

Blurring the Barline: Metric Displacement in the Piano Solos of Herbie Hancock

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ABSTRACT (ABSTRACT)

Examines the metric sophistication and subtlety within the traditional jazz framework as observed in the piano solos of Herbie Hancock, especially during his tenure as pianist with the Miles Davis Quintet and as a leader during the 1960. Notes that by using rhythmic displacement and accent Hancock avoided rhythmic clichés.

FULL TEXT

Keith Waters

Traditionally, the 12-bar blues and 32-bar song form have been the standard vehicles for the jazz improviser. Since their circularity makes acute the problem of redundancy, jazz soloists have often sought techniques to camouflage the harmonic and rhythmic regularity of the formal structure. While jazz pedagogy and the critical literature normally focus upon the harmonic dimension—often harmonic substitution—perhaps equally crucial for extended improvisations are the rhythmic techniques that obscure the barline, as well as 4-bar, 8-bar, and other formal divisions.

One high point of metric sophistication and subtlety within the traditional jazz framework may be found in the piano solos of Herbie Hancock, especially during his tenure as pianist with the Miles Davis Quintet and as a leader during the 1960s. In an interview in the September 1994 issue of *Jazz Magazine*, Hancock cited rhythmic displacement and accent as the primary force in his improvisations of that period, attempting, in his words, "to displace the accents and avoid rhythmic cliché."¹

Hancock joined the seminal Miles Davis Quintet in 1963 at the age of twenty-three and remained for five years, recording both with Davis's quintet and under his own name during this time. This period produced a number of significant recordings, including Davis's *My Funny Valentine*, *Four and More*, *ESP*, *Nefertiti*, *Miles Smiles*, and Hancock's *Maiden Voyage*, *Empyrean Isles*, and *Speaks Like a Child*. Within the format of the 32-bar standard tune and 12-bar blues form, Davis's rhythm section sought a freer role for itself through the use of polymeter, metric shifts, as well as through sophisticated techniques of harmonic substitution. Critic Bill Dobbins writes: (W)orking with the double bass player Ron Carter and the drummer Tony Williams, Hancock helped revolutionize traditional jazz concepts of the

¹"Déplacer les accents, Éviter les lieux communs." Quoted from Laurent de Wilde, "Quand Herbie écoute Hancock," *Jazz Magazine* (September 1994): 19. For one of the more substantive interviews with Hancock, see *The Black Composer Speaks*, ed. David Baker, Lida Belt, and Herman Hudson (Metuchen, N.J. and London: Scarecrow Press, 1978): 108-138.

p.19

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rhythm section and its relation to the soloists. He built on the earlier developments of such diverse groups as Bill

Evans's trio and Ornette Coleman's quartet, and established a musical rapport with an extraordinary degree of freedom and interaction.²

This study takes as a point of departure rhythmic theories and analytical techniques current in music-theoretical literature. Following a summary of these theories and some general observations about Hancock's rhythmic strategies, the paper examines a transcription of the piano solo in the composition "The Eye of the Hurricane," a 12-bar blues in F minor. The composition is from Hancock's 1965 album *Maiden Voyage*; Hancock is accompanied by Ron Carter on bass and Tony Williams on drums. Characteristically, Hancock keeps intact the eighth-note language of bebop, yet his solo develops a variety of subtle and supple metric displacement techniques which mask the metric and formal circularity of the 12-bar form. Characteristic, too, is Hancock's consistently inventive harmonic and melodic language: while the analysis focuses primarily upon strategies of metric displacement, we will observe how pitch and harmonic events operate in tandem with these displacement techniques.

CRITICAL LITERATURE: JAZZ AND RHYTHMIC THEORY

Outside of the oral tradition, the theoretical content of jazz has until recently been disseminated primarily through pedagogical means. The practical manuals and instruction books for improvisers are primarily pitch-oriented, often focusing on scales and principles of harmonic substitution. A number of theoretical and analytical studies of jazz have appeared within the last fifteen years, yet many of these likewise maintain a pitch orientation. Several studies are indebted to established analytical techniques, and adopt a Schenkerian model to uncover and examine long-range linear connections in jazz solos and compositions,³ use reductive techniques to evince linear pitch connections beneath the surface of the music,⁴ or apply pitchclass set analysis to demonstrate structural coherence.⁵

Polyrhythm

One study that examines jazz solos from a rhythmic standpoint is Cynthia Folio's "An Analysis of Polyrhythm in Selected Improvised Jazz

²Bill Dobbins, "Hancock, Herbie," *The New Grove Dictionary of American Music*, ed. H. Wiley Hitchcock and Stanley Sadie (London: Macmillan, 1986), vol. 2, 317.

³Steven Strunk, "The Harmony of Early Bop: A Layered Approach," *Journal of Jazz Studies* 6 (1975): 4-53; Strunk, "Bebop Melodic Lines: Tonal Characteristics," *Annual Review of Jazz Studies* 3 (1985): 97-120; Steven Larson, "Schenkerian Analysis of Modern Jazz" (Ph.D. diss., University of Michigan, 1987); Milton Stewart, "Structural Development in the Jazz Improvisational Technique of Clifford Brown," *Jazzforschung/Jazz Research* 6/7 (1974/1975): 141-273.

⁴J. Kent Williams, "Themes Composed by Jazz Musicians of the Bebop Era: A Study of Harmony, Rhythm, and Melody" (Ph.D. diss., Indiana University, 1982); Gary Potter, "Analyzing Improvised Jazz," *College Music Symposium* 30/1 (Spring 1990): 67-74.

⁵Jeff Pressing, "Pitch Class Set Structures in Contemporary Jazz," *Jazzforschung/Jazz Research* 14 (1982): 133-172; Steven Block, "Pitch-Class Transformations in Free Jazz," *Music Theory Spectrum* 12/2 (1990): 181-202.

p.20

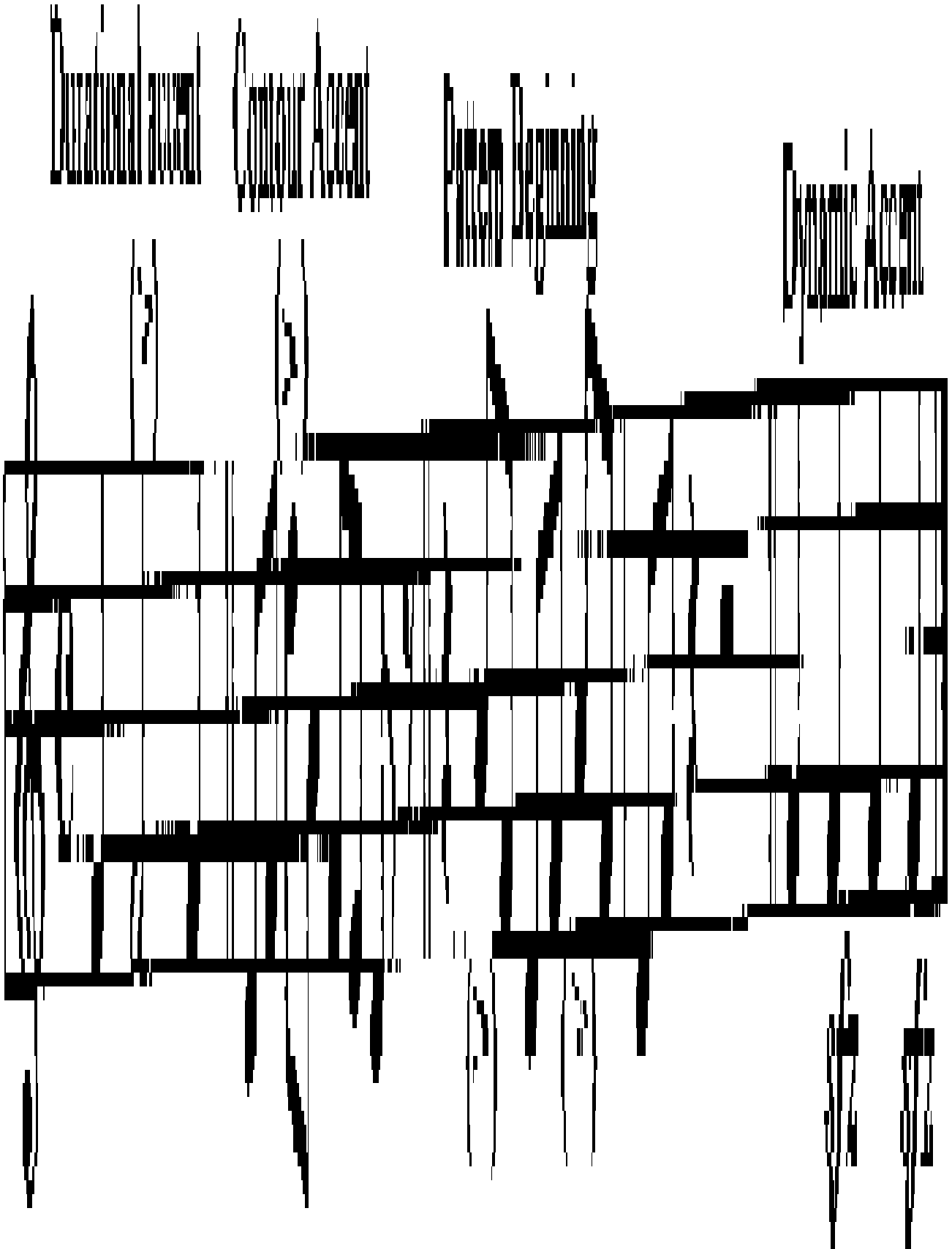
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Solos."⁶ In solos of Thelonious Monk, Ornette Coleman, and Eric Dolphy, Folio points out a number of polymetric passages in which the soloist stratifies a conflicting meter above the primary meter of the rhythm section. The resultant rhythmic conflicts provide a device for generating musical tension and interest. Folio also raises a number of important questions regarding the perception of two or more simultaneous metric strands. Accentual Structure

Similarly, recent literature on rhythm in tonal music of the common practice period addresses the notion of rhythmic interest articulated by conflicts with the regular meter. While the meter of a composition asserts a

hierarchy of strong and weak beats within each measure,⁷ the rhythmic vitality of a composition may result from the accents which do *not* coincide with the strong beats of the metric hierarchy. Thus, those accents that emphasize metrically weak beats engage in a conflict with the strong-weak metric patterning maintained by the listener.

Louder volume--dynamic accent--creates one type of accent; nevertheless, other factors may also contribute to the perception of accent. Joel Lester's *The Rhythms of Tonal Music*⁸ enumerates qualities of accent that may challenge and compete with, but not necessarily override, a prevailing meter. From Lester's list of accentual types, we may cite durational accent, contour accent, pattern beginning, as well as dynamic accent. Example 1 provides examples for each. Durational accent accrues to a pitch which is longer in duration than other surrounding pitches; contour accent refers to pitches which occur at the upper or lower registral extreme of a melodic gesture. Pattern beginning attracts accent at the initiation of a repeated motivic pattern and, finally, louder volume effects dynamic accent. Note that each accent occurs on the weaker second (and, sometimes, fourth) beat of the measure, creating a conflict with the stronger metric beats.



