AN ANALYSIS OF SELECTED IMPROVISATIONS BY ANDREW HILL AND THE DEVELOPMENT OF PROGRESSIVE JAZZ PIANO, 1959-2005

BY

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DISSENERATION

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ABSTRACT

Pianist and composer Andrew Hill (1931-2007) made significant contributions to the jazz idiom during the nearly fifty years he recorded, however his compositions and improvisational style have yet to be explored in great depth. His unique style, filled with rhythmic irregularities, harmonic dissonance and abrupt shifts in mood, developed out of the conventions of hard bop. By the time Hill led his second recording session in 1963 (his first for Blue Note), his playing had developed more fully with the incorporation of a freer approach to melody, harmony and rhythm. His compositions often maintain form and make use of traditional chord symbols, but harmonic and rhythmic “looseness” adds a degree of complexity and discontinuity, which may in part account for Hill’s relative obscurity. In 2000, he began receiving numerous awards for his playing and composing from Down Beat, Jazz Journalist and other publications. The main purpose of this study is the presentation of seven previously unpublished transcriptions of Hill’s improvised solos spanning 1959 to 2005. In addition, this paper will provide a biography of Andrew Hill’s early life and recording career and will present several previously unpublished compositions by Hill. For this study, I conducted interview with several of his former collaborators: trumpeters Ron Horton and Charles Tolliver, multi-reedist Greg Tardy and bassist Scott Colley. This contribution, I hope, will help to increase Hill’s prominence as a significant jazz figure and shed some light on this underrepresented artist.
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Pianist and composer Andrew Hill (1931-2007) maintained a consistent recording career between 1954 and 2005, recording over thirty albums as a leader with many significant jazz musicians. Though the depth and quality of his music is undeniable, he has more or less been left out of the mainstream jazz narrative. Hill’s music is highly improvised, often maintaining high levels of harmonic and rhythmic freedom, reminiscent of free jazz, but within a standard jazz format and conventional compositional forms. He has been described as a “link between the rigors of bebop and the discursiveness of free jazz” and it is precisely this synthesis of seemingly divergent styles that has caused Hill to become marginalized within both realms. Hill followed an individual path as a band-leader and composer. His first significant recordings were made for Blue Note between 1963 and 1970. On these recordings, Hill displays characteristics that would define his style for the remainder of his career, most notably, a relationship to hard bop through the use of laid-back swing rhythms, blues inflection, bebop improvisation and the presentation of new compositions within typical jazz forms. Hill also shows a tendency toward the loosening of these parameters through the employment of collective improvisation and a high degree of harmonic and rhythmic freedom.

During the late-fifties and sixties, pianists that were contemporaries of Hill, such as Herbie Hancock, Bill Evans and McCoy Tyner gained wide recognition by performing extensively as sidemen with artists such as Miles Davis and John Coltrane. While these pianists occasionally experimented with electric keyboards and fusions between jazz and rock, Hill


continued recording acoustic, yet highly progressive jazz. Like pianists such as Cecil Taylor, Hill experimented with the discursive elements of free jazz, though Hill’s music most often maintains a compositional structure. During performances, Hill’s ensembles incorporate an interactive, collective approach, similar to the “interactive trio” format of the Bill Evans trios. However, in Hill’s music, the harmonic and rhythmic parameters are much looser.

Throughout Hill’s career, his improvisational style moved beyond the typically homophonic texture common to bebop, most likely due to the development of his solo piano work. He incorporates elements of what could be considered a classical piano technique through the use of rubato, softer articulations, sustain pedal, impressionistic (modal) harmonies and dynamic contrast. Hill also uses the entire range of the piano melodically and creates polyphony between his hands. The evolution away from homophony toward a more homogeneous piano technique within ensemble settings required more balanced recordings, in which Hill wanted “...instruments accompanying each other, [with] equal volume on all, so they can stand on their own.” 3

The egalitarian recording quality sought by Hill aided in the effectiveness of collective improvisation. Within this context, rather than merely delineating time, rhythm sections often rely on a method defined by Ekkehard Jost in Free Jazz: The Roots of Jazz as “energy-rhythm” - “...a flowing rhythm achieved by tiny deviations from the beat and by superimposition of even and uneven rhythms...”. 4

Developing out of the synthesis between hard bop and free jazz, Hill maintained a progressive aesthetic and continuously developed new material throughout his career, rarely recording the same composition twice. As collaborator Ron Horton pointed out, Hill rarely kept


lead sheets, as “[He] was more interested in writing new music than just playing his old music, so he didn’t have much attachment to those old songs.”

After over thirty years of recording, Hill finally began receiving wider critical acclaim. He was awarded a Jazz Foundation of America “Lifetime Achievement Award” in 1997, Downbeat awards in 2000 and 2001, the Danish “Jazzpar” prize in 2003 and was named “Jazz Composer of the Year” five times by the Jazz Journalist Association. His albums Dusk (1999) and Time Lines (2005) were both named “Best Jazz Album” by Down Beat magazine. Hill received several awards posthumously, including Jazz Journalist’s “Composer of the Year” and “Pianist of the Year.” He was also inducted into Down Beat’s “Hall of Fame” and received a National Endowment for the Arts “Jazz Master Award.” A collection of twenty-one Andrew Hill compositions transcribed by Jason Moran, Frank Kimbough and Ron Horton, recently published by Boosey and Hawkes, is the first publication of his compositions to date.

Purpose of Study

The purpose of this project is to study Andrew Hill’s improvisations by discussing his style as a synthesis of the two dominant jazz styles of the sixties, hard bop and free jazz. In addition, I will discuss an evolution of progressive jazz piano technique from a homophonic

5 Horton, Ron. (2010, August 17). Email correspondence.
8 Dates given for albums will be the date of recording. The release date will be indicated if it differs dramatically. For a comprehensive discography, refer to Lyles, Ronald. “Andrew Hill Discography.” Last modified August 8, 2009. http://www.jazzdiscography.com/Artists/Hill/hill-disc.htm.
texture, common to bebop and hard bop pianists, toward a more homogenous and polyphonic texture with a high degree of harmonic and rhythmic obscurity. In Chapter One, I will first present a brief biography in which I will outline his performing and recording career and discuss his associations with many influential jazz musicians. I will then point to significant recordings and discuss stylistic developments throughout his recorded career as a leader, spanning 1959 to 2005. Next, I will discuss general stylistic traits by noting comparisons to other pianists made in articles and interviews that shed light on his influences. Finally, I will discuss ensemble methods that had a significant impact on the realization of his compositions, in particular, experimentation, a focus on ensemble synergy, collective improvisation and a loose interpretation of harmony and pulse. In Chapters 2 and 3, I will discuss seven transcriptions of improvisations spanning Hill’s recorded career as a band-leader, detailing particular aspects of his style. Chapter 2 will focus on melody and harmony, beginning with his use of various types bebop chromaticism and blues inflections. I will then show Hill’s progressive tendencies by detailing his use of diatonic and chromatic planing, his use of tone clusters, an expansion of linear bebop improvisation, the use of motivic loops and superimposed structures. Chapter 3 deals with rhythm and pulse in Hill’s improvisations, particularly the use of syncopation, hemiola, rubato and other methods of obscuring the pulse. Additionally, Chapter 3 will explore two solo piano improvisations of the standards “Here’s That Rainy Day” and “I’ll Be Seeing You.” In Chapter 4, I will discuss the macro-level construction of Hill’s improvising, such as what Jost calls “motivic chain-association” - improvisation exemplified by Ornette Coleman that resembles “stream of consciousness.” Finally, I will discuss Hill’s repetition and variation of harmonic and rhythmic patterns. For the purpose of this study, I have divided Hill’s recorded

output into four distinct periods, shown in Figure 1.1 with an indication of the transcriptions that will be presented.

**Figure 1.1: Seven albums chosen from Andrew Hill’s four recording periods**

<table>
<thead>
<tr>
<th>Period</th>
<th>Albums chosen for this project</th>
</tr>
</thead>
<tbody>
<tr>
<td>1954-1963</td>
<td><em>So in Love</em> (1959, Fresh Sounds)</td>
</tr>
<tr>
<td>1963-1970</td>
<td><em>Smoke Stack</em> (1963, Blue Note) <em>Dance with Death</em> (1968, Blue Note)</td>
</tr>
</tbody>
</table>

The first period precedes Hill’s work with a major record label and consists of only one album that organized under Hill’s name. The second period was his most productive, resulting in twelve Blue Note albums recorded within seven years. Between 1974 and 1986, the third period, Hill recorded sporadically for smaller labels until *Eternal Spirit* (1989) and *But Not Farewell* (1990) were recorded for Blue Note. During the last period, Hill recorded two albums for European labels and a big band album before his final album, *Time Lines*, recorded in 2005 on the Blue Note label.¹²

**About the Transcriptions**

From the multitude of recordings made by Andrew Hill, I chose seven albums based on varying criteria with the primary concern being the presentation of his career as a whole. From his first album as a leader, *So in Love*, I selected the blues composition “Penthouse Party,” one

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of two Hill originals that appear on this album. The next transcription subject was taken from Hill’s second Blue Note session, *Smoke Stack*, which Bob Blumenthal thought consisted of more “challenging” music, than his more highly recognized album, *Point of Departure*, recorded just three months later. I then chose “Yellow Violet,” from another Blue Note album recorded in 1968, which was released as *Dance with Death* in 1980. Two solo piano improvisations of standards, the first from the quartet album *Divine Revelation*, recorded in 1975, and the second, a 1998 solo performance at Les Trinitaires in France provide appropriate examples of Hill’s methods within the context of standard harmonic progressions. In “Here’s That Rainy Day,” Hill maintains the compositional form and a more or less steady pulse throughout, while “I’ll Be Seeing You” is more harmonically and rhythmically expansive. I next chose a selection from his 1990 Blue Note recording, *But Not Farewell*, which is one of two Blue Note recordings made after two-decades away from major record labels. The last selection, “Malachi,” comes from Hill’s final album, *Time Lines*.

