmaj7 A \flat Gm7 C7

149

E \flat 9 D \flat 9 G7 C7($\frac{9}{5}$)

straight *swing*

153 *swing*

Fmaj7 3 D7(^{#9}/_{5b}) 3 Bbmaj7 3 Am7 3

157

Gm7 3 C13(b9) 3 Cm7 3 F7 3

161

Bbmaj7 3 Bb7 E7(b9) Am7 D9 3

165 *straight*

Gm7 C7(b9) F6/9 *swing* C7 3

6

169 *straight* *swing* 4:3

Fmaj7 3 D7(^{#9}) Bbmaj7 Am7 3

173

Gm7 Bbm7 Am7 Gm6 C7

177

Fmaj7 Ab° Gm7 C7

181

Eb9 D9 G7 C7(#9)

185

Fmaj7 D7(#9) Bbmaj7 Am7

189

Gm7 C13(b9) Cm7 F7

193

Bbmaj7 Bø7 E7(b9) Am7 D9

197

Gm7 C7(b9) Bbm9

201

rubato

Fm9

205

Santa Claus is Coming To Town

As Played by Gary Peacock and Bill Evans
Recorded by the Bill Evans Trio 12/18/63
Trio 64 Verve V6-8578

J. Fred Coots-Haven Gillespie
Bass transcription by Robert Sabin
Piano transcription by Glenn Zaleski
Drum transcription by Evan Hughes

$\text{♩} = 186$

1 G^{maj7} G^7 $C\%$ F^{13} G^{maj7} G^{13} $C\%$ F^{13}

Pno.

A. Bass

Dr.

