

BOARD *signature licks*



INCLUDED

BILL EVANS

A Step-by-Step Breakdown
of the Piano Styles and Techniques
of a Jazz Legend

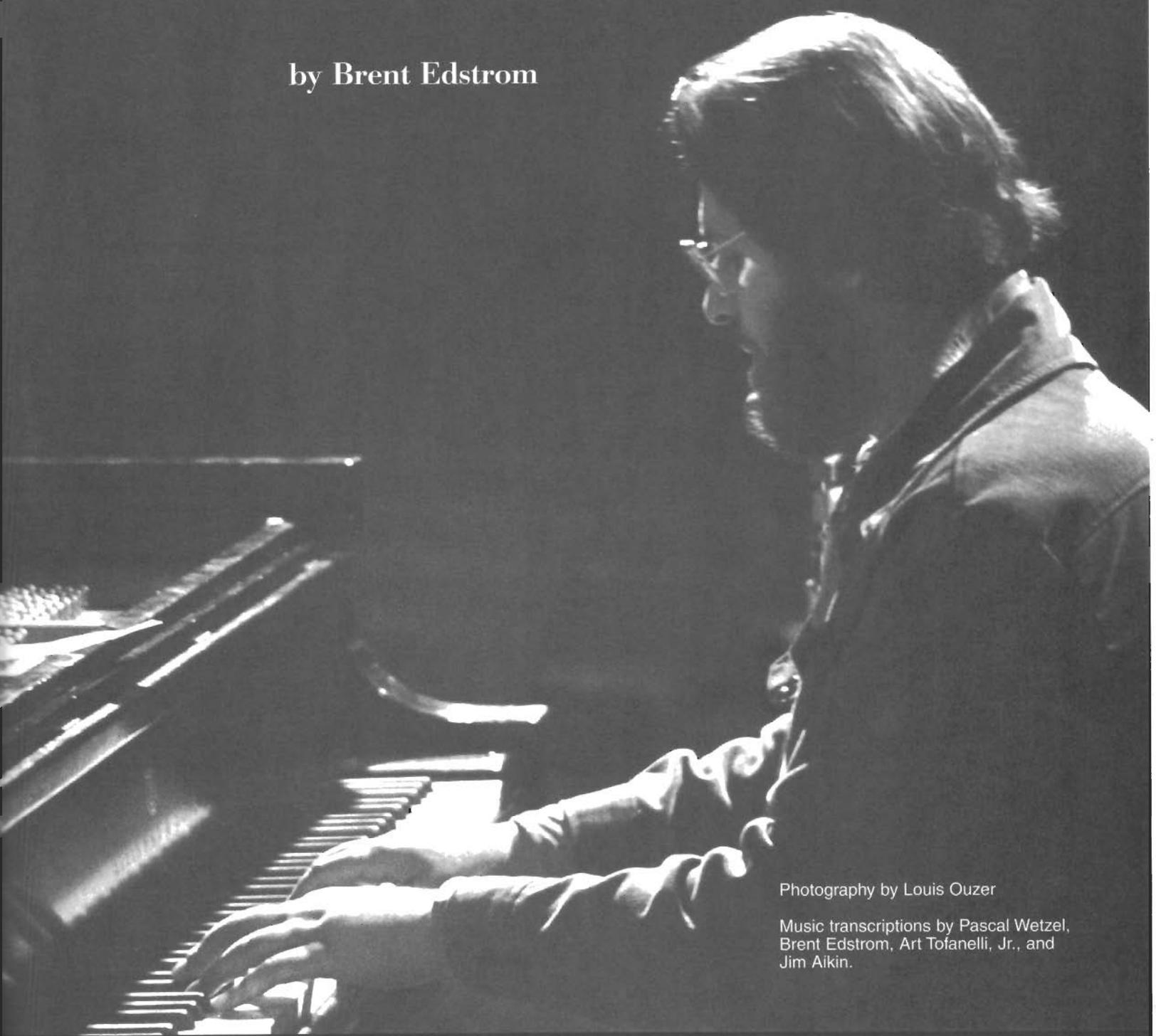
by Brent Edstrom



TRO

BILL EVANS

by Brent Edstrom



Photography by Louis Ouzer

Music transcriptions by Pascal Wetzel,
Brent Edstrom, Art Tofanelli, Jr., and
Jim Aikin.

Folkways Music Publishers, Inc.

ISBN 0-634-04916-X

TRO The Richmond Organization

© 2003 by Folkways Music Publishers, Inc.
International Copyright Secured All Rights Reserved

DISTRIBUTED BY
HAL•LEONARD®
CORPORATION

7777 W. BLUEMOUND RD., P.O. BOX 13819 MILWAUKEE, WI 53213

For all works contained herein:
Unauthorized copying, arranging, adapting, recording or
public performance is an infringement of copyright.
Infringers are liable under the law.

Visit Hal Leonard Online at
www.halleonard.com

CONTENTS

Page	Title	Track
4	Introduction	
4	About the Author	
4	The Recording	
5	Peri's Scope	1–3
9	Quiet Now	4–6
11	One for Helen	7–9
18	Re: Person I Knew	10–13
23	Waltz for Debby	14–16
27	Peace Piece	17
32	Time Remembered	18–20
35	The Opener	21–24
40	34 Skidoo	25–26
43	Turn Out the Stars	27
52	Very Early	28–30
55	Five	31–34

INTRODUCTION

If one had to make a list of the most influential jazz pianists, there is no question that Bill Evans would rank amongst the top. His many notable contributions to jazz include his refined touch and control, remarkable lyricism, amazing voicings, and harmonic and rhythmic innovation, to name a few. In addition to his many contributions as a pianist, Evans wrote a number of well-known jazz standards, including “Waltz for Debby” and “Peri’s Scope.”

Bill Evans had the ability to sculpt a standard tune or original composition into a work of art. Although his style is unmistakable—you can often tell in a few bars that Evans is the pianist—his performances were always fresh and imaginative.

It is not a big stretch to think that Evans was capable of so much; he worked hard at his music. Like John Coltrane and other jazz greats, Bill Evans practiced his craft with intensity. He also immersed himself in the music of many jazz innovators. You hear so many influences in his style, including the locked hands of Milt Buckner and Nat Cole, occasional left-hand patterns reminiscent of Red Garland and Erroll Garner, a touch of stride (listen to the third section of “Turn out the Stars”), and a right hand that is, at once, a tribute to the vocabulary of Bud Powell and Lee Konitz and a glimpse into the future of jazz.

I hope you enjoy working through the book as much as I enjoyed preparing it.

—Brent Edstrom

ABOUT THE AUTHOR

Brent Edstrom teaches at Whitworth College, where he coordinates the music theory and composition program. Edstrom has published numerous books with Hal Leonard Corporation, including *The Art Tatum Collection*, *Art Tatum Solo Book*, and *The Kenny Barron Collection*. He recently wrote *Making Music With Your Computer*, revised edition for EMBooks/artistpro.com and is currently working on a book on the topic of computer notation algorithms in C++. An active performer and composer, Edstrom has performed throughout the United States. His compositions and arrangements have been featured by such ensembles as the Spokane Symphony Orchestra, Spokane Jazz Orchestra, and the Eastman Jazz Ensemble.

