

2011

Using Clare Fischer's solo piano approach in Yesterdays to reinterpret Jazz standard repertoire

Christopher N. Foster
Edith Cowan University

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Using Clare Fischer's solo piano
approach in *Yesterdays* to reinterpret
Jazz standard repertoire.

Dissertation 18/11/11

Christopher N Foster

Bachelor of Music (Honours)

Western Australian Academy of Performing Arts

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2011

USE OF THESIS

The Use of Thesis statement is not included in this version of the thesis.

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I would like to acknowledge my project supervisor Tom O'Halloran, for his endless support and guidance throughout this year.

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Abstract

Clare Fischer's solo piano version of the Jerome Kern composition *Yesterdays* from his 1975 recorded album 'Alone Together', is not extensively known. It proves, however, to be an inherently paramount source for the study of harmony, rhythm, texture and solo jazz piano style. This paper defines the techniques used in this performance. Through a comprehensive transcription analysis, key aspects of Fischer's solo piano style are discovered. This research extracts the defining aspects of this specific performance - then directly applies the musical techniques to show how they may be used to reinterpret and jazz standard.

The current Fischer literature focuses primarily on detailing harmonic aspects of his music. This study of *Yesterdays* also analyses these harmonic aspects at work including chord voicing tendencies, voice leading and reharmonisation. Further, broader concepts relating to a successful jazz solo piano performance are discussed - including the use of varied meter, mood, texture and arrangement. Through using wider parameters in the analysis the study aims to provide a more inclusive overview of Fischer's improvised solo piano style.

Using the findings from the transcription analysis, a solo piano arrangement of Duke Ellington's *Sophisticated Lady* is then generated. The primary purpose of the re-interpretation of 'jazz standard' repertoire is to show that Fischer's devices can be absorbed yet also directly applied in a measured way.

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Chapter One: Introduction, Rationale and Methodology

Introduction and Rationale

The purpose of this dissertation is to obtain a working knowledge of defining aspects of Clare Fischer's solo piano style in standard jazz repertoire.¹ The aspects will be shown through an in depth analysis of Fischer's performance of *Yesterdays* (Jerome Kern) taken from Fischer's solo piano album *Alone Together*². The researcher intends to deeply explore the work, identifying characteristics that make up Fischer's individual solo piano style.

Techniques that define Clare Fischer's approach to harmony, rhythm, texture and arrangement are of great interest to jazz musicians. Considering the literature, more inroads to unlocking these techniques would contribute to the current body of knowledge.

Further, Fischer himself believes his harmonic approach is important in defining his individuality, explaining:

Harmony is the one thing that identifies me... I started noticing, when I started revoicing chords, that instead of having a group of thirds and coming out with the voicing that everybody did, I would end up maybe with a ninth between the bottom note and the next note up and then a sixth, maybe a fourth, and a third. And by having the intervals broken up so they were not all the same, the chord was a lot more interesting sounding.³

This is confirmed by Dobbins.

Clare Fischer is the most important composer and arranger in jazz since Duke Ellington. His harmonic approach is remarkable... Many of the sounds which seem

¹Jazz standards are "a repertory of popular songs, often from Broadway musicals or tunes composed by or for jazz musicians" *Grove Music Online*, s.v. "Improvisation," (by Bruno Nettl et al), http://0-www.oxfordmusiconline.com.library.ecu.edu.au/subscriber/article/grove/music/13738pg1?_starta=1&hit_id=hit_in_article1&qq=standards&search=search_in_article#hit_in_article1 (accessed Mar. 18, 2011).

² Clare Fischer (Piano), *Clare Fischer and the Brunner-Schwer Steinway Alone Together* Advance Music AD97090033, 1975, compact disc.

³ Monika Herzig, *Elements of Jazz Piano Pedagogy*: Indiana University, 1997), 236.

unusually fresh are simple the result of voicing an old familiar chord in a not so familiar way.⁴

It is not the aim of the writer to complete a single dimensional analysis of the transcription bar by bar, as important wider spanning concepts such as mood or arrangement may be overlooked. Many techniques will be identified in order to gain a working classification of Fischer's solo piano devices. Using these, a re-interpretation of the jazz standard *Sophisticated Lady* (Duke Ellington, Irving Mills and Mitchel Parish) will be created. The research will prove that a re-interpretation can be composed based on the techniques discovered in Fischer's solo piano performance. A final discussion of the reinterpretation will demonstrate a clear influence from Fischer's approach.

⁴ Bill Dobbins, *Clare Fischer Alone Together Just Me Solo Piano Improvisations* (Rottenburg N., Germany: Advance Music, 1997), 6.

Justification of Research

The performance of standards is still widely practiced today. Leading jazz musicians are always refining their approach to standards and this is a key stimulus for the research. An example of how jazz pianists may re-interpret or refine the performance of a standard is evident in the recent solo album by Chick Corea simply entitled *Standards*.⁵ Corea performs the composition *It Could Happen to You* (Van Heusen –Young) in this release, having already recorded the same composition in a previous solo piano album *Expressions*.⁶

The validity of solo piano recordings today remains unchanged. Contemporary jazz pianist Brad Mehldau expresses his opinion about the challenges and rewards pianists experience when creating a solo album.

The challenge and the thrill are one and the same – there is no net; there is absolute freedom. When you are playing solo, you don't have to correspond to what someone else is doing. So you might take that approach, but you might decide to chuck it out at a certain point and go off on a tangent that doesn't formally adhere to what you've just been doing. That can be exciting and rewarding. The challenge there though is to make something with integrity – something that has a story to tell.⁷

The above also illustrates the freedom a pianist experiences in the solo setting that one does not have when working in the ensemble setting. It is fair to say that solo piano performance is considered a pure form of personal expression where aspects of style may be very prominent. Fischer explains that his expression is often compromised in an ensemble setting:

You can practice all you want and have your technique in great shape and the minute the drummer starts playing you are denied 85% of your technique because you have to dig in and beat the hell out of the keyboard just to be heard⁸

⁵ Chick Corea, (Piano), *Chick Corea Solo Piano Standards*, Stretch Records SCD - 9028 - 2, 2000, compact disc.

⁶ Chick Corea, (Piano), *Expressions*, GRP Records GRD-9774, 1994, compact disc.

⁷ Jazz Online, "Brad Mehldau the Art of Solo Piano," Jazz Online, <http://jazzonline.com/blogs/brad-mehldau-the-art-of-solo-piano.html>. (accessed Jun. 12, 2011).

⁸Monika Herzig, *Elements of Jazz Piano Pedagogy* (Indianapolis: Indiana University, 1997), 234.

Although Fischer seems to be not as well known in the jazz community, Herbie Hancock credits him as a key influence on his approach. "Clare Fischer was a major influence on my harmonic concept".⁹ The reason for Fischer's lack of widespread notoriety is unknown at this point to the writer, and a key motivation for the research is to contribute to broadening the understanding of Clare Fischer's approach and musical style.

⁹ Maarten De Haan, "Clare Fischer the Best Kept Secret in Jazz," Artist Interviews, http://www.artistinterviews.eu/?page_id=5=22/ (accessed April 16, 2011)

Scope of Research

Fischer has had quite a diverse career, with a strong interest in pop music. This, however, will not be a point of discussion whilst considering his harmonic and rhythmic devices. Technical aspects of Fischer's solo piano style including harmonic approach, textural devices, use of rhythm and arrangement will be explored and documented in detail. It is not within the scope of this essay to conduct a comparative analysis between many solo piano works. Rather, the researcher wishes to use an in-depth analysis of *Yesterdays* as the primary source of raw material to inspire new arrangements. Fischer's recording of *Yesterdays* spans eight choruses for a total duration on 9mins 40sec. The piece will be examined in its entirety.

Sophisticated Lady has been chosen as the piece for the re-interpretation. The harmony and structure in *Sophisticated Lady* can be classed as conventional in a jazz sense making it a versatile starting point. At the commencement of this research project *Sophisticated Lady* was reasonably unfamiliar to the researcher. This was an important consideration as to insure that no preconceived ideas would emerge in the re-interpretation thus producing a more accurate portrayal of influence from Fischer's techniques.

Methodology

To identify aspects of Fischer's solo piano style a study of the *Yesterdays* transcription will be completed. Each device will be carefully grouped into one of the following four categories.

- 1) Harmonic Devices
- 2) Rhythmic Devices
- 3) Textural Devices
- 4) Arrangement Devices

It has been established that Fischer uses sophisticated harmonies and voice leading in his performances. To illustrate the important aspects of voice leading in clear terms reference will be made to voice leading tendencies discussed by Hinz¹⁰

Elements of reharmonisation will be illustrated by cross-referencing a lead sheet of the standard chord progression used in *Yesterdays* against the transcribed performance. The transcription is examined in its entirety for extensions of the harmonic framework. Patterns, similarities and trends in rhythmic devices are also identified and analysed by examining the transcription in its entirety. The results are discussed using examples extracted from the score.

Analysis of textural aspects will be discussed using the writer's own method adapted from Frejek.¹¹ Textural density is of particular interest and will be discussed with reference to this method, with the aim of classifying textures for more easily transferable results.

¹⁰ Robert Kurtis Hinz, "Aspects of Harmony and Voice Leading in Four Solo Piano Performances by Clare Fischer" (PhD diss., New York University, 1998).

¹¹ James Stephen Frejek, "A Method of Textural and Harmonic Analysis as Applied to Selected Piano Works of Debussy and Satie" (Master of Arts, Berklee College of Music, 1992).

A broader approach to the analysis of *Yesterdays* will be then taken to identify aspects of arrangement vital to the construction of a reinterpretation.

An arrangement of *Sophisticated Lady* will be generated with the intention of showing influence gathered from Fischer's approach. The arrangement is discussed and compared to show likeness and transfer of devices from *Yesterdays*. Comments are made on the effectiveness of the task.

The performance of *Yesterdays* is essentially a jazz performance and for the purpose of this investigation, the transcription and figures will be analysed using standard jazz nomenclature.

Chapter Two: Literature Review Summary

The full literature review associated with this paper may be found in Appendix A for further reading.

Literature Review: Summary

A jazz artist's biographical information is readily available, as was the case for this dissertation. A number of jazz theory and harmony texts were viewed in the preliminary research. Terms used in the papers have helped to define many of the techniques Fischer uses in his approach. Along with harmonic papers, analytic texts were researched which similar results. Methods and techniques used in analysis were defined and contributed to the formulation of the methodology.

The research has shown that there is very little primary literature relating to Clare Fischer's solo piano performance. Of the documents that were obtained, many were far too technical in approach with a lack of emphasis placed on the practical applications of the studies.

The focus of this study is on the practical application of techniques extracted from the *Yesterdays* transcription. The literature review shows that research into Fischer's harmonic approach has been comprehensive, yet offers no framework for further re-interpretation of his approach, nor of his general solo piano techniques.

Chapter Three: Clare Fischer

Brief Biography of Clare Fischer

Clare Fischer was born in Durand Michigan on 22nd Oct 1928. Fischer's musical influences began early in his life as his father was a passionate barbershop quartet musician. By age 11 he was studying classical composition. Fischer became proficient in many orchestral instruments, performing in his high school orchestra. His early exposure to orchestral instruments played an important role in shaping his approach to orchestration. Brent Fischer explains:

One thing you should know about my father, one of the ways in which he was able to become such a good writer is that when he was in high school he could play every single instrument in the orchestra. When the teacher wanted a good part he would give him the instrument and a fingering chart and he would learn it. And that was a tremendous educational influence.¹²

After completing his master's degree in composition from Michigan State University, Fischer worked as an arranger and accompanist for the vocal group "The Hi-Lo's" with whom he toured extensively for five years. During this period, Fischer asserted himself as one of the leading studio musicians in Los Angeles. The '60's and '70's saw Fischer record regularly for T.V and on Hollywood films. Through his work in the film industry Fischer began musical relationships with the leading pop stars of the time, writing orchestral arrangements for Chaka Khan, Robert Palmer, Paul McCartney and Michael Jackson. More recent credits to Fischer appear on albums from Prince, Tori Amos and Branford Marsalis.

¹² Red Bull Music Academy, "Clare and Brent Fischer Keep It in the Family," http://www.redbullmusicacademy.com/video-archive/lectures/clare_and_brent_fischer_keep_it_in_the_family (accessed Jun. 11, 2011).

Fischer draws from a wide variety of influences across genres.

I relate to everything," he explains. "I'm not just jazz, Latin, or classical. I really am a fusion of all of those, not today's fusion, but my fusion"¹³

This is echoed by Hinz.

"Fischer lists many pianists and composers as his influences. The list includes Meade Lux Lewis, Nat Cole, Earl Hines, Bud Powell, Art Tatum, Lee Konitz, Duke Ellington and Igor Stravinsky"¹⁴

Cook and Morton speak kindly of Fischer's earlier works but bluntly comment on the lesser-received later works through the 80's and 90's:

Fischer's interest in Latin rhythms has been important in his career, but it has also encouraged a populist streak which has resulted in some more recent records being as fluffy and inconsequential as his earlier ones were lean and intense." 1996 Penguin Guide to jazz on CD¹⁵

Fischer continues to compose and arrange for his own projects and on commission. Fischer still travels to Europe and the U.S. extensively giving master classes and lectures at universities and conservatories.

¹³ Phelps, Dr Boyd. "An Interview with Clare Fischer." *Jazz Player* 8, no. 2 (April 2001): 25.

¹⁴ Robert Kurtis Hinz, "Aspects of Harmony and Voice Leading in Four Solo Piano Performances by Clare Fischer" (PhD diss., New York University, 1998), 11.

¹⁵ Richard Cook and Brian Morton, *The Penguin Guide to Jazz on Compact Disk*, 3rd ed. (London: Penguin Books, 1996), 448.

Alone Together: The Album

The Clare Fischer album *Alone Together* was originally recorded in 1975 and re-released in 1990. Praise for the album is widespread.

If I had to make a list of the 10 most important solo jazz piano recordings of all time, this recording would definitely be on the list. - Bill Dobbins.¹⁶

This album, completely improvised and recorded originally in 1975 in Germany on the Han Georg Brunner-Schwer Steinway and re-released here, shows off the range, the beauty and the versatility of this brilliant musician- Gene Lees¹⁷

This is improvisation that even Mozart would envy. - Chuck Berg¹⁸

Fischer speaks fondly of the solo piano album *Alone Together*:

Because I require love to do my absolute best, and because I had it there - the people were simply wonderful, lovely people - this album has something that no other album I've done has...Performance level is always subconscious. In normal recording conditions, that red light, when it goes on, causes the conscious to intrude. But that did not happen in this album. Hans Georg wasn't even in the room. The equipment was actually three floors above. That's why this album has what the others do not; a totally unselfconscious performance.¹⁹

Other notes on Fischer include:

Although he achieved his reputation initially as an arranger, and has been performing for many years as an organist and synthesizer player, he is perhaps best known in jazz circles as a pianist²⁰

The above further justifies the importance of not only Fischer's solo work but in particular the album *Alone Together*.

¹⁶ Clare Fischer, "Clare Fischer," <http://www.clarefischer.com/music.asp>. (accessed Mar 12, 2011).

¹⁷ Ibid.,

¹⁸ Ibid.,

¹⁹ Clare Fischer, liner notes for *Clare Fischer and the Brunner-Schwer Steinway Alone Together*, by Clare Fischer, Advance music AD9709003, 1997, compact disc.

