

A STUDY OF BILL FRISELL THROUGH PAUL MOTIAN'S *ON BROADWAY*  
RECORDINGS

BY

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DISSERTATION

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## Abstract

This study examines Bill Frisell's work through an analysis of his improvised solos on Paul Motian's albums *On Broadway Volumes 1, 2, 3*, *Bill Evans*, and *Monk in Motian* while simultaneously examining Frisell's guitar technique and his musical influences. The analysis of his solos on Motian's album draw from a selection of twenty transcriptions with a focus on five elements: 1) Controlled Dissonance, 2) Syncopation, 3) Melody, Sequencing and Cells, 4) Note Bends, and 5) Dyads of Sixths and Thirds. The technique and influence sections are based on several interviews and articles about Frisell, as well as additional transcribed material from recordings throughout his career.

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## Chapter 1: Purpose of Study

Guitarist Bill Frisell has become known as one of the leading jazz artists to emerge during the early 1980s. Alongside peers John Scofield (b. 1951) and Pat Metheny (b. 1954), Frisell (b. 1951) has expanded the boundaries of jazz with a unique musical voice that demonstrates the merging of several genres alongside an eclectic catalog of recordings. Despite the variety of different styles Frisell has claimed that at the core, he approaches music from a jazz perspective.<sup>1</sup> In order to better understand Frisell as a jazz musician, this study focuses on his performances on five Paul Motian albums while also examining the broader topics of his guitar technique and his numerous musical influences.

The five Paul Motian albums selected for this study are *On Broadway Volumes 1, 2, 3, Monk in Motian*, and *Bill Evans*.<sup>2</sup> These albums were specifically chosen for a variety of reasons. They were recorded and released between 1988 and 1991—a transitional time in Frisell’s career—and consist entirely of previously established, standard repertoire in jazz. The *On Broadway* albums were, as the name suggests, songs from Broadway and Tin Pan Alley while *Monk in Motian* and *Bill Evans* consist entirely of compositions by Monk and Evans, respectively. Since most jazz musicians learn the craft from playing standards, these recordings are the perfect case studies with which to study Frisell. Motian also played an important role in Frisell’s career, and he often acknowledges this in interviews:

For me, Paul is one of the most important relationships I've ever had, He's not like my father, but almost. He's the guy, for me, where I get to do *everything*; he let me feel as if I was coming up with the stuff. It wouldn't have happened if it wasn't for him. We're still

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<sup>1</sup> Lloyd Peterson Jr., “Bill Frisell: The Quiet Genius” *All About Jazz* (June 24, 2009) Web, (accessed October 1, 2016).

<sup>2</sup> Reissued as Paul Motian, *Paul Motian on Broadway Vols. 1, 2, 3, 4, 5* (Winter & Winter, 2012), Compact Disc. Paul Motian, *Monk in Motian* (Winter & Winter) 1988, Compact Disc. Paul Motian, *Bill Evans* (Winter & Winter 1990), Compact Disc.

playing, and it feels like the first time we've played every time we play. I can't say enough about him.<sup>3</sup>

The first two volumes of *On Broadway* were released in 1989, and the band on each of the three albums consists of Frisell on guitar, Charlie Haden on bass, Joe Lovano on tenor saxophone, and Paul Motian on drums. *Volume 3* is somewhat unique in that it was recorded in 1991 but released in 1993 and has the addition of Lee Konitz on alto saxophone. The other two recordings, *Monk in Motian* and *Bill Evans*, were recorded in the same time frame (1988 and 1990). Each album retains the same Motian/Lovano/Frisell trio with the addition of Geri Allen on piano and Dewey Redman on saxophone on *Monk in Motian* and Marc Johnson on bass on *Bill Evans*. All five recordings occurred at a pivotal time in Frisell's career, where he was transitioning from ECM Records to Nonesuch Records and moving from New York City to Seattle. His last album for ECM was in 1987, just prior to these recordings, and Frisell mentioned his feelings at the time in an interview in *Jazz Times*:

It was basically like when I left my parents. I loved my parents and they supported me, but there was a time when I had to reject my parents, go out on my own and grow up. And leaving ECM had that feeling. It had been a huge presence even before I started recording for the label—those records [on ECM] were a big influence, from the time when I first heard them around 1969 or '70, like the Jarrett recordings; it was a big thing for me. And to be involved with the label ... but I felt like it was time—that I needed to find my own thing. I needed to get away from it, and Manfred has such a strong presence there; he did every recording in his way. I wanted to be able to not record in just two days, and I wanted to play with people he didn't like. It's the same feeling when a kid leaves home. I could've just stayed there and done whatever Manfred thought I should do, but I really felt like I needed to be on my own to find my own voice.<sup>4</sup>

After the *On Broadway* recordings, both Lovano and Frisell would go on to become established bandleaders, and the recording frequency of the trio would diminish significantly. Their last

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<sup>3</sup> John Kelman, "Bill Frisell: The ECM Years," *All About Jazz* (April 26, 2011) Web (accessed October 1, 2016).

<sup>4</sup> *Ibid.*

album together was *Time and Time Again* (2007), and Frisell's last recording with Motian was *The Windmills of Your Mind* (2011).<sup>5</sup>

Jazz critic Gary Giddins claims that had *Monk in Motian* and *On Broadway Vol. 1* not been released on the German label JMT and instead been a product of a better known label, “no serious jazz lover would be unfamiliar with them—especially *On Broadway*.”<sup>6</sup> Regardless of the truth of his statement, it is important to note that these albums were never easily obtainable, as they were often released as imports from Europe. JMT is an acronym for Jazz Music Today, and the label was active from 1985 until 1995.<sup>7</sup> Despite having an impressive roster that included Greg Osby, Cassandra Wilson, and Steve Coleman, it never became a mainstay in jazz. It eventually changed names to Winter and Winter and began releasing classical albums alongside its jazz releases. The owner of both JMT and Winter and Winter is Stefan Winter, who mentioned in an interview with *Jazztimes* that neither label was about the business so much as it was about his personal interest in music.<sup>8</sup> As of this writing, they are not available for purchase in any digital format online, and the *On Broadway* recordings have only occasionally been reissued in limited release compact-disc form.

The significance of the band members on these albums should not be understated. Paul Motian (1931-2011) is best known as the drummer in the Bill Evans trio from 1959-64. The trio originally included Scott LaFaro on bass and eventually included Chuck Israels after LaFaro's death. It is often regarded as one of the greatest trios in jazz history. In addition to being a member of the Evans trio, Motian performed and recorded with several other distinguished jazz

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<sup>5</sup> Paul Motian, *Time and Time Again* (ECM 2007), Compact Disc.

Paul Motian, *Windmills of Your Mind* (Winter & Winter 2011), Compact Disc.

<sup>6</sup> Gary Giddins, *Visions of Jazz*, (Oxford University Press 1998), 613-614

<sup>7</sup> Josef Woodard, “Label Watch: Winter and Winter” *Jazztimes* (June 1999), Web (accessed October 1, 2016).

<sup>8</sup> *Ibid.*

musicians including Thelonious Monk, Lennie Tristano, and Paul Bley. Motian was also a frequent collaborator with Keith Jarrett from 1967-76 alongside bassist Charlie Haden (the bassist on *On Broadway Vol. 1-3*). He later became a prominent artist in the early years of the ECM label and eventually started the Electric Bebop Band that included several young musicians such as Joshua Redman and Chris Potter, who would eventually become well established in the jazz community.<sup>9</sup>

Haden (1937-2014) is one of the most acclaimed bassists in jazz history. He rose to prominence in 1959 as the bass player on Ornette Coleman's *The Shape of Jazz to Come*. Haden had an eclectic musical background and a career that spanned several styles of music (he has recording credits with both Yoko Ono and Beck) and a discography in jazz that includes Dizzy Gillespie, John Coltrane, Joe Henderson, Michael Brecker, John McLaughlin, and several others. Haden was the recipient of many awards during his career including a Grammy Lifetime Achievement Award in 2013.

Joe Lovano (born in 1952, a year later than Frisell) has had a similar career path similar to Frisell. He was a Berklee student and found initial success as a member of Paul Motian's trio alongside Frisell. After his work with Motian, Lovano went on to perform and record with several prominent musicians including John Scofield. In 1990, he received a recording contract with Blue Note Records and has maintained a prominent status on the label to the present day.

Lee Konitz (b. 1927) is an alto saxophonist who is best known for his work with Miles Davis on *Birth of the Cool* and is regarded as a major figure of the "Cool" era of jazz. In addition

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<sup>9</sup> An example is Paul Motian's *Paul Motian and the Electric Bebop Band* (JMT 1993) which has both Kurt Rosenwinkel and Joshua Redman in the band.

to this, Konitz has a prolific discography and has performed and recorded with several great jazz musicians including Elvin Jones, Lennie Tristano, Gerry Mulligan, and Jim Hall.

The bassist on *Bill Evans* is Marc Johnson (b. 1953), who, like Motian, had been a member of the Bill Evans trio. In addition to his recordings with Bill Evans, Johnson has had a prolific career in jazz and frequently recorded on ECM. His recording credits include Pat Martino, Gary Burton, Paul Bley, and John Abercrombie. Prior to recording *Bill Evans*, Johnson worked with Frisell on the albums *Bass Desires* (1985) and *Second Sight* (1987). Both albums were released under Johnson's name on ECM and featured two guitars with Frisell playing alongside Scofield.

Frisell's career currently spans more than thirty years and consists of a recording catalog of more than one hundred albums, thereby making it difficult to pinpoint specific areas to study. The combination of these musicians as personnel, the transitional period in Frisell's career, and the inclusion of standard jazz repertory create an ideal window through which to examine Frisell's improvisational style and musical voice as a jazz musician.

## Chapter 2: Methodology

To accomplish the goals set out for this project, as previously mentioned, several of Frisell's improvisational solos from Paul Motian's recordings *On Broadway Vols. 1-3*, *Monk in Motian*, and *Bill Evans* will be examined. The other two sections that specifically address his guitar technique and musical influences act as bookends to the analysis of *On Broadway* and function as a broad examination of Frisell from all eras of his career. Since transcriptions of the *On Broadway* recordings have not yet been published, part of this study involved transcribing large portions of the recordings to serve as principal source material. The additional information on his musical influences and guitar techniques are examined through several published interviews and articles, in addition to several transcriptions from other albums.

The specific recordings were chosen for transcription as a result of identifying several consistent traits and idiosyncrasies found frequently throughout Frisell's recorded catalog. The musical influences and guitar technique are standalone sections. The analysis of *On Broadway* is divided into five sections that each represent musical devices that are idiosyncratic to Frisell. The five sections are: 1) Controlled Dissonance, 2) Melodic Sequencing, and Cells, 3) Syncopation and Floating Time Feel, 4) Dyads of Thirds and Sixths, and 5) Bent Notes. These devices, when combined, create a representation of Frisell's unique sound and approach to both improvisation in jazz and the guitar. Additionally, there is an analysis and transcription of an improvised solo from Frisell on the song "I Remember You" from Lee Konitz's live album, *Enfants Terribles*. This solo was selected to illustrate how the improvisational techniques from the *On Broadway* recordings are still present in his playing twenty years after their release.

### Recordings used in this study

- 1) 1989: Paul Motian, *On Broadway Vol. 1*; Paul Motian: Drums, Joe Lovano: Tenor Saxophone, Bill Frisell: Guitar, Charlie Haden: Bass
  1. “So In Love” (Cole Porter)
  2. “Someone to Watch Over Me” (George Gershwin, Ira Gershwin)
  3. “They Didn’t Believe Me” (Jerome Kern, M.E. Rourke)
- 2) 1989: *On Broadway Vol. 2*; Paul Motian: Drums, Joe Lovano: Tenor Saxophone, Bill Frisell: Guitar, Charlie Haden: Bass
  4. “All the Things You Are” (Jerome Kern, Oscar Hammerstein II)
  5. “Body and Soul” (John Green, Edward Heyman, Robert Sour, Frank Eyton)
  6. “I Got Rhythm” (George Gershwin)
  7. “It Might As Well Be Spring” (Richard Rogers, Oscar Hammerstein II)
  8. “You and the Night and the Music” (Arthur Schwartz, Howard Dietz)
- 3) 1991: *On Broadway Vol. 3*: Paul Motian: Drums, Joe Lovano: Tenor Saxophone, Lee Konitz: Alto Saxophone, Bill Frisell: Guitar, Charlie Haden: Bass
  9. “How Deep is the Ocean” (Irving Berlin)
  10. “Just One of Those Things” (Cole Porter)
  11. “Pennies From Heaven” (Arthur Johnston, Johnny Burke)
  12. “Weaver of Dreams” (Jack Elliott, Victor Young)
- 4) 1988: *Monk in Motian* (all songs written by Thelonious Monk): Paul Motian: Drums, Joe Lovano: Tenor Saxophone, Bill Frisell: Guitar, Geri Allen: Piano, Dewey Redman: Tenor Saxophone
  13. “Bye Ya”

14. "Justice (Evidence)"
15. "Off Minor"
- 5) 1990: *Bill Evans* (all songs written by Bill Evans): Paul Motian: Drums, Joe Lovano: Tenor Saxophone, Bill Frisell: Guitar, Marc Johnson: Bass
16. "Re: Person I Knew"
17. "Time Remembered"
18. "Turn Out the Stars"
19. "Very Early"
20. "Walkin' Up"

The other sections of this study represent a broader spectrum of Frisell and likewise contain transcriptions from various sources throughout his career. The recordings listed below are not full transcriptions but instead are brief excerpts that help illustrate various musical devices used by Frisell:

1. "26-2" (John Coltrane) from 2011: Bill Frisell's *Live Download Series #015*; Bill Frisell: Guitar, Eyvind Kang: Viola, Rudy Royston: Drums.
2. "Winslow Homer" (Bill Frisell) from 2010: Bill Frisell's *Beautiful Dreamers*; Bill Frisell: Guitar, Eyvind Kang: Viola, Rudy Royston: Drums.
3. "I'm So Lonesome I Could Cry" (Hank Williams) from 2006: *Bill Frisell/Ron Carter/Paul Motian*; Bill Frisell: Guitar, Ron Carter: Bass, Paul Motian: Drums.
4. "I Remember You" (Victor Schertzinger) from 2012: Lee Konitz's *Enfants Terribles*; Lee Konitz: Alto Saxophone, Bill Frisell: Guitar, Gary Peacock: Bass, Joey Baron: Drums.

5. “Rag” (Bill Frisell) from 1995: Bill Frisell’s *Live*; Bill Frisell: Guitar, Kermit Driscoll: Bass, Joey Baron: Drums.
6. “Strange Meeting” (Bill Frisell) from 1984: Bill Frisell’s *Rambler*; Bill Frisell: Guitar, Kenny Wheeler: Trumpet, Bob Stewart: Tuba, Jerome Harris: Bass, Paul Motian: Drums.
7. “Hello Nellie” (Bill Frisell) from 1990: Bill Frisell’s *Is That You*; Bill Frisell: Guitar, Wayne Horvitz: Keyboards, Joey Baron: Drums.

### Chapter 3: Biography of Bill Frisell

Frisell was born in 1951 in Denver, Colorado. He became known in jazz after moving to the east coast in the mid-1970s, and he eventually signed to ECM records. During his career, he performed and recorded with a wide variety of jazz musicians including Jack DeJohnette, Jim Hall, Dave Holland, Elvin Jones, Pat Metheny, John Scofield, and McCoy Tyner. Outside of jazz, Frisell has performed and recorded with an eclectic variety of musicians including Jerry Douglas, Caetano Veloso, Elvis Costello, Paul Simon, Bonnie Raitt, Norah Jones, Allen Toussaint, and Laurie Anderson.

Frisell has stated that his opportunity to work with Paul Motian (1931-2011) early in his career was critical to his success.<sup>10</sup> This opportunity arose when guitarist Pat Metheny (b. 1954) was unable to do a session with Motian and recommend that Frisell take his place.<sup>11</sup> Frisell mentioned this meeting with Motian and candidly stated:

In 1981, I'd been in New York for a couple years and I was scuffling along. I was playing, but I was doing weddings, too. I was in this little apartment in New Jersey, and on the floor I had *Conception Vessel*, his [Paul Motian] first album on ECM. The phone rings, just completely out of the blue. A voice says, "This is Paul Motian. Do you want to come over and play?" It was sort of like Miles Davis calling; I couldn't believe it.

I went over to his apartment and Marc Johnson was there. That was heavy-duty. I'd never met Marc; I'd never met Paul. Bill Evans had died about a year before, and they were talking about him. Then we started saying, well, let's play something. They said, "My Man's Gone Now." So I'm playing this song I associate with Bill Evans with these two guys who played with him. It was heavy for me. And I'm still trying to play that song.

We played that first time, and I'm thinking, "Oh, God, this is incredible." And I'm just praying Paul would ask me to come back, and he asked me to come back next week. Then, a couple days later, I get this really intense pain in my stomach. I had to have an emergency appendectomy. And I'm in the hospital thinking, "Oh, no, now I can't go back." I was so scared he wasn't going to call me again, but he said, "No, that's cool. When you feel better come back and we'll play some more." We played for nine months,

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<sup>10</sup> Evan Haga, "Paul Motian, Bill Frisell, and Joe Lovano: Trio in Motian" *Jazztimes* (July/August 2007) Web (accessed October 1, 2016).

<sup>11</sup> Bill Frisell, "Bill Frisell Remembers Paul Motian" *Jazztimes* (March 17, 2012) Web (accessed October 1, 2016).

and he would have different people come over. Eventually it was Joe Lovano, Ed Schuller and Billy Drewes, and we finally played a gig.<sup>12</sup>

He went on to record more than fifteen albums with Motian from 1982 to 2011. Frisell's first album as band leader was 1983's *In Line* on the ECM label, which contained several of his compositions recorded both solo and with bassist Arild Andersen.<sup>13</sup> After leaving ECM in 1987, Frisell began recording with several diverse artists, including John Zorn, with whom he released several albums with between 1986 and 1992. As result of these recordings, he often got the reputation as being a member of the "downtown" scene of New York City, but he also attracted an audience outside of jazz.<sup>14</sup> He eventually settled with the recording label Nonesuch in 1989 where his predilection for country music quickly evolved. This eventually led to his 1997 album, *Nashville*, which features several prominent Nashville musicians and helped solidify Frisell's reputation as a jazz and country artist.<sup>15</sup>

In recent years, Frisell has become ubiquitous in both the jazz and the guitar world. He represents an eclectic perspective in jazz with over thirty-five albums released as a bandleader and more than eighty albums as a sideman. This also makes Frisell one of the most prolific guitarists in jazz. As a result of such a high frequency of recordings being released, Frisell has maintained an active tour schedule that often features several bands with a variety of personnel performing several different projects. A survey of his 2016 tour schedule from his official website illustrates this in that his schedule has a revolving door of three different bands, in addition to several side projects, performing at various times throughout the year and all over the

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<sup>12</sup> Bill Frisell, "Bill Frisell Remembers Paul Motian" *Jazztimes* (March 17, 2012) Web (accessed October 1, 2016).

<sup>13</sup> Bill Frisell, *In Line* (ECM 1983), Compact Disc.

<sup>14</sup> The "downtown" New York scene was famous for "progressive" experimental music and the avant-garde. The reputation lasted through several generations and as a result the term "downtown" was often used to describe new and/or strange sound music.

<sup>15</sup> Bill Frisell, *Nashville* (Nonesuch 1997), Compact Disc.

world.<sup>16</sup> A survey of previous years demonstrates the same consistent tour schedule with a variety of different groups and projects. Frisell also composed several film scores including *Finding Forrester* (2000) and *The Million Dollar Hotel* (2000). Additionally, Frisell composed the score to Bill Morrison's *The Great Flood* (2012), which is a documentary with no dialogue that is made of entirely of archival footage of the 1927 flooding of the Mississippi river. The *New York Times* says that Frisell's score "demands to be enjoyed using high-quality headphones. Its soundtrack is an artwork in its own right, one worth savoring as you would a fine recording."<sup>17</sup>

In 2005, he received a Grammy Award for "Best Contemporary Jazz Album" for his Nonesuch release, *Unspeakable*.<sup>18</sup> In 2005, he was also commissioned to compose music for a project by contemporary visual artist Gerhard Richter.<sup>19</sup> Recently, he finished curating a concert series based on early American music for Jazz at Lincoln Center. This is particularly interesting because of the influence of early American music in his style. He is often associated with the current trend of "Americana," and he is unique amongst jazz musicians for often incorporating elements of composers such as Aaron Copland and Charles Ives as well as country artists like Hank Williams.

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<sup>16</sup> Billfrisell.com/tour (accessed October 1, 2016)

<sup>17</sup> Neil Genzlinger, "Recalling a Disaster Without Uttering a Word: 'The Great Flood' Explores Tragedy on the Mississippi in '27." *The New York Times* (January 7, 2014). Web (accessed October 1, 2016).

<sup>18</sup> Bill Frisell, *Unspeakable* (New York: Nonesuch, 2004), Compact Disc.

<sup>19</sup> Bill Frisell and Gerhardt Richter, *Richter 858* (Vancouver: Songlines Recordings, 2005), Compact Disc.

## Chapter 4: Guitar Technique

Bill Frisell's approach to guitar technique plays a specific role in the overall concept of his sound. The long sustained notes, harmonies containing seconds, and wavering vibrato are all a direct result of Frisell's unconventional approach to the guitar. It should also be noted that while certain facets of it are shared throughout the guitar and jazz communities, the majority of it is unique. Fortunately, there are sources where Frisell discusses his technique. For the purposes of this writing, there are four areas to be explored. The first is his use of open strings, sustained notes, and a unique method of practicing scales and harmonies. The second is his picking technique that makes use of both fingers and plectrum. The third is his method of vibrato. The fourth, which is of least consequence, is his equipment. These four aspects of his approach to the guitar as a collective create a distinctive blend and are often primary musical signifiers in sonically identifying Frisell. In addition to this, they work in tandem with several musical devices, explored in later chapters, that Frisell commonly uses and are a central part of his overall sound.

### *Sustained Notes, Scales, and Intervals*

One of the most prominent musical signifiers of Frisell's sound is his use of sustained notes and open strings/harmonics on the guitar. This is such a common part of Frisell's playing that it is ubiquitous throughout his recordings, and it is difficult to find a single example from any point in his career that does not contain this aspect of his playing. Frisell supports this

specifically in published pedagogical material.<sup>20</sup> As will be shown in the following pages, these sustained notes not only saturate his playing, but they are also almost always present in the other notable aspects of his playing that are discussed in later chapters.

Frisell's use of sustained notes function similarly to a sustain pedal on a piano and can also give the impression of other instruments such as a pedal steel guitar especially when used in tandem with a volume pedal. In John Zorn's *Arcana*, Frisell describes this technique:

This is something that is done easily on the piano—by holding the sustain pedal or simply holding down the fingers. Getting smaller intervals (major and minor 2nds) to sound together on the guitar doesn't come so easily...I find this way of thinking interesting because it opens possibilities for dissonant or closely voiced chords not so commonly used on the guitar.<sup>21</sup>

Frisell also elaborates on this in a *Guitar Player* interview where he states:

I like to work out fingerings for scales or melodies that get things running like a piano. For example, I'll take a G major scale and re-finger it using open strings. I let everything ring as long as it possibly can by holding every note until the last moment. Curve your fingers so they don't dampen the open strings.<sup>22</sup>

Frisell approaches this "sustain-pedal" style of playing in three distinct ways. The first is by using open strings and harmonics in lieu of a fretted note. The second is by laying his index finger across multiple strings (commonly called a "barre" which is short for barrier) and having that finger temporarily act like a capo while letting the strings ring as if they were open. Finally,

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<sup>20</sup> See Bill Frisell, "An Approach to Guitar Fingering," in *Arcana: Musicians on Music*, edited by John Zorn, 140-144 (New York: Granary Books, 2000).

See Jude Gold, "The Big Bang: Bill Frisell Helps You Unleash an Ever-Expanding Universe of Melodic, Harmonic, and Textural Possibilities" *Guitar Player* 36, no. 12 (Dec., 2002).

See *The Guitar Artistry of Bill Frisell*, directed by Ann Yamamoto (Milwaukee: Hal Leonard, 1996), DVD.

<sup>21</sup> Bill Frisell, "An Approach to Guitar Fingering," in *Arcana: Musicians on Music*, edited by John Zorn, (New York: Granary Books, 2000): Pg 140

<sup>22</sup> Jude Gold. "The Big Bang: Bill Frisell Helps You Unleash an Ever-Expanding Universe of Melodic, Harmonic, and Textural Possibilities," *Guitar Player* 36, no. 12 (Dec., 2002): pg 61.

the third is by strategically crafting improvised lines that allows a particular finger to sit on a fret while still maintaining mobility with his other fingers on separate strings.

