



Gentle Disturbances and Stylistic Pluralism in the Musi

by

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Gentle Disturbances and Stylistic Pluralism in the Musi

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Abstract

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In recent decades several Israeli jazz musicians have emerged onto the international scene, incorporating stylistic elements of Israeli music in their jazz performances. Perhaps the most well-known of these musicians is bassist Avishai Cohen, whose style has become synonymous with "Israeli jazz." Despite his high profile in an emerging and unique musical scene, not much has been written about Cohen's compositional style. I provide biographical background on Cohen and present three Israeli traditions that he incorporates into his musical language: Songs of the Land of Israel (SLI), Sephardic music, and Mizrahi music. My study focuses on the harmony, melody, rhythm, and form of Avishai Cohen's 2008 Album Gently Disturbed, and shows how he blends these distinct Israeli traditions with other stylistic elements to create his own unique musical language. Some of the characteristics of his language include triadic and diatonic harmonies that move by step, third, or ascending fifth, borrowed sonorities, minor v and major VII chords, minor keys, highly syncopated ostinatos that gradually evolve and are often rhythmically offset from each other, pairing simple harmonies with complex rhythms and complex harmonies with simple rhythms, rhythms highlighting two against three, grooves in uncommon meters or with uncommon subdivisions, pulses of five 16th notes, and theme and variations, through-composed, and binary forms. I show how Cohen uses these characteristics to add "gentle disturbances" to his music's harmony, melody, rhythm, and form. I encourage hearing Avishai Cohen's analysis from a perspective of "stylistic pluralism" (Hellhund, 2012) and suggest that analyses of modern jazz music should consider the diverse range of stylistic influences behind each artist to better understand what makes their music unique and personal.

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ABSTRACT

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In recent decades several Israeli jazz musicians have emerged onto the international scene, incorporating stylistic elements of Israeli music in their jazz performances. Perhaps the most well-known of these musicians is bassist Avishai Cohen, whose style has become synonymous with “Israeli jazz.” Despite his high profile in an emerging and unique musical scene, not much has been written about Cohen’s compositional style. I provide biographical background on Cohen and present three Israeli traditions that he incorporates into his musical language: Songs of the Land of Israel (SLI), Sephardic music, and Mizrahi music. My study focuses on the harmony, melody, rhythm, and form of Avishai Cohen’s 2008 Album *Gently Disturbed*, and shows how he blends these distinct Israeli traditions with other stylistic elements to create his own unique musical language. Some of the characteristics of his language include triadic and diatonic harmonies that move by step, third, or ascending fifth, borrowed sonorities, minor v and major VII chords, minor keys, highly syncopated ostinatos that gradually evolve and are often rhythmically offset from each other, pairing simple harmonies with complex rhythms and complex harmonies with simple rhythms, rhythms highlighting two against three, grooves in uncommon meters or with uncommon subdivisions, pulses of five 16th notes, and theme and variations, through-composed, and binary forms. I show how Cohen uses these characteristics to add “gentle disturbances” to his music’s harmony, melody, rhythm, and form. I encourage hearing Avishai Cohen’s analysis from a perspective of “stylistic pluralism” (Hellhund, 2012)

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Introduction

Jazz music traces its origins back to black American musicians in the oppressive environment of the post-civil war south. From New Orleans the music and its popularity spread across the country, to Chicago, New York, the West Coast, and everywhere in between. Several critics and fans have proclaimed jazz to be “America’s classical music.” However, this American artform has dispersed throughout the globe over the last century, and several international musicians like Django Reinhardt have been making important contributions to the genre since as early as the 1920s. These international contributions and influences have grown exponentially in the last three decades. As Gioia points out: “close observation of the jazz world shows that many of the most exciting developments in recent years have taken place outside of the music’s homeland... America’s classical music is now the common property of the whole world.”¹ Several critics and scholars are taking note of this globalization of jazz with works like *Jazz/Not Jazz: The Music and Its Boundaries*, “Toward a Global History of Jazz,” and *Is Jazz Dead? (Or Has It Moved to a New Address)*.² These works and several like them celebrate the contributions of musicians across the globe to the ever-evolving genre of jazz. More and more jazz artists are combining elements of jazz with elements from their native cultures, in what Stuart Nicholson calls “glocalization.”³

One of the most prominent examples of jazz blending with native cultures is that of Israeli jazz musicians. Since the 1990s, the number of Israeli jazz musicians performing regularly internationally and in New York has grown exponentially, leading to observations like

¹ Ted Gioia, *The History of Jazz*, 2nd ed. (New York: Oxford University Press, 2011), 381.

² David Ake, Charles Garrett, and Daniel Goldmark, *Jazz/Not Jazz: The Music and Its Boundaries* (Berkeley: University of California Press, 2012); E. Taylor Atkins, “Toward a Global History of Jazz,” *Jazz Planet* (University of Mississippi Press, 2003); and Stuart Nicholson, *Is Jazz Dead? (Or Has It Moved to a New Address)* (New York: Routledge, 2005).

³ Nicholson, “Jazz in a Global Village,” (Presentation, Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen meeting, Amsterdam, February 13, 2009.)

NPR's "Why Are So Many Jazz Musicians From Israel These Days?"⁴ Noah Lemish observes that the beginnings of this wave of Israeli jazz musicians came in the 1990s, with "the emergence of artists such as bassists Avishai Cohen and Omer Avital, guitarist/oudist Amos Hoffman and trombonist Avi Lebovich that for the first time situated Israeli jazz musicians as prominent players on the international jazz scene."⁵ He cites Cohen as being particularly influential:

For many Israelis and non-Israelis, musicians and critics alike, Avishai Cohen's original music is synonymous with the 'Israeli jazz' sound. He remains the most well-known, commercially successful Israeli jazz musician active in the international scene today. His compositions present his own unique blend and integration of several distinct influences: modern jazz, Afro-Cuban, ladino songs, popular songs from Israel and Arab music, both classical and folk.⁶

Lemish's landmark dissertation outlines several important aspects of "Israeli jazz" by comparing several different artists' music and their statements about music. While he mentions Avishai Cohen's importance and examines one of his songs, Cohen's music is not the main focus of his work. Little has been written about Cohen's music outside of magazine articles and music reviews. I aim to address this lacuna in scholarly research by examining Cohen's *Gently Disturbed* in depth, to better understand Cohen as a composer and arranger.

In my analysis I identify several examples of Israeli influence in Cohen's music as well as several of his unique compositional traits that define the style of his music. Some of the characteristics I will identify include:

⁴ Patrick Jarenwattananon, "Why Are So Many Jazz Musicians From Israel These Days?" November 21, 2010, in *All Things Considered*, <https://www.npr.org/sections/ablogsupreme/2010/11/19/131451175/why-are-so-many-jazz-musicians-from-israel-these-days>

⁵ Noah Lemish, "Israeli Musicians in the International Scene: A Case Study of Musical Transculturation in Contemporary Jazz Performance and Composition," (D.M.A. diss., University of Toronto, 2018), 62, ProQuest (10688201).

⁶ Lemish, "Israeli Musicians," 3.

1. Triadic, diatonic harmonies that often move by step, third, or ascending fifth
2. The use of borrowed sonorities, the minor v, and major VII chords
3. A predominance of minor keys, typical of the genre of Israeli music known as Songs of the Land of Israel (SLI)
4. Highly syncopated ostinatos that are often layered over each other and evolve slightly as the piece progresses. In these passages the bass and piano are usually rhythmically offset from each other.
5. Simple harmonic progressions and melodies with complex rhythms and more complex progressions and melodies with simple rhythms
6. Rhythms highlighting two against three
7. Odd-meter grooves, or grooves with uncommon subdivisions, especially pulses of five 16th notes
8. Through-composed, binary, or theme and variation forms

Lemish pointed out that for many, Avishai Cohen's music is "synonymous with Israeli jazz." Through my analysis I suggest that Cohen's Israeli influences are thoroughly blended with other stylistic elements that make his music unique. I argue that his music should be heard in line with Hellhund's views of "stylistic pluralism," where individual artists create their own voice out of their own unique blend of influences, rather than a view of Cohen's music as simply being "Israeli jazz."⁷ I will show that Cohen uses several of the above characteristics to add "gentle disturbances" to the album's harmony, melody, rhythm, and form that slightly alter simple ideas into more complex and unique ones.

⁷ Herbert Hellhund, "Roots and Collage: Contemporary European Jazz in Postmodern Times," *Eurojazzland: Jazz and European Sources, Dynamics, and Contexts*, edited by Cerchiari, Cugny, & Kerschbaumer (Boston: Northeastern University Press, 2012).

I selected Avishai Cohen's album *Gently Disturbed* as the focus of my study for a number of reasons. *Gently Disturbed* is Avishai Cohen's tenth solo album. First, it was released in 2008, ten years after his first album, and it is his tenth solo album, giving him ample time to explore and develop his own personal style. Second, the album has a standard jazz trio instrumentation featuring Cohen on bass, Shai Maestro on piano, and Mark Guiliana on drums throughout. The standard instrumentation allows me to focus on the rhythm, meter, melody, harmony, and form, along with both Israeli and non-Israeli traits that might be less obvious than the presence of the *oud* or singing in Hebrew and Ladino, aspects he includes on other albums. The third reason is a personal one, as this was the first of Cohen's albums that I ever heard. I remember being blown away by both the rhythmic complexity and strong melodicism of the album, and even after listening to all of Cohen's music, I feel it is the best first glimpse into his musical world.

To provide context for Cohen's compositions and arrangements, I will first give some biographical information about Cohen. I will give a short introduction to three traditions within Israeli music that contribute to Cohen's repertoire and style: Songs of the Land of Israel (SLI), the Sephardic tradition, and the *Mizrahi* tradition. I will then give a brief overview of the album, and proceed to a detailed analysis of the harmony, melody, rhythm, form, and motivic transformation in the *Gently Disturbed* songbook.⁸

Biographical Information

Avishai Cohen was born in Naharia, a kibbutz in northern Israel, in 1970. His father, Gershon, is an Ashkenazi Jew and his mother, Ora, a Sephardic Jew, who instilled in Avishai her

⁸ Avishai Cohen, *Gently Disturbed: Music for Trio*, compiled by Nadav Remez and Shai Maestro (Gadu Music/BMI, Razdaz Recordz: 2009).

love of both classical music and songs from the Sephardic tradition.⁹ Cohen began playing the piano at the age of 9, and began formal lessons at 11. When he was fourteen his family moved to St. Louis, where he picked up the electric bass and began his interest in jazz, particularly the music of Jaco Pastorius. Cohen said of Pastorius's influence on him as both a bass player and composer: "I studied every note he played to the point that I gained the technical ability to imitate and execute a lot of incredibly hard and technical stuff on the bass... [Jaco] chose to write music featuring what he did on the bass, and that made it what it was... I thought 'Wow I want to write music like that.'"¹⁰ In 1986, Cohen returned to Israel, where he attended a music and arts High School. He began playing professionally, and played in an Israeli army band, then picked up the double bass. In 1992 he moved to New York where he studied with Andy González and worked with a number of musicians, with especially important stints with Danilo Pérez and Chick Corea's group Origin. In 2002 Cohen began focusing on his own recordings as a leader, and the following year he began his own label, RazDaz Recordz. Cohen has continued growing his musical following through consistent album releases and international tours that highlight his compositions, arrangements, bass and piano playing, and singing.

Three Israeli Musical Traditions

Israel has a diverse and complex culture due to a variety of factors. Israeli people often share claims to other cultural practices from their ancestors or past countries of residence that commonly include countries in the Middle East, Eastern Europe, and North Africa with more distant ancestors coming from the Iberian Peninsula. The musical styles of Israel are equally

⁹ "Avishai Cohen," in *Contemporary Musicians*, vol. 42 (Detroit, MI: Gale, 2003), *Gale in Context: Biography* (accessed May 15, 2019), <http://link.galegroup.com/colorado.idm.oclc.org/apps/doc/K1608003629/BIC?u=coloboulder&sid=BIC&xid=72a0b897>.

¹⁰ John Goldsby, "Global Player: Avishai Cohen," in *Bass Player*, vol. 21, Iss. 7 (New York: Jul 2010), 27.

diverse in their range of cultural influences. I will discuss three traditions that are integral to Avishai Cohen's music.

With the emergence of the Zionist movement and subsequent formation of the State of Israel, several composers and poets created a new repertoire of Hebrew songs to define their "Israeliness." Others set Hebrew texts to Russian and Arabic folk music. This collection of Hebrew folk music came to be known as Songs of the Land of Israel, or SLI.¹¹ Several national organizations funded the creation, recording, and dissemination of this music as part of the new Hebrew culture in Palestine and then Israel. From the 1960s on, with the advent of Israeli rock, songs in this repertoire expanded to include popular music as well as folk music.¹²

Another genre of Israeli music emerged from the Sephardic settlers, Jews who were expelled from the Iberian Peninsula in 1492. This tradition includes a unique hybrid language of Judeo-Spanish, or Ladino. Songs in this tradition are usually sung, and could be sung by a soloist or a group of people, with or without accompanying instruments. The accompaniment could be provided by hand-clapping, castanets, finger cymbals, and/or the darbuka. Due to the Islamic influence in Spain, these songs are usually based on Arabic modes, or maqamat.¹³

Eastern, or Mizrahi Jews have distinct musical practices as well. For many years their music was treated as a lesser art form than SLI, and as such, recordings and radio play of this music were not common until recordings could be cheaply produced via cassette tapes. Mizrahi music has origins in many Middle Eastern countries. Like the Sephardic songs, they are usually based on the Arabic maqamat. There are specific vocal practices in this style which include

¹¹ Motti Regev and Edwin Seroussi, *Popular Music & National Culture in Israel* (University of California Press, 2004), 14-18, ProQuest Ebook Central, <http://ebookcentral.proquest.com/lib/ucb/detail.action?docID=223359>.

¹² Regev and Seroussi, *Popular Music*, 49-70.

¹³ Susana Weich-Shahak, "The traditional performance of Sephardic songs, then and now," in *The Cambridge Companion to Jewish Music*, ed. Joshua S. Walden (Cambridge, UK: Cambridge University Press, 2015), 104-118; Regev and Seroussi, *Popular Music*, 20, 60.

mawwals, or vocal improvisations, and silsulum, which is a type of ornamentation on the ends of notes that involves “shaking.”¹⁴

Brief Overview of *Gently Disturbed*

Seattle

“Seattle” is the opening track of *Gently Disturbed*. It is propelled forward by its motoric rhythm in the piano figuration. The song offers a good example of Cohen’s harmonic language, where he avoids tonicizing V-I movements, favoring deceptive resolutions that obscure the overall tonality of the piece.

Chutzpan

“Chutzpan” is replete with several of Cohen’s favorite harmonic, rhythmic, and melodic devices. It has rhythmic and melodic similarities to *mizrahi* music, and its harmony is mostly triadic, utilizing diatonic chords moving in stepwise motion, and his characteristic minor v chord. The song also introduces one of Cohen’s favorite rhythmic techniques: groupings of five sixteenth notes.

Lo Baiom Velo Balyla

While much of *Gently Disturbed* focuses on Cohen’s compositions, he makes an effort on each album to include his arrangements. He said of this practice: “I’ve arranged, and always do, at least one or two songs per record, older Israeli beautiful songs.”¹⁵ One such song is “Lo Baiom Velo Balyla.” The song is a traditional one from the SLI repertoire, and I have included a transcription of a sing-along version performed by Effi Netzer, which I transposed to Cohen’s

¹⁴ Galeet Dardashti, “The Piyyut Craze: Popularization of Mizrahi Religious Songs in the Israeli Public Sphere,” *Journal of Synagogue Music* 32 (2007): 142-63; Regev and Seroussi, *Popular Music*, 191-212.

