Aspects of Herbie Hancock’s Pre-Electric Improvisational Language and Their Application In Contemporary Jazz Performance: A portfolio of recorded performances and exegesis

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ABSTRACT

Herbie Hancock’s influential recordings from his pre-electric era, 1961-1968, display a jazz piano style that contains a unique combination of musical elements. This submission for the degree of Master of Philosophy in Music Performance investigates the ways in which Hancock’s improvisational language of this era can successfully be employed in performance by the modern jazz pianist.

The project identifies melodic, harmonic and rhythmic traits from Hancock’s solos and presents prominent examples of each. It outlines how these are then assimilated through a practice regime that employs a series of twelve-key exercises. The musical elements are further developed to create more opportunities for their execution in a variety of musical situations. Two recitals are presented, one of Hancock’s pre-electric music specifically, and one encompassing a broader repertoire. Each recital demonstrates the application of these aspects of Hancock’s improvisational vocabulary in contemporary jazz performance. An explanation of this process of application is given, and specific examples from the recital recordings are used to illustrate that process.

The submission consists of CD recordings of the two 60-minute public recitals and a 7500 word exegesis. This project highlights the process used by the modern jazz pianist to assimilate new improvisational techniques and apply these in performance.
DECLARATION

I certify that this work contains no material which has been accepted for the award of any other degree or diploma in any university or other tertiary institution and, to the best of my knowledge and belief, contains no material previously published or written by another person, except where due reference has been made in the text. In addition, I certify that no part of this work will, in the future, be used in a submission for any other degree or diploma in any university or other tertiary institution without the prior approval of the University of Adelaide and where applicable, any partner institution responsible for the joint-award of this degree.

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10 February 2014
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1. INTRODUCTION

Herbie Hancock was born in Chicago in 1940 and has had a career that spans more than five decades. Dobbins writes that he is ‘certainly one of the most influential jazz pianists of the second half of the twentieth century’.\(^1\) During the 1960s he made a number of important recordings which attracted critical acclaim. He recorded as both leader and sideman for the Blue Note label, and was a member of Miles Davis’ quintet from 1963-1968, pushing the musical boundaries of small-group jazz.\(^2\) Coolman argues that the performances of this Miles Davis quintet involved ‘a creative process that has rarely been equaled in jazz’.\(^3\) Hancock’s improvisations use a unique combination of musical elements. On a foundation of vocabulary from the bebop and hard-bop eras, he adds sounds such as diminished patterns and upper structure triads, combining all this with a rich knowledge of harmony and a sophisticated sense of rhythm and phrasing.\(^4\)

This project investigates the ways in which Hancock’s improvisational language of the pre-electric era can be successfully employed in performance by the modern jazz pianist. It looks at his work from 1961-1968, up to the time of his first recorded use of a Fender Rhodes electric piano.\(^5\) The project is broadly divided into three stages of study. Firstly the language and devices used in Hancock’s solos are identified. Secondly this newly identified musical vocabulary is assimilated and applied in two recital performances. The final stage involves the analysis and assessment of these performances.

The primary research question to be answered is: How can Herbie Hancock’s improvisational language of the pre-electric era be employed by the modern jazz pianist? Secondary research questions are: What are the details of the improvisational language used in Hancock’s piano solos of the pre-electric era?

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\(^1\) Herbie Hancock, *Classic jazz compositions and piano solos / Herbie Hancock; transcribed by Bill Dobbins* (Rottenburg N., Germany: Advance Music, 1992), 5. Print.


\(^5\) Miles Davis, *Miles in the Sky*, Miles Davis with other musicians. (Columbia COL 472209 2), 1968. CD.
What are the most effective methods for absorbing this vocabulary and successfully incorporating it into the performances? Are there ways in which the elements and/or methods used in his music can be extended upon and employed by the contemporary jazz pianist? How does the study and application of Hancock’s improvisational language affect performances throughout the project?

To gain an understanding of the important musical elements used in Hancock’s improvisations, the first stage of this project involves extensive listening and analysis of his pre-electric recordings. Melodic, harmonic and rhythmic aspects are identified so as to give a well-rounded view of his musical style. As examples of each of these musical traits are discovered in the recordings, they are transcribed and compiled for inclusion in a taxonomy.

The second stage of the project is the assimilation and application of this newly identified musical language. Various practice methods are tried and tested. The process of assimilation involves the creation of exercises that are used as part of a practice regime to give the performer technical control and twelve-key facility. The musical elements and methods found in Hancock’s music are often developed further to create variations on the underlying principles of the chosen aspects. The improvisations of the performer are musically enhanced by the addition of these traits of Hancock’s improvisational language. Put simply, the musical equation is: Performer + Hancock = Something New. This newly assimilated musical vocabulary is applied through performance in two 60-minute public recitals (included in this submission as CD 1 and CD 2). The first recital looks at compositions from Hancock’s pre-electric era and gives the performer the opportunity to demonstrate facility with this music. The second recital takes the chosen aspects of Hancock’s improvisational style and applies them to a broader range of compositions, including some originals. The first recital is the formative part, the journey, and the second recital is the summative part, the destination.

The final stage of the research is the analysis of the recorded performances. These are critically assessed in terms of the technical ability of the performer and the musicality of the performance. The CD recordings of the two recitals are dissected to give examples of the various musical elements being employed in performance.
This exegesis outlines the key conceptual issues that underpin these recorded works. Chapter Two, ‘Identifying The Elements: Recital One’, outlines in detail each of the chosen aspects of Hancock’s music. It identifies the elements under the broad categories of melody, harmony and rhythm. It speaks to the first recital, discussing the ways in which these traits have been applied in performance, referencing particular examples within the recorded tracks.

Chapter Three, ‘The Process Of Assimilation: Recital Two’, discusses a series of exercises and practice regime that were devised by the performer to assimilate the chosen musical elements. It looks at the ways in which these musical aspects have been transferred to a wider repertoire in the second recital, giving particular examples from CD 2. It details how the traits have been extended upon to create performances with a more individualised artistic expression.

### 2. IDENTIFYING THE ELEMENTS: RECITAL ONE

To determine the musical traits that are the defining features of Hancock’s improvisational style, firstly an analysis is made of his recordings from the pre-electric era and portions of his solos are transcribed. Journal articles and books are also used as a source to gain further insights into the technical details of his music. Through this process, a total of thirteen aspects are chosen that are considered to be the essential musical elements of his improvisational language. These are grouped as sub-headings under three main areas of melody, harmony and rhythm as outlined in Table 1, overleaf.

A total of twenty-four transcribed excerpts are selected from Hancock’s solos that are considered salient examples of each of the identified aspects. These are compiled as a ‘Taxonomy Of Hancock’s Pre-Electric Improvisational Language’ (included here at Appendix B).

The current chapter looks at each of these aspects in turn. It refers to the excerpts in the taxonomy and gives examples from the first recital that illustrate use of the musical elements in performance.
Recital One focuses on compositions from Hancock’s recordings of the pre-electric era. The program includes six of Hancock’s compositions: ‘The Sorcerer’\(^6\), ‘The Maze’ (see Appendix D), ‘Driftin’’ (see Appendix D), ‘One-finger Snap’\(^7\), ‘Dolphin Dance’\(^8\) and ‘Empty Pockets’ (see Appendix D); and two compositions by Wayne Shorter: ‘Wildflower’\(^9\) and ‘E.S.P.’\(^{10}\)

### 2.1 Melodic Elements

#### 2.1.1 Bebop And Hard-Bop Language

David Morgan writes that the playing of Hancock’s predecessors, especially Red Garland and Wynton Kelly, ‘provides a context for Hancock’s melodic vocabulary and its comprehension’.\(^{11}\) Excerpts 1-4 of the taxonomy (see Appendix B) are examples of Hancock using some of the features of bebop and hard-bop language such as chord arpeggiation, scale runs with chromatic passing.