The first example Frisell demonstrates in *Arcana* is this version of a two-octave C major scale.<sup>23</sup>

**Example 4.01 C major scale with harmonics and open strings**



This particular way of playing a C major scale on the guitar is unique for several reasons and does not fit the common practice when considering scales on guitar. Traditionally, scales on the guitar fit into two categories: fixed position and shifting positions. A fixed position scale simply means that the fretting hand stays in one place on the neck and an example of this in C major looks like this:

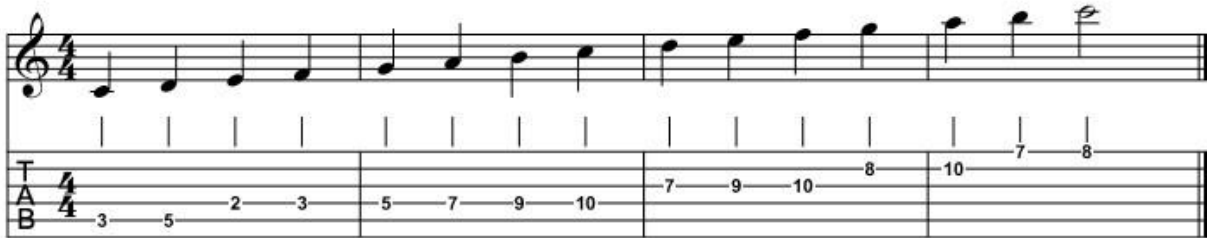
**Example 4.02 C major scale, fixed position**



<sup>23</sup> Bill Frisell, "An Approach to Guitar Fingering," in *Arcana: Musicians on Music*, edited by John Zorn, (New York: Granary Books, 2000). Pg 141

A shifting position scale is where the fretting hand has to move to different areas around the neck, and an example looks like this:

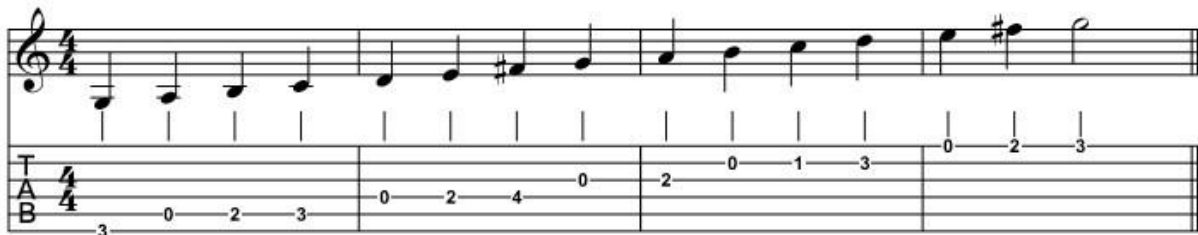
**Example 4.03 C major scale, shifting position**



The two commonly used examples limit the possibilities for strings to ring. Frisell’s method ignores the idea of shifting or staying in a fixed position and instead finds possibilities for each note to ring as long as possible. The use of harmonics in Frisell’s example on the notes A and B in the last measure are particularly interesting because there is no practical way to keep both of those notes ringing unless harmonics are used. Frisell’s method abandons traditional ideas of efficiency and function and creates something unique that is more akin to a “sustain” position. Even in a situation where a common-practice approach would make use of open strings, such as a G major-scale in first position, Frisell’s method finds ways of making all the notes ring.

An open G major-scale in first position looks like this:

**Example 4.04 G major scale, fixed position with open strings**



Frisell's open G major scale:<sup>24</sup>

**Example 4.05 Frisell's G major scale using sustained notes**

The image shows a musical score for a G major scale in 4/4 time, using sustained notes. The top staff is in treble clef and shows the scale notes: G (quarter), A (quarter), B (quarter), C (quarter), D (quarter), E (quarter), F# (quarter), G (quarter), A (quarter), B (quarter), C (quarter), D (quarter), E (quarter), F# (quarter), G (half). The bottom staff shows the guitar fretboard with strings T, A, and B labeled. The fret numbers are: T (3, 0, 7, 3), A (0, 7, 4, 0), B (7, 5, 3, 0, 7, 3).

Frisell's unconventional scale fingering is neither open-position nor third-position. It is really an unconventional approach. In *Arcana*, Frisell goes on to show a B-flat major scale, an E harmonic minor scale, and several etudes that embrace this idea of sustaining notes.

This concept is also found frequently in Frisell's compositions. "Strange Meeting" showcases his ability to find interesting uses of sustained, open strings that allow for harmonies of major and minor seconds that would be nearly impossible without the use of open strings:

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<sup>24</sup> This example is in both Bill Frisell, "An Approach to Guitar Fingering," in *Arcana: Musicians on Music*, edited by John Zorn, (New York: Granary Books, 2000): Pg 141 and Jude Gold. "The Big Bang: Bill Frisell Helps You Unleash an Ever-Expanding Universe of Melodic, Harmonic, and Textural Possibilities," *Guitar Player* 36, no. 12 (Dec., 2002): pg 61.

**Example 4.06 “Strange Meeting” from Frisell’s *Rambler***

The musical score for "Strange Meeting" is written in 4/4 time. The melody is in the upper voice, and the counter-melody is in the lower voice. The key signature has one flat (B-flat). The score is divided into two systems. The first system has three measures with chords Cm, D/F#, and A♭maj7. The second system has two measures with chords A♭m7 and Cm. The guitar part includes fret numbers and string numbers (T, A, B) for both hands.

“Strange Meeting” uses the open G-string as a center for a sustained note that Frisell then uses to harmonize the rest of the composition. The melody is the long upper voice and the counter melody makes use of the half step and whole step relationships made by using the open G-string. Another example is in the introduction to his composition, “Hello Nellie,” which facilitates sustained notes through harmonics:

**Example 4.07 “Hello Nellie” from Frisell’s *Is That You***

The musical score for "Hello Nellie" is written in 3/4 time. The melody is in the upper voice, and the counter-melody is in the lower voice. The key signature has two sharps (F# and C#). The score is divided into four measures. The guitar part includes fret numbers and string numbers (T, A, B) for both hands, with a "T.H." (Tapping Harmonic) instruction.

The concept of using open strings to sustain a sound extends to other aspects of Frisell's approach in that he usually uses his index finger to barre the strings in a similar fashion as a capo. Frisell addresses this in an interview:

I've been using a capo on some things for the past few years, and sometimes I'll try to play things that I've been playing with a capo without using one, barring with my whole hand while still trying to get open-string sounding things, and that can lead to new melodic ideas and variations.<sup>25</sup>

The barred finger plays a central role in maintaining the sustained effect. Most of the transcribed examples in this writing not involving open strings come about as a result of using a barred index finger. This transcription from Frisell's solo on "All The Things You Are" is an example of his use of the barred index finger (on the 8th fret in the first measure and 8th fret in the last measure) to keep notes sustained against a moving syncopated line:

**Example 4.08 "All the Things You Are" from *On Broadway Vol. 2*, 2:36**



In addition to these ways of making sustained notes, Frisell discusses, in *Guitar Player*, another way of approaching scales to create harmonies in seconds that does not fit with common-practice guitar technique.<sup>26</sup> In the article, Frisell mentions that Jim Hall taught him an approach that mimics a piano. Instead of playing a scale similar to the previously mentioned examples,

<sup>25</sup> Barry Cleveland, "Bill Frisell" *Guitar Player* (September 1, 2009) Web (accessed October 1, 2016).

<sup>26</sup> Jude Gold "The Big Bang: Bill Frisell Helps You Unleash an Ever-Expanding Universe of Melodic, Harmonic, and Textural Possibilities" *Guitar Player* 36, no. 12 (December 2002): Pg. 60

this method places emphasis on each string individually as a singular voice. The following example shows the notes of first three strings on the guitar individually with no sharps or flats:

#### Example 4.09 Single String Scales

Musical notation for Example 4.09: Single String Scales. The notation shows a treble clef staff in 4/4 time, with a scale of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. Below the staff is a TAB system with three lines labeled T, A, and B. The T line has fret numbers 0, 1, 3, 5, 7, 8, 10, 12. The A line has fret numbers 0, 1, 3, 5, 6, 8, 10, 12. The B line has fret numbers 0, 2, 4, 5, 7, 9, 10, 12.

When combining two or more strings, the method gives the effect of harmonizing the original scale and creates possibilities of combining different intervals. One of the examples that Frisell mentions in the article is in 4ths:

#### Example 4.10 Single String Scales voiced in 4ths

Musical notation for Example 4.10: Single String Scales voiced in 4ths. The notation shows a treble clef staff in 4/4 time, with six chords: C4-G4, D4-A4, E4-B4, F4-C5, G4-D5, A4-E5. Below the staff is a TAB system with three lines labeled T, A, and B. The T line has fret numbers 1, 3, 5, 7, 8, 10, 12. The A line has fret numbers 1, 3, 5, 6, 8, 10, 12. The B line has fret numbers 0, 2, 4, 5, 7, 9, 10.

Frisell then goes on to mention that playing scales in this fashion allows guitarists to find voicings with seconds similar to that of Gil Evans and Bill Evans. The example given is this:

### Example 4.11 Single String Scales Voiced with 2nds

The image shows musical notation for a guitar scale. The top staff is a treble clef in 4/4 time, showing a C major scale with dyads (pairs of notes) on each string. The bottom staff shows the fretboard with fingerings for strings T, A, and B. The fret numbers are: T (0, 1, 3, 5, 7, 8, 10), A (1, 3, 5, 6, 10, 12), and B (4, 5, 7, 9, 10, 12, 14).

Both examples are harmonizing a C major scale and are easily executed when played on a piano; however, each example represents unconventional methods of playing major scales as well as unusual procedures for discovering chord voicing on the guitar.

In the same article, Frisell also states that Hall taught him that “sometimes just a couple of notes can have a real meaty sound if the intervals are spread out over several strings.”<sup>27</sup> In Frisell’s playing these wide intervals and “meaty” sounds occur in fixed settings but also move around similar to Wes Montgomery’s famous use of octaves. In the interview, Frisell specifically mentions the intervals of 9ths and b9ths, which he voices as two notes across four strings. An example of a Frisell b9 versus a common dominant b9 voicing on the guitar is as follows:

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<sup>27</sup> Jude Gold “The Big Bang: Bill Frisell Helps You Unleash an Ever-Expanding Universe of Melodic, Harmonic, and Textural Possibilities” *Guitar Player* 36, no. 12 (December 2002): Pg. 59

**Example 4.12 Chord reduced to b9 interval**

By voicing just the b9 and root, more emphasis is placed on the dissonance of the b9/root than the full chord. Also, when barring the second fret to play the D-flat while using another finger to play the root, Frisell can sequence the blocked interval around melodically. This example from “All The Things You Are” illustrates Frisell’s melodic b9s:

**Example 4.13 “All the Things You Are” from *On Broadway Vol. 2*, 2:00**

In addition to 9ths, these wide intervals voiced across four strings can often be 10ths as well. In the “Live Download Series,” there is a recording of him performing John Coltrane’s “26-2.”<sup>28</sup> The following excerpt is from this recording and illustrates Frisell’s use of a 10th in the fourth measure:

<sup>28</sup> Bill Frisell, *Live Download Series #015* (2011) Mp3

**Example 4.14 “26-2” from Bill Frisell *Live Download Series #015*, 5:45**

The image displays a musical score for guitar in 4/4 time, consisting of two systems. The first system contains four measures with the following chord names: Dm7, G7, Gm7, C7, Fmaj7, Ab7, Dbmaj7, and E7. The second system contains four measures with the following chord names: Amaj7, C7, Cm7, F7, Bbmaj7, Ab7, Dbmaj7, and E7. Each system includes a treble clef staff with a melodic line and a guitar staff with fretboard diagrams. The fretboard diagrams show fingerings and barres, such as a barre at the 12th fret in the first measure of the first system and a barre at the 9th fret in the fourth measure of the first system. The second system shows a barre at the 12th fret in the first measure and a barre at the 0th fret in the fourth measure.

This example is also interesting because it has Frisell using both the barred finger and the open strings and illustrates how both the open and barred sustain styles interweave throughout his playing. In the fourth measure, the ninth fret is barred to let the F-sharp ring against the rest of the line that begins with the interval of a 10th. The index finger is held down until the seventh measure where he plays an open D string during the last two measures that is sustained against an unusual chord voicing for the guitar (D-B-flat-A-flat).

***Picking Technique***

Frisell’s anchored picking technique, where he rests the side of his hand against the lower section of the guitar on the pickguard, is an important factor in several aspects of his sound. Most notably, it facilitates the way he uses both the pick and fingers at the same time. This way of playing the guitar is known as hybrid picking. In broad terms, this style of playing the guitar is

not unusual in jazz. Jazz guitarists will often use the pick to play single-note lines, and then switch primarily to their fingers or a combination of their fingers and a pick to play chords. Frisell's approach to hybrid picking is closer to a country-music tradition than a jazz tradition in that the use of pick and finger are more integrated, and as result, Frisell has a wide-ranging palette of sounds. His use of the pick and his use of fingers are nearly always used in tandem. In the previously shown examples from "26-2" and the moving b9s from "All the Things You Are," Frisell's use of hybrid picking allows him to seamlessly play wide intervals that are greater than one string apart. The end result causes the notes to sound similar to a piano because there are no flams or percussive sounds coming from the pick hitting multiple strings. It also allows Frisell to keep notes sustained while presenting opportunities to use more than one voice. Frisell also goes a step further than most hybrid pickers in that it is not uncommon for his eighth-note lines to use both pick and finger seamlessly.

The two hybrid-picking methods Frisell's technique could be associated with are colloquially known in the country-guitar community as "Chicken Pickin'" and "Travis Picking."<sup>29</sup> Neither method is clearly defined, but they both function as umbrella terms for guitar technique in country music. "Chicken Pickin'" is a style of guitar playing that involves the use of the pick and the fingers simultaneously (the "chicken" part of the name is likely a result of quick plucking sound that several country musicians, such as Brent Mason and James Burton, use). "Travis Picking" is named after country guitarist Merle Travis and is a broad term used for guitarists who play moving bass notes simultaneously with melodies.<sup>30</sup> Travis was one of the

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<sup>29</sup> See Steve Waksman, *Instruments of Desire*, Harvard Press: Pg. 89

<sup>30</sup> Merle Travis did not invent this style of guitar playing but due to his popularity in country music his last name became the colloquial term. Several early blues guitarists such as Blind Blake, Blind Lemon Jefferson, and Big Bill Broonzy played the instrument in this style several years prior to Travis's popularity.

most famous musicians in country music and influenced several prominent country guitarists including Chet Atkins.<sup>31</sup> Given the association of “Chicken Pickin’” and “Travis Picking” with country music, it creates a tangible “country” sound within Frisell’s musical voice. In common-practice “classical” guitar pedagogy students are taught to never anchor their hand against the guitar. This is also a typical technique for jazz guitarists when using their fingers (for example see jazz guitarists such as Joe Pass, George Van Eps, or Lenny Breau). In traditional, classical guitar technique, the hand floats above the strings while pointing downward (i.e., the fingers are perpendicular to the strings), and the fingers are curled in to pluck the strings. The anchored “Travis” technique changes the direction that the fingers hit the strings. When the picking hand is anchored, it causes the fingers to point at an angle or be placed horizontally with the strings. Frisell holds the pick between his thumb and index finger while anchoring the pinky side of this picking hand against the pickguard. This allows the continuous use of both pick and fingers and helps to balance out the sound between the two.

Frisell also makes frequent use of down-strokes with very little up picking, and this has a significant impact on his use of articulation. His use of legato and the way he “[lets] the notes ring as much as possible” are supported by his avoidance of alternate picking. Guitarists such as Pat Martino and George Benson pick nearly every note through use of an alternate motion and do not rely on slurs to the extent Frisell does.

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<sup>31</sup> See Steve Waksman, *Instruments of Desire*, Harvard Press: Pg. 89

## *Intonation/Vibrato*

Frisell's use of vibrato is also unconventional and saturates his sound. His pitch will often wave up and down lightly. Typically, guitarists create vibrato in one of three ways: bending a string on the fret being played; using a mechanical device called a tremolo or vibrato that is part of the guitar and is installed on the bridge; or pushing down on the string with enough force to create a change in pitch similar to the way scalloped frets work on sitars. Frisell's approach is a much less standard technique where the pitch of the guitar is bent by pushing or pulling the neck with enough force to slightly loosen or tighten the strings. From a physical standpoint, Frisell's picking technique lends itself to quickly performing this move. He is able to sway the pitch by pushing against the body of the guitar with the already anchored fingers of his picking hand while simultaneously pushing the neck of the guitar in the opposite direction with his fretting hand. This slightly loosens the strings, which creates a warble in the pitch. Because it moves the entire neck, it is possible to get this vibrato effect simultaneously on all six strings. In an interview, Frisell acknowledged that he initially did this to keep the guitar intonated but it eventually became, in his words, an "unconscious thing."<sup>32</sup>

This style of vibrato is consistent throughout his career and is found in his entire recording catalog. One particular recording that stands out is his composition "Onward" on the album *History Mystery*.<sup>33</sup> Within the first twelve seconds of the recording, the pitch of Frisell's guitar creates a sound reminiscent of a warped vinyl record as a result of him bending the neck. In terms of aesthetics, nearly all of Frisell's peers have utilized some type of modulated pitch

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<sup>32</sup> Jude Gold "The Big Bang: Bill Frisell Helps You Unleash an Ever-Expanding Universe of Melodic, Harmonic, and Textural Possibilities" *Guitar Player* 36, no. 12 (December 2002): Pg. 59

<sup>33</sup> Bill Frisell, *History Mystery* (Nonesuch 2008), Compact Disc.

effect. For example John Scofield, Mike Stern, and John Abercrombie each have several recordings that utilized modulated pitch effects via chorus pedals. While Frisell's vibrato is not a modulated pitch as a result of equipment, it is still emphasized by his use of reverb and delay.

### ***Equipment***

Frisell's use of specific guitar equipment is a popular topic amongst several online guitar resources. It is also a frequent topic in interviews, and Frisell is often singled out for his use of guitar effects. His opinions on the subject are enlightening and shed some light on his creative process. In a 2013 interview in *Guitar Player* magazine, Frisell is asked "Do you ever feel that people are not getting some critical aspect of what you do, and if so, what would that be?" His response was:

A lot of times people talk about my equipment and particularly my use of electronics, and sometimes I get a little tired of the emphasis on the presumed importance of all that stuff, because about 90 percent of the time I'm just playing a Telecaster into an amp. I'm a totally over-the-top obsessive guitar nerd myself, but what's in your imagination is way more important than the brand of guitar you're playing or the amp or whatever effects box you're using. It's fun to talk about all those things, but when it gets to just playing music, all of that stuff kind of goes away.<sup>34</sup>

Frisell's statement is telling because, as he states, he really is just using a guitar plugged into an amp most of the time. His complete sound is not a result of his use of effects. Leni Stern (guitarist's Mike Stern's wife) who studied with Frisell and is also a close friend mentions this in an interview: "One of the early times I heard Bill [Frisell] was with this band that was kind of the Boston area 'Weather Report.' Then I later heard him play solo acoustic guitar at this college party. Both times, it was the same voice on the instrument, as contrasting of situations as those

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<sup>34</sup> Barry Cleveland, "Bill Frisell" *Guitar Player* (September 1, 2009) Web (accessed October 1, 2016).

were.”<sup>35</sup> Her statement is true. The album *Reunion* is a recording of duets of Frisell with his teacher Dale Bruning.<sup>36</sup> On the recording, Frisell is using an archtop guitar plugged directly into an amp alongside Dale Bruning who is also using an archtop guitar plugged directly into an amp. Frisell still sounds like himself despite the raw nature of the recording. Lee Konitz’s album *Enfants Terribles* is a live recording that features Frisell playing a guitar directly into an amp with no effects.<sup>37</sup> It also very clearly sounds like Frisell despite the lack of any effects.

In *On Broadway* and other Paul Motian recordings from the same era, there is one particular, unconventional use of guitar equipment that is worth examining because it is unique to Frisell. Throughout most of the 1980s, Frisell used a heavily compressed guitar tone and a volume pedal. Compression, when referring to the processing of an audio signal, is when loud sounds are lowered and quieter sounds are amplified so that the dynamics of the signal are close in range. Frisell’s heavily compressed sound is a type of compression colloquially referred to as a “squished” sound in the guitar community. The squished sound is popular amongst country-music guitar players because it evens out the sound loss that occurs when using both the fingers and plectrum (the pick is usually louder than the fingers). Frisell’s use of compression was so heavy that it dramatically evened out his dynamics. This dramatic compression was likely purposeful because Frisell almost exclusively controlled his dynamics with a volume pedal on the *On Broadway* recordings. A volume pedal works like a gas pedal and increases the volume of guitar by pushing down and is popular with steel guitar players for swell effects and to hide the sound of the slide. Throughout the recordings, the volume swells sound so similar to a pedal steel that it is hard not to make a connection to the instrument; however, Frisell is actually controlling

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<sup>35</sup> Joe Barth, Leni Stern Interview from *Voices in Jazz Guitar*, Mel Bay Publications: pg 396

<sup>36</sup> Dale Bruning, *Reunion*, 2001

<sup>37</sup> Lee Konitz, *Enfants Terribles* (Half Note 2012)

the dynamics of his guitar like a wind instrument. Frisell mentioned that Bruning made him think about his breath when playing, and in a separate interview, he also mentions this while speaking about Jim Hall: “much of what Jim pulls out of the guitar comes because he’s thinking about the phrasing and the breathing and the tone of these other instruments. A lot of the effects I use came out of that concept.”<sup>38</sup> Throughout all of the *On Broadway* recordings, Frisell leaves spaces for breath while simultaneously controlling his dynamics like a horn player via a volume pedal. An example of this can be found in the crescendos and decrescendos Frisell plays during the melody to “You and the Night and the Music” from *On Broadway* vol. 2. When this dynamic control is juxtaposed against all of the other aspects of Frisell’s technical approach, it creates an unconventional sound that is unique to Frisell.

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<sup>38</sup> Bill Frisell, “Bill Frisell Interviews Jim Hall,” *Fretboard Journal* (Jan. 2009) Web (accessed October 1, 2016).

## Chapter 5: Influence and Genre Blurring

In the preface to his composition anthology, Frisell mentions, “one of my heroes, Thelonious Monk, [who] created a whole world in his compositions.”<sup>39</sup> The idea of a compositional “world” is a topic that frequently comes up in Frisell’s work. He mentioned when playing with drummer Elvin Jones and bassist Dave Holland that he wanted to “bring them into my world.”<sup>40</sup> The “world” is his musical voice that contains several eclectic influences and it is something Frisell frequently mentions in interviews. There are several artists that can be linked to Frisell as clear influences. For the purpose of this study, the artists outlined here function more as a survey better to understand Frisell as a musician on the *On Broadway* recordings and better to understand his voice both contextually and objectively.

In the context of genres, Frisell has been pigeonholed throughout his career. A particularly entertaining snippet is from someone who wrote into *Down Beat* magazine. It is listed under “Bill’s Favorites” on his website and says the following which was most likely written as a joke: “No. 1 in the Poll? I’m writing about the fact that in your August issue, Bill Frisell was voted the top guitarist in the *Down Beat* Critics Poll. That’s such a crock. He’s a country and western/wedding band player. He is not a jazz player.”<sup>41</sup> Considering how the large output of recordings featuring Frisell often spans several genres, it is no surprise that perceptions of what Frisell is as a musician often greatly differ. Frisell mentions the frustrations of this in an interview with guitarist Marc Ribot (another guitar player who has recordings in several different genres of music) and states the following:

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<sup>39</sup> Bill Frisell, *An Anthology* (Cherry Lane) pg. 2

<sup>40</sup> Joe Barth, Bill Frisell Interview, *Voices in Jazz Guitar* Mel Bay Publications: Pg. 191

<sup>41</sup> <http://billfrisell.com/favorites> (accessed October 1, 2016).

I'm old enough now that I've felt I've been put in these a number of times now. I recorded on ECM so they say, "He's an ECM artist . . .," and it's not taking into account whatever else I'm doing at that particular time. At first I was an "ECM" guy, then I was a "downtown" guy and now I'm an "Americana" guy. And it bugs me, but it shouldn't bug me. I just don't like the way it limits what some people might think. Someone might not check you out because you have this name attached to you. Pretty much everything I'm doing now, I was doing before. It's all been happening simultaneously. And it was happening before I ever made a record or anything.<sup>42</sup>

Frisell's statement is an excellent summary to the main issue, which is that his musical voice is more important than whatever particular genre he is performing. When asked what advice he would give to aspiring jazz guitarists Frisell advises:

Don't be afraid to be yourself. Use your own experience. Don't shut out your past. I remember that period when I was shutting out my past and the best thing I did was to bring it back into who I am as a guitarist. Everybody has their own voice. Don't shut it out. If when you were younger you liked a certain kind of music or song, don't be afraid to let it become part of you because that is where you as an individual are coming from.<sup>43</sup>

Returning to the preface of Frisell's anthology, he lists several influences ranging from Bach to Dolly Parton and mentions that the "list could go on for pages and pages."<sup>44</sup> In an effort to accurately understand these influences, the following names stand out because he has recorded their material and/or mentioned them in multiple interviews: Sonny Rollins, Miles Davis, Thelonious Monk, Wes Montgomery, Jim Hall, Hank Williams, Jimi Hendrix, Aaron Copland, and Charles Ives. One could reduce this list as artists from jazz, country, rock, and early-twentieth-century classical music backgrounds. A further reduction shows that they are all American artists. It is unfair to limit Frisell's influences as only "American" or nationalistic; however, there is undoubtedly a broad American aspect to Frisell, and he thus gets the "Americana" association.