5 Bm^7 Em^7 $E\flat^9(\#11)$ D^9 $E\flat^{maj7}$ $A\flat^{maj7}$

9 G^{maj7} G^7 $C\%$ F^{13} G^{maj7} G^{13} $C\%$ F^{13}

13 Bm⁷ Em⁷ Eb⁹(#11) D⁹ G⁷ F⁷ E⁷ Eb⁷

17 Dm⁷ G⁷ Em⁷ A⁷ Dm⁷ G⁷ C⁶ F⁷

21 Em⁷ A⁷ F#m⁷ B⁷ Em⁷ A⁷ D⁷alt.

25 Gmaj⁷ G⁷ C⁶ F¹³ Gmaj⁷ G¹³ C⁶ F¹³

pp *mf*

29 Bm7 Em7 Eb9(#11) D9 Ebmaj7 D7alt.

33 Gmaj7 G7 C% F13 Gmaj7 G13 C% F13

37 Bm7 Em7 Am7 D9 Gmaj7 Abmaj7

41 Gmaj7 G7 C% F13 Gmaj7 G13 C% F13

45 Bm7 Em7 Eb9(#11) D7(#9) Gmaj7 F7 E7 Eb7

49 Dm⁷ G⁷ Em⁷ A⁷ Dm⁷ G⁷ C⁶ F⁷

53 Em⁷ A⁷ F^{#m7} B⁷ Em⁷ A⁷ Am⁷ D⁷

57 Gmaj⁷ G⁷ C⁶ F¹³ Gmaj⁷ G¹³ C⁶ F¹³

61 Bm⁷ Em⁷ Am⁷ A⁺⁷ D⁹ Gmaj⁷ A^bmaj⁷

65 Gmaj⁷ G⁷ C⁶ Cm⁷ Gmaj⁷ G¹³ C⁶ F¹³

69 Bm7(b5) E7 A+7 D13 Gmaj7 Abmaj7

73 Gmaj7 G7 Cm9 G7 Cmaj7 Cm9

77 Bm7 E7 A7 D7 G7 F7 Em7 Eb7

81 Dm7 G7 Em7 A7 Dm7 G7 C9 F7

85 Em7 A7 F#m7 B7 Em7 A7 Am7 D7alt

89 Gmaj7 G7 C6 F13 Gmaj7 G13 C6 F13

93 Bm7 Em7 Eb9(#11) D9 Gmaj7 Am7 D7

97 4 G6 G7 C6 F7 G6 C6 F7 B- E7

102 A- D7 Gmaj7 Abmaj7 G6 swing G7 p.o.

106 C6 F7 G6 G7 C6 F7 Bm7 E7 A- D7

111 Gmaj7 Dm7 G7 Em7 A7

115

Dm7 G7 Cmaj7 Em7 A7

118

F#m7 B7 Em7 A7 Dmaj7 D7

121

G6 G7 C6 F7 G6 G7 C6 F7

125

B- E7 A- D7 Gmaj7

straight p.o. swing

129

G6 G7 C6 F7 G6 C6 F7

133

B- E7 A- D7 Gmaj7

straight p.o. straight

137

G⁶ C⁶ F⁷ G⁶ C⁶ F⁷

141

B⁻ ← E⁷ *straight* A⁻ ← D⁷ G^{maj7} *swing* *p.o.*

144

E⁻ E^{b-} D^{m7} G⁷ Em⁷ A⁷ D^{m7} G⁷ *p.o.*

148

C^{maj7} Em⁷ A⁷ F^{#m7} B⁷ Em⁷ A⁷ *swing* D^{maj7} D⁷ *p.o.*

7:12

153

G⁶ G⁷ C⁶ F⁷ G⁶ C⁶ F⁷

154

157

B- E7 A- D7 Gmaj7 A- D7

E_bmaj7

6

161

Gmaj7 G7 C6 → F13 Gmaj7 G13 C6 F13

165

Bm7 Em7 E_b9(#11) D9 E_bmaj7 A_bmaj7

169

Gmaj7 G7 C6 F13 Gmaj7 G13 C6 F13

173

Bm7 Em7 E_b9(#11) D9 G7 F7 E7 E_b7

p <
catch with pedal

177 Dm⁷ G⁷ Em⁷ A⁷ Dm⁷ G⁷ C⁶ F⁷

181 Em⁷ A⁷ F^{#9} B⁷ Em⁷ A⁷ D⁷alt.

185 Gmaj⁷ G⁷ C⁶ F¹³ Gmaj⁷ G¹³ C⁶ F¹³

189 Bm⁷ Em⁷ Eb⁹(#11) D⁹ C^{#9} Cm⁶ Bm⁷ Em⁷

193 C^{#9} Cm⁶ Bm⁷ Em⁷ C^{#9} Cm⁶ Bm⁷ Em⁷

197 C#°7 Cm7 Bm7 Bbm7 Am7 Even **poco rit.** D7 F#/G D♭maj7(b5)

The musical score is written for piano and consists of three staves. The top two staves form a grand staff with a treble clef and a bass clef. The bottom staff is a separate bass line. The score begins at measure 197. Above the grand staff, chord symbols are written: C#°7, Cm7, Bm7, Bbm7, Am7 Even, D7, F#/G, and D♭maj7(b5). The tempo marking "poco rit." is placed above the D7 chord. The music features a series of chords in the right hand and a melodic line in the left hand. The piece concludes with a double bar line.

Long Ago and Far Away

As recorded on *Paul Bley With Gary Peacock*.
Paul Bley (p), Gary Peacock (b), Paul Motian, (d)
Recorded April 13, 1963 in New York City

Composed by Jerome Kern
Bass and drums transcription by Robert Sabin
Piano transcription by Glenn Zaleski

