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TRO FOLKWAYS MUSIC
The RICHMOND ORGANIZATION
Waltz For Debby

By BILL EVANS

Lightly (\( \frac{3}{4} \))
Medium bright two feel

Improvisation

Solo Break

F6  Dm7  Gm7  C7

Am7  Dm7  Gm7  C7  A7  D7  G7  C7  F7  Bb6  Gm7(b5)  C7

Am7  Dm7  Gm7  C7  Am7  Dm7  Gm7  C7  A7  D7  G7  C7

A7  Dm6  B7  E7  A maj.7  A maj.7  Gm7  C7  Am7  D7

Gm7  A7  Dm7  Cm7  Bb maj.7  A7  Dm7  G7  A maj.7  Db maj.7  Gm7  C7

Am7  Dm7  Gm7  C7  A7  D7  G7  C7  F7  Bb6  Gm7(b5)  C7

Am7  D7  Bm7  E7  Am7  F7  Bb maj.7  A7  Dm7  G7  B dim  Am7  A b dim

1. Gm7  C7  F maj.7  G b maj.7  2. Gm7  C7  F6  A b dim  Gm7  C7

C Pedal  rall.
Interplay
(Blues-F Minor)

By BILL EVANS
My Bells

By BILL EVANS

Improvisation

F#7(sus.4)  F#7(sus.4)  B maj.7  F#7(sus.4)  B maj.7

F# Pedal

F#7(sus.4)  B maj.7  F#7(sus.4)  E maj.7  C# m7  F#7  D# m7

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ans’ contributions to music, to jazz, to the art of the piano are manifold, but, more importantly, he pioneered in a time when seemingly all the idées had been broken before. Bill Evans’ work is so ordinary and innovative that, as Don Nelsen said in down beat, it might tempt the artist to say, “Of course, it’s so simple, Why didn’t I think of that?”

It didn’t because they weren’t Bill Evans and it’s not so simple. One trait of his artistry is the use of redundant phrases, giving the impression of city. But the thought processes that precede the integration of notes, phrases, is staggering complexity in visualization. Bill Evans has mastered a technique with the lyric beauty.

John Evans was born in Plainfield, New Jersey, on 16, 1929. He began studying piano when he was seven, flute at 13. He received a music scholar-ship to Southeastern Louisiana College, where, according to Lee, “. . . he infuriated his teachers by his inquisitiveness, playing scales and arpeggios assigned to him for upper classmen. Unfortunately for academic theory, he could play simply full compositions containing those same scales and arpeggios.” He graduated in 1950 and joined the Herbie band the same year. It was a short stint, for he was drafted and entered the Army in ’51, serving until ’54.

In the Fifth Army Band at Fort Sheridan, he played flute in the Fifth Army Band at Fort Sheridan, doubled, playing at night in jazz clubs in nearby Chicago. He began working with Tony Scott, then George Russell, and his playing on “All About Rosie” got exceptional attention. His career and reputation grew; he joined Miles Davis in 1959, playing with his quintet, and left later that year to form his own trio.

Since then, more than thirty albums issued under Bill Evans’ name, plus the countless others where he has worked as a sideman.

In the down beat Critics’ Poll five times. To date, he has won five Grammy Awards: Conversations with (1963), Best Instrumental Jazz Performance; Bill Evans at the Montreux Jazz Festival (1968), Best Jazz Performance by a Small Group; Alone (1970) Best Jazz Performance by a Small Group. He received two awards for The Bill Evans Album (1971): Best Jazz Recording by a Group and Best Jazz Performance by a Group. Outside of the U.S., he received the Melody award in 1968, Scandinavia’s Edison Award and Japan’s Swing Journal award in 1969.
Evans has said, "... (music) should enrich the soul; it should teach spirituality by showing a person a portion of himself that he would not discover otherwise. It's easy to rediscover part of yourself, but through art you can be shown part of yourself you never knew existed. That's the real mission of art. The artist has to find something within himself that's universal and which he can put into terms that are communicable to other people. The magic of it is that art can communicate to a person without his realizing it. . . enrichment, that's the function of music." He reaffirmed these thoughts in an interview for Jazz & Pop magazine: "Music I believe is basically a universal language, and music from the beginning of time until now speaks the same. It has become more sophisticated and more complex, but it's still the same mental process."

What do others say of Bill Evans' music?

"His music, a matter of highly distilled clarity, emphasizing life's more special feelings, is the antitheses of mindless convolution and violence . . . not prone to hammering his point across, Evans rivets the listener with his delicious sound and choice of notes. He teases the mind with innuendo, tying gut level feeling to intellect . . . for all his obvious intellectuality, he is very much in touch with his feelings!"

Burt Korall
THE SATURDAY REVIEW OF LITERATURE

"The Bill Evans Trio with the phenomenal Eddie Gomez on bass and Marty Morell on drums gave a performance of such surpassing artistry that many will remember it as the high peak of the Festival."

Mike Hennessey
BILLBOARD

"When Bill Evans is in town, one goes not to listen so much as to worship."

Brian Priestly
LONDON TIMES

"Bill Evans is the most influential stylist in jazz piano."

Ralph Gleason
SAN FRANCISCO CHRONICLE

"I don't know what there is left to say about Bill Evans that hasn't already been well said elsewhere. I consider him to be the greatest pianist in the world today."

Rex Reed
STEREO REVIEW
Time Remembered
By BILL EVANS

Moderately slow ($d = 60$)

Improvisation

Bm9  Cmaj.7 (#4)  F7(#4)  Em9  Am9  Dm9

Gm9  Ebmaj.7 (#4)  Ab7(#4)  Am7  Dm7
Improvisation

C maj.7  B♭9  Eb maj.7  A♭7(b9)  Db maj.7  G9  C maj.7  B♭9#5

D maj.7  Am7  F ♯ m7  B♭7(b9)  Em9  A♭9  Db maj.7  G7/6

B maj.7  A♭7(b9)  Db maj.7  B♭7(b9)  B maj.7  G9  C maj.7  A♭7

Db maj.7  G7(b9)  C maj.7  A♭7(b9)  Dm7  G7  C maj.7  G7

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