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example 1 types of accent

⁶Cynthia Folio, "An Analysis of Polyrhythm in Selected Improvised Jazz Solos," in *Concert Music, Rock, and Jazz*

since 1945, ed. Elizabeth Marvin and Richard Hermann (Rochester, New York: University of Rochester Press, 1995).

⁷For example, the four beats of a 4/4 measure assert the pattern of Strong-Weak-Strong-Weak.

⁸Joel Lester, *The Rhythms of Tonal Music* (Carbondale and Edwardsville: Southern Illinois University Press, 1986), especially chapters 2-4.

p.21

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Grouping and Meter

In addition to accentual structure, writers have described other types of conflicts with meter. Lerdahl and Jackendoff's *A Generative Theory of Tonal Music*⁹ defines two constituents of rhythmic organization, metric structure and grouping structure. Metric structure refers to the regular patterning of strong and weak beats of the metric hierarchy. Grouping structure, on the other hand, is determined by the begin-and endpoints of the melodic events which are "overlaid" upon the meter.

Grouping structure may corroborate or contradict the metric structure. For example, a melody beginning on a metric downbeat aligns with the meter: the authors describe this relationship between grouping and meter as being "in phase." However, a melody which begins with an anacrusis does not align with the metric downbeat: grouping structure and metric structure are now said to be "out of phase."

Hypermeter

Lerdahl and Jackendoff and others have advanced the thesis that a metric hierarchy upholds at higher levels, and may be conceptually if not literally regular in larger parcels of four, eight, sixteen or more measures.¹⁰ Thus the Strong-Weak-Strong-Weak metric patternings of the 4/4 measure inflate to larger levels: at a 4-measure level the downbeats of the first and third measures receive greater metric weight than downbeats of the second and fourth measures; at an 8-measure level the downbeats of the first and fifth measure are strong in relation to the downbeats of the weaker third and seventh measures.

This can be displayed through a durational reduction, which may show hypermeter at differing hierarchical levels. Example 2 shows durational reductions at two levels for the repeating 32-measure form of the AABA standard tune. In 2a, the 8-measure level is visually reduced to a single measure, called a *hypermeasure*. Therefore each two-measure group is represented in the reduction by a single beat, called a *hyperbeat*. At this level, then, the first and third hyperbeats receive a stronger metrical accent than the second and fourth. The 32-measure form is represented in the reduction by four repeating measures. In 2b, on the other hand, the *entire* 32-measure form is represented by a single repeating hypermeasure: each 8-measure segment therefore is represented by one hyperbeat. Again, the first and third hyperbeat attract a stronger accent than the second and fourth.

⁹Fred Lerdahl and Ray Jackendoff, *A Generative Theory of Tonal Music* (Cambridge: MIT Press, 1983).

¹⁰See, especially, William Rothstein, "Rhythm and the Theory of Structural Levels" (Ph.D. diss., Yale University, 1981), and *Phrase Rhythm in Tonal Music* (New York: Schirmer Books, 1989); Carl Schachter, "Rhythm and Linear Analysis: A Preliminary Study," in *The Music Forum, Vol. 4*, edited by Felix Salzer and Carl Schachter (New York: Columbia University Press, 1976), 281-334, "Rhythm and Linear Analysis: Durational Reduction," in *The Music Forum, Vol. 5*, edited by Salzer and Schachter (New York: Columbia University Press, 1980), 197-232, and "Rhythm and Linear Analysis: Aspects of Meter," in *The Music Forum, Vol. 6, Part 1*, edited by Salzer, Schachter, and Hedi Siegel (New York: Columbia University Press, 1987), 1-59.

p.22

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1. The first part of the document discusses the importance of maintaining accurate records of all transactions and activities. It emphasizes that this is crucial for ensuring transparency and accountability in the organization's operations.

2. The second part of the document outlines the various methods and tools used to collect and analyze data. It highlights the need for consistent data collection procedures and the use of advanced analytical techniques to derive meaningful insights from the data.

3. The final part of the document provides a summary of the key findings and conclusions. It reiterates the importance of data-driven decision-making and offers recommendations for future research and implementation.

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2b: 32 measures = one hypermeasure

A musical notation diagram illustrating a sequence of notes. The notes are labeled A, A, B, and A. Below the notes are measure numbers 1, 9, 17, and 25. A double bar line is shown at the end of the sequence.

Note	Measure
A	1
A	9
B	17
A	25

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example 2 durational reduction for 32-bar standard

For analysis of jazz, hypermeter is an attractive construct. The notion represents clearly the larger formal divisions within the 32-bar standard tune form and the 12-bar blues. It is also a principle intuited by improvisers who articulate longer musical spans by providing a release point which gives stronger metrical weight to the larger divisions of the formal structure.¹¹

The literature on rhythm provides a convenient starting point for jazz analysis, yet suggests the need to refine taxonomy and to examine more rigorously the conflicts between melodic events and regular meter. In what different ways does polymeter arise? What are the types of accentual shifts that challenge a regular meter? What are the different ways that grouping and meter may be out of phase? How high up the metric or hypermetric hierarchy can accentual displacement operate? The questions raised may be only partially answered by this discussion.

IMPROVISATIONAL AND COMPOSITIONAL STRATEGIES

Within the jazz idiom, the rhythm-section instruments (piano, bass, and drums) and the soloist often fill conventional and well-defined roles in establishing meter. Example 3 shows a typical rhythmic interplay of the instruments for a standard 4/4 context. The bass establishes quarter-note motion ("walking bass"), and the soloist, within the idiomatic norm, articulates eighth-note motion. As many writers and performers have noted, eighth notes in jazz performances are often performed unequally. One convention in medium tempos has on-the-beat eighth note lasting approximately twice as long as off-the-beat eighth notes, implying a

¹¹ This point was made clear to me during a piano lesson with Richie Beirach. Despite the metric ambiguity and a number of sophisticated harmonic substitutions during a solo piano version of "Stella by Starlight," he would always follow the eighth or sixteenth bar with a point of harmonic and metric resolution.

p.23

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The image shows a musical score for four instruments: Soloist, Bass, Piano, and Drums. The time signature is 12/8. The Soloist part is written in a treble clef and consists of a sequence of eighth notes. The Bass part is written in a bass clef and consists of quarter notes. The Piano part is written in a treble clef and consists of eighth notes. The Drums part is written in a bass clef and consists of eighth notes. The score is divided into two measures by a vertical bar line.

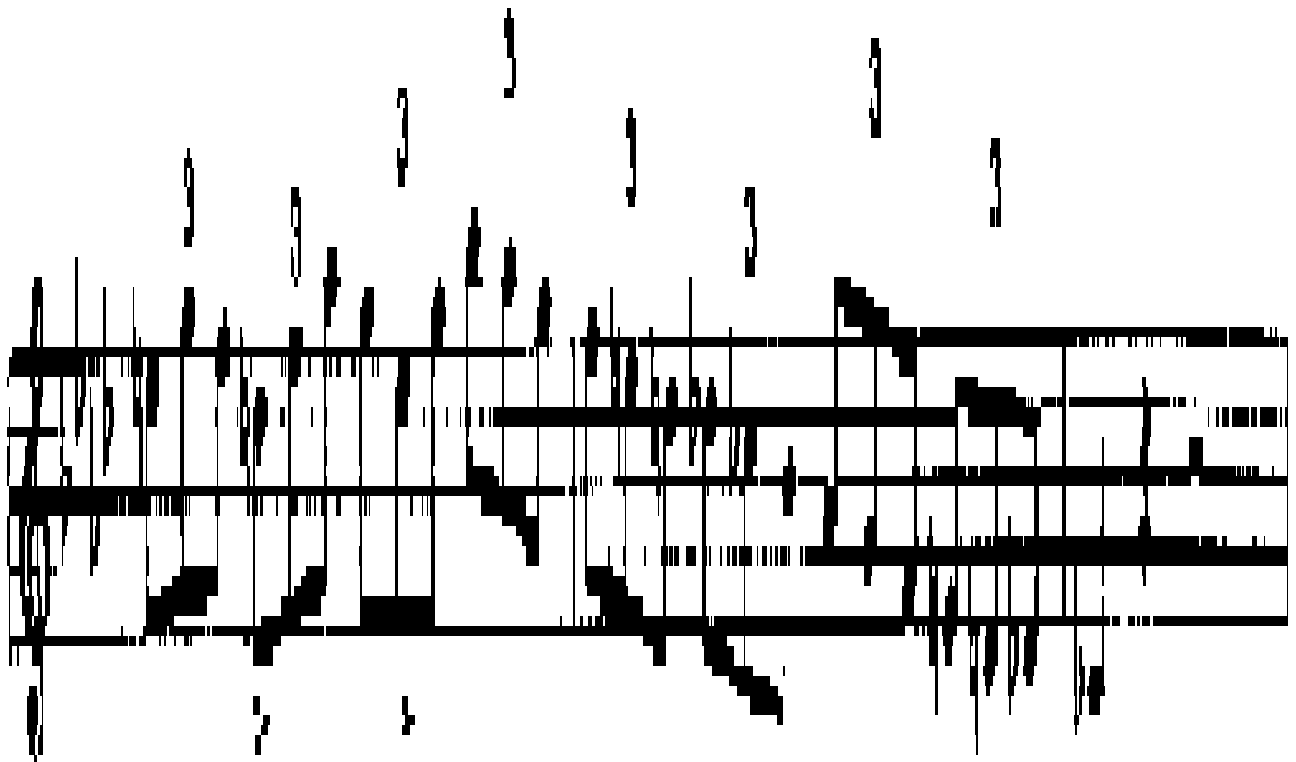
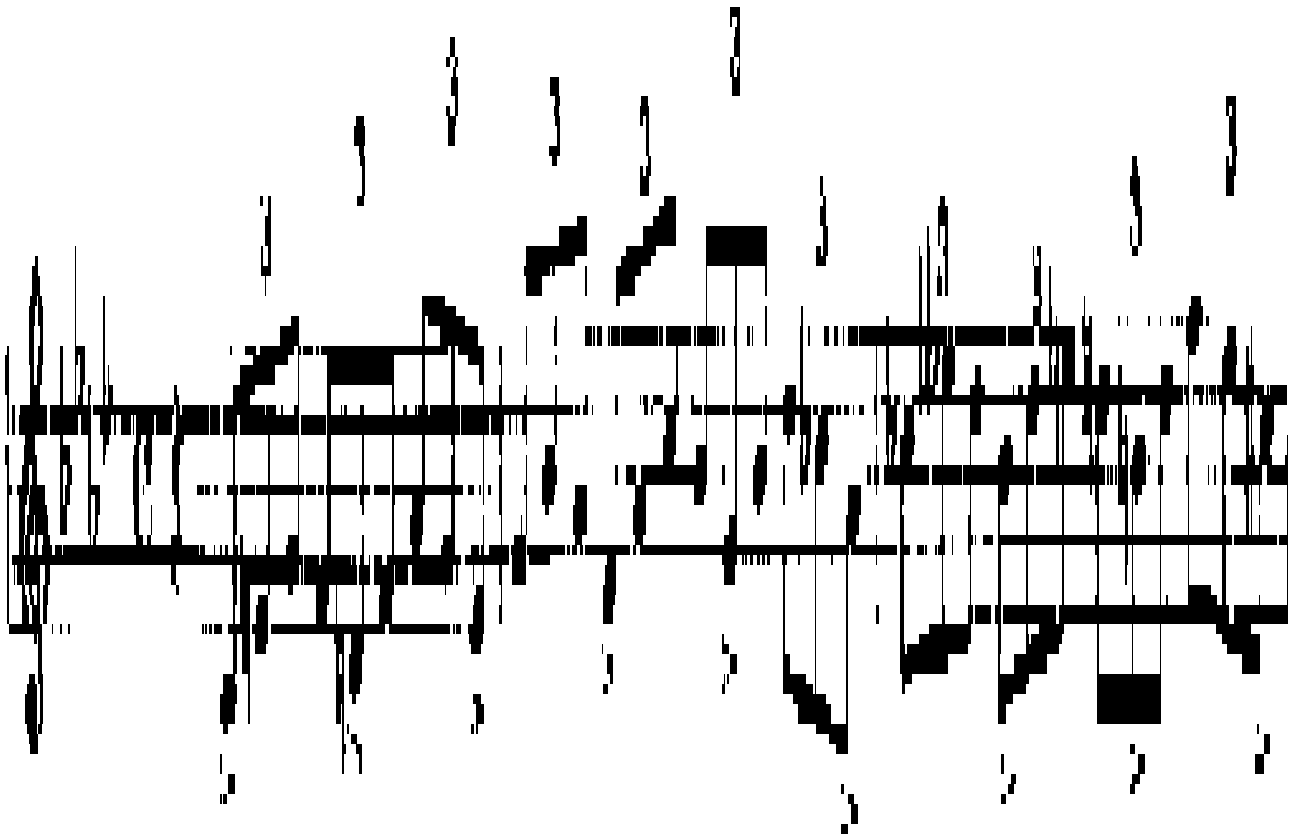
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example 3 rhythm section and soloist background metric grid of 12/8.¹² The piano accompaniment normally articulates the eighth-note level off the beat; the example here provides one possibility among many. Finally, the