THE RECORDING

Selections in this Signature Licks volume were recorded three ways:

- 1) As a full demo with the piano panned to the right and the rhythm section to the left; the piano parts can be panned out completely or isolated for close study.
- 2) Slow demos of notable piano excerpts.
- 3) A full mix with just bass and drums (and piano cues, where necessary).

Brent Edstrom, piano
Clipper Anderson, bass
Mark Ivester, drums

Trio selections recorded by David Lange at David Lange studios.

PERI'S SCOPE

Music by Bill Evans

As Played on *Bill Evans, Montreux II*

Figure 1—Intro, Head, and Solo

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

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

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

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

Fig. 1
Intro
Medium Uptempo Swing ♩ = 200

Head

Dm7 G7 Em7 Am7

5 Dm7 G13 Em7 A7 Dm9 G13

8 C6 E13 E+7 E7 E7b5

11 Dm7 G13 Em7 Am7 Dm9 G13 Gm9/C C7

15 Fmaj7 B+7 Bb+7 A+7

19 Dm7 G7 Em7 Am7 Dm7 G7 Em7b5 A7

23 Dm9 G11 C/G

Solo
27 Dm7 G7 Em7 A7alt. Dm7 G13

30 Em7 A7alt. Dm9 G13 C9

33 E7alt. Dm7 G13 Em7 A7alt.

37 Dm9 G13 Gm9/C C13 Fmaj7 B+7

41 Bb+7 A+7 Dm7 G7 Em7 A7alt

45 Dm7 G7 Em7b5 A7 Dm9

48 G7alt. C9 Dm9 C9 A7alt.

51 Dm7 G7 Em7 A7alt. Dm7 G13 Em7 A7alt.

55 Dm9 G13 C6 E7alt.

58 Dm7 G13 Em7 A7alt.

61 Dm9 G13 Gm9/C C13 Fmaj7 B+7

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

69 Dm7 G7 Em7b5 A7 Dm9 G9

QUIET NOW

Music by Denny Zeitlin

As Played on *The Paris Concert Edition One*

Figure 2—Solo Excerpt

As is typical for Evans, the solo on “Quiet Now” is economical—it’s almost as if he had written this down on paper first. In this solo we glimpse his mastery of motive and development. The opening phrase leads us to a simple descending line (alternating with a pedal point) in measure 4. Note how this motive (D–D \flat –C–B–A) leads to a transposed repetition in measure 5 (G–G \flat –F–E–D). Evans embellishes the motive with a turn in measure 6 and returns to the melodic pedal of B to finish with a final statement (D–D \flat –C–B–A). It is also interesting to note that Evans uses rhythmic displacement for each of the statements of the motive: discounting the embellishments, you will see that he places the motive on beats 1, 2, 3, and 1, respectively. Sing or play this phrase several times, and you will see Evans’s mastery at work. If you look at the remainder of the solo excerpt, it becomes clear that this simple motive is a unifying device for the solo.

4	Full Band
5	Slow Demo meas. 16-24
6	Rhythm Track

Fig. 2

Solo

$\text{♩} = 73$

1 Dm9 G13 C# Fmaj9 Bm7b5 E7 Am9

5 Fmaj7 Bm7b5 E7#9 Am9 A+7 Dm9 G13

9 C# Fmaj7 Bb13 A+7

12 Dm11 E7alt. Am9 D#o7 Cmaj7/E

17 Eb9 Abmaj7 Db13

20 Bm9 Gmaj7 Db7#9 Gb13

23 Bm9 Em9 A13 Dmaj13 Gmaj7

8va *loco*

26 C13#11 B+7 Em9 A13 C#7b5 F#7#9

8va

30 Bm9 E9 F#7 F#m7 Bm9 Em9 A13

8va *loco*

34 Am9/D D7b9 Gmaj9 C13#11

Begin fade *Fade Out*

ONE FOR HELEN

Music by Bill Evans

As Played on *Bill Evans at Town Hall*

Figure 3 – Head to Bass Solo

“One for Helen” was one of the more challenging pieces to record for this volume. Although the piece is not overly fast, it is no easy task to mimic Evans’s subtlety and control. Here we see his use of close-position left-hand structures as well as many chords of omission (measures 5, 8, 9, 10, 27, etc.).

As with many great jazz solos, chord tones play an important role. Note the use of descending augmented triads in measures 87–91: A^b+ , G^+ , G^b+ , F^+ , and E^+ . Although it is simple to play, the figure is quite effective. A similar use of descending upper structure chords can be heard in measures 81–82.

One of the most striking features of this solo is the tremendous rhythmic variety. Evans uses swing eighths, triplet eighths, and triplet quarter notes, among other rhythms. This rhythmic energy culminates in the tricky passage in measures 123–130. My best advice here is to play the passage slowly until it becomes second nature.

Evans is very specific in his approach to tonic-minor chords in this piece. Although he plays a $Cm6$ in the left hand for each tonic chord in the piece, he uses B^{\natural} as an approach tone to the tonic note in the right hand *and* B^b as a melodic tone for any chord outlines.