¹⁵ Avishai Cohen, “Avishai Cohen: Interview,” interview by Mike Gerber, *Cadence*, Oct. 2012: 41, ProQuest (1437552198).

key for direct comparison between the two (Figure 1).¹⁶ Cohen presents the song with a reverential respect for its original melody and harmony. He stays with the melody fairly strictly, mostly adding syncopations. His reharmonizations are mostly diatonic substitutions, embellishments, or inversions that facilitate stepwise bass movement. His main departure from the original tune are his newly composed introduction, interlude and conclusion.

The figure displays a musical score for the song "Lo Baiom Velo Balyla" in G minor, 3/4 time. It compares the original by Effi Netzer (transposed) with Leonard Cohen's version. The score is organized into four systems, each with a vocal line (E.N.) and an accompaniment line (A.C.).

- System 1 (Measures 1-4):**
 - Effi Netzer (transposed): Chords Gm, D7.
 - Cohen: Chords Gm, Em7(b5), D.
- System 2 (Measures 5-10):**
 - E.N.: Chords Gm, Cm.
 - A.C.: Chords Cm6, Dsus, Gm, Gm/F, Eb, F7.
- System 3 (Measures 11-16):**
 - E.N.: Chords D7, Gm.
 - A.C.: Chords Bb, D7/A, E°7, D, Eb.
- System 4 (Measures 17-22):**
 - E.N.: Chords Cm, D7.
 - A.C.: Chords Cm, F7, Ebm/Bb, Bb, D7/A, E°7, D.

Figure 1, "Lo Baiom Velo Balyla" Comparison

¹⁶ Effi Netzer, "הבה נשירה - הלה בלילה - לא ביום ולא בלילה," posted March 31, 2015, accessed March 4, 2021. <https://youtu.be/1o6YUXSjt34>

Pinzin Kinzin

“Pinzin Kinzin” was written collaboratively by Cohen, Maestro, and Guiliana. Despite having multiple authors, the song is very much written in Cohen’s personal language, especially in the way it constantly varies and develops its highly-syncopated ostinato lines.

Puncha Puncha

Like “Lo Baiom Velo Balya,” “Puncha Puncha” is a traditional Israeli song arranged by Cohen. “Puncha Puncha” differs from “Lo Baiom” in that it is from the Sephardic tradition, not that of the SLI. Both arrangements show restraint by Cohen as the melody and harmony are very similar to those in performances by other artists.

Eleven Wives

“Eleven Wives” is another song written by the trio. It is a groove-based piece that features the drummer, Mark Guiliana, as he solos over the 11/4 groove. The groove itself is characteristic of Cohen’s style, utilizing different groupings of eighth notes to form an irregular pulse, and the use of heavily syncopated ostinato lines.

Gently Disturbed

“Gently Disturbed” differs from Cohen’s other compositions on the album in a number of ways. There are no specific solos or written chord changes, just a melody line and a bass line that are repeated as written three times. Each member of the trio occasionally takes liberties adding improvised fills and lines, but for the most part it is a simple presentation of a haunting melody.

The Ever Evolving Etude

“The Ever Evolving Etude” is one of Cohen’s most rhythmically complex pieces. It also cycles through slightly changing, highly-syncopated ostinatos throughout. It is a good example of Cohen’s tendency to pit the bass and piano against each other, often with sixteenth-note

offsets. This rhythmic interplay shows how Cohen often eschews the traditional time-keeping role of the bass to favor rhythmically complex melody lines.

Variations in G Minor

“Variations in G Minor” explicitly continues Cohen’s predilection for variations on a theme, and in this particular piece he shows restraint in keeping them to a few variations. It is closer to a traditional theme and variations, by presenting the melody alone and in its simplest form, followed by elaborations of it.

Umray

“Umray” presents one of Cohen’s most harmonically and melodically complex compositions of the album. The melody and harmony borrow from several different sounds, including natural minor, melodic minor, harmonic minor, super Locrian, chromatic, and octatonic collections.

Structure in Emotion

“Structure in Emotion” serves as a good conclusion to *Gently Disturbed* as it utilizes many of the techniques present in the previous songs. In particular its opening draws parallels to the opening track, “Seattle,” while the second half of the song resembles techniques utilized in “Pinzin Kinzin” and “The Ever Evolving Etude.”

Harmony and Melody

Avishai Cohen’s harmonic language is as varied as his influences, ranging from triadic harmonies to jazz harmonies with color tones and extensions to harmonies that obscure any functioning tonality. Despite this variety, there are a few general characteristics that return throughout *Gently Disturbed*, giving Cohen an identifiable harmonic sound, including triadic, diatonic harmonies that move by step, third, or ascending fifth, borrowed sonorities, the minor v

and major VII chords, a predominance of minor keys, and pairing simple harmonies with complex rhythms and complex harmonies with simple rhythms.

Key Centers

Looking at the key centers for the album as a whole show some Israeli influence in Cohen's harmony, as well as another Cohen's use of the ascending fifth on a large scale. Table 1 shows important key centers throughout the album:

Song	Key Centers
Seattle	Abmaj/Fm - Abm - Cm
Chutzpan	C minor
Lo Baiom Velo Balyla	G minor
Pinzin Kinzin	E minor
Puncha Puncha	E minor
Eleven Wives	A minor
Gently Disturbed	B Minor
Ever Evolving Etude	C minor
Variations in G Minor	G minor
Umray	C# minor
Structure in Emotion	Abmaj/Abmin

Table 1, Key Centers in Gently Disturbed

Only the first and last songs utilize major keys in a significant way, and even those songs place equal emphasis on minor keys. Talila Eliram's study of 170 SLI songs showed that 147 of the

170 songs are in minor mode.¹⁷ Israeli critic, producer, and festival director Barak Weiss also noted this trend and compared it with that of the Great American Songbook, saying

...there is a much more prevalent use of minor scales. The Great American Songbook is mostly in major, and these minor scales [that are used by Israeli jazz musicians] give the music that feeling of prayer, which can be like a *piyyut* or klezmer, and the old Hebrew, Russian songs of *Eretz Yisrael Hayeshana Ve'hatova* (good old Land of Israel) which has lots and lots of minor in it. I think it is unique.¹⁸

The preponderance of minor keys and modes in this album shows an obvious connection to the SLI and Israeli jazz repertoire. From song to song on *Gently Disturbed*, Cohen utilizes ascending fifths to move between keys to begin and end his album. In the first three songs, Cohen moves from F minor to C minor to G minor. “The Ever Evolving Etude” to “Variations in G Minor” moves from C to G again, then moves up a diminished fifth (enharmonically) to C# minor for “Umray,” before another perfect fifth shift (enharmonically) from C# minor to Ab minor in “Structure in Emotion.” This tonal movement matches the melodic fifth movement in the first and last tracks, and provides structural unity to the beginning and end of the album. The final resolution in “Structure in Emotion” resolves to Ab major after switching between Ab minor and Ab major. This mirrors the first main harmonic shift in “Seattle,” from Ab major/F minor to Ab minor, and brings the album full circle.

Triadic Harmony

Lemish identified a few other common traits of Israeli harmonies that are important in Cohen’s music. One is the use of triads: “Israeli artists have pointed to the extensive use of triads

¹⁷ Talila Eliram, *Ivri: Shirei Eretz Yiśra’el, Hebeṭim Muzikaliyim ye Hevratiyim* (Haifa: University of Haifa, 2006). Found in Lemish, “Israeli Musicians,” 119.

¹⁸ Barak Weiss, interview by Noah Lemish August 6, 2017, via Skype. Found in Lemish, “Israeli Musicians,” 125.

instead of seventh chords and the absence of extensions as a marker of the Israeli jazz sound that is directly connected to the SLI song tradition.”¹⁹ Cohen frequently employs triadic harmony, particularly in passages that are more rhythmically involved, whereas passages with simpler rhythms frequently employ more complex jazz-inspired harmonies. Figure 2 shows the complex harmony and simple, quarter-note rhythm in the introduction of “The Ever Evolving Etude”; Figure 3 shows the inverse with simple i-iv-V harmony and complex rhythm of the same piece’s ostinato passages.

AbM7 Fm Cm/Eb D7(#9) C7(#9)DbM7 D7(#9) Cm/Eb E/E Fm Gm11 AbM7 Ab/Bb

Figure 2, “The Ever Evolving Etude,” mm. 1-4

Figure 3, “The Ever Evolving Etude,” mm. 24-25

Inversions

Another characteristic that Cohen shares with other Israeli jazz musicians is the use of “specific inversions, coupled with a unison bass line between the left hand of the piano and the bass.”²⁰ These inversions are specific in that the realization of chords are not improvised – Cohen

¹⁹ Lemish, “Israeli Musicians,” 125.

²⁰ Lemish, “Israeli Musicians,” 126.

and other Israeli jazz musicians frequently write a fixed piano and bass part. Cohen often assigns inversions that maintain stepwise bass movement. The repeating harmony of Am – Em/G – Dm/F – G in “Eleven Wives” offers a good example of Cohen utilizing triadic harmony with specific inversions to accommodate stepwise bass movement.

Stepwise Movement

Cohen frequently utilizes both whole- and half-step movement in his harmonies. He commonly pairs this stepwise harmonic movement with a fast harmonic rhythm. This is a trait he shares in common with Arik Einstein, an SLI singer who Cohen has mentioned as being his favorite Israeli artist, saying that Einstein’s music is “the soundtrack of my time [in Israel].”²¹ Comparing Einstein’s harmony in “Atur Mitzchech” (Figure 4) with the introduction to “The

DmAm/E Fmaj Gm6 E7/G# E7 A7 Dm Bbmaj G A7

d: i v III iv V/V V i VI IV V

Figure 4, “Atur Mitzchech,” by Arik Einstein and Avner Kenner

Ever Evolving Etude” (Figure 2), “Pinzin Kinzin” (Figure 5), and the interlude in “Lo Baiom Velo Balyla” (Figure 6) shows several similarities between the passages in their harmonic language.²² All three Cohen examples share relatively quick harmonic rhythm. Both “The Ever

²¹ Ariel Dominique Hendelman, “Avishai Cohen and all that jazz,” *The Jerusalem Post*, March 1, 2016.

<https://www.jpost.com/Israel-News/Culture/Avishai-Cohen-and-all-that-jazz-446571>

²² Arik Einstein and Avner Kenner, “Atur Mitzchech,” Spotify, track 1 on *Eretz Israel Hayeshana Vehatova Part 3*, Phonokol, 1977.

Evolving Etude” and “Lo Baiom” utilize stepwise movement in the bass. While the “Pinzin Kinzin” example does not begin with stepwise bass movement, its harmonic function is very similar to that of “Atur Mitzchech.” Both passages travel from *i* to *v* to a third-related major chord (III or VI), to *iv*.

B1 Em Bm7 C Am7 F#° Em/G A Em Bm7 C E/G# F#° E/G# Am

e: i v VI iv iim7(b5) i [IV] i v VI [I] iim7(b5) [I] iv

Figure 5, "Pinzin Kinzin" B1 Harmony

Gm Am7 Bb Cm Bb Eb F Gm

Am7 F7 Ebm/Bb Bb Eb F Gm F/A Bb

Figure 6, "Lo Baiom Velo Balya" Interlude

Cohen’s whole- and half-step harmonic movements are often diatonic to the piece’s key center. “Puncha Puncha” features two newly composed sections in Cohen’s arrangement: the introduction and coda. The eight-bar introduction (Figure 7) introduces the E minor triad motif

$\text{♩} = 176$ Em Emb6 Em6 Emb6

5 Em G/D C#m7(b5) B7(no3)

Figure 7, “Puncha Puncha” Introduction

found in the opening melody as well as the harmony of the first four measures. This introduction stays very much in the same harmonic, melodic, and rhythmic sound world as the arrangement of the melody. Just as the intro moves around the opening motif, the coda uses the cadential themes from the original song in its melody (Figure 8). Unlike the intro, the coda presents more of a

The musical score for the coda of "Puncha Puncha" is presented in three staves of music in G major. The first staff contains five measures with chords Em, Dm7, Cmaj7, Bm11, and Am9. The second staff contains seven measures with chords Bm7, Cmaj7, D9sus, Em, Dm7, Cmaj7, and F#m. The third staff contains seven measures with chords Bm7, Gmaj7, F#m7, Dmaj7, Cmaj7, D9sus, and Emaj. The tempo marking "Lento" is placed above the final measure, and "rit." is placed below the measure before it.

Figure 8, "Puncha Puncha" Coda

harmonic departure from the song, and this harmonic departure shows Cohen's use of stepwise movement, this time with exclusively root position harmonies. The opening measures of the coda follow a slightly modified Andalusian cadence found in Flamenco music.²³ While the typical Andalusian cadence in a minor key would be $i - VII - VI - V$, Cohen's progression uses a minor vii and v chords to be $i - vii - VI - v$. Changing the VII to vii is a fairly standard substitution and the ubiquitous minor v shows up again in Cohen's writing.²⁴ The next phrase reverses the direction of the cadence, but still uses the stepwise major and minor chords: $iv - v - VI - VIIsus$. The third phrase begins to repeat the first, but instead jumps to F# minor, the ii chord borrowed from E major: $i - vii - VI - ii$. The final four measures follow stepwise and third-based

²³ Israel J. Katz, "Flamenco," *Grove Music Online* (Oxford University Press, 2001), accessed January 12, 2021.

²⁴ For an example of this substitution, see "Chanela," by Al di Meola, John McLaughlin, and Paco de Lucía, posted March 18, 2011 by Juanjo Belchí Guitarrista, accessed March 4, 2021. <https://youtu.be/X6ahX0hgfJw>.

movements in the harmony: v – III – ii – VII – VI – VIIsus – I. The final three chords offer a retrograde of the Andalusian cadence and end on a Picardy third.

The bass movement used by Cohen in “Eleven Wives” is very similar to that of the coda in “Puncha Puncha,” linking the two back-to-back tracks together. The harmony played by the left hand of the piano in the introduction in A minor is: i – v6 – VI – v6. When the melody enters, the bottom two notes of each chord are kept the same as the introduction, but the E natural on top is shifted down to a D for the third and fourth measure, making the new harmony i – v6 – iv6 – VII.²⁵ The use of inversions makes the bass line outline a ^1, ^7, ^6, ^7 movement. The bass notes for the final four chords of “Puncha Puncha” spelled out ^7, ^6, ^7, ^1, the retrograde to that in “Eleven Wives.” This maintains a slight Andalusian connection between the two songs, and the v-i relationship between the key centers of the songs, e minor and a minor, could also point to hearing the songs as linked together.

Both Cohen’s arrangement of “Puncha Puncha” and his composition “The Ever Evolving Etude” show his use of chromatically-moving harmonies. Figure 9 shows mm. 9-16 of “Puncha Puncha,” in which the upper voice of the left hand begins a chromatic elaboration of the static E minor harmony in mm. 9-12, then the bass picks up the chromaticism in mm. 13-16. The harmonic and melodic transcription of Brio’s performance of “Puncha Puncha” shows a more traditional harmonic performance of the old Sephardic song.²⁶ Figure 10 compares this Brio transcription with both of Cohen’s melody choruses. The comparison shows that Cohen follows the traditional melody very closely, only adding a couple of melismatic triplet flourishes

²⁵ Cohen’s score differs from the recording for the first four measures. The left-hand introduction in the score is identical to the left-hand part when the melody enters, but Maestro’s performance maintains the E in the top voice in the introduction, instead of shifting down to a D.