drums not only integrate all these previous levels but will often articulate (4-, 8-, 16-bar, and formal) hypermetric divisions through accenting the eighth note directly before or directly after that division, helping listeners orient themselves in the structure.

Soloists often seek ways to obscure the regularity of this metric grid, employing techniques such as playing over the barline or delayed resolution. A characteristic move of Hancock's involves the stratification of 3/4 over 4/4 through motivic patterning. Example 4 is taken from the solo in the composition "Oliloqui Valley" from Hancock's album *Empyrean Isles*. Note that the polymeter arises through four-note patterns cast in eighth-note triplets. In the example, the accents point out the repeated occurrences of the four-note motive. Interestingly, too, the 3/4 pattern is displaced from the metric downbeat, beginning on the second beat of the measure.

It may be useful to distinguish between two types of polymeter. The type given in Example 4 involves conflicting subdivisions of the notated measure. An abstract realization is given in Example 5a. We can refer to



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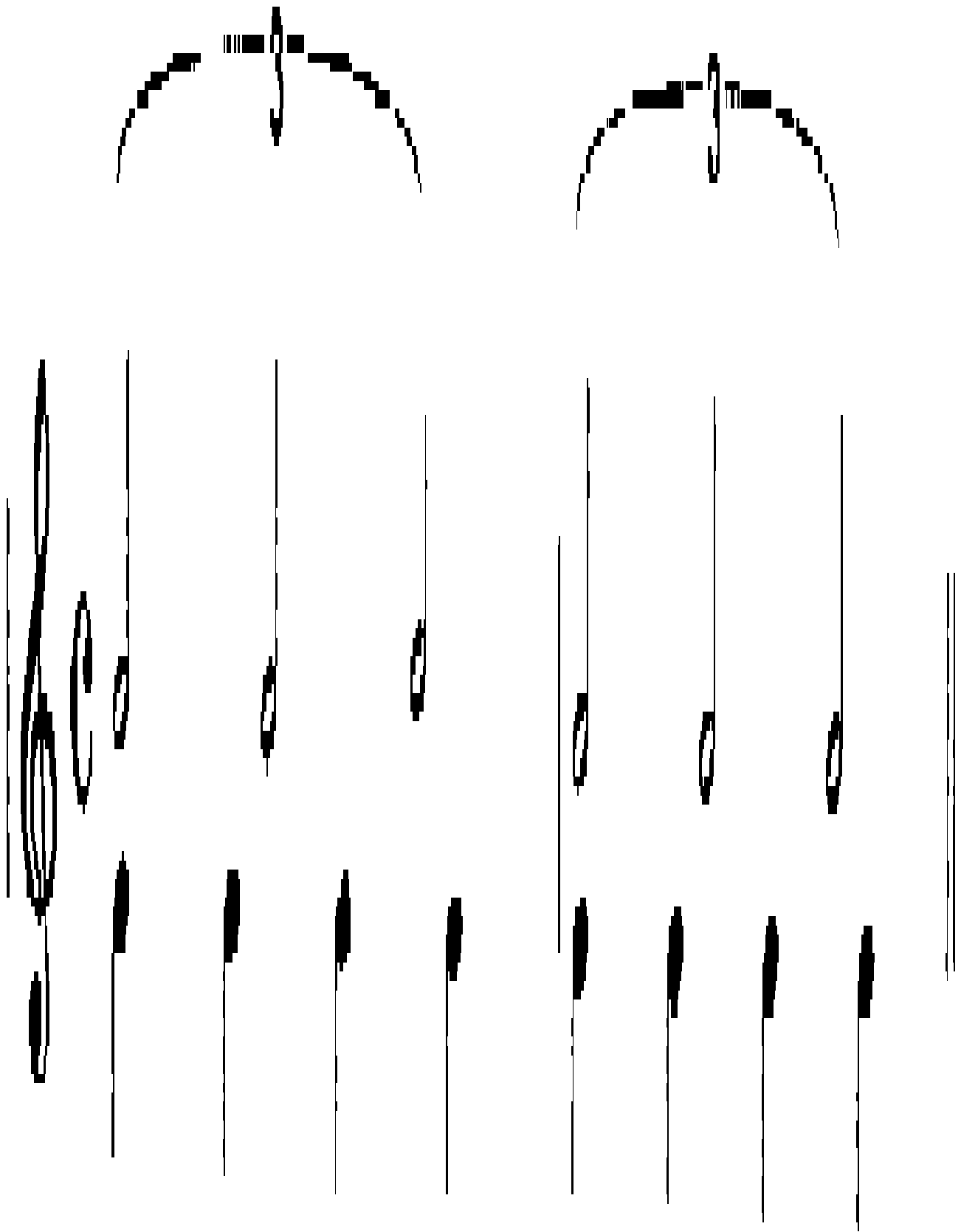
example 4 polymeter in oliloqui valley

¹²In the liner notes for his album *The Prisoner* (Blue Note 84321), Hancock refers this as the "triple meter" feeling of

jazz.

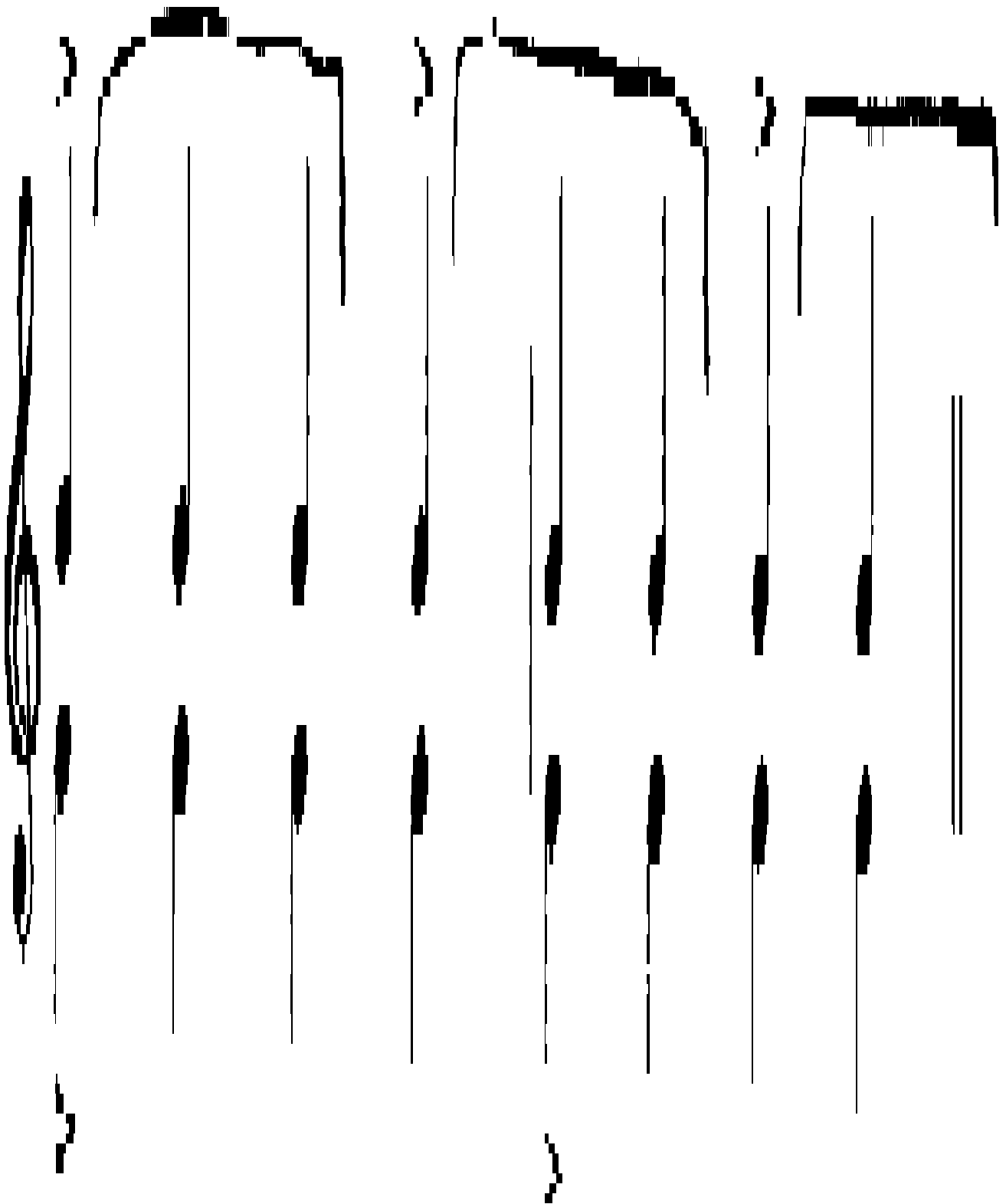
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example 5a "measure-preserving" polymer