Medium-up Swing
♩=219

1 F6 Dm7 Gm7 C7 Fmaj7 Gm7 C7

5 F6 Gm7 C7 F6 D7 Gm7 C7

9 Ab6 Fm7 Bbm7 Eb7 Abmaj7 G7

13 Cmaj7 Am7 Dm7 G7 Gm7 C7

17 F6 Dm7 Gm7 C7 Fmaj7 Gm7 C7

21 F6 Gm7 C7 F6 D7 Gm7 C7

25 Cm7 F9(sus4) F7 Bbmaj7 Bbm6 Eb9(#11)

29 F⁶ Gm⁷ C⁷ F⁶ Gm⁷ C⁷

chromatic
Ab- / Db7

33 2 F⁶ Dm⁷ Gm⁷ holds keys down C⁷ Fmaj⁷ Gm⁷ C⁷

holds keys down

37 F⁶ Gm⁷ C⁷ F⁶ D⁷ Gm⁷ C⁷

rh perc.

41 Ab⁶ Fm⁷ Bbm⁷ Eb⁷ Abmaj⁷ G⁷

45 Cmaj7 Am7 Gm7 C7

p *f*

49 F6 Dm7 Gm7 C7 Fmaj7 Gm7 C7

53 F6 Gm7 C7 F6 D7 Gm7 C7

57 Cm7 F9(sus4) F7 Bbmaj7 Bbm6 Eb9(#11)

61 F⁶ Gm⁷ C⁷ Fmaj⁷ Gm⁷ C⁷

7:6

sfz

65 ³F⁶ Dm⁷ Gm⁷ C⁷ Fmaj⁷ Gm⁷ C⁷

³

69 F⁶ Gm⁷ C⁷ F⁶ D⁷ Gm⁷ C⁷

73 A^b6 Fm⁷ B^bm⁷ E^b7 A^bmaj⁷ G⁷

3

77 Cmaj⁷ C⁷

14:9

81 F⁶ Dm⁷ Gm⁷ C⁷ Fmaj⁷ Gm⁷ C⁷

85 F⁶ Gm⁷ C⁷ F⁶ D⁷ Gm⁷ C⁷

89 Cm⁷ F⁹(sus4) F⁷ B^bmaj⁷ B^bm⁶ E^b9(#11)

93 F⁶/A D⁷ Gm⁷ C⁷ F⁶ Gm⁷ C⁷

4 Bass solo

97 F⁶ Dm⁷ Gm⁷ C⁷ Fmaj⁷ Gm⁷ C⁷

1:44

102 Gm⁷ C⁷ F⁶ D⁷ Gm⁷ C⁷

105 A^b6 Fm⁷ B^bm⁷ E^b7 A^bmaj⁷ G⁷

109 Cmaj⁷ Am⁷ Gm⁷ C⁷ p.o.

113 F⁶ Dm⁷ Gm⁷ C⁷ Fmaj⁷ Gm⁷ C⁷

117 F⁶ Gm⁷ C⁷ p.o. F⁶ D⁷ Gm⁷ C⁷

121 Cm⁷ F⁷ B^bmaj⁷ B^bm⁶ E^b9(#11)

125 F⁶ A^bo⁷ Gm⁷ C⁷ F⁶ Gm⁷ C⁷

5

F⁶ *straight* Dm⁷ Gm⁷ C⁷ Fmaj⁷ Gm⁷ C⁷

129

F⁶ Gm⁷ C⁷ F⁶ D⁷ Gm⁷ C⁷

133

A^b6 Fm⁷ B^bm⁷ E^b7 A^bmaj⁷ G⁷

137

straight

Cmaj⁷ *straight* Am⁷ Gm⁷ C⁷

141

swing

F⁶ Dm⁷ Gm⁷ C⁷ Fmaj⁷ Gm⁷ C⁷

145

F⁶ Gm⁷ C⁷ F⁶ D⁷ Gm⁷ C⁷

149

153 Cm7 F9(sus4) F7 Bbmaj7 Bbm6 Eb9(#11)

3 3 3 3 3 3

8:9

157 F6/A Ab°7 Gm7 C7 p.o. F6 Gm7 C7

straight swing

161 F6 Dm7 Gm7 C7 Fmaj7 Gm7 C7

6

165 F6 Gm7 C7 F6 D7 Gm7

168 Ab6 Fm7 Bbm7 Eb7 Ab6 G7

172 Cmaj7 Am7 Gm7 C7

176 F6 Gm7 C7 Fmaj7 Gm7 C7

180 F6 Gm7 C7 F6 Gm7 C7

184 Cm7 F7 Bbmaj7 Bbm6 Eb9(#11)

188 F6 Gm7 C7 F6 Gm7 C7

7

192 F⁶ Dm⁷ Gm⁷ C⁷ Fmaj⁷ Gm⁷ C⁷

196 F⁶ Gm⁷ C⁷ F⁶ D⁷ Gm⁷ C⁷

200 Ab⁶ Fm⁷ Bbm⁷ Eb⁷ Abmaj⁷ G⁷

204 Cmaj⁷ Am⁷ Gm⁷ C⁷

208 F⁶ Dm⁷ Gm⁷ C⁷ Fmaj⁷ Gm⁷ C⁷

212 F⁶ Gm⁷ C⁷ F⁶ D⁷ Gm⁷ C⁷

216 Cm⁷ F⁹(sus4) F⁷ B^bmaj⁷ Bbm⁶ E^b9(#11)

220 F⁶ A^b9⁷ Gm⁷ C⁷ Fm⁷/C Gm⁷ C⁷

224 Gm⁷/C Fmaj⁷ Gm¹³ Am⁷ B^b9⁷ Am⁷

228 Gm¹³ G^b9 Fmaj¹³(#11)

Blues (Turnaround)

Recorded by Paul Bley, Gary Peacock, Paul Motion 4/13/63
Paul Bley with Gary Peacock ECM 1003

Composed by Ornette Coleman