The appendices found at the end of this paper contain complete transcriptions of the selected improvisations and lead sheets of the compositions within which these solos occur. In these transcriptions, I attempt to display Hill’s interpretation of phrasing and rhythm with changes in tempo and meter, rather than adhering to a concrete form and meter. In the transcription of “Malachi,” for example, meter changes occur so frequently, that I chose to leave the time signatures out entirely. A similar method was used by Jason Moran for a partial transcription of “Golden Sunset” from *Eternal Spirit* (1989) in *Andrew Hill: Twenty-one Piano Compositions*. With this method, I hope to present a more “tidy” notation that displays what I

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believe to be Hill’s intended phrasing and rhythmic structure. In an effort to present new material, I have avoided the duplication any compositions contained in the aforementioned text.

Biography

Andrew Hill, born on June 30, 1931, grew up in Chicago and had what he described as a “semi-autistic, eccentric youth.” He attended Wendell Phillips High School and took classes at the University of Chicago Laboratory School. Hill played accordion on the street, switching to a “proper button accordion” when he was 7 years old. He played for tips near the Regal Theater and the Savoy Ballroom, which he described as the “center of black Chicago night life” in Ben Ratliff’s 2006 New York Times article “Andrew Hill: One Man’s Lifelong Search for Rhythm in Melody.” There is some discrepancy about his early musical development, which may have been fabricated by Hill himself. In the liner notes to Dance with Death (1968), Nat Hentoff stated that Hill was able to play stride piano and boogie woogie “extremely well” by age six, while the concise biography that accompanies Andrew Hill: Twenty-one Piano Compositions, states that Hill supposedly taught himself piano at age 10.

References

15 Ibid. 45.
Chicago Years, 1950-1961

Sometime in the early to mid-fifties, baritone saxophonist Pat Patricks taught Hill the blues and a few years later Hill was playing his first professional jobs with Paul Williams’ blues band.\(^{21}\) He received some guidance from Stan Kenton’s arranger Bill Russo during the fifties\(^{22}\) and also studied briefly with composer Paul Hindemith.\(^{23}\) The two met sporadically over a two year period. Of the lessons with Hindemith, Hill said:

I could do certain things naturally. One of his things was like G7 with F, G, A, and B together - cluster tones. I could hit things like that and understand them. But what we talked about was musical shapes and spaces more than harmony.\(^{24}\)

In a later interview, he gave more detail into these meetings:

I was writing music on a brown paper bag and Hindemith, who taught nearby, asked what I was writing. It was actually musically correct, but not written in the correct conventions, so he offered some advice. After that, he would come by now and then and look at what I was doing, teaching me about symmetrical and asymmetrical ways of writing music.\(^{25}\)

While still living in Chicago, he recorded a few tracks for Vee Jay, a label releasing mostly gospel and R & B recordings. In 1956 he led a session with a group called the “De’bonairs,” which included two Hill compositions, “Dot” and “Mal’s Blues.”\(^{26}\) Performances with Chicago musicians Malachi Favors, Von Freeman and Wilbur Ware are cited among Hill’s

\(^{21}\) Ibid.


first professional jobs, as well as performances with Charlie Parker, Miles Davis, Coleman Hawkins, Johnny Hartman, Al Hibbler, Johnny Griffin, Gene Ammons, Roy Eldridge, Ira Sullivan and Eddie “Lockjaw” Davis. Hill described the performance with Charlie Parker as his “greatest musical experience” and it was a brief remark made by Parker to “...look at melody as rhythm...” that Hill tried to “...utilize, but not make pronounced...” throughout his career. As Hill stated in an interview later in his career, he interpreted this comment to mean that one should approach “melody as a rhythm, because melody is a rhythm itself.” This concept displays the importance placed on rhythm in jazz, as distinct from a Eurocentric focus on melody. Hill’s first trio, comprised of drummer James Slaughter and bassist Malachi Favors, was formed after Hill suffered what he described as a nervous break down due to the “pressures of the business.” This group recorded So in Love in 1959.

Between 1961 and 1963, Hill recorded with Johnny Hartman, Rashaan Roland Kirk, Phillip Guilbeau and Walt Dickerson. During this time, he also worked with Ben Webster, Lester Young and Lou Donaldson. George Lewis cites several instances of Hill’s exposure to Chicago experimental music in the early sixties, including Woodrow Wilson Junior College

30 Hill, Andrew. Solos: The Jazz Sessions, Andrew Hill [DVD]. Toronto: MVD Visual. MVD 4963D.
31 Ibid.
ensemble rehearsals with members of the A.A.C.M. (Association for the Advancement of Creative Musicians), such as Malachi Favors, Anthony Braxton, Henry Threadgill and Jack DeJohnette.\textsuperscript{35} Hill was also present at concerts and jam sessions with A.A.C.M. members during the mid-sixties.\textsuperscript{36} It was around that time that Hill fabricated information about his place of birth and the year he was born, rumors that persisted over the next several decades. Several liner notes erroneously state that Hill was born in Port au Prince, Haiti in 1937.

It seemed like a good career move at the time. I was spelling my name with an E on the end for a while [Hille]. I met Andrew Cyrille, and he told me that was a Haitian name. Boom, I was Haitian. Growing up in the black belt, no matter how high I rose, I could only go so far because there was such a color caste system in Chicago. So being from Haiti was a good neutralizer. But then, of course, as soon as I got that going, black nationalism came in. Just my luck!\textsuperscript{37}

He elaborated on this:

I used to blame it on other people, but it was me, and A.B. Spellman helped me plot the crime. I was born in Chicago and had no interest in Haiti or patois, but that enabled me to get gigs on the college circuit, the Dave Brubeck thing, you know? People looked at jazz music as exotic and pretending you came from Haiti helped.\textsuperscript{38}

It was in 1961 that he got what he described as his “first big break” when he was given the opportunity to tour with Dinah Washington.\textsuperscript{39} After touring, Hill settled in New York in 1962 and married Laverne Gillete.\textsuperscript{40}


\textsuperscript{36} Ibid.128.


\textsuperscript{40} \textit{Andrew Hill: 21 Piano Compositions}. (2010). New York: Boosey and Hawkes. ii.
In 1963, Andrew Hill first entered Rudy Van Gelder’s New Jersey studio to record as a sideman on two Blue Note albums, Joe Henderson’s *Our Thing* and Hank Mobley’s *No Room for Squares*. After Alfred Lion produced the aforementioned sessions, he offered Hill a contract that enabled him to record twenty-five sessions with top notch New York jazz musicians between 1963 to 1970. Figure 1.2 shows the instrumentalists employed by Hill during his first Blue Note period, virtually a “who’s-who” list of progressive jazz musicians during the sixties.
His first three sessions for Blue Note, Black Fire, Smoke Stack and Judgement, preceded the seminal Point of Departure sextet album, recorded in March of 1964. In his New York Times article, Ben Ratliff described the five albums Hill recorded in his first eight months with Blue

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42 Ibid.

43 Ibid.
Note as “visionary.” Hill continued recording for Blue Note until 1970, though not all of these sessions were released promptly. *One for One*, recorded in 1965, went unreleased until 1975. *Mosaic Select 16*, released in 2005, is comprised of material from several sessions, including a 1967 recording with Sam Rivers, a trio recording with Ron Carter and Teddy Robinson and larger ensemble sessions that took place in 1969 and 1970. *Dance with Death* and *Passing Ships*, recorded in 1968 and 1969, were released in 1980 and 2005, respectively. During the late sixties, Hill also explored larger configurations, augmenting the ensemble with percussion, strings and voices. On a few of these sessions, Hill plays cello (*Involution*), organ and harpsichord (*Mosaic Select 16*), though only within the context of collective improvisations.

**Middle Years, 1974-1986**

Hill’s moderate critical success did not translate into financial success, leading Hill in 1966 to “urge each of his listeners to send him a dollar.” In 1970 Andrew Hill took a brief break from recording and began a two-year appointment as Composer in Residence at Colgate University in New York. He recorded less throughout the seventies “...in order to avoid

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46 Ibid.


becoming a commodity as a musician,” leading critic Matt Schudel to claim that Hill “retreated into academia for two decades.” In the liner notes to his 1974 album Invitation, Hill divulges:

Even though I haven’t received the promotion the last few years that I received when I was with Blue Note, I’m happy to say I have been more active than I have been since I first signed with them. In a sense I haven’t been away from the jazz scene, for I have been playing in rural America and the attendance and the audience response have been fantastic.

Hill left Colgate University and moved to California to teach at various public schools and in prisons. His work at the San Quentin prison was referred to as “musical therapy” by David Rosenthal in the liner notes to Eternal Spirit. During the seventies, Hill obtained grants from the Smithsonian Heritage Program and the California Arts Council, which enabled him to tour and record. Figure 1.3 details Hill’s recording activity between 1974 and 1986.


52 Schudel, Matt. “Andrew Hill: Jazz Composer Stretched Boundaries.” Washington Post. washingtonpost.com.webarchive. His work in San Quentin and Soledad prisons was referred to as “musical therapy” by David H. Rosenthal in the liner notes to Eternal Spirit.


Hill performed with Joe Henderson, Mal Waldron, Clifford Jordan and Lee Konitz in the eighties. At this time, Hill began performing solo improvisations of standards, beginning in 1975 with his first solo recording, *Hommage*. His second solo album, *Verona Rag*, was recorded over a decade later and his final solo recording is from a live performance made in 1998. His interpretations of standards are similar to solo piano performances by pianists, such as Earl

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Hines, in that performances were “concert-hall fantasies of tunes.”  

Figure 1.4, below, outlines the standard compositions performed by Hill throughout his career.