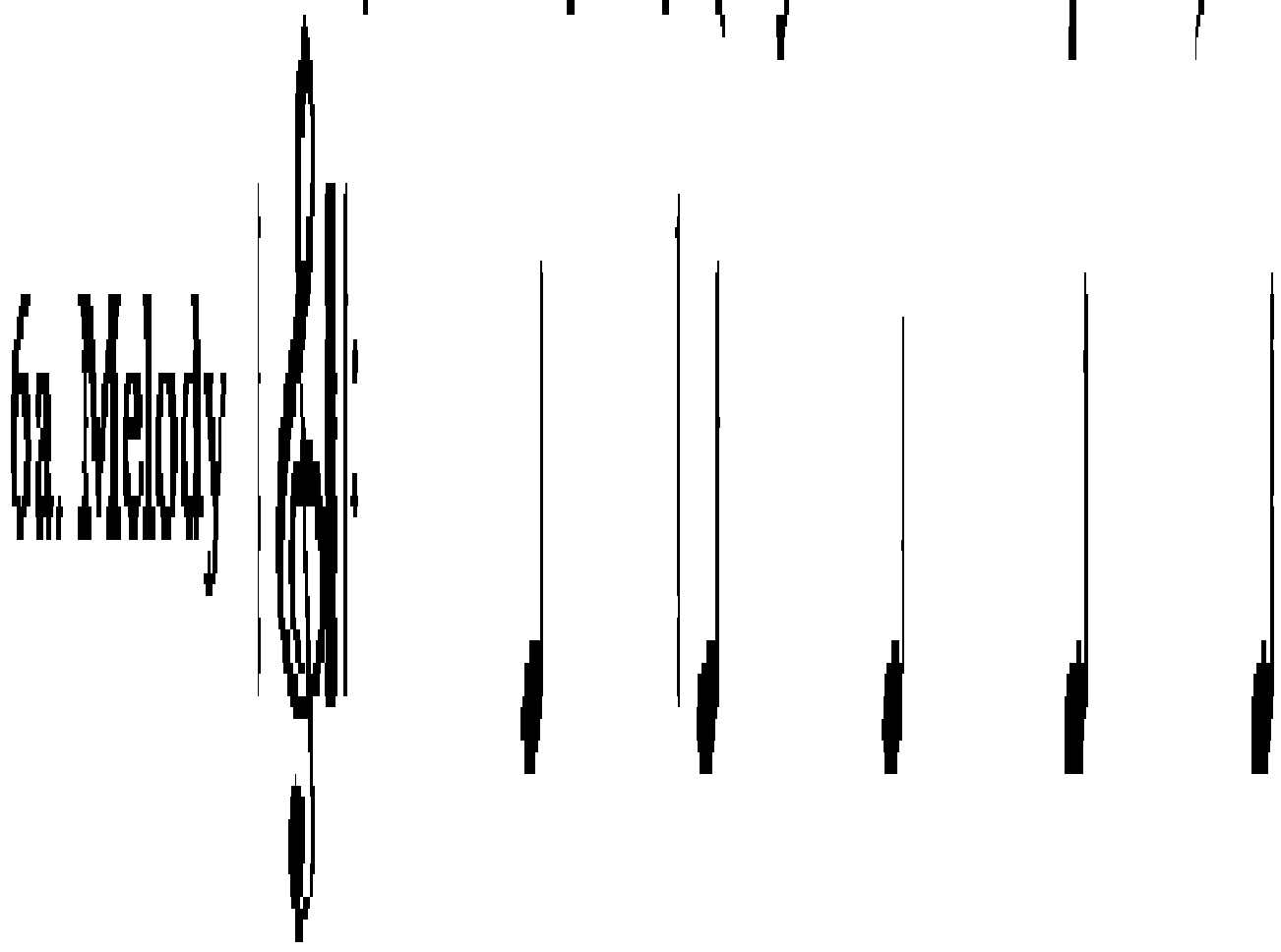
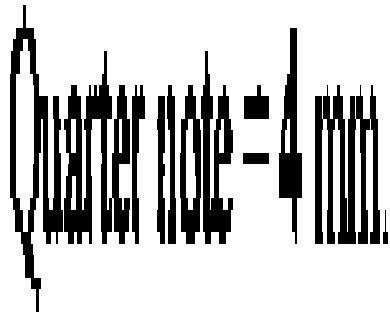


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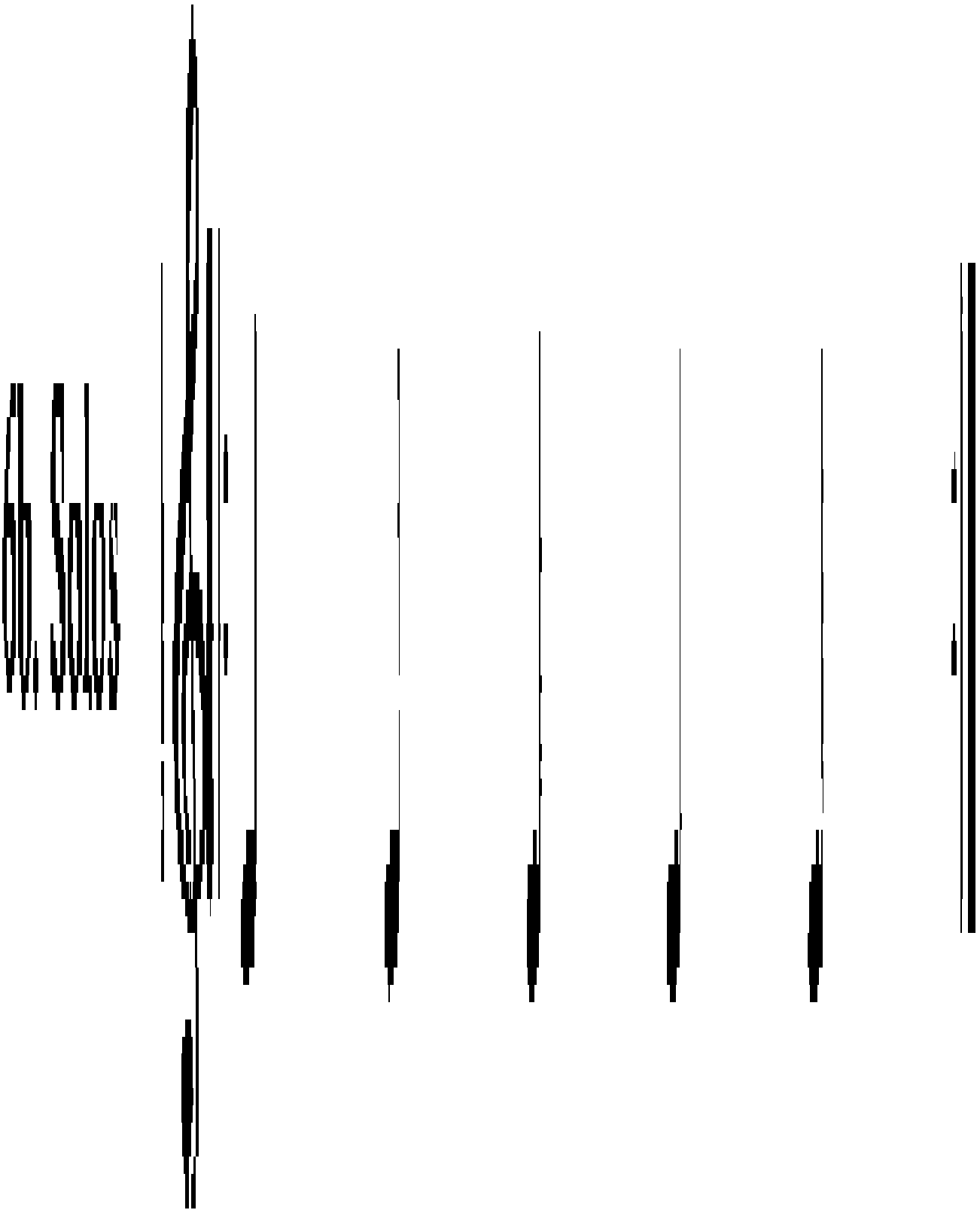
example 5b "tactus-preserving" polymeter this type of polymeter as "measure-preserving." Example 5b , in contrast, shows "tactus-preserving" polymeter which is brought about by conflicting groupings of the notated beat.

While these two types of polymeter are related abstractly--the accentual patterns of Example 5b compose out in augmentation those of 5a--they are distinguished by their orientation in relation to the tactus and to the barline, composing out the rhythmic conflict at different levels of rhythmic/metric structure.¹³

At a higher metric level, some of Hancock's compositions from the mid-1960s exhibit hypermetric structure at odds with the traditional 8-bar patterning which underlies the 32-bar standard form. For example, the composition "One Finger Snap" from *Empyrean Isles* is a 20-measure composition, made up of *five* units of four bars each. During the statement of the melody, the rhythm section does not keep time until m. 5, imparting to the first four measures the sense of an extended upbeat, as represented in the durational reduction of Example 6a . The quadruple



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 example 6 durational reduction of one finger snap



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¹³I would like to acknowledge Steve Larson for helping me fashion the terminology for these two types of

polymer.

p.25

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regularity of 6a is lost once the solos begin and the rhythm section keeps time throughout. As the durational reduction in Example 6b might imply, the "extra" hyperbeat during the solos often causes the listener or performer to perceive a formal return after the sixteenth bar, not after the twentieth. Thus, although a 4-bar regularity is preserved, its higher-level organization departs from the norm of the traditional jazz standard. "THE EYE OF THE HURRICANE"

In contrast to the 8-measure units which make up the AABA 32-bar standard tune form, the 12-bar blues form is constructed from three units of four measures. The lyrics are normally distributed over the three 4-bar units in an AAB form. This 12-bar blues structure remains one of the most persevering and prevalent frameworks in the jazz tradition, and the solidity and regularity of the 12-bar form often allow the improviser to take a number of harmonic and metric liberties.

Hancock's solo in his 12-bar blues in F minor "The Eye of the Hurricane" ¹⁴ reveals a number of subtle and complex examples of metric displacement superimposed upon the metric regularity. Metric displacement occurs against the established meter on several levels. On the surface, there are three types of displacement: (1) shift of accent, (2) displaced motivic repetition, and (3) metric superimposition. As the solo develops in complexity, grouping and motivic correspondences generate displacement at higher hypermetric levels, even obscuring the hypermetric divisions at the level of the 12-bar form. Despite these displacements, however, the integrity of the 12-bar structure remains intact.