7	Full Band
8	Slow Demo meas. 47-63
9	Rhythm Track

Fig. 3

A

Fast Swing ♩ = 184

$Dm9^b5$

G^+7

$Cm7$

5

$Fm11$

B^b7

$Am7^b5$

$D7^{\text{alt}}$

$Gm7^b5$

10

$C9$

$Fm7$

$Fm7/E^b$

$D9$

$D7^{\text{alt}}$

$G13$

G^+7

B

C11 C13 F7 Bb7alt. Eb7#11 Ab+7 Db+7 F#9

15

C

B+7 E13 A7alt. Cm9b5 G+7 Gm7b5

22

C+7 Fm9 Bb7alt. Eb9 Ab13 G+7

28

A

Cm8 Solo break Dm9b5 G+7

33

Cm8 Fm9 Bb13

37

Am7b5 D7 Gm7b5 C7

41

45 Fm9 D7#9 G7b9

49 C11 C13 F9 Bb13 Eb7#9

B

53 Ab13 A+7 Db9 F#+7 B13

57 E9 A13 Ab13 G+7

C

61 Gm7b5 C7 Fm9 Bb13

65 A13 Ab13 G+7 Cm# A13

A

69 $A\flat 13$ $G+7$ $Cm\flat$

73 $Fm9$ $B\flat 13$ $Am7\flat 5$ $D7\flat 9$

77 $Gm7\flat 5$ $C7$ $Fm9$

81 $D7alt.$ $G7\flat 5$ $C13$ $F9$

B

85 $B\flat 13$ $E\flat 9$ $A\flat +7$ $G+7$

89 $G\flat 13$ $B9$ $E+7$ $A+7$

C

93 Ab13 G+7 Gm7b5 C13

97 Fm9 Bb13 A13 Ab13 G+7

A

101 Cm8 Ab13 G+7

105 Cm8 Fm9 Bb13

109 Am7b5 D7b9 Gm7b5 C13b9

113 Fm9 D7#9 G+7

117

C11 C13 Fm9 F9 **B** Bb13 Eb7#9

121

Ab13 Db9 F#+7 B13 E9

125

A+7 Ab13 **C** G+7

129

Gm7b5 C7b9 Fm9 Bb13 A13

134

Ab13 G+7 Cm9 Eb9 **A** Ab13 G+7

139

Cm9 Fm9 Bb9 Am7b5

144 D7b9 Gm7b5 C13b9 Fm9

148 D7b9 G+7 C9 F7#9

B

153 Bb+7 Eb9 Ab+7 Db9 Gb+7

157 B13 E9 A13

C

161 Ab13 G+7 Gm7b5 C13 Fm9

166 Bb13 A13 Ab13 G7 Cm8 Eb7

RE: PERSON I KNEW

Music by Bill Evans

As played on *Moonbeams*

Figure 4—Intro

“Re: Person I Knew” has a groove somewhat reminiscent of the Ahmad Jamal trio. Although there are many interesting components of Evans’s solo, one of the most interesting licks occurs in measure 65. Here, Evans uses descending scale-tone triads over Cmaj9, Gm(maj7), Gm7, and Fm7. For the Cmaj9 chord (meas. 65–66) he uses triads from the C major scale: D–B–G, C–A–F, B–G–E, A–F–D, G–E–C. Note that the chromatic tones are used as approach tones to embellish the scale-tone chords. Evans uses a similar approach in measures 67–69: a series of descending scale-tone triads preceded by a chromatic approach note. Of course, this passage also strikes the ear because of the interesting rhythm; Evans creates the effect of a cross-rhythm by grouping four adjacent tones from the triplet eighths. The effect is striking.

A similar passage can be found at measures 101–104. Although this passage sounds rather difficult, it consists simply of a series of eighth-note triplets. Art Tatum is another well-known pianist who often utilized these streams of eighth-note triplets. These types of figures tend to propel the music forward. In a sense, they sound more complicated than they really are.

Evans uses wonderful pacing on this solo. At first, we find short phrases punctuated by deliberate rests. As the solo progresses, he uses less frequent rests and more active rhythmic lines. Notice how he develops the half-step F#–G motive in measures 90–95, which leads us, over the next phrase, to the penultimate lick in measure 101.

- 10** Full Band
- 11** Slow Demo
meas. 65-70
- 12** Slow Demo
meas. 101-105
- 13** Rhythm Track

Fig. 4

Intro
Rubato ♩ = 102

The musical score is written for piano in 4/4 time, marked 'Rubato' with a tempo of 102. It consists of two systems of music. The first system covers measures 1 through 6. The second system covers measures 7 through 11. The score includes a treble clef and a bass clef. Chord symbols are placed above the notes: Cmaj9 (measures 1-2), Gm(maj7) (measure 3), Gm7 (measure 4), Fm7 (measures 5-6), Cm(add9) (measures 7-8), Fm7 (measure 9), Cm(add9) (measure 10), Fm(maj7) (measure 11), and Gm(maj7) (measure 12). The bass line features complex chord voicings and some triplets. The treble line features descending scale-tone triads and eighth-note patterns.

13 Fm(maj7) Gm7 Abmaj7 Dbmaj7

rit. poco rit.

17 $\text{♩} = 160$ Cmaj9 Gm(maj7) Gm7 Fm7

23 Cm(add9) Fm7 Cm(add9) Fm7

28 Gm(maj7) Fm(maj7) Gm7 Abmaj7 Dbmaj7

33 Cmaj9 Gm(maj7) Gm7 Fm7

38 Cm(add9) Fm7 Cm(add9)

43 Fm(maj7) Gm(maj7) Fm(maj7) Gm7 Abmaj7

48 Dbmaj7 Cmaj9 Gm(maj7) Gm7

53 Fm7 loco Cm(add9) Fm7

58 Cm(add9) Fm(maj7) Gm(maj7) Fm(maj7) Gm7

63 Abmaj7 Dbmaj7 Cmaj9

67 Gm(maj7) Gm7 Fm7

71 Cm(add9) Fm7 Cm(add9)

75 Fm(maj7) Gm(maj7) Fm(maj7)

78 Gm7 Abmaj7 Dbmaj7 Cmaj9

82 Gm(maj7) Gm7 Fm7

86 Cm(add9) Fm7

90 Cm(add9) Fm(maj7) Gm(maj7) Fm7

94 Gm7 Abmaj7 Dbmaj7 Cmaj9

98 Gm(maj7) Gm7 Fm7

102 Cm(add9)

105 Fm7 Cm(add9) Fm7 Gmaj7

109 Fm(maj7) Gm7 Abmaj7 Dbmaj7 Cmaj7

WALTZ FOR DEBBY

Lyric by Gene Lees

Music by Bill Evans

As Played on *Waltz for Debby*

Figure 5—Solo

This piece represents the hard-swinging side of Bill Evans. It is interesting to note that, though the head is a waltz, Evans usually played the solo chorus in common time. One feature that works so well in this solo is his marvelous development of motive. Notice how the first section (meas. 1–8) can be divided into two complementary sections, each of which sticks to a basic idea. You can follow this deliberate development of motive through much of the solo. Of course, the melody of the tune is never very far away—compare, for example, his note choice in measures 25–32 with the original melody.

I once heard a professor talk about Bill Evans's approach to rhythm as a series of rhythmic "streams." Evans has a unique way of combining various rhythmic elements such as swing eighths, eighth-note triplets, quarter-note triplets, and even double time (meas. 57). Where most performers might use these rhythms in a solo, Evans combines them in a way that is unique. Notice the variety of rhythms in measures 52–64. These "streams" really propel the music forward.

14	Full Band
15	Slow Demo meas. 55-62
16	Rhythm Track

Fig. 5

Solo

Moderately ♩ = 165

14 Bm7b5 E7alt. Amaj7₃ Gm9 C13

18 Fmaj9 D7 Gm7 A7 Cm7 F7 Bbmaj7 A+7

22 Dm(maj9) G9 Abmaj7 Dbmaj7 Gm7 C13 Fmaj9 D7#9

26 Gm7 C13/Bb A+7 Ab+7 Gm9 C13/E A+7 Dm9

30 Gm7 C13 Am7 D9 Bm9b5 E7alt. Am7 F13/A

34 Bbmaj7 Eb9 Dm9 G7#11 Fmaj7/C

38 Gm9 C13 Fmaj9 F°7 Gm9 C13 Fmaj7 D7#9

42 Gm9 C13 A+7 D9 Gm9 C13 A+7 D7#9

46 Gm9 C13 Am9 Dm9 Gm9 C13 Fmaj9 D7#9

50 Gm9 C13 A+7 D7#9 Gm9 C13 A7#9 Dm9

54 Bm7b5 E7alt. Amaj7

57 Gm7 Gm7/C D13/A

59 Gm9 A+7 Dm9 F13 Bbmaj7 A+7

62 Dm6 G9 Abmaj7 Dbmaj9 Gm7 C13 Fmaj7 D7#9 Gm9 C13

67 A+7 D9 Gm7 C13 A7 Dm7 Gm7 C13 Am11 D9 Bm11 E9

73 Cmaj7 B7alt. Bbmaj7 A+7 Dm9 G13

77 Fmaj/C G#o7/C Gm7/C Db9/C Fmaj9/C G#o7/C

80 Gm7/C Db9/C Fmaj9 D7#9 Gm9 C9 A+7 D9

PEACE PIECE

Music by Bill Evans

As Played on *Everybody Digs Bill Evans*

Figure 6—Piano Solo

“Peace Piece” is as much a study of “legit” composition as it is jazz improvisation. It is also a testament to Bill Evans’s abilities as an improviser that he could create such an amazing composition out of such simple elements.