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\(^{6}\) Hancock, Herbie, Classic jazz compositions and piano solos, 22.


\(^{10}\) Chuck Sher, ed., The New Real Book, 90.

\(^{11}\) David Morgan, 69.
notes, chord tones commonly landing on the beat with non-chord tones off the beat, and chromatic approach notes.

Use of this element of Hancock’s style can be heard throughout the first recital, sometimes quoted literally and sometimes paraphrased. For example, on CD 1 – Track 7, 2:15 – 2:22 and track 5, at 1:37, direct use of excerpts 3 and 4 can be heard. Track 1, 1:49 – 2:00 demonstrates indirect use of this language in a longer phrase, as shown in figure 1 below. There are ascending and descending arpeggios of seventh chords, chromatic approach notes, and indirect use of excerpt 4 in the third bar.

![Figure 1: Bebop and Hard-bop Language, CD 1, Track 1, 1:49 – 2:00](image)

2.1.2 The Blues

A distinctive sound in Hancock’s playing is his use of melodies employing flattened thirds and sevenths, often harmonised with one or two other notes in the right hand. Excerpt 5 (see Appendix B) shows Hancock’s use of this technique in the key-centre of F. He also employs blues scales in his melodies, as illustrated in his composition ‘Driftin’’ (see Appendix D; refer CD 1 – track 4) where he uses the E-flat blues scale in bars 1-2 and 4-6, and the G blues scale in bars 22-23.

The piano solo on ‘Empty Pockets’ (refer CD 1 – track 8) demonstrates use of this blues language, interspersed with other improvisational devices. Examples can be heard in the opening 8 bars (2:44 – 2:57) and then at 3:19, 3:43 and 4:05.

The improvised piano solo on ‘Driftin’’ (refer CD 1 – track 4) also employs this vocabulary, this time in the key of E-flat. Short blues phrases are used in the first chorus of the solo (at 1:22 and 1:34), and most of the second chorus uses blues
language (2:02 – 3:00) sometimes in a ‘block chord’ manner, and sometimes as stand-alone right hand melodies.

2.1.3 Diminished Modes

Hancock’s use of diminished modes is another distinguishing feature of his improvisations. He demonstrates use of diminished patterns, made by parallel minor third movement within the scale, in excerpts 7 and 8 (see Appendix B). In excerpt 6 he uses a G 8-note dominant scale (mode of F diminished scale) followed by a C 8-note dominant scale (mode of Bb diminished scale) over a G7 – C7 – Fm chord structure, without resolving to the F minor tonality.

‘Wildflower’ (refer CD 1 – track 2) gives the performer the opportunity to demonstrate the D 8-note dominant scale (mode of C diminished scale) in bars 8-9, 23-24 and 31-32 of the 32-bar form. Due to the parallel tone-semitone structure of the diminished mode, there is no strong point of resolution within the scale, and therefore it can be used to create harmonic tension. In the opening chorus, patterns moving by parallel minor thirds are used as left hand chords at 0:14, and then as a right-hand melodic fill at 0:51. Further examples of diminished mode use can be heard in this track at 5:09, 6:21 and 8:11.

2.1.4 Melodic Minor Modes

Examples of the use of melodic minor modes can be found in much of Hancock’s music of the 1960s. Excerpt 9 (see Appendix B) comes from his solo on the up-tempo ‘Eye of the Hurricane’ and shows use of the G altered scale (mode of the A-flat melodic minor scale) and F melodic minor scale. Excerpt 3 also employs the G altered scale, this time with some added chromatic passing notes.

The piano solo on ‘E.S.P.’, a 32-bar Wayne Shorter composition, (refer CD 1 – track 7, 1:49 – 3:08) features use of melodic minor modes, as an E altered scale (mode of F melodic minor) in bars 1-2, 5-6 and 11 of the form, D altered scale (mode of E-flat melodic minor) in bar 9 of the form, and D-flat lydian dominant scale (mode of A-flat melodic minor) in bar 29 of the form.

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12 Herbie Hancock, Maiden Voyage, Herbie Hancock with other musicians. (Blue Note CDP 7 46339 2), 1965. CD.
The following example (see figure 2 below) demonstrates melodic minor use from the piano solo on ‘Wildflower’ (refer CD 1 – track 2, 5:35). The A altered scale (mode of B-flat melodic minor) is used in bar 1, paraphrased from excerpt 3, and the C melodic minor scale is used in bars 2-3. (There are some added chromatic passing notes in the example: A-flat and G-flat in bar 1, E-natural in bar 2, and F-sharps in bar 3.)

![Figure 2: Melodic Minor Modes, CD 1 – track 2, 5:35 – 5:41](image)

2.1.5 Upper Structure Triads

Another feature of Hancock’s improvisations is his use of triad arpeggiation in his right-hand melodies, outlining the upper extensions of the chords, such as ninths and thirteenth. Excerpts 10 and 11 (see Appendix B) illustrate this. For example, in excerpt 10, Hancock plays an E-flat major triad against the G7 harmony. The E-flat major triad produces the root, sharpened-fifth and sharpened-ninth of the G7 chord.

Examples of the use of upper structure triads can be found in the performance of ‘Dolphin Dance’ in recital one. The bridge of this song uses harmony built on pedal points of G and F, and the piano improvisation makes use of the following upper structure triads: F major triad over G13sus; A major triad over A/G; G major triad over Ebmaj7(b5)/G; E-flat major triad over F13sus; and D major triad over F13(b9) (refer CD 1 – track 6, 1:36 – 1:52 and 2:41 – 2:59).

Other more fleeting examples of upper structure triad use can be found throughout the first recital. For example on CD 1 – track 3, the F# major triad (at 0:46) and B major triad (at 1:53) are used to create harmonic interest over the E minor harmony.
2.1.6 Use Of Fourths

Melodies using perfect fourth intervals are a part of Hancock’s improvisational language, as illustrated by excerpts 12 and 13 (see Appendix B). In both excerpts he plays perfect-fourths in two or three-note structures, and also shifts them chromatically, creating dissonance against the underlying harmony. The use of fourths is employed in performance in the second recital and examples of their use are given under ‘3.2.1 Application of Melodic Elements’.

2.1.7 Motivic Development

Hancock repeats and develops motives in many of his solos of the pre-electric era. Excerpt 14 (see Appendix B) shows his development of a two-note motive and then a four-note motive. In excerpt 15 he develops an ascending three-note motive in the right hand, making pitch adjustments on each repeat to accommodate the ever-changing underlying harmony.

‘The Sorcerer’ (refer CD 1 – track 1) is a sixteen-bar composition with harmonic shifts in every bar. Motivic development was used in the performance of this piece to help create cohesion in the solo, enabling longer phrases to be played ‘across the barlines’ that accommodate the harmonic changes while also having a strong melodic structure of their own. Rather than directly quoting Hancock, motives were created and developed spontaneously. Figure 3, below, shows four of the motives that are developed in the improvised solo (refer CD 1 – track 1). Theses can be heard at 0:53, 1:21, 1:36, and 4:19.