**Figure 1.4: Standards recorded by Hill throughout entire career**

<table>
<thead>
<tr>
<th>Standard tune</th>
<th>Album</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>So In Love</td>
<td><em>So In Love</em></td>
<td>1959</td>
</tr>
<tr>
<td>Body and Soul</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Old Devil Moon</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Spring is Here</td>
<td></td>
<td></td>
</tr>
<tr>
<td>That’s All</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Somebody Loves Me</td>
<td><em>Sittin’ at Jorgie’s Jazz Club</em></td>
<td>1961</td>
</tr>
<tr>
<td>Stella by Starlight</td>
<td>(Johnny Hartman - leader)</td>
<td></td>
</tr>
<tr>
<td>In Your Own Sweet Way</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Misty</td>
<td></td>
<td></td>
</tr>
<tr>
<td>How Deep is the Ocean?</td>
<td><em>To My Queen</em> (Walt Dickerson - leader)</td>
<td>1962</td>
</tr>
<tr>
<td>God Bless the Child</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Invitation</td>
<td><em>Invitation</em></td>
<td>1974</td>
</tr>
<tr>
<td>Sophisticated Lady</td>
<td><em>Hommage</em></td>
<td>1975</td>
</tr>
<tr>
<td>Here’s That Rainy Day</td>
<td><em>Divine Revelation</em></td>
<td>1975</td>
</tr>
<tr>
<td>Come Sunday</td>
<td><em>Live at Montreux</em></td>
<td>1975</td>
</tr>
<tr>
<td>Where or When</td>
<td><em>Verona Jazz</em></td>
<td>1986</td>
</tr>
<tr>
<td>Darn that Dream</td>
<td><em>Verona Rag</em></td>
<td>1986</td>
</tr>
<tr>
<td>Shaw ‘Nuff</td>
<td><em>Dreams Come True</em> (Chico Hamilton - leader)</td>
<td>1993</td>
</tr>
<tr>
<td>Back Home Again in Indiana</td>
<td><em>Invisible Hand</em> (Greg Osby - leader)</td>
<td>1999</td>
</tr>
<tr>
<td>Jitterbug Waltz</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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57 Ibid.
Late Years, 1989-2005

When Hill’s wife, LaVerne Gillete became ill, he took time off from recording because “[his] responsibilities toward her were greater than [his] obligations toward the music.”\(^{58}\) After LaVerne died in 1989, Hill took up residence at Portland State University, where he performed and taught until 1996.\(^{59}\) He became more “visible” during this time, returning to the Blue Note label to record *Eternal Spirit* and *But Not Farewell* in 1989 and 1990.\(^{60}\) At this time, Blue Note had released nearly all of Hill’s previously recorded sessions due to “strong financial backing” and successes of more popular artists, such as Norah Jones.\(^{61}\) Hill recorded with Russell Baba, Chico Hamilton and Reggie Workman between 1992 and 1995. It was in Portland where he met his second wife Joanne Robinson.\(^{62}\) In 1996, the two returned to New York where Hill was received “like a prophet returning from the desert.”\(^{63}\)

After various performances in New York at the Knitting Factory, Sweet Basil, the Museum of Modern Art and Alice Tully Hall, Hill traveled to France to record two sets of solo piano at Trinitaires Jazz Club, released as *Les Trinitaires* in 1998. It was only a year after this session that he began work with players that would help create one of his most widely


\(^{60}\) Ibid.


recognized albums, *Dusk*. The instrumentation was to mimic the *Point of Departure* sextet at the request of Knitting Factory owner Michael Dorf, but as Greg Tardy remembers, due to Hill’s persistent desire to create new music, no musical references to the 1964 album were made.\(^{64}\) This album represents a distinct change in the ensemble approach due to a more “abstract pulse,” in which the pulse is not merely obscured through polyrhythm, but is more elastic, moving with the rubato phrasing created by the soloist. Hill’s rhythms pull and push at the pulse with repeated and sustained chords played with varied dynamics, articulation and tempo while the bass and drums create momentum through “energy-rhythm.” Following the success of *Dusk*, which received *Downbeat’s* “Album of the Year” award in 2001\(^ {65}\) and a big band album recorded in 2002, *A Beautiful Day*, Andrew Hill was awarded Denmark’s Jazzpar prize in 2003, which led to a live recording made in Sweden, entitled *The Day the World Stood Still*.\(^ {66}\) All three of these albums feature bassist Scott Colley and drummer Nasheet Waits, two musicians paramount in realizing Hill’s music during his last few years of recording. Hill won *Down Beat* “Critics’ Polls” in 2000 and 2001 and received *Jazz Journalist* “Composer of the Year” in 2000, 2001, 2003 and 2006.\(^ {67}\) Figure 1.5 details the recordings made by Hill.

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64 Tardy, Greg. (2010, July 9, 31, August 3). Telephone correspondences.


Near the end of his career, Hill performed occasionally with Von Freeman, Marty Ehrlich, Jason Yarde and Byron Wallen.\textsuperscript{69} He performed most often in a trio format with John Herbert and Nasheet Waits and employed these two musicians, along with saxophonist Greg Tardy and trumpeter Charles Tolliver, on his final album, \textit{Time Lines} (2005), which received album of the


year in 2006. On April 20, 2007, Andrew Hill succumbed to lung cancer at the age of 75. He was set to receive an honorary doctorate from Berklee College.

Hill first gained public recognition with his Blue Note recordings made between 1963 and 1970. He would return to Blue Note again in 1989 and 1990 with *Eternal Spirit* and *But Not Farewell* after recording on smaller labels throughout the seventies and eighties. These recordings contain many elements of the hard bop style, including a steady pulse, though the pulse is abstracted through polyrhythm and open compositional forms. His last four recordings show a departure from the more or less steady pulse and strict rhythm section roles of his earlier recordings. Many performances on these final recordings use what can be described as rubato, in which the ensemble maintains a loose connection to the compositional form and the pulse is sometimes only implied.

**Introduction to Andrew Hill's Improvisational Style**

“A modern day Thelonious Monk.”

Andrew Hill, described by collaborator Charles Tolliver as “a modern day Thelonious Monk,” has been met with polite, but vague comments that allude to the obvious depth and honesty of each of his recordings. However, critics often point to an apparent disconnect between Hill and the rest of the ensemble, as well as between his music and the mainstream jazz idiom. During his improvisations, Hill shifts abruptly between linear improvisation, chordal


72 Ibid.

improvisation that floats on top of the pulse with sustained pitches and repetitive chords played with lilted rhythms. He creates deliberate inconsistencies in the harmony, occasionally altering the harmonic progression, not by substituting harmonies, but by literally reordering the chords. Later in his career, Hill used more rubato phrasing within an ensemble context, made possible with the creative playing by drummers Nasheet Watis and Eric McPherson, employed by Hill on his last four albums. In the past decade, Hill has received wider recognition as a significant figure in jazz. However, throughout his career, he has been described as an “acquired musical taste,” “earthy and ethereal, jagged and elegant,” and the “scourge of the journalists” trying to label his music. Critics have described his music as “instantly recognizable,” “difficult,” and “captivating but not exactly catchy.” His compositions have been described as “romance tinged with wistful melancholy” with “unusually haunting melodies.”

One difficulty in talking about Hill’s music is due to the wide variety of music he created during his four-decade recording career. He performed with some of the most progressive jazz improvisers and, as Hill was not an autocratic band-leader, these sidemen were allowed to creatively and collectively realize his compositions. This resulted in a wide range of interpretations of the pulse, from a clear delineation of the pulse, to polyrhythmic playing and

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78 Ibid.

“energy-rhythm.” Occasionally, Hill obscures or abandons the pulse, while the rest of the ensemble continues in tempo. As Howard Reich wrote in his article “Innovative Andrew Hill Playing Tricks with Time,” Hill “virtually ignores the meter his sidemen have established.” On albums such as *Dusk* and *Time Lines*, Hill often lets the bass and drums delineate the pulse, however abstract, while he creates the harmony through repeated chords played with varied rhythms, accents and dynamics. Repetitive chords and dyads were used as an improvisational motive by Hill throughout his career, but on his last four albums rhythm are not only placed behind the beat, similar to “laying back,” but push ahead of the beat. Unlike many standard jazz recordings, Hill’s improvisations contains no overt use of scalar patterns, melodic clichés or quotes of standards or jazz compositions. As Michael Cuscuna puts it:

> Although his music had melody, harmony and rhythm, his conception of each was so unique that he was categorized with the avant garde free form movement of that period. His music was avant garde in the strictest sense of the term, but it was anything but free form. As Monk was lumped into the bebop movement because he was there, so was Andrew put into the freedom bag. His music was free of cliché, but that was about the extent of it.

It is the absence of clichéd elements that gives Hill a truly individual style. On his last four albums, not only is there an absence of melodic references to jazz, there are also extended periods with seemingly no rhythmic reference to jazz.

**Other Pianists**

In an attempt to describe Hill’s piano style, many critics have mentioned comparable pianists, such as Art Tatum, Earl Hines, Bud Powell, Herbie Nichols and Thelonious Monk.

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Earl Hines, Barry Harris and Dave Brubeck have been discussed in several interviews, while a wide variety of pianists have been mentioned as influential in his development.\textsuperscript{83} Citing contemporaries, such as Tadd Dameron,\textsuperscript{84} Bill Evans, Cecil Taylor,\textsuperscript{85} John Lewis, Paul Bley,\textsuperscript{86} Ran Blake, Abdullah Ibrahim (also known as Dollar Brand),\textsuperscript{87} Randy Weston, Elmo Hope and Mal Waldron\textsuperscript{88} gives a glimpse into Hill’s synthesis of a wide range of seemingly divergent styles. Producer Alfred Lion, one of the first to “discover” Hill, saw him as a successor to Herbie Nichols and Monk - as part of the “percussive school of piano playing reaching back to stride.”\textsuperscript{89} Hill had the highest admiration for Art Tatum, stating that “all modern piano playing is Tatum.”\textsuperscript{90} Many have echoed critic Howard Reich’s view on Thelonious Monk as Hill’s “central inspiration.”\textsuperscript{91} The insight offered by Hill in the following quote sheds light on his artistic goals:

Monk’s like Ravel and Debussy to me, in that he’s put a lot of personality into his playing, and no matter what the technical contributions of Monk’s music are, it is the personality of the music which makes it, finally.\textsuperscript{92}


\textsuperscript{84} Crouch, Stanley. (2002). Original liner notes to A Beautiful Day [CD], Palmetto Records. PM 2085.