Bass transcription by Robert Sabin
Piano transcription by Jesse Stacken
Drum transcription by Evan Hughes

♩ = 178

1

Pno.

A. Bass

F⁷ B^{b7} C⁷ F⁷

5

B^{b7} F⁷

9

F[#] E⁻ D⁻

2

13

F⁷ B^{b7} B[°] F⁷

17

Bb7 F7

21

F#- E- D-

3

25

29

33

4

37

Musical score for measures 37-40. Treble clef system with notes and rests. Bass clef system with notes and rests. A box with the number 4 is at the top left. The measure number 37 is at the start of the first staff.

41

Musical score for measures 41-44. Treble clef system with notes and rests. Bass clef system with notes and rests.

45

Musical score for measures 45-48. Treble clef system with notes and rests, including a triplet. Bass clef system with notes and rests, including a *p.o.* marking.

5

49

Musical score for measures 49-52. Treble clef system with notes and rests, including triplets. Bass clef system with notes and rests.

53

Musical score for measures 53-56. Treble clef system with notes and rests. Bass clef system with notes and rests.

57

60

61

64

65

68

69

72

73

76

77

81

85

8

89

93

97 9

5/4 3 3 3 3 3 3 3 3

101

105

p.o.

10

109

p.o.

10

113

117

121

126

130

134

138

p.o.

3

141

half time feel

atempo

3 3 3

12:11

145

13

swing

148

3 3 3 3

13:18

153

14

157 *swing* *p.o.* *3* *26:30*

162 *cresc.* *26:30*

165 *3*

15

169 *3*

15

173

177

16

180

Musical score for measures 180-183. The top staff is a bass clef with a melodic line. The middle staff is a guitar staff with chords and an 'x' over the 5th string. The bottom staff is a guitar staff with chords and an 'x' over the 5th string.

184

Musical score for measures 184-187. The top staff is a bass clef with a melodic line. The middle staff is a guitar staff with chords and an 'x' over the 5th string. The bottom staff is a guitar staff with chords and an 'x' over the 5th string.

188

Musical score for measures 188-191. The top staff is a treble clef with a melodic line. The middle staff is a bass clef with a melodic line. The bottom staff is a guitar staff with chords and an 'x' over the 5th string.