“Peace Piece” is organized around a simple ostinato figure in the left hand. Evans does take a few liberties with the chords and rhythms of the ostinato, but these exceptions are mostly at cadence points.

The most intriguing section of “Peace Piece” occurs when he moves away from C major in measure 43. Here we hear a genius at work; Evans uses a free tonal approach that is reminiscent of some of Sergei Prokofiev’s music. As with all great composers, Evans utilizes balance—the return to C major in measure 68 provides symmetry to the composition.



Fig. 6

Piano Solo

Gently, with rubato ♩ = 50

14

p *mf*

This system contains measures 14, 15, and 16. The right hand features a melodic line with slurs and ties, while the left hand provides a harmonic accompaniment with chords and single notes. Dynamics are marked *p* (piano) and *mf* (mezzo-forte).

17

rall. *a tempo*

This system contains measures 17, 18, and 19. The right hand has a more active melodic line. The tempo markings *rall.* (ritardando) and *a tempo* are present. The left hand continues with a steady accompaniment.

20

p *ppp* *p* *loco* *8va*

This system contains measures 20, 21, and 22. Measure 20 starts with a *p* dynamic. Measure 21 features a sixteenth-note triplet marked *ppp* (pianissimo) and includes a *loco* marking and an *8va* (octave up) instruction. Measure 22 has a *p* dynamic and a triplet. The left hand accompaniment is consistent.

23

rall. *a tempo*

This system contains measures 23, 24, and 25. Measure 23 has a triplet. Measure 24 has a quintuplet. Measure 25 has a quintuplet. The tempo markings *rall.* and *a tempo* are used. The left hand accompaniment is consistent.

26

mf

This system contains measures 26, 27, and 28. The right hand has a melodic line with slurs. The left hand accompaniment is consistent. The dynamic marking *mf* is present.

29

pp *rall.* *f* *a tempo*

This system contains measures 29, 30, and 31. Measure 29 has a *pp* (pianissimo) dynamic. Measure 30 has a *rall.* marking and a *f* (forte) dynamic. Measure 31 has a *a tempo* marking and a triplet. The left hand accompaniment is consistent.

32 *grace notes simile*

35 *8va*

38 *8va*

41 *8va* *loco*

43 *8va* *mf* *simile* *p*

46 *8va* *mf*

48 *8va*----- *15ma*-----

f 5 3

50 *15ma*----- *8va*-----

7 3 6 3

52 *8va*-----

3 *loco* *mf*

56 *8va*----- *loco* 9

6 7 9 *f*

58 *8va*-----

3 5 5

TIME REMEMBERED

Music by Bill Evans

As Played on *The Bill Evans Trio with Symphony Orchestra*

Figure 7—Solo

Bill Evans recorded "Time Remembered" with a symphony orchestra. Notice how he develops the descending 4th motive starting in measure 5. As with many of his solos, he uses rhythmic variation to provide interest for this simple motive.

Evans uses a vertical approach for much of this solo. One of the most interesting examples occurs in measures 13–21. Here he uses chord-tone arpeggiations to great effect. Note that he uses extensions such as 9ths, 11ths, and 13ths in this passage.

Evans takes an almost playful approach in measures 33–38. The clipped-sounding left hand works against the lyrical right-hand line in this section. His use of steady rhythmic comping brings to mind the left-hand style of Erroll Garner, who typically used four quarter-note chords in his left hand against a melody or solo line in the right hand.

18	Full Band
19	Slow Demo meas. 12-16
20	Rhythm Track

Fig. 7

Solo
Medium Ballad ♩ = 130

1 Bm9 Cmaj7#11 Fmaj7#11 Bm9 Am9 Dm9

6 Gm9 Ebmaj7 Abmaj7 Am9

10 Dm9 Gm9 Cm9

13 Fm11 Em11 Bm11

16 Ebm11 Am9

19 Cm11 F#m9 Bm9

22 Gm9 Ebmaj9#11 Dm9 Cm9

26 Bm9 Cmaj9 Fmaj9 Em11

31 Am9 Dm9 Gm9 Ebmaj7

34 Abmaj9 Am9 Dm9 Gm9 Ebmaj9

39 Abmaj9 Em11 Bm9 Dmaj7#11

43 Ebm9 Am9

45 Cm9 F#m9 Bm9

48 Bbmaj7 Ebmaj9 Dm9 Cm9

THE OPENER

Music by Bill Evans

As Played on *I Will Say Goodbye*

Figure 8—Intro and Solo

It was a joy to work on the luscious harmonies in the first part of “The Opener.” Here we see the refined side of Bill Evans as a master of harmony and touch. I once heard his playing described as “three handed”—that is to say that he would provide melody with the right hand, bass tones with the left, and *both* hands shared in the role of harmony in the “third” part. This is even evident when looking at the transcription—Evans didn’t just play a melody over a bunch of chords; he was a master of voice leading.

Evans uses many interesting approaches in this solo, employing scale-tone triads, chord outlines, and the like. In measure 65, Evans uses a touch of blues. The passage starts with an ascending A minor pentatonic scale followed by a blue note (E \flat). We hear a similar hint of blues in measure 52 with his use of the *flat 3rd* (A \flat) and again in measure 69.

Fig. 8

Intro
Rubato ♩ = 170

1

5

9

13

mp

rall.