Musicologist Andre Hodeir puts it this way in Toward Jazz: “...it matters less what the
[musicians] say than the way they say it. Conviction, rather than creative genius, is [Monk’s] key
to success.”  

Hodeir goes on to detail the role of form and the relationship between continuity and discontinuity in Monk’s music, and ultimately the “different jazz,” that followed Monk’s lead.

To my mind, Thelonious Monk’s music represents a decisive step toward a different jazz, in which the sense of form will assume a major role - not a stereotyped form based upon the outdated notions of symmetry and periodically recurring structures, but an active, living form, “a rigorous and irrational organization,” in which discontinuity and asymmetry, those pivotal values of all modern art, will constantly challenge those of symmetry and continuity, thereby creating a new and fascinating dialectic of musical time and space.

However, Hill detailed a definitive difference between the two: “Sure [Monk] was modern, but he had a church background. That’s not where I was.”  

Hill and Monk were both individuals, developing their technique out of their improvisations, reflected in this quote made by Hill near the end of his career:

In a retrospective situation, everyone can play the notes and stuff, but they don’t have the magic because they’ve become so homogeneous that something’s lost. In our day, we would play, and then the technique would come to fit whatever we wanted to play. But today they develop the technique first, then play in a kind of chronological isolation.

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94 Ibid. 205.
Stylistic Traits and Ensemble Techniques

Hill’s compositions were at times fully composed pieces and at other times mere sketches. In either case, he did not want a “literal translation of the chords,” but rather he expected his sidemen to take a “creative approach” to delineating harmonies and the pulse. He would often change portions of compositions or alter the tempo between the rehearsal and the performance. Hill, referring to working with a big band for his 2002 recording *A Beautiful Day* said:

I’ve written music where the sections of each piece change from one performance to the next, so that it’s not in the least bit predictable how the [program] will develop. Put that in front of a [big] band, and immediately they become sober, sharpen up their act, and begin participating.

Some of Hill’s compositions make use of vamps with no form, while others can be described as modal, with extended periods of stagnant harmony. Many compositions, including “Ode to Von” and “Georgia Ham,” employ open forms in which the harmonic changes are cued by the soloist. Many of his compositions maintain a more or less steady pulse and are most often performed in a swing style. However, he also composed ballads, mixed-meter and even-eighth compositions which show an influence of Caribbean and Cuban music, which Hill was exposed to during his adolescence.

If you grew up in an urban environment and like music, you couldn’t help hearing it. There were Cuban musicians in the [neighborhood] and I got an opportunity to play with them at an early age.


Hill had a “willingness to experiment in public” and had no problem “working stuff out right there on the bandstand in front of a bunch of people.” He had a desire to “come up with something different,” and is quoted in an interview as saying that “repetition annoys the hell out of me.” He also reflected on his days working with big bands, mentioning it was difficult for him to play the same thing every performance. Hill confessed to Ron Horton that he “didn’t like it when musicians played all of their ‘licks’ or ‘patterns,’ so he tried to keep them off guard a little.” Scott Colley recalled that “whenever someone started developing a formula [...] if a player was trying the same things over and over, Hill would do something to get the player away from it.” Still, Horton describes Hill as a “supportive compier,” but Hill’s “comping” forced his sidemen to “listen carefully at all times.” Bassist Scott Colley said of Andrew Hill, “in the true sense of the word, Andrew is an improviser, more than any other musician I’ve ever met.” To maintain this performance practice, Hill had to take great “care in choosing

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102 Horton, Ron. (2010, August 17). Email correspondence.


105 Horton, Ron. (2010, August 17). Email correspondence.


107 Horton, Ron. (2010, August 17). Email correspondence.

musicians to work with.”  

The somewhat vague presentation of his compositions to band members was a means to ensure a “fresh” and “unpredictable” performance, even for the performers. Referring to his work with Hill for his big band album *A Beautiful Day*, Ron Horton said:

I felt he had difficulty in writing out parts for the band with clarity, and that led to a lot of confusion at rehearsals...incorrect number of bars, beats in a bar, key signatures, accidentals, chord symbols that didn’t sound like what [Hill] was playing, etc. Whenever he brought something to rehearsal in his own hand, it would often take a while to figure out what he intended.

Colley felt that Andrew did this “deliberately to challenge the band;” to “make sure you were listening.” Hill was also known to give “some sort of cryptic suggestions” at rehearsals which the musicians would have to decipher. When Colley asked how Andrew Hill wanted a particular section of a composition played, he received the response, “I don’t play bass. You play the bass.” His intention was not to baffle his sidemen, but to avoid “stifling” them so they could “think independently.” Drummer Jeff Ballard recalled a rehearsal in which Hill gave him some “cryptic suggestion:”

...some leaders don’t want to tell you too much, so that they don’t stifle you. If a leader...[tells] you exactly what to play, it is going to sound like that every time.


113 Horton, Ron. (2010, August 17). Email correspondence.


Conversely, the less a leader says, the more of your own interpretation you put into it. I think that is what Andrew wanted! He wanted it different every time.116

During a rehearsal with Hill in which there was a discrepancy in the number of measures among the parts, Ron Horton remembers asking Hill if a particular composition should have a twelve or thirteen measure form. Hill responded in a typical manner, “I don’t know, whichever you think is best...Ok, so we’ll open with that one tonight.”117 Horton goes on to say:

In my sort of naive way, I thought that if I helped to make all of those corrections before the rehearsal, it would save time and everyone would quickly know what he wanted. In one sense that was correct. After a long time trying to clarify his music for the rest of the group, I realized that rehearsing it to get thing “tight” and clear were not his goals.118

Instead, Hill focused on the collective, striving for a high degree of group synergy:

These magic moments when the rhythms and harmonies extend themselves and jell together and the people become another instrument. These are the things that are priceless and can’t be learned; they can only be felt.119

As David Rosenthal stated in the liner notes to Eternal Spirit: “Hill’s harmonic sense brings him close simultaneously to the atmosphere of much hard bop, to Monk, and to Debussy and Ravel...”.120 However, Hill, firmly disagreed with the connection to a classical style in a 2003 interview- “...you can’t make comparisons between me and classical music - no!”121 Hill simply described his music as “jazz with feeling.”122 As Charles Tolliver pointed out, Hill voiced

117 Ibid.
118 Ibid.
things “classically,” but the “drums made it jazz.” The comparison to classical piano highlights a trend away from the strong articulation of bebop and hard bop.

CHAPTER TWO
Melody and Harmony in the Improvised Solos of Andrew Hill

Andrew Hill’s melodic and harmonic techniques grew out of the synthesis of elements of hard bop and avant garde. In this chapter, I will first discuss Hill’s improvisational techniques as they relate to melodic and harmonic conventions of bebop and hard bop, such as approach tones, enclosures, linear chromaticism and a “blues sensibility.” Next, I will highlight particular elements of his improvisational style that display his progressive aesthetic, showing a tendency toward the avant garde and an expansion of bebop techniques. In particular, I will provide examples of Hill’s use of diatonic and chromatic planing, tone clusters, expanded bebop techniques, “motivic loops” and superimposed structures.

Approach Tones and Neighbor Tones

One of the most basic elements of bebop chromaticism is the approach tone, an ornamentation comprised of diatonic and chromatic notes above or below the target pitch. Target pitches are most commonly chord-tones which define the harmony (1, 3, 5, 7), though other pitches may also be targeted. The following excerpt displays upper approach tones (bracketed) leading to the target pitch (circled) on the downbeat.

Example 2.1: “Penthouse Party” (measure 48 and 49)

Neighbor tones are distinguished from approach tones by the fact that the target pitch is established first, before moving to the neighbor tone and resolving back to the target pitch. The
The following two examples show the use of neighbor tones (bracketed) a diatonic second away from a target pitch. In Example 2.2, the neighbor tone (circled) is a half-step above the target pitch, while the neighbor tone in Example 2.3 is a whole-step below.

**Example 2.2: “Yellow Violet” (measures 17 and 18)**

![Example 2.2: “Yellow Violet” (measures 17 and 18)](image1)

**Example 2.3: “Ode to Von” (measures 54 and 55)**

![Example 2.3: “Ode to Von” (measures 54 and 55)](image2)

In the previous examples, the neighbor tone occurs on the off-beat, while the target pitch is on the strong beat. In the next example, lower approach tones (circled) are placed directly on the beat.

**Example 2.4: “Ode to Von” (measures 44-46)**

![Example 2.4: “Ode to Von” (measures 44-46)](image3)
Enclosures (Surrounding Tones)

Enclosures are comprised of two or more chromatic or diatonic neighbor tones that surround a target pitch. In an enclosure, the neighbor tones are stated first, before resolving to the intended target pitch. This type of chromaticism was common to bebop improvisers, exemplified in the following excerpt from Charlie Parker’s solo on “Donna Lee.” Example 2.5 shows an enclosure (bracketed) around the seventh of the chord (A-flat) with a diatonic scale-tone above and below the target pitch (circled).

Example 2.5: Basic enclosure - Charlie Parker

![Example 2.5]

Similar enclosures are found in most of Hill’s improvisations, including this next example of a basic enclosure (bracketed) from “Penthouse Party.” This simple enclosure has a single note above and below the target pitch (circled), the third of the chord, though enclosures may be comprised of two or more notes above and below the target pitch.

Example 2.6: “Penthouse Party” (measure 31)

![Example 2.6]

Many enclosures can be used in conjunction, either adjacent or separated by “connecting” material, as in Example 2.7. Here, several enclosures (bracketed) surround target pitches (circled) that are the fifth, third and root of F major.