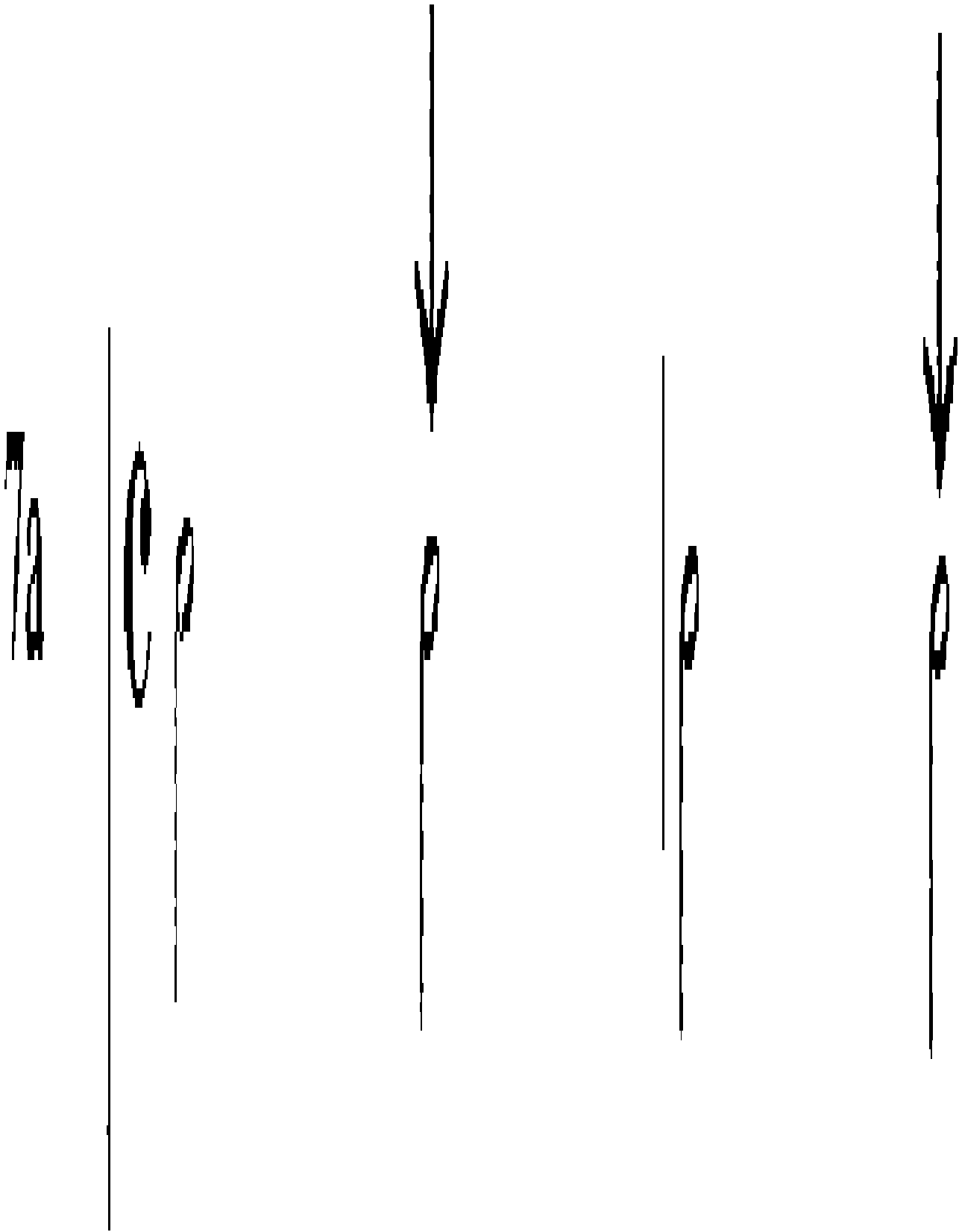
Accentual Shift

On one level, accentual shift is built into the jazz language: accents given to off-the-beat eighth notes do not disorient the listener familiar with the idiom. While this may often be the only level of displacement explored by jazz musicians, the potential for accentual displacement at higher levels is realized in Hancock's solo. These displacements often serve to obscure the perceived downbeat. Example 7 shows two abstract realizations of the first type of surface displacement, with arrows showing how accents might create this shift. Ex. 7a shows the emphasis shifted away from the downbeat to the third beat in 4/4 meter, hereafter called a

¹⁴Transcription of the solo follows these notes. Due to space considerations and the analytical emphasis here on the melodic events, I have included here only the transcription of the right hand part.

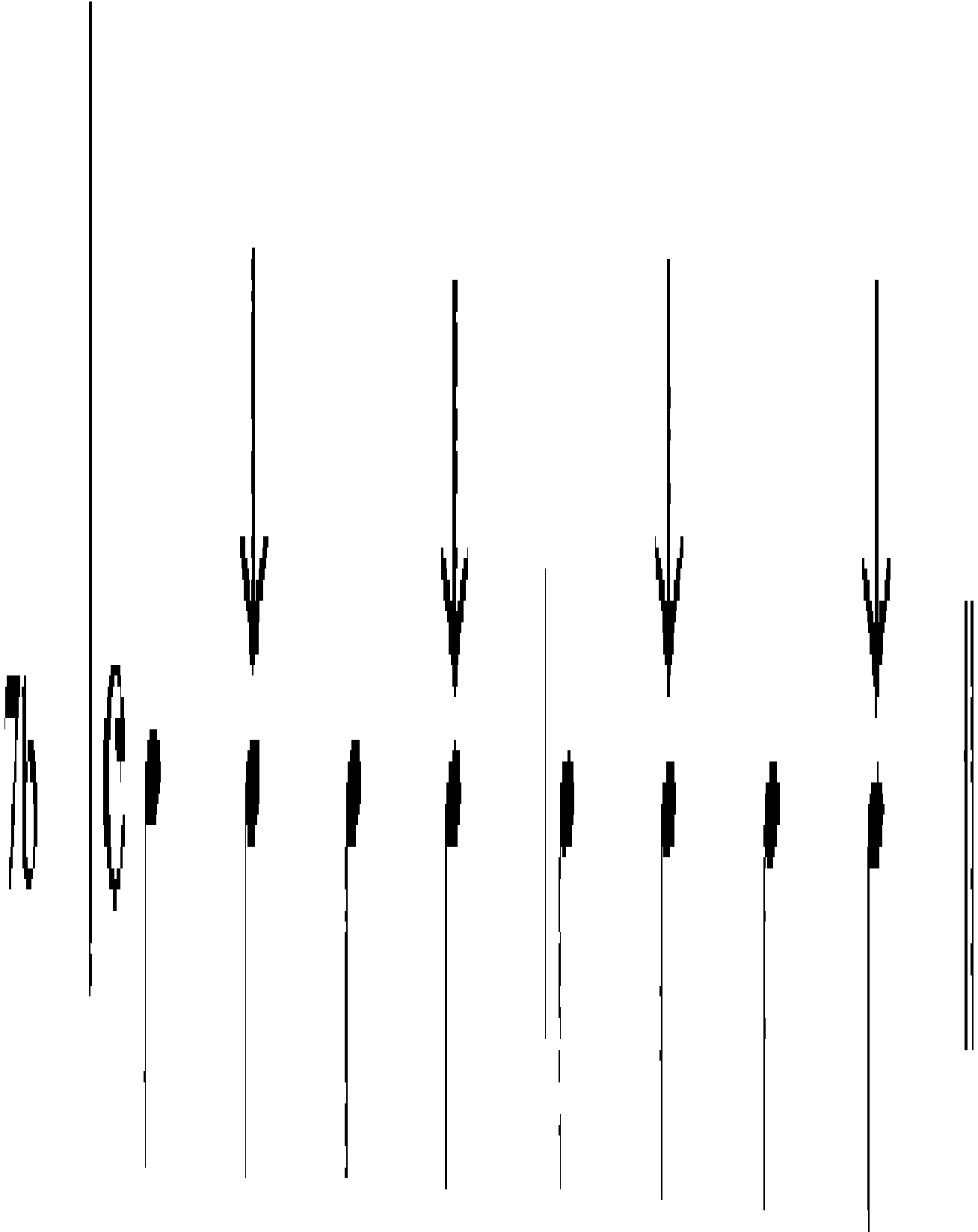
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example 7 accentual shift 7a:"3-shift" 7b:"2-and 4-shift"



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"3-shift." Analogously, a shift of emphasis to the second and the fourth beat (Ex. 7b) will be referred to as a "2-and 4-shift."

In Hancock's solo, occurrences of these accentual shifts are not protracted. They often appear in consecutive pairs, allowing the soloist to shift in and out of metric focus.¹⁵ The transcription shows how these displacements are realized at the beginning of the solo. The solo opens with 3-shift displacement in mm. 2 and 3, generated first by durational accent in m. 2 and then dynamic accent in m.3. The motive is then realigned with the meter in mm. 5 and 7. Durational accents subsequently create a 2-and 4-shift in m. 11.

These surface accentual shifts are prevalent throughout the solo. Measures 61-63, beginning the sixth chorus, provide another example of a 3-shift, effected through dynamic accent. These three consecutive accents serve to displace the perceived downbeat for the first three measures of the chorus. At m. 122, the transcription shows a 2-and 4-shift brought about by pattern repetition and contour accent, lasting for five consecutive accents between m. 122-124. The four-note pattern is then squared with the meter beginning in m. 125.

