

# Gil Evans Arrangement of "My Ship" w/ Transcription

<http://jazzarrangingclass.com/gil-evans-arrangement-of-my-ship-w-transcription/>

Transferred to PDF from YouTube <<http://www.youtube.com/watch?v=l-pwTkgRE-M>>

by Fredo Vollmer (May, 2014)

The introduction consists of 4 elements:

1. a sequence in the top voice
2. chromatically descending major triads
3. an ascending line in the bass clef that is ambiguous and chromatic (and often clashes with the triads on the strong beats)
4. C pedal point in the bass

The first four triads drop from Ab (bIII) to F (I):

The next four triads drop from Eb (bVI) to C (V). Evans repeats Db (bVI) to C (V), to set up the key of F Major: (repeat)

Ambiguous ascending line, sometimes clashing with the triad

C pedal point in the bass

The top staff is the original melody and chord changes associated with this song, to be used in comparison with the Evans harmonization.

(repeat)

Evans harmonizes the opening with chromatic passing chords leading down to D7.

side-stepping in bass

This grouping of 5 obscures the beat and is independent of the harmony.

chromatic parallel chords

substitute ii-V

Evans rhythmically displaces the melody, and uses parallel chromatic passing chords to lead up to the FMaj7 voicing.

Evans again sidesteps up to Eb in the bass, then back down to D.

13

Gm7 A7 Dm7 Em7 Gm7 C7

Gmin11 Amin Bbm(Maj7) C(add2) Bbmin Dmin11 EMaj7 Gmin7/F A C7 (C13b9)

(polychord voicing)

chromatic passing chords up to Dm11

chord quality substitution: EMaj7 for Emin7

accented passing tones in bass

16

F D7 Gm7 C7 F D7 G7 C7

FMaj9 D7(b5,b9) G13 C13sus FMaj9 D7alt Bm7b5 Bb13#11

Melody line (freely)

alterations added to the V7 chord

secondary dominant substitution

#IVø7 substitution

20

F D7 Gm7 A7 Dm7 Em7 Bb F

Amin9 D7(b9, #5) Gm11 Bbm9(Maj7) Eb13 Dmin11 Abm(Maj7) Gm9/C (C13sus) GbMaj7/C

substitution for turnaround

contrary motion in outer voices

iii substitute for I

Bbm7-Eb7 ii-V inserted. Eb7 steps into Dmin by half-step (tritone substitution of original A7)

chromatic passing chord underneath melody

The previous eight measures are now repeated:

24

F D7 Gm7 C7 F D7 G7 C7

FMaj9 D7(b5,b9) G13 C13sus FMaj9 D7alt Bm7b5 Bb13#11

28

F D7 Gm7 A7 Dm7 Em7 Bb F

Amin9 D7(b9, #5) Gm11 Bbm9(Maj7) Eb13 Dmin11 Abm(Maj7) BbMaj7/C (C13sus) GbMaj7/C

32

Gm7 C7 Gm7 C7 Gm7 C7

Double time feel

diatonic parallel chords (planing)

tonicization: F#°7 - Gmin

Bb Am Bb Am Gm C Bb Am Gm BbMaj7 Am7 Gm7 FMaj7 F#°7 Gm7 F#°7 Gm7 C7sus(b9) FMaj9

(Gmin9) (C9sus)

independent bassline

independent bassline

35

F E7 Am7 D7 Am7 D7

G♭Maj9/C FMaj9 Bmin11 E7b9 Amin Dmin Amin Dmin

(V → I) (ii → V) i) *chord quality sub (Dmin for D7)*

38

G7 C7 F D7 G7 C7

*tritone sub of G - half step approach to C*

*extra ii-V* Am11 D13(#11) Gm11 Db7(#9) C13sus C7(#5, b9) FMaj7 D7#9 Db7#9 C7#9

*tritone sub of G - half step approach to C*

*quartal voicings descending chromatically*

42

F D7 Gm7 C7 F Gm7 A7

FMaj7 D7#9 G13 C7 Bm11(b5) Bb13 Amin11 Ab9 Gmin11 Bbm9(Maj7) Eb7

*substitution using sequence beginning on #iv and descending chromatically*

*ii-V*

*chromatic approach*

*contrary motion in outer voices*

46

Dm7 C7 F C7 F Dm7 Bb C7

Dmin C FMaj7(6) F#m6 Gmin7 C7(b5, b9) FMaj9(#11) Dmin7 BbMaj9(#11) Bbm9/Eb Eb7

(thinning of texture)

quartal

50

F D7#9 Gm7 C7

repeat of intro

suggested harmony

Amin Ab13 Gmin7 Gb7(b9)

bIII Ab6 II7 G7 bII Gb I F

(tritone sub) (tritone sub)

54

bVII Eb VI D bVI Db V C bVI Db V C bVI Db/C