Figure 3: Motivic Development, CD 1 – track 1, at 0:53, 1:21, 1:36 and 4:19

\[ \text{Figure 3: Motivic Development, CD 1 – track 1, at 0:53, 1:21, 1:36 and 4:19} \]

\[^{13}\text{Herbie Hancock, Classic jazz compositions and piano solos, 22.}\]

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2.2 Harmonic Elements

2.2.1 Reharmonisation

Examples of the use of alternate harmony can be found in Hancock’s improvisations. There are instances where newly imposed chords create a different form of harmonic consonance. Excerpt 16 (see Appendix B) is an illustration of this. The root notes remain the same, but instead of the dominant seventh chords usually played at that point in the song, Hancock plays suspended dominant thirteenth chords.

Examples of the use of this type of reharmonisation can be found in the performance of ‘The Maze’ in recital one (refer CD 1 – track 3). This song has an eight bar structure: Em7 (4 bars) – Am7 – G7 – F#m7(b5) – F7 (refer Appendix D). Due to the repetitive nature of the harmony, reharmonisations were created that used the existing root notes to give the improvisation more harmonic interest. For example, at 1:53 the following chord sequence was applied: Em(maj7) (4 bars) – Am(maj7) - Gm(maj7) - F#m(maj7) - Fm(maj7). In the next chorus (at 2:11) another variation of bars 5-8 can be heard: Am11 – Gm11 – F#m11 – Fm11.

2.2.2 Polyharmony

There are instances in Hancock’s improvisations where he outlines alternate chords that result in two harmonies being played simultaneously, one by the double bass and another by the piano, thereby creating harmonic dissonance. An example of Hancock’s use of this can be found in excerpt 17 (see Appendix B) where his improvised melody uses arpeggios of C#m7 and F#7 chords against the underlying harmony of F minor. Excerpt 13 also illustrates his use of this device in the fourth and eighth bars, with right-hand melodies shifted a semitone away from the tonal centre.

This type of polyharmony has been used in the performance of ‘Dolphin Dance’, as shown in figure 4 overleaf (superimposed chords are written in brackets). It can be heard in the third chorus of the improvised piano solo (refer CD 1 – track 6, at 3:21), where the minor 7 chords are shifted a semitone higher, creating temporary harmonic dissonance against the root notes of the original chords.
### 2.3 Rhythmic Elements

#### 2.3.1 Metric Displacement: Accentual Shift

Keith Waters writes that ‘one high point of metric sophistication and subtlety within the traditional jazz framework may be found in the piano solos of Herbie Hancock’. Hancock uses rhythmic displacement in such a way that his melodies seem to float over the underlying metric structure, disguising the pulse and form of the song. Waters outlines three metric displacement techniques used by Hancock: accentual shift, displaced motivic repetition, and polymeter. Hancock’s use of accentual shift can be seen in excerpts 18 and 19 (see Appendix B) where he moves the accents to 2 + 4, and then back to 1 + 3.

This form of accentual shift can be heard in the first recital on ‘Dolphin Dance’ (refer CD 1 – track 6). The piano improvisation, in conjunction with the bass pedal point, creates this shift of accents at the end of the first chorus of the solo (2:02 – 2:10) and in the last eight bars of the song (5:15 – 5:30). Another example of this is shown in figure 5 below. This comes from the piano improvisation on ‘The Maze’ (refer CD 1 – track 3, at 1:00).

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15 Keith Waters, 19-37.
2.3.2 Metric Displacement: Displaced Motivic Repetition

A noticeable element of Hancock’s improvisations is his use of repeated motives that are rhythmically displaced. In excerpt 20 (see Appendix B) he plays a phrase, repeats it with the same rhythm, then repeats it again but shifts it forward by one beat. Excerpts 21 and 22 are longer examples that show Hancock using a greater range of rhythmic displacements.

Displaced motivic repetition can be heard a number of times in the piano improvisation on ‘The Sorcerer’ (refer CD 1 – track 1). The motive that begins in bar 11 of the piano solo (at 0:53) is repeated rhythmically identically five times before it is displaced by one beat. A longer example can be heard in the fifth chorus of the piano solo (at 2:15) where a five-note motive (indicated by a square bracket in figure 6 below) is played and displaced rhythmically over fourteen bars. The melodic contour of the motive is maintained while pitch adjustments are made to accommodate the underlying harmony.

![Figure 6: Displaced Motivic Repetition, CD 1 – track 1, 2:15 – 2:32](image)

2.3.3 Metric Displacement: Polymeter

Hancock also created metric displacement by imposing an alternate metre over the existing one. In excerpt 23 (see Appendix B) he plays a 3/4 motive across the underlying 4/4 metric structure. This type of polymeter ‘crosses the barlines’, in that each time it repeats it begins on a different beat of the bar. Excerpt 24 is an example of a different type of polymeter that uses quaver triplets. The 12 quaver
triplets from a bar of 4/4 are accented in groups of four, rather than three, to produce three superimposed beats of equal value across the bar.

Examples of polymeter using 3/4 over 4/4 can be heard in CD 1 – track 5, at 1:52, and track 7, at 2:41. Each example uses a slightly different 3/4 phrase. Polymeter using quaver triplets grouped in fours can be heard in CD 1 – track 6, at 2:48, and track 8, at 3:54. It can also heard in ‘Dolphin Dance’ (refer CD 1 – track 6, at 3:48), where the first quaver triplet in each group of four is actually a rest, resulting in the rhythm below:

![Figure 7: Polymeter, CD 1 – track 6, 3:48 – 3:58](image)

2.3.4 Variation in Phrasing

Hancock’s improvisational style employs a range of phrase lengths, and a variety of space left between phrases. The phrasing used in his solo on ‘Driftin’’¹⁶ is emulated in the first recital (refer CD 1 – track 4). The second 32-bar chorus of the piano solo (2:11 – 3:14) uses a difference of phrasing between the ‘A’ sections and the bridge. Longer, more dense phrasing can be heard in bars 1-16 and 25-32, with shorter phrases in bars 17-24 that have a greater gap between each phrase. This provides an effective contrast within the solo and helps create a better sense of structure and forward motion.

3. THE PROCESS OF ASSIMILATION: RECITAL TWO

This chapter takes the traits that were identified in Hancock’s music and outlines the methods used by the performer to assimilate them. It also discusses some extensions and extrapolations of the chosen elements. The process of absorbing this language into one’s own, to the point where it can be used spontaneously, is

¹⁶ Herbie Hancock, *Takin’ Off*, Herbie Hancock with other musicians. (Blue Note CDP 7 46506 2), 1962. CD.
reliant upon twelve-key facility. The intent is to enable successful and seamless incorporation of the new language in improvised solos.

This chapter speaks to the second recital, giving examples from CD 2 where the language can be heard. Recital two takes aspects of Hancock’s language and applies it to a broader range of jazz repertoire, including three of the performer’s original compositions.

3.1 The Process of Assimilation

The assimilation of Hancock’s improvisational language has been achieved through a pedagogical approach, taking examples from the taxonomy to devise a practice regime that uses twelve-key exercises to gain technical control of the new material while covering various melodic, harmonic and rhythmic possibilities. The excerpts from the taxonomy (see Appendix B) form the basis of these exercises and practice regime. The following paragraphs detail the assimilation of the melodic, harmonic and rhythmic elements.

3.1.1 Assimilation of Melodic Elements

The formulation of exercises used to assimilate melodic elements commonly involves a five-step process where small adjustments are made to the original excerpt to increase the options of application while still maintaining its melodic integrity: step one is learning to play the melodic element in twelve keys; step two is applying it to other harmonies; step three involves making adaptations for other rhythmic situations; step four is making pitch adjustments to open up more harmonic possibilities; step five is applying it to the pieces that are to be performed. The case study below will illuminate this five-step process.

