

PERI'S SCOPE

Music by Bill Evans

As Played on *Bill Evans, Montreux II*

Figure 1—Intro, Head, and Solo

This version of “Peri’s Scope” comes from Evans’s *Montreux II* recording. The original recording is rather frenetic—the trio starts fast and gets faster—almost to the point of being too fast to play. We took our version a touch slower for teaching purposes.

One of the most striking features of the head is the cross-rhythm in measures 15–18. It is important to try to feel across the barlines in this section. Throughout the head and much of the solo chorus, Evans uses close-position voicings in the left hand. Sometimes he would leave a note out in what classical theorists would call a *chord of omission*. These structures are an unmistakable part of Evans’s piano style. It is interesting to note that, while he often uses a 9th on the ii chord (Dm7), he avoids the 9th on the iii chord. The addition of a 9th on an Em7 chord (F#) is not found in the key. You will find that this is typical for Bill Evans—he is sensitive to the strength of the key. Chromatic chord tones are most often used in “functional” applications (i.e. a tonicizing chord such as an altered dominant or applied dominant).

One of the most important elements of the solo is the vertical approach Evans uses in many places. The solo break in measures 25–26, for example, outlines a Cmaj9 chord (the D \flat and G \sharp function as chromatic passing or approach tones). In addition to chord outlines and chromatic embellishments, Evans uses some interesting upper-structure chords. A notable example occurs in measure 48: here Evans outlines a descending A \flat m6 chord over the G7 altered harmony. An A \flat m6, or A \flat m(maj7), is found in a common chord-scale relationship: A \flat melodic minor (ascending) over G7—one of the common “altered” scales. A highlight of this solo occurs in measures 57–58, where Evans uses ascending augmented chords in the right hand. These chords (C+, D+, E+, and F \sharp +) come from the E whole tone scale.

1	Full Band
2	Slow Demo meas. 53-58
3	Rhythm Track

Fig. 1
Intro
Medium Uptempo Swing ♩ = 200

The musical score for Figure 1 is presented in two systems. The first system covers measures 1 through 4. Measure 1 is the start of the Intro, marked with a forte (f) dynamic. Measures 2 and 3 contain triplet eighth notes in both hands. Measure 4 is the start of the Head, with a Dm7 chord in the right hand and a G7 chord in the left hand. The second system covers measures 5 through 8. Measure 5 has a Dm7 chord in the right hand and a G13 chord in the left hand. Measure 6 has a G13 chord in the right hand and an Em7 chord in the left hand. Measure 7 has an A7 chord in the right hand and a Dm9 chord in the left hand. Measure 8 has a Dm9 chord in the right hand and a G13 chord in the left hand. Chord symbols are placed above the right-hand staff, and dynamics like 'f' and '7' are indicated.

8 C8 E13 E+7 E7 E7b5

11 Dm7 G13 Em7 Am7 Dm9 G13 Gm9/C C7

15 Fmaj7 B+7 Bb+7 A+7

19 Dm7 G7 Em7 Am7 Dm7 G7 Em7b5 A7

23 Dm9 G11 C/G

Solo 27 Dm7 G7 Em7 A7alt. Dm7 G13

30 Em7 A7alt. Dm9 G13 C#

33 E7alt. Dm7 G13 Em7 A7alt.

37 Dm9 G13 Gm9/C C13 Fmaj7 B+7

41 Bb+7 A+7 Dm7 G7 Em7 A7alt

45 Dm7 G7 Em7b5 A7 Dm9

48 G7alt. C# Dm9 C# A7alt.

51 Dm7 G7 Em7 A7alt. Dm7 G13 Em7 A7alt.

55 Dm9 G13 C8 E7alt.

58 Dm7 G13 Em7 A7alt.

61 Dm9 G13 Gm9/C C13 Fmaj7 B+7

65 Bb+7 A+7 Dm7 G7 Em7 A7alt.

69 Dm7 G7 Em7b5 A7 Dm9 G9