²⁶ Brio, “Puncha Puncha,” Spotify, Track 2 on *Sol y Luna*, Naxos Records, 2010.

reminiscent of Sephardic performances.²⁷ His reharmonization maintains the same functionality of the simple i-V harmonies expressed in the Brio example, but creates shifting colors throughout the harmony. Cohen uses these chromatic shifts to add his own fingerprint while still maintaining reverence for the functional harmony of traditional performances by frequently using the same root and chord quality. His deviations are slight, using mostly third substitutions that share several common tones with the traditional harmonies. Figure 11 also shows Cohen using chromatic harmonies that obscure tonal function. While the melody stays in C minor, the bass line moves chromatically through every pitch except A natural, B natural, and F#. The harmonies also utilize more alterations and extensions than most of Cohen's triad-based harmonies, and is a good example of how Cohen often pairs complex harmonies with simple rhythms, contrasting with the rest of the piece that shows his pairing of simple harmonies with complex rhythms.

Figure 9, "Puncha Puncha" chromatic movement

²⁷ Weich-Shahak, "Sephardic songs," 106.

BRIO

Cohen A

Cohen B

Em B7

Em Cmaj7/E Em6 Cmaj7/E C°/E♭

Em/B A sus A Am A#° B7(no3)

BRIO

C.A.

C.B.

Em B7

Em/D C#m7(b5) Cmaj7 Am7 Gmaj7

Em/B /G /B Bm/D Am/C Bm/D Am/C Em/B F#/A B(no3)/A Em/G

BRIO

C.A.

C.B.

Em C Am Em

Cmaj7 Am7 D/F# Gmaj7

Em/G Cmaj7 Am7 D/F# Gmaj7

The image displays three systems of musical notation for the piece "Puncha Puncha". Each system includes three staves: BRIO (top), C.A. (middle), and C.B. (bottom). The key signature is one sharp (F#).

System 1 (Measures 16-19):

- BRIO:** Chords: Em, Am, B7, Em. Melody: Quarter notes G4, A4, B4, C5, quarter notes G4, F#4, E4, quarter note D4.
- C.A.:** Chords: Em, Am/E, B7/E, Em. Melody: Quarter notes G4, A4, B4, C5, quarter notes G4, F#4, E4, quarter note D4. Includes a double bar line with a '2' above it over the first two notes.
- C.B.:** Chords: Em, Am/E, B7/E, Em. Melody: Quarter notes G4, A4, B4, C5, quarter notes G4, F#4, E4, quarter note D4. Includes a double bar line with a '2' above it over the first two notes.

System 2 (Measures 20-24):

- BRIO:** Chords: C, Am, Em. Melody: Quarter notes G4, A4, B4, C5, quarter notes G4, F#4, E4, quarter note D4.
- C.A.:** Chords: Cmaj7, Bm7, Am7, D/F#, B/G. Melody: Quarter notes G4, A4, B4, C5, quarter notes G4, F#4, E4, quarter note D4. Includes a double bar line with a '2' above it over the first two notes.
- C.B.:** Chords: Cmaj7, Am7, D/F#, B/G. Melody: Quarter notes G4, A4, B4, C5, quarter notes G4, F#4, E4, quarter note D4. Includes a double bar line with a '2' above it over the first two notes.

System 3 (Measures 25-28):

- BRIO:** Chords: Em, Am, B7, Em. Melody: Quarter notes G4, A4, B4, C5, quarter notes G4, F#4, E4, quarter note D4.
- C.A.:** Chords: Em, Am/E, B7/E, Em. Melody: Quarter notes G4, A4, B4, C5, quarter notes G4, F#4, E4, quarter note D4. Includes a double bar line with a '2' above it over the first two notes.
- C.B.:** Chords: Em, Am/E, B/F#, B/E, Em. Melody: Quarter notes G4, A4, B4, C5, quarter notes G4, F#4, E4, quarter note D4. Includes a double bar line with a '2' above it over the first two notes.

Figure 10, "Puncha Puncha" comparison

AbM7 Fm Cm/Eb D7(#9) C7(#9)DbM7D7(#9) Cm/Eb E/E Fm Gm11AbM7 Ab/Bb

Figure 11, "The Ever Evolving Etude," mm. 1-4

Tonal Ambiguity

Despite frequently relying on triadic and diatonic harmonies, Cohen's music is often tonally ambiguous. One way Cohen achieves this ambiguity is through an avoidance of standard V7-I movement. He instead favors stepwise, deceptive, or ascending fifth (descending fourth) resolutions that often obscure the overall tonic. When Cohen does utilize a V chord, it is often replaced by a minor v that avoids the tonicizing leading-tone resolution. The repeating i – III – iv – v progression in "Chutzpan" shows Cohen using the minor v instead of V7 to return to the i chord.

Cohen's opening composition, "Seattle," shows how he uses uncommon harmonic movement between mostly diatonic chords to achieve tonal ambiguity. The tonal center for the first sixteen measures could be heard as Ab major or F minor. The presence of Eb major chords and lack of C major chords would normally suggest the key of Ab major. However, each Eb major chord utilizes a deceptive resolution to resolve to F minor, and always in strong structural points in the phrases that accentuate F minor's importance: mm. 5, 9, and 13. Other harmonic progressions throughout the album include the use of a VII chord in a minor key, a device so common in his language that it is present in all but two songs in the album: "Structure in Emotion," and "Gently Disturbed." This would argue that the Eb major chords are functioning in F minor. Without any clear tonicization of Ab major or F minor, I suggest that the first sixteen

measures of “Seattle” reside in both tonalities. Cohen often eliminates leading tones through his use of v and VII chords in minor keys, suggesting that his conception of harmony is often more modally based, as these chords are diatonic to the Ab major and F aeolian scales.

The order in which Cohen presents these diatonic chords in “Seattle” also contributes to the tonal ambiguity, as he frequently moves up by whole step or up a perfect fifth. The ascending perfect fifth movement not only defines much of the bass movement, but also makes up much of the melodic content of the piano figuration. Figure 12 shows ascending fifths with dotted lines

Figure 12, Ascending fifths in “Seattle,” mm. 1-12

as they appear in the bass and piano in the first twelve measures of “Seattle.” The ascending motion is most explicit in the left hand of the piano, but has traces in the right hand and bass part (represented by the downbeats of each measure) as well. Cohen continues the use of ascending perfect fifths/descending perfect fourths in mm. 20-28 of “Seattle” (Figure 13). In this section Cohen has shifted from Ab major/F minor to Ab minor and the bass follows descending fourth motion from Fb to Cb, then Db – Ab - Eb. In this section Cohen continues to avoid V-i

movement by resolving the two V chords stepwise to iv or vi.

Figure 13, "Seattle," mm. 20-28

The piano figuration itself also serves to obscure the harmony in "Seattle." The bass suggests a chord change on the downbeat of each measure by playing a series of dotted-half notes. This regular harmonic rhythm is disrupted by the piano as the right-hand melody frequently holds suspensions that imply the previous harmony and don't resolve to a major or minor triad until later in the measure, frequently changing on the "and" of three. Figure 14 shows a hypothetical version of mm. 4-6 and 8-10 of "Seattle" where the right hand resolves with the left hand, avoiding the suspensions, and much of the harmonic interest of the passage. Both the

Figure 14, mm. 4-6, 8-10 of "Seattle" rewritten without suspensions

rhythm and the ascending fifths in the piano figuration are nearly identical to those in “Structure in Emotion” (Figure 15). Cohen creates a sense of cohesion for the album as a whole by recalling techniques used in “Seattle” to begin his final track.



Figure 15, “Structure in Emotion,” mm. 5-8

“Chutzpan” uses several of Cohen’s harmonic tactics to obscure tonality. Figure 16 shows the second half of “Chutzpan.” The eight measures of shifting triads over a D pedal create a strong pull to G minor. The pull to G minor is weakened somewhat by the use of the *v* chord preceding it instead of a *V* or *V7*, while the length of the D pedal and the structural accent on beat one of a new section strengthen the arrival. The D section begins as expected with a G minor chord, but the chords that follow obscure whether G minor is the tonic or not. As he does in “Seattle,” Cohen follows a progression of minor chords using a series of ascending perfect fifths with one break: Gm – Dm – Am – C major – Gm – Dm – Am. The C major chord can be interpreted as an embellishment of the A minor chord that also facilitates an additional perfect fifth bass movement back to G minor. The A minor and C major chords also weaken the hearing of G minor as they are borrowed from G major. The last four measures of the D section have some harmonic surprises as Cohen includes the first *V7-i* motion in the piece, tonicizing D minor in m. 26, which creates ambiguity by suggesting that the previous chords may better be understood as functioning in D minor. Two measures later, in m. 28, Cohen ends on a G major

triad, and emphasizes it by giving it an extra sixteenth note in length, extending the 5/8 meter to 11/16. This G major triad leads back into the C minor of the A section by offering the first V-i of the song's global tonic. By weakening any feeling of secondary tonic in "Chutzpan," Cohen strengthens the arrival of the original tonic when it returns.

C

Gm/D Dm C/D Dm

D

Gm/D Dm C/D Dm

E

Gm Dm Am C Gm Dm Am

B \flat F A7 Dm Gm Dm C B \flat G

25

Figure 16, "Chutzpan," C, D, and E

Shifts in Color

Another characteristic harmonic tool of Avishai Cohen is adding harmonies that create shifts in tonal color. He achieves these color shifts in a few ways: through modal shifting, modal borrowing, and temporary transposition. “Seattle” shows good examples of how Cohen shifts between modes. The melody to the piece begins in F Aeolian/Ab Ionian (Figure 17), then shifts to Ab aeolian when the harmony moves to Ab minor (mm. 17-24 of Figure 18). In mm. 24-29 in



Figure 17, “Seattle” melody mm. 1-6

Figure 18, the melody and harmony switch to expressing Ab harmonic minor, with the Cb and G natural creating a shift in color. Cohen uses another minor sonority with a shift to C minor in Figure 19. The soloists then shift in color throughout their solos, sometimes basing melodies off of C melodic minor, and sometimes using C Dorian.

Figure 18, “Seattle,” mm. 17-29 melody



Figure 19, "Seattle," mm. 41-44

“Umray” is a good example of how Cohen creates color shifts by utilizing several different types of source material for his melody and harmony, borrowing from minor, melodic minor, harmonic minor, chromatic, and octatonic sounds. The opening introduces three of these areas: C# minor (m. 1), chromatic scale (mm. 2-3), and the seventh mode of harmonic minor (m. 4) (Figure 20). The chromaticism utilized in mm. 2-3 shows up as a recurring theme throughout the A section and interlude, with mm. 7-10, 16-20, 21-22, and 25-26 being full of chromatic movement in the melody, middle, and bass voices. The chromatically-moving voices often obscure the underlying harmony, giving the piece increased harmonic complexity. The harmony in m. 9 functions as a standard tonic C# minor chord that was approached by a V and followed by a iv chord. While the harmonic movement is standard, the harmony is not: no third is expressed, and the chromatic right-hand movement defies labeling the harmony as a conventional C# minor or major chord. Measure 6 similarly has a standard V6 function that is obscured by the descending octatonic collection in the middle voice. While the chromatic and octatonic movement is mostly used to obscure the underlying function, Cohen cleverly uses functional chromatic bass movement in the final cadences of the A section and interlude.

Measures 19-20 outline a $i6 - V/V - V'$ (bII) while mm. 25-27 outline $i6 - V/V - V$ (Figure

Figure 20, "Umray," mm. 1-10

21).²⁸ The first uses chromatic movement to end on the tritone substitute for V, and the end of the interlude begins the same chromatic movement but instead skips to the V itself. The B section of "Umray" (not shown here) contrasts in having a simpler melody and harmony and consistent feel throughout. The harmony follows a repeating four-measure pattern of $V7 - iv6 - V7 - i6 - V/V$. The use of a secondary dominant ties the harmony with that of the A section and allows for a G natural in the melody, which is otherwise solely based on C# harmonic minor.

²⁸ The V' Roman Numeral is Keith Waters's label for the tritone substitution of V, sometimes labeled as bII. Keith Waters, *Postbop Jazz in the 1960s: The Compositions of Wayne Shorter, Herbie Hancock, & Chick Corea* (New York: Oxford University Press, 2019), xx.

16

c#: V' V iii iv V7sus i V/V

20

V' i Vsus vii^o III VI V/iv iv ii

24

i VII V'/VI VI7 iv i V/V V

Figure 21, "Umray" mm. 16-27

Figure 22 from "Pinzin Kinzin" shows how Cohen uses modal borrowing within a phrase. The passage is in E minor, but the Roman numerals with brackets indicate chords borrowed from E major. Cohen uses these borrowed chords to shift the color between the first

B 1 Em Bm7 C Am7 F#^o Em/G A Em Bm7 C E/G# F#^o E/G# Am

e: i v VI iv iim7(b5) i [IV] i v VI [I] iim7(b5) [I] iv

Figure 22, "Pinzin Kinzin" B1 Harmony

half and the second half of the phrase, quickly moving between minor and major. The B section of "Gently Disturbed" shows more modal borrowing in Cohen's harmonies. While "Gently

Disturbed” sets itself apart from the rest of the album by not having specific chord changes listed, the bass line and melody work together to imply different harmonic movement, which I have reduced to chorale-style voicing with Roman Numeral labels in Figure 23. The first half of the phrase travels through two borrowed chords from B major and B harmonic minor before returning to the harmonic movement that characterizes the A sections.

Figure 23, "Gently Disturbed" B Harmony

Cohen uses borrowed colors and sonorities to highlight the text in his two arrangements.

One area of harmonic interest that Cohen adds to his arrangement of “Puncha Puncha” is the B/G

Figure 24, "Puncha Puncha" B/G chord

chord in the fourth measure of Figure 24. This dissonance is held an extra measure both times Cohen plays it, adding increased emphasis. This colorful chord could be an instance of Cohen inserting text painting, capturing the lyrics referring to lost love, comparing it to the prick of a thorn, or “*Puncha el punchon.*”

Cohen makes use of similar text painting in his arrangement of “Lo Baiom Velo Balya.” In the coda, Cohen combines the introductory melody of the piece (see mm. 1-2 of Figure 1) with cadential melodic material from the melody (see mm. 20-22 of Figure 1) to form a new

phrase (Figure 25). Cohen does an interesting harmonization of the first and last measure of this

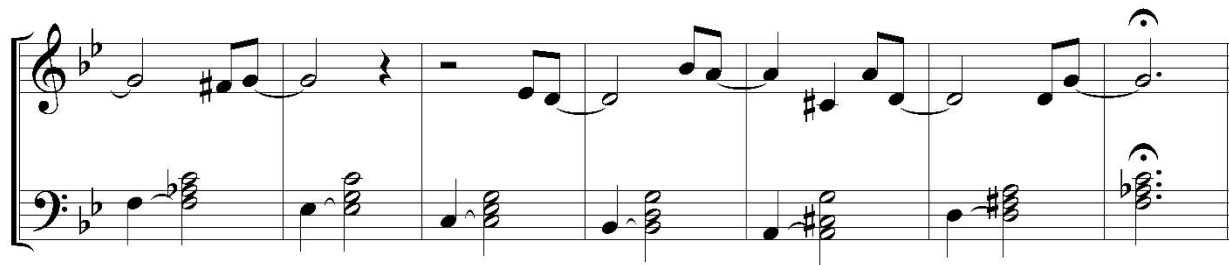


Figure 25, "Lo Baiom Velo Balyla" ending

example. He pairs the G melody note with an F minor chord in both instances. Each of these F minor chords is preceded by a D major triad, acting as a V in the key of G minor. Had these F minor chords been G minor chords, the progression would be a very standard $i - iv - iv - i - V7/V - V - i$. Substituting a vii chord for the i gives the ending a feeling of mystery and uncertainty. Here Cohen again provides commentary on the song's lyrics. The Hebrew lyrics are from a woman's perspective who is asking an acacia tree to solve the riddle of who her father will bring her to marry, and dreading the possibility that it might be an old man.²⁹ The uncertainty of her fate is mirrored by the surprising V – vii resolution at the end of the song.