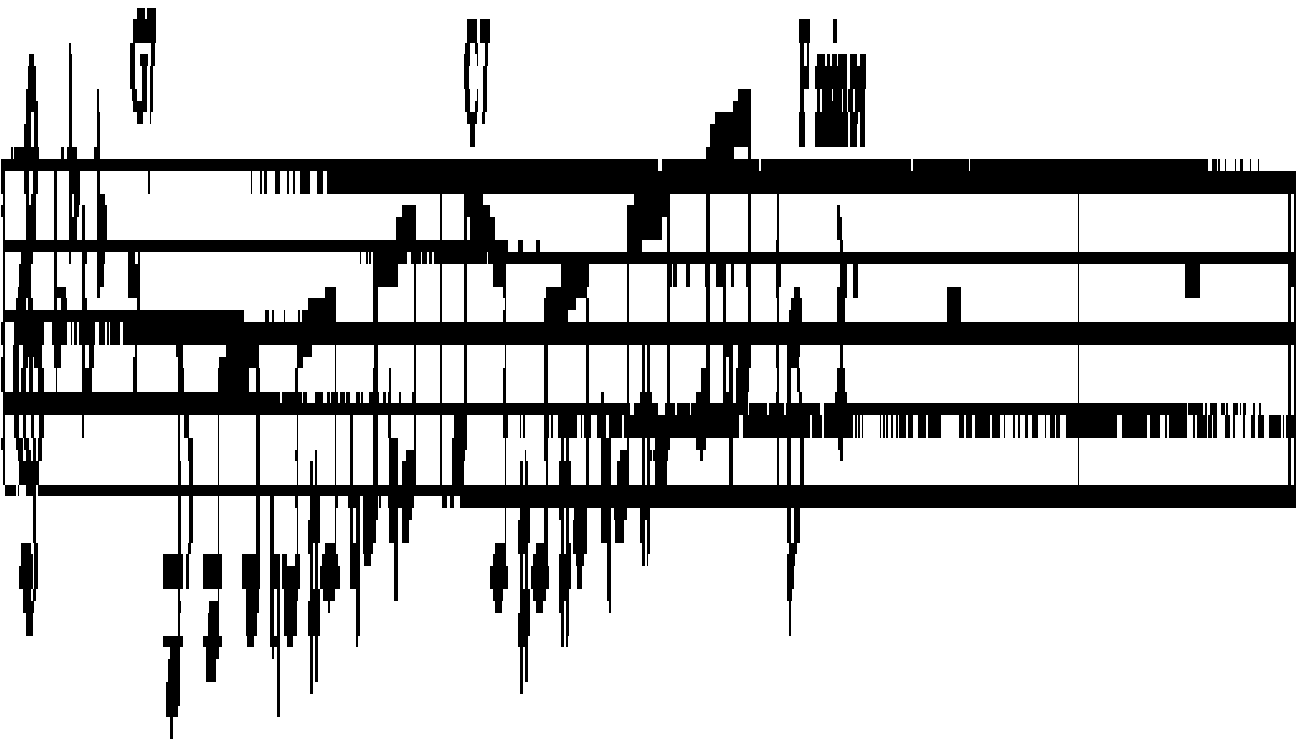
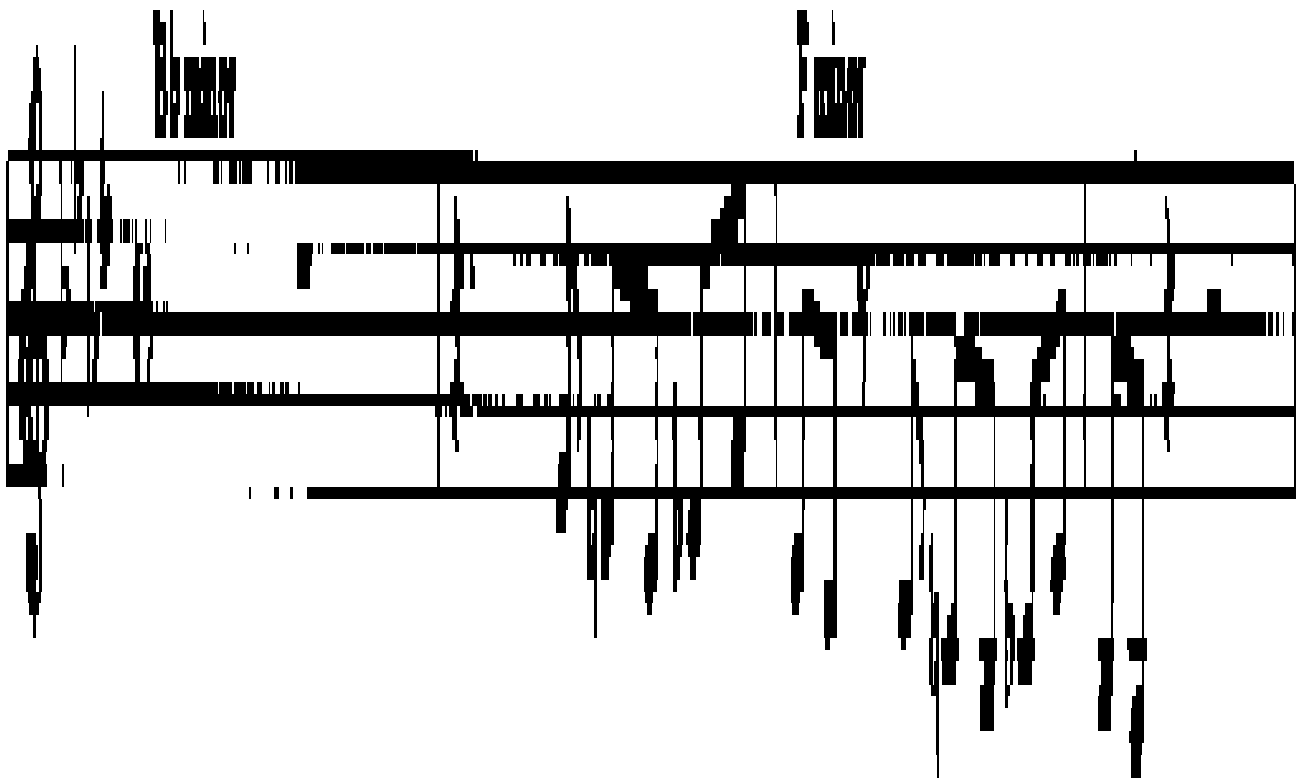
Displaced Motivic Repetition

The second type of surface displacement is displaced motivic repetition. Example 8 contains a rhythmically normalized version of the two motives at mm. 17-24. The example begins with a motive which recurs one bar later, transposed to reflect the change in harmony: first outlining the subdominant harmony, B[flat] minor, then the tonic F minor. This is followed by

¹⁵The fact that the bass and drums do *not* strongly articulate the metric hierarchy above the level of the beat contributes to the metric ambiguity within the piano solo.

p.27

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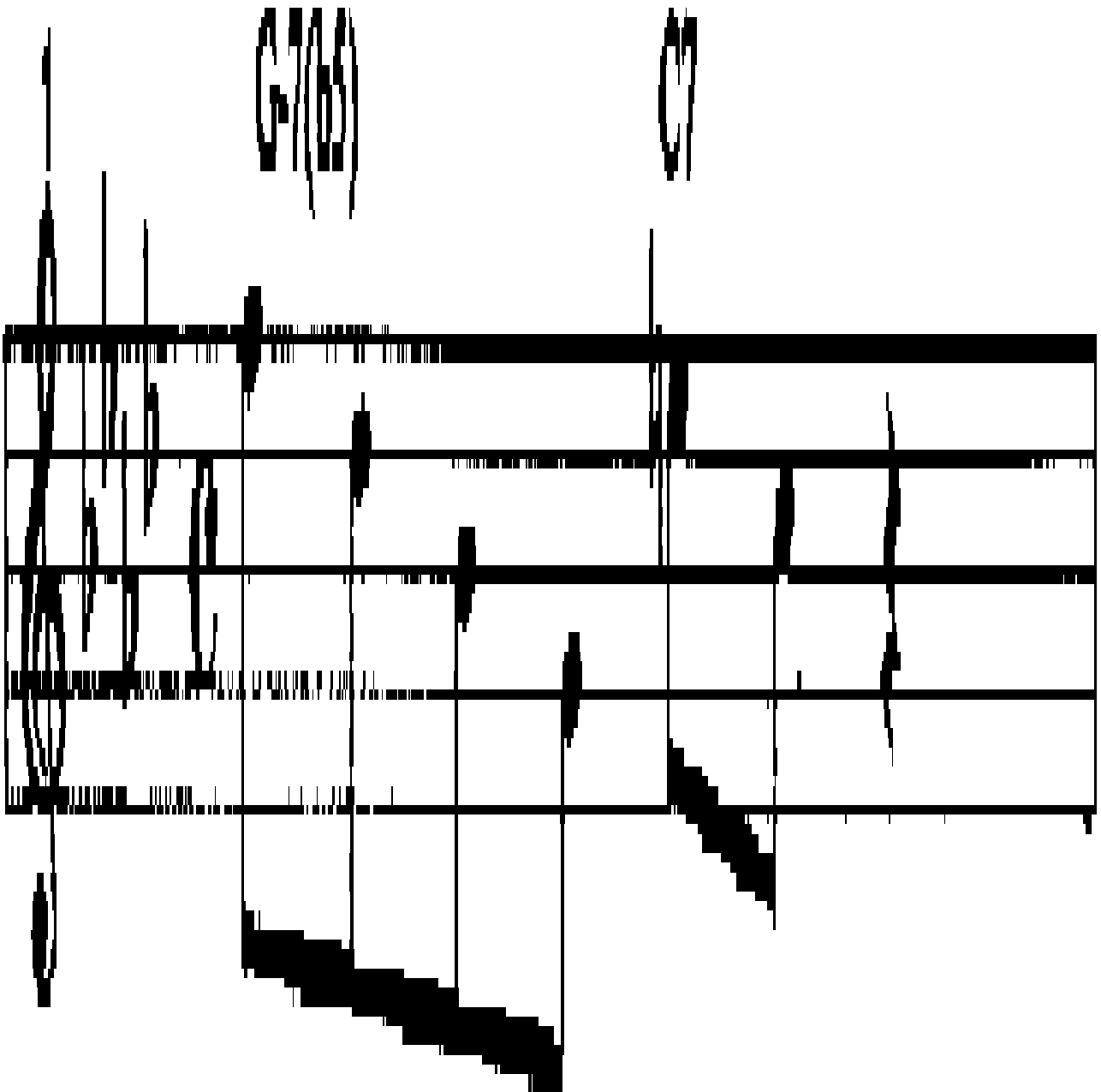
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example 8 rhythmically normalized version of mm. 17-24 an octatonic-based motive which likewise recurs one bar later, transposed to reflect the change in harmony, progressing from V/V, G7, to V, C7. In comparing the sanitized

Example 8 to the solo itself, which begins at m. 17 of the transcription, we see that the first motive and its transposition appear between mm. 17-19, beneath the dotted slurs. In contrast to Example 8, the transposed version at mm. 18-19 occurs five beats later. This rhythmic elasticity continues with the phrase immediately following in mm. 21-24. The dotted slurs show how the octatonic-based motive at the beginning of this phrase now returns six beats later, transposed.

In addition, the tail of the motive at m. 24 displays a double level of displacement of both harmony and meter. Example 9a-c shows the two levels of displacement. The first transformation, from 9a to 9b, involves the tritone transposition of a typical bebop formula which outlines the ii-V turnaround progression of Gmin7([flat]5) to C7. The second transformation from 9b to 9c shifts the motive over one beat: 9c now corresponds to m. 24.