²⁰ *Grove Music Online*, s.v. "Fischer, Clare." (by Steven Strunk and Barry Kernfeld), <http://0-www.oxfordmusiconline.com.library.ecu.edu.au/subscriber/article/grove/music/J990201> (accessed Mar. 30, 2011).

Yesterdays

Yesterdays is a 32 bar composition by Jerome Kern and is considered a Jazz standard. The structure consists of two musically identical 16 bar sections. The second section differs to the first only through the use of alternate lyrics. The melody is shaped in twelve short phrases ranging in length from one to four bars.²¹

Yesterdays may be considered a particularly engaging vehicle for improvising by jazz musicians by evidence of the plethora of recordings and live performances.²² Its simple structure allows for great flexibility in improvisation. The minor ii7b5 – V7 – i progression is cycled twice over the first four bars which leads to a descending bass line moving in contrary motion to the melody. From bar eight, a cycle of dominant chords is used for a six bar duration ending in bar thirteen. The cyclic dominant passage is perhaps where the much of the flexibility lies. The dominant chords can be substituted or reharmonised in a number of ways as will be discussed in detail later in this dissertation. The first half of the composition comes to an end at bar 16 after the dominant chord passage leads to the relative major key on Bb Major in bar fourteen. Following the Bb Major chord is the conventional ii7b5 – V, one bar in duration respectively. The second half is melodically and harmonically identical to the first.

²¹ A lead sheet arrangement of *Yesterdays* illustrating the melody, harmony and phrase lengths (indicated by slurs) can be viewed in Appendix C.

²² Errol Garner (Piano), *Yesterdays*, Savoy 118, Jan 30 1945 – June 20 1949, LP.
 Chick Corea (Piano), *Solo Piano Standards*, Stretch Records SCD- 9028-2, 2000, CD.
 Sonny Rollins (Tenor Saxophone), *Rollins 'Round Midnight*, Camden 74321 393442, CD.
 Joshua Redman (Tenor Saxophone), *Timeless Tales/For Changing Times*, Warner Bros, 947052-2, 1998, CD.

Chapter Four: Analysis of *Yesterdays*

The solo piano devices Fischer uses in *Yesterdays* are grouped into four categories of analysis: Harmonic Analysis, Rhythmic Analysis, Textural Analysis and Arrangement analysis. Each device falling within these categories is identified, defined and discussed. Where possible examples have been included to support the explanations of each device.²³

Category I: Harmonic Analysis

The harmonic analysis of *Yesterdays* is grouped into the application of four main devices.

Voice Leading

Voice leading is a fundamental aspect of piano performance as the ability to sound more than one note simultaneously allows for different tones within chords to interact melodically with each other. Hinz explains voice leading as

The methods and procedures by which various chord components/constituents (or voices) are connected horizontally with adjacent chord components and the overall principles that govern these connections. The term also applies to the manner in which the various voices interact within the musical texture in relation to each other and in relation to the basic harmonic progression of a composition.²⁴

Of the repertoire he selects, Hinz's identifies twelve common voice leading phenomena in his dissertation and classifies every instance within each chord phrase by phrase.²⁵

Through analysis it is clear that Fischer uses many of the same techniques, although it is not within the scope of this study to identify every instance of voice leading in a bar by bar analysis. Instead, the researcher has identified only the most prominent voice leading techniques for inclusion in this dissertation including:

²³ For the full transcription of *Yesterdays* see Appendix B.

²⁴ Robert Kurtis Hinz, "Aspects of Harmony and Voice Leading in Four Solo Piano Performances by Clare Fischer" (PhD diss., New York University, 1998), 21.

1. Suspension and subsequent resolution
2. Splitting
3. Parallelism

Each technique is explained below using examples from the transcription.

Suspension and Subsequent Resolution

Hinz explains that “a suspension is a tone that delays the attack point of the tone that serves as a relatively more stable resolution for it in the following chord.”²⁶ It is fair to say that suspensions and their subsequent resolutions are common in jazz and tonal music. Suspensions create tension in the music as the resolution to a particular chord or phrase is delayed. Fischer uses this form of voice leading most commonly in two sections of *Yesterdays* - in the opening chorus and final choruses. *Figure 1* shows the use of suspension and resolution in three instances a, b, c, below.²⁷

²⁶ Hinz analyses several of Clare Fischer’s solo piano performances identifying the following twelve phenomena:

1. Splitting: motion of two separate pitch classes from a unison or octave.
2. Merging: motion from two separate pitch classes to a unison or octave
3. A suspension and its subsequent resolution
4. An anticipation and its subsequent resolution
5. A suspension sounding simultaneously with its resolution
6. An anticipation sounding simultaneously with the tone that the anticipation serves as a resolution for
7. A register transfer of a voice
8. A register transfer of a resolution
9. Double inflection: simultaneous movements or resolutions of two different expressions of a scale degree or chord tone. For example, a major and minor third that sound simultaneously as a resolution (one of these tones may move to a different register to change the quality of the dissonance) would be a double inflection.
10. Tension tones: a tone (or tones) that, in a manner similar to a pedal tone, is sustained throughout a chord progression
11. Lines that appear to move into or originate from a prominent non-octave overtone, such as a perfect twelfth

Parallelism, and other related voice leading phenomena. *Ibid.*, 81-82

²⁶ *Ibid.*, 84

²⁷ Bar numbers are in all examples are shown in the top left corner of each bar.

a)



b)



c)



Figure 1: Suspension and Resolution

What is perhaps unusual and unique to Fischer's suspension technique is the choice of suspended tone. Generally the suspended tone in dominant chords is the fourth degree leading to the third. What is uncommon in Fischer's approach is that the major 7th is often suspended and led to the flattened 7th – effectively creating a suspension from a major 7 chord to a resolution in a dominant chord (as found in bars 10 and 12 and 107).

Splitting

“Splitting occurs when a single pitch class moves to two different pitch classes in the second chord”²⁸. Fischer opens the performance of *Yesterdays* with this form of voice leading. The texture widens as the original tone is held creating two sounds in the right hand on the second beat of bar one. Splitting creates more complexity and forward motion as the texture increases in density. Instances of splitting are generally found at the beginning of phrases to set up new ideas and provide momentum for the subsequent phrase as can be seen in *Figure 2: Splitting*



Figure 2: Splitting

Prominent examples of splitting can be found at Bars: 1, 97, 117 and 263.

Parallelism

Levine describes Parallelism simply as “identical chords moving in the same direction.”²⁹ Using this voice leading technique one can “heighten the effect of structure”³⁰. Fischer uses parallel voicings with movement in a chromatic fashion in three distinct instances. In bar 18, the chromatic movement of major triads creates interesting dissonance and highlights the sustained melody tone in the top voice. The effectiveness of this example is perhaps due to the uniform structure maintained for the whole bar. *Figure 3* shows the suspension of the melody note Ab, with triads moving in parallel motion underneath.

²⁸ Ibid., 83

²⁹ Mark Levine, *The Jazz Theory Book* (Petaluma, Ca: Sher music Co, 1995), 305.

³⁰ Ibid.



Figure 3: Parallelism

The second instance occurs in bar 20. A melody tone is sustained in the upper voice and followed by three descending clusters in parallel movement. Similarly in bar 24, a melody tone is again sustained over parallel chordal movements – a fourth interval. However, in the final two beats a third tone is added to the pattern creating further dissonance, colour and complexity.

It's evident from the transcription that Fischer uses parallelism to color sustained melody tones with chordal structures. Thus providing dissonance and harmonic interest where otherwise a single chord would generally be used.

Reharmonisation

Reharmonisation occurs when harmonic alterations are made to an existing chordal framework. It is common to see various degrees of reharmonisation in jazz performances and in particular, solo piano performances. Levine states

Reharmonising a tune makes it more interesting and individual. The 'individual' part is very important. The ultimate goal when reharmonising a tune is to make it sound as much like your tune as the original songwriter's"³¹

Levine continues, mentioning four common methods of reharmonisation.

[1] Altering the chords, [2] increasing the number of chords, [3] decreasing the number of chords and [4] substituting a chord (or chords) for the written chord (or chords)"³²

³¹ *Ibid.*, 259

Using the four methods above as an analytical framework, it is evident that one, two, and four are most prevalent in Fischer's performance of *Yesterdays*. Fischer's music is chromatic in approach and naturally lends itself to method one - alterations in the chords and melodic lines. "My playing is very chromatic and I can show you how each one of those chromatic notes can fit the chord in the progression"³³

Due to this fact, there are too many instances of alterations to chords to mention individually. Of interest to this researcher are the more quantifiable reharmonisation trends spread over a number of beats or bars. Methods two and four can be identified more easily and are closely linked in Fischer's approach. Fischer combines methods two and four simultaneously in *Yesterdays* through the use of "Tritone Substitution" (method four) with additional ii V progressions (method two).³⁴ Reharmonised passages of the music result in greater complexity and scope for improvisation. Levine comments on method two: "Reharmonising V as ii-V makes a tune sound more modern, and expands the improvisational possibilities."³⁵ Fischer further develops this technique and creates what he calls "Poly-Harmonicism" as explained in the following extract.

Clare's approach to finding new sounds by re-voicing works with re-harmonizing chord progressions, too. Here [below] he's taken the bridge to rhythm changes-- D7, G7, C9, F9, two bars each -- and changed it in two ways. First, he's added the minor 7th chord on ii before each V7 chord, e.g., an Am7 before the G7: "that's just from bebop," he explains. Next, he's added a ii-v a diminished fifth away from the original ii-V's, resulting in one chord for every two beats. Here he plays the new progression over a static bass note on the original changes. "This is what I call poly-harmonicism," he says.³⁶

³² Ibid., 260

³³ Phelps, Dr Boyd. "An Interview with Clare Fischer." *Jazz Player* 8, no. 2 (April 2001): 27.

³⁴ In dominant chords the tritone interval is shared between two chords and can be substituted or interchanged. For example, if you take the tritone interval from E to Bb these are common to both C7 and Gb7 (3rd - 7th and 7th - 3rd respectfully) Thus a Gb7 chord can be used in place of a C7 and visa versa.

³⁵ Mark Levine, *The Jazz Theory Book* (Petaluma, CA: Sher music Co, 1995), 260.

³⁶ Ernie Rideout, "Master Class: Voicing with a Heart," *Keyboard* vol. 20, no. 8 (August 2000): 58.

Figure 4 is the illustration from the above excerpt. The chord symbols from the reharmonisation are shown above the staff.

The image shows two staves of musical notation. Above each staff are eight chord symbols: Am7/D, D9, Ebm9/D, Ab13/D, Dm9/G, G13, Abm7/G, and Db9/G. The notation includes piano accompaniment with chords and bass lines.

Figure 4: Clare Fischer's "Poly-Harmonicism"

Fischer explains that this form of reharmonisation can be used in a widespread manner.

The process of adding the diminished fifth relation to a regular ii-v is more than just making the chords more complex," he says. 'Now I'm going to turn that into a principle,' he says, 'and make it part of my vocabulary.'³⁷

This technique incorporating method two and method four is used by Fischer in *Yesterdays* and is evident in *Figure 5*.³⁸

The image shows musical notation with piano accompaniment. Above the staff are chord symbols: (Gm7b5) and (C7b9). The notation includes piano accompaniment with chords and bass lines.

Figure 5: Reharmonisation Methods Two and Four

³⁷ *Ibid.*, 60.

³⁸ The standard harmonic progression is shown in the brackets above the example.

The above example from *Yesterdays* is not exactly the same seen as *figure 4* though the concept of using both forms of reharmonisation is present.³⁹

The presence of consecutive dominant chords in the structure of *Yesterdays* from bars 8-13 allows for this type of reharmonisation to take place. Extension of the harmony by preceding a V chord with a ii chord creates additional opportunities for dissonance and colour and has a greater distance from original key centre.

One of the strongest root movements in jazz harmony is upwards in fourths. The ii - V - I progression is a product of three consecutive fourth intervals with changing qualities and “is the most common chord progression in jazz”⁴⁰. Fischer uses consecutive fourth intervals and dominant 7th chords to reharmonise the melody between bars 241-252. Fischer successfully reharmonises the entire eleven bar passage changing chords every two beats. Two complete cycles of fourths are used making it a significant instance of reharmonisation.

Fischer often substitutes the ii min7b5 for a bVI Maj7 chord in *Yesterdays*.⁴¹ Clear examples can be seen on beat one in bars: 2, 18, 34, 50, 52, 66, 82, 194, 196, 210, 212 and 260. This substitution works due to the combination of strong bass movement and important common tones to both original and substitute chords. In the majority of instances the two bar reharmonisation is created using a bass line descending stepwise in semitones and tones with the substitute bVIMaj7 chord leading chromatically to the target V chord. This is demonstrated in *Figure 6 a)* below. An example using similar tenth voicings over the standard progression is provided for comparison- *b)*.

³⁹ The Gmin7b5 and C7b9 are moved to the third and fourth beats and are preceded by the reharmonised chords, Ebmin9 and Ab alt. The added Chords are functioning as iii VI to the Gmin- C7 (ii - V) though substituted with chords a tritone interval away.

⁴⁰ Mark Levine, *The Jazz Piano Book* (Petaluma, CA: Sher Music Co., 1989), 16.

For example: Dmin7 (up 4th) - G7 (up 4th) Cmaj7 - illustrates the root movement of ascending fourth intervals (through three different chord qualities) this is one of the strongest progressions on jazz harmony.

⁴¹ For example: A ii - V - i in Dminor would normally consists of Emin7b5 (ii) - A7 (V)- Dmin (i). With Fischer’s substitution of the ii chord the progression becomes Bbmaj7 (bVIMaj7) - A7 (V) - Dmin (i).

a)



b)



Figure 6: Substituting min7b5 for bVIMaj7

Figure 7 below, shows the Bbmaj7 and Emin7b5 chords have two common tones essential to both chords (Bb and D), and are interchangeable to add colour to standard ii7b5- V7 - i chord progressions.



Figure 7: Common Tones in Bbmaj7 and Emin7b5

Voicing Trends

Yesterdays contains a wide variety of voicings. Found within are trends, patterns and spacings which appear in several instances. The following highlights commonalities in Fischer's approach to voicing.⁴²

The use of 'closed voicings' in the right hand is one of the most obvious voicing trends and can be seen throughout the sixth chorus. A closed voicing has the top note (or melody note) doubled one octave below with harmony positioned in between. The harmony is essentially 'closed' between the top and bottom notes. Closed voicings are often accompanied using a traditional style left hand approach such as 'stride' or 'walking tenths' and is so in this case.⁴³ Fischer's use of closed voicings, stride and walking tenths give the music a traditional style approach. Fischer uses dense, five-tone closed voicings and traditional style left hand techniques to help create a climax point in the piece between bars 216-218 as shown in *Figure 8* below.



Figure 8: Closed Voicings

⁴² There are other voicings in *Yesterdays* worth noting although they don't exist in any trend or pattern. First is the unusual arrangement of a C7#5b9 chord voiced with the flattened 9th on the bottom in the left hand on beat four in bar 96. This seems like a one off occurrence but despite being a quite unstable chord it leads well into the key change in the following bar. The second voicing of interest unusually contains six tones in the right hand. Due to the configuration of the voicing it appears that Fischer – to create additional density, tension and colour, has played two tones with his thumb and a single tone in the other four fingers in his right hand. This may be seen at bar 201. A six note chord occurs again at 280 however this voicing appears to be the product of the use of the palm of the hand not fingers thus spanning the six tones in a tight cluster.