Another way Cohen creates coloristic shifts in his harmonies and melodies is through direct transposition of whole phrases or parts of phrases. "Chutzpan" offers a good example of how he transposes segments of phrases. "Chutzpan" is very characteristic of Cohen's harmonic language, using mostly triadic harmonies, stepwise root or bass movement, chords diatonic to the key center, and the minor v chord. The A section, (mm. 1-8) and the B section (mm. 9-12) follow

²⁹ "Lo Baiom Velo Balyla," on Hebrewsongs.com, accessed December 7, 2020. <http://www.hebrewsongs.com/?song=lobayomvelobalaila>

A

Cm B \flat A \flat maj7 Eb/G Fm Gm Cm B \flat

4 Eb/G Fm Gm B \flat m A \flat Eb/G Fm Gm

7 B \flat m A \flat Eb/G Fm Gm

B

Cm Eb Fm Gm Cm Eb Fm Gm

11 Cm Eb Fm Gm Cm Eb Fm Gm

Figure 26, "Chutzpan," mm. 1-12

the same basic harmonic pathway: Cm – Eb – Fm – Gm (Figure 26). The B section follows these

chords exactly while the A section embellishes it with some stepwise motion. The first two measures embellish the C minor chord with an additional Bb major and Ab major before proceeding to the Eb – F – Gm. The second iteration of the progression, in mm. 3-4 copies the first but omits the Ab major chord. The third and fourth iterations (mm. 5-8) of the progression shift it to Bbm – Ab – Eb – Fm – Gm. This transformation could be seen as either omitting the C minor and changing the quality of the Bb chord, or as transposing the first half of the phrase down a whole step but leaving the second half intact. The melody of m. 5 supports the second hearing, as it contains the same pitches as m. 1 transposed down a whole step. By only shifting the first measure of the pattern down a whole step, Cohen creates a brief coloristic shift that doesn't change the function of the overall progression.

Both “The Ever Evolving Etude” and “Eleven Wives” create coloristic shifts by transposing whole phrases by half step. The solo section in “The Ever Evolving Etude” is made up of Cohen and Maestro trading four-measure segments, with each of Cohen's measures outlining a Cm – Fm – G7 progression, and each of Maestro's measures following the same progression transposed up a half step.³⁰ Guiliana changes his groove for both and the trio is able to achieve incredible musical variety in a solo section whose harmony is only i – iv – V. Having the bass and piano solos be a half step apart also mirrors much of the rhythmic activity in the song, in which the bass and piano are frequently offset by a sixteenth note from each other.

“Eleven Wives” similarly transposes phrases by whole step. It follows a repeating harmony (with some slight variations) of Am – Em/G – Dm/F – G. The B section of “Eleven Wives” takes this same harmony and transposes it down a half step. Cohen again matches this harmonic shift with a shift in texture as a sparse texture replaces the pervasive groove and

³⁰ The Solo section takes place from 3:17-4:16 in the recording

melody of the A sections. The transition into the B section is smooth, moving from G to Ab minor, utilizing common-tone and half-step resolutions. This period of relative inactivity leads to the reentrance of the A minor melody, key, and groove. The abrupt shift from a Gb major chord to A minor, coupled with the return of the aggressive groove and melody contributes to the jarring nature of this return.

“Gently Disturbed” also employs shifts in color by transposing phrases and adding chromatic surprises throughout, though it does so in ways that differ from the album’s other compositions. The song has no chord changes, voicings, or solos, only a written bass line and melody that repeat each chorus. The melody and bass line work together to create a number of interesting melodic and harmonic relationships throughout the piece. The song begins with a bass ostinato that is continued throughout the A sections. Figure 27 shows how the bass line follows two separate descending lines in half and whole steps by placing the upper and lower notes in two simultaneous voices.

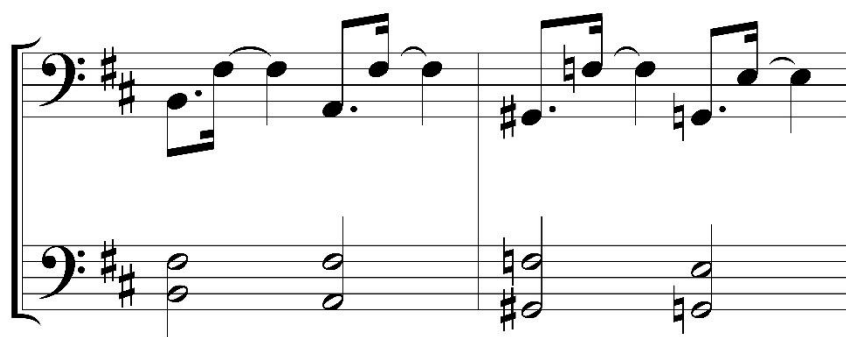


Figure 27, “Gently Disturbed” bass

The melody similarly utilizes stepwise movement, moving up in contrary motion to the bass, and then down in similar motion in each phrase of the A section. The melodic movement contains many chromatic surprises. The melody begins with an ascending tetrachord from the B minor scale, then begins to go back down the same tetrachord, but landing on a C natural instead

of a B (Figure 28). In the third measure the phrase continues by repeating the first measure up

Figure 28, "Gently Disturbed" A melody and bass

a half step, utilizing Cohen's technique of temporary transposition. Instead of transposing the whole phrase, Cohen moves by whole step to a Db instead of the expected half step to D natural. Just like he did in "Chutzpan," Cohen's displacement only lasts for a measure and reverts back to the original pitch collection halfway through the phrase. This temporary displacement offers a harmonic depiction of the song and album's title: "Gently Disturbed." The fourth measure of the phrase seems to be identical to the second, until Cohen resolves to a B natural a beat earlier than is expected, effectively creating a "gentle disturbance" to the pulse hierarchy. Cohen utilizes slight shifts in color, pulse, meter, and motives throughout the entire album, giving each composition and arrangement an element of gentle disturbance, and unifying *Gently Disturbed* in the process.

The melody also connects with and completes the repeating bass line. Figure 29 simplifies the melody and bass line and adds dotted lines to show how the melody that begins in the right hand crosses over to the left hand and bass, displaced by an octave, but continuing a descent of E – D – C# – C –(switch) B – A – G# – G. Similarly, measure three of the melody picks up the bass descent where it left off, displaced by an octave to the middle voice, also

played by the bass, and then up another octave to the melody, following a descent of B – A – G# – G – F# – F – Eb – Db – C – B. At the end of the first four measures, the voices cross again, as

Figure 29, "Gently Disturbed" voice crossing

the G in the bass is displaced up an octave to the F# in the middle voice, and the B in the melody is doubled by the bass. By combining the two scales formed by the crossing parts, you get an aggregate pitch content of eleven of the twelve available pitches, showing the highly chromatic nature of the passage (Figure 30). The only missing pitch is A#, and Cohen again avoids the

aggregate

Figure 30, Aggregate pitch content in "Gently Disturbed" A Section

leading tone in the tonic B minor, contributing to the piece's tonal ambiguity. While the scarcity of voices, lack of leading tone, and use of inversions and chromaticism obscure harmonic function in the passage, the harmonic reduction of the A section shows that there is an underlying pathway of dominant-related functions throughout the passage (Figure 31). This underlying function propels the ostinato forward to the tonic B stated every two measures.

Bm F#m7/A C#/G# C/G Bm B F#m(M7)/AC#/G# C/G Em/G

i v V/V V' i v(M7) V/V V'

Figure 31, "Gently Disturbed" A Harmony

Each eight-bar A section is phrased with a four-measure melody divided into two-measure subphrases, followed by four bars of melodic rest. The four measures of rest interspersed between each melodic phrase lets the previous phrase settle in and add to the dark and mysterious ethos of the song. The B section has a similar melody to that of the A section, beginning with the same melodic ascent and rhythm. One major difference between the B and A section is that the B phrase is six measures instead of four. This is done by inserting two measures into the first subphrase. Figure 32 shows the melody to the B section, while Figure

Figure 32, "Gently Disturbed" B Melody

33 shows how the melody for the first subphrase would look without the second and third measure. The rhythm of Figure 28 matches that of the A section's first subphrase, and the only melodic difference is that it approaches the target C natural from below instead of above. The two "added" measures are very melodically similar to the rest of the piece. The brackets in

Figures 28 and 32 use pitch-class set theory to label all occurrences of the [013] set class in the first four measures of the A and B sections. This shows how much of the melody and bass line, including the two “added” measures in the B section are made out of the same motivic [013] cells throughout.



Figure 33, "Gently Disturbed" B melody, mm. 1 and 4

Mizrahi Influence

The melody to Cohen’s “Chutzpan” holds light traces to his Israeli roots, specifically *mizrahi* music. Like his influences from the SLI repertoire, Cohen has also spoken of the *mizrahi* influence on his music. Cohen mentioned this influence when discussing “Chutzpan:” “I think it’s influenced by some Arabic phrasing that I’ve [been] accustomed to since I was a kid.”³¹ The Arabic influence seems to be more internalized into Cohen’s vocabulary than being explicit in “Chutzpan,” but there are similarities that can explain Cohen’s allusion to Arabic influence. Rhythmically, the first eight measures echo *mizrahi* music through its similarities to the Iqa’ Jurjina, commonly used in Iraq, Iran, and the Turkish and Kurdish repertoires.³² This *iqa’* is characterized by accenting rhythmic points 0, 2, 3, 5, and 7, labeling the downbeat as zero and increasing one value for each 16th note (Figure 34). “Chutzpan’s” opening 5/8 rhythm articulates rhythmic points 0, 2, 3, 5, 7, and 8, only adding one additional rhythmic accent to the *iqa*. Figures 35 and 36 compare Cohen’s 5/8 measures with transcriptions of two Iqa’ Jurjina melodies. Figure 35 shows the opening measure of “Chutzpan” compared with “Ya Umm il-

³¹ Goldbsy, “Global Player: Avishai Cohen,” 34.

³² “Iqa’ Jurjina 10/8,” *Maqam World*, accessed March 4, 2021. <https://www.maqamworld.com/en/iqaa/jurjina.php>

‘Uyun il’Sud’ by Nazem Na’im.³³ Cohen’s rhythm differs from the iqa’ in that it is clearly

Iqa' Jurjina

D s T T s D s T s s

Figure 34, Iqa' Jurjina

Chutzpan m. 1

Ya Umm il-'Uyun il'Sud

Figure 35, m. 1 of "Chutzpan" compared with Ya Umm il-'Uyun il'Sud

Chutzpan mm. 3, 5, 7

Muwashah Ma Kuntu Adri

Figure 36, m. 3, 5, and 7 of "Chutzpan" compared with Muwashah Ma Kuntu Adri

subdivided into groups of five, which is one of Cohen’s most-used rhythmic tendencies. While not exact, there is a definite rhythmic similarity between the two passages and their accented beat

³³ “Ya Umm il-‘Uyun il-Sud,” Nazel al-Ghazali, in webpage “Iqa’ Jurjina 10/8,” *Maqam World*.

classes. Figure 36 shows how Cohen expands on each 5/8 bar, showing mm. 3, 5, and 7 of Chutzpan, comparing them to the phrasing of the melody in the Tunisian Malouf “Muwashah Ma Kuntu Adri.”³⁴ This shows a slight resemblance in rhythmic content, specifically in the increasingly melismatic melody as the phrase unfolds.

The pitches of “Chutzpan” also bear resemblance to *mizrahi* music, utilizing the pitches of the maqam kurd, one of the most widespread maqams in *musiqā mizrahit*.³⁵ Figure 37 shows the pitches of the maqam kurd, while Figure 38 shows a transcription of the Sabah Fakhri Ensemble’s use of the maqam kurd, transposed to the key of “Chutzpan” for comparison.³⁶ Both use mostly stepwise melodies in their descent from G to G. While “Chutzpan” omits the Ab in the melody, the chord immediately following the Bb melody note is an Ab major chord, used to harmonize with the ending G, giving the passage the same pitch content as the maqam kurd.

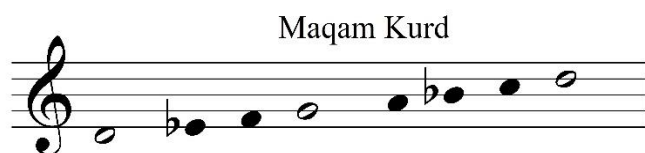


Figure 37, *Maqam Kurd*

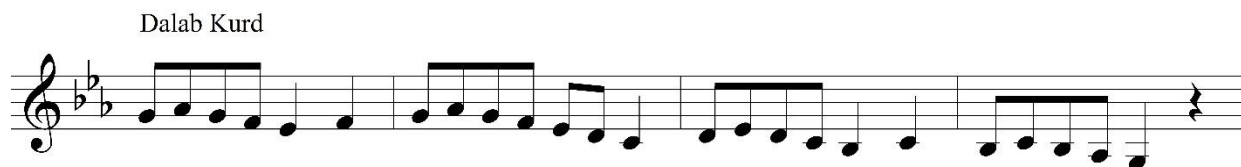


Figure 38, “Dalab Kurd,” by Sabah Fakhri Ensemble

While the pitch content is the same, there are many stylistic differences between Cohen’s use of these pitches and other pieces using the maqam. This only helps the argument of hearing

³⁴ “Muwashah Ma Kuntu Adri,” in “Iqa’ Jurjina 10/8,” *Maqam World*.

³⁵ Regev and Seroussi, *Popular Music*, 210.

³⁶ “Maqam Kurd,” *Maqam World*, accessed March 8, 2021. <https://www.maqamworld.com/en/maqam/kurd.php>; “Dalab Kurd,” Sabah Fakhri Ensemble, in webpage “Maqam Kurd,” *Maqam World*.

Cohen's music as an example of "stylistic pluralism," as his Israeli influences are highly blended with his other influences to create his unique style.

Cohen's harmonic language is as diverse as his influences. His music is linked to the SLI repertoire by using mostly triadic harmonies diatonic to a minor key center. He adds "gentle disturbances" to these familiar harmonies by obscuring the tonality and incorporating coloristic shifts. He frequently avoids the leading tone by using the VII chord, as well as the minor v chord instead of the V or V7 typical of American jazz and popular music. He favors stepwise, third-based, and ascending fifth harmonic resolutions that obscure the overall tonality. Cohen incorporates many coloristic shifts by borrowing sounds from different scales and modes and transposing portions of phrases. He usually pairs simple harmonies with more rhythmically complex passages, and more complex harmonies with simpler rhythms.

Rhythm

Cohen's music is filled with rhythmic interest generated through different techniques, including intense syncopation, beats divided into different groupings of eighth and sixteenth notes, the use of uncommon meters, and the feeling of two against three. Cohen usually balances periods of intense rhythmic activity with a simpler chord progression and melody, while his passages with more adventurous harmonies and melodies are usually set to simpler rhythms. In doing this, Cohen gives the listener something familiar while gently disturbing the other aspects of the music. Often the rhythmically complex passages are repeated in ostinato lines to give the listener more time to get used to the underlying groove.