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<sup>42</sup> Marc Ribot, "Bill Frisell" *Bomb*, no. 79 (Spring 2002) pg 70

<sup>43</sup> Joe Barth, Bill Frisell Interview, *Voices in Jazz Guitar* Mel Bay Publications: Pg. 196

<sup>44</sup> Bill Frisell, *An Anthology* (Cherry Lane) pg. 3

The phrase “Americana” is hard to quantify because of the pluralistic nature of American and contemporary music. According to the Americana Music Association, the definition of Americana as a musical genre is defined as follows:

“Americana is contemporary music that incorporates elements of various American roots music styles, including country, roots-rock, folk, bluegrass, R&B and blues, resulting in a distinctive roots-oriented sound that lives in a world apart from the pure forms of the genres upon which it may draw. While acoustic instruments are often present and vital, Americana also often uses a full electric band.”<sup>45</sup>

This definition limits itself too severely to be associated with Frisell by leaving out too many artists and genres. When considering such an eclectic mix of influences, it is important to focus on these objectively to better understand how they shape Frisell’s overall sound.

An NPR article that asks if Frisell is a “Post-Americana” artist points to a *Jazztimes* interview where Frisell says the following about how he approaches music:

“I mean, I don't know what it is I'm playing, it's just music. But I still feel as if it's coming more from jazz than anything else, even if it doesn't sound like it. Even if it sounds more country and western or whatever kind of style it sounds like. I still think the inner workings come more from jazz than anywhere else.”<sup>46</sup>

This statement shows that Frisell identifies as a jazz guitarist and that he approaches jazz as not just a style but also a discipline. He is trying to get himself inside the music despite the genre. It is why albums such as *When You Wish Upon a Star*, which features music from a variety of films, still sound like Frisell despite there not being an emphasis on improvisational sections as in a jazz album like *On Broadway*.<sup>47</sup>

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<sup>45</sup> <http://americanamusic.org/what-americana> (accessed October 1, 2016).

<sup>46</sup> Patrick Jarenwattananon, “Is Bill Frisell a ‘Post-Americana’ Artist?” *NPR* (June 15, 2009). Web (accessed October 1, 2016).

Lloyd Peterson Jr., “Bill Frisell: The Quiet Genius” *All About Jazz* (June 24, 2009) Web (accessed October 1, 2016).

<sup>47</sup> Bill Frisell, *When You Wish Upon Star* (Okeh 2016)

Frisell's album *Have a Little Faith* helps cast a light on some of Frisell's influence from American music outside of jazz.<sup>48</sup> The album was released in 1992, around the same time as *On Broadway*. As David Ake notes in his book, *Jazz Cultures*, the album is comprised of compositions by American composers from several different musical backgrounds and eras. The album begins with selections from Aaron Copland's *Billy the Kid* and moves through works by Charles Ives, Thelonious Monk, Bob Dylan, John Philip Sousa, Stephen Foster, Madonna, Muddy Waters, Sonny Rollins, and several others. The compositions showcase a broad spectrum of American music and better represent "Americana" as it relates to Bill Frisell. As a whole, the recording takes all of these different pieces of music from several different eras and presents them as a cohesive unit that is difficult to label as any particular genre.

"The Open Prairie" from Aaron Copland's *Billy the Kid* is the first track on *Have a Little Faith* and has several properties found in Frisell's playing. This composition represents, in Richard Taruskin's words, Copland's "prairie idiom."<sup>49</sup> While there is no singular definition, part of Copland's prairie sound is his use of diatonic dissonance, polytonality, quartal and quintal harmonies, and hesitancy to spell out full triads while still leaving enough harmonic information to imply triadic harmony.<sup>50</sup> On the recording *Bill Frisell/Ron Carter/Paul Motian* (named so for the members of the trio on the recording), Frisell plays the melody to Hank Williams's "I'm So Lonesome, I Could Cry" and blends the melody with Copland's "Open Prairie" sound.<sup>51</sup>

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<sup>48</sup> Bill Frisell, *Have a Little Faith* (Nonesuch 1992)

<sup>49</sup> Richard Taruskin, *Oxford Anthology of Western Music: Volume Three – The Twentieth Century*, Oxford University Press: Pg. 365

<sup>50</sup> Ibid.

<sup>51</sup> Bill Frisell, *Bill Frisell/Ron Carter/Paul Motian* (Nonesuch 2005)

**Example 5.01 Bill Frisell’s intro to “I’m so Lonesome I Could Cry” from *Bill Frisell/Ron Carter/Paul Motian***

The musical score is presented in three systems. Each system contains a treble clef staff with a melody and a guitar staff with fret numbers for the top (T), middle (A), and bottom (B) strings. Chord symbols are placed above the treble staff: G, A7, D7, Ab, F#, E, D7, G, A, D7, G. The guitar staff shows various techniques like triplets and wide intervals.

Frisell’s use of diatonic dissonances, open strings, reluctance to spell out triads, and use of wide intervals all lend themselves to Copland’s “prairie idiom” aesthetic. The first harmony, a major seventh and half step on the notes C and B, is sparse enough that it creates ambiguity until the melody gets resolved down to the note D where a Gsus4 (voiced G-C-D) chord is used as a tonic chord. The same chord with the same voicing then returns in measure 8 where it functions as both the tonic and the dominant (D7). The chords listed above the transcription are suggestions because Frisell leaves just enough harmonic space that several of the chords could be interpreted

in different ways. Behind Frisell’s melody, Motian and Carter create rubato lines on acoustic bass and drums, which help promote the open sound and further blur the genre. In measure 10, there is a series of bold, major chords that descend by whole step and abruptly break the tonic-dominant suspended sound that occurs in previous measures. Copland does something similar to this in “Billy’s Death” from *Billy the Kid*. This is a reduction of measures 1-9 of the melody and accompanying harmony parts:

**Example 5.02 *Billy’s Death* reduction from *Billy the Kid* by Aaron Copland**

The musical score is presented in two systems. The first system (measures 1-5) features a melody in G major with a 4/4 time signature. The piano accompaniment consists of a right hand with block chords and a left hand with a simple bass line. Chord symbols G, Ab, and Db are indicated above the right hand in measure 5. The second system (measures 6-9) continues the melody and accompaniment. Chord symbols B, A, B, B, A, Eb, Db, Bb, and G are indicated above the right hand across the measures.

The first two measures are in the key of G but share ambiguity between the I and V chord until the third measure where the harmony loosely commits to the IV chord but still maintains ambiguity with the tonic. In measure 5, a series of bold, major triads break the ambiguity of the I-V and instead create a new, unpredictable harmonic progression until the resolution to G in measure 9. This bold use of major triads is a device that Frisell also uses in jazz settings to

maintain a sense of unpredictability and to discharge whatever was happening before. There are several examples of Frisell doing this, and a particularly interesting one is on Lee Konitz's album *Enfants Terribles* during the song "I Remember You," which they perform in the key of F major. Frisell takes advantage of the half-step chord change at the beginning of the A sections and places a full, open-position E major chord during the last A section of his solo (the solo begins at ~4:45 and the chord takes place at ~6:16). The triad, a half step below the tonic, concludes what was happening in the previous section and allows Frisell to set up the end of his solo.

Copland's musical sense of irony and "controlled dissonance" is also present in Frisell's work. "Celebration (After Billy's Capture)" from *Billy the Kid* (also on *Have a Little Faith*) is polytonal. The melody is in the key of C with the accompaniment bass part in the key of C-sharp. The polytonality of a half-step creates a sense of irony and gives an underlying impression of agitation against the festive nature of a crowd celebrating the death of Billy. The same effect often occurs in Frisell's work. The album, *This Land* (released in 1994 after *Have a Little Faith* was recorded in 1992), has Frisell's composition, "Unscientific Americans" (which first appeared in 1987 on the album *Power Tools: Strange Meeting*). The title itself is evocative. In certain parts of the United States being "unscientific" is celebrated, but when considering the country as whole, it is likely a label the majority of Americans would wish to avoid. The composition maintains a sense of controlled dissonance. It is uncomfortable while still sounding celebratory. The recording on *This Land* ends with a major triad after an onslaught of dissonant harmonies. A live recording of "Unscientific Americans" from Frisell's *Live Download Series #18* retains the sense of irony from the *This Land* recording, but it also adds improvisational

sections with the form of a cheerful sounding chord progression similar to George Gershwin's "I Got Rhythm" in B-flat major before collapsing into a chaotic climax.<sup>52</sup>

Frisell's choice of a Hank Williams song in the earlier transcription introduces another source of influence into Frisell's sound: country music. In the context of *Have a Little Faith*, David Ake describes Frisell's country style as embracing an "Aw Shucks" sensibility.<sup>53</sup> While not the best description, it is expressive of how earlier country artists are often perceived in contemporary times. The influence of Hank Williams, Sr. (1923-1953) on Frisell also helps push the Americana narrative in his playing and represents Ake's "Awe Shucks" idea. Williams's songs have lyrics that are full of southern colloquialisms and have simple melodies with simple chord changes. "Hey Good Lookin'" was originally recorded in 1951 by Williams and contains the following lyrics:

"Say hey, good lookin' - what ya got cookin'?  
How's about cooking somethin' up with me?  
Hey, sweet baby - don't you think maybe  
We can find us a brand new recipe?"

The simplicity of the melody and chords mixed with southern colloquialisms create Ake's "Aw Shucks" aesthetic (often characteristic of early to mid-century country-western music). Frisell has recorded several Hank Williams compositions including "I'm So Lonesome I Could Cry," "Lovesick Blues" (written by Cliff Friend but often associated with Williams), and "I Can't Help it (if I'm Still in Love with You)." The intro to Williams's version of "Lovesick Blues" is as follows:

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<sup>52</sup> Bill Frisell, *Live Download Series #018*, Recorded 1995

<sup>53</sup> David Ake, *Jazz Cultures*, University of California Press Berkeley: Pg. 173





makes him one of the most easily identifiable influences on Frisell. In an interview, when asked about his favorite jazz albums, Frisell mentions that: “Thelonious Monk would be a second. All of his albums...The things he did are adaptable to the guitar because he didn’t always play with all ten fingers. When you play them, they have so much to teach you.”<sup>56</sup> Frisell is then asked if he transcribed Monk, and Frisell replies, “Yes I did.”<sup>57</sup> Monk’s use of controlled dissonance (especially b9s, mixed thirds, and seconds) juxtaposed with diatonic melodies and improvised ideas are similar to traits found throughout Frisell’s recorded catalog. A specific example of Monk influence on Frisell can be found at the end of the melody to “Straight No Chaser” from *Monk in Motian*. Frisell plays the chord voiced at the end of the excerpt:

**Example 5.06 “Straight No Chaser” from *Monk in Motian*, 0:11**



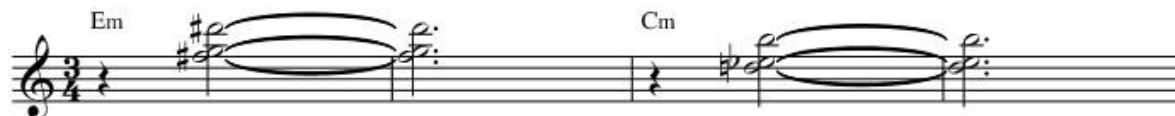
The chord focuses on the dissonant sound of voicing the b3/#9 and major 3rd together in typical Monk fashion. Frisell also uses this same voicing for minor chords. One example is in Frisell’s composition, “Variations on a Theme (Tales from the Farside):”<sup>58</sup>

<sup>56</sup> Joe Barth, Bill Frisell interview in *Voices in Jazz Guitar*, Mel Bay Publications: Pg. 186-187

<sup>57</sup> .Ibid

<sup>58</sup> Bill Frisell, *Ghost Town*, (Nonesuch 1999)

**Example 5.07 “Variations on a Theme (Tales from the Farside)” from Bill Frisell’s *Ghost Town*, 1:53**



In this case, the half-step is on the 2nd (9th) and b3rd of the chord alongside the major 7th of which is voiced up a sixth. In other situations, Frisell will often use tritones in a similar fashion as Monk. A common phrase he uses sounds like Monk because he voices a tritone with seconds:

**Example 5.08 “I Got Rhythm” from *On Broadway Vol. 2*, 2.30**



A more extreme example is Frisell’s composition, “Winslow Homer,” from the album *Beautiful Dreamers*:<sup>59</sup>

**Example 5.09 melody of “Winslow Homer” from Bill Frisell’s *Beautiful Dreamers***



<sup>59</sup> Bill Frisell, *Beautiful Dreamers* (Songlines 2010)

It is a twelve-bar blues built out of tritones similar to how “Misterioso” is a twelve-bar blues built out of 6ths. It has the same intangible effect as Monk’s compositions in that they place the listener and improviser into Frisell’s musical world. The distinctive character of the melody, like several of Monk’s compositions, controls the overall shape of the improvisational sections of the composition.

It is also easy to draw parallels to Frisell’s comping and Monk’s comping. Just as with Monk, Frisell’s musical personality does not diminish when he is in an accompanimental role. He uses all of the previously mentioned devices and as a result it is sonically easy to identify him when he is accompanying other musicians. Jim Hall, one of Frisell’s teachers, also has a significant role in Frisell’s approach to accompaniment. In an interview, Frisell states that “What struck me about Jim was how he interacts with the other musicians. I love his solos, but it was that interaction that struck me so deeply.”<sup>60</sup> When directly asked about his comping on *On Broadway* Frisell states:

A lot of it comes from my listening to Jim (Hall) in those pianoless recordings. I love the sound of a piano but it is really hard playing with one. I love being the only chordal instrument. It is hard to describe. I just try to listen really hard and be an orchestrator who is filling in around the line that is being played.<sup>61</sup>

Hall’s approach differed from his peers in that his accompaniment style was directly involved with the soloist and more closely related to piano playing than the accompaniment style typical of guitarists before Hall (Freddie Green, et al.). Frisell’s comping mirrors this in that his comping directly follows the soloist as opposed to being in a rhythmic support role.

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<sup>60</sup> Joe Barth, Bill Frisell interview in *Voices in Jazz Guitar*, Mel Bay Publications: Pg. 186

<sup>61</sup> Joe Barth, Bill Frisell interview in *Voices in Jazz Guitar*, Mel Bay Publications: Pg. 194

In conceptual terms, Hall's influence, as well as that of Sonny Rollins, is directly present in Frisell's music. Hall and Rollins are both widely recognized for their sense of melody and letting it influence their improvised solos. When asked about his "adherence to the melody of a song" Frisell states:

That's really important for me. The worst-case scenario is where you play the melody of a song and then it's just, 'OK, that's out of the way, now I can play all this stuff I've been practicing.' That doesn't interest me. Where things really happen for me is where you try to milk as much out of whatever the song is: work with it, stay with it, turn it inside out, or whatever. That's also where you find your own voice. If you really use the melody of the song, you're true to what the song is, that gives you the framework to show your individuality.<sup>62</sup>

When pressed further about this with the question, "Did he [Jim Hall] influence you that way?"

Frisell states:

Oh boy, in a lot of ways. Talking about melody, he would get me to play one idea-some little phrase or just a couple of notes-and try to stick with that for awhile and see what I could make out of that, instead of just running off all over the place. It's trying to develop a theme off of what you improvise, which ties into the melody, too. You're using fewer ideas but trying to get more out of them. Everybody can learn what scale fits with what chord. Not that that's easy. You gotta learn all that stuff, but if you just start running it off, it doesn't mean anything.<sup>63</sup>

This statement rings true in terms of Frisell's performance on *On Broadway*. In most of the solos, Frisell has constant reminders of the melody and uses motivic devices that work as source material. One example is in Cole Porter's "So In Love" from *On Broadway Vol. 1*:

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<sup>62</sup> Scott Nygaard, "Expect the Unexpected: Bill Frisell's Guitar Finds Melodies to Sing in Every Corner of the Musical World," *Acoustic Guitar* (May 2002): Pg. 51

<sup>63</sup> Ibid.

**Example 5.10 “So In Love” from *On Broadway Vol. 1*, 2:06**

The image shows two staves of musical notation in 4/4 time. The first staff contains three measures of music. Above the first measure is the chord symbol 'Fm'. Above the second measure is 'Gm7(b5)'. Above the third measure is 'C7'. The second staff starts at measure 5. Above the first measure of this staff is 'Fm'. Above the second measure is 'Fm7'. Above the third measure is 'Bb7'. Above the fourth measure is 'Eb:maj7'. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and ties.

This happens during the last A section of the form and the note C that Frisell keeps returning to is a reminder of the melody. Frisell’s use of rhythm as a device of variation in this example is reminiscent of Rollins’s use of rhythm in his first chorus on the original “St. Thomas” recording as well as a number of Jim Hall recordings.<sup>64</sup>

Hall and Rollins also influence Frisell in other ways that are not as directly apparent. In the *Oxford Dictionary of Jazz* Dan Heckman states that Rollins “used bop as a starting point” and had “an encyclopedic knowledge of classic pop songs, and a whimsical sense of humor.”<sup>65</sup> Both the familiarity of popular songs and sense of humor represent a sense of humility in their music. Hall and Rollins’s both have the ability to play and record jazz at the highest level while not being overly pretentious. Their album covers can sometimes convey their unassuming nature. Jim Hall’s album *Something Special* features a drawing by *Far Side* creator Gary Larson (a noted jazz guitar fanatic and friend of Frisell) of an overweight man at a diner with the band member’s names listed on the menu. The cover of Rollins’s album *Far Out West* features him in a cowboy outfit while holding his saxophone and has songs such as Johnny Mercer’s “I’m an Old Cowhand” and Peter DeRose’s “Wagon Wheels.” Frisell’s album *Is That You* maintains this

<sup>64</sup> Sonny Rollins, *Saxophone Colossus* (Prestige 1956)

<sup>65</sup> Heckman, *Oxford Dictionary of Jazz*, Oxford University Press: Pg. 610

same sense of unpretentiousness. The cover is a picture of a smiling Frisell as a small child wearing overalls with the zipper down. Despite Hall and Rollins having a “Great Man” reputation, they are quick to show their own modesty both in presentation and in performance.

## Chapter 6: Analytical Generalizations

As previously mentioned, the analysis of Bill Frisell's improvised solos from Paul Motian's *On Broadway* albums will focus on the following topics: controlled dissonance, sixths and thirds, melody, sequencing and cells, syncopation, and bent notes. These particular devices recur throughout the transcriptions used for this study as well as on recordings beyond Frisell's recordings with Motian. In an effort to reinforce how prevalent they are in Frisell's improvisational approach, there is an extra chapter that analyzes his solo on "I Remember You" from Lee Konitz's album *Enfants Terribles*. There are a few generalizations of Frisell's improvised solos from *On Broadway* that are worth noting before examining the most important devices that are scrutinized in this study.

First, the solos on these recordings are brief, usually consisting of only one or two choruses. In some cases, they are only one or two sections of the form (see "Body and Soul" and "So In Love"). As a result, there are no large-structure improvisational devices such as those that might be present in a recording such as John Coltrane's *A Love Supreme* that features long form improvisational approaches<sup>66</sup>. Instead, Frisell's frequent use of fragments from the melody of the song being performed, covered in Chapter 8, tends to be the only larger-scale attribute of his solos. It should, however, be noted that there are several recordings outside the scope of this study that demonstrate Frisell's ability to play longer form improvised solos that demonstrate large-structure improvisational approaches. "Blues for Los Angeles," from his album *Gone Just Like Train*, is an example of a twelve-bar blues form in which Frisell demonstrates his ability to play several choruses that form a large structure. Additionally, he nearly always plays on or

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<sup>66</sup> John Coltrane, *A Love Supreme* (Impluse! Records 1965), Compact Disc.

behind the beat. There are certain sections of his solos where he is far enough behind the beat that the exact transcription of particular rhythms could be debatable.

Another topic worth discussing is Frisell's use of diatonic pitch material. In most situations, Frisell places a heavy emphasis on diatonicism and will typically only alter dominant chords. Excerpts such as the following example from Frisell's solo on "All the Things You Are" demonstrates his use of diatonicism:

**Example 6.01 "All the Things You Are" from *On Broadway Vol. 2*, 1:42**

The image shows a musical score for two staves. The top staff begins with a treble clef and a 4/4 time signature. It contains four measures of music. Above the staff, the following chord symbols are written:  $A\flat\text{maj}7$ ,  $D\flat\text{maj}7$ ,  $D\flat\text{m}7$ , and  $C\text{m}7$ . The first measure contains a melodic line starting on G4. The second measure starts on B3. The third measure starts on G3. The fourth measure starts on E3 and ends with a triplet of notes: G3, F3, and E3. The bottom staff begins with a treble clef and a measure number '5' above the first measure. It contains four measures of music. Above the staff, the following chord symbols are written:  $B\circ7$ ,  $B\flat\text{m}7$ ,  $E\flat7$ , and  $B\flat$ . The first measure contains a melodic line starting on G4. The second measure starts on B3. The third measure starts on G3. The fourth measure starts on E3 and ends with a triplet of notes: G3, F3, and E3.

Throughout this excerpt Frisell places emphasis on diatonic tones, and his use of passing tones is consistent with bebop and post-bop improvisational language. The phrase, starting on beat four in measure five is typical of bebop vernacular. The isolated dissonance that ends the phrase in measure seven and the interval of a  $b9$  that begins a new phrase on the upbeat of beat three is what stands out as distinctive to Frisell's musical vocabulary. This excerpt from his solo on "Evidence" is another example where Frisell uses a mostly conventional bebop language:



Frisell mentions this and comments on how, for a time, he attempted to sound like McLaughlin, but, in his own words, “physically, I wasn’t able to get the speed thing down.”<sup>67</sup> Drummer Kenny Wollesen, who has frequently collaborated with Frisell, also mentioned this in an interview in *Downbeat*: “His technique is off the hook, but it’s not fast or speedy. People think that’s what technique is, but it’s not that.”<sup>68</sup> One of Frisell’s teachers and main influences, Jim Hall, who was also known to avoid fast playing, has a quote that perhaps give insight into Frisell’s as well:

Some people can play fast. It’s almost like being an athlete. Some people are put together differently. Again, I’m having to infer this hundreds of years later, but I was around Tal Farlow a lot when I moved to California. I had heard him with the Red Norvo Trio, which was an amazing group. And then Jimmy Raney was a good friend of mine. And Wes Montgomery...I already knew Wes’ brothers before I heard him. And I’d heard George Van Eps since I was a kid, as well. So my point is, that it’s almost like I said to myself, ‘Okay, if I practice every minute for the rest of my life, I’ll never be able to do that. So what am I doing?’ It was like I said to myself, ‘Hey dummy, do something different.’ It seemed to make sense to do something personal that had to do with me, and had more to do with me than playing the guitar. Also, something that would fit in the context of what I was doing to make a living. So part of it was survival, too.<sup>69</sup>

Regardless of his ability to play fast, it should be noted that on the few faster tempo songs from *On Broadway*, such as “Just One of Those Things” from *On Broadway Vol. 3*, Frisell mostly plays texturally by using slower rhythms and routinely avoids anything faster than an eighth note.

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<sup>67</sup> Dan Ouellette, “Bill Frisell Reckless Introvert,” *Downbeat* (April 1996), Pg. 16.

<sup>68</sup> Ted Panken, “A Week In Umbria with the Guitarists’ ‘Home Base’ of Kenny Wollesen and Tony Scherr,” *Downbeat* (October 2008), Pg. 38.

<sup>69</sup> Chip Stern, “JimHall: The Emperor of Cool” *Jazztimes* (July/August 1999), Web (accessed October 1, 2016).

## Chapter 7: Controlled Dissonance

### *Minor 2nds*

Frisell's use of minor seconds rarely occurs in a voicing greater than three notes and is usually played in a way to accentuate their dissonance. When voiced with three notes, the third note (as in the note that is not part of the minor second) is nearly always a scale degree of 1, 3, or 5. In the *On Broadway* recordings minor seconds are typically used to end a phrase or to fill space in between phrases. This contributes to Frisell's unique sound in that the bop phrases he plays are typical of the language but sound different when he ends a phrase with a minor second.

The most frequent use of minor seconds occurs on minor chords, regardless of their upper tertiary extensions, with the 2nd/9th played against the minor 3rd. There are several examples in the recordings that are worth analyzing. The first is at the end of Frisell's solo on "All The Things You Are":

#### **Example 7.01 "All The Things You Are" from *On Broadway Vol. 2*, 2:54**

The musical notation shows a sequence of four chords in 4/4 time:  $A\flat\text{maj}7$ ,  $G\text{m}7(\text{b}5)$ ,  $C7$ , and  $F\text{m}7$ . The  $C7$  chord is marked with a bracket and the number 3, indicating a triplet. The notes for each chord are:  $A\flat\text{maj}7$  (F, C, G $\flat$ ),  $G\text{m}7(\text{b}5)$  (B $\flat$ , E $\flat$ , A $\flat$ ),  $C7$  (F, C, G $\flat$ ), and  $F\text{m}7$  (B $\flat$ , E $\flat$ , A $\flat$ ).