⁴³ 'Stride' and 'Walking Tenth's' are explained later in this chapter.

Another voicing trend can be seen in Fischer's use of min7b5 chord. A min7b5 voicing appears in bars 7 and 23 in the form of *Yesterdays*. On seven separate occasions (bars 7, 23, 39, 87, 103, 231, and 265) Fischer voices a major seventh degree with the chord to provide additional colour. In most instances the major 7th resolves by moving a semitone either upwards to the tonic or downwards to the flattened 7th resolving the dissonance. The position of the min7b5 chord within the phrase is significant as it is the target chord of an ascending melodic run and a climax point of the melody. It appears that this may be a characteristic of Fischer's approach where target chords are coloured with dissonance and not always resolved. The voicing can be viewed as a Bmin/C voicing resolving to a standard min7b5 and is illustrated in *Figure 9*.



Figure 9: Voicing Trend - Bmin/Cmin7b5

The final voicing trend can be seen in Fischer's use of the tritone interval to create ambiguity of key centre. In two separate instances a root position dominant 7th chord is superimposed over a bass note a tritone interval away. The tonic key is established when the bass note first sounds but the chord creates the ambiguity once it is introduced. In a way this may be considered a form of tritone substitution but with the inclusion of both the original chord and substitute chord. Both instances are shown in *Figure 10 a) and b)* below.

a)



b)



Figure 10: Tritone Bass Note Under Root Position Chord

Perhaps the most literal example of Fischer's use of the tritone to create ambiguity is in bar 258 where stacked tritone intervals are sustained in the left hand. The chord functions as a 'V' to lead to the 'I' in the following bar but the low tritones and 'E' in the right hand (common to both C7 and Gb7 chords) make it difficult to establish where the exact key centre lies. The stacked tritone voicing can be seen in *Figure 11* below.



Figure 11: "Stacked" Tritone Chord⁴⁴

⁴⁴ The rhythm has been slightly altered for the ease of the example.

Pedal Point

A pedal point may be explained as “Playing a series of chords over the same bass note.”⁴⁵ This device creates a feeling of tension as the existing harmony is superimposed over the repeated bass note. In this instance, the tonic note Eb is repeated or held in the bass whilst the melody and standard harmony are played above. Fischer’s most notable use of this device is apparent in the opening chorus of *Yesterdays* spanning from Bar 21 – 31.

Figure 12 is an excerpt from the score of *Yesterdays* clearly outlining the pedal point.

The image shows a musical score excerpt for five bars (21-25) of the opening chorus of 'Yesterdays'. The score is written on two staves. The top staff contains the melody, and the bottom staff contains the harmony. A long horizontal line is drawn across the bottom staff, indicating a pedal point on the note Eb (E-flat) that is held throughout the entire excerpt. The melody in the top staff consists of eighth and quarter notes, with various accidentals (sharps, flats, and naturals) indicating chromatic movement. The harmony in the bottom staff consists of chords, with some notes being tied across bar lines. The key signature has one flat (B-flat major/E-flat minor), and the time signature is 4/4.

Figure 12: Pedal Point

⁴⁵ Mark Levine, *The Jazz Theory Book* (Petaluma, CA: Sher music Co, 1995), 344.

Category II: Rhythmic Analysis

There are a variety of rhythmic devices exploited within *Yesterdays*. Through the following analysis of the transcription and discussion of the findings, Fischer's rhythmic approach in the performance can be further defined.

Use Of Polyrhythm and Repetition

Polyrhythms create rhythmic variety in music and can be achieved by "setting up one or more implied meters against the underlying meter of the tune to create tension."⁴⁶

Fischer establishes a polyrhythm with a feeling of three beats to the bar in 4/4 time between bars 213-216. This is achieved through repeating a three-beat rhythmic idea in the left hand using a stride pattern whilst improvising in a 4/4 feel in the right.⁴⁷ Fischer creates the four-over-three feeling by changing the stride pattern and not playing the expected chord on beat four. Instead, a second consecutive bass note is sounded forming a repeating pattern of two bass notes then a chord. The example in *Figure 13* below demonstrates this device.

⁴⁶ E.W. Marvin and R. Hermann, *Concert Music, Rock, and Jazz since 1945: Essays and Analytic Studies*, (University of Rochester Press, 2002), 2:103.

⁴⁷ A left hand stride pattern is generally accepted in 4/4 time as: a bass note on beat one, followed by a chord on beat two, bass note on beat three and a chord on beat four. This is confirmed by Levine, "in a stride left hand the pianist usually played a root or a tenth on the first and third beats of the bar, and a simple triad or dominant seventh chord on the second and fourth beats." Mark Levine, *The Jazz Piano Book* (Petaluma, CA: Sher Music Co., 1989), 155.

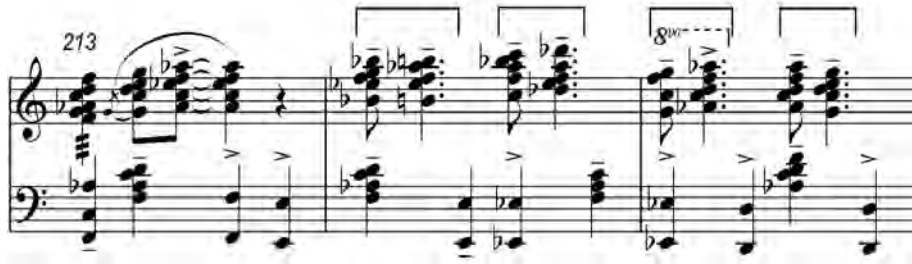


Figure 13: Polyrhythm (four over three)

The effect of the device is emphasised further through the use of a repeated two beat rhythm in the right hand apparent in bars 214 and 215 indicated by brackets in the above example.

Fischer makes use of several repeated rhythmic ideas in *Yesterdays*. Perhaps the most prominent example is Fischer's distribution of the beat into both hands. In *Figure 14* the "on beats" are played in the right hand starting on beat one, each for a crotchet in length.⁴⁸ The left hand starts the same passage similarly with crotchets, but they are displaced by one quaver length on the "off beats".⁴⁹ This effect is essentially swung quavers distributed between the hands.



Figure 14: Distribution of the Beat Into Both Hands - I

⁴⁸ On beats are: beats one, two, three and four. Also called Down Beats.

⁴⁹ Off beats are the "&" quaver pulses in between the strong beats i.e.: one & two & three & Four &

The idea is revisited for the beginning of the next chorus, (bars 97- 101) however, this time the pattern is reversed with the right hand occupying the off beats and the left hand on the on beats as shown in *Figure 15*.



Figure 15: Distribution of the Beat Into Both Hands - II

This off beat/on beat idea is heard a final time in its original configuration from bar 117- 122. In this instance it is adopted in a much lower register as seen in *Figure 16*

Figure 16: Distribution of the Beat Into Both Hands - III

Hinz comments on Fischer's use of rhythm in his solo performances.

The use of syncopation and offsets to emphasise inner or supporting voice parts is a prevalent aspect in the performances and appears to be an important characteristic of Fischer's solo piano music.⁵⁰

⁵⁰ Robert Kurtis Hinz, "Aspects of Harmony and Voice Leading in Four Solo Piano Performances by Clare Fischer" (PhD diss., New York University, 1998), 273.

Another example of a repeated rhythm begins in bar 174 and spans to bar 184. Whilst also a polyrhythm, it consists of repeated two beat segments with a melodic range of one octave from first to last note superimposed over a 3/4 time signature. The highest pitches in the four quaver groupings are accented and contribute to the two-over-three effect. Several different sets of intervals are used between the second and third notes to reach the fourth 'target note,' one semitone above the starting note.⁵¹ Each subsequent segment played is transposed by a semitone creating tension and anticipation.⁵² The rhythmic segment is completed three times every two bars and heard five times over the ten bar passage.

Figure 17 below illustrates one complete cycle of the polyrhythm. Brackets have been included in the example below to show displacement.



Figure 17: Repeated Polyrythm (Two over Three)

⁵¹ The term 'target note' refers to the accented tone that the pattern appears to be leading to in each four-note segment.

⁵² 'Tension and release' is discussed later in this chapter.

Tension and Release Through the Use of Rhythm

A natural ebb and flow in Fischer's performance is created through use of tension and release. Tension draws the listener into the music with a feeling of suspense in anticipation of the subsequent resolution. Sutro states:

Polyrhythms (the use or an instance of simultaneous contrasting rhythms) create curiosity, tension and excitement. Rhythms can relax you and carry you on an emotional journey from curiosity, through tension and awe, to resolution.⁵³

Fischer's creates this feeling of tension and release through the use of primarily linear phrasing in the fifth chorus combined with the use of a 'two over three' polyrhythm between bars 174-84.⁵⁴ The release is felt instantly at the commencement of the sixth chorus through the sudden change in time signature from 3/4 to 4/4 in combination with the vertical orientation of the phrasing, staccato articulation and use of space. *Figure 18* is identical to *Figure 13*, which was shown earlier to demonstrate an example of polyrhythm. The same example is used here to illustrate its tension properties.



Figure 18: Tension and Release

Another example is clearly visible during the seventh chorus. Tremolo is used for a prolonged period from bars 231-252. The sparseness of the rhythm, sustained chordal structures and reharmonisation (between bars 241-252) all contribute to create a feeling

⁵³ D. Sutro, *Jazz for Dummies*, 2nd Edition ed. (Indiana, Indianapolis: John Wiley & Sons, 2011), Google Books http://books.google.com.au/books?id=tqkRibY3RH0C&pg=PT56&dq=D.+Sutro,+Jazz+for+Dummies,+&hl=en&ei=w4bETunlNcnXmAXn4I2PCw&sa=X&oi=book_result&ct=book-preview-link&resnum=1&ved=0CDgQuwUwAA#v=onepage&q&f=false (accessed Nov. 1, 2011).

⁵⁴ 'Two over three' is where a two beat pattern is repeated over a three beat pattern, common in 3/4 time.

of tension in this passage. The anticipation ends - and the release is felt at the resumption of more linear improvisation at bar 253.

“Reversed Swing” Phrasing

For jazz musicians swung quavers do not usually need to be notated literally. The execution of eight notes is learned through years of listening and reading jazz music. One of the most common descriptions of the way eight notes are played in the jazz idiom is using quaver triplets. As can be seen in *Figure 19* below.



Figure 19: Swing Quaver Phrasing

The typical eighth note phrasing illustrated above shows an accent on the second quaver, which is the shortest note in the grouping. The longer first note (on beat) is only emphasised with a tenuto. In the case of Fischer’s “reversed swing” the opposite occurs. The first note is the shortest (semiquaver) and is emphasised with the second being held the longest (dotted quaver). An excerpt from the reversed swing passage is shown in *Figure 20* below.



Figure 20: "Reversed Swing" Phrasing

This device creates variety in the rhythm, and has a ‘stumbling’, or feeling of ‘tripping over’. It can be seen in full from bars 67- 71.

A Sense of Forward Motion

The creation of forward motion is a subtle, yet important rhythmical device often used in jazz performance. It is of particular relevance to solo performance with the absence of other supporting instruments; giving the illusion of propelling the music forward, so as to not get stifled or plod. Examples of Fischer creating forward motion are particularly apparent during the sixth chorus. By playing quavers on beats two and four and crotchets on beats one and three, rhythmic drive is created resulting in forward motion into the weak beat of the next bar.⁵⁵ There are nine instances of this device between bars 193 and 209. Four of the occurrences (one per bar) are illustrated in *Figure 21* below.



Figure 21: Forward Motion

Use of Tuplets

Fischer makes use of several tuplet runs in the performance of *Yesterdays*. In instances where there are multiple groupings in succession, the effect on the music is prominent, as the focus becomes solely the on use of the rhythm. However, Fischer varies the use of this device and it can be classified in three distinct ways. The first is the appearance a single tuplet - shown in *Figure 22*. The second application in *Figure 23* sees the use of several, rhythmically identical tuplets in succession. Finally, *Figure 24* shows the use of tuplets of differing length in succession.

⁵⁵ In swing style jazz the weak beats are beats one and three. Strong beats are two and four.



Figure 22: Tuplet - I



Figure 23: Tuplet - II



Figure 24: Tuplet - III

Category III: Textural Analysis

Fischer uses a variety of textural changes in *Yesterdays*. Through the identification and classification of phrases containing identical note densities, comments can be made on aspects of Fischer's approach to texture.⁵⁶

Frejec applies a template to entire compositions in his analysis of texture in classical pieces.⁵⁷ Although we can borrow some of the aspects of this analytical style it does not completely nor directly translate to *Yesterdays*. Frejec's method relies on uniformity in note density throughout the piece for its analysis and studied *changes* in texture using different letters and numbers. Using Frejec's ideas as a basis, one can locate aspects of uniform textural density within *Yesterdays* and assign letters and numbers according to the configuration of its use. This provides an easy method to classify textural aspects from different sections for comparison.

Frejec assigns a letter name to each bar in a phrase containing an identical texture. If a subsequent bar contains the same texture, the same letter name is used. For example *Figure 25* would be considered A A A A



Figure 25: Constant Texture

Textural density is marked next to the letters with numerals. The above would be A/6 A/6 A/6 A/6, where the number 6 refers to the total number of notes in the texture.

⁵⁶ "Density defines both the number of sounded components in the texture, and their spacing within a given musical (vertical) range, of space." Robert Kurtis Hinz, "Aspects of Harmony and Voice Leading in Four Solo Piano Performances by Clare Fischer" (PhD diss., New York University, 1998), 64.

⁵⁷ James Stephen Frejek, "A Method of Textural and Harmonic Analysis as Applied to Selected Piano Works of Debussy and Satie" (Master of Arts, California State University, 1992).

The writer found it useful to represent textural density with letters and numerals.

The configuration of textural density in selected phrases in *Yesterdays* has been categorised into three areas represented by M, H and B.

1) M - Melody

2) H - Harmony/Accompaniment

3) B- Bass Line.



Figure 26: Constant Four Note Density

Figure 26 above illustrates the adapted approach from Frejec. The example is classified a four note density with the following configuration:

(R.H.) 1/M 1/H and

(L.H.) 1/B 1/H.⁵⁸

Analysis of the transcription was made to identify areas of constant textural density.⁵⁹ Results have been classified in the table below.

⁵⁸ R.H. and L.H. represent Right hand and Left Hand respectively.

⁵⁹ Constant textural density implies the use of a uniform texture for four bars or more in succession. In most examples it was necessary to make small allowances for outlying extra notes. Average densities over the duration of the examples have been used to form data in these instances.

