

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–B \flat . 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–B \flat 7–E \flat 7–A \flat 7–D \flat –G \flat 7–Cm7–F7–B \flat .

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 notation 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 notation 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 notation for measures 118-120. Treble clef, key signature of two flats. Chords: F#7, B7, E7, A7. Measure 118 has a triplet of eighth notes.

121 D7 G7 C7 F7 Bb Bb/D

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

124 Eb E°7 Bb D7

Musical notation 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 simple accompaniment. Measure 129 features a treble clef with a complex melodic line containing six triplet markings and a bass clef with a sustained chord. Measure 130 continues the treble clef melody and has a bass clef with a sustained chord.

131 C7 F7

Musical score for measures 131-133. Measure 131 has a treble clef with a melodic line containing three triplet markings and a bass clef with a sustained chord. Measure 132 has a treble clef with a melodic line and a bass clef with a sustained chord. Measure 133 has a treble clef with a melodic line and a bass clef with a sustained chord.

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 simple accompaniment. Measure 135 has a treble clef with a melodic line and a bass clef with a simple accompaniment. Measure 136 has a treble clef with a melodic line and a bass clef with a simple accompaniment.

137 Db7 Gb7 Cm7 F7 Bb Bb/D

Musical score for measures 137-139. Measure 137 has a treble clef with a melodic line and a bass clef with a simple accompaniment. Measure 138 has a treble clef with a melodic line and a bass clef with a simple accompaniment. Measure 139 has a treble clef with a melodic line and a bass clef with a simple accompaniment.

140 Eb E°7 Bb

Musical score for measures 140-142. Measure 140 has a treble clef with a melodic line and a bass clef with a simple accompaniment. Measure 141 has a treble clef with a melodic line and a bass clef with a simple accompaniment. Measure 142 has a treble clef with a melodic line and a bass clef with a simple accompaniment.