The last chord, at the end of the phrase, breaks the harmonized sixth prior to it by emphasizing the dissonance of the half step occurring on the 9th/b3rd. Prior to this in "All the Things You Are," Frisell uses the minor 9th half step to end a phrase that begins just before his second chorus:

**Example 7.02 “All The Things You Are” from *On Broadway Vol. 2*, 1:54**



This is a little different because Frisell emphasizes the half-step by incorporating it into a syncopated figure. Another example of the b3rd/9th half step happens at the beginning of Frisell’s solo on “How Deep is the Ocean”:

**Example 7.03 “How Deep is the Ocean” from *On Broadway Vol. 3*, 1:03**



This phrase pivots off of the note G, which hints at the melody and is reminiscent of the previously mentioned rhythmic device found on Sonny Rollins first chorus of “St. Thomas.” The dissonance of the half step momentarily interrupts the phrase at which point Frisell continues his solo by playing another phrase that is a variation of the melody. He goes on to use the same device two more times in “How Deep is the Ocean.” This one ends a phrase:

**Example 7.04 “How Deep is the Ocean” from *On Broadway Vol. 3*, 1:40**



The third minor-second dyad occurs at the end of his solo:

**Example 7.05 “How Deep is The Ocean” from *On Broadway Vol. 3*, 2:00**

The musical notation for Example 7.05 is in 4/4 time. The chords above the staff are Ebmaj7, G7, Cm7, F7, Fm7, Bb7, Ebmaj7, G7, and Cm. The melodic line starts with a sustained Eb chord, followed by a G7 chord. The third measure features a triplet of notes (F, G, A) over an F7 chord, with a sustain device indicated by a horizontal line. The fourth measure has an Fm7 chord, and the fifth measure has a Bb7 chord. The sixth measure has an Ebmaj7 chord, the seventh has a G7 chord, and the eighth has a Cm chord. A note in the fifth measure is marked with an asterisk and the text '\*Let Ring'.

In the third measure, Frisell uses the diatonic dissonance of the half-step to end the phrase and set up the last measure which leads to the top of the form. During “So In Love,” Frisell uses the same 9th/b3rd half step in the second measure to end a phrase, only this time it happens after a sustained device:

**Example 7.06 “So In Love” from *On Broadway Vol. 1*, 2:02**

The musical notation for Example 7.06 is in 4/4 time. The chords above the staff are C7, Fm, G7, and C7. The melodic line starts with a C7 chord, followed by an Fm chord. The third measure features a G7 chord with a sustain device indicated by a horizontal line. The fourth measure has a C7 chord.

Later in “So In Love,” Frisell returns to a similar voicing on a Bbm7 chord and places it in between two phrases:

**Example 7.07 “So In Love” from *On Broadway Vol. 1*, 2:23**

The musical notation for Example 7.07 is in 4/4 time. The chords above the staff are Ab° (with a flat sign over the A), Bbm7, Eb7, and Abmaj7. The melodic line starts with an Ab° chord, followed by a Bbm7 chord. The third measure features an Eb7 chord with a triplet of notes (Eb, F, G) and a sustain device indicated by a horizontal line. The fourth measure has an Abmaj7 chord.

In Jerome Kern’s “They Didn’t Believe Me,” Frisell incorporates the 9th/b3rd half step several times into a phrase using a sustain device:

**Example 7.08 “They Didn’t Believe Me” from *On Broadway Vol. 1*, 1:09**

The musical notation for Example 7.08 consists of two staves. The first staff begins with an Am7 chord and a performance instruction '\*Let Ring'. The melody starts with a quarter note G4, followed by a half note A4, and a quarter note B4. The second staff begins with an Em7 chord and a performance instruction '\*Let Ring'. The melody starts with a quarter note G4, followed by a half note A4, and a quarter note B4. The second staff continues with an Am7 chord, a D7 chord, and a Bm7 chord. The melody includes a triplet of eighth notes (G4, A4, B4) and a quarter note C5. The performance instruction '\*Let Ring' is repeated at the end of the second staff.

The first chord is one of the few examples that is larger than a three-note voicing, and Frisell takes advantage of the high E string to create an open-sounding dissonant chord. Starting in measure two, there is a long syncopated phrase that slowly climbs upward until it climaxes on the minor second of B/C at the end of the fourth measure. The note B continues into the Am7 where Frisell brings back the note C thus maintaining tension with the 9th/b3rd until he resolves by breaking the dissonance. This differs from the previous examples in that it uses the tension of the half-step to push into resolution instead of using the half-step to restlessly end a phrase. In the same solo Frisell uses the same combination of B/C on an Am7 chord in a similar fashion to create tension in the middle of a phrase:

**Example 7.09 “They Didn’t Believe Me” from *On Broadway Vol. 1*, 1:27**

The musical notation for Example 7.09 consists of three staves. The first staff begins with an F#7 chord and a performance instruction '\*Let Ring'. The melody starts with a quarter note G4, followed by a half note A4, and a quarter note B4. The second staff begins with a D7 chord and a performance instruction '\*Let Ring'. The melody starts with a quarter note G4, followed by a half note A4, and a quarter note B4. The second staff continues with a Gmaj7 chord, an Em7 chord, and an Am7 chord. The melody includes a triplet of eighth notes (G4, A4, B4) and a quarter note C5. The performance instruction '\*Let Ring' is repeated at the end of the second staff. The third staff begins with an Am7 chord and a performance instruction '\*Let Ring'. The melody starts with a quarter note G4, followed by a half note A4, and a quarter note B4. The third staff continues with a D7 chord, a Gmaj7 chord, and an F7 chord. The melody includes a triplet of eighth notes (G4, A4, B4) and a quarter note C5. The performance instruction '\*Let Ring' is repeated at the end of the third staff.

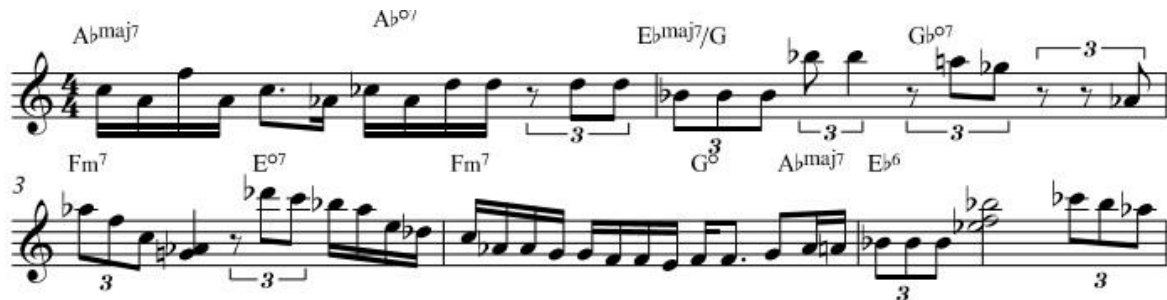
In the pickup to measure 2 Frisell begins a series of triplets that function as a question and answer or call and response. There are five in total with the last beginning in the pickup to measure six. Frisell takes advantage of the open B-string to create a sustained minor 2<sup>nd</sup> in measure four which occurs in the middle of these phrases. The tension of the half-step helps continue the question and answer into a resolution. In measure 8 Frisell returns to the same range as the previous example and uses a similar repeated syncopated note to a peak on a 9<sup>th</sup>/b3<sup>rd</sup> half-step and then into a resolution in the last measure. His solo in “Someone to Watch Over Me” has a diatonic minor second near the beginning of his solo that ends a phrase on the Fm7:

**Example 7.10 “Someone to Watch Over Me” from *On Broadway Vol. 1*, 3:20**



In the second A section of the same solo, Frisell begins a phrase that sinks down with the motion of the bass. He uses rhythmic devices that go back and forth between sixteenth notes and triplet eighth notes while continuing to move in downward motion:

**Example 7.11 “Someone to Watch Over Me” from *On Broadway Vol. 1*, 3:40**





In “Re: Person I Knew” from *Bill Evans*, Frisell uses the device four times and three of those are with the open-G string. The first has the open-G string sustaining against the A-flat in the second measure:

**Example 7.14 “Re: Person I Knew” from *Bill Evans*, 2:24**



The second, the only one without an open string, is used to end a phrase:

**Example 7.15 “Re: Person I Knew” from *Bill Evans*, 2:41**



The third one is at the end of a syncopated phrase and is interesting because Frisell plays the open-G string on the upbeat of beat 1 in the last measure and lets it ring against the upper voice into the b3rd to finish the phrase:

**Example 7.16 “Re: Person I Knew” from *Bill Evans*, 3:05**



The last example in “Re: Person I Knew” ends an unusually long six-bar phrase where Frisell lets the A-flat ring for a single beat before adding the open-G string:

**Example 7.17 “Re: Person I Knew” from *Bill Evans*, 3:26**

Musical notation for Example 7.17, "Re: Person I Knew" from *Bill Evans*, 3:26. The notation is in 4/4 time and consists of two staves. The first staff has three measures with chords Fm7/C, Db/C, and C6/9. The second staff has four measures with chords C+, F#+/C, Bbmaj7/C, and Fm7/C. The music features various triplet and sixteenth-note patterns.

“Time Remembered” from *Bill Evans* has three examples worth noting. The first ends a phrase with a half-step built out of the b3/9th:

**Example 7.18 “Time Remembered” from *Bill Evans*, 3:41**

Musical notation for Example 7.18, "Time Remembered" from *Bill Evans*, 3:41. The notation is in 4/4 time and shows a single staff with a Bm7 chord. The music features a descending line of notes.

The second minor second dyad occurs as part of a phrase. On the Bm7, Frisell holds down the chord on the 7th fret and lets the rest of the notes cascade down with a sustained effect:

**Example 7.19 “Time Remembered” from *Bill Evans*, 4:04**

Musical notation for Example 7.19, "Time Remembered" from *Bill Evans*, 4:04. The notation is in 4/4 time and shows two staves. The first staff has a Cm7 chord and the second staff has a Bm7 chord. The music features a descending line of notes.

The third occurrence of a minor second dyad ends a phrase:

**Example 7.20 “Time Remembered” from *Bill Evans*, 4:28**



**Half Steps not occurring on minor 9th chords**

While not as common as the 9th/b3rd, there are several other types of controlled minor seconds used by Frisell in the *On Broadway* recordings. In most situations they are just like the 9th /b3rd in that they rarely involve more than three notes and the third note is almost always a 1/3/5 of the chord. “All The Things You Are” has three examples of Frisell using the same dominant 7th/b9 chord voiced as 3rd/Root/b9 and one voiced Root/b9/3rd. The first one occurs during the melody at the end of the bridge on the C7 chord:

**Example 7.21 “All the Things You Are” from *On Broadway Vol. 2*, 0:32**



The second occurrence ends a phrase in the first bridge of Frisell’s solo:

**Example 7.22 “All the Things You Are” from *On Broadway Vol. 2*, 1:31**



Prior to the C7 that ends the bridge, Frisell performs a phrase that uses the root and b9 minor second dyad by letting the B and C ring together during the ii-V to the Emaj7 chord. The note B doesn't occur until the upbeat of beat one in the last measure. The third occurrence ends a phrase:

**Example 7.23 “All The Things You Are” from *On Broadway Vol. 2*, 1:48**



The last one happens in between two phrases:

**Example 7.24 “All The Things You Are” from *On Broadway Vol. 2*, 1:57**



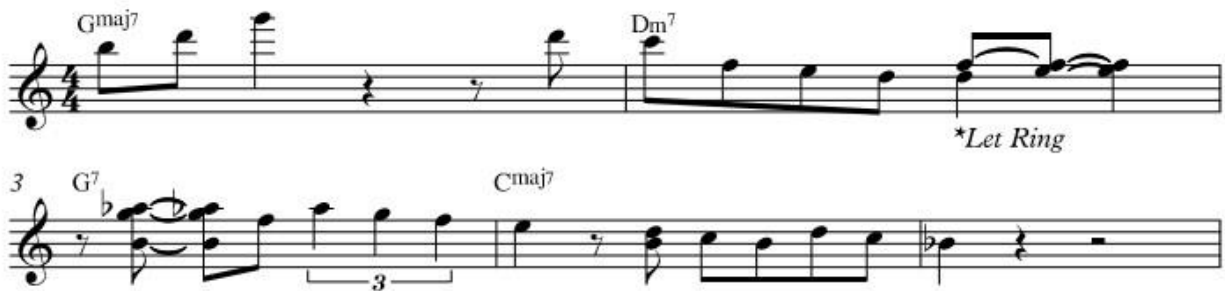
The b9 half-step follows a previous example that contained the 9th/b3rd. The phrase after this is a long series of wide-intervals of a b9 outlined previously in the technique section. This particular example is interesting because it has several of Frisell's dissonant-sounding devices that get rounded off at the end with a country-sounding phrase in the last two measures. In “It Might As Well Be Spring,” Frisell uses the same 3rd/root/b9 voicing two times. The first ends a phrase:

**Example 7.25 “It Might As Well Be Spring” from *On Broadway Vol. 2*, 3:04**



The G-sharp in the second measure is held against the two half steps that sustain against each other. The next one is interesting because it is preceded by a brief 9th/b3rd minor second dyad:

**Example 7.26 “It Might As Well Be Spring” from *On Broadway Vol. 2*, 3:32**



These two minor second dissonances in measures two and three work in tandem and are difficult to play on the guitar because of Frisell’s technical approach. In the second measure, he barres the 10th fret while playing E and D on 14th and 12th fret of the D-string to create a sustained effect. He also does this in measure 3 where he creates a sustained effect by playing B and A-flat with his first finger and G with his fourth finger. His solo for “Body and Soul” has the interval where it is preceded by a series of sixths and used to end the phrase:

**Example 7.27 “Body and Soul” from *On Broadway Vol. 2*, 3:45**

During the end of the last measure, Frisell lets the A-flat ring against the b9 of the chord creating a sustained, dissonant sound. He does something similar with a sustained effect in “Someone to Watch over Me” on the D7 chord:

**Example 7.28 “Someone to Watch Over Me” from *On Broadway Vol. 1*, 4:18**

*Monk in Motian* and *Bill Evans* also contain root/b9 minor second dyad. In “Evidence,” Frisell plays the following (*Monk in Motian* ~3:39):

**Example 7.29 “Evidence” from *Monk in Motian*, 3:39**

The F7 chord is slightly different from previous examples in that it is voiced root/b9/13th, the same voicing as the sharp9 dominant chord that Frisell uses in the melody of “Straight No Chaser” (See Influence section). In “Very Early,” Frisell uses the root/b9 half step two separate times during the same section of the composition. The first one ends a two-measure phrase:

**Example 7.30 “Very Early” from *Bill Evans*, 3:17**



The second follows a sustained device on the F-sharpm7 chord:

**Example 7.31 “Very Early” from *Bill Evans*, 3:54**



***Less common half steps***

Another common half-step device that Frisell employs is the use of the open G-string on the guitar against an F-sharp on the fourth fret of the D-string. This half-step is found in the previously mentioned published version of Frisell’s G major “sustained” scale and is also the primary device used in his composition “Strange Meeting” (See Technique section on page 18). “All The Things You Are” has three instances of this device that all occur on a Gmaj7 chord. The first two happen in succession on the Gmaj7 prior to the first bridge and the Gmaj7 in the first bridge:

**Example 7.32 “All The Things You Are” from *On Broadway Vol. 2*, 1:20**



The next one occurs prior to the bridge and has the F-sharp sustained against an open B-string and open G-string:

**Example 7.33 “All The Things You Are” from *On Broadway Vol. 2*, 2:17**



“You and the Night and the Music” uses an F-sharp-G with open string on a C-minor chord with the exact same voicing as “Strange Meeting”:

**Example 7.34 “You and the Night and the Music” from *On Broadway Vol. 2*, 2:40**



In addition to the previously mentioned minor seconds, Frisell will occasionally mix thirds on a major chord. In “I Got Rhythm,” Frisell takes advantage of the minor-second occurring between the sharp-9/3rd of B-flat major. The first is part of a quote from Sonny Rollins’s composition “No Moe,” which is a contrafactum of “I Got Rhythm”:

**Example 7.35 “I Got Rhythm” from *On Broadway Vol. 2*, 2:55**



Despite the chord changes, which are the standard for the song, Frisell improvises as if it were static harmony on a B-flat major chord. The second occurrence is similar to the first:

**Example 7.36 “I Got Rhythm” from *On Broadway Vol. 2*, 3:15**



Frisell’s use of a 13th against the mixed thirds creates a voicing that he also uses twice in “Evidence” from *Monk in Motian*. Each time he uses the same intervallic voicing from “I Got Rhythm” except on a D-flat7 chord with the half step occurring on the major 3rd/4th and the top note as the b7:

**Example 7.37 “Evidence” from *Monk in Motian*, 2:54**



The second time it occurs is during the same part of the bridge as the first occurrence:

**Example 7.38 “Evidence” from *Monk in Motian*, 3:33**



**Major Seconds**

Frisell often uses major seconds for their dissonance, but he does so much differently than he does with minor seconds. When used for their dissonance, he will harmonize an isolated melodic gesture with major seconds in parallel motion. For perspective purposes, this example from “I Remember You” on Lee Konitz’s album *Enfants Terribles* demonstrates Frisell harmonizing the first phrase of the melody in major 2nds:

**Example 7.39 “I Remember You” from *Enfants Terribles*, 1:31**



He also does this frequently in his compositions. An example is in his composition, *Rag*, which has an interlude between sections that is harmonized in parallel major 2nds:

**Example 7. 40 “Rag” from Bill Frisell’s *Is That You***



In the *On Broadway* recordings, Frisell often uses major seconds in a similar fashion. The most common occurrence of this is harmonizing the motion of a tritone in major seconds. In most situations they occur on dominant 7th chords, are isolated in that they happened suddenly and forcefully, and often happen in transitional sections in the compositions. His solo in “All the Things You Are” opens with the following, which is an example of one of these tritones harmonized in major 2nds:

**Example 7.41 “All the Things You Are” from *On Broadway Vol. 2*, 0:57**



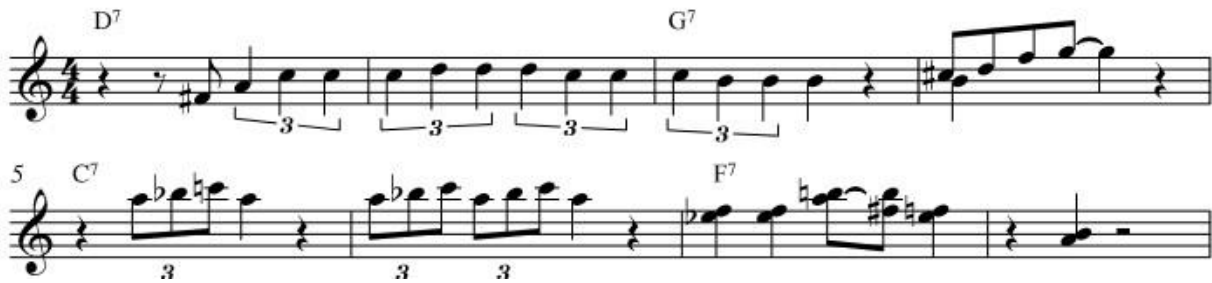
Later in the solo he plays the following excerpt at the end of the bridge leading to the last A section:

**Example 7.42 “All the Things You Are” from *On Broadway Vol. 2*, 2:30**



The tritone/major second device occurs on the B7 while the major second phrase on the Emaj7 chord plays a “corrected” version with the tritone by using unaltered notes. Frisell does this again during the Bridge to “I Got Rhythm” where he plays two major second intervals:

**Example 7.43 “I Got Rhythm” from *On Broadway Vol. 2*, 2:25**



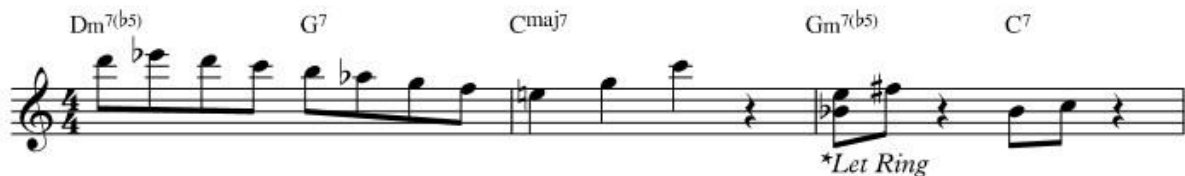
The first is in measure four where Frisell has the B sustain against the sharp11 and the second occurs as a transitional device in the last two measures of the bridge. Frisell once again uses the tritone harmonized in major 2nds as a transitional device in “Pennies From Heaven” during the last two measures of the first A section of his solo:

**Example 7.44 “Pennies from Heaven” from *On Broadway Vol. 3*, 1:57**



It also happens at the end of the bridge prior to the last A section in “So In Love”:

**Example 7.45 “So In Love” from *On Broadway Vol. 1*, 2:04**



In “They Didn’t Believe Me,” Frisell uses the device twice. The first is at the beginning of the solo and uses minor seconds instead of major seconds:

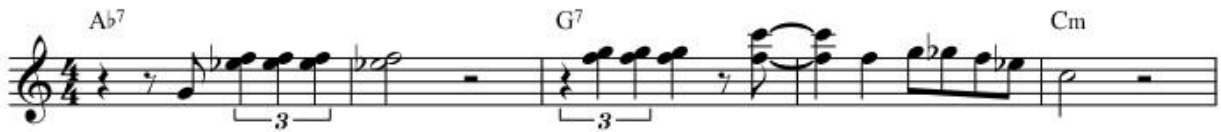


**Example 7.49 “Time Remembered” from *Bill Evans*, 4:12**



In this situation, it seems as if Frisell “unaltered” the major seconds to work on a minor seventh chord similar to making it work on major 7th chords in “All The Things You Are” and “They Didn’t Believe Me.” In situations where Frisell is not playing a tritone, his uses of major seconds still often function as isolated events. “You and the Night and the Music” has a series of major-2nds at the end of the bridge that is transitional but does not contain the tritone:

**Example 7.50 “You and the Night and the Music” from *On Broadway Vol. 2*, 2:28**



This is example from “All The Things You Are” is one of the rare situations where Frisell uses a major second as a central part of a phrase and it is not an isolated occurrence:

**Example 7.51 “All the Things You Are” from *On Broadway Vol. 2*, 1:00**



### ***Wide Intervals: Major Sevenths and b9s***

The other major tool of controlled dissonance that Frisell frequently uses is wider intervals, specifically the major 7th and minor 9th. These are used in a way similar to minor 2nds in that they usually occur with the b3rd/9th on minor chords, 7th /root on major 7th chords, and 3rd/sharp-9 on altered dominant chords. Also as with minor 2nds, Frisell rarely plays these with more than three notes. One definitive difference is that these wide intervals are often at the start of a phrase (as well as sections) as opposed to ending a phrase, as do most of Frisell's minor seconds. In most of these examples the interval of major seventh is most prevalent; however, the overall effect between it and a minor 9th is similar. They both create a wide, dissonant effect. The opening to Frisell's solo on "Just One of Those Things" demonstrates this:

#### **Example 7.52 "Just One of Those Things" from *On Broadway Vol. 3*, 3:04**



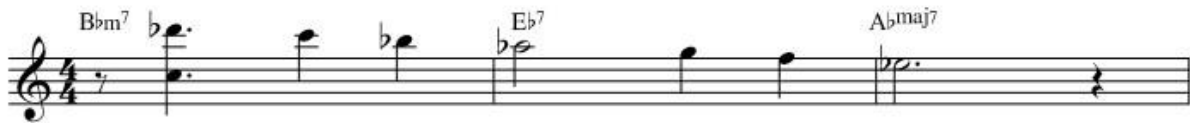
The three major 7ths are on the b3rd and the 9th of the dm6 chord and create a strong, dissonant opening to Frisell's solo, which immediately gets resolved into a sixth on the Em7 and A7 chords. The opening to his solo on "So In Love" is similar to "Just one of Those Things":

**Example 7.53 “So In Love” from *On Broadway Vol. 1*, 1:50**



The first two notes are the interval of a major 7th on the b3rd and 9th of the Bbm7 chord, and they create a strong, dissonant opening to his solo, which eventually resolves to the 5th of the A-flat-maj7 chord. Shortly after this, Frisell plays the following phrase that begins with a b9:

**Example 7.54 “So in Love” from *On Broadway Vol. 1*, 1:58**



This time the wide interval is a b9 but is on the same 9th/b3rd of a Bbm7 chord, which also gets resolved to the 5th of the A-flat-maj7 chord. His solo on “Walkin’ Up” opens similarly with a major 7th except it is on the root/major 7th of the chord:

**Example 7.55 “Walkin’ Up” from *Bill Evans*, 2:00**



During the same solo Frisell begins a phrase on the second part of the bridge with a major 7th on the b3rd/9th of Dm7:

**Example 7.56 “Walkin’ Up” from *Bill Evans*, 2:2**



Shortly after this, in the next A section, Frisell opens with the following phrase:

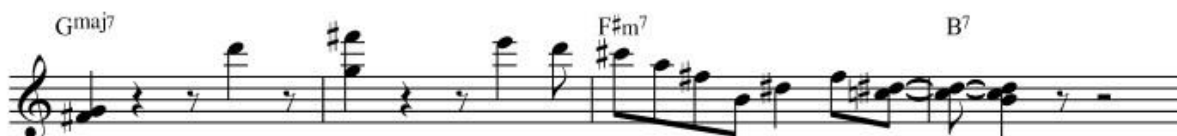
**Example 7.57 “Walkin’ Up” from *Bill Evans*, 2:30**



Just as in the previous examples, this phrase begins with a major 7th, but it also has the addition of two more occurrences with each using the root/major 7th of the implied chord.