Two Against Three

Cohen frequently employs hemiolas in his music, creating a feeling of two against three, or switching between the two. Cohen has mentioned his preference for doing this, saying "I love

the feeling of two against three, or playing things in six.”³⁷ Cohen’s “Seattle” is written in 3/4 time, though it frequently implies 6/8. Figure 39 shows how Cohen divides the measures into

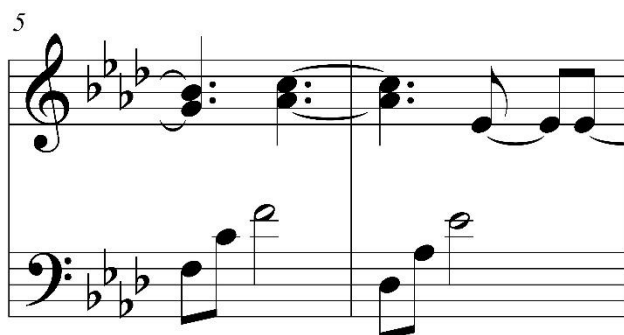


Figure 39, “Seattle,” mm. 5-6

21

Figure 40, “Seattle,” mm. 21-23

two, giving the passage a 6/8 feel. Figure 40 offers an example of Cohen suggesting a duple meter over the song’s 3/4 time, this time dividing each measure into four. While these passages suggest other meters, other passages like Figure 41 are much clearer in delineating 3/4 time. By switching between different implied meters, “Seattle” has a free metric feel throughout. The melody to “Seattle” generates rhythmic momentum by accenting the & of 3 in all but one of the song’s first twenty measures. Figure 42 marks the & of 3 through the first 12 measures of the piece. This continued accentuation of the & of 3 contributes to the floating feeling of the melody, that doesn’t feel strictly grounded into a conventional 3/4 pulse hierarchy.

³⁷ Goldsby, “Global Player,” 30.

Figure 41, "Seattle," mm. 41-44

Figure 42, "Seattle," mm. 1-12, & of 3

"Puncha Puncha" offers another example of Cohen using duple rhythms in the context of a triple meter. The introduction and first 10 measures of the melody firmly establish the piece in

Figure 43, "Puncha Puncha" duple in first verse

Figure 44, "Puncha Puncha" duple in second verse

Figure 45, "Puncha Puncha" first 9 measures Coda melody

3/4 time, then the second half of the first verse (Figure 43), most of the second verse (Figure 44), and the coda (Figure 45) all consistently divide the measures into two equal parts. This enables Cohen to create rhythmic interest in his arrangement without having a large departure from the song's original rhythm and feel. "Umray" shows how Cohen switches between stating a simple meter of 4/4 and implying a compound meter of 12/8. The recording's rubato feel adds a level of subtlety to these metric shifts, softening the contrast between the two meters. Measures 1-4, 10-12, and 21-24 all express 4/4 time, while mm. 5-9, 13-20, and 25-27 all switch into a 12/8 feel. Figure 46 shows these shifts in mm. 1-10 and Figure 47 from mm. 16-27. The constant switching of feel throughout the introduction, A section, and interlude in "Umray" give the section a feeling of gentle disturbance, especially compared with the B section that remains in 4/4 throughout.

The image displays a musical score for a piece titled "Umray" in 4/4 time, spanning measures 1 through 10. The score is written in treble and bass clefs with a key signature of three sharps (F#, C#, G#). The first system (measures 1-4) shows a melodic line in the treble clef and a bass line in the bass clef. The second system (measures 5-7) features a complex melodic line in the treble clef with numerous triplets and slurs, and a bass line with a triplet in the first measure. The third system (measures 8-10) continues the melodic and bass lines, with the treble clef line ending in a double bar line and repeat sign.

Figure 46, "Umray," mm. 1-10

Figure 47, "Umray," mm. 16-27

Odd Meters

Cohen frequently uses odd meters in his compositions, and he does so without sacrificing the feeling of a groove. He said “My thing with odd meters is very natural... I don’t fancy playing music for the sake of complexity but I hear odd rhythms that groove in some way.”³⁸

One way Cohen allows for his odd-meter compositions to groove is through his subdivisions of the measures. As he does with 3/4 measures, Cohen frequently divides odd and compound meters into two equal subdivisions. This gives these complex meters a level of simplicity as they

³⁸ Richard Johnston, “Finding the Odd Time Within,” *Bass Player*, November 2008, p. 52+. Accessed May 15, 2019.

can be heard as duple at a larger level. In “Eleven Wives” Cohen divides his $11/4$ meter into two equal sub-measures of $11/8$, creating an underlying duple feel (Figure 48). These sub-measures

Figure 48, “Eleven Wives,” mm. 1-4

are then heard as having four unequal beats (3+3+3+2). Cohen similarly divides the $5/8$ meter in “Chutzpan” into two equal parts, this time into two equal beats of a quarter tied to a sixteenth (Figure 49). These regular divisions of $11/4$ and $5/8$ measures give Mark Guiliana ample room to play with different polyrhythms and grooves over Cohen’s written music.

Figure 49, “Chutzpan,” letter E

Uncommon Subdivisions and Syncopation

Cohen's division of 5/8 into two in "Chutzpan" also shows one of his favorite rhythmic devices, grouping five sixteenth notes together as a single pulse. Cohen has mentioned this as one of his favorite techniques, saying "I do have things that repeat in different tunes – I use a lot of groups of five within a bigger meter."³⁹ Cohen frequently uses these groupings to give the music the feeling of having an irregular beat, where the groupings of five eventually "hiccup" into a different subdividing number to fit the passage into the given meter. He also uses these five-based rhythms to continually generate intensely syncopated lines. In "Chutzpan," Cohen makes the quarter-note tied to a 16th note feel like the regular subdivision of the meter through its sheer repetition (Figure 50). The A section begins with four of these five-sixteenth spans before

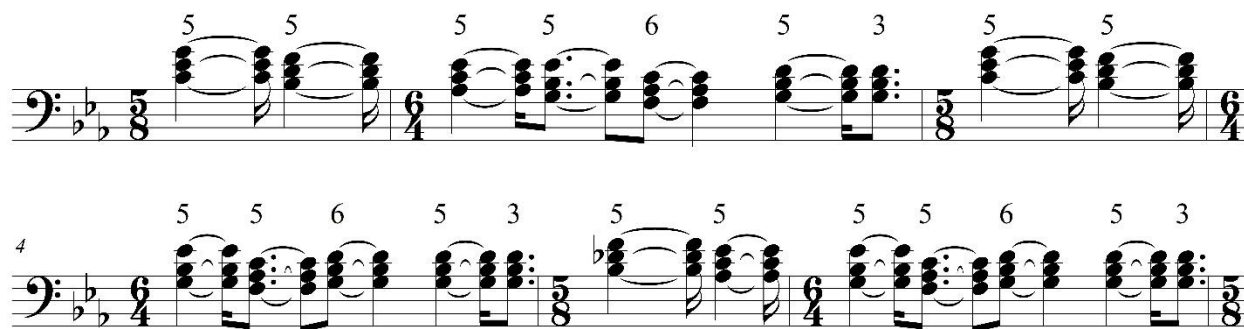


Figure 50, "Chutzpan" mm. 1-6, left hand

Cohen creates a rhythmic hiccup to the groove with groupings of six, five, and three to end the two-measure pattern. The last three beats create an elasticity to the meter by extending the groupings to six, then shortening them to five and three. This push and pull of lengths serves to "gently disturb" the regular pulse. These groupings create a sort of complex clave that Giuliani uses for his drum groove, and the overall pattern of sixteenth notes is 5+5+5+5+6+5+3.

³⁹ Johnston, "Odd Time Within."

Cohen frequently adds syncopation to these five-based groupings, creating a complex interaction between the bass and right hand of the piano. He creates a new groove at letter B in “Chutzpan” with a much more active bass line that accents a pattern of 6+5+5+5+3, with the final three being a truncated echo of the last group of 5. The right hand of the piano lines up with the bass line for the second, third, and fourth “beats,” but adds syncopation to the other beats. Figure 51 shows the 16th note groupings of both parts. The pitches of both the left hand and right hand follow the same melodic line, moving from C to Eb to F to G. Both the left- and right-hand

Figure 51, “Chutzpan” letter B

rhythms accelerate at the end of the measure, just as the left hand did at A, propelling the pattern forward. This passage provides a good example of how Cohen’s most rhythmically complex passages are usually met with simpler melodic and harmonic material.

As he does in “Chutzpan,” Cohen creates a unique rhythmic pattern in “Pinzin Kinzin” that utilizes groupings of five sixteenth notes, this time alternating with groupings of four (Figure 52). The two-measure rhythmic pattern follows the sixteenth note groupings of 4 – 5 – 4 – 5 – 4 – 5 – 5. The uneven nature of the subdivision makes the groove feel unstable. The rhythmic pattern is matched in the pattern of pitches, as the initial 4 – 5 – 4 – 5 are met with a descending 4th, ascending 2nd, descending 3rd pattern, and the final 4 – 5 – 5 is matched with ascending 2nds. After eight measures, the piano comes in with RH 1, based mostly on quarter notes clearly



Figure 52, "Pinzin Kinzin" B1 rhythmic pattern

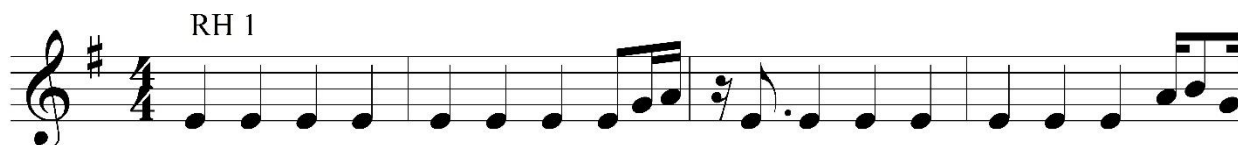


Figure 53, "Pinzin Kinzin" RH 1

articulating a 4/4 meter (Figure 53). The right hand gives B1 context that frames it as an intensely syncopated theme. Using Leong's models for generalizing syncopation, the seven repeating rhythmic values of B1 can be labeled in order as 0, 2s, 4s, 4s, 3s, 3s, and 4s.⁴⁰ By beginning with a pattern of irregular groupings Cohen implies a complex yet stable (through its repetition) pulse hierarchy. When the quarter note pulse enters, the hierarchy is questioned as two stable pulses are present, in which the bass could be interpreted as the stable pulse with the piano adding syncopations or vice versa. The entrance of the 4/4 drum groove affirms the right-hand quarter note pulse, recasting the B1 pulses as intense syncopations.

In addition to dividing measures in half, Cohen also frequently shortens or lengthens the final notes of his repeated patterns to make the uncommon subdivisions fit into a more regular metric groove. "Eleven Wives" is in 11/4 time and divides each measure into groups of six and five eighth notes, which are subdivided further into different groupings of threes and twos to create each beat. The rhythmic pattern of eighth note groupings is 3+3+3+2+3+3+3+2, with the first of each grouping clearly articulated by the left-hand piano and bass (Figure 54). Cohen's

⁴⁰ Daphne Leong, "Generalizing Syncopation: Contour, Duration, and Weight," *Theory and Practice: The Journal of the Music Theory Society of New York State*, Volume 36 (2011), 111-150.

subdivisions of the beat present the dotted-quarter as the underlying pulse and the quarter note

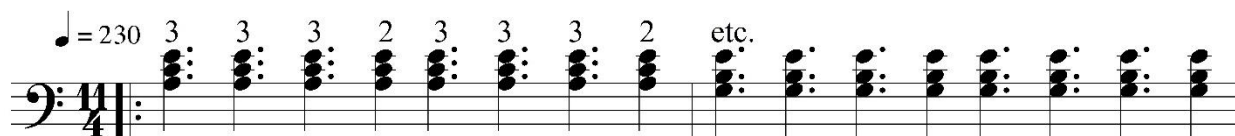


Figure 54, "Eleven Wives" groupings

creates a hiccup in the beat that makes the groove conform to 1 1/4 time. The quarter-note hiccup also creates a rhythmic acceleration that propels the music forward to the downbeat and middle of each bar, gently disturbing what would otherwise be a stable compound quadruple meter.

These "hiccups" at the ends of Cohen's patterns fit within Cohn's idea of "durational commas."⁴¹

In his article, Cohn focuses on dotted rhythms that create tension with one or more levels of hierarchy in duple meters, and resolve the conflict by utilizing durational commas, or notes of a different length that approximate the pattern but alter it slightly to conform with the underlying meter.

Cohn's idea of durational commas also applies to some of Cohen's patterns of four- and five-sixteenth groupings that he uses to create highly syncopated lines that fit into 4/4 and 6/4 grooves. The initial bass pattern in "Pinzin Kinzin" alternates between quarter notes and quarter notes tied to sixteenth notes, forming a pattern of 4+5+4+5+4+5+5 (Figure 55). To make the pattern align with two measures of 4/4, Cohen ends with the pattern with two groupings of five, extending the final beat. By choosing to alter the end of the pattern, Cohen creates a complex ostinato that still fits within a 4/4 groove when the rest of the trio enters.

⁴¹ Richard Cohn, "A Platonic Model of Funky Rhythms," *Music Theory Online*, vol. 22, no. 2 (June 2016). Accessed October 1, 2020. <https://mtosmt.org/issues/mto.16.22.2/mto.16.22.2.cohn.html>.



Figure 55, "Pinzin Kinzin" groupings

The grooves in "Structure in Emotion" and "The Ever Evolving Etude" similarly use "hiccups" to make the patterns conform with a 6/4 meter. Figure 56 shows the initial theme in "The Ever Evolving Etude," that follows a 5+5+5+5+4 pattern. The initial four notes are disturbed by the last, which sounds like a hiccup in an otherwise even pattern. Figure 57 shows



Figure 56, "Ever Evolving Etude" groupings

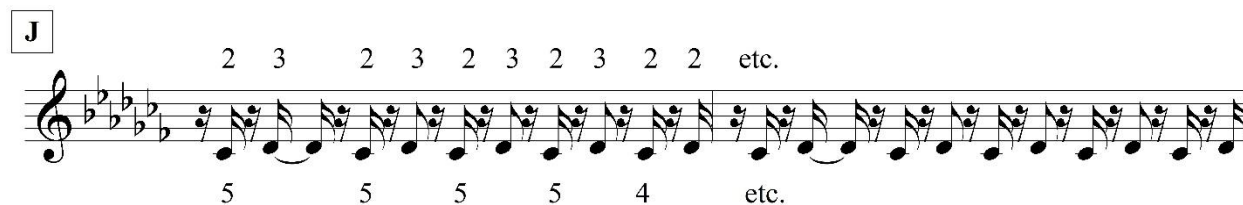


Figure 57, "Structure in Emotion" groupings

letter J in "Structure in Emotion," where each articulation follows a pattern of 2+3+2+3+2+3+2+3+2+2. The alternating pitches match the switching note lengths, as the Cbs correspond to each 2 (except for the last, which is the durational comma) and the Dbs to each 3. By alternating both the pitches and the rhythms, the notes at letter J are heard as a repeated two-note pattern. The start of each two-note pair forms the same 5+5+5+5+4 pattern as "The Ever Evolving Etude," creating a rhythmic link between the songs. Cohen adds to this link by starting both patterns on the second sixteenth note of the measure, creating an example of "displacement

dissonance.”⁴² While the durational commas allow these complex patterns to groove in 6/4 meters, their displacement makes the repeating ostinatos feel rhythmically agitated and intense.