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During the sixties, Hill’s use of bebop chromaticism become more obscured, but enclosures can be identified in his improvisations throughout his career. Example 2.8, from “Ode to Von” shows ample use of chromaticism and enclosures (bracketed) which have a striking similarity to Parker’s improvisation from “Au Privave,” shown in Example 2.9.

Example 2.8: “Ode to Von” (measures 90-92)

Three adjacent enclosures conclude the phrase shown in Example 2.10. Linear improvisation, shown in the following example, occurs frequently in his 1975 solo improvisation over “Here’s That Rainy Day.”

Example 2.10: “Here’s That Rainy Day” (measures 22 and 23)

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125 Ibid. 25.
Similar to neighbor tones, enclosures (bracketed in the following example) may also be constructed of notes that are not adjacent to the target pitch, as in the example below (target pitches are circled).

Example 2.11: “Penthouse Party” (measures 56 and 57)

The next example, from “Georgia Ham,” shows a slightly more complex enclosure, obscured through rhythmic variation.

Example 2.12: GEORGIA HAM (measures 60-2)

Linear Chromaticism

Along with approach tones and enclosures, Hill often uses linear chromaticism as a means to obscure the harmony. Example 2.13 shows a descending chromatic scale (bracketed) that is concluded with an enclosure around B.

Example 2.13: “Yellow Violet” (measures 11 and 12)
In “Penthouse Party,” three adjacent chromatic notes (B, B-flat and A) are used as the bottom pitches of a series of dyads, shown in Example 2.14. The top note, F, remains constant while the bottom descends and ascends chromatically (bracketed).

**Example 2.14: “Penthouse Party” (measures 24-30)**

Most material in Hill’s improvisation on “Here’s That Rainy Day,” other than quotations and paraphrases of the melody, can be analyzed as linear chromaticism and enclosures. The following examples show the use of linear chromaticism and enclosures in conjunction (brackets indicate chromaticism and enclosures).

**Example 2.15: “Here’s That Rainy Day” (measures 15-17)**
The use of chromaticism is more pronounced in his solo on “Ode to Von.” Examples 2.16 and 2.17 show the use of ascending chromaticism with a “pivot pitch” (C), which interrupts adjacent pitches of the chromatic scale.

**Example 2.16: “Ode to Von” (measures 36-39)**

Note the similarity between Examples 2.14 and 2.16, as both combine linear chromaticism with a repeated pitch. The former example uses dyads, while the latter uses “broken dyads,” juxtaposing chromaticism with a repeated pivot pitch. The next example shows a similar technique, though the pivot pitch is not played consistently and does not remain static.
Example 2.17: “Ode to Von” (measures 86-89)

The following two examples display Hill’s harmonization of ascending chromaticism. Example 2.18 shows a typical stride piano technique used by pianists such as Earl Hines. This is primarily a harmonic device, implying a I, ii, #ii, iii or B-flat major, C-minor, C-sharp diminished, B-flat/D progression that connects the I (B-flat) chord to the IV (E-flat) chord. Example 2.19 shows this technique in thirds, occurring in several places throughout his improvisation.

Example 2.18: “Here’s That Rainy Day” (measures 43 and 44)

Blues Sensibility

Hill makes ample use of what he described as a “blues sensibility” through the employment of blues scales, pentatonic scales, blues harmonies, “blues tones” and blues licks.

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Blues ideas like these became a major component of bebop and are even more prevalent in hard bop. Example 2.19 shows two common blues scales used by Hill.

**Example 2.19: F Blues scales**

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\[\text{\textbf{Example 2.19: F Blues scales}}\]
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Most of the other selections on *So in Love* incorporate a blues modality or vamp at some point during the improvisations. The following example shows the beginning of Hill’s solo on “Penthouse Party,” a blues in F.

**Example 2.20: “Penthouse Party” (measures 61-65)**

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\[\text{\textbf{Example 2.20: “Penthouse Party” (measures 61-65)}}\]
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The following excerpt from “Ode to Von” contains not only a reference to the blues scale, but also an implied tonic-to-subdominant harmonic progression found in the blues. The obvious blues inflection found in the following example, tonicizing F, is obscured with an E in the left hand. The following examples are the only two instances of blues inflections found in Hill’s improvisation on “Ode to Von.”
Example 2.21: “Ode to Von” (measures 102 and 103)

Example 2.22: “Ode to Von” (measures 54-57)

The next two examples display the most overt use of blues on “Yellow Violet.” This composition is in C minor, but the following examples seem to tonicize G in Example 2.23 (bracketed) and E-flat in Example 2.24.
Example 2.23: “Yellow Violet” (measures 40-45)

Example 2.24: “Yellow Violet” (measure 23)

Overt blues inflections like these do not occur as frequently during solo improvisations recorded later in his career. On “Here’s That Rainy Day” and “I’ll Be Seeing You,” blues melodies seem to be supplanted by references to the melodic material from the compositions. On his last recording, *Time Lines*, the influence of the blues can only be heard in the use of minor pentatonic melodic resolutions, shown here at the end of the melody. In the following example, bracketed notes are derived from D minor pentatonic.
Example 2.25: “Malachi”

Expanded Melodic and Harmonic Concepts: Planing, Tone Clusters, Expanded Bebop, Motivic Loops and Superimposition

Hill expanded beyond typical hard bop improvisation with the incorporation of diatonic and chromatic planing. In “Malachi,” planing appears in the form of descending diatonic sixths in A Aeolian. This performance maintains a highly rubato pulse throughout, which has been notated in the following example through the use of tenuto and shifting meters.

Example 2.26: “Malachi” (measures 34-36)

Planing of diatonic sixth occurs in many improvisations, such as the following example from “Yellow Violet.”

Example 2.27: “Yellow Violet” (measures 36-38)

In the next example, Hill augments the planed sixths in the right hand with a parallel, single-note line in the left hand. These three-notes can be thought of as a closed-position, first-inversion triad.
with the middle note displaced down an octave. After a descending gesture (bracketed), Hill varies the intervalic content of the three-note chords.

Example 2.28: “Ode to Von” (measures 106-111)

Again in “Ode to Von,” Hills uses descending diatonic sixths, though these are “broken dyads,” rather than a clearly planed gesture. Broken planing like this is a technique exploited by Hill in many of his improvisations.

Example 2.29: “Ode to Von” (measures 31-34)

Similar methods are used in “Here’s That Rainy Day.” This time, Hill employs broken planing of perfect fourths. Notice the similarity in rhythm that is used for the two-note gestures in Example 2.29 and 2.30.
Example 2.30: “Here’s That Rainy Day” (measures 40-42)

In “Georgia Ham,” dyads are transposed chromatically, rather than diatonically, as in the above examples.

Example 2.31: “Georgia Ham” (measures 161-163)

The next example from “Georgia Ham” shows Hill’s use of dyads in which the bottom note remains static. This composition is in E minor, but is highly ambiguous throughout, as displayed by the chromatic motion between the major second, minor and major third and fourth scale degrees above E.

Example 2.32: “Georgia Ham” (measures 141-144)
Cyclical planing of triads occurs in Hill’s improvisations over “Here’s That Rainy Day” and “I’ll Be Seeing You,” shown in the following example (bracketed).

**Example 2.33: “I’ll Be Seeing You” (measure 105-107)**

A more extensive use of descending triads occurs in his improvisation on “Here’s That Rainy Day.” In this example, Hill begins with planing major triads down half steps (bracketed), then adjusts the intervalic structure to create a more varied planing.

**Example 2.34: “Here’s That Rainy Day” (measures 71-73)**

In the next example, stacked fourths are planed up by half-step.

**Example 2.35: “Ode to Von” (measures 67-70)**
In Example 2.36, Hill uses parallel tenths, though the intervals are too varied to classify the figure as either diatonic or chromatic planing.

**Example 2.36: “Yellow Violet” (measures 32-34)**

During the bass solo on “Ode to Von,” Hill “comps” using the “So What” voicings.\(^{127}\)

**Example 2.37: “So What” Voicing in D minor**

Hill, however, does not plane this voicing diatonically, as in the example above, but chromatically. The first voicing could be analyzed as a G suspended, from which he deviates through the use of upper chromatic neighbor tones. This is similar to the improvisational method “side-slipping,” in which an improviser briefly moves away from a tonality to an adjacent tonality, in this case a half-step above.

\(^{127}\) Chords used by Bill Evans on Miles Davis’ *Kind of Blue.*
Example 2.38: “Ode to Von” (measures 76-79)

Tone clusters - two or more adjacent notes played simultaneously - are another way in which Hill stretches conventional boundaries of linear, hard bop improvisation. Though tone clusters are defined in the Harvard Dictionary of Music as “...strongly dissonant group[s] of tones lying close together,” in the context of Hill’s improvisations, these tone clusters may consist of diatonically related pitches in a manner similar to impressionistic piano techniques.\(^{128}\)

This may be traced back to his encounters with Paul Hindemith and European concert music, of which Hill described the idea of conveying “...G7 with F, G, A, and B together - cluster tones.”\(^{129}\)

The following examples show a use of tone clusters in his improvisation on “Georgia Ham,” a whole-step placed at the top of this four-note structure.

Example 2.39: “Georgia Ham” (measures 128-131)


In “Malachi,” these elements are more integrated into his linear improvisation.

Example 2.40: “Malachi” (measure 30-33)

Example 2.41: “Malachi” (measures 38-40)

Example 2.42: “Malachi” (measures 50-52)

Example 2.43 shows the quintessential “bebop lick” used by Charlie Parker in his solo on “Confirmation.” Hill expands upon this idea with a minor-third harmonization, shown in Example 2.44. This may show an influence by Barry Harris, who “showed him some new uses of Bud [Powell].”

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Example 2.43: basic “bebop lick” - Charlie Parker\textsuperscript{131}

Example 2.44: “Penthouse Party” (measure 70)

In “Ode to Von,” Hill uses stacked fourths on several occasions. Here, the fourths are an extension of a typical enclosure (bracketed).