This case study begins with a phrase from excerpt 1 (shown in figure 8 overleaf). The first step is to learn the phrase in all twelve keys on the piano, resolving any technical issues as they arise. At this stage, the left hand can simply be playing the root note of the chord, or a voicing such as the 4-note left-hand voicing found in excerpt 2.
The second step involves making a theoretical analysis of the phrase to determine if it can be used in a broader range of harmonic situations. In this case, the phrase is based on a major mode (of either C major or G major) and other harmonic possibilities are Am11, Cmaj9, Fmaj13(#11), D13sus, D13, Dm13, and G13sus. The phrase is again practised in twelve keys, this time with the new harmony in the left hand. Two examples of this are given below:

Figure 9: Transferral to new harmonic situations

The third step is to investigate other rhythmic and phrasing adaptations of the original excerpt. Examples of these are given in figure 10 below:

Figure 10: Rhythmic and phrasing adaptations of the original phrase

Herbie Hancock, *Maiden Voyage*
The fourth step involves exploring the possibilities of adapting the note-pitches within the phrase. In this case, by changing the E-naturals to E-flats, as illustrated in figure 11, the newly adapted phrase uses the notes of C melodic minor scale, and can be applied over chords such as: Cmin(maj9), B7alt, F13(#11) and Am11(b5). Steps one to three, as outlined above, are then repeated using this pitch-altered phrase.

![Figure 11: Pitch alteration of original phrase (E-naturals to E-flats)](image)

The fifth and final step is to take this newly acquired language and apply it to the pieces that are to be performed. Now that virtually every chord is accounted for and there are a range of rhythmic and phrasing options available, improvisations can be created that use this new phrase and its adaptations in every bar of the piece.

A more detailed version of this case study has been included in Appendix C as ‘Study #1’ and ‘Study #2’. This five-step process is applied in a similar way to each of the melodic excerpts in the taxonomy.

3.1.2 Assimilation of Harmonic Elements

The two harmonic elements identified in this study are reharmonisation and polyharmony. The process of assimilating and applying reharmonisation in performance is brought about by taking the harmonic techniques used by Hancock and, through a process of trial and error, using these in place of the given harmonies of the pieces to be performed. In the second recital, this is used in ‘Moment’s Notice’ and ‘O Grande Amor’ (refer CD 2 – tracks 1 and 3). In ‘Moment’s Notice’ the reharmonisation is pre-arranged and the new harmonic structure is used throughout the entire piece. In ‘O Grande Amor’, although pre-arranged, it is only used in the second half of the piano solo. It uses existing bass notes and applies new chords that are designed to work with them.
Polyharmony is used in the piano improvisation on ‘Short Story’ in the second recital (refer CD 2 – track 6). The use of polyharmony is assimilated through a technique very similar to that described under ‘3.1.1 Assimilation of Melodic Elements’, above. Initially, a phrase is chosen from the taxonomy and practiced in all twelve keys to ensure that it is under technical control. Then the phrase is theoretically analysed and other harmonic contexts explored. Variations of melody, rhythm and phrasing are then explored, and finally the concept is practised over the chord structure of the piece.

3.1.3 Assimilation of Rhythmic Elements

The process of assimilating the rhythmic elements of Hancock’s improvisational language also involves devising exercises that are intended to give the performer controlled use of these elements in a variety of musical situations. The following case study will be used to illustrate this process.

This case study outlines a series of exercises that are designed to absorb and then apply Hancock’s use of displaced motivic repetition. A more detailed version is included as ‘Study #4’ in Appendix C. First, a phrase is taken from excerpt 20 that demonstrates Hancock’s use of displaced motivic repetition:

![Figure 12: Bars 25-27, Hancock’s solo on ‘The Maze’, from Takin’ Off](image)

The last bar is then altered to keep the study manageable while still maintaining the rhythmic device, and this phrase is practised through twelve keys:

![Figure 13: Adapted phrase, Displaced Motivic Repetition](image)

The excerpt is then extended to create eight and twelve-bar exercises that take Hancock’s concept of displaced motivic repetition and extend it further (see ‘Study #4’, Appendix C). Next, the twelve-bar exercise is adapted for use as a...
blues to give it more musical relevance for the performer, and again practised in twelve keys (see figure 14 below).

By this point, the performer has a good command of this technique and is able to use it securely in improvisation. The final stage is to replace the original melodic cell from Hancock’s solo with new melodic material of the same rhythmic value and repeat the steps above. This final stage is practised with a variety of melodic cells to give the performer much greater ability and freedom in applying this rhythmic technique in performance. An example of this is shown in the last page of ‘Study #4’ (see Appendix C).

3.2 Recital Two

The second recital gives the performer the opportunity to apply the identified aspects of Hancock’s improvisational language in a broader contemporary jazz repertoire. It tackles pieces that have not been recorded by Hancock and therefore throws up new challenges in terms of applying this assimilated improvisational language. As illustrated above, the process of assimilation involves some extensions and extrapolation of Hancock’s traits and devices, and examples of this can be heard in CD 2.

The program includes three of the performer’s original compositions: ‘Step’, ‘Cryptic’ and ‘One By One’ (refer Appendix D for charts); and other pieces that were not recorded by Hancock: ‘Moment’s Notice’ by John Coltrane (refer Appendix D), ‘O Grande Amor’ by Antonio Carlos Jobim (refer Appendix D),
‘Voyage’ by Kenny Barron\textsuperscript{18}, ‘Hanky Panky’ by Dexter Gordon (refer Appendix D), ‘Short Story’ by Kenny Dorham\textsuperscript{19}, ‘Dienda’ by Kenny Kirkland\textsuperscript{20}, and ‘B.P. Bossa’ by Mike LeDonne (refer Appendix D).

In Recital Two, the challenge is to include all of the various musical elements in a meaningful way while still retaining the essence of each piece. To do this, a plan is drawn up for each of the ten pieces to be performed. Two improvisational aspects are chosen for each piece as the primary devices to be employed in the improvisations. This helps to create a well-balanced performance that demonstrates use of all of the assimilated musical material (see Table 2 below).

<table>
<thead>
<tr>
<th>PIECES</th>
<th>PRIMARY DEVICES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Moment’s Notice</td>
<td>Reharmonisation    Metric Displacement</td>
</tr>
<tr>
<td>Step</td>
<td>Upper Structure Triads Use of Fourths</td>
</tr>
<tr>
<td>O Grande Amor</td>
<td>Reharmonisation Motivic Development</td>
</tr>
<tr>
<td>Voyage</td>
<td>Bebop and Hardbop Language Metric Displacement</td>
</tr>
<tr>
<td>Hanky Panky</td>
<td>The Blues Variation in Phrasing</td>
</tr>
<tr>
<td>Short Story</td>
<td>Use of Fourths Polyharmony</td>
</tr>
<tr>
<td>Dienda</td>
<td>Motivic Development Upper Structure Triads</td>
</tr>
<tr>
<td>B.P. Bossa</td>
<td>Melodic Minor Modes The Blues</td>
</tr>
<tr>
<td>Cryptic</td>
<td>Metric Displacement Variation in Phrasing</td>
</tr>
<tr>
<td>One By One</td>
<td>Diminished Modes Metric Displacement</td>
</tr>
</tbody>
</table>

Table 2: Primary Devices for Recital Two

The following paragraphs give instances where the melodic, harmonic and rhythmic elements can be heard in the pieces of the second recital, and if applicable, where they have been adapted or extended.