17

192

Musical score for measures 192-195. The top staff is a treble clef with a melodic line. The middle staff is a bass clef with a melodic line. The bottom staff is a guitar staff with chords and an 'x' over the 5th string.

196 *straight*

200

18 *swing*

204

208

212

19

216

F7 Bb7 C7 F7

220

Bb7 F7

224

F# E- D-

20

228

F7 Bb7 C7 F7

232

Bb7 F7

236

F# E- D-

Ghosts: First Variation

Recorded by the Albert Ayler Trio 7/10/64
Spiritual Unity ESP-Disk 10022
Concert Score (Bass sounding 8vb)

Composed by Albert Ayler
As played by Albert Ayler and Gary Peacock
Transcribed by Robert Sabin

♩ = 198

Ts

espress.

5

0:11

A ♩ = 188

Ts

f

Bs

F

0:16

14

F Dm Gm7 C F

0:22

B ♩ = 170

18

F Gm G#° F/A Gm C

0:27

22

F Gm G#° F/A C F

0:33 C ♩ = 173
26

F Gm F/A Ab° Gm C

0:39
30

F Bb B° F/C C F

0:44 D ♩ = 184
34

♩ = 184 C = 162

0:50
37

♩ = 153 ♩ = 179

0:55 ♩ = 176
40

♩ = 196 poco accel... ≈ half time ♩ = 105

♩=176

1:01

♩=170

♩=137

p.o.

1:06

♩=192

♩=173

p.o.

1:13

♩=173

♩=130

♩=136

♩=230

p.o.

1:18

♩=154

♩=213

1:21

Sva

poco rit.

♩=159

♩=154

1.h.

1:25

♩=208

♩=196

1:30

.85
♩ = 167

1:32

♩ = 160

1:35

alt. fingering

♩ = 184

1:37

swing 16ths

3

straight

swing 16ths

♩ = 222

1:39

faster

tuplet tempo (♩ = 206) = previous (♩ = 222) x 9/10

9:10

1:41

alt. fingering?

♩ = 128

♩ = 176 *

1:45

♩ = 156 *

Detailed description: This system shows two staves. The top staff has a treble clef and contains a melodic line with several triplet markings. The bottom staff has a bass clef and contains a bass line with a long note and a triplet. A tempo marking of ♩ = 156 and an asterisk are present.

1:48

♩ = 135 = .865 p.o.

Detailed description: This system shows two staves. The top staff has a treble clef and contains a melodic line with a triplet. The bottom staff has a bass clef and contains a bass line with a triplet and a phrase marked 'p.o.'. A tempo marking of ♩ = 135 = .865 is present.

1:50

♩ = 157 = 1.16 ♩ = 154 *ff*

Detailed description: This system shows two staves. The top staff has a treble clef and contains a melodic line with a triplet and a phrase marked 'ff'. The bottom staff has a bass clef and contains a bass line with a triplet. Tempo markings of ♩ = 157 = 1.16 and ♩ = 154 are present.

1:53

♩ = 154 ♩ = 129 *ff*

Detailed description: This system shows two staves. The top staff has a treble clef and contains a melodic line with a triplet and a phrase marked 'ff'. The bottom staff has a bass clef and contains a bass line with a triplet and a phrase marked 'ff'. Tempo markings of ♩ = 154 and ♩ = 129 are present.

1:55

portamento, how to indicate slides?

♩ = 130

Detailed description: This system shows two staves. The top staff has a treble clef and contains a melodic line with a triplet and a phrase marked 'portamento, how to indicate slides?'. The bottom staff has a bass clef and contains a bass line with a triplet. A tempo marking of ♩ = 130 is present.

2:00

♩ = 126 ♩ = 111 *ral.*

Detailed description: This system shows two staves. The top staff has a treble clef and contains a melodic line with a triplet and a phrase marked 'ral.'. The bottom staff has a bass clef and contains a bass line with a triplet. Tempo markings of ♩ = 126 and ♩ = 111 are present.