Texture	Bars	Density	Configuration
A	57-62	Six	R.H. 1/Melody 2/Harmony L.H. 1/Bass 2/Harmony
B	67-70	Four	R.H. 1/Melody 1/Harmony L.H. 1/Bass 1/Harmony
C	81-86	Four	R.H. 1/Melody 2/Harmony L.H. 1/Bass
D	140-182	Four	R.H. 1/Melody L.H. 1/Bass 2/Harmony
E	193-212	Eight	R.H. 2/Melody 3/Harmony L.H. 1/Bass 2/Harmony
F	232-250	Six	R.H. 1/Melody 2/Harmony L.H. 1/Bass 2/Harmony
G	259-272	Two (Left Hand)	Left Hand only 2/B

Figure 27: Table Showing Passages of Constant Texture

A number of conclusions regarding texture can be drawn from the data in *Figure 27*. The existence of two identical textural configurations (textures 'A' [57-62] and 'F' [232-250]) shows a trend favoring six-note densities in *Yesterdays*. In these instances bass, four-part harmony and melody are all heard simultaneously. Significantly this textural configuration allows of the creation an environment where tension, release and voice leading in the harmony can be found perhaps due to the fact that it falls neatly under the hands on the piano.⁶⁰

Interestingly the results show three separate configurations of four-note densities. The longest example of constant note density is texture 'D' (140-182) where single note texture is employed in the right hand for forty-three consecutive bars with constant left

⁶⁰ See bars 57-59 where suspended tones in the harmony resolve from the flattened 7th of ii minor chords to the third of V dominant chords thus creating short instances of tension and release. (57- L.H. Ab-G, 58 - L.H. G-F#, 59 - L.H. F#-E#) This passage also 'falls under the hands' easily.

hand density.⁶¹ This texture supports the creation of meandering melodic lines in the right hand with chordal accompaniment in the left, typical of a piano trio style approach. This textural configuration is essentially flipped in texture 'C' (81-86) where the right hand covers both harmony and melody using three tones, while with the left supports using only a bass line.

The configuration in texture 'B' (67-70) is evenly spread between both hands and sounds more like single chordal units on each beat rather than three-part structures consisting of bass, harmony and melody. This textural arrangement has been described earlier as "Reversed Swing Phrasing"

The low octaves of texture 'G' (259-272) create opportunities for different voicing possibilities.⁶²

As the table above only shows areas of constant density, there may be some less significant though more obvious changes in texture in *Yesterdays* which have been excluded. The researcher feels that areas of continuous texture are easier to classify and ultimately develop for use in the reinterpretation.

Varied Textures

Fischer's use of different textures at length or in passing adds variety to the performance and extra interest for the listener.

Through broad analysis of texture in *Yesterdays*, overarching trends in note density are apparent. There is a correlation between note density in areas of slow tempo when compared to sections of *Yesterdays* at normal tempo. The argument that texture can

⁶¹ With the exception of one instance of two notes being sounded for one beat in bar 164.

⁶² These will be discussed later in this dissertation under the heading 'Use of Octaves as accompaniment'.

be thicker at slower tempos and thinner at full tempo can be related to linear and vertical approaches in the respective sections.

In bars 129–192 a slight increase in quarter note tempo is felt through the use of a metric modulation.⁶³ Fischer displays a tendency to play linear, improvised phrases in the right hand through this passage, resulting in a thinner four-note density. The texture formed here can be compared with the denser, six note texture heard later in bars 232-250 of the performance, where the use of minims and tremolo effectively ‘slow’ the tempo.

From bar 232-250 the tempo is essentially half speed, as the rhythm is predominately minims in length. This technically cannot be considered a slower tempo, although the effect is the same - thus supporting the idea that when the tempo is slow, more occurrences of thicker textures are to be found. For example, the seventh chorus (bars 225-258) sees a predominantly six-note texture performed in a vertical arrangement at essentially half the tempo.

Contrary to this, though important to the analysis is the texture of the sixth chorus. Interestingly, an eight-note texture is used predominately with no implied change to the tempo. The effect of such dense texture at full tempo is dramatic resulting in what is arguably in the climax of the performance.

Fischer uses gradual variations in texture as a compositional device. This is apparent in the increase in average density over a two bar period from bars 274-275 effectively setting up the conclusion six bars later. The device is also magnified by the descending trajectory of the idea and can be seen in *Figure 28* below.

⁶³ Metric modulation will be explained in Category IV - ‘Change in Metre’



Figure 28: Gradual Increase in Textural Density

Textural analysis also reveals a wide range of densities used by Fischer. For example, a ten tone texture is used in bar 201 and again at 280. The thickest, (densest) texture in *Yesterdays* at these points, creates intensity and tension in the music. In contrast, the single tone textures - spanning up to two bars in length between bars 63-64, are the thinnest textures in the piece providing a much lighter feel. The music flows from freely using this thin texture and it is often seen in transition phrases linking different sections of the piece.⁶⁴

An instant textural change is achieved between bars 264-265. The movement from a five to three-note texture in the R.H. coupled with an intervallic range augmentation from a minor sixth to a tenth provides the music with an unexpected change in texture. An example of this can be seen below in *Figure 29*.



Figure 29: Instant Textural Contrast

⁶⁴ Transition phrases are discussed in detail in the following Category 'Analysis of Arrangement'.

Use of Octaves as Accompaniment

Bars 259-273 present the best example of the use of octaves in the left hand as an accompaniment. Traditionally in jazz piano performance the left hand provides chordal accompaniment as the harmonic base over which the right hand can freely create melodic lines. In these bars, however, the right hand plays both melody and accompaniment, as the left provides only the bass note and no harmonic content. The music has a spacious harmonic feel as the voicings are constructed using widely spaced intervals spread over both hands. Fischer makes use of an expansive range in this passage from two octaves in bar 263 to just under four octaves in bar 269.

Mood

Through analysis of the score and careful listening, it can be perceived that Fischer creates several different moods using a variety of textural changes. Fischer's approach to this (all the while improvising) explores the versatility of the instrument and creatively demonstrates various moods and atmospheres. To develop a successful reinterpretation in the style of Clare Fischer, the use of mood as a significant device must also be considered. Below is a summary describing the changes in mood throughout *Yesterdays*.

In the opening chorus (bars 1- 32) Fischer creates two different moods. The rubato opening is theatrical and perhaps comical as the chromatic runs towards melody tones become predictable from bars 7-11. The second distinct mood is created through the use of the pedal point from bar 21- 31. A tense feeling of expectation and anticipation is felt through the use of this device. The release is felt in bar 33 where the swing feel and stricter tempo excitedly introduce the improvisation section, thus signifying the end of the head and the beginning of the next mood.

From bars 57-61 a lighter mood is felt through the use of the six-note texture, 'two feel' and staccatos.⁶⁵ In contrast to the mood at bar 57, Fischer achieves a much heavier and darker disposition from 111- 123. Both hands occupy a very low range on the instrument and are frequently accented. Chords in the left hand played in bars 118-120 are lower than what would generally be considered harmonically functional and as a result the dissonance created 'darkens' the mood.

At bar 129 a new mood is introduced through change to a 3/4 time signature. The texture is mostly lighter and the improvised lines played are legato, in contrast to the preceding heavy accents. Flowing and meandering right hand lines from bar 140 (containing the thinnest constant texture) lead directly to the most abrupt mood change in the piece, occurring at bar 193. In this change the mood established by the flowing legato lines is interrupted by denser vertical chordal structures in the right hand and staccato articulation in the left hand. The mood is energetic in this chorus from to bar 224 and is arguably the climax of the improvisation.

Fischer varies the mood from the beginning of the seventh chorus at bar 225. Beginning with even eighth notes, a washy, textural bed is soon established through the use of tremolo. This continues for 22 bars until bar 252. The listener anticipates the resumption of regular phrasing as the tremolo effect is used for an extended period. The use of reharmonisation in the later part of the passage also heightens the effect of tension, until all is finally released in the transition phrase found six bars before the final chorus. This transition phrase, from bar 255-258 is significant in setting the new mood for the coda passage as it gradually slows the tempo via a *ritardando*, contributing to a sense of conclusion.⁶⁶

⁶⁵ A jazz 'two feel' can be simply explained as a feeling of two equal beats in a bar in quadruple time. The feel is generally implied through the bass line rhythm and can be said to be evident when the first tone starts on beat one and is held for two beats in duration. This is followed by a second tone on beat three also played for two beats.

⁶⁶ A 'ritardando' or 'rit.' is an expression marking meaning to play immediately slower.

A somber and dark mood is created through the use of octaves in the left hand from 259- 272. The constant rhythm and low range is representative of a slow drone, or even a death march. A mix of clusters and open voicings complete the texture and contribute to the darker mood.

The abrupt ending of *Yesterdays* begins with descending dissonant clusters culminating in the lowest pitched and equal thickest texture (10 tones) in the third last bar. The four bar passage from 277-280 has the texture and feel of a non-pianist hitting the keyboard with fists, with a disregard for pitch. This, partly throw-away gesture perhaps illustrates that Fischer wants the listener to be aware that he is not concerned with correct pitch, but rather the overall sound and mood. Fischer finally contrasts the previous dissonance with consonance in the two last bars. A more relaxed mood is felt here that can be likened to a 'calm after the storm' - with the low F bass note and F minor chord cluster sounding to conclude the performance.

Category IV: Analysis of Arrangement

Fischer's arrangement of *Yesterdays* can be broken down into six stylistically identifiable sections: ⁶⁷

- Section 1** (Chorus #1. Bars 1-32): Rubato Head⁶⁸
- Section 2** (Chorus # 2, 3, 4 Bars 33-128): Swing feel with Traditional Style
Left Hand Approach. Tempo: *crotchet = 126bpm*
- Section 3** (Chorus #5 bars 129-192): Time Signature Change to 3/4
- Section 4** (Chorus #6 bars 193-224): Rhythm Guitar Feel
- Section 5** (Chorus #7 bars 225-258): Tremolo Head Out
- Section 6** (Chorus #8 bars 259-282): ½ Chorus Head and Coda

Ballad Tempo: *crotchet = 56bpm*

Section numbers will be referred to when describing the devices within each section below.

⁶⁸ The first and last times that a the standard melody is heard in a jazz composition are commonly known as the 'Head' or 'Head In' and 'Head Out' respectively. Often each head is played twice.

Extensive Quotations From the Melody

To find the extent of the quotation of the melody, a thorough examination of the transcription was completed, referencing the phrasing to a standard *Yesterdays* lead sheet. *Figure 30* was constructed to clearly show the number of full and partial phrase quotations per chorus.⁶⁹

CHORUS NUMBER ⁷⁰	COMPLETELY QUOTED ⁷¹	PARTIAL QUOTATIONS ⁷²
2.	4 (Phrases 5, 6, 7, 12)	6 (Phrases 2, 3, 4, 9, 10, 11)
3.	1 (Phrase 8)	4 (Phrases 3, 9, 10, 12)
4.	5 (Phrases 1, 2, 6, 7, 8)	6 (Phrases 4, 5, 9, 11, 12)
5.	2 (Phrases 1, 2)	0
6.	2 (Phrases 1,2)	3 (Phrases 3, 4, 12)

Figure 30: Table Showing Extensive Quotation of the Melody

Such extensive quotation is unusual in an improvised jazz solo. With this information it may be argued that Fischer has a loose “Theme and Variations”⁷³ style approach to *Yesterdays*, as each chorus contains phrases from the melody performed in a variety of different ways. This approach is demonstrated in *Figure 31* below using three

⁶⁹ Phrase numbers are shown in the table reflecting the position of each phrase in the chorus.

⁷⁰ Chorus’ one, seven and eight are not included as they are the heads in and out. These are expected to be high in concentration of phrases from the melody.

⁷¹ Completely quoted phrases are where the melody is played in its entirety out of 12 possible phrases.

⁷² Partial quotation refers to the phrases with all but one or two notes missing, thus still giving a sense of the melody.

⁷³ Traditionally, a Theme and Variations style consists of different treatments of a melody to form an arrangement.

examples of the same phrase (bars 5-6) from different choruses in the transcription. The three instances are marked: a), b) and c).

a)



b)



c)



Figure 31: Different Treatments of the Same Melodic Fragment (bars 5-6)

Transition Phrases

As briefly mentioned earlier, Fischer makes use of transition phrases effectively, allowing distinct changes in ideas. Ten changes in rhythm, key, tempo, texture and metre are all approached using this device. The phrases are played as melodic lines, occasionally doubled in octaves, and are generally two bars in length. They are useful in creating change by providing a contrasting break from chordal textures. *Figure 32* below illustrates this use to set up a change in key.



Figure 32: Transition Phrase Ebmin - Dmin

Figure 33 most succinctly shows the location and versatility of the remaining transition phrases.

Change made	Transition Phrase/Location									
	1.	2.	3.	4.	5.	6.	7.	8.	9.	10.
	47-48	55-56	63-64	79-80	95-96	111-112	170-172	188-192	223-224	255-258
Key	X				X					
Tempo										X
Texture		X	X	X		X		X	X	X
Rhythm			X	X	X	X	X	X	X	X
Metre								X		

Figure 33: Table Showing Transition Phrases and the Resulting Changes

Often, several changes in the music occur after a transition phrase is used. For example, in transition phrases 9 and 10 changes in both texture and rhythm and heard with the metre also changing in number 9 and the tempo in 10. Transition phrases are important arrangement devices and will be of great use in the reinterpretation of *Sophisticated Lady*.

Change in Tempo

There are four distinct tempos used as an arrangement device by Fischer in *Yesterdays*. The opening chorus is performed *ad lib.* tempo with an instant change to a medium swing tempo (crotchet = 126bpm) at Section Two (bar 33).⁷⁴ The tempo remains constant until 255 though fluctuating slightly at 129 and 231. The third change is to ballad tempo (crotchet = 56 bpm) at Section Six (bar 259). This tempo is achieved using a *ritardando* and continues until the final six bars of the piece. *Ad lib.* tempo is once again used from 277-282 to end the piece.

Change in Metre

A change in time signature during the solo of a jazz performance is not commonly used unless it is present in the original structure of the composition. *Yesterdays* is notated without the use of a time signature until bar 21 as the tempo and bar lengths in the opening are played freely.

Fischer makes use of a metric modulation to change from 4/4 to 3/4 at the beginning of Section Three (bar 129)⁷⁵ The quarter note pulse is taken from the crotchet triplet idea used two bars earlier and applied to form the new time signature.

Interestingly, within the 3/4 chorus a 6/8 feel is employed in the left hand between bars 154 and 170, via consecutive dotted crotchet articulations.

⁷⁴ 'Ad lib. Tempo' simply means the choice of speed is at the liberty of the performer. This is commonly used in solo piano performances.

⁷⁵ Metric Modulation occurs when a time signature changes without a deviation in rhythmic pulse.

Change in Key

Fischer makes use of three different key centres in *Yesterdays*. Beginning in Eb minor, each subsequent key change is approached using a triplet-based idea in a transition phrase as mentioned above. Changes are made from Eb minor to D minor in bar 49 and from D minor to F minor in bar 97. Both are approached using two bar transitions. Interestingly, the key change in bar 49 occurs halfway through the second chorus.

Traditional Style Left Hand Solo Piano Techniques

Solo piano performance often includes the use of traditional left hand techniques. Stride and walking tenths are two prominent examples found in *Yesterdays*.^{76 77} These techniques are evident particularly in Section Four.

Bars 217 to 218 demonstrate a stride technique. Bars 211-212 show use of walking tenths.

⁷⁶ Levine describes stride as being “Derived from both classical music and ragtime, stride piano provided rhythm and harmony in both solo and group playing” and “In a stride left hand the pianist usually played a root or a tenth on the first and third beats of the bar, and a simple triad or dominant seventh on the second and fourth beats”. Mark Levine, *The Jazz Piano Book* (Petaluma, CA: Sher Music Co., 1989), 155.

⁷⁷ Walking tenths are moving bass lines harmonised with a tone sounding a tenth interval above.