21	Full Band
22	Slow Demo meas. 49-59
23	Slow Demo meas. 61-65
24	Rhythm Track

17

a tempo

21

25

29

Solo break
In time ♩ = 180

mf

Bass and drums enter

33 C⁶ C13 Bm7b5 E7#9 Am9 G#o7

36 Gm9 C13 F8 Bm7b5 E7#9

39 Am9 D9 Gm9 C13 F#

42 Fm9 Bb13 Cmaj7 E7#9 Am9 E7#9

45 Am9 D9 Dm9

48 Abm9/Db Db9 C# Bm7b5 E7#9 Am9 G#o7

52 Gm9 C9 F# Bm7b5 E7#9

55 Am9 D9 Gm9 C13 F#

58 Fm9 Bb9 Cmaj7 E7#9 Am9 D9

61 C/G Fmaj7/G G7alt. C8

64 Db13#11 C8 C13 Bm7b5 E7#9

67 Am9 G#o7 Gm9 C13 F8

70 Bm7b5 E7#9 Am9 D9 Gm9 C13

73 F8 Fm9 Bb13 Cmaj7 E7#9

76 Am9 E7#9 Am9 D9

79 Dm9 Abm9/Db Db9 C#

82 Bm7b5 E7#9 Am9 G#o7 Gm9 C9

85 F# Bm7b5 E7#9 Am9 D9 Gm9 C13

89 F# Fm9 Bb9 Cmaj7 E7#9 Am9 D9

93 C/G Fmaj7/G G7alt. C# Db13#11 C#

34 SKIDOO

Music by Bill Evans
As Played on *Blue in Green*

Figure 9—Intro

“34 Skidoo” is an interesting tune to play. The piece starts with a freewheeling rubato intro. The rhythmic notation on this figure is simply meant to give an approximation of Evans’s introduction from the *Blue in Green* album. Bass and drums enter once Evans establishes the tempo prior to the waltz section. The B section consists of a series of chords over a bass pedal point. Although I have transcribed Evans’s improvisation over the B section, you should improvise freely when you play the tune, as there is no “real” melody in this section.

25

Full Band

26

Rhythm Track
meas. 15-61

Fig. 9

Intro **A**
Freely

1 Dm/E E7 Am

Solo piano

5 Dm/E E7 Am

9 Dm/E E7 Am

13 Dm/E E7 Em(add9)

Bass and drums enter

♩ = 213

16 Dm11 Cm11 Bm11b5 E7alt.

20 Am(maj7) Bbm11 Abm11 Gm7b5 C7alt. Fm

25 F#m11 F#m11/E D#m7b5 G#7alt. C#m7 Cmaj7/B*

*Bass plays B pedal through meas. 44.

30 B7 Em/B Cmaj7/B

34 B7 Em/B Cmaj7/B

38 B7 Em/B

41 Cmaj7/B B7 Bm(add9)

44 Am11 F#m7b5 C9 F9

48 Em(maj7) Cm11 Bbm11 Am7b5 D7#9 Gm(maj7)

53 Ebm11 Dbm11 Cm7b5 F7b9 Bbm(maj7) Piano Solo

58 *Begin fade* *Fade out*

TURN OUT THE STARS

Lyric by Gene Lees

Music by Bill Evans

As Played on *Bill Evans at Town Hall*

Figure 10—Piano Solo

Bill Evans performed this solo piece as part of a three-part requiem in honor of his father. Evans provides an amazing breadth of emotion in his performance: poignancy, love, tenderness, reflection, anger, and sorrow. At first, I didn't understand his frenetic approach to the third section of the piece but, as I listened, I realized that I was hearing a true artistic outpouring by a man in grief.

In the first section of "Turn Out the Stars," Evans uses the "three-handed" technique discussed previously. He also utilizes chord outlining in the left hand that is found in much of the Romantic era piano music by composers such as Brahms and Chopin.

In the second section, we hear a left hand that comes out of the stride tradition. Most of the voicings in this section are typical of an earlier era during which "full-sounding" voicings such as 10ths were common. Evans alternates between fast and slow sections in much the same way that a classical composer might construct movements in a sonata.

The second slow section leads to a very difficult double-time section. It is interesting to note that he uses an almost uninterrupted series of triplets and sixteenth notes. As with the second section, Evans uses a left-hand style that is stride-like.

Perhaps the most striking part of "Turn Out the Stars" occurs in the last measure. The choice of a simple C# minor chord (with no extensions or alterations) is a touching contrast to the lush harmonies we hear up to that point.



Fig. 10

Solo
Freely

16 A13sus4 A13b9 Dmaj9/A A9sus4 A13b9

20 Dmaj9/A G13sus4 G13b9 Cmaj9/G G7

24 Cmaj7/G C13 B9sus4 B+7 Em Bb9#11 A+7 Dm Ab13

29 G+7 Cm9 Eb9 Abmaj7 C7b9 Fm9 Fm7/Eb Dm7b5 G+7

34 Cm8 Eb7 Abmaj7 G7#11 Cmaj9 Bm9b5 E+ Am

39 Ab9sus4 Ab7b9 C#m F#7 Bm7b5 E7 Am7 A7

$\text{♩} = 84$

mf

55 Ebm9 Ebm7/Db Bmaj7 Ebm7/Bb

57 A13sus4 A7^{b9}/_{#5} Dmaj9/A B7^{b9}/_{#5} A9sus4 A13b9 Dmaj9/A G9sus4 G13

mp

62 Cmaj9/G C#o7 G9sus4 G13b9 Cmaj9/G B9sus4 B+7 Em7 Bb7#11

Rubato

67 A+7 Dm Ab7#11 G+7 Cm7 Eb9 Abmaj7 C7b9

72 Fm9 Dm7b5 G+7 Cm# Eb9sus4 Abmaj7 G7#11 Cmaj9

77 Bm9b5 E13 Am9 Ab9sus4 Ab7b9 C#m7 F#7

♩ = 120
81 Bm7b5 E7 Am7

83 Dm7 G7 Cmaj7 F#m7

85 Fm7 Bb7 Ebmaj7

87 Am7 D7 Gmaj7

89 C#m7 F#7 Bmaj7

91 Bbm7b5 Eb7

93 Abm7 Fm7b5 Bb7

95 Ebm7/Db Bmaj7 Ebm7/Bb

97 A9sus4 A7 Dmaj7/A

99 A9sus4 A7 Dmaj7/A

101 G9sus4 G7 Cmaj7/G A7

103 G9sus4 G7 Cmaj7 Rubato B+7

mf

106 Em7 Bb9#11 A+7 Dm7 Ab9#11 G7 Cm7 Eb7

111 Abmaj7 C7 Fm7 Dm7b5 G+7 Cm8 Eb7sus4

115 **Abmaj7** **G7** **Cmaj9** **Bm7b5** **E7**

118 **Am7** **Ab7** **C#m7** **F#9**

121 **Bm7b5** **E7** **Am7** **Dm** **G7#9** **Cmaj9** **Fm7** **Bb7**

126 **Ebmaj7** **Bb7** **Am7** **D7** **Gmaj7** **C#m7** **F#7b9** **Bmaj7**

131 **Bbm7b5** **Eb7** **Abm7** **Bb7sus4** **Bb7** **Ebm7**

136 A13sus4 A13b9 Dmaj9/A A7sus4 A13b9 Dmaj9/A

141 G7sus4 G7b9 Cmaj9/G G7sus4 Cmaj7/G C13 B9sus4 B+7

146 Em7 Bb9#11 A+7 Dm7 Ab9#11 G+7 Cm7 Eb9

151 Abmaj7 C7b9 Fm9 Dm7b5 G+7 Cm8 Eb7sus4 Abmaj7 G7#11

156 Cmaj9 Bm9b5 E+ Am Ab9sus4 Ab7b9 C#m

VERY EARLY

Music by Bill Evans
As Played on *Moonbeams*

Figure 11—Solo

“Very Early” would be a good choice for a first Bill Evans transcription. The solo begins after two complete statements of the theme. It is not too long or difficult, yet we hear all of the quintessential Evans techniques: close-position left hand, chords of omission, left- and right-hand rhythmic doubling, motivic development, and rhythmic variety.