Example 2.45: “Ode to Von” (measures 63 and 64)

To end “Here’s That Rainy Day,” Hill uses ascending fourths. Though the texture obscures the harmony, each note is derived from G Lydian and the final melodic resolution heard is the dominant to tonic movement in the left hand.

Example 2.46: “Here’s That Rainy Day” (measures 95-97)

The following example illustrates a way in which Hill uses enclosures outside the confines of conventional bebop practices. Enclosures (bracketed) are created with the top note of a series of dyads.

**Example 2.47: “Yellow Violet” (measures 6-8)**

The next example shows another use of enclosures (bracketed) that move beyond single-line improvisation.

**Example 2.48: “I’ll Be Seeing You” (measures 68-70)**

As a means to obscure the harmonic progression and phrasing, Hill creates “motivic loops” - the repetition, sequence or manipulation of a motive. Example 2.49 shows the use of brief motivic repetition. The motive is established in the first measure, immediately fragmented during the second reiteration and then expanded for the third and final repetition.

**Example 2.49: “Ode to Von” (measures 48 and 49)**
The next example shows a more extensive motivic loop, a rising and falling melodic line that makes use of pitches out of a G blues scale, superimposed over several chords.

Example 2.50: “Yellow Violet” (measures 40-45)

In both of the following examples, motivic loops are comprised of descending four-note groupings that can be derived from the pentatonic scale.

Example 2.51: “Georgia Ham” (measure 71-73)

Example 2.52: “Georgia Ham” (measures 120-123)
Other forms of unconventional non-linear improvisation can be analyzed as superimposed structures over a given harmony. In Example 2.53, Hill superimposes an F-sharp minor chord (bracketed) over a B-flat tonality.

**Example 2.53: “Ode to Von” (measures 40-42)**

Hill obscures both the harmony and the rhythm at the end of his improvisation on “Yellow Violet”. The non-chord tone in measure 50 (E, circled), part of a C major triad, becomes part of an ascending chromatic scale (circled) that is interrupted by the repetition of the pitches C and D-flat.

**Example 2.54: “Yellow Violet” (measures 50-52)**

Developing out of hard bop, Hill employed elements of linear improvisation related to bebop, such as approach tones, enclosures, linear chromaticism and a blues sensibility. He expanded beyond the strictures of hard bop through the use of planing, tone clusters, a further expansion of liner bebop improvisation, motivic loops and superimposed structures.
Possibly the most intriguing and individual aspect of Hill’s style is his rhythmic sense. In this section, I will focus on Andrew Hill’s rhythmic devices and relationship to the pulse during his improvised solos. I will first detail rhythmic concepts that relate to hard bop, such as swing, laying back, syncopation and hemiola. I will then discuss methods with which Hill obscures the pulse with polyrhythm, a sense of rubato due to an “abstracted pulse” and rhythmic variation. The steady pulse and laid-back swing style show a connection to hard bop, while a creative approach to his music led to the abstraction of the pulse by his ensemble members. In this context, rhythm section members often only imply the pulse, rather than overtly stating it in a conventional manner. Later recordings continue this trend toward the loosening of the pulse through the use of “energy-rhythm,” in which momentum is created through “tiny deviations from the beat and by the superimposition of even and uneven rhythms.”

**Pulse, Swing and Laying Back**

The majority of Hill’s output maintains a steady pulse throughout the performances, though this pulse may be only implied or highly abstracted. On *So in Love*, each selection is performed with a steady pulse, often in a hard-driving swing style. Most tunes on this album incorporate vamp sections, rather than maintaining a constant form throughout. As is evident from his improvisation over “Penthouse Party,” Hill’s rhythm is aligned with the rest of the ensemble, though he often phrases behind the beat, in a “laid-back” manner. In the following example, a two-note motive (an ascending sixth interval) is sequenced down diatonically. This

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phrase begins as a sixteenth-note followed by a dotted-eighth, which then shifts to quarter-note triplets.

Example 3.1: “Ode to Von” (measures 31-34)

Syncopation

As is common to jazz, which developed out of swing and bebop, Hill explored several methods of obscuring the pulse, meter and phrasing. One method is the use of syncopation, defined as “...any deliberate disturbance of the normal pulse of meter, accent, and rhythm.”

The following example from “Penthouse Party,” shows one such instance of an emphasis on beats two and four in the left hand. This phrase is the first chorus of Hill’s improvisation over the blues form. The dominant pedal point (C) in the left hand is a continuation of the pedal point that occurs at the ends of the melody.

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Example 3.2: “Penthouse Party” (measures 24-35)

Syncopation can describe the accentuation of beats two and four, as in the previous example, or the emphasis of the up-beats, as in the next three examples.
Example 3.3: “Ode to Von” (measures 56-62)

Example 3.4: “Yellow Violet” (measures 36-38)
Example 3.5: “Georgia Ham” (measures 36-39)

Hemiola

A rhythmic hemiola is a form of polyrhythm in which accentuation and subdivision work against a steady meter, particularly the emphasis of three (eighth-notes or quarter-notes) in a duple meter (3:2 ratio). In the following example from “Yellow Violet,” Hill performs a hemiola with his left hand (bracketed), while his right hand continues a melodic phrase.

Example 3.6: “Yellow Violet” (measures 35-37)

The next example shows a hemiola that occurs in the middle of his improvisation, though the hemiola is not adhered to strictly.

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134 Ibid.
Example 3.7: “Georgia Ham” (measures 90-93)

Expanded Rhythmic Concepts: Polyrhythm, Rubato and Rhythmic Obscurity

Bebop piano technique consists of a mostly homophonic texture in which right hand linear improvisation is accompanied by sparse left hand “comping.” This style developed due to the ensemble nature of bebop, in piano bass-notes are omitted by the pianist so as to avoid conflict with the acoustic bass. Due to advancements in recording technology and Hill’s effort to create balanced recordings with performances that expanded beyond conventional instrument roles, the piano voice became more prominent as Hill’s career progressed.

I’ve made it my project to figure out how to record the piano. The key is not to approach it as an accompanying instrument. Instead of instruments accompanying each other, have equal volume on all, so they can stand on their own. Otherwise it throws off the quality of the performance.\textsuperscript{135}

This facilitated a less homophonic approach, making use of the entire instrument melodically. One method for obscuring the pulse, shown in the following examples, is the use of polyrhythms, which Hill creates through somewhat incongruous rhythms and an active left hand. Polyrhythms are created both between Hill and the rest of the ensemble and between Hill’s hands, as in the following examples.

Example 3.8: “Yellow Violet” (measures 4-8)

Example 3.9: “Yellow Violet” (measures 50-53)
What is striking about Hill’s improvisations on “Georgia Ham” and “Malachi” is how few occurrences there are of typical left-hand chords (bracketed) that accompany linear improvisation, occurring only once during his improvisation on “Georgia Ham.”
Example 3.11: “Georgia Ham” (measure 60-62)

Instead, Hill uses the piano more homogeneously, exemplified by his last album, *Time Lines*.

Most often on this album, the sonic quality is more reminiscent of a “romantic” composition than a standard jazz performance. In the following example, tenuto, grace notes and shifting meter are used to indicate a highly rubato pulse, which is maintained throughout the performance.

Example 3.12: “Malachi” (measures 33-35)

Often times in the course of a performance, Hill creates rhythmic tension through a deviation from an otherwise steady pulse - what may be described as rubato. Rubato is defined as “an elastic, flexible tempo involving slight *accelerandos* and *ritardandos*...” As Howard Reich pointed out:

Hill played with utter rhythmic freedom whenever his hands touched the keyboard, yet he managed to arrive at key pitches and other structural turning points precisely when his colleagues did.\(^{137}\)


This can be associated with the act of “laying back,” present in all of Hill’s improvising, but is taken a step further when Hill pushes ahead of the beat “virtually ignor[ing] the meter his sidemen have established.” A sort of rubato occurs in the following excerpt from “Yellow Violet” due to a lack of accents and the blurring of individual notes due to sustained pitches.

Example 3.13: “Yellow Violet” (measures 16-18)

Hill used rubato more overtly in “I’ll Be Seeing You” (1998) than in “Here’s That Rainy Day” (1975). The following example shows the use of grace notes and tenuto, creating a sense of rubato.

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138 Ibid.
Example 3.14: “Here’s That Rainy Day” (measures 81-97)
What is more intriguing is Hill’s use of rubato in ensemble settings, a method most prevalent on his last four albums: *Dusk, A Beautiful Day, The Day the World Stood Still* and *Time Lines*.

“Malachi” maintains a loose, abstract pulse throughout. The following example, at the end of his piano solo, shows a motive that appears many times during Hill’s last five years of recording. These repeated chords (bracketed) are played with a highly rubato pulse, ample use of the sustain pedal and varied dynamics and accents.

**Example 3.15: “Malachi” (measures 50-54)**

The follow example shows the obscuring of the pulse through displaced triplets and varied accents.
Example 3.16: “Ode to Von” (measures 86-89)

In the next example, Hill’s phrasing seems to float on top of the underlying pulse. This is enhanced by the use of smooth articulations that do not conform to typical jazz accentuation.

Example 3.17: “Yellow Violet” (measures 40-45)
In his improvisation over “Georgia Ham,” he obscures arrival points by anticipating or delaying the downbeat of a phrase, shown in the following examples. Double bars indicate phrases delineated by the ensemble, particularly the drummer.

**Example 3.18: “Georgia Ham” (measures 66-68)**

**Example 3.19: “Georgia Ham” (measures 94-97)**

Hill’s improvisational style evolved in part because of his development as a solo performer. In this setting, he was able to explore rubato, used in conjunction with a homogenous style reminiscent of a classical technique. Hill juxtaposes this homogeneous approach with a pulsed, stride-piano pattern. Points of improvisation that contain a homogeneous texture most often feature prominent use of sustain pedal, tone clusters and what Charles Tolliver described as “classical voicing.”  