Notes Targeted by Chromatic Runs

The chromatic runs in Section One add colour and grandeur to a set of otherwise ordinary intervallic leaps in the melody. The device is used in five consecutive bars from 7-11. Two such runs can be viewed in *Figure 34* below.



Figure 34: Notes Targeted by Chromatic Runs

A similar flourish is used in bars 166-167. In this instance, the eight-note run is finished using a combination of additional small intervals to reach the target note.

Other Arrangement Devices

Fischer uses three significant arrangement devices in addition to those mentioned above on page 43. Sections four, five and six are defined by their respective arrangement and/ or accompaniment qualities. Section four is dominated by a “Rhythm Guitar Feel”. This device actually includes the use of walking tenths and stride although its feel and articulation are akin to that found in jazz rhythm-guitar accompaniment.

Fischer uses a *tremolo* device for 22 bars and this can be said to define section five. It may also be considered the ‘head out’, as the melody is sounded in its entirety for the last time-over the texture created by this device.

A ten bar improvised coda is played starting from bar 275. Fischer opens with references to the first phrase of the melody before descending using clustered voicings and concluding the performance.

Summary and Classification of Results

The table in *Figure 35* lists all of the devices used in *Yesterdays* that define Clare Fischer's solo piano approach. As per the analysis above the devices are categorised into four groups.

HARMONIC	RHYTHMIC
Voice Leading (Suspension/Resolution, Splitting, Parallelism)	Polyrhythm & Repeated Rhythms
Reharmonisation	Creation of Forward Motion
Voicing Trends	Tension and Release
Pedal Point	Reversed Swing Phrasing
	Use of Triplets
TEXTURAL	ARRANGEMENT
Varied Textures	Extensive Quotations from the Melody
Sudden Textural Contrast	Traditional Style L.H. Solo Piano Techniques
Use of Octaves as L.H. Accompaniment	Transition Phrases
Changes in Mood	Change in Tempo
	Change in Metre
	Change in Key
	Melody Notes Targeted by Chromatic Runs

Figure 35: Table Showing all Devices Used in Yesterdays

There are a similar number of devices classified in the Rhythmic, Harmonic and Textural categories. There does however, appear to be a greater number of Arrangement elements. It may be because these devices include changes in tempo, metre and key – relating to many singular instances when compared to the more evenly distributed techniques in the other categories such as repeated rhythms or reharmonisation.

A goal of the research was to create a list of devices from Clare Fischer's approach that could be quantifiable toward the reinterpretation of jazz standards. It is now likely that other jazz pianists could incorporate these devices and techniques and begin to perform jazz standards in an enriched way. The next stage is to plan and create an

informed reinterpretation using the devices extracted from *Yesterdays*. The process and results – utilising *Sophisticated Lady* (composed by Duke Ellington) – are seen in the following chapter.

Chapter Five: Reinterpretation of Sophisticated Lady

As previously mentioned, *Sophisticated Lady* is a versatile standard and has a conventional thirty-two bar “A” “B” “C” form. The “A” section can be viewed in two eight bar halves with the first six bars of each being identical harmonically, rhythmically and melodically. The contrasting “B” section is an eight bar bridge leading back to the final “C” section also eight bars in length. This is harmonically identical to the second half of the A section with the exception of the turnaround in the final bar of the piece.⁷⁸

Completing the reinterpretation of *Sophisticated Lady* involved the following processes:

1. Gain an understanding of each Fischer device through improvising and experimentation
2. Select appropriate devices for inclusion
3. Decide on the possible locations of the devices within the form and overall structure and test through improvisation and performances
4. Confirm locations of devices / length and structure of the reinterpretation
5. Begin writing
6. Final edit and notation.

The following will show this process at work in the creation of the reinterpretation beginning with the selection of devices.

⁷⁸ A Lead Sheet of *Sophisticated Lady* can be viewed in Appendix E.

Selection of Devices

Carefully selecting each musical device for use in the reinterpretation was important so as to work out which were most transferable, and where in the piece would best demonstrate their function. Considerable time was dedicated to experimenting with the implementation of each device in various positions within the form of the song. This progression was necessary to gain a thorough understanding how each device worked.

Figure 36 shows the final list of devices selected from *Yesterdays* for inclusion in the re-interpretation of *Sophisticated Lady*. All devices were included except “sudden textural contrast” as the writer felt that this device, although apparent in the transcription, only plays a minor role in Fischer’s solo piano approach.

HARMONIC	RHYTHMIC
Voice Leading (Suspension/resolution, Splitting, Parallelism) Reharmonisation Pedal Point Voicing Trends	Polyrhythm & Repeated Rhythms Creation of Forward Motion Tension and Release Reversed Swing Phrasing Use of Tuplets
TEXTURAL	ARRANGEMENT
Varied Texture Use of Octaves as L.H. Accompaniment Changes in Mood	Extensive Quotations from the Melody Traditional Style L.H. Solo Piano Techniques Transition Phrases Change in Tempo Change in Metre Change in Key Melody Notes Targeted by Chromatic Runs

Figure 36: Table of Selected Devices for *Sophisticated Lady*

Designing the Arrangement

It was then necessary to notate a formal plan for the reinterpretation and decide on a practical overall length. Major compositional elements and devices used over many bars that would dictate the length of the reinterpretation were considered early in development of the plan.

As Fischer's performance was improvised, there is an immediate difference in approach between *Yesterdays* and the generation of *Sophisticated Lady*. The researcher found that the most efficient method to incorporate the devices was to freely improvise over the chord progression first using Fischer's arrangement as a guide for which locations in the structure would be most musical.

It was important to locate the stylistic devices in an equivalent place in the form to Fischer's so the arrangement would most naturally parallel Fischer's. The ad lib. tempo, introduction of swing feel, time signature changes, key changes, rhythm guitar feel, tremolo section and ballad style ending were all considered at this point.

A key decision was to employ a double time feel from the second chorus onward in the reinterpretation. The tempo increase heard in *Yesterdays* did not suit the melody and harmony of *Sophisticated Lady* when translated literally as it sounded too rushed.

Figure 37 is a plan showing the location of each device in each section of the reinterpretation of *Sophisticated Lady*.

Sophisticated Lady - Reinterpretation Plan

Chorus #	Section (A)(B)(C)	Tempo/Feel	Devices			
			Harmonic	Rhythmic	Textural	Arrangement
1	A	Rubato	Voice leading (Splitting, Suspension-Resolution) Voicing trend (tritone)	Tuplets (Single)	(No Devices)	Melody notes Targeted By Chromatic Runs
	B	(As Above)	Pedal point	(No Devices)	Mood - Tension	Melody notes Targeted By Chromatic Runs
	C	(As Above)	Voice Leading (Suspension- resolution, Parallelism)	Tuplets (Sequence)	(No Devices)	(No Devices)
2	A	Swing Feel Crotchet=120b pm	(No Devices)	Reversed Swing Phrasing Tuplets (Sequence/Varied)	Identical Texture (Four Note Density) Mood - release	Melody Quotation Transition Phrase
	B	(As Above)	Reharmonisation ("Poly- harmonicism")	Repeated Rhythm,	Identical Texture (Six Note Density) Mood - Darker	Melody Quotation Transition Phrase
	C	(As Above)	Voicing trend (tritone)	Polyrhythm, Tension and Release	Identical Texture (Four Note Density) Mood - Lighter	Transition Phrase Time & Key Signature Change
3	A	Rhythm Guitar Feel (tempo as above)	Time Signature Change, Voicing Trend (Closed)	Polyrhythm (L.H. 4/3) Forward motion	Identical Texture (Seven Note Density) Mood - Traditional Feel	Melody Quotation Trad. Style L.H. Techniques Transition Phrase Change in Metre
	B	Slower swing feel crotchet=100 approx.	Reharmonisation (dominant fourths),	(No Devices)	Identical Texture (Six Note Density) Mood - Tension	Melody Quotation Transition Phrase Change in Tempo
	C	Slow Ballad Feel Crotchet=52b pm	(No Devices)	(No Devices)	Identical Texture (Six Note Density) Octaves as LH. Accompaniment Mood - Winding Down	Melody Quotation Change in Key & Tempo
	Coda	(As Above)	Voice leading (suspension- resolution)	(No Devices)	(No Devices)	(No Devices)

Figure 37: The Comprehensive Plan for Reinterpretation of Sophisticated Lady

Extensive Quotation of the Melody

Key melodic elements of *Sophisticated Lady* were identified through early experimentation with the standard. The selected aspects were marked and quoted each time they appeared in the form. It was not practical to quote entire phrases in every instance as the double time feel stretched the phrases over a longer duration. It was discovered that with the slower rhythm there was too much space between melody notes for it to be quoted literally each time. Instead, the identified melodic aspects were sounded at key points resulting in a more musical interpretation.

The most important melodic aspect was identified as the descending chromatic phrase located at bars 2, 4, 10, 12, 26 and 28 of the standard 32 bar form. To resemble Fischer’s “extensive quotation of the melody” these phrases were intentionally quoted partially or completely in every instance. Bar numbers of the examples of melody quotation in the reinterpretation are shown in

*Figure 38 below.*⁷⁹

Chorus #	Bar Number (s)
Chorus 1	2, 4, 10, 12-14, 28, 30
Chorus2	37-38, 40-42, 53-55, 57-68, 87-90 (No Quotation 97-100) ⁸⁰
Chorus 3	117-118, 121-122, 133-134, 137-138, 165-166, 169-171

⁷⁹ It’s important to note that in the ‘A’ and ‘B’ sections of the second chorus of the reinterpretation a ‘double time feel’ is used. The harmony and melody are essentially double the length for this period. This is why chorus one shows singular bar instances of melody quotation and the following choruses are in groups of two bars. The ‘C’ section of this chorus is ‘triple time’ due to the metric modulation. Each beat of the original melody is now stretched to three beats in length (One bar of 3/4 time). Here the instance is longer still until the beginning of the third chorus and resumption of the double time feel.

⁸⁰ In Fischer’s performance, the melody was not extensively quoted in the 3/4 chorus. Rather, more melodic, improvised lines were used. The use of a melodic based polyrhythm in Fischer’s performance took the place of the melody quotation in the similar instance. This was mirrored purposefully in the Reinterpretation and this quotation was abandoned in favor of the polyrhythm.

Figure 38: Melody Quotations in the Reinterpretation of Sophisticated Lady

Transition Phrases

The inclusion of transition phrases in the reinterpretation was important to musically link the main rhythmic and harmonic ideas as Fischer did in *Yesterdays*.

The following table, *Figure 39* shows the transition phrases evident in *Sophisticated Lady* and how they are used to introduce various changes in the music.

Change Made	Transition Phrase/Bar Location							
	1. 47-50	2. 65-66	3. 80-82	4. 93-94	5. 113-114	6. 139-141	7. 145- 148	8. 161-162
Key			X					X
Tempo						X	X	X
Texture	X	X	X		X	X	X	X
Rhythm	X	X		X	X	X	X	X
Metre			X		X			

Figure 39: Table Illustrating Transition Phrases in Sophisticated Lady

Similarly to *Yesterdays*, the transition phrases used in *Sophisticated Lady* assist in the facilitation of up to four distinct changes in the music. The most notable being the change at 162 where the key, tempo, texture and rhythm are all varied after being introduced by a transition phrase.

Changes in Tempo, Metre and Key

Fischer's approach in *Yesterdays* involved four distinct tempos, two key changes and two changes in metre (from 4/4 to 3/4, then back again). These changes are important characteristics of Fischer's approach and the inclusion of every change was vital. The final version of *Sophisticated Lady* also contains these changes in tempo, key and metre to follow Fischer's approach as shown in *Figure 40*

Change	Description	Bar Location
Tempo	ad lib. Tempo	(1 - 34)
	Swing Tempo <i>Crotchet = 120 bpm</i>	(35 - 146)
	Poco Rubato <i>Crotchet = approx. 100 bpm</i>	(147 - 162)
	Ballad Tempo <i>Crotchet = 52 bpm</i>	(163 - 172)
	ad lib. Tempo	(173 - 181)
Metre	4/4 to 3/4	83
	3/4 to 4/4	115
Key	<i>Ab (Starting key)</i>	(1 - 82)
	Eb	(83 - 162)
	Bb	(163 - 172)
	(Multiple) ending in Ab	(173- 181)

Figure 40: Tempo, Metre and Key Changes in Sophisticated Lady.

A majority of changes in tempo, metre and key listed above were approached using transition phrases.

Notes Targeted by Chromatic Runs

The chromatic flourishes heard predominately in the opening chorus of *Yesterdays*, were successfully incorporated in the reinterpretation of *Sophisticated Lady*. The device is simple in the way it targets crucial melody notes and adds specific emphasis on important notes within a phrase.

The device was applied to consecutive bars in *Sophisticated Lady* to mirror its use in *Yesterdays*. These occur in bars 11-13 and 22 of *Sophisticated Lady* and bars 7-11 of *Yesterdays* respectively.

Traditional style Left Hand Approach

Sophisticated lady was designed to incorporate the same use of traditional style left hand techniques as utilised by Fischer in *Yesterdays*. Stride is most prevalent in the reinterpretation, although walking tenths also features heavily in the third, “Rhythm Guitar Feel” chorus of the reinterpretation (bars 115- 136). This was intended to accurately reflect Fischer’s use of the techniques in the equivalent section of *Yesterdays* (bars 193- 219).

Harmonic Devices: *Sophisticated Lady*

Study of Fischer's harmonic approach in *Yesterdays* led to the discussion of aspects of voice leading, reharmonisation and voicing trends that characterised his solo piano style. The inclusion of the pedal point in the bridge of the opening chorus (*Sophisticated Lady* bars 19-25) was a simpler harmonic device, positioned similarly to the instance heard in the first chorus of *Yesterdays*. Descriptions of the other prominent harmonic devices used in the reinterpretation are found below.

Reharmonisation

As it was the intention of the writer to produce a work similar in sound to *Yesterdays* the same reharmonisation techniques were used. The analysis of *Yesterdays* has shown three major reharmonisation techniques: the alteration of chords, extension of the existing harmony through the addition of chords, and substitution of chords. Each technique has been applied to *Sophisticated Lady*.

Tritone substitution and the addition of chords are combined to create what Fischer calls "Poly-harmonicism".⁸¹ This technique was explained in detail earlier in this dissertation and can be seen in the reinterpretation from bars 71-74.

Fischer's reharmonisation by cycling dominant chords in fourths seemed somewhat premeditated in approach. The writer applied this substitution technique to various passages of *Sophisticated Lady* and finally settled on using the device in the bridge of the final chorus. The chord progression in this section allowed for the best demonstration of the technique and the position within the reinterpretation is similar to that of Fischer's. The twelve bar cycle was completed once as opposed to Fischer's which is

⁸¹ Ernie Rideout, "Master Class: Voicing with a Heart," *Keyboard* vol. 20, no. 8 (August 2000): 58.

heard twice though both were employed over a tremolo effect. Bars 147- 159 show the full length of the reharmonisation technique.

The alteration of chords in *Yesterdays* was too extensive to categorise in any meaningful way. Similarly, in the reinterpretation one may find almost every bar containing one or more alterations to the standard chord progression – again akin to Fischer’s style.