2:03

♩ = 94

poco ral.

014

2:05

♩ = 156

accel.

2:07

F major

♩ = 236

p.o.

6:4

2:09

♩ = 190

squeal

fff

♩ = 181

♩ = 134

2:12

♩ = 144

swing 16ths

p.o.

♩ = 150

2:15

♩ = 180

♩ = 161

poco rit

2:18

♩ = 180

♩ = 151

poco accel

♩ = 218

poco accel

2:22

♩ = 205

♩ = 186

2:24

ff

p.o.

♩ = 199

pp

mp

2:27

♩ = 204

pitch bend

* odd groupings, 4,5,6,7

♩ = 232

2:29

♩ = 230

2:32

♩=229

♩=188

2:34

♩=165

♩=249

2:37

♩=291
poco accel.

2:40

♩=135

♩=128

2:43

♩=271
poco accel.

♩=216
p.o.

2:47

♩=116

♩=143

BASS SOLO

2:50 $\text{♩}=169$ p.o. $\text{♩}=128$

Musical notation for 2:50. Treble clef, key signature of two flats. The piece starts with a tempo of 169 quarter notes per minute. The first measure is marked 'p.o.' (pizzicato). The tempo changes to 128 quarter notes per minute. The notation includes eighth and sixteenth notes, with a slur over the first four measures.

2:55 $\text{♩}=141$ p.o.

Musical notation for 2:55. Bass clef, key signature of two flats. The tempo is 141 quarter notes per minute. The piece is marked 'p.o.' (pizzicato). The notation includes eighth and sixteenth notes, with triplets and a slur over the first four measures.

2:59 $\text{♩}=128$ p.o. $\text{♩}=209$ h.o. 3.02 $\text{♩}=209$ h.o.

sp *mf*

Musical notation for 2:59. Bass clef, key signature of two flats. The tempo is 128 quarter notes per minute. The piece is marked 'p.o.' (pizzicato). The tempo changes to 209 quarter notes per minute. The notation includes eighth and sixteenth notes, with triplets and a slur over the first four measures. The dynamic markings are *sp* and *mf*.

3:04 $\text{♩}=135$ $\text{♩}=252$ h.o. h.o. $\text{♩}=263$

Musical notation for 3:04. Bass clef, key signature of two flats. The tempo is 135 quarter notes per minute. The tempo changes to 252 quarter notes per minute. The notation includes eighth and sixteenth notes, with triplets and a slur over the first four measures. The tempo changes to 263 quarter notes per minute.

3:08 $\text{♩}=215$ h.o. h.o. *sp* *mf* $\text{♩}=170$ rall. . . .

Musical notation for 3:08. Treble clef, key signature of two flats. The tempo is 215 quarter notes per minute. The notation includes eighth and sixteenth notes, with triplets and a slur over the first four measures. The dynamic markings are *sp* and *mf*. The tempo changes to 170 quarter notes per minute, marked 'rall.' (rallentando).

3:12 $\text{♩}=162$ $\text{♩}=124$ $\text{♩}=120$ p.o. *sf* 11:8

Musical notation for 3:12. Bass clef, key signature of two flats. The tempo is 162 quarter notes per minute. The tempo changes to 124 quarter notes per minute. The notation includes eighth and sixteenth notes, with triplets and a slur over the first four measures. The dynamic marking is *sf* (sforzando). The tempo changes to 120 quarter notes per minute, marked 'p.o.' (pizzicato). The time signature changes to 11:8.

3:19 poco rall. $\text{♩}=107$ accel.

Musical notation for 3:19. Treble clef, key signature of two flats. The tempo is 107 quarter notes per minute. The notation includes eighth and sixteenth notes, with triplets and a slur over the first four measures. The tempo changes to 107 quarter notes per minute, marked 'poco rall.' (poco rallentando). The tempo changes to 107 quarter notes per minute, marked 'accel.' (accelerando).