Cohen frequently simplifies the melodic content of his rhythmically complex passages by having the right hand of the piano repeat the same note. In “Eleven Wives,” the right hand enters after the established groove with a repeated A natural. This treats the piano more as a percussion instrument than as a melodic one, and adds emphasis to the rhythm and bass melody. Figure 58 follows Leong’s adaptation of Lerdahl and Jackendoff’s diagrams.⁴³ The left part of the diagram shows levels of metric hierarchy in “Eleven Wives” from fast to slow (high to low in the

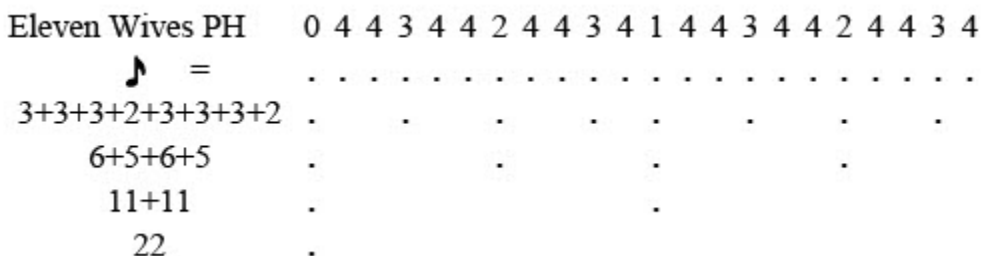


Figure 58, “Eleven Wives” Dot Diagram

diagram). The dots spatially represent these pulses for each level. Beat classes that are present in multiple levels of the metric hierarchy have stronger metric weight than those only present in one. The dot diagram shows the pulse hierarchy established by the bass and left-hand piano. The numeric values are assigned to each beat class based on how much metric weight each beat class exhibits, with 0 being the strongest metric position (or least syncopated) and 4 the weakest (or most syncopated). I interpret syncopations occurring on stronger metric positions as less syncopated, and those on weaker positions as more syncopated.

⁴² Harald Krebs, *Fantasy Pieces: Metrical Dissonance in the Music of Robert Schumann*. (New York: Oxford University Press, 1999).

⁴³ Leong, “Generalizing Syncopation,” 112-114.

Figure 59 plots these values onto the melody of “Eleven Wives,” identifying the level of syncopation in the passage. The frequency of 4’s classifies this passage as being highly syncopated, which is a potential reason as to why Cohen utilized a repeating pitch for the



Figure 59, melody syncopations in “Eleven Wives,” mm. 5-6

melody. However, the melody also expresses a consistent quarter-note pulse in the second half of each measure. While this quarter-note pulse is highly syncopated against the established $3+3+3+2+3+3+3+2$ pulse, its repetition introduces a separate pulse hierarchy of even quarters, creating a new overall pattern of $3+3+4+2+2+2+2+2+2$. This makes the last half of the measure not seem as syncopated as the previous beats, as only the third and fourth attacks are syncopated in both existing pulse hierarchies. Cohen also uses these beats to stray from the repeated A natural, adding slight complexity to the melody while implying a simpler pulse. By referencing two separate pulse hierarchies, Cohen gently disturbs the initial pulse hierarchy for half of each measure, creating a high level of rhythmic interest in the piece.

The right hand in “Pinzin Kinzin” is another good example of Cohen using a highly-syncopated single-pitch melody, with it mostly repeating an E natural through the first 13 measures of the song. This repeated note theme is carried throughout the song as all but two of the right-hand themes (discussed in more depth in the analysis below) are based on pitch



Figure 60, “Pinzin Kinzin” single-note melody

repetition. Figure 60 shows one of these right-hand themes in “Pinzin Kinzin.” Cohen employs this same technique in “The Ever Evolving Etude,” in two places, including the open drum solo

Open drum solo



Figure 61, “The Ever Evolving Etude,” m. 48

(Figure 61). He repeats the technique again in “Structure in Emotion,” shown in Figure 62.

“Pinzin Kinzin,” “The Ever Evolving Etude,” and “Structure in Emotion” each present these melodies in syncopated and slightly evolving ostinatos. This shows that the single-pitch syncopated melodies are a favorite technique that Cohen uses specifically as variations of themes.



Figure 62, “Structure in Emotion,” mm. 98-99

Cohen’s most syncopated passages are often parts of repeating ostinato lines that gradually evolve over time. These passages commonly feature a bass line and right-hand part that articulate different time points in the measure, creating a busy aggregate rhythm. Sometimes this is done by having the bass and right hand be displaced from each other by a 16th note.

“Chutzpan” shows how Cohen displaces the individual parts to create an increasingly agitated aggregate rhythm, slowly moving his rhythmic disturbances from gentle to harsh. The notated meters in “Chutzpan” move from an alternation of 5/8 and 6/4 (A), to 6/4 (B), to 4/4 (C). While the meter becomes more and more stable, the rhythmic activity increases in each section. The bass line at C accents the high D naturals as they have the longest duration before another note enters. By labeling each high D as a new starting point, the bass line articulates a pattern of 3+3+3+4+3 that starts on the second 16th note of the measure (Figure 63). The right hand of the piano articulates the same pattern, but displaced a sixteenth note later, a textbook example of displacement dissonance.⁴⁴ The bass and right-hand piano create an aggregate rhythm where all but one sixteenth note in the measure is articulated. While the meters have become more and more stable, the aggregate rhythm has become increasingly chaotic with each ensuing section.

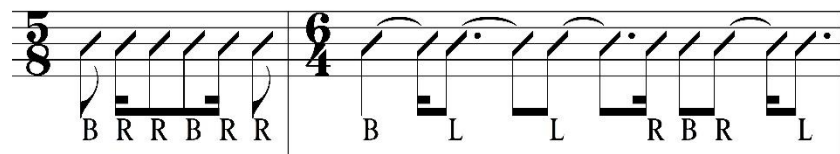
The image shows a musical score for two staves in 4/4 time, labeled 'C'. The top staff is in bass clef and the bottom staff is in bass clef. The top staff contains a series of chords and notes with rhythmic groupings indicated by brackets and numbers above them: 3, 3, 3, 4, 3, 3, 3, 3, 4, 3. The bottom staff contains a series of notes with rhythmic groupings indicated by brackets and numbers above them: 3, 3, 3, 4, 3, 3, 3, 3, 4, 3. The notation is complex, with many notes beamed together and some notes having longer durations than others.

Figure 63, “Chutzpan” groupings at C

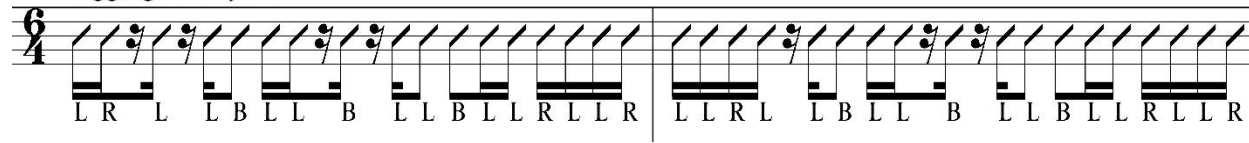
Figure 64 shows the increasing intensity of the aggregate rhythms of the first two measures of the A, B, and C section. Each contains notes labeled with L for those played by the bass and left hand, R for only the right hand, and B for notes that are articulated by both the bass/LH and right hand.

⁴⁴ Harald Krebs. “Some Extensions of the Concepts of Metrical Consonance and Dissonance,” *Journal of Music Theory* 31, no. 1 (1987): 99-120. Accessed March 9, 2021. <http://www.jstor.org/stable/843547>.

Aggregate Rhythm at A



Aggregate Rhythm at B



Aggregate Rhythm at C

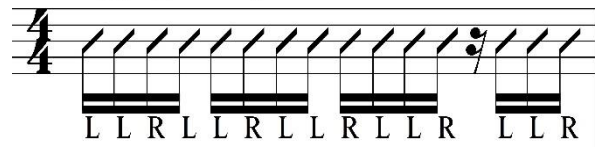


Figure 64, "Chutzpan" aggregate rhythms at A, B, and C

Avishai Cohen's music is full of rhythmic complexity. His grooves are often in odd meters or accentuate odd subdivisions, like groupings of five sixteenth notes. He often offsets the piano and bass part from each other to create a complex interaction with a busy aggregate rhythm. Whether he is layering two against three, or creating a highly-syncoated ostinato, he is continually generating intensity through his rhythms.

Form and Motivic Transformation

Cohen varies his use of form, from highly unpredictable to straight-forward forms with slight alterations made to them. He sometimes uses through-composed melodies, like in "Seattle" and "Chutzpan." Other times he uses forms comprised of two contrasting sections. "Gently Disturbed" has a standard AAB form, but the B section is ten measures, making it an uncommon 26-measure length. "Eleven Wives" also follows a binary form which Cohen manipulates to

gradually shift the emphasis from A to B. Table 2 maps out the form of “Eleven Wives,” showing the length and order of each A and B section. The table shows that each iteration of A

Eleven Wives Form							
Section:	A	B	A	B	A	B	A
# of measures:	32	8	16	8	8	32	1

Table 2, “Eleven Wives” Form

decreases in length as the song progresses, going from 32 measures, to 16, to 8, to 1 (the final chord). Each A section is in A minor, while each B section shifts to Ab minor. The first B section is deemphasized as Cohen does not introduce its melody until its second iteration. The B sections remain at a consistent eight measures until it is used as the solo section for the drum solo. Ab minor appears to overtake A minor as the piece’s tonic until the abrupt resolution to A minor for the final chord. The changing lengths of each section create a level of unpredictability to “Eleven Wives.”

“Umray” presents one of Cohen’s most harmonically and melodically complex compositions on the album, but follows a relatively simple binary form with added framing material that serves as a refrain in the introduction, interludes, and coda. Table 3 shows the formal layout of “Umray.” While the AABB binary form is fairly standard, the return of the introductory material throughout the piece shares aspects with that of Rondo form, creating a unique form to the composition.

Cohen’s most common formal consideration is that of theme and variations, or continually evolving an initial set of themes. These usually consist of repeating ostinatos in the bass and piano that change slightly every four or eight measures. To show how he does this, and to show how all of the previous harmonic and rhythmic techniques Cohen uses coalesce in his

compositions, I will give a more in-depth analysis of how these themes unfold in “Pinzin Kinzin,” “The Ever Evolving Etude,” “Variations in G Minor,” and “Structure in Emotion.”

Framing material (truncated)
A
Framing material
A
Framing material
B
Solos (over B harmony)
B
Framing material

Table 3, "Umray" Form

Evolving Variation Form

Pinzin Kinzin

From the first few songs Cohen’s proclivity for through-composed or multi-sectional forms is apparent. “Pinzin Kinzin,” composed by Cohen, Maestro, and Guiliana, is also-multi-sectional but flows more like a theme and variations, slowly altering a handful of motives over the course of the song. The variations work together to form different overall sections to the piece that also resemble the form of a rondo, in that it continually returns to A material after introducing new themes. Neither term of “theme and variations” or “rondo” can apply to “Pinzin Kinzin” in a strict sense, but the slight similarities show how Cohen, Maestro, and Guiliana were interested in “gently disturbing” the main ideas and providing them in different combinations to achieve constant variety and unity within the composition. The rubato introduction begins with a low E natural followed by stacking perfect fourths from the Eb minor pentatonic collection. This

pentatonic collection serves as introductory material as it functions as a “leading tonality” into E minor, where the first theme begins.

The composition has two categories of themes developed, ones played by the bass and left-hand piano, which I will classify as B themes, and those played by the right hand of the piano, or RH themes. I already analyzed the first themes that enter, B1 and RH1 in the paragraphs discussing Figure 5 and Figure 53. After eight measures of B1 and eight measures of both B1 and RH1, the left hand of the piano and drums enter, with the drums firmly supporting RH1 with a heavy backbeat in 4/4 and the left-hand adding harmonies to the bass rhythm (Figure 65). While the bass rhythm has a two-measure pattern, the pitches and harmony follow a

B1

4 5 4 5 4 5 5 4 5 4 5 4 5 5

c: i v VI iv iim7(b5) i [IV] i v VI [I] iim7(b5) [I] iv

Figure 65, "Pinzin Kinzin," B1 harmony and rhythm

four-measure pattern with similarities to the harmonic movement in “Atur Mitzchech” (discussed previously). The bracketed roman numerals in Figure 65 show where Cohen borrows chords from the parallel major. Just as the rhythm alternates between two main subdivisions, the harmony alternates between chords in E minor and E major, adding harmonic color and ambiguity to the ostinato.

Cohen’s variations explore different combinations and versions of the first two themes.

The first variation, RH2, combines elements from RH1 and B1 (Figure 66). While still

RH 2

4 4 4 4 4 4 4 4

5 5 5 5 5 5 5 5

Figure 66, "Pinzin Kinzin," RH 2

articulating an E as RH 1 did, the rhythmic values of RH1 have been halved and quartered into eighth and sixteenth notes. It ties into the B rhythm by articulating the same 16th-note groupings, as shown by the brackets. After establishing the new rhythm, the melody note for RH2 changes, rising in pitch: B – D – E – A, same thing up an octave, and same thing up another octave truncated to B – D – E. Figure 67 shows a melodic reduction of these pitches and where they change in the measure. While the passage has repeating pitches and rhythms, the differing lengths of the pitches adds a level of melodic unpredictability. The sustained periods of a single pitch to start each line create a sense that each of these moments could be a new arrival, only to continue climbing upward towards a new climax. After this range-based climax, the right hand

14 Melodic Reduction

18

22

26

30

Figure 67, "Pinzin Kinzin" melodic reduction

returns to E naturals, and is playing the rhythms and harmonies of B1. Figure 68 shows that while the right-hand piano takes over the B1 rhythm, the left hand and bass begin B2, which

Figure 68, "Pinzin Kinzin" B1 and B2

maintains the pitches of B1 and develops the rhythms into an acrobatic bass line. This begins a 16-bar section where the right hand and bass part each follow a separate pattern. Table 4 shows the themes played in the right hand, left hand, and bass during these 16 measures:

Time	1:45	1:53	2:01	2:09
RH:	B1'	B1'	RH3	RH3
Bass/LH	B2	B3	B2	B3

Table 4, "Pinzin Kinzin" Themes, 16 measures

The right hand continues playing B1 for 8 measures, then switches to RH3 for 8 measures (Figure 69). The bass and left-hand piano switch every four measures between B2 and B3 (Figure 70). Cohen layers these different patterns over each other to have a new combination

Figure 69, "Pinzin Kinzin," RH 3



Figure 70, "Pinzin Kinzin," B3

every four measures. By having different combinations of the same materials, Cohen is able to achieve both variety and unity to the composition.

After employing rhythmic and melodic variations to the theme, Cohen introduces a new theme and alters the meter and groove. The next eight measures shift between 9/16, 10/16, 4/16, and 5/16. For the first time in the song the meter is made to fit with the bass line, the 4/4 groove is interrupted, and a new melody is crafted to that meter as well. The melody is a new theme, RH4, that contrasts with the others by not being based on repeating pitches and being more melodically driven. Only the last two measures reference back to previous RH material with the repeating E naturals of RH2 (Figure 71). The bass part, B4, is identical to B1 in pitch order, but changes the rhythm very slightly by changing the orders of groupings from 4+5+4+5+4+5+5 to

Figure 71, "Pinzin Kinzin," RH4 and B 4

"Pinzin Kinzin" 16th-note groupings		# of 16ths:
B1	4 5 4 5 4 5 5	32
B4 (1-4)	5 4 5 4 5 5 4	32
B4 (5-8)	5 4 5 4 5 4 5	32

Table 5, "Pinzin Kinzin," 16th-note groupings

5+4+5+4+5+5+4 and then 5+4+5+4+5+4+5. Table 5 compares the groupings of B1, the first four measures of B4, and the last four measures of B4. For the first five groupings, Cohen reverses B1 exactly for both B4 patterns. The final two groupings are not exactly opposite as he keeps one of the five-sixteenth groupings in each of the iterations of B4. He likely does this to maintain the same number of sixteenth notes in the pattern, as each total 32. By maintaining the same number of 16ths in the pattern, the underlying 4/4-time signature is still present without being explicit in any of the parts.