Voice leading

Inclusion of the main voice leading techniques seen in *Yesterdays* was paramount to the success of the reinterpretation bearing likeness to Fischer’s approach. The first technique, ‘splitting’, found in the opening bars of *Yesterdays*, is similarly used in the opening bars of *Sophisticated Lady* (bar 1 and 3 – the later having two instances).

Suspension and subsequent resolution is also exploited. Fischer’s unusual Maj7th to b7th suspension is found first in bar 6, and secondly in bar 176. Fischer’s tendency to use this device in the slower sections of *Yesterdays* to make it more pronounced was taken into consideration by the writer and consequently instances of this voice leading type are primarily used in the first and last (slower) choruses of the reinterpretation, as demonstrated by *Figure 41* below.

Bar(s)	Tempo	Chorus
6, (7), 12, 19, 31	Slow Tempo	(First Chorus)
80	Swing Tempo	Second Chorus)
151, 152, 153, 167, 171, 172, (178)	Rubato/Tempo ad.lib	(Third Chorus/Coda)

Figure 41: Table Showing Suspension and Resolution in Sophisticated Lady

Finally, parallelism is incorporated into the reinterpretation in one clear instance at bar 31. A suspended tone in the top voice of the right hand is sounded above four triads moving in parallel motion, finally resting on a dissonant chord on the second half of beat three. This mirrors Fischer's example in bar 18 of *Yesterdays*. Both are illustrated in *Figure 42 (Sophisticated Lady)* and *Figure 43 (Yesterdays)* below.



Figure 42: Parallelism in Sophisticated Lady

Figure 43: Parallelism in Yesterdays

Voicing trends

Two of the three voicing trends identified through the analysis of *Yesterdays* have been included in the reinterpretation. Fischer's tendency to voice the Maj7th with the min7b5 chord was omitted due to the absence of minor7b5 chords in *Sophisticated Lady*. However, Fischer's closed voicings and tendency to voice dominant chords off the tritone substituted bass note, have been included.

Closed right hand voicings used extensively in the sixth (rhythm guitar feel) chorus of *Yesterdays* have been placed in the equivalent position in *Sophisticated Lady*. The writer

used the same rhythm guitar feel in the third chorus of the reinterpretation and the closed voicings have been applied in the same manner. In both *Yesterdays* and *Sophisticated Lady* a climax is reached utilising passages of closed voicings. In *Sophisticated Lady*, the climax is reached following an ascending phrase using a repeated triplet figure from bars 128-130.

Fischer creates ambiguity of key through the use of common 1, 3, 7 voicings superimposed over a bass note a tritone interval away.⁸² This voicing was new to the author, and as a result was used in several instances in the reinterpretation. These chords can be found at bar 10, 99-101, 105-106, 121-122, 134. This voicing was found to have extended improvising options as scales taken from the root of the superimposed chord and the bass note underneath could be used.

Peal Point

The reinterpretation of *Sophisticated Lady* incorporates the same pedal point technique that Fischer used in *Yesterdays*. Pedal points are fairly common in jazz, and so it was important to highlight Fischer's approach and mirror his choice of pedal tone and location. As a result, the pedal point was applied in the first head of the reinterpretation (matching Fischer's) and the tonic was also used as the sustained tone.

The pedal in *Sophisticated Lady* is sustained for the majority of the bridge from bar 19 through to 25.

⁸² 1, 3, 7, voicings are chords constructed using only the first third and seventh degrees. Commonly known as root position chords, they are often used in the left hand as accompaniment in jazz piano performances.

Rhythmic Devices: Sophisticated Lady

It was the intention of the author to include all of Fischer's rhythmic devices evident in *Yesterdays* in the reinterpretation of *Sophisticated Lady*.

Polyrhythm and Repeated Rhythms

Polyrhythm and repeated rhythmic ideas used by Fischer create tension in the music drawing the listener in for the impending release. This occurs in the reinterpretation through use of the same tension causing devices mentioned below. The reinterpretation reflects each instance, to form an approach as closely linked to Fischer's as possible.

The polyrhythm used in bars 119-120 of *Sophisticated Lady* is drawn directly from *Yesterdays* where the same three-beat stride pattern is used in the left hand (bars 213-216). The feeling of four beats over three is established through this idea in both examples.

A second polyrhythm used by Fischer has been successfully transferred to *Sophisticated lady* in bars 95-102. A feeling of two beats over three was created in *Yesterdays* spanning from bar 174 to 184 through the superimposition of a four quaver (two beat) melodic sequence within a 3/4 time signature. By employing the same two-over-three rhythm, an identical polyrhythm was successfully created for inclusion in the reinterpretation.

The distribution of the beat into both hands was a distinct rhythmical idea used in three separate instances by Fischer. The same concept was incorporated in *Sophisticated Lady* although only in one instance from bars 67-76. In the interest of balance in the arrangement, it was decided to only use this idea once, as further inclusions resulted in the omission of other important devices.

Reversed Swing Phrasing

The reversed swing phrasing used by Fischer highlights the ascending melody at the start of the second chorus of *Yesterdays* (67-71). The writer also chose to emphasise the melody in the early part of the reinterpretation using the same rhythmic idea from bars 51 to 58. The same effect is produced and the variety in rhythm that it brought to *Yesterdays* has been transferred to *Sophisticated Lady*.

Forward Motion

Forward motion is created by Fischer in the sixth chorus of *Yesterdays*. As described in the analysis, Fischer plays quavers in the left hand on the weak beats of the bar to help propel the music forward. This idea was chosen by the writer for inclusion into the reinterpretation in much the same way. In the third chorus of *Sophisticated Lady*, quavers were used on the weak beats of the bar in seven instances as can be seen in bars 119, 125-126, 127. The effect on the reinterpretation is the same as heard in Fischer's performance as extra momentum is created.

Tuplets

In *Yesterdays*, Fischer uses various tuplet groupings to target bass tones or melody tones. The reinterpretation of *Sophisticated Lady* sees the use of tuplets in the same three ways. In the opening chorus of the reinterpretation, single tuplet groupings targeting melody tones were used through bars 11 and 12. Also in the opening chorus, a sequence of quintuplet groupings are implemented to target the bass tone in bar 33. Finally to mirror Fischer's third style, a mixed tuplet flourish consisting of quaver triplets and a quintuplet were used over two bars from 49-50.

The various triplets and groupings used in the reinterpretation are also functioning as transition phrases, linking harmonic, rhythmic and textural ideas in the same fashion as Fischer.

Textural Devices: *Sophisticated Lady*

Aspects of texture seen in *Yesterdays* have been recreated in *Sophisticated Lady*.

Areas of constant textural density have been used and various moods created by Fischer have been mirrored.

Varied Textures

Fischer's concept of using phrases of consistent note densities to establish clearly varied textures in *Yesterdays* has been incorporated into the reinterpretation of *Sophisticated Lady* and illustrated in *Figure 44* below.

Texture	Bars	Density	Configuration
			Melody Harmony Bass Line
A	51-58	Four	R.H. 1/Melody 1/Harmony L.H. 1/Bass 1/Harmony
B	67-76	Six	R.H. 1/Melody 3/Harmony L.H. 2/Bass
C	88-114	Four	R.H. 1/Melody 2/Harmony L.H. 1/Bass
D	128-131	Eight	R.H. 2/Melody 3/Harmony L.H. 1/Bass 2/Harmony
E	147-158	Six	R.H. 1/Melody 2/Harmony L.H. 1/Bass 2/Harmony
F	161-173	Two (Left Hand)	Left Hand only 2/B

Figure 44: Table Showing the Six Constant Textures in Sophisticated Lady

The constant configurations of textural densities in the reinterpretation were created to reflect those seen in *Yesterdays*. The bar locations of constant texture in both *Yesterdays* and *Sophisticated Lady* can be compared in *Figure 45* below.

<i>Sophisticated Lady</i>	<i>Yesterdays</i>	Density/Configuration
Texture (Bars)	Texture (Bars)	
A - (51-58)	B - (67-70)	Identical
B - (67-76)	C - (81-86)	One additional Bass note <i>(Sophisticated Lady)</i>
C - (88-114)	D - (140-182)	Identical
D - (128-133)	E - (193-212)	Identical
E - (147-158)	F - (232-250)	Identical
F - (161-173)	G - (259-272)	Identical

Figure 45: A Comparison of Texture in Yesterdays and Sophisticated Lady

By matching the textural densities and configurations to those used by Fischer in *Yesterdays*, many of the elements by which mood and atmosphere are created were established within the reinterpretation of *Sophisticated Lady*.

Octaves as Left Hand Accompaniment

Accompanying using exclusively bass notes in octaves creates a change the harmonic approach in the section. Fischer uses octaves in several phrases and sections in *Yesterdays*. As previously mentioned, at low range and slow speed octaves give the music a somber mood and feeling of a death march. This mood is achieved in *Sophisticated Lady* by applying the device in much the same way. Octaves were used in the final 'C' section (163-172) of the reinterpretation. As with Fischer's example, the tempo is very slow (crotchet = 52bpm) and occupies a low register on the piano.

Similar to Fischer's other example in the phrases from bar 111 to 121, *Sophisticated Lady* has octaves accompanying the same rhythmic idea from bar 67 to 76.

Changes in Mood

Various changes in the mood were observed in the analysis of *Yesterdays*. By reinterpreting textural, rhythmic and harmonic ideas in a similarly styled arrangement, one may move toward many of the moods captured by Fischer. The following is a summary of the mood changes found within *Sophisticated Lady*.

The opening contains both linear and vertical textures. Harmonically, the first 36 bars are dissonant, with areas of dense six and seven tone textures in bar 4 and 2 respectively. The theatrical feel of the opening of *Yesterdays*, created by the predictable chromatic runs is included in the reinterpretation, and the same mood is invoked.

The pedal in the bridge of the opening chorus creates the same tension and feeling of anticipation as heard in *Yesterdays* at the similar point in the opening chorus. The tension and anticipation is felt through to the end of the head at bar 34 where a consonant AbMaj7 chord ends the dissonance and *ad lib* feel.

As did the introduction of the tempo at 33 in *Yesterdays*, an excited and energetic mood follows the first chorus of *Sophisticated Lady* after the introduction of the swing feel at bar 35.

The texture change at bar 51 is introduced following a two bar transition phrase. The new texture is highlighted by the reversed swing phrasing, resulting in a somewhat comical feel. The subsequent mood change contrasts, through its low range and different textural configuration. The right hand is built in clusters where the left is exclusively in octaves. The mood is noticeably darker until a contrast at bar 83.

The distinct shift in mood is created at the change in time signature in bar 83. A thinner texture is employed with a change from detached, vertical phrasing to linear and legato phrasing. The atmosphere now appears lighter – due to a reduced amount of dense voicings combined with single note right hand meandering lines.

A sudden change in mood occurs at bar 115 where a change in time signature from 3/4 back to 4/4 shifts from linear to primarily vertical phrasing. A denser texture is also employed. This intentionally mirrors the mood shift at bar 193 of *Yesterdays* where the same devices are used. Through the use of traditional left-hand solo piano techniques the mood now invokes a feel more connected with the lineage of jazz piano.

A transition phrase was again used to link the previous mood to the change at bar 147 in the reinterpretation. The use of tremolo gives the music a thick textural bed over which the melody is sounded, much the same as in the equivalent passage of *Yesterdays* (bars 231-252). Tension is created in this passage of the reinterpretation through the use of rubato, tremolo, and reharmonisation before the music 'winds down' with yet another tempo change at bar 160.

The penultimate mood created in the reinterpretation is the feeling of a somber 'death march' through the use of Left hand octaves and steady crotchet pulse (bars 163-172). Fischer creates this mood in the same manner in *Yesterdays* (bars 259- 273).

A 'calm after the storm' mood was established in the last bar of the reinterpretation using an openly voiced Ab chord. This copies the same final mood seen in *Yesterdays* to conclude the performance.

Summary: Transfer of Devices

The analysis above outlines a successful transfer of Clare Fischer's approach to harmony, rhythm, texture and arrangement. Comparisons in approach between *Yesterdays* and *Sophisticated Lady* were made throughout chapter five illustrating the likeness of the two pieces.

The success of the transfer is gauged by the effectiveness of the implementation of devices to the reinterpretation. All of Fischer's defining techniques used in his approach were reinterpreted in a methodical way – nevertheless the author maintains that because this was done in a musical manner, it is fair to say that the transfer of devices was indeed successful. The spontaneity of improvisation is often lost through the notation of solos, however, in order to demonstrate in clear terms that the devices could indeed be transferred, notation of this representation was necessary. The notation presented some challenges for the researcher particularly the time it took to complete as a number of processes had to be followed including: improvisation using the selected device and remembering what had been played, make a decision whether the improvisation was clearly demonstrating the technique then finally, notating the passage as accurately as possible. All of these processes were followed to ensure the successful transfer of Fischer's approach to *Sophisticated Lady*.

A goal of the research was to present results that could be applied in the reinterpretation of standards. This goal was reached, and the author's reinterpretation of *Sophisticated Lady* has been enriched with new approaches to harmony, rhythm, texture and arrangement previously unknown.

Chapter Six: Conclusion

Jazz pianists are always looking for ways take their performance of standards to greater levels of sophistication. Through the study of Clare Fischer's solo piano performance of *Yesterdays* the writer has shown how new techniques and devices discovered through transcription analysis can be used to enrich one's performance of jazz standard repertoire.

The research has shown that Fischer's performance of *Yesterdays* contains a wealth of musical information with regards to harmony, rhythm, texture and arrangement in the solo setting. To quantify the original goals and objectives, they were to:

- 1) Gain an understanding of Fischer's approach in *Yesterdays*
- 2) List and explain the devices used in clear terms
- 3) Incorporate the devices in a reinterpretation of *Sophisticated Lady*
- 4) Comment on the success of the transferal of devices

All of the above goals were achieved, and the resulting reinterpretation of *Sophisticated Lady* importantly demonstrated how Fischer's approach could be transferred.

The physical transfer of devices from *Yesterdays* to the reinterpretation is obvious from the evidence provided in the score, but judging the exact level of effectiveness in such a musical task remains, ultimately subjective. However, the effectiveness could perhaps be confirmed through its reception at recent performances (including the recital necessary for the award of this degree). Although not peer-reviewed, on this occasion *Sophisticated Lady* was well received by jazz lectures and colleagues who attended - with no criticism of the approach.

The researcher feels that all four categories: Harmony, Rhythm, Texture and Arrangement were important to the development of the reinterpretation, but none more

so than the arrangement. Without studying Fischer's arrangement of *Yesterdays* it would be difficult to create a reinterpretation of such an approach in a musical manner. The resulting piece would have the inherent feeling of exercises without a purposeful direction or applicable meaning. The careful placement of the harmonic, rhythmic and textural devices in the arrangement was pivotal in the establishment of a context for the reinterpretation.

It is possible that additional interpretations could have been created to further demonstrate Fischer's approach and indeed recordings utilised to present even clearer examples. Perhaps the scope of the analysis could also have been narrowed to encompass only one of the four categories thus allowing for the exploration of the devices in greater detail and producing more examples - perhaps in multiple jazz standards.

Whilst this remains in the realm of possibility, it does not detract from the results gained by the author through this particular study. As a direct result of the research, he is now able to use Fischer's techniques and devices to reinterpret not only *Sophisticated Lady*, but also other jazz standards with this holistic approach. He has also become more confident in the use of dissonance within the performance of jazz standards, and consequently, higher levels of sophistication in his piano performance have been achieved.