Evans uses an active left hand for much of this solo. Note how the left doubles many of the important rhythms in the solo line. As we have seen in many of these transcriptions, Evans uses vertical chord outlines to great effect. A good example occurs in measures 35–40, where he develops an interesting arpeggiated pattern.

Measures 41–44 provided a transcribing challenge. This passage transcends the bar line! Listen to the accompanying CD or Evans’s original recording to get a clear idea of the phrasing for this passage.

Fig.11

28	Full Band
29	Slow Demo meas. 32-40
30	Rhythm Track

Solo
1 $\text{♩} = 132$
Cmaj7 Bb9 Eb8 Ab7alt. Db8

6 G7 C8 Bb7alt. Dmaj9

10 Am9 F#m7 B13 Em9

TRO - © Copyright 1962 (Renewed), 1965 (Renewed) and 1987 Folkways Music Publishers, Inc., New York, NY

International Copyright Secured

All Rights Reserved Including Public Performance For Profit

14 **Ab13** **D♭maj13** **Dm9** **G13** **C♯**

18 **B♭13** **E♭♯** **A♭7alt.** **D♭maj9**

22 **Dm9** **G7alt.** **C♯** **B♭13#11** **Dmaj9** **Am9**

27 **F♯m7** **B13** **Em9** **A♭7alt.**

31 **D♭maj9** **Dm9** **G13** **C♯** **B♭13**

35 Eb \natural Ab13 Dbmaj9 Dm9 G13

39 C \natural Bb13 Dmaj9 Am9

43 F#m7 B13 Em9 Ab13

47 Dbmaj9 G13 Cmaj7 Bb13

51 Ebmaj9 Ab7alt. Db \natural G7

FIVE

Music by Bill Evans
As Played on *New Jazz Conceptions*

Figure 12—Section A

“Five” was especially fun to record. As you can imagine, the rhythm of the melody chorus is challenging. Fortunately, Clipper Anderson and Mark Ivester (bassist and drummer, respectively, on this Signature Licks recording) were easily up to the task. From a performance standpoint, the bridge provides the biggest challenge. Here, the drummer stays in 4/4 for eight measures while the piano and bass go through a series of 5:4 and 4:3 measures. I found it helpful to practice with a metronome (and Evans’ recording, of course). If you can tap your foot *and* feel the underlying 4/4, you will have no trouble playing this piece.

In the solo section, we hear Evans as the consummate bop pianist. The chord changes are based on “I Got Rhythm.” Unlike traditional “rhythm” changes, Evans uses a circle of fourths progression. In the first two A sections we have a circle progression starting on F#7: F#7–B7–E7–A7–D7–G7–C7–F7–Bb. It is interesting to note that the last A section is different from the first. Here we have another circle progression, but in this instance, the progression is F7–Bb7–Eb7–Ab7–Db–Gb7–Cm7–F7–Bb.

Evans takes advantage of the unique harmonic progression. He outlines chord tones in many sections of the solo (meas. 48, 55, 56, 57, 58, etc.). In addition to chord tones and scales, Evans uses many embellishments typical of bop solos, such as chromatic approach tones (meas. 60–61), turns (beats 1 and 2 of meas. 51), and changing tones (beat 4 of meas. 67). If you like this style of playing, I would encourage you to learn the vocabulary by practicing short melodic units in a variety of keys—rest assured that Bill Evans did the same thing!

31	Full Band
32	Slow Demo meas. 55-62
33	Slow Demo meas. 118-127
34	Rhythm Track

Fig. 12

A
Medium Uptempo Swing ♩ = 200
N.C.

Bass

Piano N.C.*

* Bass pedals on F through meas. 12.

9

13 **Bb** **Gm7** **Cm7** **F7** **Dm** **G7** **Cm7** **F7** **Bb** **Bb/Ab**

18 **Eb/G** **Ebm/Gb** **Bb/F** **Bb** **Gm7** **Cm7** **F7**

23 **Dm7** **G7** **Cm7** **F7** **Bb** **Bb/Ab** **Eb/G** **Ebm/Gb** **Bb/F**

28 **B** **Am7b5** **D7** **Gm7** **Abm7**

* Drums continue to play in 4/4.

33 **Db7** **Gm7** **C7** **F7** **F#m7**

38 B7 Bb Gm7 Cm7 F7 Dm7 G7

42 Cm7 F7 Bb Bb/Ab Eb/G Ebm/Gb

45 Bb/F F#7 B7

48 E7 A7 D7 G7 C7 F7

51 Bb Bb/D Eb Eo7 Bb/F

54 F#7 B7 E7 A7

57 D7 G7 C7 F7 Bb Bb/D

60 Eb E°7 Bb D7

64 G7 C7

68 F7 F7 Bb7

72 Eb7 Ab7 Db7 Gb7 Cm7 F7 Bb Bb/D

76 Eb E°7 Bb F#7 B7

80 E7 A7 D7 G7 C7 F7 Bb Bb/D

84 Eb E°7 Bb/F F#7 B7

88 E7 A7 D7 G7 C7 F7 Bb Bb/D

92 Eb E°7 Bb Am7

96 D7 G7 Abm7 D7 Gm7

100 Gb7 F7 F7 Bb7

104 Eb7 Ab7 Db7 Gb7 Cm7 F7 Bb Bb/D

108 Eb E°7 Bb

111 F#7 B7 E7 A7 D7 G7

Musical score for measures 111-113. Treble clef, key signature of two flats. Chords: F#7, B7, E7, A7, D7, G7. Measure 113 has a triplet of eighth notes.

114 C7 F7 Bb Bb/D Eb E°7 Bb/F

Musical score for measures 114-117. Treble clef, key signature of two flats. Chords: C7, F7, Bb, Bb/D, Eb, E°7, Bb/F. Measure 117 has a triplet of eighth notes.

118 F#7 B7 E7 A7

Musical score for measures 118-120. Treble clef, key signature of two flats. Chords: F#7, B7, E7, A7. Measures 118 and 120 have triplets of eighth notes.

121 D7 G7 C7 F7 Bb Bb/D

Musical score for measures 121-123. Treble clef, key signature of two flats. Chords: D7, G7, C7, F7, Bb, Bb/D. Measures 121 and 122 have triplets of eighth notes.

124 Eb E°7 Bb D7

Musical score for measures 124-126. Treble clef, key signature of two flats. Chords: Eb, E°7, Bb, D7. Measure 126 has a triplet of eighth notes.

128 G7

Musical score for measures 128-130. Measure 128 has a treble clef with a melodic line and a bass clef with a bass line. Measure 129 has a treble clef with a melodic line featuring triplets and a bass clef with a bass line. Measure 130 has a treble clef with a melodic line and a bass clef with a bass line. The key signature has two flats and the time signature is 4/4.

131 C7 F7

Musical score for measures 131-133. Measure 131 has a treble clef with a melodic line featuring triplets and a bass clef with a bass line. Measure 132 has a treble clef with a melodic line and a bass clef with a bass line. Measure 133 has a treble clef with a melodic line and a bass clef with a bass line. The key signature has two flats and the time signature is 4/4.