Cohen uses short periods of new material to release tension leading into the piano solo. He returns to eight measures of B1 and eight measures of B2 before introducing his final two transformations, RH5 and RH6 (Figures 72 and 73). RH5 takes the B1 rhythm and adds a scalar melody climbing up and down an E Dorian scale. RH6, like RH4, is new material that is not

Figure 72, "Pinzin Kinzin," RH 5

The image displays a musical score for the piece "Pinzin Kinzin," specifically the RH 6 section. It is organized into two systems. The first system, starting at measure 71, consists of a treble clef staff labeled "RH6" and a bass clef staff labeled "B1". The treble staff contains a melodic line with a long note in the first measure, followed by a series of eighth notes and a final quarter note. The bass staff features a complex, rhythmic accompaniment with many beamed eighth notes and chords. The second system, starting at measure 75, consists of a treble clef staff labeled "RH6/B1" and a bass clef staff labeled "RH6/B1". The treble staff continues the melodic line from the first system, while the bass staff continues the rhythmic accompaniment. The key signature is one sharp (F#) and the time signature is 4/4.

Figure 73, "Pinzin Kinzin," RH 6

obviously based on previous RHs. RH6 is the only theme used just once, and is used as a release of tension to lead into the piano solo. With all of the themes identified, I have included Table 6 which shows how the different themes are used throughout the piece, and assigned these smaller sections of thematic transformations to larger formal considerations. Due to how closely related B1-3 and RH1-3 are, I labeled that material as being part of A sections. The different nature of RH4, RH5, and RH6 led me to label them as B, C, and D sections. These larger labels show the song's resemblance to that of a rondo, in addition to that of theme and variations. Throughout "Pinzin Kinzin" the trio slightly alters the main ideas and presents these alterations in different combinations, creating a piece that is both varied and unified.

Time:	0:00	0:06	0:23	0:40	0:56	1:45	1:53	2:01	2:09	2:18	2:26
RH			RH1	RH1	RH2	B1'	B1'	RH3	RH3	RH4	
LH	Intro			B1	B1	B2	B3	B2	B3	B4	B1
Bass:	Intro	B1	B1	B1	B1	B2	B3	B2	B3	B4	B1
Larger Form:	Intro	A				A'				B	A
Time:	2:43	2:59	3:15	3:31	4:37	4:53	4:57	5:06	5:10	5:19	5:28
RH		RH5	RH6	Solo	RH5	RH4		RH4		RH4	RH5
LH		RH5/B1	B1	B1	RH5/B1	B4	B1	B4	B1	B4	RH5/B1
Bass:	B2	B1	B1/RH6	B1	B1	B4	B1	B4	B1	B4	B1
Larger Form:	(A)	C	D	A(solo)	C	B	A	B	A	B	C

Table 6, "Pinzin Kinzin" themes and form

The Ever Evolving Etude

Following the harmonically active introduction, the rest of “The Ever Evolving Etude” presents a series of slightly-changing, rhythmically-complex ostinatos. The main ostinatos in the piece contrast from the introduction in that they are more rhythmically complex and harmonically simple. The piano begins the first ostinato, and much like “Pinzin Kinzin,” it is heavily syncopated, based on groupings of five and four sixteenth notes, and sets an irregular pulse. Figure 74 shows Cohen’s rhythm rewritten as long notes to show the duration of each note. Each measure has four notes with a duration of five sixteenths and ends with one note the length of a quarter note. Without any other rhythms to give context, the opening line is heard as rewritten in Figure 75, which shows the rhythm moved forward by one sixteenth note. By having four quarter notes tied to a sixteenth in a row, Cohen makes that feel like the main pulse, with the quarter note feeling like a slight hiccup in the tempo. This would imply an entirely different tempo of quarter notes, with the last quarter note being $\frac{4}{5}$ the length. After the bass enters with the same rhythm, Cohen and Maestro play the last iteration evened out, so that it sounds as quarter notes in a different tempo as indicated in Figure 76, indicating a different pulse and tempo to the piece.

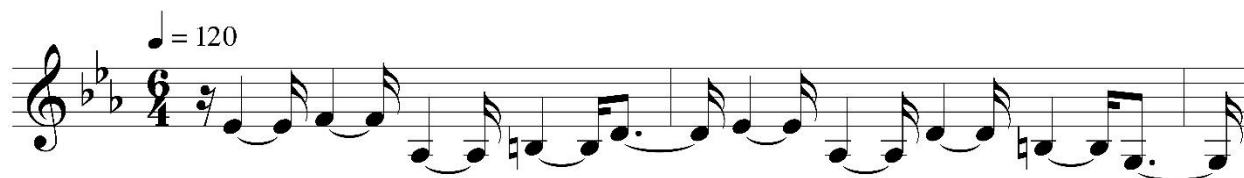


Figure 74, "The Ever Evolving Etude," ostinato in long notes

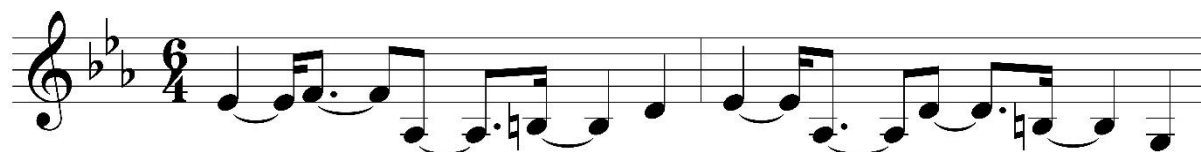


Figure 75, "The Ever Evolving Etude," ostinato rewritten to beat 1

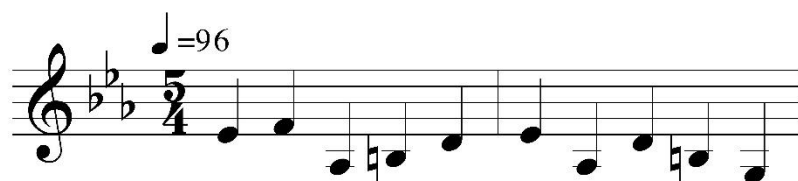


Figure 76, "The Ever Evolving Etude," as quarter notes



Figure 77, "The Ever Evolving Etude," Bass Ostinato 1

The bass then separates from the piano ostinato to begin its own ostinato (Figure 77). The bass rhythm is the same as the piano ostinato, just an eighth note later, and starting with the last note of the piano ostinato, the grouping of four. With the bass line being an eighth note earlier, it's perceived "downbeat" is the sixteenth before the written downbeat and the piano "downbeat" is a sixteenth after, further obscuring the pulse and meter of the tune. No downbeat is played until both the piano and bass ostinatos begin "evolving" in the next section. Figure 78 shows how the bass line is transformed by adding notes while maintaining the core notes and rhythmic

placements of the notes connected by the dotted lines. The notes that remain the same also mark

Figure 78 shows two bass staves, Bass 1 and Bass 2, in a key signature of two flats (B-flat and E-flat). Bass 1 is written in a higher register than Bass 2. Both parts feature a series of eighth notes with slurs and dotted lines connecting notes between the two staves, indicating rhythmic alignment. Bass 2 includes some rests and sixteenth notes.

Figure 78, "The Ever Evolving Etude," Bass 1 and Bass 2

where the chords change from C minor to F minor to G7. Figure 79 shows the rhythmic

placements maintained in the transformation between the two right-hand ostinatos. Figure 80

shows how RH2 and Bass 2 are offset by a sixteenth note from each other, highlighting each

Figure 79 shows two right-hand staves, RH 1 and RH 2, in a key signature of two flats. RH 1 is in a higher register than RH 2. Both parts feature a series of eighth notes with slurs and dotted lines connecting notes between the two staves, indicating rhythmic alignment. RH 2 includes some rests and sixteenth notes.

Figure 79, "The Ever Evolving Etude," RH 1 and RH 2

Figure 80 shows two staves, RH 2 and Bass 2, in a key signature of two flats. RH 2 is in a higher register than Bass 2. Both parts feature a series of eighth notes with slurs and dotted lines connecting notes between the two staves, indicating rhythmic alignment. Bass 2 includes some rests and sixteenth notes.

Figure 80, "The Ever Evolving Etude," RH 2 and B 2

instance where the right hand is a sixteenth behind the bass. While this is the first instance of the downbeat being accented in each measure, the interplay between the bass and right hand is very intense and remains heavily active and syncopated.

To better understand the evolution that takes place of these themes over the whole piece, I will assign different labels to them. RH 1 and Bass 1 will be A, and RH 2 and Bass 2 will be B. C is characterized by a new right-hand part (Figure 81). D takes the same rhythm as B but shifts



Figure 81, "The Ever Evolving Etude," C RH

The right-hand melody to repeating a C natural and the bass part articulates a new harmony: instead of $i - iv - V7$, he is now highlighting $i - VI - VII$. The right-hand part for the D section again recalls "Pinzin Kinzin" and "Eleven Wives" with its pitch repetition, and the bass part harmony recalls both "Eleven Wives" and "Puncha Puncha" with its stepwise motion between i , VI , and VII . Table 7 shows how the themes evolve over the course of the song. B' is used to

Section	Intro	A	B	A	B	C	B'	D	C	D
Measures	10	12	4	4	12	4	4	8	solos	drums

Table 7, "The Ever Evolving Etude" themes

indicate material with interspersed breaks. The table illustrates how the piece evolves gradually from A material to D material. Cohen maintains rhythmic complexity and interest throughout this transformation and utilizes many of his characteristic harmonic, melodic, and rhythmic compositional techniques.

Variations in G Minor

“Variations in G Minor” follows immediately after “The Ever Evolving Etude” and it again uses variations on a theme. There is more restraint here, however with only a few variations. The piece begins with just the bass playing three two-measure phrases which I have called P1, P2, and P3. Cohen plays these six measures, then the piano introduces the harmony without the melody. This harmony contains no inversions and is based on all root-position triads in a repeating two measure pattern: $i - v - VI - III - IV - vii - i - v - VI - III - IV - v$, working from the traditional Romanesca in minor. The roots follow a diatonic pattern as they begin on the tonic (G), then move down a fourth (D) and up a step (Eb), then down a fourth (Bb) and up a step (C). If the pattern continued exactly, the next two pitches would be G and A. Figure 82 shows Cohen’s actual bass progression, with the solid brackets showing the descending fourth movement and the dotted brackets showing the ascending second. The example shows how the final C – F – G movement both completes and restarts the pattern, as the C to G fulfills the descending fourth while F to G completes the ascending second.

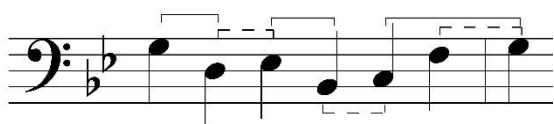


Figure 82, "Variations in in G Minor" bass

Cohen begins by varying the melodic phrases. When he combines the melody and harmony, he does not put all three phrases in quick succession as he did in the introduction, but instead plays P1, rests for two measures, plays P2, rests for two measures, plays P3, and rests for four measures. This makes the six-bar melody last for fourteen measures. Cohen then plays the melody with the harmony in succession, the entire melody lasting six measures. The melody rests for four measures and then begins the melodic variations of P1 and P2. Figure 83 shows the

melodic similarity with dotted lines connecting pitches of the original P1 and P2 and their variations. Cohen mostly keeps P3 intact throughout and serves as a recurring cadential phrase to link the original themes and the variations together.

P1



P2



Figure 83, "Variations in in G Minor" evolutions of P1 and P2

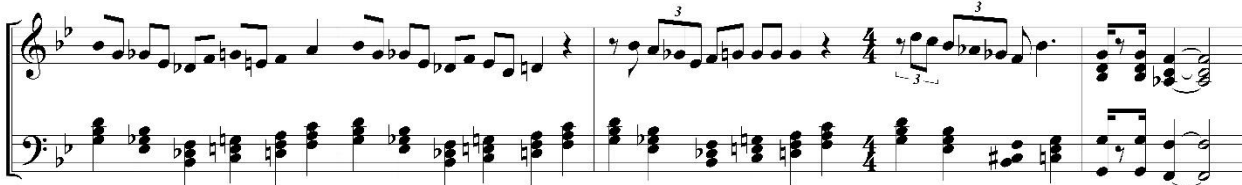


Figure 84, "Variations in in G Minor" new material

After Cohen and Maestro trade over the original chords, Cohen begins his harmonic variation with a new melody and harmony (Figure 84). Table 8 compares the roman numeral analysis of both the original (Harmony 1) and new (Harmony 2) harmonies. Both harmonies utilize the same roots, just with a slightly different order and changed chord qualities. If we order the root the root movement of Harmony 1 as Arabic numerals 1-6, 1 being the first chord and 6 being the last, applying those labels to the second harmony would yield: 1 – 3 – 4 – 5 – 2 – 6.

Variations in G Minor Harmonies						
Harmony 1	i	v	VI	III	IV	vii
Harmony 2	i	vi	iii	IV	v	VII

Table 8, "Variations in G Minor" harmonies

This shows that the only difference in order is that the second root was moved to the fifth position. Through changing the initial qualities of the VI, III, and vii chords, the second progression and melody are more colorful and dissonant than the first. After repeating the new phrase and harmony, Cohen returns to the original harmony and the connecting P3 before ending with held G octaves in the piano over the bass line outlining the original chords.

Structure in Emotion

Several techniques and ideas employed throughout *Gently Disturbed* reach their culmination in "Structure in Emotion," the final track of the album. The four-measure introduction hearkens back to the Einstein influence seen in "The Ever Evolving Etude" with its chord change every beat and its stepwise and third-based harmonic movement: I – VII – vi – IV – iii – I (Figure 85, mm.1-4). The voicings employed in the intro are mostly based on stacked perfect fifths, especially in the left hand. The following section has a specific piano figuration nearly identical to that of "Seattle," the opening track (Figure 85, mm. 5+). The rhythm adds an extra eighth note compared to "Seattle," and both left hand figurations are mostly comprised of ascending perfect fifths, similar to the voicings in the introduction. While the figuration is based on ascending fifths, the high notes on each beat three in the right hand present a separate pattern of ascending fourths, similar to the perfect fourth on top of the piano voicings in the introduction. For the first three measures of the figuration, the high notes of the contour are placed on beat three, and this pattern is repeated in the fifth through seventh measures. This repeated accentuation of beat three gives the pitch heard on beat three extra weight throughout the

$\text{♩} = 140$
pva
loco
rit.

A
 Freely

use pedal throughout

10

16

Figure 85, "Structure in Emotion," pg. 1

figuration. Table 9 compares these structurally accented beat three melody notes with a hypothetical pattern. The hypothetical melody moves through ascending fourths for four measures before repeating the last two ascending fourths in the next group of four measures and continuing the pattern. The actual melody notes match the pattern in the hypothetical melody for the first eight measures, and then in the last four the expected pitches are present but the order is

switched. This is another example of Cohen setting up a motive or pattern that he then alters slightly to provide variety.