The following example from “All The Things You Are” demonstrates another instance where Frisell uses a major seven at the beginning of a phrase:

**Example 7.58 “All The Things You Are” from *On Broadway Vol. 2*, 1:28**



The F-sharp/G in the first measure are the end of a previous phrase. The note D acts as a pickup into the second measure, which has the interval on the root/major seventh of a Gmaj7. The phrase continues in a downward motion and ends with a minor second on the root/b9 of B7.

“How Deep Is The Ocean” contain a similar phrase where Frisell begins with the interval of a

major seventh. In this example he plays the minor 3rd against the 9th on both the D-flat-m7 and the Cm7.

**Example 7.59 “How Deep is the Ocean” from *On Broadway Vol. 3*, 1:28**



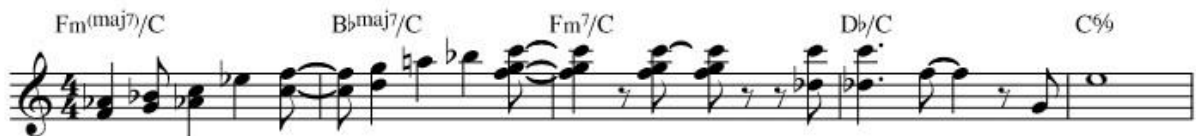
This excerpt from “Re: Person I Knew” is an example of Frisell ending a phrase with a major seventh interval. It stays diatonic throughout, which allows the dissonance of the major seventh to be emphasized:

**Example 7.60 “Re: Person I Knew” from *Bill Evans*, 2:09**



At the end of his solo Frisell ends another phrase with a major seventh interval, only this time it occurs on the root/major seventh of the Db/C chord. It is also preceded by mostly diatonic note choices allowing the dissonance to stand out:

**Example 7.61 “Re: Person I Knew” from *Bill Evans*, 3:52**



The solo in “Bye Ya” contains an interesting major seventh that ends a phrase. During the bridge of the solo, Frisell uses an open-string, sustained effect on the A-flat-maj7 chord that has the major 7th of G-A-flat ringing against each other:

**Example 7.62 “Bye Ya” from *Monk in Motion*, 1:11**



## Chapter 8: Melody, Sequencing and Cells

The majority of Frisell's solos transcribed for this study do not adhere to large-scale formulaic structures. Instead, they are built in a series of improvised phrases. Generally speaking, if an overall thematic structure is present in these phrases, it revolves around the melody of the composition. When directly asked about this, Frisell stated the following:

When I first started getting into jazz, I studied what was going on with the music theoretically and would look at things more in a mathematical way. I would look at the chords and learn what the chord tones were, what the scales were. But somewhere along the way, I tried to understand all the inner workings of the melody. If the melody isn't there, then it really doesn't mean anything. It's also where it gets harder to explain. With every song, I'm trying to internalize the melody so strong that that's the backbone for everything that I am playing no matter how abstract it becomes. Sometimes I'll just play the melody over and over again and try to vary it slightly. It's really coming from that, like trying to make the melody the thing that's generating all the variations rather than some kind of theoretical mathematical approach.<sup>70</sup>

This statement holds true for most of the *On Broadway* recordings. Throughout each solo, there are fragments and variations of the melody of the compositions that Frisell uses in improvised phrases. In addition to this, Frisell's improvised phrases almost always contain a motivic device that is either used as a brief cell or sequenced regardless of whether the phrase contains a portion of the melody.

These mosaic fragments of the melody often function as cells that have a similar shape to the melody. The beginning of the solo in "All the Things You Are" is example of Frisell using the shape of the melody to create a phrase. The A section of the melody of "All the Things You" focus on the third of each chord. The result is an up-down motion that slowly moves down stepwise until it resolves in the 7th measure:

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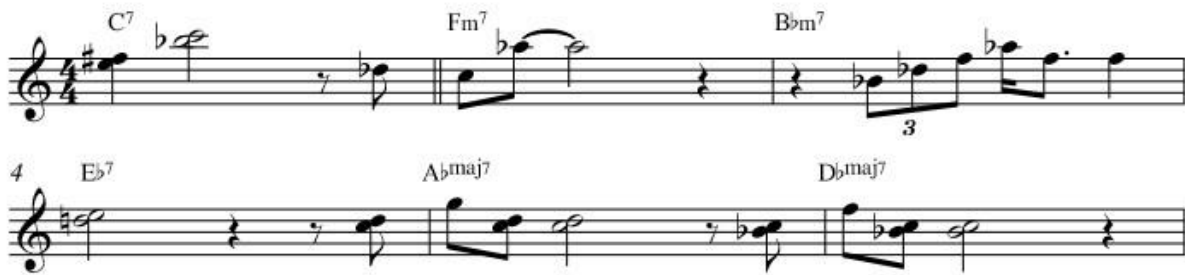
<sup>70</sup> Lloyd Peterson, Interview with Bill Frisell in *Music and the Creative Spirit: Innovators in Jazz, Improvisation, and the Avant Garde*, Scarecrow Press (2006), Pg. 99.

### Example 8.01 “All the Things You Are” Melody



Frisell’s solo starts with a variation of the melody. It uses the same up-down motion that slopes down in stepwise motion with variations on the notes and rhythm. The harmonized whole-steps in the last three measures create a sequenced cell effect:

### Example 8.02 “All The Things You Are” from *On Broadway* from Vol. 2, 1:00



The end of his solo on “All the Things You Are” also contains a variation of the melody that copies the shape of the original melody. Frisell uses syncopation to fragment the melody while still retaining the general shape of the melody:

**Example 8.03 “All The Things You Are” from *On Broadway Vol. 2*, 2:39**

In comparison, the original appears like a skeleton of Frisell’s variation:

**Example 8.04 “All the Things You Are” Melody**

The beginning of his solo from “Very Early” is similar to “All the Things You Are” in that it contains sequencing while simultaneously using fragments of the melody to construct phrases. The melody to “Very Early” begins with a C-major triad and a portion of an E-flat-major triad:

**Example 8.05 “Very Early” Melody**

Frisell begins his solo with both the C-major and E-flat-major triads, but he creates a cell of four eighth notes and a quarter note that he sequences to the end of the phrase. Not only does it borrow some of the same notes, but it also has the same general shape of the melody:

**Example 8.06 “Very Early” from *Bill Evans*, 2:50**



“Walkin’ Up” also has an example of Frisell using a variation of the melody as an improvisational device. In this example from the first four measures of the third A section, Frisell retains the shape of the original melody and uses most of same notes, but he changes the rhythmic placement and harmonizes portions of it with major sevenths:

**Example 8.07 “Walkin’ Up” from *Bill Evans*, 2:30**



This is the first four measures of the A section melody of “Walkin’ Up”:

**Example 8.08 “Walkin’ Up” Melody**



His solo on “Someone to Watch Over Me” fits a similar narrative. It contains the following phrase that begins with a brief quote of the melody (the first four measures of the A section) followed by a triplet figure that acts as a motivic cell and copies the shape of the original melody. The arcing downward motion of measures 2-4 is a variation of the melody:

**Example 8.09 “Someone to Watch Over Me” from *On Broadway Vol. 1*, 4:35**



This is the original melody of the first four measures of the A section to “Someone to Watch Over Me”:

**Example 8.10 “Someone to Watch Over Me” Melody**



The beginning of his solo on “Off Minor” contains a phrase that begins with a variation of the melody and ends with a direct quote of the melody:

**Example 8.11 “Off Minor” from *Monk in Motian*, 2:44**



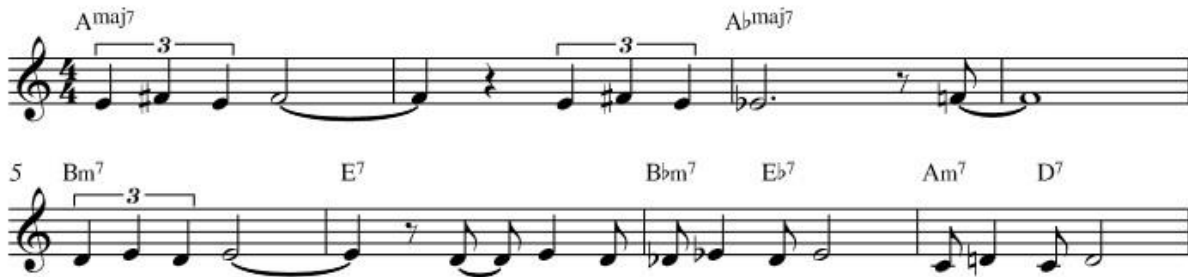
The last two measures of the phrase occur during the first four measures of the A section of the original melody:

**Example 8.12 “Off Minor” Melody**



In other cases, Frisell will use very brief motivic fragments that give the impression of the melody without following the form as in the previous examples. The bridge of the melody of “Bye Ya” has a triplet quarter note figure that goes up and down in whole-steps:

**Example 8.13 “Bye Ya” melody**



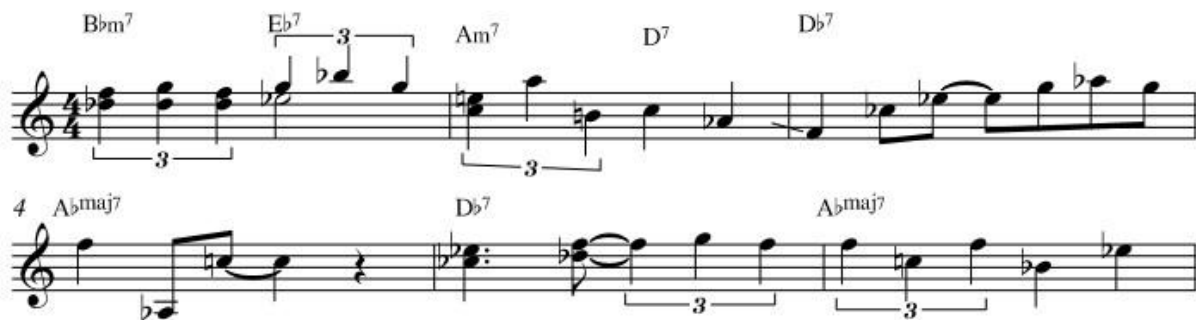
During the first bridge in the solo he uses a brief, eighth note triplet figure that is reminiscent of the bridge of the melody:

**Example 8.14 “Bye Ya” from *Monk in Motian*, 1:03**



Later in the solo, Frisell takes the triplet quartet note figure from the melody and uses it as a motivic cell through the following excerpt:

**Example 8.15 “Bye Ya” from *Monk in Motian*, 2:05**



Even when not directly quoting the melody, Frisell’s improvised phrases almost always contain some type of sequencing and/or use of motivic cells that are related to each other. This use of sequencing ranges from strict, where all of the intervals remain the same, to variations that vaguely resemble the original figure. This example from “I Got Rhythm” is a short three-note cell that moves up chromatically from B-flat to the third of B-flat and occurs during the first A section of the form:

**Example 8.16 “I Got Rhythm” from *On Broadway Vol. 2*, 2:49**



In the same solo, Frisell uses a triad and sequences it down a half-step creating a tritone substitution of the F7 chord during the bridge:

**Example 8.17 “I Got Rhythm” from *On Broadway Vol. 2*, 3:12**



This excerpt from “Just One of Those Things” also demonstrates Frisell’s use of sequencing. It is a phrase harmonized in sixths with the B-flat quarter note remaining static while the moving sixths shift down a whole-step:

**Example 8.18 “Just One of Those Things” from *On Broadway Vol. 3*, 3:33**



Later in the solo, he utilizes sequencing in a similar fashion where the phrase maintains a similar shape but slowly moves downward:

**Example 8.19 “Just One of Those Things” from *On Broadway Vol. 3*, 3:43**



The following excerpt is an extended phrase from “Very Early” that has two separate instances of sequencing. In the first three measures, he plays the same syncopated rhythm on beat two of each measure while in the last three measures he plays a triad figure on A-flat-7 to D-flat-maj, which is a triad of D-flat repeating down an octave:

**Example 8.20 “Very Early” from *Bill Evans*, 3:00**



Later in the same solo, Frisell plays the following phrase, which uses a two eighth note quarter note rhythm as a motivic cell. The cell moves through a C-major triad before it changes to a D-flat-major triad to G7 triad and eventually resolves on a C-major triad:

**Example 8.21 “Very Early” from *Bill Evans*, 4:23**

“They Didn’t Believe Me” contains a cell that Frisell sequences. The triplet pickup to the bm7 is varied at the beginning of each measure in this example:

**Example 8.22 “They Didn’t Believe Me” from *On Broadway Vol. 1*, 1:27**

“Weaver of Dreams” contains a brief use of a triplet eighth note-based figure that is possibly reminiscent of the melody:

**Example 8.23 “Weaver of Dreams” from *On Broadway Vol. 3*, 2:20**

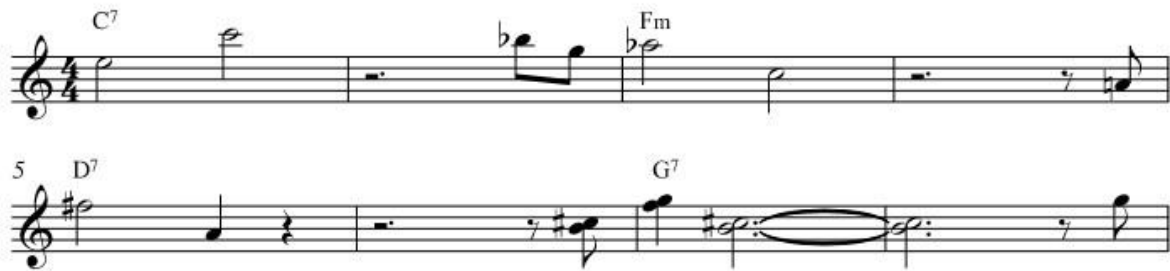
The two triplet-based rhythms are similar to measures 1 and 3 of the original melody:

**Example 8.24 “Weaver of Dreams” Melody**



“Pennies From Heaven” has an example of Frisell playing a three-measure up-down gesture that is then varied two more times in shorter single measure deviations:

**Example 8.25 “Pennies From Heaven” from *On Broadway Vol. 3*, 1:52**



Frisell’s solo during “You and the Night and the Music” contains several instances of sequenced cells. This example has three consecutive cells that are built out of an eight note and eight note tied to a quarter note:

**Example 8.26 “You and the Night and the Music” from *On Broadway Vol. 2*, 2:49**



At another point in the solo he plays the following phrase built out of three note cells with a variation in the last measure. This phrase also contains a b13 and b9 on the g7 chord which are the two most consistent alterations he makes on dominant chords:

**Example 8.27 “You and the Night and the Music” from *On Broadway Vol. 2*, 2:25**



He also plays the following phrase, which is similar except that it is built in groups of two notes:

**Example 8.28 “You and the Night and the Music” from *On Broadway Vol. 2*, 3:14**



The whole-step quarter note triplet phrase in the excerpt of “You and the Night and the Music” is another example of Frisell’s use of sequencing. In this phrase, he shifts the triplet quartet notes up a whole-step while they occur on different beats:

**Example 8.29 “You and the Night and the Music” from *On Broadway Vol. 2*, 2:28**



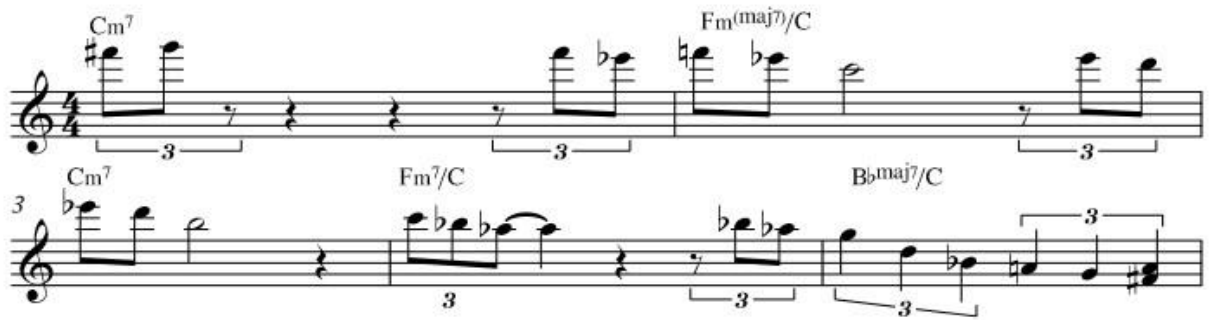
“Re: Person I Knew” contains an interesting phrase that uses sequencing. The triplets occurring on the C+ are the same scale degrees as the triplets occurring on the B-flat-maj/C:

**Example 8.30 “Re: Person I Knew” from *Bill Evans*, 3:31**



Later in the solo he plays the following phrase:

**Example 8.31 “Re: Person I Knew” from *Bill Evans*, 3:44**



In this example, Frisell plays a five-note figure that begins on beat four in the first measure. This figure receives three variations until it ends in the sixth measure.

During his solo in “So In Love,” he plays a phrase with several two-note figures that continually return to C, which hints at the melody:

**Example 8.32 “So In Love” from *On Broadway Vol. 1*, 2:08**

Musical notation for Example 8.32, showing two staves of music in 4/4 time. The first staff contains measures 1-4 with chords C7, Fm, Gm7(b5), and C7. The second staff contains measures 5-8 with chords Fm, Fm7, Bb7, and Ebmaj7. The melody features three-note down-up figures starting on the second beat of each measure.

This excerpt from “Time Remembered” also illustrates Frisell frequent use of motivic cells. In this example, he uses several three-note down-up figures that begin on the second beat of the first measure:

**Example 8.33 “Time Remembered” from *Bill Evans*, 4:49**

Musical notation for Example 8.33, showing a single staff of music in 4/4 time. The first measure contains a three-note down-up figure starting on the second beat, with chords Am7, Cm7, F#m7, and Bm7. The second measure contains a three-note down-up figure starting on the first beat, with a Bm7 chord. The third measure contains a three-note down-up figure starting on the second beat, with a Bm7 chord. The fourth measure contains a three-note down-up figure starting on the second beat, with a Bm7 chord.

In the same solo he uses a three-note pattern that is sequenced throughout the following phrase starting on beat four in the first measure:

**Example 8.34 “Time Remembered” from *Bill Evans*, 3:09**

Musical notation for Example 8.34, showing a single staff of music in 4/4 time. The first measure contains a three-note down-up figure starting on the second beat, with chords Bm7 and Cmaj7. The second measure contains a three-note down-up figure starting on the second beat, with chords Fmaj7 and Em7. The third measure contains a three-note down-up figure starting on the second beat, with chords Am7 and Dm7. The fourth measure contains a three-note down-up figure starting on the second beat, with a Dm7 chord.

This excerpt from “Off Minor” finds Frisell playing a very brief four-note cell that he then sequences down while adding a pickup on the upbeat of beat one in the second measure:

**Example 8.35 “Off Minor” from *Monk In Motion*, 3:06**



## Chapter 9: Harmonized Sixth and Thirds

The frequent use of dyads constructed with thirds and sixths found throughout Frisell's recorded catalog is a central component of his sound. Even in his compositions such as "Goodbye" from *Before We Were Born*, he frequently chooses dyads, primarily thirds and sixths, as opposed to thicker harmonies.<sup>71</sup> These dyads typically function as harmonized lines within a phrase or as punctuations between melodic phrases. It should be noted that Frisell often uses standard chord voicings; however, his recurrent use of dyads is a distinctly different approach when compared to other jazz guitarists, such as Wes Montgomery or Joe Pass, who often use three and four note voicings to harmonize phrases and/or comp for themselves.

Frisell's harmonized phrases are mostly diatonic, emphasize non-extended chord tones, and use occasional passing tones. In the cases of thirds and sixths, he finds the intersection of something akin to the walking tenths often found in stride piano and the similar use of thirds and sixths in blues and country music. One of the reasons both parallel thirds and sixths give the impression of country music is because most of the tunings involved in steel/slide guitar are used to overcome the limitations of the slide. When using slides on a guitar, the player is limited by how many separate frets can be used simultaneously. At most, a slide can only play across three frets, and anything more than one fret often results in intonation issues.<sup>72</sup> Because of these issues, steel guitar players often use parallel sixths and thirds to give the impression of harmony while avoiding more than two voices.

Another notable aspect of Frisell's harmonized phrases is that they do not adhere to formulaic approaches such as Wes Montgomery's often-used structure of single notes that build

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<sup>71</sup> Bill Frisell, *Before We Were Born* (Nonesuch 1989) Compact Disc.

<sup>72</sup> A large part of slide guitar technique is coping with the limitations of the instrument by using various "side-bar" techniques where the slide is held at an angle.

into octaves that build into harmonized phrases.<sup>73</sup> Instead, Frisell weaves these harmonies throughout his solos. They typically occur in two ways: rhythmically or texturally. In either situation they are used to harmonize phrases as part of his solo and/or harmonized lines that act as accompaniment or second voices. The *On Broadway* recordings are full of several of these dyads. This extended excerpt from “Just One of Those Things” demonstrates Frisell’s use of sixths both as part of a harmonized line and later as a textural device:

**Example 9.01 “Just One of Those Things” Vol. 3, 3:33**

The musical score is written in 4/4 time and consists of five staves of music. The first staff (measures 1-6) features a melodic line with chords Ebmaj7, Bb7, and Ebmaj7. The second staff (measures 7-13) includes chords Dm7, G7, Cmaj7, Fm7(b5), and Fm6, with a triplet of eighth notes in measure 10. The third staff (measures 14-19) contains chords Em7, Eb7, Gm7, Em7(b5), A7, and Dm6. The fourth staff (measures 20-22) has chords Em7(b5), A7, and F7, with a triplet of eighth notes in measure 20. The fifth staff (measures 23-25) shows chords Bm7(b5), Bbm6, and Am7.

In the first six measures, he slides into diatonic sixths creating a sound reminiscent of early country music. The longer downward moving sixths in measures 9-11 fit within Frisell’s sustain

<sup>73</sup> “Missile Blues” from Wes Montgomery’s album *Trio* (Riverside 1959) is an example of Montgomery using this form as an improvisational structure.

and textural approach. The sixths are parallel and he uses triplet half notes that create a floating rhythmic effect.

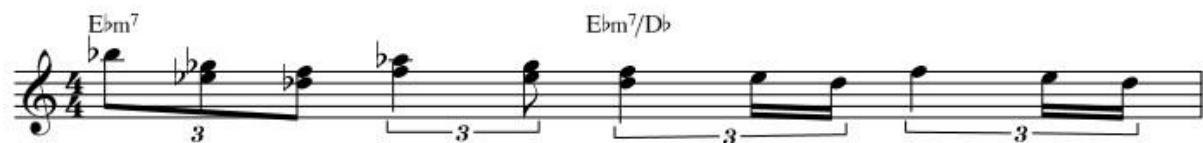
“Body and Soul” has several examples of Frisell using thirds and sixths. The first excerpt demonstrates his use of strict parallel sixths. They are used to harmonize a portion of the phrase and are mostly diatonic against the Bb7 with the exception of the note Gb which functions as the b13:

**Example 9.02 “Body and Soul” from *On Broadway Vol. 2*, 3:44**



At a later point in the solo, he plays the following phrase, which utilizes diatonic thirds to harmonize the phrase:

**Example 9.03 “Body and Soul” from *On Broadway Vol. 2*, 3:59**



In the third example, he uses parallel sixths to harmonize another phrase:

**Example 9.04 “Body and Soul” from *On Broadway Vol. 2*, 4:03**



This example from “Turn Out the Stars” also contains diatonic parallel sixths in the second measure that function similarly to those found in the first excerpt from “Body and Soul”:

**Example 9.05 “Turn Out the Stars” from *Bill Evans*, 2:24**



This excerpt from “All the Things You Are,” which occurs during the first two measures of the second A section, illustrates the simple diatonic thirds that often saturate Frisell’s solos. The first set is on the third and fifth of a Cm7 and the second set is on the root and third of an Fm7:

**Example 9.06 “All the Things You Are” from *On Broadway Vol. 2*, 2:10**



In contrast, just a few measures later in the same solo, Frisell plays another grouping of diatonic sixths and thirds that contrasts drastically with the prior excerpt because he uses a significant amount of sustain and syncopation:

**Example 9.07 “All the Things You Are” from *On Broadway Vol. 2*, 2:25**



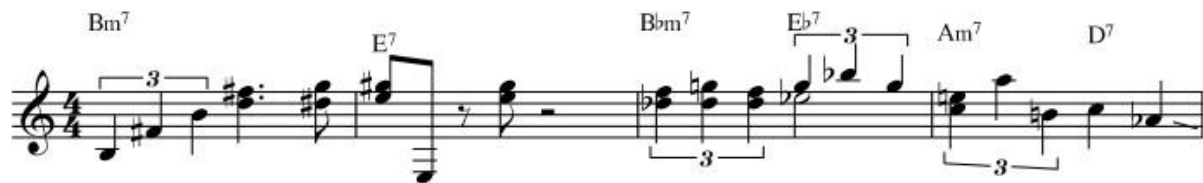
At the end of his solo in “It Might as Well Be Spring,” he plays a line that begins with the interval of a sixth followed by an interjection of a broken G-major triad harmonized in sixths, followed by single notes and two sustained broken chords, all revolving around sixths and thirds:

**Example 9.08 “It Might as well be Spring” from *On Broadway Vol. 2*, 3:45**



In “Bye Ya,” Frisell plays a phrase that uses sliding parallel thirds. He plays a b-minor arpeggio in the first measure that ends with parallel thirds sliding into the root and third of E7:

**Example 9.09 “Bye Ya” from *Monk in Motian*, 2:02**



“I Got Rhythm” has a similar use of parallel thirds. In this example, he ends a phrase in the fourth measure by using parallel thirds that slide into the third and fifth of Bdim7:

**Example 9.10 “I Got Rhythm” from *On Broadway Vol. 2*, 2:49**



During the same solo Frisell uses a major third more subtly. He plays a blues-orientated phrase that treats the chords as if they are all B-flat. It ends in the third measure with the root and major third of B-flat:

**Example 9.11 “I Got Rhythm” from *On Broadway Vol. 2*, 2:07**



In “Time Remembered,” Frisell plays two very brief thirds on triad tones. The first begins the example in measure one with the third and fifth of Am7, and the second occurs at the beginning of measure four on the root and third of Cm7. Each occurrence is an example of Frisell accompanying himself to thicken the texture:

**Example 9.12 “Time Remembered” from *Bill Evans*, 3:28**



This excerpt from the same solo exhibits Frisell's ability to mix diatonic thirds and sixths with large dissonant intervals:

**Example 9.13 “Time Remembered” from *Bill Evans*, 4:57**



This example from “Re: Person I Knew” demonstrates how Frisell will briefly use thirds to accompany himself. In measure two, he quickly interjects thirds to thicken the texture of his solo:

**Example 9.14 “Re: Person I Knew” from *Bill Evans*, 2:21**

Musical notation for Example 9.14. The key signature has one flat (B-flat). The time signature is 4/4. The notation shows a melodic line starting with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The first measure has a performance instruction: *\*Let Ring*. The second measure has a quarter rest followed by a quarter note Bb4. The third measure has a quarter note C5, a quarter note Bb4, and a quarter note A4. The fourth measure has a quarter note G4, a quarter note F4, and a quarter note E4. Chords are indicated above the staff: Bbmaj7/C above the first measure, Fm(maj7)/C above the second measure, and Bbmaj7/C above the third measure.