3.2.1 Application of Melodic Elements

Use of bebop and hardbop language was chosen as one of the main focal points for the performance of ‘Voyage’. The assimilated language is used in an indirect

\textsuperscript{18} Chuck Sher, ed., \textit{The New Real Book}, 386.
\textsuperscript{19} Chuck Sher, ed., \textit{The New Real Book, Volume 3}, 337.
\textsuperscript{20} Chuck Sher, ed., \textit{The New Real Book, Volume 3}, 104.
manner, without forcing certain ‘licks’ into the performance, so as to create a performance of a more personalised nature. It is employed throughout the piano improvisation on this track (refer CD 2 – track 4).

Blues vocabulary can be found in the piano solo on ‘Hanky Panky’. The first chorus of the solo is shaped using this language over bars 1-16 and 25-32 of the 32-bar form (refer CD 2 – track 5, 1:04 – 2:10). This is heard in the right-hand of the piano above a march-like accompaniment in the left-hand. It was tied in with the use of phrasing, which will be discussed further under ‘3.2.3 Applying the Rhythmic Elements’.

‘B.P. Bossa’ has a complex harmonic structure under the statement of the melody but opens out to a simpler harmony in the solo form (see Appendix D). The performance of this piece provides a piano improvisation that juxtaposes the blues vocabulary with melodic minor modes. This can be heard throughout the piano solo (refer CD 2 – track 8, 3:24 – 5:50). The blues lines create cohesion within the solo with a single blues scale working across the majority of the chord structure, whereas the melodic minor modes are different for each chord, enabling the creation of more complex melodic material.

Diminished modes were used as one of the primary devices in ‘One By One’, in the form of 8-note dominant scales. They were used in the first, third and fifth choruses of the solo as a way of creating harmonic tension (refer CD 2 – track 10, 2:48, 3:35 and 4:23).

Upper structure triads were employed as a primary device in the performance of ‘Step’. Extrapolating Hancock’s use of triads from excerpt 11 (see Appendix B), two triads were identified and practised for each chord of the piece. An example of an exercise is shown in figure 15 overleaf. This use of triads can be heard on CD 2 – track 2, as chords (e.g. 3:50 – 4:05) and as single-note melodies (e.g. 4:41 – 4:51).
Upper structure triads were also used in ‘Dienda’, this time with the addition of passing notes between the notes of the triads. An example of this concept is shown in figure 16 below, and variations of this technique can be heard throughout the piano solo (refer CD 2 – track 7, 1:20 – 3:38).

Melodies employing the use of fourths can be heard in the performance of ‘Short Story’ (refer CD 2 – track 6, 3:13 – 5:34). Exercises were devised based on the perfect fourth shapes used by Hancock in excerpts 12 and 13 (see Appendix B). An example of one such exercise is shown in figure 17 below. The performance of ‘Short Story’ uses this concept combined with chromaticism towards the end of the solo, as discussed further under ‘3.2.2 Applying the Harmonic Elements’.

Motivic development was included as one of the primary improvisation devices for ‘Dienda’ and ‘O Grande Amor’. Examples of this can be heard in the first chorus of the piano solo on ‘O Grande Amor’ (refer CD 2 – track 3, 1:19 – 2:20), and the second chorus of the piano solo on ‘Dienda’ (refer CD 2 – track 7, 2:27 – 3:36).
3.2.2 Application of Harmonic Elements

Reharmonisation was applied to ‘Moment’s Notice’ to create a chord structure more like Hancock’s composition ‘Dolphin Dance’.\(^\text{21}\) It is used throughout the performance (refer CD 2 – track 1, 1:40 – 7:35). A chart of the re-harmonised version can be found in Appendix D. The reharmonised structure has less chordal movement and fewer points of obvious harmonic resolution. For example, bars 1-4 have had the II-V harmony removed:

<table>
<thead>
<tr>
<th>Original:</th>
<th>Em7 – A7</th>
<th>Fm7 – Bb7</th>
<th>Ebmaj7</th>
<th>Abm7 – Db7</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reharmonised as:</td>
<td>Em9</td>
<td>Fm9</td>
<td>Ebmaj7</td>
<td>Db9sus</td>
</tr>
</tbody>
</table>

Reharmonisation was also used as a primary focus in ‘O Grande Amor’ (refer CD 2 – track 3). The first chorus of the piano solo (at 1:19) uses the original harmony: Am7 – Abdim7 – C9/G – C9 – B7/F# – E7/F – Am7, while the second chorus (at 2:18) uses the same bass notes with new chords: Am9 – Abm9 – Gm9 – Gm9/C – F#m9 – Fm9 – Em9/A. This was used to give the performance an extra layer of harmonic sophistication, while providing a way to further develop the piano solo.

Polyharmony is used in the performance of ‘Short Story’. Chromatic chordal movement, as used by Hancock in excerpts 12, 13 and 17 (see Appendix B), was superimposed over the existing harmonic structure. The bass notes remained the same so the new chords intentionally create harmonic dissonance. Examples of this can be heard in the last two choruses of the piano solo (refer CD 2 – track 6, 4:59 – 5:34).

3.2.3 Application of Rhythmic Elements

One of primary devices used in ‘Moment’s Notice’ was metric displacement. An example of this is heard in the form of accentual shift in bars 9-16 of the final chorus (refer CD 2 – track 1, at 5:17). The melody, usually played on beats one and three, is instead shifted to beats two and four (see figure 18 overleaf).

The piano solo on ‘Moment’s Notice’ also used displaced motivic repetition, and examples of this can be heard on CD 2 – track 1 (at 0:43, 1:02, 1:27, 1:43, 3:16 and 3:26) with a different motive used in each new chorus.

Metric displacement was one of the main focuses for ‘Voyage’, as shown in figure 19 below. Examples of this in the form of polymeter can be found at the beginning of the second chorus of the piano solo (refer figure 19, #1; CD 2 – track 4, at 1:10), and beginning of the fourth chorus (refer figure 19, #2; CD 2 – track 4, at 2:17).

Figure 19: Polymeter, CD 2 – track 4, at 1:10 and 2:17

Polymeter is also used in ‘One By One’ (refer CD 2 – track 10), this time in the form of quaver-triplets grouped in fours, and examples of this can be heard at 3:20 and 3:37.

A pre-planned approach using variation in phrasing, similar to that used on track 4 of CD 1, was employed in the improvisation on ‘Hanky Panky’ (refer CD 2 – track 5). The piece has a 32-bar A-A-B-A form (refer Appendix D). The first chorus of the solo (1:04 – 2:09) is shaped using shorter phrase lengths over the ‘A’ sections, and longer semiquaver phrases in the ‘B’ section. The second chorus (2:09 – 3:15) uses a reverse of this: longer semiquaver phrases in ‘A’ sections and
shorter phrases in the ‘B’ section with more space in between. This creates a logical overall structure and gives the solo an improved sense of forward motion.

Variation in phrasing is also a primary device employed in ‘Cryptic’. The melody and first two choruses of the piano solo use a phrase structure that spans bars 2-3, 6-7 and 10-11 of the twelve-bar form (refer Appendix D; CD 2 – track 9, 0:00 – 0:42). This was inspired by some of the phrasing in Hancock’s solo on ‘Eye of the Hurricane’. 22

Another primary device used in ‘Cryptic’ is rhythmic displacement in the form of polymeter. The melody is composed of 3/4 phrases that are played over the underlying 4/4 metric framework (refer Appendix D; CD 2 – track 9, 0:00 – 0:21). Further examples of polymeter can be heard throughout the improvised piano solo on this track (0:21 – 2:49).