Example 9a: double displacement at m. 24 ii-v turnaround figure



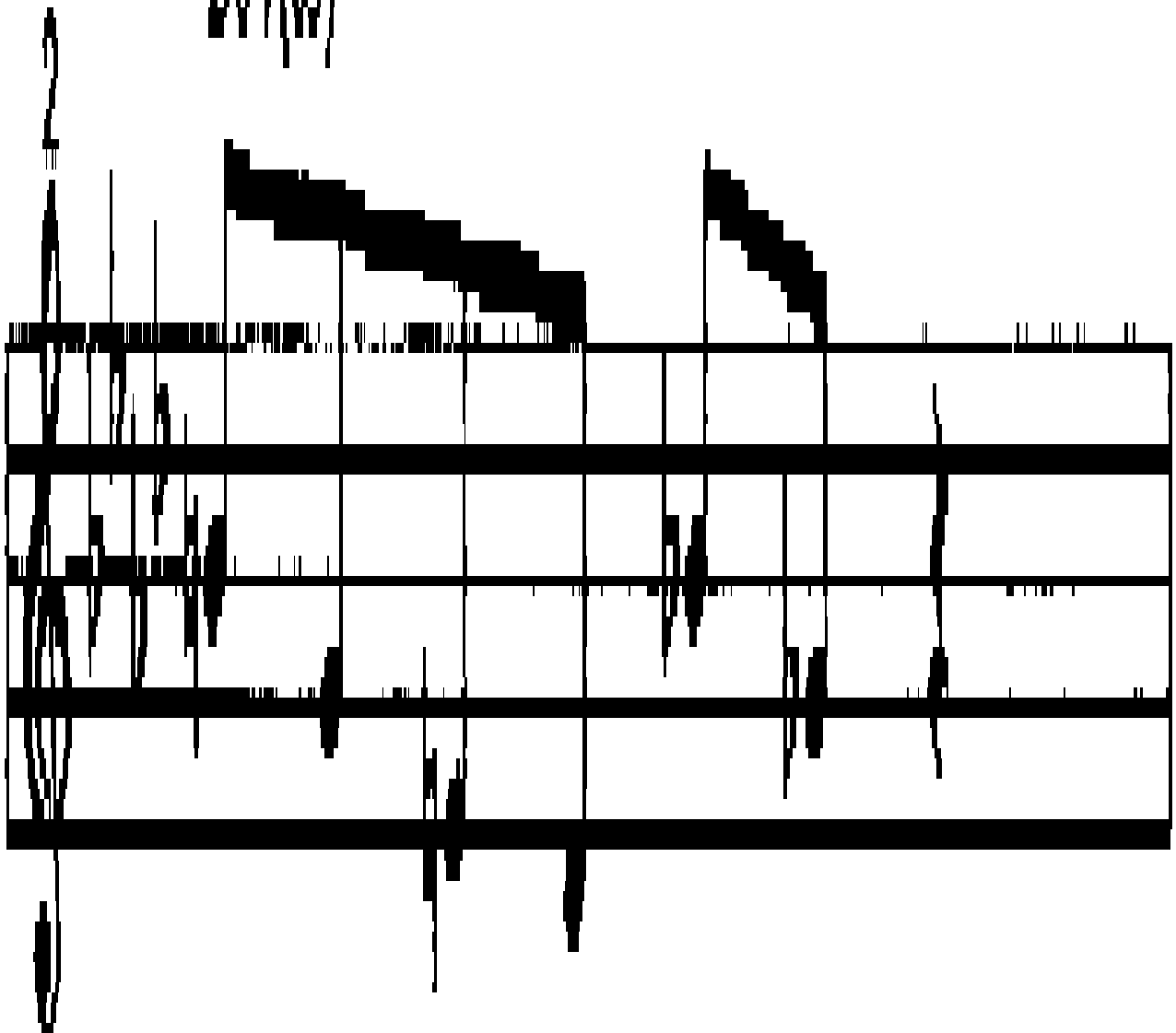
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example 9a: double displacement at m. 24 ii-v turnaround figure

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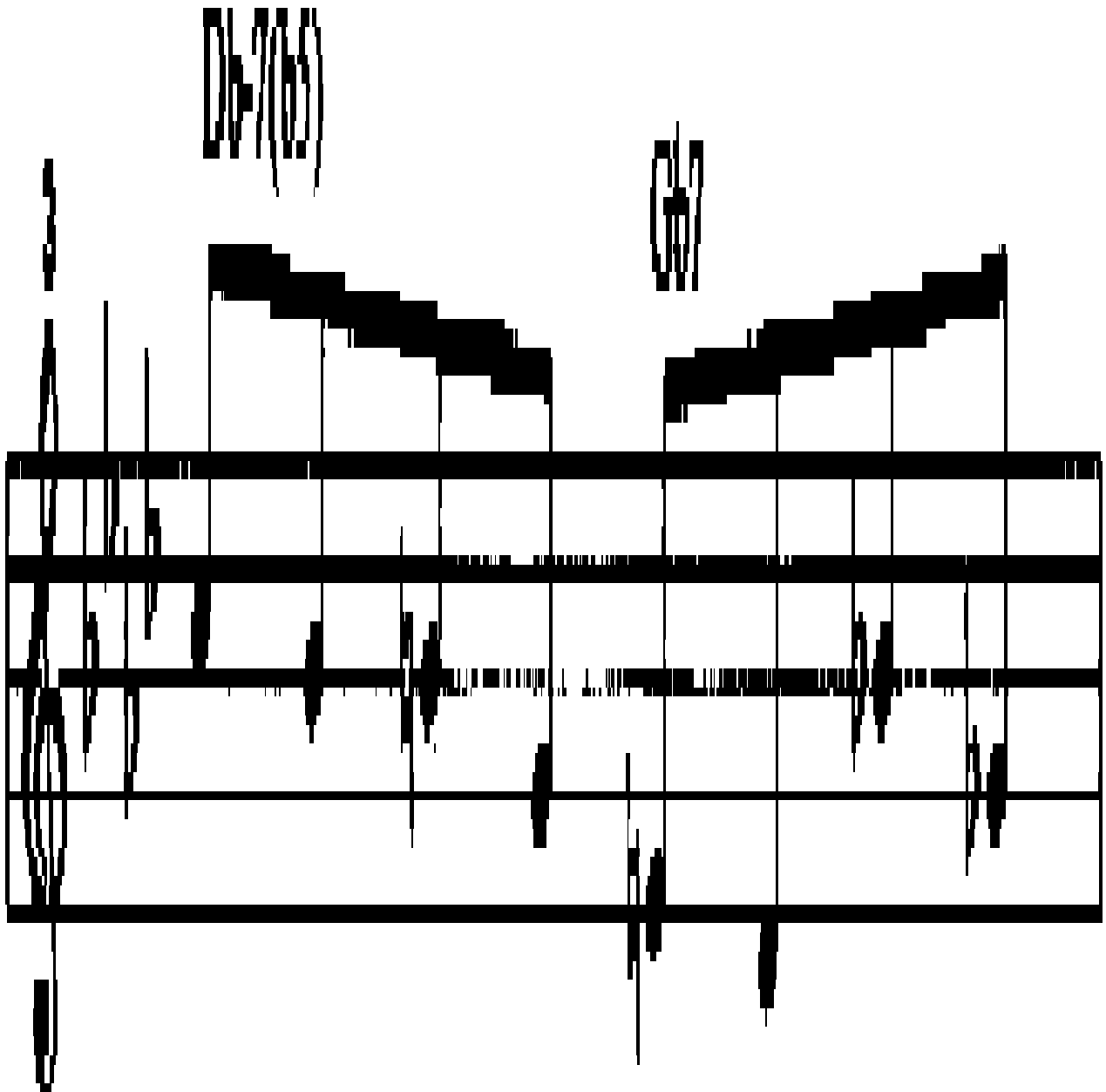
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example 9b: double displacement at m. 24 tritone substitution



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example 9c: double displacement at m. 24 rhythmic shift (= m.24)

Polymeter

Similarly, the metric superimpositions in the polymetric passages occur in tandem with rather sophisticated harmonic superimpositions. The fifth chorus, beginning at m. 49, primarily develops the (perfect fourth) set-class: note that the ascending forms of in mm. 49-50 are balanced by the descending forms in mm. 51-52. Measures 53 and 54 continue to develop the motive, now registrally expanded.

Beginning with the arrows in m. 55, pattern repetition occurs over every three beats, stratifying 3/4 over 4/4, indicated by the arrows between mm. 55-57. The pattern is initiated with the C in mm. 55 and followed by the B in m. 56. In these two instances, too, the slurs indicate how pattern repetition is out of alignment with the "harmonic rhythm": note that the shift of the set-classes, indicated by the slurs, precedes by one beat the pattern change denoted by the arrows. On the third repetition, the pattern is altered; the accent is implied rather than overt at the beginning of m. 57, and the contour of the original pattern returns again with the G[flat], three beats later in m. 57. Hancock ends the fifth chorus by realigning the motivic structure with the meter at mm. 59-60.

Another example of polymeter occurs later in the solo, beginning at m. 117. Here 6/8 is superimposed over 4/4. Notice that the rhythmic pattern occurs every three beats, stratifying 6/8 above the 4/4 meter for these bars. Again, metric superimposition coincides with harmonic substitution: these four measures outline the harmony of D[flat] Maj. 9. Interestingly, too, the 2:1 proportion of the quarter-note/eighth-note pattern yields in augmentation the characteristic 2:1 proportion of the swing eighth note.

Accentual Shift at the Level of Hypermeter

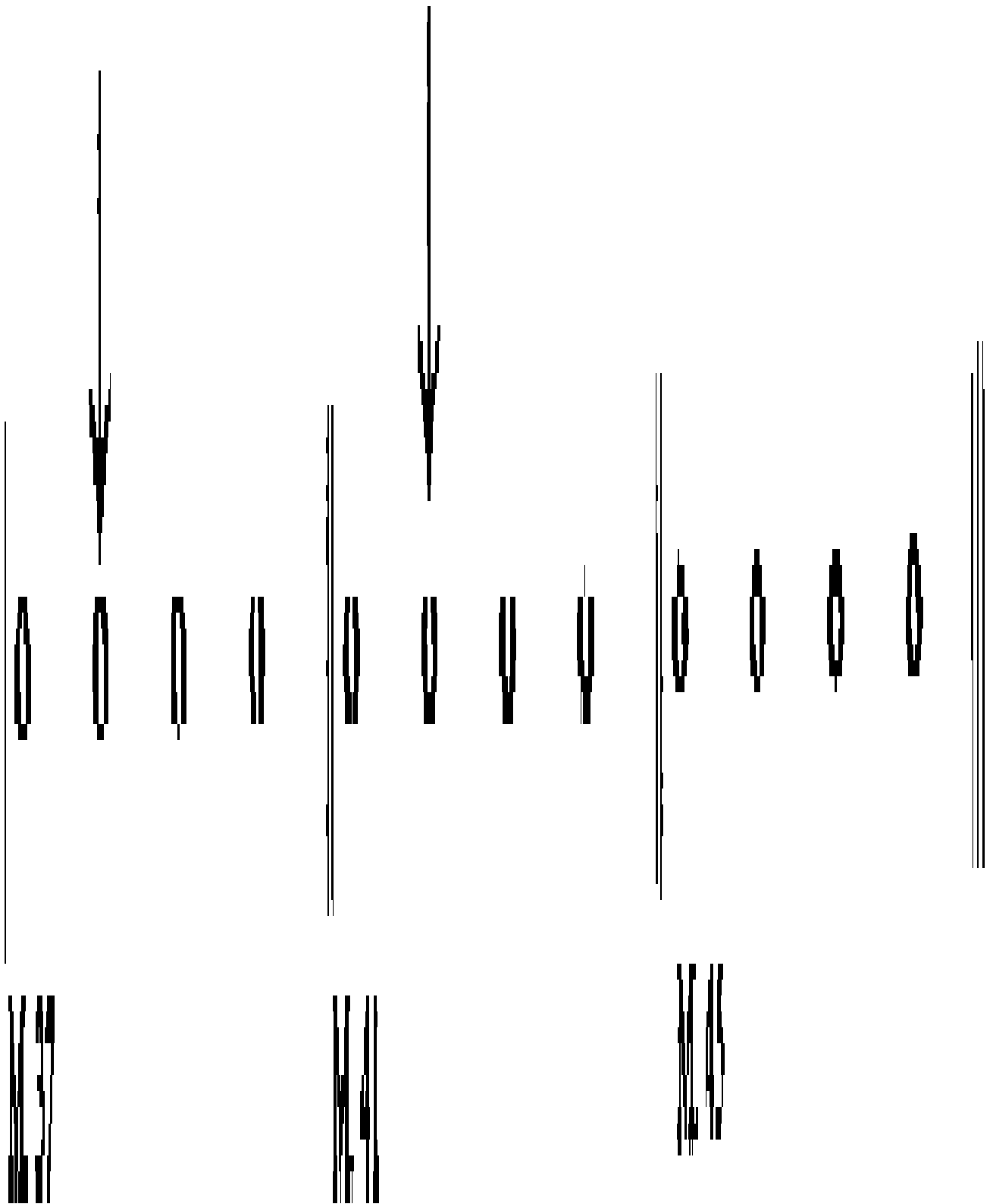
The three surface displacement techniques of accentual shift, displaced motivic repetition, and metric superimposition recur throughout the solo. Additionally, through motivic overlay, displacement takes place at higher levels of metric structure as the solo progresses. Within the fourth chorus, the downbeat of m. 38 is articulated strongly through contour accent and through pattern beginning of the four-note motive which repeats a half-step lower. Yet the *absence* of motivic events in m. 37 and again in m. 41 shifts the focus away from the first measure of the 4-measure units, inflecting instead the second measures.