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Figure 3.1: Andrew Hill’s solo recordings

<table>
<thead>
<tr>
<th>Year</th>
<th>Album</th>
</tr>
</thead>
<tbody>
<tr>
<td>1975</td>
<td><em>Hommage</em></td>
</tr>
<tr>
<td>1978 (released 2006)</td>
<td><em>Mosaic Select 23</em></td>
</tr>
<tr>
<td>1986 (released 1987/1988)</td>
<td><em>Verona Rag</em></td>
</tr>
<tr>
<td>1998</td>
<td><em>Les Trinitaires</em></td>
</tr>
</tbody>
</table>

In his solo version of “Here’s That Rainy Day,” Hill establishes a stride rhythm within the first ten seconds of the improvisation, shown in Example 3.20.
Example 3.20: “Here’s That Rainy Day” (measures 1-11)

The stride pulse in “I’ll Be Seeing You” is less defined and is not established until much later in the performance. Examples 3.21 and 3.22 show two rare instances of a stride pattern, hinted at in measures 38 to 39 and 55 to 60.
Example 3.21: “I’ll Be Seeing You” (measures 37-40)

Example 3.22: “I’ll Be Seeing You” (measures 52-63)
Rubato and polyphony are used throughout the improvisation, displayed in the following example.

**Example 3.23: “I’ll Be Seeing You” (measures 24-31)**

In both “Here’s That Rainy Day” and “I’ll Be Seeing You,” gestures interrupt the melodic statement, creating counterpoint between disjointed melodic lines and the established rhythmic pulse. Sudden shifts in rhythm, texture and dynamics allude to what André Hodeir attributed to “pivotal values of modern art” - “discontinuity and asymmetry.” 140 During the course of his improvisation on “Here’s That Rainy Day,” Hill makes use of many rhythmic subdivisions and though there is an abundance of sixteenth-notes that hint at double-time, he varies the rhythms so that this does not become monotonous.

---

In “I’ll Be Seeing You,” there is not only ample rhythmic variation, but also textural variation.

The following example, which occurs near the beginning of this performance, shows a broad range of rhythms and textures.
Example 3.26: “I’ll Be Seeing You” (measures 48-66)
At several points, Hill obscures the compositional form through rhythmic devices, dynamic contrast and by altering the harmonies in cadences leading to tonic (bracketed), as in the following examples.

Example 3.27: “I’ll Be Seeing You” (measures 12-15)

Example 3.28: “I’ll Be Seeing You” (measures 45-48)

Example 3.29: “I’ll Be Seeing You” (measures 53-56)
Hill’s first recording, *So in Love*, shows the most connection to hard bop through the use of laid-back swing, syncopation and hemiola. As his career progressed, a looser approach to rhythm became more prevalent, ultimately leading to the use of polyrhythm, energy-rhythm and rubato. This evolution is most evident on Hill’s last four albums, *Dusk*, *The Day the World Stood Still*, *A Beautiful Day* and *Time Lines*. 
CHAPTER FOUR
Macro-level Construction in the Improvised Solos of Andrew Hill

In the following chapter, I will discuss the macro-level construction of Andrew Hill’s improvisations. I will first highlight aspects as they relate to what Ekkehard Jost calls “motivic chain-association.” In addition, I will discuss similarities and variations of turnarounds and cadences and methods of obscuring cadences.

Motivic Chain-Association

“Motivic chain-association” is defined by Jost as improvisation in which the improviser “...invents [and develops]...motives independent of the theme...”. He goes on to state that “...an inner cohesion is created that is comparable to the stream of consciousness in Joyce...one idea grows from another, is reformulated, and leads to yet another new idea.” This technique may also be thought of as “episodic,” similar to the manner in which “episodes” of a composition unfold and develop. In Hill’s improvisations, this concept appears in the form of what could also be described as motivic sequences and melodic repetition. The beginning of his solo on “Penthouse Party,” for example, has several repetitions of a motive (label m1), which is slightly altered and then transposed.

142 Ibid.
Example 4.1: “Penthouse Party” m 24-35 (beginning of first chorus)

After clearly defining the pulse during the first four measures of his improvisation on “Ode to Von” with a primarily rhythmic motive (labeled m1 in Example 4.2), Hill begins to obscure the pulse by sequencing descending sixths (m2) while altering the rhythm to give an illusion of a ritardando. This motivic field concludes an eight measure phrase, leading to a shorter motive (m3) before a new motivic field comprised of a six-note figure is repeated (m4).
Example 4.2: “Ode to Von” (measures 26-38)
In his solo on “Yellow Violet,” dyads constructed with major and minor sixths are planed diatonically creating a motivic field (labeled m1) which, after a brief melodic quote, leads to a second motivic field.

Example 4.3: “Yellow Violet” (measures 35-43)

In the following example, Hill moves from a major second dyad to a minor seventh, creating a primarily a rhythmic motive.
Example 4.4: “Georgia Ham” (measures 32-43)
A similar motive is used later in the same solo.

Example 4.5: “Georgia Ham” (measures 82-92)
In Example 4.6, a motivic field is created out of major third dyads, which are repeated up an octave.

**Example 4.6: “Georgia Ham” (measures 98-103)**

Two motives may work together to create an antecedent-consequent phrase, as in the following example from his improvisation on “Ode to Von.” The ascending gesture is followed by a descending line, creating an antecedent-consequent phrase.
**Example 4.7: “Ode to Von” (measures 86-92)**

![Musical Notation]

**Repetition of Turnarounds and Cadences**

Hill’s interpretation of conventional harmonic progressions is best studied within the context of his solo improvisations, which contain most of his performances of non-original compositions. The following examples from “Here’s That Rainy Day” contain several instances of turnarounds - common harmonic sequences used to connect phrases. In its most basic form, roots move through the circle of fifths, in the case of a turnaround in G major: B - E - A - D - G. However, the harmonies may be altered through inversion or substitution. In the following examples, a passing flat-three chord connects the iii and the ii. This harmony appears in nearly
every turnaround in “Here’s That Rainy Day” and “I’ll Be Seeing You,” occurring as a major, minor or diminished chord.

Example 4.8: “Here’s That Rainy Day” (measures 15-17)

Example 4.9: “Here’s That Rainy Day (measures 30-32)

Example 4.10: “Here’s That Rainy Day (measures 46-49)
Example 4.11: “Here’s That Rainy Day” (measures 62-64)

例图11：《Here’s That Rainy Day》（第62-64小节）

Example 4.12: “Here’s That Rainy Day” (measures 77-81)

例图12：《Here’s That Rainy Day》（第77-81小节）

Example 4.13: “I’ll Be Seeing You” (measures 20-23)

例图13：《I’ll Be Seeing You》（第20-23小节）

Example 4.14: “I’ll Be Seeing You” (measures 37-40)

例图14：《I’ll Be Seeing You》（第37-40小节）
Hill also obscures the beginning of phrases on “Georgia Ham.” During this performance, the drummer maintains a strict 6/4 meter, while Hill avoids a proper quotation of the melody into the downbeat of the following phrase. The following example shows a cadence to B minor. The bracketed motives are melodic quotations that are altered rhythmically.
“Malachi” is almost entirely modal, with an open form comprised of only two chords (lasting only two-beats each) that cannot be derived from A Aeolian. The following examples display one of these chords (E7), which occurs at the end of the form, cadencing back to tonic (bracketed). The dominant tonality is implied through the use of the leading-tone (G-sharp). The following examples include several changes in meter due to the highly rubato performance.
Example 4.21: “Malachi” (measures 50-52)
Conclusions

Andrew Hill recorded with many prominent jazz figures, yet he was confined to the fringe of fame for the majority of his career. As he did not manage to reach substantial critical success during his life, a degree of anonymity provided him with independence that allowed him to continue along an individual path:

The thing about having been on the fringe of fame and fortune for so long, is that I continue to create without the constant glare of society, so I didn’t have to stick to any formula.

It is precisely this progressive approach that has caused his music to elude critics and public alike. His dissonant harmonies and “loose” arrangements can come across as poorly executed, yet this would be missing Hill’s aim entirely. His artistic goals were not pristine recordings, but the facilitation of collective creativity:

These magic moments when the rhythms and harmonies extend themselves and jell [sic] together and the people become another instrument. These are the things that are priceless and can’t be learned; they can only be felt.143

Luckily, several people had the foresight and means to document his performances throughout his nearly fifty-year career. Due to the release of nearly all of his Blue Note sessions, thanks to producers Alfred Lion, Michael Cuscuna and Francis Wolff, Hill began to receive critical acclaim during the last decade of his life. However, Hill considered himself to have been consistently experimental throughout his career:

Look, when I started in the sixties, what I was doing was just as experimental, but people didn’t perceive it that way. Jazz was still a popular music. It hadn’t turned itself into an art form. Listeners had more developed ears, so they could hear what I was doing as a part of a continuum. Nowadays, some people find my music from that era rather weird, but it was natural to us and to our audiences. So today, I’m still taking hold of the melodies in my head, and I’m still mainly writing for myself. But my main goal is to

make everything I do musical, so that people who really love music can enter into it and share the experience.\textsuperscript{144}

However, a distinct stylistic change in his ensemble work can be noted between the bulk of his output and his last four albums, \textit{Dusk}, \textit{A Beautiful Day}, \textit{The Day the World Stood Still} and \textit{Time Lines}. On these recordings, pulse and form are highly abstracted, though not fully abandoned. His piano technique developed out of a synthesis of hard bop and free jazz and became more homogeneous and polyphonic as his career progressed.