4. CONCLUSION

The recordings of the recitals presented with this project demonstrate the application of aspects of Herbie Hancock’s improvisational language in contemporary jazz performance. The project has identified melodic, harmonic and rhythmic traits from Hancock’s solos of the pre-electric era, 1961-1968, and presented prominent examples of each as a taxonomy. It has shown how these have been assimilated through a practice regime that employs a series of twelve-key exercises. Examples have been given of further development of the musical elements that create more opportunities for their execution in a variety of musical situations. This newly assimilated improvisational vocabulary has been applied in two 60-minute public recital performances, the first focusing on Hancock’s music of the pre-electric era and the second exploring a broader repertoire including three original compositions. Techniques used by the performer in applying this improvisational language have been explained, and specific examples have been given from the recital recordings to illustrate this process of application.

22 Herbie Hancock, Maiden Voyage
The general framework of this study has proven to be a reliable model, and has served well in applying elements of Hancock’s music. Analysis of recordings throughout the project has shown expansion of the performer’s improvisational ideas and techniques and enhancement of the resultant performances. It has proven beneficial to use an approach that takes into account a wide variety of melodic, harmonic and rhythmic aspects, and this was facilitated by taking time to identify these in the first stage of the project. The choice of two primary improvisational devices for each piece of the second recital ensured that all of the musical elements were effectively utilised. This pre-planned approach forced the pianist beyond normal comfort zones and resulted in a performance with more diversity. An interesting outcome of this research was the performer’s discovery that a small musical ‘gem’ found in Hancock’s music resulted in a surprisingly large amount of valuable material. This was shown in Chapter Three where a six-beat phrase was turned into multiple pages of useful exercises and improvisational tools.

The central theme of this project is the process used by the jazz performer to broaden their knowledge and skills by taking on new improvisational vocabulary and techniques. Many subjective decisions were made throughout the project in line with the performer’s own aesthetic, and it follows that another musician applying the same model of study would ultimately create a different end product. The project does not offer a definitive view of Hancock’s music or the possible applications of his improvisational techniques, but rather it illuminates the jazz musician’s journey of exploration and musical discovery.

Further study into the various concepts covered in this project is warranted. An expansion of the number of excerpts included in the taxonomy, further augmentation of the assimilation exercises, or a more in-depth look at concepts such as rhythmic displacement would be worthwhile.
APPENDIX A

OVERVIEW OF RECITAL RECORDINGS

Personnel: David McEvoy – piano; Tom Pulford – tenor saxophone; David Phillips – double bass; Blake Hammat – drums; Jamie Mensforth and Jarrad Payne – sound engineers

<table>
<thead>
<tr>
<th>Tracks</th>
<th>Composer</th>
<th>Instrumentation</th>
<th>Duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. ‘The Sorcerer’</td>
<td>Herbie Hancock</td>
<td>Piano trio</td>
<td>6:28</td>
</tr>
<tr>
<td>2. ‘Wildflower’</td>
<td>Wayne Shorter</td>
<td>Quartet</td>
<td>8:46</td>
</tr>
<tr>
<td>3. ‘The Maze’</td>
<td>Herbie Hancock</td>
<td>Quartet</td>
<td>6:34</td>
</tr>
<tr>
<td>4. ‘Drifting’</td>
<td>Herbie Hancock</td>
<td>Piano trio</td>
<td>5:36</td>
</tr>
<tr>
<td>5. ‘One-finger Snap’</td>
<td>Herbie Hancock</td>
<td>Quartet</td>
<td>6:27</td>
</tr>
<tr>
<td>6. ‘Dolphin Dance’</td>
<td>Herbie Hancock</td>
<td>Piano trio</td>
<td>5:42</td>
</tr>
<tr>
<td>7. ‘E.S.P.’</td>
<td>Wayne Shorter</td>
<td>Quartet</td>
<td>4:34</td>
</tr>
<tr>
<td>8. ‘Empty Pockets’</td>
<td>Herbie Hancock</td>
<td>Quartet</td>
<td>5:48</td>
</tr>
</tbody>
</table>

RECITAL TWO

6pm, Monday 2\textsuperscript{nd} December 2013, Electronic Music Unit, University of Adelaide

<table>
<thead>
<tr>
<th>Tracks</th>
<th>Composer</th>
<th>Instrumentation</th>
<th>Duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. ‘Moment’s Notice’</td>
<td>John Coltrane</td>
<td>Piano trio</td>
<td>6:00</td>
</tr>
<tr>
<td>2. ‘Step’</td>
<td>David McEvoy</td>
<td>Quartet</td>
<td>7:05</td>
</tr>
<tr>
<td>3. ‘O Grande Amor’</td>
<td>A.C. Jobim</td>
<td>Piano trio</td>
<td>5:36</td>
</tr>
<tr>
<td>4. ‘Voyage’</td>
<td>Kenny Barron</td>
<td>Piano trio</td>
<td>5:07</td>
</tr>
<tr>
<td>5. ‘Hanky Panky’</td>
<td>Dexter Gordon</td>
<td>Piano trio</td>
<td>5:41</td>
</tr>
<tr>
<td>6. ‘Short Story’</td>
<td>Kenny Dorham</td>
<td>Quartet</td>
<td>6:20</td>
</tr>
<tr>
<td>7. ‘Dienda’</td>
<td>Kenny Kirkland</td>
<td>Quartet</td>
<td>6:12</td>
</tr>
<tr>
<td>8. ‘B.P. Bossa’</td>
<td>Mike LeDonne</td>
<td>Quartet</td>
<td>7:52</td>
</tr>
<tr>
<td>9. ‘Cryptic’</td>
<td>David McEvoy</td>
<td>Piano trio</td>
<td>4:48</td>
</tr>
<tr>
<td>10. ‘One By One’</td>
<td>David McEvoy</td>
<td>Quartet</td>
<td>6:09</td>
</tr>
</tbody>
</table>

Piano trio = piano, bass, drums   Quartet = tenor saxophone, piano, bass, drums
**APPENDIX B**

**TAXONOMY OF HANCOCK’S PRE-ELECTRIC IMPROVISATIONAL LANGUAGE**

**Melodic Elements**

Bebop and Hard-Bop Language

1) Bars 14-16, solo on ‘Dolphin Dance’
   From Herbie Hancock’s *Maiden Voyage*

   ![Sheet Music for Bars 14-16](image1)

2) Bar 29, solo on ‘I Thought About You’
   From Miles Davis’ *The Complete Concert, 1964: My Funny Valentine, and “Four” & More*

   ![Sheet Music for Bar 29](image2)

3) Bars 32-35, solo on ‘The Eye Of the Hurricane’
   From Herbie Hancock’s *Maiden Voyage*

   ![Sheet Music for Bars 32-35](image3)
4) Bars 61-64, solo on ‘One Finger Snap’
   From Herbie Hancock’s *Emperean Isles*

5) Bars 29-31, solo on ‘Watermelon Man’
   From Herbie Hancock’s *Takin’ Off*

6) Bars 21-24, solo on ‘The Eye Of the Hurricane’
   From Herbie Hancock’s *Maiden Voyage*

7) Bar 33, solo on ‘There Is No Greater Love’
   From Miles Davis’ *The Complete Concert, 1964: My Funny Valentine, and “Four” & More*
8) Bar 36, solo on ‘Dolphin Dance’
   From Herbie Hancock’s *Maiden Voyage*