It is hoped that the techniques and devices discussed in this dissertation can be of use to other pianists wishing to create new interpretations of jazz standards informed by the style of Clare Fischer. It is also hoped that this paper furthers the discussion of his music and ultimately raises awareness of his highly individual approach.

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Appendices

Appendix A: Literature Review

The literature review summary, located in the body of the dissertation has been taken from the following information.

Biographical Literature

Clare Fischer's biographical information was readily available. Most journal articles, dissertations and websites contained similar information. The Grove Online Database informed the researcher Fischer's early career highlights and importantly of his publications. "He has published Fischer's Harmonic Exercises for Piano (Rottenburg, Germany, 1998) and B. Dobbins, transcr.: Clare Fischer: Alone Together/Just Me: Solo Piano Improvisations (Rottenburg, 1998)." ⁸³

Analysis Literature

The transcription of *Yesterdays* is the central element of the dissertation and provided the data for analysis. ⁸⁴ Dobbins states "Although the notes themselves are provided in the transcriptions, there is still a great deal left for each individual musician to learn for themselves"⁸⁵ The album liner notes offered additional background information regarding the setting of the recording.

⁸³ *Grove Music Online*, s.v. "Fischer, Clare." (by Steven Strunk and Barry Kernfeld), <http://0-www.oxfordmusiconline.com.library.ecu.edu.au/subscriber/article/grove/music/J990201> (accessed Mar. 30, 2011).

⁸⁴ Bill Dobbins, *Clare Fischer Alone Together Just Me Solo Piano Improvisations*. (Rottenburg N., Germany: Advance Music, 1997), 6.

⁸⁵ *Ibid.*

The dissertation, "Aspects of harmony and voice leading in four solo piano performances by Clare Fischer" is a useful document in terms of the analysis of Fischer's solo piano works.⁸⁶

Hinz offers detailed insight into the definition of voice leading terms and characteristics within Fischer's solo works.

These are characteristics that, in part, distinguish Clare Fischer's particular style as an artist and define his approach "Linear Relationships, Dissonance and Linear Movement, Texture and Chordal Sonority, Rhythm and Voice Leading and other characteristics of Clare Fischer's Solo Piano Style"⁸⁷

The bibliography extracted from the Hinz dissertation has been useful and led to further discoveries of articles and journals further supporting the research. Hinz's approach to the analysis is bar by bar and he uses harmonic models to illustrate each note and its importance to the voice leading. The researcher believes this approach is useful but does not show how the devices can be used in a re-interpretation. In addition to this, the approach, though very detailed and thorough, is perhaps too involved for the scope of this dissertation as a balance must be achieved between many more aspects of performance which are investigated.

Michael Kahr has written two dissertations with focus on Fischer's harmonic approach.⁸⁸ As harmonic approach is a key element of Fischer's style these papers may provide additional information to assist in defining harmonic qualities. Of the small excerpts of *Aspects of Context and Harmony in the Music of Clare Fischer* have been viewed by the writer and it is known that Kahr's research focuses on the socio-cultural and harmonic analyses of Fischer's compositional approach. Kahr explains that his aim and

⁸⁶ Robert Kurtis Hinz, "Aspects of Harmony and Voice Leading in Four Solo Piano Performances by Clare Fischer" (PhD diss., New York University, 1998).

⁸⁷ *Ibid.*, 247.

⁸⁸ Michael Kahr, "Aspects of Context and Harmony in the Music of Clare Fischer" (PhD diss., University of Sydney, 2009).

Michael Kahr, "Aspects of Harmony and Voice Leading in the Clare Fischer Composition "in Memoriam"" (M. Mus. University of Sydney, 2004).

scope of his research is to “fill the gap in Fischer scholarship by placing a particular emphasis on an investigation into his harmonic approach within a socio-cultural context”⁸⁹ Although the text uses analysis to define aspects of Fischer’s approach the methodology and analytical frameworks found in the documents could not be translated to this research.

To examine and categorise aspects of texture within *Yesterdays* the researcher found the information in the dissertation by Frejek to be vital.⁹⁰ Although this dissertation discusses texture in classical pieces, the techniques used could be translated and were helpful in the construction of the analytical method.

Wider reading into dissertations containing jazz transcription analysis led to the discovery of three useful documents. Each dissertation supported the use of transcription analysis as an effective way to analyse voice leading and harmonic trends. Dunn explains in his paper:

Through the development of an analytical framework that addresses voice leading in both tonal and modal settings, improvised performances based on repeating lead sheet progression can be analysed, categorized, and compared according to their implied harmonic content and adherence to the harmonic possibilities inherent in the lead sheet⁹¹

Wallmann analysed several transcriptions in his dissertation and illustrated that by adapting the approach to each example, one can analyse varying styles of solos using common methods.⁹²

⁸⁹ Michael Kahr, "Aspects of Context and Harmony in the Music of Clare Fischer" (PhD diss., University of Sydney, 2009), 1.

⁹⁰ James Stephen Frejek, "A Method of Textural and Harmonic Analysis as Applied to Selected Piano Works of Debussy and Satie" (Master of Arts, California State University, 1992).

⁹¹ Tony Dunn, "Harmony and Voice Leading in Jazz Improvisation: Formulating an Analytical Framework for a Comparative Analysis of a Bill Evans and Herbie Hancock Performance of Hancock's Dolphin Dance (M. Mus., University of Ottawa, 2010), iv.

⁹² Johannes P. Wallmann, "Music of Herbie Hancock: Composition and Improvisation in the Blue Note Years" (PhD diss., New York University, 2010), 60.

Since Hancock's compositions and improvisations contain a multitude of style elements derived from both jazz and classical traditions, and because I did not wish to foreclose potentially fruitful areas of inquiry by limiting the kinds of questions I could ask, I employed throughout the study a catholic approach to music theory that drew on a number of commonly accepted music theory techniques⁹³

This is relevant to the research of *Yesterdays* because Fischer's performance displays number of different styles. The approach used in the analysis may vary at several different stages of the performance

The bibliographies from the above led to a brief study of basic musical analysis literature. A seminal text in this area is *A Guide to Musical Analysis*.⁹⁴ Though the text is primarily structured towards the classical genre, it confirms that a varied use of techniques may be useful when analysing musical excerpts. "In this instance we are able to 'plug into' existing analytical techniques in order to refine our analytical observations"⁹⁵

Linear, Chromatic and Standard Jazz Harmony Literature

To help form an approach to analysing Fischer's chromatic harmony, a broad range of harmonic literature was examined. Texts illustrating a standard approach to jazz harmony were used in contrast to literature with a focus on chromatic and linear based harmony.

Fischer's music is often described as primarily chromatic in approach. Fischer states:

My playing is very chromatic and I can show you how each one of those chromatic notes can fit the chord or the progression. The mode concept leads the novice player into diatonic improvising. I don't like that approach and I object to the mode concept as if it were the bible to improvisation⁹⁶

⁹³ Ibid.,

⁹⁴ Nicholas Cook, *A Guide to Musical Analysis* (Oxford, New York: Oxford University Press, 1987).

⁹⁵ Ibid., 245.

⁹⁶ Phelps, Dr Boyd. "An Interview with Clare Fischer." *Jazz Player* 8, no. 2 (April 2001): 27.

This is also confirmed by Dobbins: "Since Clare Fischer's music is highly chromatic, he prefers to notate without key signatures".

Bleij presents a less comprehensive paper in comparison to Hinz's dissertation but it does however identify aspects of Fischer's style. "Clare Fischer's harmony stands out because it's primarily linear".⁹⁷ Bleij's defines voice leading aspects with particular note to 'suspensions'.⁹⁸ "For vertical harmonic units I will use the words 'voicing' and 'sonority; both referring to the sound as a whole"⁹⁹ Bleij also makes use of harmonic reductions to clearly illustrate the voice leading.

Other wider reading in this field includes Clare Fischer's own publication: "Harmonic Exercises for Piano"¹⁰⁰ and saxophonist Dave Liebman's: "A Chromatic Approach to Jazz Harmony"¹⁰¹ The former is a technical resource written by Fischer consisting of harmonic exercises for two to four notes. Their linear nature again alludes to Fischer's tendencies for chromatic harmony. The latter provides a practical approach to the use of chromatic material in an improvisational context. This approach above may be useful to help illustrate a practical application for the findings.

In reaction to the above examples the researcher broadened the harmonic scope to help define some basic jazz piano concepts. The basic concepts may be used compare and contrast complexities in Fischer's approach.

A comprehensive book by Levine explaining the many facets of jazz piano performance was studied. Basic chord construction and useful literature on elementary

⁹⁷ Barbara Bleij, "Harmony and Meaning Clare Fischer," *Tijdschrift voor Muziektheorie* vol. 9, no. 3 (2004), 212.

⁹⁸ Suspensions and their subsequent resolutions are discussed in Chapter Four under the sub-heading 'Voice Leading'

⁹⁹ Barbara Bleij, "Harmony and Meaning Clare Fischer," *Tijdschrift voor Muziektheorie* vol. 9, no. 3 (2004), 211.

¹⁰⁰ Clare Fischer, *Harmonic Exercises for Piano* (Rottenburg N., Germany: Advance Music, Advance Music, 1996).

¹⁰¹ David Liebman, *A Chromatic Approach to Jazz Harmony and Melody*, Revised ed. (Rottenburg, Germany: Advance Music 2006).

chord substitution is explained. "Jazz musicians like to substitute chords. A substitute chord is just what it sounds like: a chord that substitutes for another chord"¹⁰² Of particular use in the in defining harmonic devices within *Yesterdays* was another publication by Levine. "The Jazz Theory Book", also by Levine offers detailed discussion on reharmonisation is helpful and the volume offers useful terminology for in the researcher's analysis of reharmonisation devices.¹⁰³

A rare filmed interview with Fischer has provided more insight into Fischer's harmonic approach and background.

My interest in music has always been harmonic and as a result of that I get into the harmonics when I improvise. You have to flow into that, that's like speaking that foreign language. If you've got those sounds down and you can express yourself in them, that's a completely different world.¹⁰⁴

Fischer therefore confirms the thesis that by learning new sounds, (in this instance the elements that make up his approach to *Yesterdays*) one may improve the quality of an interpretation of a jazz work.

¹⁰² Mark Levine, *The Jazz Piano Book* (Petaluma CA: Sher Music Co, 1989), 37.

¹⁰³ Mark Levine, *The Jazz Theory Book* (Sher Music Company, 1995).

¹⁰⁴ Red Bull Music Academy, "Clare and Brent Fischer Keep It in the Family," http://www.redbullmusicacademy.com/video-archive/lectures/clare_and_brent_fischer_keep_it_in_the_family (accessed Jun. 11, 2011).

Appendix B: Yesterdays Transcription

Yesterdays

Jerome Kern

ad lib. tempo

The first system of the musical score for 'Yesterdays' consists of two staves, treble and bass. The key signature has two flats (B-flat and E-flat). The music begins with a piano introduction. The right hand features a melodic line with a triplet of eighth notes. The left hand provides a harmonic accompaniment with chords and single notes.

Bar lines occur in their usual places in relation to the original melody. The meter is free until measure 21.

The second system of the musical score starts at measure 5. It continues the melodic and harmonic development. The right hand has a melodic line with a triplet of eighth notes. The left hand has a bass line with a triplet of eighth notes. Measure 12 is marked with a fermata.

The third system of the musical score starts at measure 8. It features a melodic line with a triplet of eighth notes in the right hand and a bass line with a triplet of eighth notes in the left hand. Measure 13 is marked with a fermata.

The fourth system of the musical score starts at measure 10. It continues the melodic and harmonic development. The right hand has a melodic line with a triplet of eighth notes. The left hand has a bass line with a triplet of eighth notes. Measure 17 is marked with a fermata.

The fifth system of the musical score starts at measure 13. It features a melodic line with a triplet of eighth notes in the right hand and a bass line with a triplet of eighth notes in the left hand. Measure 18 is marked with a fermata.

16

Musical notation for measures 16-17. Measure 16 features a bass line with eighth-note triplets and a treble clef with a whole rest. Measure 17 continues the bass line with eighth notes and a treble clef with a half note.

17

Musical notation for measures 17-19. Measure 17 has a treble clef with a half note and a bass line with eighth notes. Measure 18 has a treble clef with a half note and a bass line with a whole note. Measure 19 has a treble clef with a half note and a bass line with a whole note. The word "legato" is written above the treble clef in measure 18. A "Sub-o" marking is present in the bass line of measure 19.

20

Musical notation for measures 20-23. Measure 20 has a treble clef with a half note and a bass line with a half note. Measure 21 has a treble clef with a half note and a bass line with a half note. Measure 22 has a treble clef with a half note and a bass line with a half note. Measure 23 has a treble clef with a half note and a bass line with a half note. The word "quickly" is written above the treble clef in measure 21, and "molto legato" is written above the bass line in measure 21.

24

Musical notation for measures 24-28. Measure 24 has a treble clef with a half note and a bass line with a half note. Measure 25 has a treble clef with a half note and a bass line with a half note. Measure 26 has a treble clef with a half note and a bass line with a half note. Measure 27 has a treble clef with a half note and a bass line with a half note. Measure 28 has a treble clef with a half note and a bass line with a half note.

29

Musical notation for measures 29-32. Measure 29 has a treble clef with a half note and a bass line with a half note. Measure 30 has a treble clef with a half note and a bass line with a half note. Measure 31 has a treble clef with a half note and a bass line with a half note. Measure 32 has a treble clef with a half note and a bass line with a half note.

33

Swing (♩ = 126)

Musical notation for measures 33-36. Measure 33 has a treble clef with a half note and a bass line with a half note. Measure 34 has a treble clef with a half note and a bass line with a half note. Measure 35 has a treble clef with a half note and a bass line with a half note. Measure 36 has a treble clef with a half note and a bass line with a half note.

37 *trem.*

40

43

46

49

53

8^{va}

Detailed description: This page of a musical score contains six systems of music, each with a treble and bass staff. The key signature has two flats (B-flat and E-flat). Measure 37 features a tremolo in the treble staff and a quintuplet in the bass staff. Measure 40 has a quintuplet in the bass staff with an 8va marking. Measure 43 includes a sextuplet in the treble staff and triplets in both staves. Measure 46 shows triplets in both staves. Measure 49 features triplets in both staves. Measure 53 contains triplets in both staves. The score includes various musical notations such as slurs, accents, and dynamic markings.

56

Musical score for measures 56-59. The system consists of two staves. The upper staff features a melodic line with a trill in measure 56, followed by a series of eighth notes and quarter notes, some with slurs. The lower staff provides a harmonic accompaniment with chords and moving lines, including a triplet of eighth notes in measure 56.

60

Musical score for measures 60-62. The system consists of two staves. The upper staff continues the melodic line with slurs and some grace notes. The lower staff continues the harmonic accompaniment with chords and moving lines.

63

Musical score for measures 63-65. The system consists of two staves. The upper staff begins with a *marcato* marking and features a triplet of eighth notes. The lower staff has a rest in measure 63, followed by a melodic line in measure 64 and a triplet of eighth notes in measure 65. An *8vb* marking is present below the lower staff in measure 65.

66

Musical score for measures 66-69. The system consists of two staves. The upper staff features a triplet of eighth notes in measure 66, followed by a series of eighth notes and quarter notes. The lower staff provides a harmonic accompaniment with chords and moving lines.