Hill’s playing is instantly recognizable, though difficult to describe, leading one critic to write, “...it seem[s] as if he had plucked a new jazz language from his imagination.”\textsuperscript{145} Several characteristics are prevalent throughout his career, one of which is his modern aesthetic. As André Hodeir defined in reference to Monk, it is the play between continuity and discontinuity that created a “new and fascinating dialectic of musical time and space.”\textsuperscript{146} In Hill’s improvisations, discontinuity takes the form of rhythmic tension, harmonic obscurity and abrupt shifts in texture. Throughout his career, Hill also demonstrates a progressive aesthetic, which led him to constantly create new music, rather than revisiting older compositions. In a manner similar to free jazz practices, he placed greater importance on the group dynamic, rather than virtuosic solo improvisations. In free improvisation, as Ekkehard Jost points out, “...the solo is no longer the culminating point of an individual show of creativity, but is one of many possible structural units within the sonic and formal organization.”\textsuperscript{147} Hill’s music maintained high levels


of improvisation, often becoming fully realized only at the performance. His improvisations are
free from cliché, patterns, scales, licks and quotes, though a relationship to bebop improvisation
can be noted throughout his career. Perhaps the most interesting development that took place in
Hill’s music is the incorporation of rubato and “energy-rhythm” in ensemble settings. Though
many of his recordings from his first major period (1963-1970) employ collective improvisations
that are rhythmically obscured, it was not until Dusk (1999) that he experimented with an
abstract pulse that moved beyond polyrhythm. His recordings throughout his career are inventive
and fresh due to the avoidance of typical jazz clichés, but on his last four recordings in particular,
Hill and his ensemble members experiment with methods of accompaniment that seem to avoid
any overt relationship to jazz rhythms. His music from this period, with an emphasis on
collective creativity, resulted in highly cohesive ensemble performances that represent a truly
new form of jazz.
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APPENDIX A
Transcribed Solos

“PENTHOUSE PARTY” BY ANDREW HILL
from So in Love (Fresh Sounds), 1959

Hard Swing \( \frac{4}{4} = 152 \)

Transcribed Solos
Penthouse Party

1st solo chorus

2nd chorus
“Ode to Von” BY ANDREW HILL
from *Smoke Stack* (Blue Note), 1963

Broken Swing \( \approx \) approx. 152

\[
\begin{array}{cccc}
F\text{-min7} & G\text{sus} & G\text{7} & C\text{min7} & E\text{bmin7} \\
\end{array}
\]

\[
\begin{array}{cccc}
E\text{b}\text{sus} & E\text{bmin7} & E\text{b7} & D\text{7} & D\text{b7} \\
\end{array}
\]

\[
\begin{array}{cccc}
C\text{min7} \\
\end{array}
\]

\[
\begin{array}{cccc}
13 & G\text{min7} \\
\end{array}
\]
Ode to Von

beginning of solo improvisation
Ode to Von

37

39

42

45

48
Ode to Von

[1:52 - 2:19]

bass solo

[2:04]

comping for bass solo

[8:19]
Ode to Von
“Yellow Violet” BY ANDREW HILL
from Dance with Death (Blue Note), 1968

Swing \( \frac{3}{124} \)

1st chorus

[1:49] end of trumpet solo

109
Yellow Violet

44

C min7

C min/Bb

Ab

G7

47

C min7

C min/Bb

Eb7

F7

G7

50

C min7

Bb min7

Eb7

53

G7

C min7

C min/Bb

A7

Ab maj7

56

Dmaj7

C min7

Bb min7

laid back
“HERE’S THAT RAINY DAY” (Jimmy van Heusen AND Johnny Burke) PERFORMED BY ANDREW HILL from Divine Revelation (SteepleChase), 1975

Rubato Ballad $q = 70$

\(\begin{align*}
&\text{G} \quad \text{Amin7} \quad \text{Bb7} \quad \text{Amin7} \quad \text{D7}(9) \quad \text{G} \\
&\text{Dmin7} \quad \text{G7} \quad \text{Cmin7} \quad \text{F7} \quad \text{Bb} \quad \text{C7\#} \quad \text{Dmin7} \\
&\text{Eb} \quad \text{Bbmin7} \quad \text{Amin7} \quad \text{G7} \quad \text{Amin7} \quad \text{D7}
\end{align*}\)
Here's that Rainy Day
A Little Faster

Here's that Rainy Day

\[ \begin{array}{c}
\text{G} & \text{Gmin7} & \text{Bb7} & \text{Eb} \\
\text{Amin7} & \text{D7} & \text{G7} & \text{Cmin7} & \text{F7} \\
\text{Bb} & \text{Cmin} & \text{C#7} & \text{Dmin} & \text{Eb} & \text{Bbmin7} & \text{Eb7} & \text{Amin7} & \text{Bb7} \\
\text{Amin7} & \text{D7} & \text{G} & \text{Bb6} & \text{Amin7} & \text{D7} & \text{G} & \text{Gmin7}
\end{array} \]
Here's that Rainy Day

4 Fmin7 Bb7 Eb Fmin7

52 Eb Bbmin7 A7 Amin7 A7

54 Amin7 D7 G Dmin7 G7

57 C Bmin7 Bb7 Amin7 D7 C7 Bmin7 Emin7

61 Amin7 G7 Amin D7 Bmin7 3 3 Bb7 Amin7
Here's that Rainy Day
Here's that Rainy Day
Georgia Ham
Georgia Ham
“I’LL BE SEEING YOU” (Irving Kahal and Sammy Fain)
PERFORMED BY ANDREW HILL
from Les Trinitaires (Jazz Friends Productions), 1998
rubato ballad

Dmin9

Bb7  B7 Cmin7  Fmin13

C7  Fmin7  Bb7

Ebmaj7  Dmin7
I'll Be Seeing You

2nd chorus

\[ \text{Eb\textsuperscript{maj7}} \quad \text{G7} \quad \text{Fmin7} \]

\[ \text{Bb7} \quad \text{Eb\textsuperscript{7}} \quad \text{Eb\textsuperscript{maj7}} \quad \text{Gb\textsuperscript{7}} \]

\[ \text{Gmin7} \quad \text{Fmin7} \]

\[ \text{Ab\textsuperscript{min7}} \quad \text{Gmin7} \quad \text{G7} \quad \text{Cmin7} \quad \text{Fmin7} \quad \text{Bb7} \quad \text{Ab\textsuperscript{min7}} \]
I'll Be Seeing You

3rd chorus  B°7  Cmin7  Fmin7

mp

mp

f

G°7  Gb°7

Fmin7  A°min7Db7  Gmin7  E°7  Fmin7  Bb7  A°min7

Eb
I'll Be Seeing You
I'll Be Seeing You

\( E^b_9 \)

115

\( E^b_{maj7} \quad E^b_{maj7(#11)} \)

118
“MALACHI” BY ANDREW HILL
from Time Lines (Blue Note), 2005

Rubato \( \frac{3}{4} \) = 80

D\textsubscript{min11/A}
Malachi

[5:52] end of trumpet solo
APPENDIX B
Lead Sheets of Compositions

“PENTHOUSE PARTY” BY ANDREW HILL
from So in Love (Fresh Sounds), 1959

Hard Swing \( \frac{1}{4} = 152 \)

\[
\text{A}_0^\#9 \quad \text{D}_0^\#9 \quad \text{G}_0^\#7 \quad \text{A}_0^\#13^\#9 \quad \text{G}_7^9 \quad \text{B}_9
\]

\[
\text{B}_b13^\#11
\]

\[
\text{E}_7^9 \quad \text{E}_b75 \quad \text{D}_7^9
\]

\[
\text{G}_9^7/C
\]

\[
\text{F}_7/C
\]

\[
\text{A}_13^9 \quad \text{D}_13^9 \quad \text{G}_0^\#7 \quad \text{A}_b13^9 \quad \text{G}_7^9 \quad \text{B}_9
\]

\[
\text{B}_b13^\#11
\]

\[
\text{E}_7^9 \quad \text{E}_b75 \quad \text{D}_7^9
\]

142
“ODE TO VON” BY ANDREW HILL
from Smoke Stack (Blue Note), 1963

Broken Swing \( \frac{1}{4} \) = approx. 152

\[
\begin{align*}
&\text{F min7} \quad \text{G sus} \quad \text{G7} \quad \text{C min7} \quad \text{E\textsuperscript{b} min7} \\
&\text{Eb sus} \quad \text{Eb min7} \quad \text{Eb7} \quad \text{D7} \quad \text{Db7} \\
&\text{C min7} \quad \text{G min7}
\end{align*}
\]
“YELLOW VIOLET” BY ANDREW HILL
from Dance with Death (Blue Note), 1968

Broken Swing

\[
\begin{align*}
&\text{C min7} & \text{C min/Bb} & \text{A\textsuperscript{b}} & \text{G7} & \text{C min7} & \text{C min/Bb} \\
&\text{Even Н's} & \text{Swing} & & & & \\
&\text{E\textsuperscript{b}7} & \text{F7} & \text{G7} & \text{C min7} & \text{B\textsuperscript{b}min7} \\
&\text{E\textsuperscript{b}13} & \text{F13} & \text{Gsus} & \text{C min7} & \text{B\textsuperscript{b}min7} & \text{A\textsuperscript{#7}} \\
&\text{A\textsuperscript{b}} & \text{D\textsuperscript{b}} & \text{Swing} & \text{C min7} & \text{B\textsuperscript{b}min7} \\
&\text{Even Н's} & & & & & \\
\end{align*}
\]
“GEORGIA HAM” BY ANDREW HILL
from *But Not Farewell* (Blue Note), 1990

Even Eighths \( \uparrow = 200 \)

\( E7\text{sus} \quad C^\#7/E \)

\( A\text{min}7/E \quad G7 \quad F^\#7\text{alt} \quad B\text{min7} \)

\( A/E \quad C^\#7/E \quad E\text{min7} \)

\( B^\flat (B^\flat)/A \)

\( B13/E \)

E pedal
“MALACHI” BY ANDREW HILL
from Time Lines (Blue Note), 2005

Rubato $\frac{\text{q}}{\text{=} 80}$

\[
\text{Dmin11/A (A Aeolian)}
\]

A Aeolian can have any root, creating the following chords:
A minor, D minor, Fmaj7, G7, Dmin/E or Bmin7b5

\[
\text{LAST TIME (A Aeolian)}
\]