![Melodic Minor Modes](image)

9) Bars 9-13, solo on ‘The Eye Of the Hurricane’
   From Herbie Hancock’s *Maiden Voyage*

![Upper Structure Triads](image)

10) Bar 38, solo on ‘Dolphin Dance’
    From Herbie Hancock’s *Maiden Voyage*

11) Bars 37-38, solo on ‘There Is No Greater Love’
    From Miles Davis’ *The Complete Concert, 1964: My Funny Valentine, and “Four” & More*
Use of Fourths

12) Bars 25-32, solo on ‘Witch Hunt’
   From Wayne Shorter’s *Speak No Evil*

13) Bars 49-60, solo on ‘The Eye of the Hurricane’
   From Herbie Hancock’s *Maiden Voyage*
Motivic Development

14) Bars 1-8, solo on ‘The Sorcerer’
From Herbie Hancock’s *Speak Like A Child*

15) Bars 61-64, solo on ‘The Sorcerer’
From Herbie Hancock’s *Speak Like A Child*

Harmonic Elements

Reharmonisation

16) Bars 13-16, solo on ‘All Of You’
From Miles Davis’ *Miles Davis in Europe*
Polyharmony

17) Bars 23-27, solo on ‘The Eye Of the Hurricane’

From Herbie Hancock’s *Maiden Voyage*

![Music notation](image1)

Rhythmic Elements

Metric Displacement: Accentual Shift

18) Bars 9-12, solo on ‘The Eye Of the Hurricane’

From Herbie Hancock’s *Maiden Voyage*

![Music notation](image2)

19) Bars 23-27, solo on ‘The Eye Of the Hurricane’

From Herbie Hancock’s *Maiden Voyage*

![Music notation](image3)
Metric Displacement: Displaced Motivic Repetition

20) Bars 25-27, solo on ‘The Maze’
   From Herbie Hancock's *Takin’ Off*

21) Bars 44-49, solo on ‘The Sorcerer’
   From Herbie Hancock’s *Speak Like A Child*

22) Bars 1-8, solo on ‘Witch Hunt’
   From Wayne Shorter’s *Speak No Evil*
Metric Displacement: Polymeter

23) Bars 33-36, solo on ‘One Finger Snap’
   From Herbie Hancock’s *Emperean Isles*

24) Bars 35-38, solo on ‘Dolphin Dance’
   From Herbie Hancock’s *Maiden Voyage*
APPENDIX C

EXAMPLES OF EXERCISES FOR THE ASSIMILATION AND EXTENSION OF HERBIE HANCOCK’S LANGUAGE

Study #1
David McEvoy

Study based on bars 15-16, solo on ‘Dolphin Dance’, from Herbie Hancock's Maiden Voyage

Original phrase from Hancock's solo:

EXERCISE #1: Major II-V-I

(LH added; RH phrase adapted for major 7 chord)

EXERCISE #1: Major II-V-I

Original phrase from Hancock's solo:

D7
EXERCISE #2: Minor II-V-I
(RH phrase adapted for melodic minor harmony - 2nd & 8th notes lowered a semitone)
The exercises from Study #1 are applied here to a 12-bar blues in F minor.
Left hand accompaniment similar to that in 'Study #1' should be used.

**EXERCISE #1**

[F#m\(^1\)]

[CM\(^6\)]

**EXERCISE #2 (addition of altered dominants)**

[F#m\(^1\)]

[F\(^7\)alt]

(Gm\(^7\)\(^{b5}\))

(Fm\(^{b5}\))

(Using shortened 1-bar phrases)

[GM\(^7\)alt]

[C\(^7\)alt]

(Fm\(^{b5}\))
EXERCISE #3 (Using lengthened 4-octave phrases)

EXERCISE #4 (Using shortened half-bar phrases)

(Using 1-bar phrases)

(Using extended 4-octave phrase)
Study #3

This study is based on 'The Sorcerer'

Scales for 'The Sorcerer':

- D♭% (Db lydian)
- D% (D lydian)
- Em% (E dorian)
- Dm% (D melodic minor)
- D♭% (Db lydian)
- D% (D lydian)
- A♭% (A lydian dominant)
- D♭% (Db lydian)
- D% (D lydian)
- A♭% (A lydian dominant)
- D♭% (Db lydian)
- D% (D lydian)
- A♭% (A lydian dominant)
- D♭% (Db lydian)
- D% (D lydian)
- A♭% (A lydian dominant)

EXERCISE #1

This exercise is based on bars 61-64, solo on 'The Sorcerer', from Herbie Hancock's *Speak Like A Child*:

- Cm9
- Gm%/A
- A♭% (Ab mixolydian)
- A♭% (Ab diminished)

The melodic cell from Hancock's solo is played across the whole form of 'The Sorcerer'. Other variations can be made by starting the melodic cell at a different point on the scale.
EXERCISE #2

This exercise is based on bars 5-8, solo on 'The Sorcerer', from Herbie Hancock's *Speak Like A Child*:

The motive from the excerpt above is applied across the whole form of "The Sorcerer".

The motive is rhythmically simplified in order to concentrate on the melodic/harmonic content.

Other variations can be made by starting the motive at a different point on the scale.
Study #4

Exercises 1-4 are based on bars 25-27, solo on 'The Maze', from Herbie Hancock's *Takin' Off*.

**Em7**

(Exercise through 12 keys)

**EXERCISE #1**

(Exercise through 12 keys)

**EXERCISE #2**

(Exercise through 12 keys)
EXERCISE #3

EXERCISE #4 (Adapted to a 12-bar blues in F minor)
Exercises 5 and 6 use a motive inspired by Bars 23-27, solo on 'The Eye Of the Hurricane', from Herbie Hancock's *Maiden Voyage*:

\[
\begin{align*}
&\text{(C-sharp 9)} & \text{(C-flat 3rd)} & \text{(F major 7)} & \text{(F major 7)} & \text{F major} \\
&\text{F minor} & \text{F minor} & \text{F major} & \text{F major} & \text{F minor}
\end{align*}
\]

The melody indicated by the bracket in the excerpt above is adapted to create the following motive:

\[
\begin{align*}
&\text{G} & \text{G} & \text{F} & \text{F} & \text{F} & \text{G}
\end{align*}
\]

**EXERCISE #5**

Based on the motive above, using rhythmic displacement from exercise #1

\[
\begin{align*}
&\text{F minor} & \text{F minor} & \text{F major} & \text{F major} & \text{F minor}
\end{align*}
\]

**EXERCISE #6**

Exercise #5 is adapted and applied to a 12-bar blues in F minor

\[
\begin{align*}
&\text{F minor 11} & \text{(G minor 7)} & \text{(C 7)} & \text{F minor 11}
\end{align*}
\]

\[
\begin{align*}
&\text{B flat minor 11} & \text{(A flat minor 7)} & \text{(F flat minor 11)} & \text{F minor 11}
\end{align*}
\]

\[
\begin{align*}
&\text{G major alt} & \text{C major alt} & \text{F minor major 7}
\end{align*}
\]
APPENDIX D

CHARTS (in alphabetical order)