This, then, engenders a 2-shift at this level of hypermetric structure for the pair of 4-measure units. The shift is modeled in Example 10 . Thus, in the same way that accentual shift on the surface displaces the metric downbeat, this accentual shift at the level of hypermeter creates a conflict with the hypermetric downbeats of mm. 37 and 41, displacing the larger 4-bar units.

Finally, pitch and motivic connections cut across the 12-bar formal divisions and serve to blur the largest hypermetric divisions for two successive 12-bar choruses. The motivic fragment which ends the sixth 12-bar chorus, designated by the dotted slurs in m. 71, is repeated two measures later on the hypermetric downbeat. The dotted slurs in m. 73 show its connection to m. 71. ¹⁶Subsequently a motive appears twice within the last four measures of the seventh chorus, designated by the dotted slurs in m. 81 and 83. This motive, beginning with the pitches F, E, E[flat], and B, is then continued and developed across the next hypermetric division into the eighth chorus. Again, dotted slurs point out the three subsequent occurrences of the motive in mm. 85, 87, and 89. Therefore, for these two consecutive choruses, motivic events bridge the 12-measure hypermetric divisions. Additionally, while the pitch content of the repeated motive in mm. 81-89 makes ambiguous the harmonic structure of the blues form, more significant is its placement in relation to the 12-bar structure. The durational reduction in Example 11 represents the 12-measure form as single 3/4 hypermeasures whose three hyperbeats

each represent the notated four measures. Motivic events initiated within the third hyperbeat and repeated across the hypermetric divisions are now profoundly out of phase with the hypermeter, masking the 12-bar divisions. This inflects the third hyperbeat, engendering a 3-shift at this hypermetric level, and displacement now occurs *at the level of the 12-bar form*.

The question arises, however, whether this last is a metric phenomenon. If, as a number of writers have asserted, accents accrue to time-points and not time-spans, can we speak of the lack of alignment of motivic and formal structure here as a form of metric displacement? Or has meter yielded, in Edward Cone's words, to a "more organic rhythmic principle?"¹⁷ Yet the motivic events cut across the grain of the 12-bar



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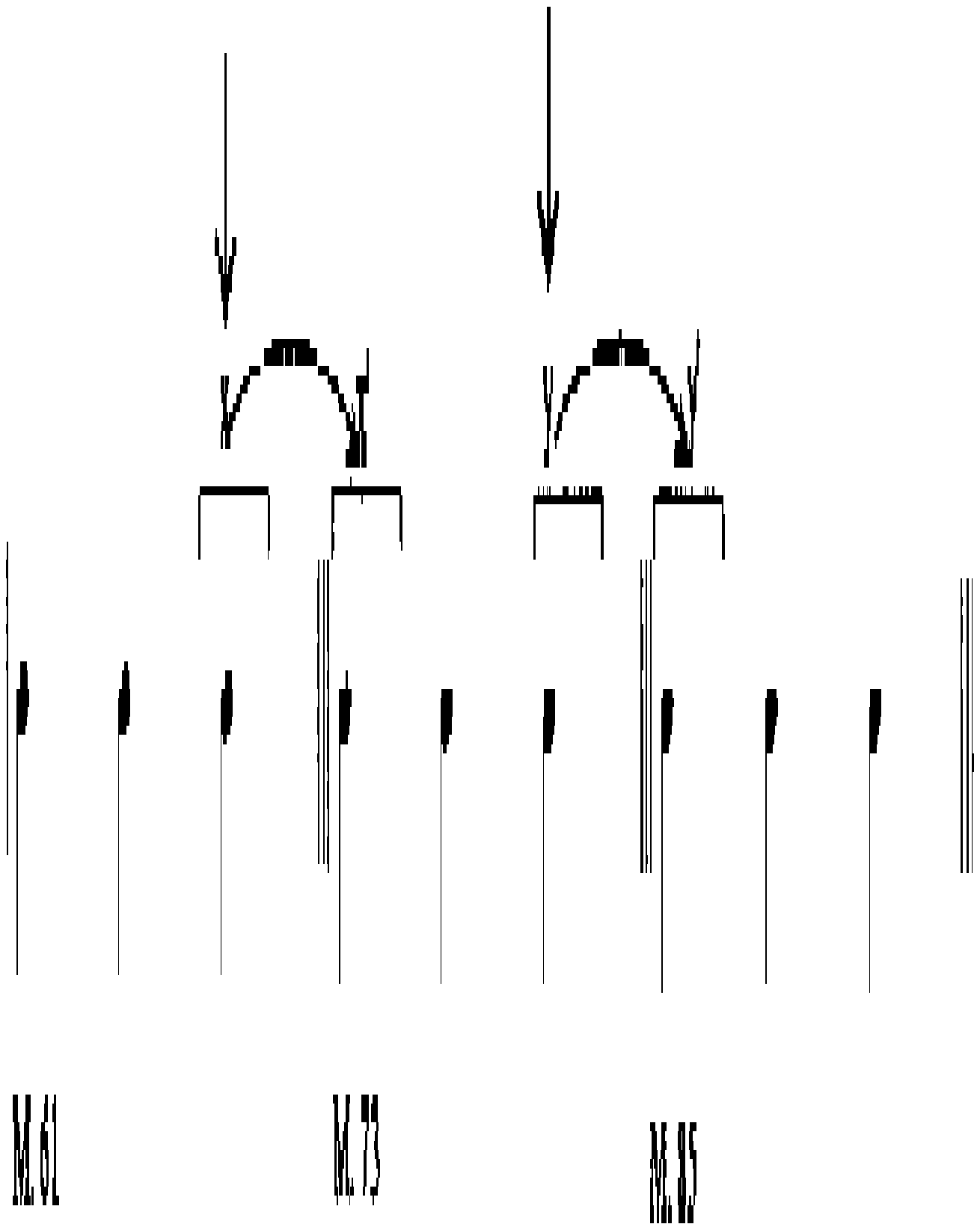
example 10 2-shift at the hypermetric level

¹⁶The contour of the first four notes of the motive is maintained on successive downbeats at m. 74 and 75.

¹⁷ Edward T. Cone, *Musical Form and Performance* (New York: W.W. Norton, 1968), 40.

p.30

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example 11 3-shift at the hypermetric level structure, clouding the formal divisions and the perception of the 12-bar form. As Example 11 suggests, Hancock has motivically, if not metrically, syncopated the 12-bar form.

Within the final chorus the motivic structure is brought back into phase with the 12-bar form. Beginning in m. 145, an set-class beginning on G dominates the first four measures. The motive recurs within the second four measures (between mm. 149-152), and is heard transposed within the last four measures of the solo. Within the final 12-bar chorus, this loose AAB structure provides a distant echo of the call-and-response AAB vocal form of the traditional blues.

As noted earlier, individual occurrences of the displacement techniques are not protracted; rather than pursuing a single level of displacement, the soloist establishes and explores a variety of displacement techniques. Surface displacement techniques—accentual shift, displaced motivic repetition, and polymeter—frequently make opaque the metric downbeats, while on higher metric levels motivic events displaced from or straddling the hypermetric downbeats blur the larger 4-bar and 12-bar divisions. Throughout, Hancock is able to graft onto the periodic 12-bar formal structure another structure whose rhythmic elasticity and sophistication surpasses that achieved by most jazz artists.

The image displays ten staves of musical notation for a piano solo. The notation is written in treble clef with a key signature of two flats (Bb and Eb). The music is organized into measures, with some measures containing multiple notes and rests. Annotations include:

- Staff 1: Measure 1 is marked "F minor". Two downward arrows point to specific notes in measures 2 and 3.
- Staff 2: Measure 1 is marked "Bb minor". A downward arrow points to a note in measure 2. Measure 4 is marked "F minor".
- Staff 3: Measures 5 and 6 are marked "C7". Measures 7 and 8 are marked "F-". Two downward arrows point to notes in measures 7 and 8.
- Staff 4: Measure 9 is marked "F-".
- Staff 5: Measures 10 and 11 are marked "Bb". A dashed oval encircles a group of notes in measure 10.
- Staff 6: Measures 12 and 13 are marked "G7". Measure 14 is marked "F-". A dashed oval encircles a group of notes in measure 13.
- Staff 7: Measure 15 is marked "1.". The music continues with various note values and rests.
- Staff 8: Continuation of the musical line.
- Staff 9: Continuation of the musical line.
- Staff 10: Measure 24 is marked "24.". The music concludes with a final note.

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piano solo: "the eye of the hurricane," from herbie hancock, *maiden voyage* (1965, blue note lp 84195); reissued on blue note cd b21y-46339

This image shows a page of musical notation for piano, page 34, measures 37 through 81. The score is written in a single system with 12 staves. The music is in a minor key, indicated by the key signature of one flat (B-flat). The time signature is 4/4. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. There are several dynamic markings, including *mf* (mezzo-forte) and *ff* (fortissimo). The score features a variety of musical ornaments, including slurs, ties, and accents. The first staff begins with a treble clef and a key signature of one flat. The music progresses through the system, with measure numbers 37, 41, 45, 49, 53, 57, 61, 65, 69, 73, 77, and 81 clearly marked at the beginning of their respective staves. The notation is dense and complex, typical of a classical piano score.

Enlarge this image.

The image shows a page of musical notation for page 35. It consists of 12 staves of music, numbered 25 through 36. The notation includes various rhythmic values, slurs, and accents. There are several annotations: a slur over measures 25-26, a slur over measures 27-28, a slur over measures 31-32, and a slur over measures 33-34. There are also several downward-pointing arrows indicating accents or fingerings, and some measures have a '3' above them, possibly indicating a triplet. The music is written in a single system across the 12 staves.

Enlarge this image.

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This image displays six systems of musical notation, each consisting of a single staff. The systems are numbered 12 through 17, indicating their position in a larger score. The notation includes various musical symbols such as notes, rests, and beams, with some notes featuring stems that extend upwards. The systems are arranged vertically on the page.

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Top of Page

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