

TABLE OF CONTENTS

	ACKNOWLEDGMENTS	5
CHAPTER 1	INTRODUCTION	11
CHAPTER 2	THE 1957 TO 1962 EVANS-DAVIS COLLABORATIONS IN HISTORICAL CONTEXT	15
	Gil Evans and Miles Davis: Early Musical History	15
	1945 to 1947: The Influence of Bebop	15
	1947 to 1950: The Birth of the Cool	16
	1950 to 1957: Interim Years	17
	1957 to 1962: The Large-Ensemble Collaborations	18
	Composition vs. Recomposition vs. Arrangement	19
	<i>Miles Ahead</i>	24
	History of the Project	24
	Critical Response to the Album	24
	Brief Analyses of Works in the Album	25
	<i>Porgy and Bess</i>	31
	History of the Evans-Davis Collaboration	31
	History of the Opera	31
	Critical Response to the Evans-Davis Version	32
	Brief Analyses of Works in the Album	33
	<i>Sketches of Spain</i>	37
	History of the Project	37
	Critical Response to the Album	40
	Brief Analyses of Works in the Album	41
	<i>At Carnegie Hall</i>	45
	<i>Quiet Nights</i>	46
	History of the Project	46
	Critical Response to the Album	46
	Brief Analyses of Works in the Album	49
	A Brief Overview of Post-1963 Collaborations	52
	The Importance of the Evans-Davis Collaborations to Jazz Ensemble Literature	56
CHAPTER 3	INTRODUCTION TO THE ANALYSES	59
	Discussion of Related Literature	59
	Notes About the Transcription Process	61
	The Analytical Method	62
	Notes About the PRO TOOLS Graphs	64

CHAPTER 4

ANALYSIS OF <i>Blues For Pablo</i>	67
Step One: Historical Background	67
Step Two: Open Listenings	68
Step Three: Syntax	69
Large Dimensions	69
· Sound	69
· Harmony	70
· Melody	70
· Counterpoint	72
· Rhythm	72
· Growth Process	73
Middle Dimensions	74
· Sound	74
· Harmony	75
· Melody	97
· Counterpoint	98
· Rhythm	98
· Growth Process	99
Small Dimensions	101
· Sound	101
· Harmony	101
· Melody	102
· Counterpoint	103
· Rhythm	104
· Growth Process	105
Step Four: The Sound-in-Time	106
Step Five: Onto-Historical World	108
Step Six: Open Listenings	108
Step Seven: Conductor's Performance Guide	108
Step Eight: Meta-Critique	111

CHAPTER 5

ANALYSIS OF <i>New Rhumba</i>	113
Step One: Historical Background	113
Step Two: Open Listenings	114
Step Three: Syntax	115
Large Dimensions	115
· Sound	115
· Harmony	115
· Melody	115
· Counterpoint	116
· Rhythm	117
· Growth Process	117
Middle Dimensions	118
· Sound	118
· Harmony	120
· Melody	123
· Counterpoint	123
· Rhythm	124
· Growth Process	173

Small Dimensions	175
· Sound	175
· Harmony	176
· Melody	176
· Counterpoint	178
· Rhythm	178
· Growth Process	179
Step Four: The Sound-in-Time	180
Step Five: Onto-Historical World	183
Step Six: Open Listenings	183
Step Seven: Conductor's Performance Guide	184
Step Eight: Meta-Critique	186

CHAPTER 6

ANALYSIS OF <i>Bess, You Is My Woman Now</i>	187
Step One: Historical Background	187
Step Two: Open Listenings	190
Step Three: Syntax	191
Large Dimensions	191
· Sound	191
· Harmony	192
· Melody	192
· Counterpoint	193
· Rhythm	193
· Growth Process	194
Middle Dimensions	196
· Sound	196
· Harmony	196
· Melody	219
· Counterpoint	221
· Rhythm	221
· Growth Process	222
Small Dimensions	224
· Sound	224
· Harmony	225
· Melody	226
· Counterpoint	226
· Rhythm	227
· Growth Process	228
Step Four: The Sound-in-Time	230
Step Five: Onto-Historical World	233
Step Six: Open Listenings	235
Step Seven: Conductor's Performance Guide	236
Step Eight: Meta-Critique	238

CHAPTER 7	ANALYSIS OF <i>Will O' The Wisp</i>	239
	Step One: Historical Background	239
	Step Two: Open Listenings	244
	Step Three: Syntax	245
	Large Dimensions	245
	· Sound	245
	· Harmony	246
	· Melody	247
	· Counterpoint	249
	· Rhythm	249
	· Growth Process	251
	Middle Dimensions	253
	· Sound	253
	· Harmony	254
	· Melody	277
	· Counterpoint	278
	· Rhythm	279
	· Growth Process	280
	Small Dimensions	281
	· Sound	281
	· Harmony	281
	· Melody	282
	· Counterpoint	283
	· Rhythm	283
	· Growth Process	284
	Step Four: The Sound-in-Time	285
	Step Five: Onto-Historical World	288
	Step Six: Open Listenings	289
	Step Seven: Conductor's Performance Guide	290
	Step Eight: Meta-Critique	292
CHAPTER 8	CONCLUSIONS	293
CHAPTER 9	RECOMMENDATIONS FOR FURTHER STUDY	299
	BIBLIOGRAPHY	301
APPENDIX A	TRANSCRIBED FULL SCORES	307
	<i>Blues for Pablo</i>	308
	<i>New Rhumba</i>	328
	<i>Bess, You Is My Woman Now</i>	376
	<i>Will o' the Wisp</i>	397
APPENDIX B	ISSUED RECORDINGS OF THE 1957 TO 1962 EVANS-DAVIS COLLABORATIONS	419
APPENDIX C	DEFINITIONS	423
	LIST OF TABLES	428
	LIST OF FIGURES	428