B. P. Bossa

(Transcribed from 'Bout Time by David McEvoy)

straight 8ths

\[
\begin{array}{c}
\text{F7(#9) B13 E7(13) A7(13,9) D7(13,9) Db7 C7 B7 B7(13,9) B7(13,9,9)} \\
\text{E7(13,9) A7(13,9) D7(13,9) G7(13) Ab7 D7(13,9) C7(13,9)} \\
\text{B7(13,9) C7(13,9,9)} \\
\text{E7(13,9) A7(13,9) D7(13,9) Em9 Ab7 D7(13,9) D7(13,9,9)} \\
\text{B7(13,9) C7(13,9,9)} \\
\text{E7(13,9) A7(13,9) D7(13,9) G7(13) Ab7 D7(13,9) C7(13,9)} \\
\text{B7(13,9) C7(13,9,9)} \\
\text{Em11 Dm11 E7(13,9) A7 Db7 C7(13,9) Cm1 F7(13,9)} \\
\text{Bb7(13) Em11 E7(13,9) E7 A7 Db7 C7(13,9) Cm1 F7(13,9)} \\
\text{F7(13,9) B13 E7(13,9) Em11 D7(13,9) Db7 B7 Bb7(13) Ab7(13,9)}
\end{array}
\]
B. P. Bossa (Mike LeDonne)

TO CODA

SOLOS:

Fm7  G7(#9)  B7(#11)  Bb7

Fm7  D7(#9)  G7(#5)  C7(#9)

Fm7  B7(#11)  Bb7  A7

G7(#5)  C7(#9)  Fm7  Fm7

Cm7(b5)  F7(b9)  Bbm7  Bb7
B. P. Bossa (Mike LeDonne)

\[
\begin{array}{c|c|c|c}
B^b m7(b5) & E^b m7(b9) & A^b & Gm7(b5) & C^7(b9) \\
\end{array}
\]

\[
\begin{array}{c|c|c|c|c}
Fm7 & E^b m7 & A^b & D^b & B & B^b & A^b_{13} \\
\end{array}
\]

\[
\begin{array}{c|c|c|c}
G7(#5) & C^7(#9) & Fm7 & C^7(#9) \\
\end{array}
\]

(After solos, DC al coda)

\[
\begin{array}{c|c|c|c|c}
G^13 & C^7(#9) & B^13 & D^b A & C^7 E & B^7 E & B^9 D & A^b_{13} \\
\end{array}
\]

CODA

\[
\begin{array}{c|c|c|c}
G^13 & C^7(#9) & B^13 & D^b A C^7 F & E^7 E & B^7 A & A^b_{13} \\
\end{array}
\]

\[
\begin{array}{c|c|c|c|c}
G^13 & C^7(#9) & B^13 & D^b A C^7 F & B^7 & A^b_{13} \\
\end{array}
\]

\[
\begin{array}{c|c|c|c|c}
G^13 & C^7(#9) & B^13 & B^7 & A^7(11) & A^b_{13}(11) \\
\end{array}
\]
**Up swing**

### David McEvoy (2013)

#### Cryptic

**SOLOS:**

First 2 choruses of each solo:

- **Cm6**
- **(Gm7)**
- **C7alt**

- **F^4**
- **(Fm7)**
- **Bb7**

- **Eb^b**
- **(Eb7)**
- **(A7)**
- **(D^b)**
- **G7alt**
Chorus 3 onward (repeat till ready)

- Cm6
- C7(b9)
- F^Δ
- Fm7
- Bb7
- Eb^Δ
- Ebm7
- A^7
- D^Δ
- Dm7(b5)
- G7alt
Driftin'

Medium Swing

Herbie Hancock

(transcribed from *Takin' Off* by David McEvoy)

1. G
2. G

Eb13 Eb7 G7 A7 G7 Cm7 Bm7 Am7(b5) A7 Gm7

C7alt [Bb13 (piano fill) (Bb7) E7 Fm7] Bb7

Eb7 A7 Eb13 E7 G7alt

Cm CM A Cm7 E7 Fm7 Bb7 E7

Eb7 G7 A7 G7 Cm7 Bm7 Am7(b5) A7

Gm7 C7alt Fm7 Bb7 E7

TO CODA (head out only)

D.C. for solos

CODA

Fm7 Bb7 E7 C7(#9) Fm7 Bb7

Eb7 C7(#9) Fm7 Bb7 E7
Empty Pockets

Medium Swing

(transcribed from *Takin' Off* by David McEvoy)

Piano

![Piano music notation]

Pno.

![Piano music notation]

(bass walks)

Solos on the form (chords are played one-per-bar)

CODA

![CODA music notation]
Hanky Panky
Swing/Shuffle
Dexter Gordon
(Transcribed from Clubhouse by David McEvoy)
The Maze

Med-Up Swing

(Transcribed from *Takin' Off* by David McEvoy)

**Em7**

\[ \begin{array}{c}
  \text{\textit{Em7}} \\
  \text{\textit{A/E}} \\
  \text{\textit{Em7}} \\
  \text{\textit{A/E}} \\
\end{array} \]

TO CODA

(head out only)

**Am7**

\[ \begin{array}{c}
  \text{\textit{Am7}} \\
  \text{\textit{G7}} \\
  \text{\textit{F#m7(b5)}} \\
  \text{\textit{F7}} \\
\end{array} \]

SOLOS:

**Em7**

\[ \begin{array}{c}
  \text{\textit{Em7}} \\
\end{array} \]

**Am7**

\[ \begin{array}{c}
  \text{\textit{Am7}} \\
  \text{\textit{G7}} \\
  \text{\textit{F#m7(b5)}} \\
  \text{\textit{F7}} \\
\end{array} \]

after solos, D.C. al coda

**CODA**

\[ \begin{array}{c}
  \text{\textit{Fm}} \\
\end{array} \]
Moment's Notice

Up swing

John Coltrane
(arranged by David McEvoy)

G    =    5
E5    F5    E♭5    D♭9sus

Dm9    E♭m9    D♭5    G7alt    Cm7

Cm7    A♭7alt    Fm11    D♭7sus

E♭5    A♭m11    G♭5    B♭7sus(b9)

Em9    Fm9    E♭5    D♭9sus

Dm9    E♭m9    D♭5    G7alt    Cm7
O Grande Amor

Bossa Nova

Antonio Carlos Jobim

(transcribed from Getz/Gilberto by David McEvoy)

Am7 A♭dim7(addE) C9/G C9

B/F♯ E/F Am7

Dm7 G7 C9

B♭9 B♭m7(b5) E7(b9)

Am9 A♭dim7(addE) C9/G C9

B/F♯ E/F A7

Dm7 D♭dim7 C/E F7

B♭ Δ E7(b9) Am7 E7(#9)
One By One

Swing (shuffle)  David McEvoy (2013)

Sax solo:

Piano solo:

Bass pedals root note in crotchets...
One By One (D.McEvoy)

Bass continues root note pedal...

C13(#11#9)  Gb13(#11#9)  F13(#11#9)

Bass walks...

F9  E9  E9  F9

Bass walks...

Bb9  A9  A9  G9

D♭Δ  C7alt  G♭Δ(#11)  F9  (Repeat till ready)

(D.C. for head out)
Step

David McEvoy (2013)

First chorus without melody:

Gm%  C7(#11#9)/G  Gm%  Fm%/G

Melody:

[2nd x] (play rhythm "lazily")

D/Eb  Dm11(b5)  Cm11(b5)  Cm6/D

Fm11  Gb(11)#11/F  Fm11  Gb(11)#11/F

Fm11  Gb(11)#11/F  Fm11  Gb(11)#11/F

D/Eb  Dm11(b5)  Cm11(b5)  Cm6/D
Step (David McEvoy)

TO CODA
(Head out only)

Solos over 16 bar form till ready:

(DS al coda for head out)
Bibliography and Discography

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