3:24 double x $\text{♩} = 236$ p.o. $\text{♩} = 249$ $\text{♩} = 248$ $\text{♩} = 262$

3:27 $\text{♩} = 184$ $\text{♩} = 237$ $\text{♩} = 221$ p.o.

3:33 slap strings $\text{♩} = 247$ p.o. $\text{♩} = 203$ rall. $\text{♩} = 179$

3:37 p.o. $\text{♩} = 136$

3:41 $\text{♩} = 246$ $\text{♩} = 260$ $\text{♩} = 186$ rall.

3:44 $\text{♩} = 191$ $\text{♩} = 210$ p.o. p.o. p.o.

3:48 $\text{♩} = 145$ $\text{♩} = 151$ p.o. $\text{♩} = 159$ p.o. h.o.

3:52 ♩=170

3:55 ♩=153

3:59 ♩=141 p.o.

4:04 ♩=119

4:08

4:14

4:19
66 *rall.*

Musical notation for measures 66-68. The treble clef staff contains a melodic line with a half note, a quarter note, and a dotted quarter note. The bass clef staff contains a bass line with a half note, a quarter note, and a dotted quarter note. A tempo marking of $\text{♩} = 187$ is present. A fermata is placed over the first two measures of the bass line. A triplet of eighth notes is marked with a '3' in the final measure of the bass line.

4:21 **F** $\text{♩} = 188$
69

Musical notation for measures 69-72. The treble clef staff contains a melodic line with a half note, a quarter note, and a dotted quarter note. The bass clef staff contains a bass line with a half note, a quarter note, and a dotted quarter note. A tempo marking of $\text{♩} = 188$ is present. A fermata is placed over the first two measures of the bass line. A triplet of eighth notes is marked with a '3' in the final measure of the bass line.

4:26
73

Musical notation for measures 73-76. The treble clef staff contains a melodic line with a half note, a quarter note, and a dotted quarter note. The bass clef staff contains a bass line with a half note, a quarter note, and a dotted quarter note. Chord symbols F, Dm, Gm7, C, and F are placed above the bass line. A triplet of eighth notes is marked with a '3' in the final measure of the bass line.

4:31 **G** $\text{♩} = 184$
77

Musical notation for measures 77-80. The treble clef staff contains a melodic line with a half note, a quarter note, and a dotted quarter note. The bass clef staff contains a bass line with a half note, a quarter note, and a dotted quarter note. Chord symbols F, Gm, G#°, F/A, Dm, Gm, and C are placed above the bass line. A tempo marking of *poco rall.* is present. A note indicating 'Both slow down at different rates. Beat splits' is placed above the bass line. A triplet of eighth notes is marked with a '3' in the final measure of the bass line.

4:37
81

Musical notation for measures 81-84. The treble clef staff contains a melodic line with a half note, a quarter note, and a dotted quarter note. The bass clef staff contains a bass line with a half note, a quarter note, and a dotted quarter note. Chord symbols Gm, G#°, F/A, C, and F are placed above the bass line. A triplet of eighth notes is marked with a '3' in the final measure of the bass line.

4:42 **H** $\text{♩} = 188$
85

Musical notation for measures 85-88. The treble clef staff contains a melodic line with a half note, a quarter note, and a dotted quarter note. The bass clef staff contains a bass line with a half note, a quarter note, and a dotted quarter note. Chord symbols F, Gm, F/A, Ab°, Gm, and C are placed above the bass line. A tempo marking of $\text{♩} = 188$ is present. A triplet of eighth notes is marked with a '3' in the final measure of the bass line.

4:47
89

F B \flat B $^\circ$ F/C C F p.o.

4:52
93

decresc.

lh.

4:57
97

5:03
101

ppp

9

5:08

p.o.