134 F7 Bb7 Eb7 Ab7

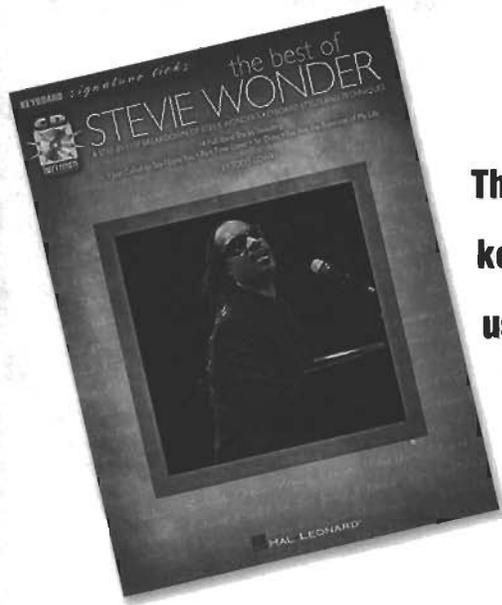
Musical score for measures 134-136. Measure 134 has a treble clef with a melodic line and a bass clef with a bass line. Measure 135 has a treble clef with a melodic line and a bass clef with a bass line. Measure 136 has a treble clef with a melodic line and a bass clef with a bass line. The key signature has two flats and the time signature is 4/4.

137 Db7 Gb7 Cm7 F7 Bb Bb/D

Musical score for measures 137-140. Measure 137 has a treble clef with a melodic line and a bass clef with a bass line. Measure 138 has a treble clef with a melodic line and a bass clef with a bass line. Measure 139 has a treble clef with a melodic line and a bass clef with a bass line. Measure 140 has a treble clef with a melodic line and a bass clef with a bass line. The key signature has two flats and the time signature is 4/4.

140 Eb E°7 Bb

Musical score for measures 140-143. Measure 140 has a treble clef with a melodic line and a bass clef with a bass line. Measure 141 has a treble clef with a melodic line and a bass clef with a bass line. Measure 142 has a treble clef with a melodic line and a bass clef with a bass line. Measure 143 has a treble clef with a melodic line and a bass clef with a bass line. The key signature has two flats and the time signature is 4/4.



These exceptional book/CD packs teach keyboardists the techniques and styles used by popular artists from yesterday and today. Each folio breaks down the trademark riffs and licks used by these great performers.

BEST OF BEBOP PIANO

by Gene Rizzo

16 bebop piano transcriptions: April in Paris • Between the Devil and the Deep Blue Sea • I Don't Stand a Ghost of a Chance • If I Were a Bell • Lullaby of Birdland • On a Clear Day (You Can See Forever) • Satin Doll • Thou Swell • and more.

00695734\$22.95

BILL EVANS

by Brent Edstrom

12 songs from pianist Bill Evans, including: Five • One for Helen • The Opener • Peace Piece • Peri's Scope • Quiet Now • Re: Person I Knew • Time Remembered • Turn Out the Stars • Very Early • Waltz for Debby • 34 Skidoo.

00695714\$22.95

BEN FOLDS FIVE

by Todd Lowry

16 songs from four Ben Folds Five albums: Alice Childress • Battle of Who Could Care Less • Boxing • Brick • Don't Change Your Plans • Evaporated • Kate • The Last Polka • Lullabye • Magic • Narcolepsy • Philosophy • Song for the Dumped • Underground.

00695578\$22.95

BILLY JOEL CLASSICS: 1974-1980

by Robbie Gennet

15 popular hits from the '70s by Billy Joel: Big Shot • Captain Jack • Don't Ask Me Why • The Entertainer • Honesty • Just the Way You Are • Movin' Out (Anthony's Song) • My Life • New York State of Mind • Piano Man • Root Beer Rag • Say Goodbye to Hollywood • Scenes from an Italian Restaurant • She's Always a Woman • The Stranger.

00695581\$22.95

BILLY JOEL HITS: 1981-1993

by Todd Lowry

15 more hits from Billy Joel in the '80s and '90s: All About Soul • Allentown • And So It Goes • Baby Grand • I Go to Extremes • Leningrad • Lullabye (Goodnight, My Angel) • Modern Woman • Pressure • The River of Dreams • She's Got a Way • Tell Her About It • This Is the Time • Uptown Girl • You're Only Human (Second Wind).

00695582\$22.95

ELTON JOHN CLASSIC HITS

by Todd Lowry

10 of Elton's best are presented in this book/CD pack: Blue Eyes • Chloe • Don't Go Breaking My Heart • Don't Let the Sun Go Down on Me • Ego • I Guess That's Why They Call It the Blues • Little Jeannie • Sad Songs (Say So Much) • Someone Saved My Life Tonight • Sorry Seems to Be the Hardest Word.

00695688\$22.95

LENNON & MCCARTNEY HITS

by Todd Lowry

Features 15 hits from A-L for keyboard by the legendary songwriting team of John Lennon and Paul McCartney. Songs include: All You Need Is Love • Back in the U.S.S.R. • The Ballad of John and Yoko • Because • Birthday • Come Together • A Day in the Life • Don't Let Me Down • Drive My Car • Get Back • Good Day Sunshine • Hello, Goodbye • Hey Jude • In My Life • Lady Madonna.

00695650\$22.95

LENNON & MCCARTNEY FAVORITES

by Todd Lowry

16 more hits (L-Z) from this songwriting duo from The Beatles: Let It Be • The Long and Winding Road • Lucy in the Sky with Diamonds • Martha My Dear • Ob-La-Di, Ob-La-Da • Oh! Darling • Penny Lane • Revolution 9 • Rocky Raccoon • She's a Woman • Strawberry Fields Forever • We Can Work It Out • With a Little Help from My Friends • The Word • You're Going to Lose That Girl • Your Mother Should Know.

00695651\$22.95

BEST OF ROCK 'N' ROLL PIANO

by David Bennett Cohen

12 of the best hits for piano are presented in this pack. Songs include: At the Hop • Blueberry Hill • Brown-Eyed Handsome Man • Charlie Brown • Great Balls of Fire • Jailhouse Rock • Lucille • Rock and Roll Is Here to Stay • Runaway • Tutti Frutti • Yakety Yak • You Never Can Tell.

00695627\$19.95

BEST OF STEVIE WONDER

by Todd Lowry

This book/CD pack includes musical examples, lessons, biographical notes, and more for 14 of Stevie Wonder's best songs. Features: I Just Called to Say I Love You • My Cherie Amour • Part Time Lover • Sir Duke • Superstition • You Are the Sunshine of My Life • and more.

00695605\$22.95

Prices, contents and availability subject to change without notice.