70

Musical score for measures 70-72. The system consists of two staves. The upper staff features a triplet of eighth notes in measure 70, followed by a series of eighth notes and quarter notes. The lower staff provides a harmonic accompaniment with chords and moving lines.

73

Musical score for measures 73-75. The system consists of two staves. The upper staff features a triplet of eighth notes in measure 73, followed by a series of eighth notes and quarter notes. The lower staff provides a harmonic accompaniment with chords and moving lines.

76

Musical score for measures 76-78. The system consists of a treble clef staff and a bass clef staff. Measure 76 features a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 77 continues with similar rhythmic patterns. Measure 78 has a triplet of eighth notes in the treble and a triplet of eighth notes in the bass.

79

Musical score for measures 79-81. The system consists of a treble clef staff and a bass clef staff. Measure 79 has a rest in the treble and a complex bass line with a 5-measure triplet and a 7-measure triplet. Measure 80 has a 7-measure triplet in the bass. Measure 81 has a triplet of eighth notes in the treble and a triplet of eighth notes in the bass.

82

Musical score for measures 82-86. The system consists of a treble clef staff and a bass clef staff. Measure 82 has a *sim.* marking in the treble. Measure 83 has a *sim.* marking in the bass. Measure 84 has a *sim.* marking in the bass. Measure 85 has a *sim.* marking in the bass. Measure 86 has a *sim.* marking in the bass.

87

Musical score for measures 87-91. The system consists of a treble clef staff and a bass clef staff. Measure 87 has a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 88 has a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 89 has a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 90 has a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 91 has a triplet of eighth notes in the treble and a triplet of eighth notes in the bass.

92

Musical score for measures 92-94. The system consists of a treble clef staff and a bass clef staff. Measure 92 has a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 93 has a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 94 has a triplet of eighth notes in the treble and a triplet of eighth notes in the bass.

95

Musical score for measures 95-99. The system consists of a treble clef staff and a bass clef staff. Measure 95 has a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 96 has a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 97 has a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 98 has a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 99 has a triplet of eighth notes in the treble and a triplet of eighth notes in the bass.

99

sim.

This system contains measures 99 to 102. The music is written for two staves, treble and bass. Measure 99 features a treble staff with a triplet of eighth notes and a bass staff with a steady eighth-note accompaniment. The dynamic marking 'sim.' is present at the beginning of the system.

103

s^{ced.}

This system contains measures 103 to 105. The treble staff has a melodic line with a triplet in measure 103. The bass staff continues the accompaniment. The dynamic marking 's^{ced.}' is located below the bass staff in measure 104.

106

s^{ced.}

This system contains measures 106 to 109. The treble staff features a melodic line with triplets in measures 106 and 107. The bass staff has a steady accompaniment. The dynamic marking 's^{ced.}' is located below the bass staff in measure 107.

110

Sub

This system contains measures 110 to 113. The treble staff has a melodic line with a triplet in measure 111. The bass staff has a steady accompaniment. The dynamic marking 'Sub' is located below the bass staff in measure 112.

114

(Sub)

This system contains measures 114 to 117. The treble staff has a melodic line with a triplet in measure 115. The bass staff has a steady accompaniment. The dynamic marking '(Sub)' is located below the bass staff in measure 114.

118

(Sub) Sub-1 Sub Sub

This system contains measures 118 to 121. The treble staff has a melodic line with a triplet in measure 119. The bass staff has a steady accompaniment. The dynamic markings '(Sub)', 'Sub-1', 'Sub', and 'Sub' are located below the bass staff in measures 118, 119, 120, and 121 respectively.

122

126

131

137

142

147

152

(6/8 feel in l.h.)

157

162

166

170

175

80

Musical notation for measures 80-84. Treble clef contains a melodic line with slurs and accents. Bass clef contains a bass line with chords and slurs.

85

Musical notation for measures 85-90. Treble clef contains a melodic line with slurs and accents. Bass clef contains a bass line with chords. The instruction "non legato" is written above the bass line.

91

Musical notation for measures 91-94. Treble clef contains a melodic line with slurs and accents. Bass clef contains a bass line with chords. The instruction "(l.h. rhythm guitar feel)" is written above the bass line, and "sim." is written below the bass line.

95

Musical notation for measures 95-97. Treble clef contains a melodic line with slurs and accents. Bass clef contains a bass line with chords. The instruction "sim." is written below the bass line.

98

Musical notation for measures 98-100. Treble clef contains a melodic line with slurs and accents. Bass clef contains a bass line with chords. The instruction "sim." is written below the bass line.

01

Musical notation for measures 101-103. Treble clef contains a melodic line with slurs and accents. Bass clef contains a bass line with chords. The instruction "trem." is written above the bass line, and "sim." is written below the bass line.

204

Musical score for measures 204-206. The piece is in a key with two flats (B-flat major or D minor). The melody in the treble clef features triplet eighth notes and sixteenth notes. The bass clef accompaniment consists of chords and moving lines. The key signature has two flats.

207

Musical score for measures 207-209. The melody continues with triplet eighth notes and sixteenth notes. The bass clef accompaniment features chords and moving lines. The key signature has two flats.

210

Musical score for measures 210-212. The melody continues with triplet eighth notes and sixteenth notes. The bass clef accompaniment features chords and moving lines. The key signature has two flats.

213

Musical score for measures 213-215. The melody includes a tremolo effect in measure 213. The bass clef accompaniment features chords and moving lines. The key signature has two flats.

216

Musical score for measures 216-218. The melody includes a tremolo effect in measure 216. The bass clef accompaniment features chords and moving lines. The key signature has two flats.

219

Musical score for measures 219-221. The melody continues with triplet eighth notes and sixteenth notes. The bass clef accompaniment features chords and moving lines. The key signature has two flats.

222

even 8th

Musical score for measures 222-225. The system consists of two staves, treble and bass. Measure 222 has a treble staff with a melodic line and a bass staff with a chordal accompaniment. Measures 223-225 feature a complex rhythmic pattern with triplets in both staves. A '3' with a brace is placed above the triplet in both staves. A 'tr' (trill) is indicated above the first note of the triplet in the bass staff. A dashed line below the bass staff is labeled '8vb'. The tempo/mood is marked 'even 8th'.

226

swing

trem.

Musical score for measures 226-230. The system consists of two staves, treble and bass. Measure 226 has a treble staff with a melodic line and a bass staff with a chordal accompaniment. Measures 227-230 feature a complex rhythmic pattern with triplets in both staves. A '3' with a brace is placed above the triplet in both staves. A 'tr' (trill) is indicated above the first note of the triplet in the bass staff. A dashed line below the bass staff is labeled '(8vb)'. The tempo/mood is marked 'swing'.

231

(bring out melody & bass)

sim.

Musical score for measures 231-234. The system consists of two staves, treble and bass. Measure 231 has a treble staff with a melodic line and a bass staff with a chordal accompaniment. Measures 232-234 feature a complex rhythmic pattern with triplets in both staves. A '3' with a brace is placed above the triplet in both staves. A 'trem.' (tremolo) is indicated above the first note of the triplet in the bass staff. A dashed line below the bass staff is labeled 'sim.'. The tempo/mood is marked '(bring out melody & bass)'.

235

Musical score for measures 235-238. The system consists of two staves, treble and bass. Measure 235 has a treble staff with a melodic line and a bass staff with a chordal accompaniment. Measures 236-238 feature a complex rhythmic pattern with triplets in both staves. A '3' with a brace is placed above the triplet in both staves. A dashed line below the bass staff is labeled '3'.

239

Musical score for measures 239-242. The system consists of two staves, treble and bass. Measure 239 has a treble staff with a melodic line and a bass staff with a chordal accompaniment. Measures 240-242 feature a complex rhythmic pattern with triplets in both staves. A '3' with a brace is placed above the triplet in both staves. A dashed line below the bass staff is labeled '3'.

243

Musical notation for measures 243-246. The system consists of a treble clef staff and a bass clef staff. The music features complex chordal textures with many triplets and slurs. The key signature has two flats.

247

Musical notation for measures 247-250. The system consists of a treble clef staff and a bass clef staff. The music continues with complex textures, including triplets and slurs. The key signature has two flats.

251

Musical notation for measures 251-254. The system consists of a treble clef staff and a bass clef staff. The music continues with complex textures, including triplets and slurs. The key signature has two flats.

255

Musical notation for measures 255-260. The system consists of a treble clef staff and a bass clef staff. Measure 255 is marked *rit.* and measure 256 is marked *molto rit.*. A tempo change to *Very Slowly* ($\text{♩} = 56$) begins in measure 257. The instruction *(bring out melody)* is present in measure 257. The system includes triplets and slurs. The key signature has two flats. There are markings for *8vb* in measures 256 and 257.

261

Musical notation for measures 261-264. The system consists of a treble clef staff and a bass clef staff. The music continues with complex textures, including triplets and slurs. The key signature has two flats. There is a marking for *(8vb)* in measure 261.

265

(8vb)

270

(8vb)

275

sim.

(8vb)

277 *ad lib. tempo*

(8vb)

280

(8vb)

Appendix C: Yesterdays Lead Sheet

Yesterdays (Lead Sheet)

Jerome Kern

1 D^{min} E^{mi7b5} A⁷ D^{min} E^{mi7b5} A⁷

Phrase 1Phrase 2

5 D^{min} C^{#+} D^{min7/C} B^{mi7b5} E⁷

Phrase 3

9 A^{7#5} D⁹ G¹³ C⁹

Phrase 4Phrase 5

13 F¹³ B^{bma9} (G^{min7}) E^{mi7b5} A⁷

Phrase 6(Lead in Phrase 7)

17 D^{min} E^{mi7b5} A⁷ D^{min} E^{mi7b5} A⁷

Phrase 7Phrase 8

21 D^{min} C^{#+} D^{min7/C} B^{mi7b5} E⁷

Phrase 9

25 A^{7#5} D⁹ G¹³ C⁹

Phrase 10Phrase 11

29 F¹³ B^{bma9} (G^{min7}) E^{mi7b5} A⁷

Phrase 12(Lead in Phrase 1)

Appendix D: Sophisticated Lady Reinterpretation

Sophisticated Lady

Arr Chris Foster

Duke Ellington
Irving Mills
Mitchell Parish

ad lib. tempo

Piano

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18

2
19 **Faster**

22

24

27

30

Legato Broader

32

Broader

♩ = 120 Swing 8ths

35

Musical notation for measures 35-38. Treble clef with a melodic line featuring triplets and slurs. Bass clef with a steady accompaniment of eighth notes.

39

Musical notation for measures 39-42. Treble clef with a melodic line featuring triplets and slurs. Bass clef with a steady accompaniment of eighth notes.

43

Musical notation for measures 43-46. Treble clef with a melodic line featuring triplets and slurs. Bass clef with a steady accompaniment of eighth notes. A "Sub" marking is present below the bass line.

47

Musical notation for measures 47-50. Treble clef with a melodic line featuring triplets and slurs. Bass clef with a steady accompaniment of eighth notes.

51

Musical notation for measures 51-54. Treble clef with a melodic line featuring triplets and slurs. Bass clef with a steady accompaniment of eighth notes.

55

Musical notation for measures 55-58. Treble clef with a melodic line featuring triplets and slurs. Bass clef with a steady accompaniment of eighth notes.

4

59

Musical score for measures 59-62. The piece is in a key with one flat (B-flat major or D minor). Measure 59 features a treble clef with a melodic line of eighth notes and a bass clef with a bass line of eighth notes. Measure 60 continues the melodic and bass lines. Measure 61 shows a change in the bass line with a whole note chord. Measure 62 features a triplet of eighth notes in the treble and a triplet of eighth notes in the bass.

63

Musical score for measures 63-64. Measure 63 shows a treble clef with a melodic line of eighth notes and a bass clef with a bass line of eighth notes. Measure 64 continues the melodic and bass lines.

65

Musical score for measures 65-66. Measure 65 features a treble clef with a melodic line of eighth notes and a bass clef with a bass line of eighth notes. Measure 66 continues the melodic and bass lines.

67

Musical score for measures 67-70. Measure 67 features a treble clef with a melodic line of eighth notes and a bass clef with a bass line of eighth notes. Measure 68 continues the melodic and bass lines. Measure 69 shows a change in the bass line with a whole note chord. Measure 70 features a triplet of eighth notes in the treble and a triplet of eighth notes in the bass.

71

Musical score for measures 71-74. Measure 71 features a treble clef with a melodic line of eighth notes and a bass clef with a bass line of eighth notes. Measure 72 continues the melodic and bass lines. Measure 73 shows a change in the bass line with a whole note chord. Measure 74 features a triplet of eighth notes in the treble and a triplet of eighth notes in the bass.

75

Musical score for measures 75-78. Measure 75 features a treble clef with a melodic line of eighth notes and a bass clef with a bass line of eighth notes. Measure 76 continues the melodic and bass lines. Measure 77 shows a change in the bass line with a whole note chord. Measure 78 features a triplet of eighth notes in the treble and a triplet of eighth notes in the bass.

79

3 3 3 3

83 (♩=♩)

Sped.

89

95

101

Sped.

107

6

111

8^{va}

3

115 (8)

$\text{♩} = \text{♩}$

L.H. Rhythm Guitar Feel

3

119

123

3

3

127

3

3

Sim

Sim

3

3

130

3

Sim

133

137

140

143

Poco Rubato ♩ = 100
(approx)

147

8

151

155

159

molto rit.

Ballad Tempo ♩ = 52

163

167

171

173 *ad lib. tempo*

(S).....

176

179

Appendix E: Sophisticated Lady Lead Sheet

Sophisticated Lady

Duke Ellington
Irving Mills
Mitchell Parish

Medium Ballad

The musical score for "Sophisticated Lady" is written in 4/4 time with a key signature of three flats (B-flat major). The tempo is marked as a Medium Ballad. The score consists of 32 measures, with chord symbols written above the staff. Measures 5, 9, 13, and 29 contain a triplet of eighth notes.

Measures 1-4: Chords: B \flat min7, B \flat min B \flat m(ma7), B \flat min7, G \flat 7, F7, E7, E \flat 7, A \flat ma7, A \flat 7, G7, G \flat 7, F7.

Measures 5-8: Chords: B \flat 7, B \flat min7, E \flat 7, Cmin7, F7 \flat 9.

Measures 9-12: Chords: B \flat min, B \flat m(ma7), B \flat min7, G \flat 7, F7, E7, E \flat 7, A \flat ma7, A \flat 7, G7, G \flat 7, F7.

Measures 13-16: Chords: B \flat 7, B \flat min7, E \flat 7, A \flat ma \flat , A \flat min7 \flat 5, D7.

Measures 17-20: Chords: Gma7, E \flat min7, A \flat min7, D7, B \flat min7, E7 \flat 9, A \flat min7, D7 \flat 9.

Measures 21-24: Chords: Gma7, E \flat min7, A \flat min7, D7, Gma7 B \flat 7, Cmin7, B \flat min7, Cmin7 \flat 5, F7 \flat 9.

Measures 25-28: Chords: B \flat min, B \flat m(ma7), B \flat min7, G \flat 7, F7, E7, E \flat 7, A \flat ma7, A \flat 7, G7, G \flat 7, F7.

Measures 29-32: Chords: B \flat 7, B \flat min7, E \flat 7, A \flat ma \flat , (Cmin7 \flat 5, F7 \flat 9).