Structure in Emotion Beat 3 Melody Notes			
hypothetical:	D G C F	C F Bb Eb	Bb Eb Ab Db
actual:	D G C F	C F Bb Eb	Db Ab Bb Eb

Table 9, “Structure in Emotion” Beat 3 Melody Notes

“Structure in Emotion” recalls borrowing and tonalities from previous pieces on the album to conclude *Gently Disturbed*. It begins in Ab major, then pivots to Ab minor at letter B. These tonal centers also show similarities to those in “Seattle” as it moved from an F minor/Ab major tonality to Ab minor at letter B. While B presents a new melody, the rhythm of the figuration remains. The harmonic movement at B is nearly identical to the harmony found at the end of “Puncha Puncha,” and moves from i – VI – VII – i. This is introducing the harmony that will be repeated at letter G and onward. Instead of repeating it verbatim this time, the second iteration (mm. 25-36) of the harmony arrives at Ab major: i – VI – VII – vii – iv – I. The final three measures of B follow a similar contour and rhythm to the ending of “Puncha Puncha.” Letter C mostly keeps the same melody as B, but in a new harmonic context. The progression in Cb follows: I (no third) – II7sus – III – IV. This progression is ambiguous as to whether it is acting in a major or minor key. Table 10 shows each of these four chords and whether they individually indicate major, minor, or both. The Cb chord and Db7sus chord both express chord tones found in the major and melodic minor collections. The D major chord comes from only the Cb (B) minor collection and the E chord, functions as a IV in B major. The progression then

Cbmaj9(no third)	Db7sus	Dmaj7	Eadd9
Both	both	minor	major

Table 10, “Structure in Emotion” implied major or minor chords

Gb	Dbm/E	Dmaj	Gb	D/Gb	B/Gb	Bm/Gb
Both	major	minor	both	minor	major	minor
Ebm	Gb/Db	Abm/Cb	Cbmaj	Gb	Dbm/E	Eb7sus
major	both	major	major	both	major	major

Table 11, "Structure in Emotion," implied major or minor 2

moves downward but continues the major/minor ambiguity until it seems to settle on major, as shown in table 11. The Eb7sus chord functions as a V/vi in Cb major, and Cohen transforms it in the next measure to Ebm7, a v/vi consistent with his minor v style. This brings a big arrival back to Ab major at D, which Cohen accentuates by lingering on the chord for eight measures.

"Structure in Emotion" shifts back to Ab minor before closing out its first half that bore strong resemblances to "Seattle," and beginning the second half of the piece, which shares several similarities with "The Ever Evolving Etude" and "Pinzin Kinzin." The second section begins with a right-hand piano ostinato based on an Eb minor pentatonic scale. Like "Pinzin Kinzin," it avoids the downbeats, but the syncopation is present in the beginning and end of each measure while the quarter note beats are explicit in the middle of the measure. The added bass line gives a new context to the right-hand line, and the two parts play off of each other. Figure 86

Figure 86, time points in "Structure in Emotion"

shows how nearly every 16th note from time point 0 to 23 are present in the measure, but only one, time point 8, is heard in both parts. Cohen then transforms the right-hand part by

maintaining the same rhythm as the second measure of the ostinato, but keeps it to one pitch, a Db, like he has done in “Pinzin Kinzin,” “Eleven Wives,” and “The Ever Evolving Etude.”

Cohen then takes the rhythm of the first half of the right-hand measure, and extends it through the whole measure, creating an alternating pattern of two and three sixteenth notes groupings (Figure 87). He then utilizes displacement as he did in “Chutzpan” to create a high level of

J

2 3 2 3 2 3 2 3 2 2 etc.

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5 (2+3) 10 (2+3+2+3) 5 (2+3) 4 (2+2) etc.

Figure 87, "Structure in Emotion," letter J

syncopation. The left hand and bass enter with a line that emphasizes the syncopation in the right hand, by articulating rhythmic points 0, 5, 10, 15, and 20 in the two measures. These hits are in groups of five sixteenths, matching up with the groups of two and three, but create the syncopated effect by starting on the downbeat, a sixteenth note earlier than the right-hand pattern. Cohen then has the bass play exactly the same rhythm as the right-hand rhythm, but still a sixteenth note ahead of the right hand (Figure 88). Cohen continues the bass and right-hand rhythms but adds some variation in the pitches. The right hand adds additional pitches reaching

K

Figure 88, "Structure in Emotion," Letter K

upwards from L through N, then back to the two-pitch oscillation at O, and then an iteration at P where the pitches are extending below (Figure 89).

While the right hand does this Cohen changes two or three notes each time in the bass pattern, until O and P where the final seven pitches are all altered to build increasing chromatic tension. Whereas Cohen usually saves harmonic tension for periods of rhythmic rest, here he combines them at the climax of the final piece. He resolves the tension in the solo section, and after the solos begins a new line played by both the right hand and bass. This new melody is based on quarter and eighth note values, but starts on the second sixteenth note of the measure. Figure 90 shows the melody rewritten starting on the downbeat for comparison. It harmonically switches between Ab major and minor, highlighting the initial switch in the song and album, before ending on an Ab major chord. The stepwise E – Gb – Ab movement in the bass also reflects the harmonic movement used throughout the album, including “Puncha Puncha” and “Eleven Wives.” “Structure in Emotion” thus wraps up the album by using many of the styles and techniques used throughout.

L

Musical score for exercise L, consisting of two staves (treble and bass clef) in a key signature of three flats (B-flat, E-flat, A-flat). The piece is in 2/4 time. The melody in the treble clef consists of eighth notes with stems pointing up, starting on G4 and moving through A4, B-flat4, C5, D5, E5, F5, G5, A5, B-flat5, C6, D6, E6, F6, G6, A6, B-flat6, C7, D7, E7, F7, G7, A7, B-flat7, C8, D8, E8, F8, G8, A8, B-flat8, C9, D9, E9, F9, G9, A9, B-flat9, C10, D10, E10, F10, G10, A10, B-flat10, C11, D11, E11, F11, G11, A11, B-flat11, C12, D12, E12, F12, G12, A12, B-flat12, C13, D13, E13, F13, G13, A13, B-flat13, C14, D14, E14, F14, G14, A14, B-flat14, C15, D15, E15, F15, G15, A15, B-flat15, C16, D16, E16, F16, G16, A16, B-flat16, C17, D17, E17, F17, G17, A17, B-flat17, C18, D18, E18, F18, G18, A18, B-flat18, C19, D19, E19, F19, G19, A19, B-flat19, C20, D20, E20, F20, G20, A20, B-flat20, C21, D21, E21, F21, G21, A21, B-flat21, C22, D22, E22, F22, G22, A22, B-flat22, C23, D23, E23, F23, G23, A23, B-flat23, C24, D24, E24, F24, G24, A24, B-flat24, C25, D25, E25, F25, G25, A25, B-flat25, C26, D26, E26, F26, G26, A26, B-flat26, C27, D27, E27, F27, G27, A27, B-flat27, C28, D28, E28, F28, G28, A28, B-flat28, C29, D29, E29, F29, G29, A29, B-flat29, C30, D30, E30, F30, G30, A30, B-flat30, C31, D31, E31, F31, G31, A31, B-flat31, C32, D32, E32, F32, G32, A32, B-flat32, C33, D33, E33, F33, G33, A33, B-flat33, C34, D34, E34, F34, G34, A34, B-flat34, C35, D35, E35, F35, G35, A35, B-flat35, C36, D36, E36, F36, G36, A36, B-flat36, C37, D37, E37, F37, G37, A37, B-flat37, C38, D38, E38, F38, G38, A38, B-flat38, C39, D39, E39, F39, G39, A39, B-flat39, C40, D40, E40, F40, G40, A40, B-flat40, C41, D41, E41, F41, G41, A41, B-flat41, C42, D42, E42, F42, G42, A42, B-flat42, C43, D43, E43, F43, G43, A43, B-flat43, C44, D44, E44, F44, G44, A44, B-flat44, C45, D45, E45, F45, G45, A45, B-flat45, C46, D46, E46, F46, G46, A46, B-flat46, C47, D47, E47, F47, G47, A47, B-flat47, C48, D48, E48, F48, G48, A48, B-flat48, C49, D49, E49, F49, G49, A49, B-flat49, C50, D50, E50, F50, G50, A50, B-flat50, C51, D51, E51, F51, G51, A51, B-flat51, C52, D52, E52, F52, G52, A52, B-flat52, C53, D53, E53, F53, G53, A53, B-flat53, C54, D54, E54, F54, G54, A54, B-flat54, C55, D55, E55, F55, G55, A55, B-flat55, C56, D56, E56, F56, G56, A56, B-flat56, C57, D57, E57, F57, G57, A57, B-flat57, C58, D58, E58, F58, G58, A58, B-flat58, C59, D59, E59, F59, G59, A59, B-flat59, C60, D60, E60, F60, G60, A60, B-flat60, C61, D61, E61, F61, G61, A61, B-flat61, C62, D62, E62, F62, G62, A62, B-flat62, C63, D63, E63, F63, G63, A63, B-flat63, C64, D64, E64, F64, G64, A64, B-flat64, C65, D65, E65, F65, G65, A65, B-flat65, C66, D66, E66, F66, G66, A66, B-flat66, C67, D67, E67, F67, G67, A67, B-flat67, C68, D68, E68, F68, G68, A68, B-flat68, C69, D69, E69, F69, G69, A69, B-flat69, C70, D70, E70, F70, G70, A70, B-flat70, C71, D71, E71, F71, G71, A71, B-flat71, C72, D72, E72, F72, G72, A72, B-flat72, C73, D73, E73, F73, G73, A73, B-flat73, C74, D74, E74, F74, G74, A74, B-flat74, C75, D75, E75, F75, G75, A75, B-flat75, C76, D76, E76, F76, G76, A76, B-flat76, C77, D77, E77, F77, G77, A77, B-flat77, C78, D78, E78, F78, G78, A78, B-flat78, C79, D79, E79, F79, G79, A79, B-flat79, C80, D80, E80, F80, G80, A80, B-flat80, C81, D81, E81, F81, G81, A81, B-flat81, C82, D82, E82, F82, G82, A82, B-flat82, C83, D83, E83, F83, G83, A83, B-flat83, C84, D84, E84, F84, G84, A84, B-flat84, C85, D85, E85, F85, G85, A85, B-flat85, C86, D86, E86, F86, G86, A86, B-flat86, C87, D87, E87, F87, G87, A87, B-flat87, C88, D88, E88, F88, G88, A88, B-flat88, C89, D89, E89, F89, G89, A89, B-flat89, C90, D90, E90, F90, G90, A90, B-flat90, C91, D91, E91, F91, G91, A91, B-flat91, C92, D92, E92, F92, G92, A92, B-flat92, C93, D93, E93, F93, G93, A93, B-flat93, C94, D94, E94, F94, G94, A94, B-flat94, C95, D95, E95, F95, G95, A95, B-flat95, C96, D96, E96, F96, G96, A96, B-flat96, C97, D97, E97, F97, G97, A97, B-flat97, C98, D98, E98, F98, G98, A98, B-flat98, C99, D99, E99, F99, G99, A99, B-flat99, C100, D100, E100, F100, G100, A100, B-flat100, C101, D101, E101, F101, G101, A101, B-flat101, C102, D102, 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B-flat314, C315, D315, E315, F315, G315, A315, B-flat315, C316, D316, E316, F316, G316, A316, B-flat316, C317, D317, E317, F317, G317, A317, B-flat317, C318, D318, E318, F318, G318, A318, B-flat318, C319, D319, E319, F319, G319, A319, B-flat319, C320, D320, E320, F320, G320, A320, B-flat320, C321, D321, E321, F321, G321, A321, B-flat321, C322, D322, E322, F322, G322, A322, B-flat322, C323, D323, E323, F323, G323, A323, B-flat323, C324, D324, E324, F324, G324, A324, B-flat324, C325, D325, E325, F325, G325, A325, B-flat325, C326, D326, E326, F326, G326, A326, B-flat326, C327, D327, E327, F327, G327, A327, B-flat327, C328, D328, E328, F328, G328, A328, B-flat328, C329, D329, E329, F329, G329, A329, B-flat329, C330, D330, E330, F330, G330, A330, B-flat330, C331, D331, E331, F331, G331, A331, B-flat331, C332, D332, E332, F332, G332, A332, B-flat332, C333, D333, E333, F333, G333, A333, B-flat333, C334, D334, E334, F334, G334, A334, B-flat334, C335, D335, E335, F335, G335, A335, B-flat335, C336, D336, E336, F336, G336, A336, B-flat336, C337, D337, E337, F337, G337, A337, B-flat337, C338, D338, E338, F338, G338, A338, B-flat338, C339, D339, E339, F339, G339, A339, B-flat339, C340, D340, E340, F340, G340, A340, B-flat340, C341, D341, E341, F341, G341, A341, B-flat341, C342, D342, E342, F342, G342, A342, B-flat342, C343, D343, E343, F343, G343, A343, B-flat343, C344, D344, E344, F344, G344, A344, B-flat344, C345, D345, E345, F345, G345, A345, B-flat345, C346, D346, E346, F346, G346, A346, B-flat346, C347, D347, E347, F347, G347, A347, B-flat347, C348, D348, E348, F348, G348, A348, B-flat348, C349, D349, E349, F349, G349, A349, B-flat349, C350, D350, E350, F350, G350, A350, B-flat350, C351, D351, E351, F351, G351, A351, B-flat351, C352, D352, E352, F352, G352, A352, B-flat352, C353, D353, E353, F353, G353, A353, B-flat353, C354, D354, E354, F354, G354, A354, B-flat354, C355, D355, E355, F355, G355, A355, B-flat355, C356, D356, E356, F356, G356, A356, B-flat356, C357, D357, E357, F357, G357, A357, B-flat357, C358, D358, E358, F358, G358, A358, B-flat358, C359, D359, E359, F359, G359, A359, B-flat359, C360, D360, E360, F360, G360, A360, B-flat360, C361, D361, E361, F361, G361, A361, B-flat361, C362, D362, E362, F362, G362, A362, B-flat362, C363, D363, E363

P

Q **R**

Bass Solo (Open)

Abm E Gb

S

melody doubled in bass

Ab E Gb Abm

121

1, 2, 3, 4. 5.

E Gb E Abmaj7(#11)

Figure 89, "Structure in Emotion," Ending

Figure 90, "Structure in Emotion" end melody rewritten

Conclusion

Avishai Cohen's *Gently Disturbed* shows a wide range of compositional styles and devices utilized by Cohen. He uses these devices to create musical expectations that he then "gently disturbs" by slightly shifting rhythms, harmonies, tonalities, or formal sections. While much of his harmony is triadic and diatonic, he adds disturbances by utilizing movements that obscure tonal function, mostly stepwise and ascending fifth motion. He also disturbs the harmony by shifting harmonic color through temporary transposition or modal borrowing. Cohen creates rhythmically complex passages with highly-syncopated ostinatos that he develops throughout the piece. In these ostinatos he often displaces the piano and bass by a sixteenth note from each other to create rhythmic dissonance or "disturbance." These rhythmic passages are usually his most harmonically and melodically simple; sometimes relegating the melody to only one pitch. In combining complex elements with simple elements, Cohen softens his disturbances by matching unfamiliar material with the familiar. Cohen frequently toys with beat and meter, creating grooves in odd meters, or ones that accentuate uncommon subdivisions like groups of five 16th notes.

These stylistic devices paint Cohen's music as both highly complex and highly individual. Despite being one of the forerunners of "Israeli jazz," Cohen maintains his own personal voice that blends his unique influences throughout his compositions. Looking at international artists through Hellhund's lens of "stylistic pluralism" helps us to analyze and understand the increasing globalization or "glocalization" of jazz, as it continually mixes with and transforms other styles of music from various cultures and continents. These artists' music is often as diverse as their influences, requiring a broader knowledge of various styles and influences in order to understand the music on its own terms.

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