Later in the same solo, Frisell uses thirds to harmonize a phrase. Starting at the end of the second measure, Frisell slides down to the root and third of fm(maj7) and then walks diatonically up in thirds to the B-flat-maj/C:

**Example 9.15 “Re: Person I Knew” from *Bill Evans*, 3:48**

Musical notation for Example 9.15. The key signature has one flat (B-flat). The time signature is 4/4. The notation is split into two staves. The first staff shows a melodic line with triplets: a triplet of quarter notes G4, Ab4, and Bb4; a triplet of quarter notes Bb4, C5, and D5; and a triplet of quarter notes E5, F5, and G5. The second staff shows a harmonic accompaniment with chords: Fm(maj7)/C, Bbmaj7/C, and Fm7/C. The chords are indicated above the staff.

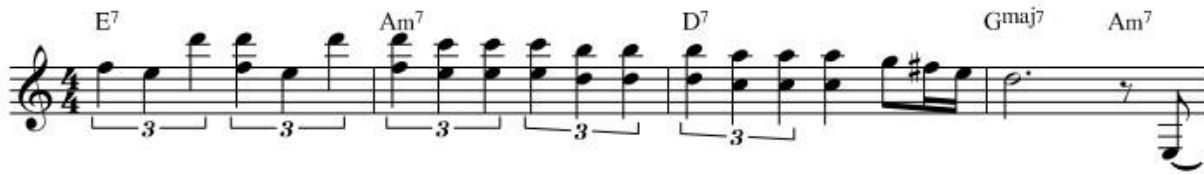
“They Didn’t Believe Me” also has a third sliding up a half step. Starting at the end of the first measure, Frisell slides into the root and third of bm7:

**Example 9.16 “They Didn’t Believe Me” from *On Broadway Vol. 1*, 1:23**

Musical notation for Example 9.16. The key signature has no sharps or flats. The time signature is 4/4. The notation shows a melodic line starting with a quarter note G4, followed by quarter notes A4, B4, and C5. The first measure has a performance instruction: *\*Let Ring*. The second measure has a quarter note B4, a quarter note A4, and a quarter note G4. The third measure has a quarter note F4, a quarter note E4, and a quarter note D4. The fourth measure has a quarter note C4, a quarter note B3, and a quarter note A3. Chords are indicated above the staff: Em7 above the first measure and Bm7 above the second measure. A triplet of quarter notes is shown under the notes B4, A4, and G4 in the second measure.

Later in the same solo Frisell plays a four-measure phrase that is almost entirely harmonized in diatonic sixths. The combination of the sixths, the use of triplets, and repeated notes lets it function both as a harmonized melodic line and as a sustained device:

**Example 9.17 “They Didn’t Believe Me” from *On Broadway Vol. 1*, 1:46**



Frisell’s solo in “Time Remembered” has a similar phrase with thirds. In this example, his solo builds to a climax by using parallel thirds that start a whole step apart in the first measure and then shift to a half step apart in measures two and three. The triplets combined with repeated notes give the impression of a floating rhythm:

**Example 9.18 “Time Remembered” from *Bill Evans*, 3:48**



This excerpt from “You and the Night and the Music” demonstrates sixths being used as a comping device. It begins with a two-measure phrase that is followed by three quarter notes harmonized in sixths. The three quarter notes function as an interjection to the previous two measures and are long and sustained, which provides a contrast to the previous two measures that are short and rhythmic:

**Example 9.19 “You and the Night and the Music” from *On Broadway Vol. 2*, 2:20**



## Chapter 10: Floating time - Syncopation and Note Pairs

The use of syncopation and note pairs is something that frequently occurs throughout Frisell's improvised solos. He rarely resorts to complicated rhythmic patterns, but instead utilizes syncopation by playing strictly on upbeats. He also achieves a similar effect by offsetting repeated notes so that each note change occurs on an upbeat. The end result of each of these devices is a looser time feel that sits behind the beat and gives the impression of floating. This floating syncopated effect, when combined with his tendency to sustain notes, thickens the overall texture of his performances and allows him to avoid the thin sound that is sometimes associated with guitars playing in a group without a pianist. In most examples, Frisell's syncopation and note pairs frequently contain two components that function as improvisational devices: 1) when not in an arc shape, the notes frequently move upward or downward in motion, and 2) the syncopation is used as a part of a tension and release device. In the case of either syncopation or paired notes, they are not exclusive and are often mingled. This excerpt from his solo on "All the Things You Are" is a great demonstration of his use of a sustain device against syncopated quarter notes. The third of C7 is held while he plays a downward-moving syncopated phrase that resolves on the root of Fm7:



### Example 10.01 "All the Things You Are" from *On Broadway Vol. 2*, 2:33

Later in the same solo, he does something similar except that the phrase moves upward and is held against a three-note chord voiced in fourths:

**Example 10.02 “All the Things You Are” from *On Broadway Vol. 2*, 2:37**



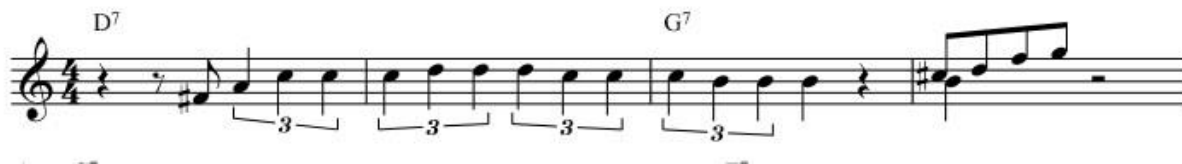
In order to demonstrate his use of offset note pairs, this brief excerpt from Bill Evans’s solo on his composition, “Five,” is similar to how Frisell utilizes note pairs and is perhaps demonstrative of Evans’s influence on Frisell. In this excerpt, Evans plays a four-measure phrase built entirely of note pairs that change on upbeats, move in a downward arc, and resolve:

**Example 10.03 “Five” from Bill Evans *New Jazz Conceptions*, 1:20**



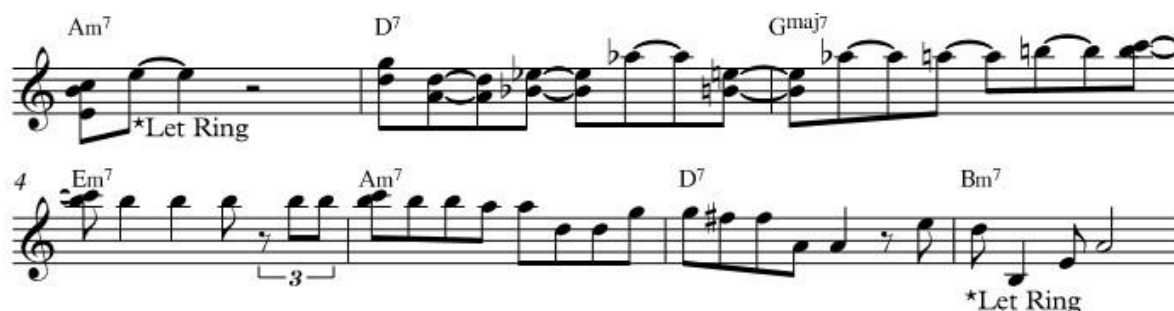
The following example of Frisell’s solo on “I Got Rhythm” is similar to the Evans excerpt from “Five.” It has a series of repeated notes that are offset from beats 1 and 3 and are played as triplets giving the impression of a three feel against the 4/4 time signature. The overall shape of the phrase is an arch that resolves on the downward slope:

**Example 10.04 “I Got Rhythm” from *On Broadway Vol. 2*, 2:26**



“They Didn’t Believe Me” contains three examples of Frisell using syncopated and repeated notes in an arch shape. In each of the examples, the phrase is used as a tension and release device with the resolution occurring at the end of the phrase. In the first example, Frisell plays quartal harmonies that move upward chromatically until they peak with a dissonant half-step interval that eventually resolves on the D7 in measure 6 as part of a series of offset repeated notes:

**Example 10.05 “They Didn’t Believe Me” from *On Broadway Vol. 1*, 1:11**



The second example is similar to the previous in that it peaks with a half-step dissonance. This time, however, the resolution occurs after a series of syncopated quarter notes:

**Example 10.06 “They Didn’t Believe Me” from *On Broadway Vol. 1*, 1:36**



The third example is slightly different in that at the beginning of the phrase there is pronounced dissonance on the E and F, and the phrase peaks on a whole step interval in the third measure that is eventually resolved in dissonant whole steps:

**Example 10.07 “They Didn’t Believe Me” from *On Broadway Vol. 1*, 1:53**

The musical notation consists of two staves. The top staff is a treble clef with a 4/4 time signature. It shows a melodic line starting with a whole note G4, followed by a quarter rest, then a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. Above the staff are chord symbols: Gmaj7, Am7, Bm7, E7, and Am7. The bottom staff is also a treble clef with a 4/4 time signature. It shows a bass line starting with a quarter note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note D3, a quarter note E3, a quarter note F3, and a quarter note G3. Above the staff are chord symbols: D7 and Gmaj7.

“Re: Person I Knew” contains an arch-shaped syncopated phrase that is interesting because it begins with a series of diatonic thirds that turn into quartal harmony. At the peak of the arch, the quartal harmony briefly remains until Frisell changes the lower notes to a D-flat, thereby creating a dissonant major seventh before sloping downward and resolving to the third of the C 6/9 chord:

**Example 10.08 “Re: Person I Knew” from *Bill Evans*, 3:52**

The musical notation is a single staff in treble clef with a 4/4 time signature. It shows a melodic line starting with a quarter note F4, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, and a quarter note C4. Above the staff are chord symbols: Fm(maj7)/C, Bbmaj7/C, Fm7/C, Db/C, and C6/9.

A similar arch happens in “Time Remembered,” but the phrase begins with the interval of a fourth in measure 2 and then quickly changes to thirds. In measure three, Frisell harmonizes the syncopation in sixths until it peaks in measure four with the interval of a b9. The phrase eventually slopes downward and ends on the third and fifth of the Bm7:

**Example 10.09 “Time Remembered” from *Bill Evans*, 4:57**

The following phrase from “Re: Person I Knew” shows this upward syncopated motion into resolution. The phrase begins with offset pairs of thirds that briefly turn into fourths and fifths with the phrase resolving on the major seventh and root of the Fm(maj7):

**Example 10.10 “Re: Person I Knew” from *Bill Evans*, 2:08**

In “Turn Out the Stars,” Frisell makes use of upward-moving syncopation in a long eight-bar phrase. The rhythmic variety, until the offset repeated eighth notes at the end of the phrase, gives the impression of floating over the beat. The phrase rises in jagged fashion until it resolves in the eighth measure:

**Example 10.11 “Turn Out the Stars” from *Bill Evans*, 1:58**

This example from “It Might as Well Be Spring” has a brief entrance of offset repeated notes that begin the phrase. It ends with a series of offset repeated notes that resolve going downward on the Gmaj7 chord in the last measure. The D7 utilizes the b9:

**Example 10.12 “It Might as well be Spring” from *On Broadway Vol. 2*, 3:11**

“Body and Soul” has two brief instances of offset repeated notes with the first occurring in measure two where the sixteenth-note phrase resolves into an E-flat-m7 which has a half step interval of a minor 3rd and 9th. It then continues with another brief instance of offset repeated notes that move downward and resolved on the 3rd of the D-flat-maj7:

**Example 10.13 “Body and Soul” from *On Broadway Vol. 2*, 3:11**

The musical notation for Example 10.13 consists of two staves in 4/4 time. The top staff shows a melodic line starting with a quarter rest, followed by a triplet of eighth notes (Bb, Ab, Gb), then a quarter note (F), and a half note (Eb). This is followed by a triplet of eighth notes (Eb, D, C), then a quarter note (Bb), and a half note (Ab). The phrase concludes with a quarter note (G) and a half note (F), marked with an asterisk and the text '\*Let Ring'. The bottom staff shows a bass line with a triplet of eighth notes (Bb, Ab, Gb), followed by a quarter note (F), and a half note (Eb). This is followed by a triplet of eighth notes (Eb, D, C), then a quarter note (Bb), and a half note (Ab). The phrase concludes with a quarter note (G) and a half note (F), marked with an asterisk and the text '\*Let Ring'. Chord symbols above the staves include Ebm7, Bb7, Ab7, Dbmaj7, and Gb7. A '3' is written below the first triplet in both staves, and another '3' is written below the second triplet in the bottom staff.

In this excerpt from “How Deep is the Ocean,” the repeated notes move downward in two slopes. The first occurs in the first measure where the phrase moves to the third of the Am7-flat-5 chord where the phrase then moves up to a dissonant major 7th interval on the 3rd and sharp-9 of the D7 chord. The repeated notes continue downward until they resolve in the last measure on the Gm7 where Frisell emphasizes a minor second dyad:

**Example 10.14 “How Deep is the Ocean” from *On Broadway Vol. 3*, 1:40**

The musical notation for Example 10.14 shows a single staff in 4/4 time. The first measure contains a quarter rest followed by a quarter note (Bb) and a half note (Ab), with the chord symbol Cm7 above. The second measure contains a quarter note (G) and a half note (F), with the chord symbol Am7(b5) above. The third measure contains a quarter note (E) and a half note (D), with the chord symbol D7 above. The fourth measure contains a quarter note (C) and a half note (B), with the chord symbol Gm7 above.

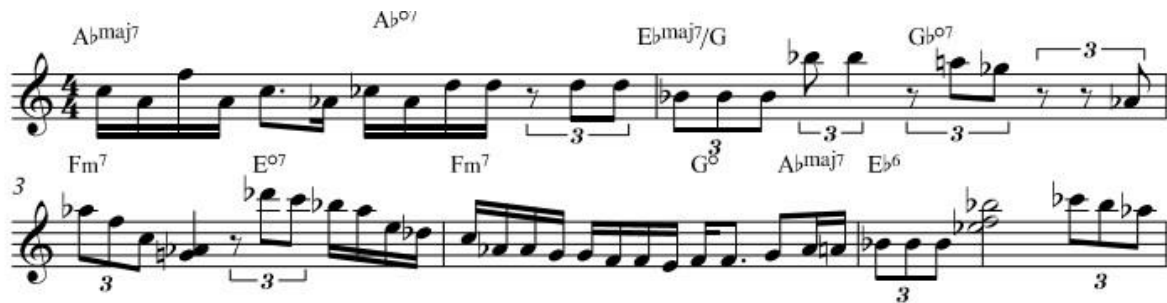
“They Didn’t Believe Me” has an occurrence of triplets similar to previous examples where the notes are repeated three times, thus giving the impression of two separate time signatures. In this example Frisell harmonizes the downward moving phrase with 6ths until it resolves into the Gmaj7:

**Example 10.15 “They Didn’t Believe Me” from *On Broadway Vol. 1*, 1:45**



“Someone To Watch Over Me” has a brief example of Frisell using offset repeated notes. This example is unique in that the repeated notes are part of a longer phrase and are not directly pointing to the resolution of the phrase:

**Example 10.16 “Someone to Watch Over Me” from *On Broadway Vol. 1*, 3:42**



The following excerpt from “Time Remembered” is similar to the previous example in that it contains several repeated notes and they resolve in downward motion:

**Example 10.17 “Time Remembered” from *Bill Evans*, 3:28**



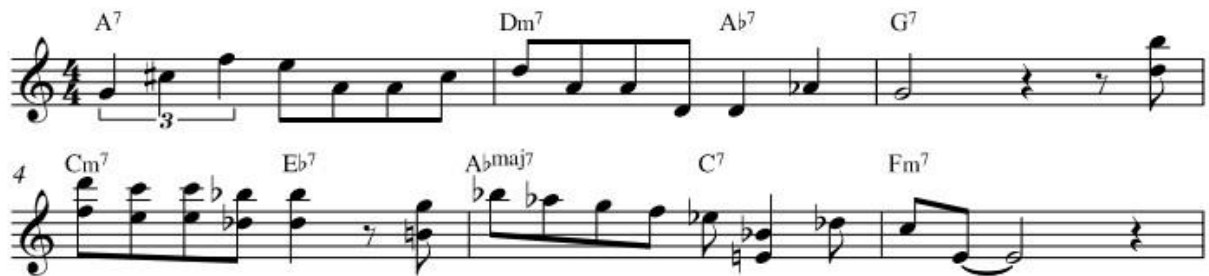


**Example 10.20 “Turn Out the Stars” from *Bill Evans*, 1:52**



The second example begins with an offset phrase that creates a repeating arc motion. Frisell then moves to harmonized sixths in the pickup to measure 4 that are built around offset repeated notes. The phrases continue to move downward until there is another brief instance of syncopation in measure five that leads to the resolution in measure six:

**Example 10.21 “Turn Out the Stars” from *Bill Evans*, 2:19**



“Very Early” is interesting because it has a very brief example of how these offset repeated notes can saturate Frisell’s phrasing. On the upbeat of beat two in measure one, the B is repeated followed by the A repeated on the upbeat of beat three:

**Example 10.22 “Very Early” from *Bill Evans*, 3:18**



This excerpt from “All the Things You Are” is similar in that it is also an example of Frisell briefly using repeated notes as a tension device in a phrase. The E-flat that occurs on the upbeat of beat four in measure two allows him to emphasize a minor second dyad based on the b9 of the D7 chord:

**Example 10.23 “All the Things You Are” from *On Broadway Vol. 2*, 1:23**



## Chapter 11: Bent Notes

The use of bent notes plays an important role in Frisell's overall guitar concept. The styles of bent notes below are not to be confused with his ubiquitous bending of the neck that gives a light wobble in pitch (see Technique section on page 29). Frisell's use of bent notes mostly fall into three categories: bent single notes, bent single notes against sustained notes, and unpredictable bends that occur in phrases that demonstrate his history with the New York "downtown"/Knitting Factory scene of the 1980s. It should also be noted that like many jazz, blues, and country musicians, Frisell often bends flatted third or fifth scale degrees into their unaltered diatonic form.

One of the most frequent types of bends used by Frisell is where one or more notes are held while a lower note is bent upward or downward. This particular bend is idiosyncratic to stringed instruments and is used in blues, rock, and most frequently country. In "You and the Night and The Music" Frisell plays the following example that demonstrates this type of bend which consequently gives the impression of country music:

### Example 11.01 "You and the Night and the Music" *On Broadway Vol. 2, 3:02*



There are several reasons why this style of playing is indicative of country music. In the first three measures not only is the third being bent upward, but it also creates a similar impression to both steel guitars and a mechanical device on guitars called a B-Bender, which is rarely found outside of country guitar. The phrase "steel guitar" is sometimes vague, but it is usually used as a

broad term that defines any slide-style instrument in the guitar family (especially pedal-steel and lap-steel guitars). A B-Bender modifies a guitar (most often solid-body electric guitars) allowing the player to activate a lever that bends the B-string (the 2nd string or the 2nd smallest string) up a whole-step to the note C-sharp. B-Benders are not exclusive to a Telecaster style guitar, but due to the Telecaster's strong association with country music, they are often fitted on Telecaster-style guitars. The primary function of a B-Bender is to allow the player to bend notes more easily while still sustaining a chord. The B-Bender is similar in function to a pedal steel guitar. The pedals on a pedal steel guitar cause various strings to go up various intervals (primarily whole-steps and half-steps) to overcome limitations of chord voicings on the instrument. The end result in both pedal steel guitars and B-benders is the heavy presence of chords containing individual notes bending upwards and downwards. It is one of many components that make "country" a descriptive word in guitar music. This technique of bending notes, when combined with the previously mentioned "squished" sound and volume pedal swells (see Technique section on page 28), gives an overall impression of country guitar in Frisell's performances. In addition to bends, Frisell will also sometimes slide a note against sustained notes to create a similar effect to the bent notes. The following examples from "Evidence" illustrates this where he holds a B-flat minor triad that slides the lowest note in the chord up a whole-step up similar to both the B-bender and pedal steel:

**Example 11.02 "Evidence" from *Monk in Motian*, 2:34**



In the same solo he is using the same device, only this time it occurs on the 3<sup>rd</sup> of Cm7 up to the 4<sup>th</sup> against a held C:

**Example 11.03 “Evidence” from *Monk in Motian*, 3:38**



“Bye Ya” also contains another similar bend only after the note is moved up the whole chord is slight bent followed by a single bent-note on the b3rd to major 3rd of A-flat-maj7:

**Example 11.04 “Bye Ya” from *Monk in Motian*, 0:49**



The combination of both bends revolving around the 3rd of the chords creates an overall “country” sound. In “Very Early,” Frisell does this again with a bent note on the b3rd of A-flat-7 while sustaining two chord tones above the note:

**Example 11.05 “Very Early” from *Bill Evans*, 4:05**



In other solos, Frisell will often bend a single note, not sustained against other notes, into the third of a chord. This example from “Evidence” shows Frisell bending the flatted third of E-flat major up a half step and then resolving it to the root:

**Example 11.06 “Evidence” from *Monk in Motion*, 3:14**



In “How Deep is the Ocean,” Frisell plays the following phrase that ends with the A being bent into B, the third of the G7 chord:

**Example 11.07 “How Deep is the Ocean” from *On Broadway Vol. 3*, 1:33**



“Pennies from Heaven” also has a phrase that ends with a bend on the third. In this excerpt, Frisell ends the phrase by bending the minor 3rd of C minor into its major 3rd:

**Example 11.08 “Pennies from Heaven” from *On Broadway Vol. 3*, 2:10**



This excerpt from “I Got Rhythm” shows Frisell treating the Dm7-G7 and Cm7-F7 as a B-flat major chord, and he bends the b3rd into the major 3rd:

**Example 11.09 “I Got Rhythm” from *On Broadway Vol. 2*, 2:13**



The other uses of bends that Frisell will sometimes use are those that represent a more “progressive” background and showcase his history with the often experimental “downtown” New York scene.<sup>74</sup> These bends are still mostly diatonic but do not have the blues/country background as the previously mentioned bends. As such, they tend to sound outlandish and are representative of the experimental music happening in New York during the 1980s. They also tend to be surrounded by “conventional” and less strange-sounding improvisational material. “Bye Ya” contains the following phrase, which has one of these bends. In this excerpt, the awkward-sounding bend occurs in the second measure and is preceded by a phrase that fits within conventional be-bop language:

**Example 11.10 “Bye Ya” *Monk in Motian*, 1:33**



<sup>74</sup> As previously mentioned Frisell had recorded several albums with John Zorn in the 1980s and is still releasing albums with Zorn as recent as 2016. Because of this relationship Frisell gained a reputation as a “downtown” musician.