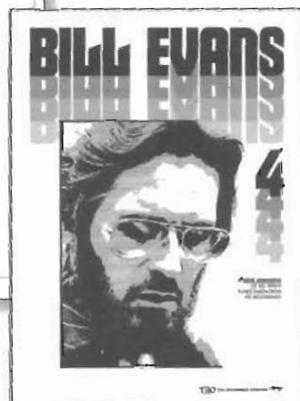
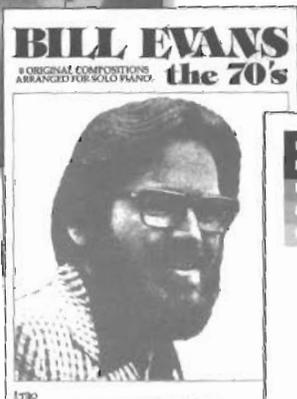
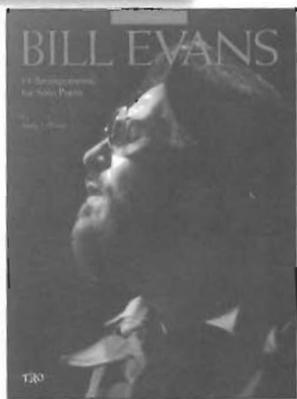
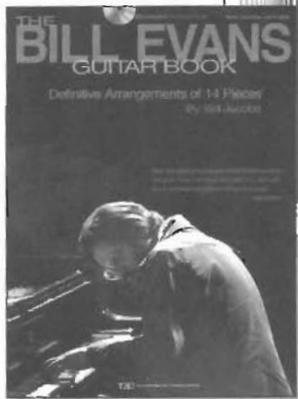
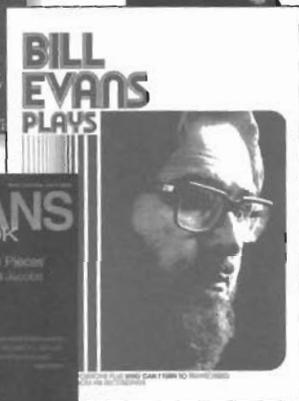
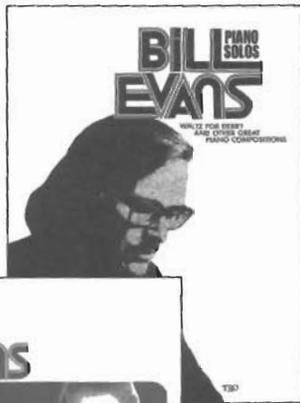
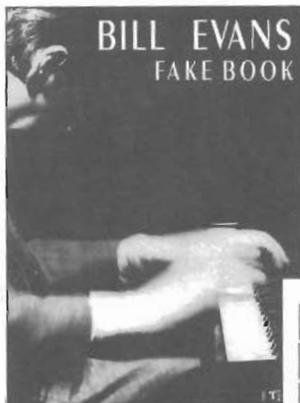
FOR MORE INFORMATION, SEE YOUR LOCAL MUSIC DEALER,
OR WRITE TO:



7777 W. BLUEMOUND RD. P.O. BOX 13819 MILWAUKEE, WI 53213

Visit Hal Leonard Online at
www.halleonard.com

BILL EVANS COLLECTIONS



Bill Evans Fake Book - 2nd Edition

60 original compositions transcribed and edited by Pascal Wetzel. Leadsheets generally follow the latest recording to show the evolution of the tune and maturation of the artist. Counterlines, codas, chord extensions and chord changes for improvisation are included. Added features are lyric versions of 14 tunes, 3 essays about Bill Evans' life and music, photographs, and discography. Includes: Five • Interplay • Laurie • My Bells • Re: Person I Knew • The Two Lonely People • Time Remembered • Turn Out the Stars • Very Early • Waltz for Debby • and more.

00378800 Melody/Lyrics/Chords\$27.95

Bill Evans Guitar Book

by Sid Jacobs



In this book/CD pack, Sid Jacobs translates the playing of quintessential jazz pianist Bill Evans for guitars to enjoy. Includes music, instruction and analysis of 14 Evans' pieces, all in their original keys and with full demonstration track on the accompaniment CD. Songs include: Funkallero • Laurie • Letter to Evan • My Bells • Orbit • Peace Piece • Peri's Scope • Remembering the Rain • Simple Matter of Conviction • Time Remembered • Turn Out the Stars • The Two Lonely People • Very Early • Waltz for Debby.

00699274 Book/CD Pack\$19.95

Bill Evans - 19 Arrangements for Solo Piano

Classic Evans compositions simplified and adapted by internationally respected jazz pianist/educator Andy LaVerne, himself a student of Bill Evans. Titles include: Bill's Hit Tune • Laurie • Letter to Evan • One for Helen • Only Child • Orbit • Show-Type Tune (Tune for a Lyric) • Time Remembered • Very Early • Walkin' Up • Waltz for Debby • Your Story • and more. Also includes a reminiscence by LaVerne, with notes on his adaptations.

00000116 Piano Solo\$14.95

Bill Evans Piano Solos

6 original piano compositions prepared for this book by Evans himself, including: Fudgesickle Built for Four • Interplay • My Bells • Time Remembered • Very Early • Waltz for Debby.

00378802 Piano Solo\$10.95

Bill Evans Plays

4 original compositions (One for Helen • Only Child • Orbit • Turn Out the Stars) plus 'Who Can I Turn To' transcribed note-for-note from Evans' recordings. Also includes a biography and introduction.

00378803 Piano Solo\$10.95

Bill Evans 4

Piano transcriptions from later Bill Evans recordings showing the evolution of four tunes: One for Helen • Time Remembered • Turn Out the Stars • Waltz for Debby.

00378799 Piano Solo\$10.95

Bill Evans - The 70's

8 original compositions arranged for solo piano: B Minor Waltz • For Nnette • Laurie • Maxine • Remembering the Rain • Song for Helen • We Will Meet Again • Your Story.

00378804 Piano Solo\$10.95

Bill Evans - The Last Compositions

The 10 compositions in this volume provide an especially revealing glimpse into the original music of Bill Evans, demonstrating virtually all of the stylistic characteristics that have distinguished him as one of the most innovative pianists in jazz. Titles include: Bill's Hit Tune • Knit for Mary F. • Laurie • Letter to Evan • Since We Met • Tiffany • and more.

00378801 Piano Solos & Leadsheets\$10.95

TRO The Richmond Organization

DISTRIBUTED BY

HAL LEONARD CORPORATION

7777 W. BLUEMOUND RD. P.O. BOX 13819 MILWAUKEE, WI 53213

Prices and availability subject to change without notice.
Some products may not be available outside the U.S.A.

0403

**AN IN-DEPTH EXPLORATION OF THE PLAYING STYLE OF
ONE OF THE MOST INFLUENTIAL PIANISTS IN JAZZ**

FIVE

ONE FOR HELEN

THE OPENER

PEACE PIECE

PERI'S SCOPE

QUIET NOW

RE: PERSON I KNEW

34 SKIDOO

TIME REMEMBERED

TURN OUT THE STARS

VERY EARLY

WALTZ FOR DEBBY

Book \$12.95, CD \$10.00 = Pkg \$22.95
Parts not sold separately

ISBN 0-634-04916-X



DISTRIBUTED BY

HAL•LEONARD®