“Evidence” also has one of these moments. In this excerpt, Frisell plays a fairly conventional bebop phrase prior to the repeated notes in the second and third measures. During the repeated notes, Frisell uncomfortably bends them up and shifts the phrase into something less conventional sounding:

**Example 11.11 “Evidence” *Monk in Motian*, 3:23**



Frisell’s solo in “Off Minor” also has a brief use of these irregular bends. In this example, Frisell plays three-measure-long bebop line with mostly diatonic note choices. Throughout the three measures, he bends the entire phrase up a quarter-step causing it to sound similar to a steel guitar player playing out of tune:

**Example 11.12 “Off Minor” *Monk in Motian*, 3:02**



**Chapter 12: “I Remember You” - 20 years after *On Broadway*: An analysis of “I Remember You” from Bill Frisell’s improvised solo on Lee Konitz’s album *Enfants Terribles***

Lee Konitz’s album *Enfants Terribles* is a great window through which to examine Frisell and the musical devices outlined above in his recordings after *On Broadway*. Konitz’s album was recorded live at The Blue Note in New York City in 2011, twenty years after *On Broadway Vol. 3*. It is similar to the *On Broadway* recordings in that it consists entirely of standard repertoire in jazz and features well-known jazz musicians. Two of the tracks of the six tracks included on the recording, “What Is This Thing Called Love” and “Body and Soul,” appear on *On Broadway*, and the other four tracks (“I’ll Remember April” written by Gene De Paul, “I Remember You” written by Victor Schertzinger, “Stella by Starlight” written by Victor Young, and “I Can’t Get Started” written by Vernon Duke) are all songs from Tin Pan Alley and Broadway that have been frequently recorded by jazz musicians. The band includes Frisell on guitar, Lee Konitz on alto saxophone (who also appeared on *On Broadway Vol. 3*), Gary Peacock (b. 1935) on bass, and Joey Baron (b. 1955) on drums. Peacock is another ECM veteran who, like Paul Motian, performed and recorded with both Keith Jarrett, Bill Evans, and Paul Bley. In addition, Peacock performed with several notable jazz musicians including Tony Williams and Barney Kessel. Baron was Frisell’s principal drummer for nearly a decade starting in 1988 on Frisell’s last ECM recording, *Lookout For Hope*, and was also the drummer on several of Frisell’s recordings with John Zorn. After his tenure with Frisell, Baron went on to record with many artists including Marc Johnson (from *Bill Evans*), Joe Lovano (from *On Broadway Vol. 1-3*, *Monk in Motian*, and *Bill Evans*), Jim Hall (Frisell’s former teacher), and ECM veteran John Abercrombie.

Nearly all of Frisell’s improvised solos, accompaniments, and melodic interpretations on this album feature all of the devices analyzed in this study. This analysis will focus on his solo from “I Remember You” because it is one of the shorter solos on the album. This makes it similar to the *On Broadway* albums in that his solo is only two times through the form of the song. It should also be noted that Frisell’s interpretation of the melody prior to his solo also uses all of the improvisational techniques analyzed in previous chapters.

The solo begins with the following excerpt of the first two A sections of the form:

**Example 12.01 “I Remember You” from *Enfants Terribles*, 4:47**

The musical notation consists of four staves of music in 4/4 time. Above each staff are chord symbols. The first staff (measures 1-4) has chords: Fmaj7, Bm7, E7, Fmaj7, Cm7, F7. The second staff (measures 5-8) has chords: Bbmaj7, Bbm7, Eb7, Am7, D7, Gm7, C7, Fmaj7. The third staff (measures 9-12) has chords: Bm7, E7, Fmaj7, Cm7, F7, Bbmaj7. The fourth staff (measures 13-16) has chords: Bbm7, Eb7, Fmaj7, Cm7, F7, Bbmaj7. The melody is written in treble clef with various rhythmic values and accidentals.

It begins with an arpeggio figure of diatonic triads that is sequenced down a half step in measure two and continues until Frisell ends the phrase in measure four with a minor-second dyad on the b3rd and 9th of the Cm7. Frisell continues playing the figure with variations that continue into the second A section that begins in measure nine. In measure thirteen he uses a simple triad to end the phrase while in measure seventeen he uses a major third dyad based on the root and third

of B-flat to begin the bridge. Throughout both sections, Frisell maintains consistent diatonicism with the only exceptions being the G-sharp in measure four and the E-flat in measure eight. Both of these notes function as a sharp-9 on their respective dominant chords (F7 and C7), which alongside a b9, are the most common altered tones used by Frisell. In the bridge of the first chorus, Frisell performs the following passage:

**Example 12.02 “I Remember You” from *Enfants Terribles*, 5:13**

The musical notation consists of two staves in 4/4 time. The first staff shows measures 1 through 4. Measure 1 has a B-flat major 7 chord (Bbmaj7) and a whole rest. Measure 2 has an E minor 7 chord (Em7) and a whole rest. Measure 3 has an A7 chord and a quarter note G4. Measure 4 has a D major 7 chord (Dmaj7) and a quarter note G#4. The second staff shows measures 5 through 8. Measure 5 has a D major 7 chord (Dmaj7) and a quarter note D4. Measure 6 has a D minor 7 chord (Dm7) and a quarter note D#4. Measure 7 has a G7 chord and a quarter note G4. Measure 8 has a C major 7 chord (Cmaj7) and a quarter note C4. Triplet markings are present under the eighth notes in measures 7 and 8.

The eighth notes occurring in measure two on beat four that continue into measure three are representative of Frisell’s frequent use of repeated notes to offset the time feel. The first chord in measure four has an example of how he moves the lower notes of a chord while sustaining the higher notes similar in fashion to a bend. This is similar to the B-bender examples outlined in Chapter 11. The rest of the measure is a diatonic phrase harmonized in sixths. The rest of the bridge is a sequenced phrase that begins on the upbeat of beat four in measure five. During the last A section of the first chorus, Frisell uses every device outlined in this study:

**Example 12.03 “I Remember You” from *Enfants Terribles*, 5:22**

It begins with a phrase that is harmonized in sixths and is syncopated in an obscure way to give the impression of a floating time feel. Measures four through eight hint at the melody of “I Remember You” and Frisell places a b3rd/9th minor second in-between each three-note phrase. During measure ten, he uses harmonized thirds and slides the A-flat to the A while sustaining the C, once again harkening back the B-bender sound that is reminiscent of a bent note. The last measure of this excerpt sets up the next A section of the second time through the form:

**Example 12.04 “I Remember You” from *Enfants Terribles*, 5:40**

This begins with a series of repeated notes and remains diatonic until measure fourteen. In measure five, he harmonizes a phrase in a way to accentuate the interval of a major seventh in each chord until it resolves with harmonized sixths in measures seven and eight. Beginning in measure nine, Frisell returns to an arpeggio-based figure similar to the beginning of the solo. This phrase ends with a dissonant minor second dyad of the b3rd and 9th of the Cm7. In measures fourteen-sixteen, he embellishes the triads of B-flat major, B-flat minor, and F major.

The bridge of the last chorus is interesting because it illustrates Frisell’s ability to use sequencing and fragments of the melody to create improvisational material:

**Example 12.05 “I Remember You” from *Enfants Terribles*, 6:03**

The image shows two staves of musical notation in 4/4 time. The first staff contains measures 1 through 4. Measure 1 has a B-flat major 7th chord (Bbmaj7) and a melodic phrase starting on G4. Measure 2 has an E minor 7th chord (Em7) and a melodic phrase starting on A4. Measure 3 has an A7 chord and a melodic phrase starting on B4. Measure 4 has a D major 7th chord (Dmaj7) and a melodic phrase starting on C5. The second staff contains measures 5 through 8. Measure 5 has a D major 7th chord (Dmaj7) and a melodic phrase starting on D5. Measure 6 has a D minor 7th chord (Dm7) and a melodic phrase starting on E5. Measure 7 has a G7 chord and a melodic phrase starting on F5. Measure 8 has a C major 7th chord (Cmaj7) and a melodic phrase starting on G5. The notation includes stems, beams, and accidentals (sharps, flats, naturals) for the notes.

The first measure is a rhythmic variation on the melody that is harmonized with a dissonant major seventh. The variation continues in measures two through four. Measures five through eight contain a four-note sequenced phrase that hints at the melody so strongly that it could be considered a variation. The last measure of the bridge is a sudden articulated moment that causes the band to nearly stop playing in the first measure of the last A section:

**Example 12.06 “I Remember You” from *Enfants Terribles*, 6:15**

The musical score for "I Remember You" from *Enfants Terribles* (6:15) is presented in two staves. The top staff shows a sequence of chords: Fmaj7, Bm7, E7, Fmaj7, Cm7, F7, Bbmaj7, Bbm7, Eb7, Am7, D7, Bm7, E7. The bottom staff shows a sequence of chords: Am7, D7, Gm7, C7, Fmaj7, Gm7, C7, Fmaj7. The music is written in treble clef with a key signature of one sharp (F#).

Frisell responds to this with an open-position and non-extended E major chord that discharges all of the previously material and allows him to begin the end of his solo. Starting in measure five, Frisell quotes the melody with harmonized sixths until measure nine where he plays a series of syncopated chords that last until the beat one of the beginning of the form and the end of his solo.

The rest of the songs recorded on the album are very similar to “I Remember You” in that they all contain these five musical devices outlined in the chapters of this study. While the argument that this solo was “cherry-picked” could be made, especially considering Frisell’s expansive recorded catalog, the reality is that these devices occur throughout his recordings and this is just one analysis that is representative of his work in a jazz setting.

## Chapter 13: Summary and Conclusions

This study examined Bill Frisell by analyzing several of his improvised solos on Paul Motian's albums *On Broadway Volumes 1, 2, and 3*, *Bill Evans*, and *Monk in Motian* while simultaneously assessing his idiosyncratic guitar techniques and musical influences. The combination of his technique and influences when combined with the analysis of Paul Motian's recordings paints a picture of not only Frisell's improvisational techniques but also his musical voice. With a catalog of over 100 recordings, an examination of all of his recordings is beyond the scope of this study. Instead, the focus on the selected Paul Motian's albums over the brief years they were recorded (1987-1991) and the fact that they occurred during a time in Frisell's career where he was trying to establish himself as a musician helped narrow the focus of his improvisational techniques for the purpose of examination. There is no doubt that there are several other specific devices Frisell implements in his approach to music that were not examined.

The main improvisational techniques that were analyzed were his use of controlled dissonance, melodic fragments and sequencing, harmonized thirds and sixths, syncopation, and bent notes. As shown, these particular devices saturate the *On Broadway* recordings and are likewise frequently present throughout Frisell's recorded catalog. One of the many recordings released after *On Broadway* where Frisell is using the same improvisational techniques as found in the *On Broadway* recordings is Lee Konitz's album *Enfants Terribles*, a live recording from the Blue Note in New York City. This study used Frisell's improvised solo on the track "I Remember You" from *Enfants Terribles* to illustrate how Frisell still uses these five devices twenty years after *On Broadway* was recorded. To further reinforce the idea of these devices being central to Frisell's overall sound, a survey of his published compositional anthology also

supports this claim. More than forty of the seventy-nine compositions featured in the anthology have at least one, but often combinations, of the five devices examined. The anthology was published in 2001 and several of Frisell's projects released in the following years have featured several new compositions that also demonstrate these same five techniques. His albums *Disfarmer* and *History Mystery* are examples of recordings that were released after the publication of the anthology and contain several new compositions that feature many of the same devices and techniques examined in this study.

Another aspect of Frisell that was briefly examined is his connection to early-twentieth-century American music. As previously mentioned, Frisell has cited both Aaron Copland and Charles Ives as influences, and he has also recorded their music on the album *Have a Little Faith*. His introduction and interpretation of the melody to Hank Williams's "I'm So Lonesome I Could Cry" on the album *Bill Frisell/Ron Carter/Paul Motian*, transcribed in Chapter 5, demonstrates Aaron Copland's influence on Frisell when not performing Copland's compositions. His selection of the composition also represents his connection to mid-century country music.

The larger picture of who Frisell is and what he represents in music and jazz is still a question that is difficult to answer. Music critic Ryan Wasoba points this out in an interview with Frisell where Wasoba states, "Frisell seems hesitant to overanalyze his music or approach. And like most musicians of his ilk, he shows obvious discomfort with the term 'jazz.'"<sup>75</sup> Wasoba then refers to a 2009 documentary titled *Icons Among Us: Jazz in the Present* where jazz critic Paul de Barros states the following about Frisell: "We understand the connection between Miles

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<sup>75</sup> Ryan Wasoba, "Guitar Sensei Bill Frisell is Always In," *Riverfront Times* (May 12, 2011). Web (accessed October 1, 2016).

Davis, John Coltrane and Ornette Coleman with black freedom. We do not understand the connection between Bill Frisell and our culture.”<sup>76</sup> This connection between Frisell and our culture is something worth examining in future studies of Frisell.

Amongst his peers, Frisell has mostly been well received and has been complimented in interviews by guitarists such as John Scofield, Peter Bernstein, Marc Ribot, and Mike Stern. When talking about Jim Hall, Pat Metheny mentioned that Frisell demonstrates a direct lineage with Jim Hall as a musician:

Jim found a way of increasing the dynamic range of the instrument by his special touch and picking technique and there are dozens of guitarists who have been influenced specifically by Jim’s approach—but I’ve always felt that John Scofield, Bill Frisell, John Abercrombie, Mick Goodrick, and myself all have a particular relationship to what Jim hit upon in terms of phrasing and dynamics. Yet at the same time, as much as I think we would all point to Jim as an influence, I don’t think any of us sound particularly like each other...or Jim at this point, for that matter. To me, this is the best kind of influence a musician can impart to other musicians—inspiring you to find your own thing through your own research.<sup>77</sup>

Frisell has also been welcomed in the country and Americana music scene where established artists such as Jerry Douglas and Buddy Miller have recorded his compositions in recent years.<sup>78</sup> Frisell is also still connected to New York’s “downtown” scene nearly twenty years after recording his first album with John Zorn. In 2013 Frisell released a solo guitar album titled *Silent Comedy* on Zorn’s Tzadik label in addition to releasing several albums as a member of Zorn’s Gnostic Trio. In all of these settings, his distinctive sound remains intact and is easily identifiable. There are even compositions such as Dave Douglas’s “Frisell Dream” that allude to

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<sup>76</sup> *Icons Among Us*, Directed by Lars Larson, Michael Rivoira, and Peter J. Vogt, Paradigm Studio (2009)

<sup>77</sup> Chip Stern, “Jim Hall: The Emperor of Cool” *Jazztimes* (July/August 1999).

<sup>78</sup> See Buddy Miller’s album *The Majestic Silver Strings* (New West 2011) and Jerry Douglas’s album *Lookout for Hope* (Sugar Hill 2002).

Frisell's characteristic sound.<sup>79</sup> His unique ability to involve himself in numerous cross-sections of American music while still maintaining the identity of a jazz musician is why it is often hard to objectively understand Frisell's musical voice. These crossroads of country, Americana, and the "downtown" music scene are important aspects of Frisell that should be taken into consideration for future studies of Frisell. The specific analytic approach taken in this study will hopefully work to better objectively understand Frisell's approach to music by examining specific characteristics of his musical voice from a non-abstract perspective.

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<sup>79</sup> Dave Douglas, Chris Potter, Uri Caine, James Genus, Clarence Penn, Bill Frisell. *Strange Liberation* (New York: Bluebird, 2003), Compact Disc.

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Appendix A: Solo Transcriptions

# All The Things You Are

On Broadway Vol. 2, 1:00

The musical score is written in treble clef with a key signature of one sharp (F#). It consists of nine staves of music, each with a measure number and a set of chords above it. The chords are: C7, Fm7, Bbm7, Eb7, Abmaj7 (measures 1-5); Dbmaj7 (measures 6-7); D7, Gmaj7 (measures 14-15); Am7, D7, Gmaj7 (measures 18-19, with the instruction '\*Let ring' above the Gmaj7 chord); F#m7, B7, Emaj7, C7 (measures 22-23); Fm7, Bbm7, Eb7, Abmaj7, Dbmaj7 (measures 26-27); Dbm7, Cm7, Bb7, Bbm7 (measures 31-32); Eb7, Abmaj7, Gm7(b5), C7, Fm7 (measures 35-36). The melody includes various rhythmic patterns, including triplets and slurs.

2  $B\flat m^7$   $E\flat^7$   $A\flat m^7$   $D\flat m^7$   $G^7$

39

44  $C^{\#} m^7$   $Cm^7$   $Fm^7$   $B\flat^7$

49  $E\flat m^7$   $A\flat m^7$   $D^7$   $Gm^7$

54  $A m^7$   $D^7$   $Gm^7$  \*Let Ring  $F\sharp m^7$

59  $B^7$   $E m^7$   $C^7$   $Fm^7$   $B\flat m^7$

64  $E\flat^7$   $A\flat m^7$   $D\flat m^7$   $D\flat m^7$   $Cm^7$

69  $B^{\circ}$   $B\flat m^7$   $E\flat^7$   $A\flat m^7$   $Gm^7(b5)$   $C^7$   $Fm^7$

# Body and Soul

On Broadway Vol. 2, 3:11

1 Ebm7 Bb7 Ebm7 Ab7

3 \*Let Ring

4 Dbmaj7 Gb7 Fm7 E°

3 3 3

6 Ebm7 Ebm7/Db Cm7(b5) F7 Bbm7 Eb7 Ebm7 Ab7

3 3 3 3 3 3 3

9 Dbmaj7 Bb7 Ebm7 Bb7

3 3 3 3

11 Ebm7 Ab7 Dbmaj7 Gb7 Fm7 E°

3 3 3 3 3 3

\*Let Ring

14 Ebm7 Ebm7/Db Cm7(b5) F7

3 3 3 3

16 Bbm7 Eb7 Ebm7 Ab7 Dbmaj7 Em7 A7 Dmaj7

3 3 3 3 3 3 3

# Bye Ya

Monk In Motian, 0:45

Chord progression for the first staff:  $Db7$ ,  $Abmaj7$ ,  $Db7$ ,  $Abmaj7$ ,  $Gb7$

Chord progression for the second staff:  $Abmaj7$ ,  $E7$ ,  $B7$ ,  $Db6$ ,  $D6$ ,  $Eb6$ ,  $Db7$ ,  $Abmaj7$

Chord progression for the third staff:  $Db7$ ,  $Abmaj7$ ,  $Gb7$ ,  $Abmaj7$ ,  $E7$ ,  $B7$

Chord progression for the fourth staff:  $Db6$ ,  $D6$ ,  $Eb6$ ,  $Amaj7$ ,  $Abmaj7$

Chord progression for the fifth staff:  $Bm7$ ,  $E7$ ,  $Bbm7$ ,  $Eb7$ ,  $Am7$ ,  $D7$ ,  $Db7$

Chord progression for the sixth staff:  $Abmaj7$ ,  $Db7$ ,  $Abmaj7$ ,  $Gb7$

Chord progression for the seventh staff:  $Abmaj7$ ,  $E7$ ,  $B7$ ,  $Db6$ ,  $D6$ ,  $Eb6$ ,  $Db7$ ,  $Abmaj7$

Chord progression for the eighth staff:  $Db7$ ,  $Abmaj7$ ,  $Gb7$ ,  $Abmaj7$

Chord progression for the ninth staff:  $E7$ ,  $B7$ ,  $Db6$ ,  $D6$ ,  $Eb6$ ,  $Db7$ ,  $Abmaj7$

2

43  $\text{Db}^7$   $\text{Abmaj}^7$   $\text{Gb}^7$   $\text{Abmaj}^7$   $\text{E}^7$   $\text{B}^7$

48  $\text{Db}^6$   $\text{D}^6$   $\text{Eb}^6$   $\text{Amaj}^7$   $\text{Abmaj}^7$   $8^{\text{va}}$

53  $\text{Bm}^7$   $\text{E}^7$   $\text{Bbm}^7$   $\text{Eb}^7$   $\text{Am}^7$   $\text{D}^7$   $\text{Db}^7$

58  $\text{Abmaj}^7$   $\text{Db}^7$   $\text{Abmaj}^7$

61  $\text{Gb}^7$   $\text{Abmaj}^7$   $\text{E}^7$   $\text{B}^7$   $\text{Db}^6$   $\text{D}^6$   $\text{Eb}^6$

# Evidence

Monk In Motian, 2:34

Chord progression: Ebmaj7 Gm7 C7 Fm7 Bb7 A7 Abm7 Db7

7 Fm7 Bb7 Ebmaj7 Gm7 C7 Fm7

12 Bb7 A7 Abm7 Db7 Fm7 Bb7

17 Bbm7 Eb7 Abmaj7 Db7 Cm7

22 G7 F7 Bb7 Ebmaj7 Gm7 C7

27 Fm7 Bb7 A7 Abm7 Db7 Fm7

32 Bb7 Ebmaj7 Gm7 C7 Fm7 Bb7 A7

38 Abm7 Db7 Fm7 Bb7 Ebmaj7

42 Gm7 C7 Fm7 Bb7 A7 Abm7 Db7

2

47 Fm7 Bb7 Bbm7 Eb7 Abmaj7

Db7 Cm7 G7 F7 Bb7 Ebmaj7

52 3

58 Gm7 C7 Fm7 Bb7

61 A7 Abm7 Db7 Fm7

Detailed description of the musical score: The score is written in treble clef with a key signature of two flats (Bb and Eb). It consists of four staves of music. The first staff (measures 47-51) features a melodic line with a triplet of eighth notes in measure 50 and a final quarter note in measure 51. The second staff (measures 52-57) continues the melodic line with a triplet of eighth notes in measure 52 and a final quarter note in measure 57. The third staff (measures 58-60) features a melodic line with a triplet of eighth notes in measure 58 and a final quarter note in measure 60. The fourth staff (measures 61-64) features a melodic line with a triplet of eighth notes in measure 61 and a final quarter note in measure 64. Chord diagrams are provided for each measure, and fret numbers are indicated below the notes.

# How Deep Is The Ocean

On Broadway Vol. 3, 1:03

Musical score for 'How Deep Is The Ocean' in 4/4 time. The score consists of eight staves of music with various chords and melodic lines. The key signature has two flats (Bb and Eb). The score includes the following chords and annotations:

- Staff 1: Cm, Dm7(b5), G7, Cm, Am7(b5), D7
- Staff 2: 5 Gm7, Am7(b5), D7, Gm7, Gb7, Fm7, Bb7, Eb7
- Staff 3: 10 Ab7, Dbm7, Cm7, F7
- Staff 4: 15 Bb7, Eb7, Dm7(b5), \*Let Ring, G7 (8va), Whole, Cm, Dm7(b5), G7
- Staff 5: 19 Cm, Am7(b5), D7, Gm7, Am7(b5), D7
- Staff 6: 23 Gm7, Gb7, Fm7, Bb7, Ebmaj7, Gm7, C7
- Staff 7: 27 Fm7, Abm7, Db7, Ebmaj7, G7
- Staff 8: 30 Cm7, F7 (3), Fm7, Bb7, Ebmaj7, G7, Cm, \*Let Ring

# I Got Rhythm

On Broadway Vol. 2, 2:06

The musical score is written in 4/4 time and consists of nine staves of music. The key signature has one flat (Bb). The score includes various chords and rhythmic patterns:

- Staff 1: Chords Bbmaj7, Gm7, Cm7, F7, Bbmaj7, Gm7, Cm7, F7, Bbmaj7, B°7. Features a triplet of eighth notes.
- Staff 2: Chords Ebmaj7, E°7, Dm7, G7, Cm7, F7, Bbmaj7, Gm7. Features a triplet of eighth notes and a half note.
- Staff 3: Chords Cm7, F7, Bbmaj7, Gm7, Cm7, F7, Bbmaj7, B°7. Features a triplet of eighth notes.
- Staff 4: Chords Ebmaj7, E°7, Bbmaj7, F7, Bbmaj7, D7. Features a triplet of eighth notes.
- Staff 5: Chords G7, C7. Features a triplet of eighth notes.
- Staff 6: Chords F7, Bbmaj7, Gm7, Cm7, F7, Bbmaj7, Gm7. Features a triplet of eighth notes.
- Staff 7: Chords Cm7, F7, Bbmaj7, B°7, Ebmaj7, E°7, Bbmaj7, Eb7, Dm7, G7. Features a triplet of eighth notes.
- Staff 8: Chords Cm7, F7, Bbmaj7, Bbmaj7, Gm7, Cm7, F7, Bbmaj7, Gm7. Features a triplet of eighth notes.
- Staff 9: Chords Cm7, F7, Bbmaj7, B°7, Ebmaj7, E°7, Dm7, G7, Cm7, F7. Features a triplet of eighth notes.

43  $B\flat$ maj7 Gm7 Cm7 F7  $B\flat$ maj7 Gm7 Cm7 F7

47  $B\flat$ maj7 B $\circ$ 7  $E\flat$ maj7  $E\circ$ 7  $B\flat$ maj7 F7  $B\flat$ maj7

51 D7 G7

55 C7 F7  $B\flat$ maj7 Gm7

60 Cm7 F7  $B\flat$ maj7 Gm7 Cm7 F7  $B\flat$ maj7 B $\circ$ 7  $E\flat$ maj7  $E\circ$ 7

65  $B\flat$ maj7  $E\flat$ 7 Dm7 G7 Cm7 F7  $B\flat$ maj7

# I Remember You

## Enfants Terribles, 4:47

Chord progression for the first staff (measures 1-4): Fmaj7, Bm7, E7, Fmaj7, Cm7, F7.

Chord progression for the second staff (measures 5-8): Bbmaj7, Bbm7, Eb7, Am7, D7, Gm7, C7, Fmaj7.

Chord progression for the third staff (measures 9-12): Bm7, E7, Fmaj7, Cm7, F7, Bbmaj7, Bbm7, Eb7.

Chord progression for the fourth staff (measures 13-16): Fmaj7, Cm7, F7, Bbmaj7, Em7, A7, Dmaj7.

Chord progression for the fifth staff (measures 17-20): Em7, A7, Dmaj7, Dm7, G7, Cmaj7, Gm7, C7, Fmaj7.

Chord progression for the sixth staff (measures 21-24): Bm7, E7, Fmaj7, Cm7, F7, Bbmaj7, Bbm7, Eb7, Am7, D7.

Chord progression for the seventh staff (measures 25-28): Bm7, E7, Am7, D7, Gm7, C7, Fmaj7, Gm7, C7.

Chord progression for the eighth staff (measures 29-32): Fmaj7, Bm7, E7, Fmaj7, Cm7, F7, Bbmaj7.

Chord progression for the ninth staff (measures 33-36): Bbm7, Eb7, Am7, D7, Gm7, C7, Fmaj7, Bm7, E7.

47 Fmaj7 Cm7 F7 Bbmaj7 Bbm7 Eb7 Fmaj7

52 Cm7 F7 Bbmaj7 Em7 A7 Dmaj7 Em7 A7

57 Dmaj7 Dm7 G7 Cmaj7 Gm7 C7 Fmaj7 Bm7 E7

63 Fmaj7 Cm7 F7 Bbmaj7 Bbm7 Eb7 Am7 D7 Bm7 E7 Am7 D7

70 Gm7 C7 Fmaj7 Gm7 C7 Fmaj7

# It Might As Well Be Spring

On Broadway Vol. 2, 2:47

The musical score is written in 4/4 time and consists of seven staves of piano accompaniment. The key signature has one flat (B-flat). The score includes various chords and rhythmic patterns, primarily using triplets. The first staff (measures 1-5) starts with a G major 7 chord and includes a first-measure rest followed by a triplet of eighth notes. The second staff (measures 6-10) continues with triplets and includes a first-measure rest. The third staff (measures 11-15) features a triplet of eighth notes in the first measure and another triplet in the fifth measure. The fourth staff (measures 16-19) contains several triplet patterns. The fifth staff (measures 20-23) includes a first-measure rest and a triplet in the final measure. The sixth staff (measures 24-28) features a triplet in the first measure and another in the eighth measure. The seventh staff (measures 29-32) contains two triplet patterns in the first two measures.

Chords and annotations for each staff:

- Staff 1: Gmaj7, Am7, Bm7, E7, Am7, D7, Gmaj7. \*Let Ring (measures 2-5).
- Staff 2: Dm7, G7, Cmaj7, C#m7(b5), F#7. \*Let Ring (measures 7-9).
- Staff 3: Bm7, E7, Am7, D7, Bm7, E7. \*Let Ring (measures 12-14, 15).
- Staff 4: Am7, D7, Gmaj7, Am7, Bm7, E7.
- Staff 5: Am7, D7, Gmaj7, Gmaj7, Dm7. \*Let Ring (measure 23).
- Staff 6: G7, Cmaj7, C#m7(b5), F#7, Bm7, E7.
- Staff 7: Am7, D7, Gmaj7, G7, Cmaj7.

# Just One of Those Things

On Broadway Vol. 3, 3:02

Musical score for "Just One of Those Things" in 4/4 time. The score consists of nine staves of music with various chords and melodic lines. The chords are: Dm<sup>6</sup>, Em<sup>7(b5)</sup>, A<sup>7</sup>, F<sup>7</sup>, Bm<sup>7(b5)</sup>, Bbm<sup>6</sup>, Am<sup>7</sup>, Ab<sup>7</sup>, Gm<sup>7</sup>, C<sup>7</sup>, F<sup>6</sup>, D<sup>7</sup>, Gm<sup>7</sup>, Gm/F, Em<sup>7(b5)</sup>, A<sup>7</sup>, Dm<sup>6</sup>, Em<sup>7(b5)</sup>, A<sup>7</sup>, F<sup>7</sup>, Bm<sup>7(b5)</sup>, Bbm<sup>6</sup>, Am<sup>7</sup>, Ab<sup>7</sup>, Gm<sup>7</sup>, C<sup>7</sup>, F<sup>6</sup>, Fm<sup>7</sup>, Bb<sup>7</sup>, Ebmaj<sup>7</sup>, E<sup>o7</sup>, Fm<sup>7</sup>, Bb<sup>7</sup>, Ebmaj<sup>7</sup>, Dm<sup>7</sup>, G<sup>7</sup>, Cmaj<sup>7</sup>, Am<sup>7</sup>, Fm<sup>7(b5)</sup>, Fm<sup>6</sup>, Em<sup>7</sup>, Eb<sup>7</sup>, Gm<sup>7</sup>, C<sup>7</sup>, Em<sup>7(b5)</sup>, A<sup>7</sup>, Dm<sup>6</sup>, Em<sup>7(b5)</sup>, A<sup>7</sup>, F<sup>7</sup>, Bm<sup>7(b5)</sup>.

8

15

21

27

33

39

45

51

\*Slide

3

3

3

2

56 Bbm<sup>6</sup> Am<sup>7</sup> Ab<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> Fmaj<sup>7</sup>

# Off Minor

Monk In Motian, 2:44

Chord progression for the first staff: Gm<sup>6</sup>, Db<sup>7</sup>, Gb<sup>7</sup>, Bm<sup>7</sup>, Bb<sup>7</sup>, Ebmaj<sup>7</sup>, D<sup>7</sup>, Gm<sup>6</sup>, Bb<sup>7</sup>.

Chord progression for the second staff: D<sup>7</sup>, Gm<sup>6</sup>, Db<sup>7</sup>, Gb<sup>7</sup>, Bm<sup>7</sup>, Bb<sup>7</sup>.

Chord progression for the third staff: Ebmaj<sup>7</sup>, D<sup>7</sup>, Gm<sup>6</sup>, Bb<sup>7</sup>, D<sup>7</sup>.

Chord progression for the fourth staff: Dbmaj<sup>7</sup>, D<sup>7</sup>, Bbm<sup>7</sup>, Eb<sup>7</sup>, Bm<sup>7</sup>, E<sup>7</sup>.

Chord progression for the fifth staff: Em<sup>7</sup>, A<sup>7</sup>, D<sup>7</sup>, Gm<sup>6</sup>.

Chord progression for the sixth staff: Db<sup>7</sup>, Gb<sup>7</sup>, Bm<sup>7</sup>, Bb<sup>7</sup>, Ebmaj<sup>7</sup>, D<sup>7</sup>.

Chord progression for the seventh staff: Gm<sup>6</sup>, Bb<sup>7</sup>, D<sup>7</sup>.

# Pennies From Heaven

On Broadway Vol. 3, 1:44

Musical score for "Pennies From Heaven" in 4/4 time. The score consists of nine staves of music. The key signature has one sharp (F#) and the time signature is 4/4. The melody is written in a single treble clef. Chords are indicated by letters above the staff. The score includes a "Let Ring" instruction at the end of the eighth staff.

Chords and measures:

- Staff 1: Cm (measures 1-6)
- Staff 2: Cm (measures 7-12), C7 (measures 10-11), Fm (measures 12-13)
- Staff 3: D7 (measures 13-14), G7 (measures 15-16), Cm (measures 17-18)
- Staff 4: Cm (measures 19-20), Fm7 (measures 21-22), Cm7 (measures 23-24), F7 (measures 25-26), Dm7(b5) (measures 27-28), G7 (measures 29-30)
- Staff 5: Cm (measures 31-32), A7 (measures 33-34), D7 (measures 35-36), G7 (measures 37-38), Cm (measures 39-40), <sup>1/2</sup> (measures 41-42), Dm7(b5) (measures 43-44), G7 (measures 45-46), Cm (measures 47-48)
- Staff 6: Cm (measures 49-50), G7 (measures 51-52), Cm (measures 53-54), Fm (measures 55-56), D7 (measures 57-58)
- Staff 7: G7 (measures 59-60), Cm (measures 61-62), Fm (measures 63-64), D7 (measures 65-66)
- Staff 8: Cm (measures 67-68), Fm (measures 69-70), Cm7 (measures 71-72), F7 (measures 73-74)

\*Let Ring

2

58 Dm<sup>7(b5)</sup> G<sup>7</sup> Cm A<sup>7</sup> D<sup>7</sup> G<sup>7</sup> Cm

Musical notation for a guitar solo. The staff is in G major (one sharp). The key signature has one sharp (F#). The notation shows a sequence of chords: Dm<sup>7(b5)</sup>, G<sup>7</sup>, Cm, A<sup>7</sup>, D<sup>7</sup>, G<sup>7</sup>, and Cm. The melody consists of eighth notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The final Cm chord is held over the end of the line.

# RE: Person I Knew

Bill Evans, 2:00

Chord symbols: C<sup>6</sup>/<sub>9</sub>, C<sup>+</sup>, F<sup>#+</sup>/<sub>C</sub>, B<sup>b</sup>maj<sub>7</sub>/<sub>C</sub>, Fm<sub>7</sub>/<sub>C</sub>, Cm<sub>7</sub>, Fm(maj<sub>7</sub>)/<sub>C</sub>, Cm<sub>7</sub>, Fm<sub>7</sub>/<sub>C</sub>, B<sup>b</sup>maj<sub>7</sub>/<sub>C</sub>, Fm(maj<sub>7</sub>)/<sub>C</sub>, B<sup>b</sup>maj<sub>7</sub>/<sub>C</sub>, Fm<sub>7</sub>/<sub>C</sub>, D<sup>b</sup>/<sub>C</sub>, C<sup>6</sup>/<sub>9</sub>, C<sup>+</sup>, F<sup>#+</sup>/<sub>C</sub>, B<sup>b</sup>maj<sub>7</sub>/<sub>C</sub>, Fm<sub>7</sub>/<sub>C</sub>, Fm<sub>7</sub>/<sub>C</sub>, Cm<sub>7</sub>, Fm(maj<sub>7</sub>)/<sub>C</sub>, Cm<sub>7</sub>, Fm<sub>7</sub>/<sub>C</sub>, B<sup>b</sup>maj<sub>7</sub>/<sub>C</sub>, Fm<sub>7</sub>, D<sup>b</sup>/<sub>C</sub>, C<sup>6</sup>/<sub>9</sub>, C<sup>+</sup>, F<sup>#+</sup>/<sub>C</sub>, B<sup>b</sup>maj<sub>7</sub>/<sub>C</sub>, Fm<sub>7</sub>/<sub>C</sub>, Cm<sub>7</sub>.

\*Let Ring

2

42  $Fm(maj7)/C$   $Cm7$   $Fm7/C$   $Fm(maj7)/C$

46  $Bbmaj7/C$   $Fm7/C$   $Db/C$   $C\%$

50  $C^+$   $F\#/C$   $Bbmaj7/C$   $Fm7/C$

54  $Fm(maj7)/C$   $Cm7$   $Fm7/C$   $Bbmaj7/C$

57  $Fm(maj7)/C$   $Bbmaj7/C$

61

63  $Fm7/C$   $Db/C$   $C\%$

# So In Love

On Broadway Vol. 1, 1:50

**Staff 1:** Chords: Bbm7, Eb7, Abmaj7, Bbm7, Eb7. Measure 6 contains a triplet.

**Staff 2:** Chords: Abmaj7, Bbm7, Eb7, Abmaj7, Gm7(b5), C7. Measure 7 contains a triplet. Measure 8 contains a triplet.

**Staff 3:** Chords: Fm, Fm/Eb, Dm7(b5), G7, Cmaj7, C7, Fm. Measure 12 contains the instruction *\*Let Ring*.

**Staff 4:** Chords: Gm7(b5), C7, Fm.

**Staff 5:** Chords: Fm7, Bb7, Ebmaj7, Cm7(b5), F7.

**Staff 6:** Chords: Bbm7, Dbm6, Abmaj7, Ab°. Measure 29 contains a triplet with a *gliss.* marking. Measure 30 contains a triplet.

**Staff 7:** Chords: Bbm7, Eb7, Abmaj7.

**Staff 8:** Chords: Gm7(b5), C7, Fm.

# Someone To Watch Over Me

On Broadway Vol. 1, 3:04

The musical score is written in treble clef with a key signature of one flat (Bb). It consists of nine staves of music, each with a measure number and a set of chords. The chords are: Ebmaj7 /D /C /Bb (measures 1-3), F/A Ab°7 Ebmaj7/G Gb°7 Bb7/F E°7 Fm7 G° Abmaj7 (measures 4-7), Fm7 Bb7 G7 C7 Fm7 Bb7 (measures 8-10), Ebmaj7 /D /C /Bb F/A Ab°7 Ebmaj7/G Gb°7 (measures 11-13), Fm7 E°7 Fm7 G° Abmaj7 Fm7 Bb7 (measures 14-16), Ebmaj7 Eb7 Abmaj7 (measures 17-19), Abm6 Eb6/G Am7(b5) D7 (measures 20-23), G7 C7 Fm7 Bb7 Ebmaj7 /D /C /Bb (measures 24-27), and F/A Ab°7 Ebmaj7/G Gb°7 Fm7 E°7 Fm7 G°7 Abmaj7 (measures 28-31). The score includes numerous triplet markings and a performance instruction: *\*Let Ring* at the end of measure 23.

2

32 Fm<sup>7</sup> Bb<sup>7</sup> Ebmaj<sup>7</sup>

7 3

# They Didn't Believe Me

On Broadway Vol. 1, 1:00

Am<sup>7</sup> D<sup>7</sup> Gmaj<sup>7</sup> Bm<sup>7</sup> E<sup>7</sup>

\*Let Ring \*Let Ring

6 Am<sup>7</sup> D<sup>7</sup> Gmaj<sup>7</sup> Em<sup>7</sup>

3

10 Am<sup>7</sup> D<sup>7</sup> Bm<sup>7</sup> Em<sup>7</sup> Bm<sup>7</sup>

\*Let Ring 3

15 F<sup>#7</sup> Bm<sup>7</sup> E<sup>7</sup> Am<sup>7</sup> D<sup>7</sup>

3 3 3 3

20 Gmaj<sup>7</sup> Em<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> Gmaj<sup>7</sup> F<sup>7</sup>

3

25 E<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> Gmaj<sup>7</sup> Am<sup>7</sup> Bm<sup>7</sup> E<sup>7</sup>

3 3 3 3 3

30 Am<sup>7</sup> D<sup>7</sup> Gmaj<sup>7</sup>

# Time Remembered

Bill Evans, 3:09

The musical score for "Time Remembered" is written in 4/4 time and consists of a single melodic line. The key signature is one sharp (F#), and the piece is in the key of D major. The score is divided into measures, with measure numbers 6, 10, 14, 18, 23, 27, 31, and 35 indicated at the beginning of their respective lines. Chords are written above the staff, and triplets are marked with a '3' and a bracket. The piece concludes with a double bar line at the end of the final line.

Chords and markings for each line:

- Line 1: Bm<sup>7</sup>, Cmaj<sup>7</sup>, Fmaj<sup>7</sup>, Em<sup>7</sup>, Am<sup>7</sup>, Dm<sup>7</sup>
- Line 2 (6): Gm<sup>7</sup>, E<sup>b</sup>maj<sup>7</sup>, A<sup>b</sup>maj<sup>7</sup>, Am<sup>7</sup>
- Line 3 (10): Dm<sup>7</sup>, Gm<sup>7</sup>, Cm<sup>7</sup>, Fm<sup>7</sup>
- Line 4 (14): Em<sup>7</sup>, Bm<sup>7</sup>, E<sup>b</sup>m<sup>7</sup>
- Line 5 (18): Am<sup>7</sup>, Cm<sup>7</sup>, F#m<sup>7</sup>, Bm<sup>7</sup>, Gm<sup>7</sup>, \*Let Ring
- Line 6 (23): E<sup>b</sup>maj<sup>7</sup>, Dm<sup>7</sup>, Cm<sup>7</sup>
- Line 7 (27): Bm<sup>7</sup>, Cmaj<sup>7</sup>, Fmaj<sup>7</sup>, Em<sup>7</sup>
- Line 8 (31): Am<sup>7</sup>, Dm<sup>7</sup>, Gm<sup>7</sup>, E<sup>b</sup>maj<sup>7</sup>, A<sup>b</sup>maj<sup>7</sup>
- Line 9 (35): Am<sup>7</sup>, Dm<sup>7</sup>, Gm<sup>7</sup>, Cm<sup>7</sup>

2

39 Fm<sup>7</sup> Em<sup>7</sup> Bm<sup>7</sup>

43 Ebm<sup>7</sup> Am<sup>7</sup> Cm<sup>7</sup> F#m<sup>7</sup>

47 Bm<sup>7</sup> Gm<sup>7</sup> Ebmaj<sup>7</sup>

50 Dm<sup>7</sup> Cm<sup>7</sup> Bm<sup>7</sup>

# Turn Out the Stars

Bill Evans, 1:20

Chords: Bm7(b5) E7 Am A7 Dm7 G7  
5 Cmaj7 Am7 Fm7 Bb7 Ebmaj7 Cm7 Am7 D7  
9 Gmaj7 Em7 C#m7 F#7 Bmaj7 G#m7 C#m7 Bbm7(b5) Eb7  
14 Abm7 Fm7(b5) Bb7 Ebm7 Ebm7/Db Bmaj7 Ebm7/Bb  
18 Em7/A A7 Dmaj7/A Em7/A A7 Dmaj7/A Dm7/G G7  
23 Cmaj7/G Dm7/G G7 Cmaj7/G C7 B7  
27 Em7 Bb7 A7 Dm7 Ab7 G7 Cm7 Eb7  
32 Abmaj7 C7 Fm7 Dm7(b5) G7 Cm7 Eb7(sus4)  
36 Abmaj7 G7 Cmaj7 F#7 Bm7(b5) E7

2

39 Am 3 Ab<sup>7</sup>(sus4) Ab<sup>7</sup> C<sup>#</sup>m<sup>7</sup> F<sup>#</sup>

The musical notation shows a sequence of five measures, each containing a triplet of eighth notes. The chords are Am, Ab<sup>7</sup>(sus4), Ab<sup>7</sup>, C<sup>#</sup>m<sup>7</sup>, and F<sup>#</sup>. The notes in the triplets are A2, C3, and E3. The piece concludes with a double bar line.

# Very Early

Bill Evans, 2:50

Chord progressions and performance markings for the piece "Very Early" by Bill Evans. The score is written in 3/4 time and consists of 8 staves of music.

Staff 1: Cmaj7, Bb7, Ebmaj7, Ab7, Dbmaj7, G7, Cmaj7

Staff 2: 8 Bb7, Dmaj7, Am7, F#m7, B7, Em7. Includes a 4-measure rest and the instruction *\*Let Ring*.

Staff 3: 14 Ab7, Dbmaj7, G7, Cmaj7, Bb7, Ebmaj7, Ab7

Staff 4: 21 Dbmaj7, G7, Cmaj7, Bb7, Dmaj7, Am7. Includes the instruction *\*Let Ring*.

Staff 5: 27 F#m7, B7, Em7, Ab7, Dbmaj7, G7. Includes a 3-measure rest.

Staff 6: 33 Bmaj7, Ab7, Dbmaj7, Bb7, Bmaj7, G7, Cmaj7

Staff 7: 40 Ab7, Dbmaj7, G7, Cmaj7, A7, Dm7, Em7

Staff 8: 46 Fmaj7, G7, Cmaj7, G7, Cmaj7, Bb7, Ebmaj7

Staff 9: 52 Ab7, Dbmaj7, G7, Cmaj7, Bb7, Dmaj7, Am7. Includes a 3-measure rest.

59 F#m7 B7 Em7 Ab7 Dbmaj7 G7 Cmaj7

66 Bb7 Ebmaj7 Ab7 Dbmaj7 G7 Cmaj7

72 Bb7 Dmaj7 Am7 F#m7 B7 Em7 Ab7

79 Dbmaj7 G7 Bmaj7 Ab7 Dbmaj7 Bb7 Bmaj7

*\*Let Ring*

86 G7 Cmaj7 Ab7 Dbmaj7 G7

91 Cmaj7 A7 Dm7 Em7 Fmaj7 G7 Dm7 Em7 Fmaj7 G7 Cmaj7

# Walkin' Up

Bill Evans, 2:00

Cmaj7 Bbmaj7 Abmaj7 Gbmaj7 Fmaj7 B7 Emaj7 Amaj7 Ebmaj7 Abmaj7

6 Dbmaj7 Gbmaj7 Bmaj7 Emaj7 Amaj7 Dmaj7 Cmaj7 Bbmaj7

10 Abmaj7 Gbmaj7 Fmaj7 B7 Emaj7 Amaj7 Ebmaj7 Abmaj7 Dbmaj7 Gbmaj7

15 Bmaj7 Emaj7 Amaj7 Dmaj7 Ebm7

20 Dm7 Cmaj7 Bbmaj7

\*Let Ring

26 Abmaj7 Gbmaj7 Fmaj7 B7 Emaj7 Amaj7 Ebmaj7 Abmaj7

30 Dbmaj7 Gbmaj7 Bmaj7 Emaj7 Amaj7 Dmaj7 Cmaj7 Bbmaj7

34 Abmaj7 Gbmaj7 Fmaj7 B7 Emaj7 Amaj7 Ebmaj7 Abmaj7 Dbmaj7 Gbmaj7

39 Bmaj7 Emaj7 Amaj7 Dmaj7 Cmaj7 Bbmaj7 Abmaj7 Gbmaj7 Fmaj7 B7

2

44 E<sup>m</sup>aj7 A<sup>m</sup>aj7 E<sup>b</sup>maj7 A<sup>b</sup>maj7 D<sup>b</sup>maj7 G<sup>b</sup>maj7 Bmaj7 E<sup>m</sup>aj7

48 A<sup>m</sup>aj7 Dmaj7 E<sup>b</sup>m7 Dm7

54 Cmaj7 B<sup>b</sup>maj7 A<sup>b</sup>maj7 G<sup>b</sup>maj7

59 Fmaj7 B7 E<sup>m</sup>aj7 A<sup>m</sup>aj7 E<sup>b</sup>maj7 A<sup>b</sup>maj7

62 D<sup>b</sup>maj7 G<sup>b</sup>maj7 Bmaj7 E<sup>m</sup>aj7 A<sup>m</sup>aj7 Dmaj7

# Weaver of Dreams

On Broadway Vol. 3, 2:16

5  $E\flat$ maj7  $Dm7(b5)$   $G7$

5  $Cm7$   $B\flat m7$   $E\flat 7$   
*\*Let Ring*

9  $A\flat$ maj7  $Gm7$   $C7$   $F7$

14  $Fm7$   $B\flat 7$   $E\flat$ maj7

19  $Dm7(b5)$   $G7$   $Cm7$

23  $B\flat m7$   $E\flat 7$   $A\flat$ maj7  $D\flat 7$   $Gm7$   
*\*Let Ring*

28  $F\sharp m7$   $B7$   $Fm7$   $B\flat 7$

31  $E\flat$ maj7

# You And The Night And The Music

On Broadway Vol. 2, 2:03

This musical score is written for a single melodic line in 4/4 time. It consists of nine staves of music, each with a measure number and a set of chord symbols above it. The key signature has one flat (Bb), and the time signature is 4/4. The score includes various musical notations such as triplets, glissandos, and slurs. The chord symbols are: Cm, Dm7(b5), G7, Gm7(b5), C7, Fm, Dm7(b5), G7, Cmaj7, Cm, Dm7(b5), G7, Gm7(b5), C7, Fm, Dm7(b5), G7, Cmaj7, Ab7, G7, Ab7, G7, Cm, Dm7(b5), G7, Gm7(b5), C7, Fm, Dm7(b5), G7, Cm, Am7(b5), Dm7(b5), G7, Cm, Cm, Dm7(b5), G7, Gm7(b5), C7, Fm, Dm7(b5), G7, Cmaj7, Cm, Dm7(b5), G7, Gm7(b5), C7, Fm, Dm7(b5), G7, Cm, Dm7(b5), G7, Gm7(b5), C7, Fm, Dm7(b5), G7, Cmaj7.

1 Cm <sup>1/2</sup> Dm7(b5) G7 Gm7(b5) C7 Fm Dm7(b5)

6 G7 Cmaj7 Cm Dm7(b5) G7

11 Gm7(b5) C7 Fm Dm7(b5) G7 Cmaj7

16 Ab7 G7 Ab7

22 G7 Ab7 G7 Cm Dm7(b5) G7

27 Gm7(b5) C7 Fm Dm7(b5) G7 Cm Am7(b5) Dm7(b5) G7

32 Cm Cm Dm7(b5) G7 Gm7(b5) C7 Fm Dm7(b5) <sup>1/2</sup>

38 G7 Cmaj7 Cm Dm7(b5) G7

43 Gm7(b5) C7 Fm Dm7(b5) G7 Cmaj7

\*Let Ring

gliss.

2 49  $A\flat^7$

*\*Only Bend Lower Note*

54  $G^7$   $A\flat^7$   $G^7$   $Cm$   $Dm^7(b5)$   $G^7$

59  $Gm^7(b5)$   $C^7$   $Fm$   $Dm^7(b5)$   $G^7$

62  $Cm$   $A\flat^7(b5)$   $Dm^7(b5)$   $G^7$   $Cm$