

## INTRODUCTION

This is a collection of six transcribed solos from my play-a-long, Vol. 19, "Eight Originals From the Seventies." As noted in the introduction to that accompanying booklet, these compositions represent my earliest period of writing during the beginning of my professional recording and performing career. As a recap, I spent 1971-73 with Elvin Jones; 1973 with Miles Davis; 1974-76 leading my first group, "Lookout Farm." These tunes are generally derived from the modern post bop era in which uncommon progressions of chords with their accompanying melodies and forms were the norm. The compositions of Wayne Shorter during the 1960s especially are the prime model for this genre. (Refer to play-a-long, Vol. 19). In general, as a beginning composer one tends to emulate his or her model in form, context and in some cases, content.

This recording was done in February, 1978 with Richard Beirach on piano, Frank Tusa on bass and Al Foster on drums, after a week long engagement at the Village Vanguard in New York City. That week also produced a live album titled "Pendulum" (Artist House 9) with Randy Brecker on trumpet. Since the point of this recording was to produce play-a-long tracks, there is little interaction between myself and the rhythm section. Also, there was the limitation of approximately five minutes per tune. Therefore, my role in the studio was to provide a reference point. But though this seemingly eliminates a major component of jazz improvisation with the natural highs and lows of energy that accompany a performance, as a study in line playing over a fairly predictable background, these transcriptions can still be of use to the student. The bottom line is that a mature soloist should be able to make a coherent statement under any limitations of time or context.

As I always stress in teaching, phrasing and expression make the notes on the paper *come alive*. The actual pitches are only as good as the way they are played. They take on meaning with performance – tonguing, vibrato, attack, release, dynamics, pitch variation, glissandos, etc. – meanings they did not have as static elements on paper. And most important are the ways in which the pulse is manifested – behind, in the middle, or ahead of the beat.

It's important to remember that an improvised solo is not expected to be perfect. After all, one of the goals of spontaneous improvisation is experimentation, challenging the player to push against existing boundaries, to thrust beyond previous capabilities. Of course, the difference between a student and a professional is consistency – the good sounds should outweigh the fluffs.

## THE TRANSCRIPTIONS

On the right side of the stereo mix, you will hear myself along with piano and drums. The left side will have tenor, bass and drums. A soloist studying the transcription will have a chance to play along with me to duplicate the nuances as well as the notes.

There are some places in the transcriptions (marked with the word "approx." and a squiggly line) where the pitches are omitted because of the difficulty of hearing and notating the fast and/or unclearly articulated line. They are usually pattern and sequence type ideas. An "x" or small circle above a note indicates a false fingering and use of harmonics; a parenthesis or "x" on a pitch line reflects ghost or swallowed notes. The rhythms are notated in order to be readable, but as mentioned earlier, one must hear the way I phrase to understand the shape of a line. To get the most value from these pages, besides playing along exactly with me capturing all of the unwritten nuances, try to analyze the harmonic and melodic ideas that appeal to you. Isolate them from the solo; categorize, transpose and memorize different versions of the original line. These transcriptions are not a substitute for Volume 19, only a supplement.

"Picadilly Lilly" and "Oasis" were originally transcribed and copied by Don Sickler and were meant to be part of a book of my solos, hence the great detail as well as the melody chorus found in them. "Brite Piece," "Bonnie's Blue," "Tomorrow's Expectations," "Slumber," do not include the melody chorus. They were transcribed by Matt Eve and copied by Caris Visentin Liebman. My thanks to all of these people for their invaluable work and time spent doing it.

A list of actual recordings on which these compositions are played is included in Volume 19. A recent release of Elvin Jones "Live at the Lighthouse" as a double CD set features another (live) version of "Brite Piece" along with Elvin, Gene Perla on bass, Steve Grossman on tenor and myself on soprano.

Please note that "Loft Dance" and "Lookout Farm" have not been transcribed and, thus, are not included in this booklet.

**David Liebman**

Published by Jamey Aebersold  
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# Slumber

♩ = 128

The musical score for "Slumber" is written for guitar in a single system with ten staves. The tempo is marked as ♩ = 128. The key signature has one flat (B-flat major or D minor). The score includes various guitar techniques such as triplets, slurs, and bends. Chord diagrams are provided for several chords: D- (open), E<sup>b</sup>7 (open), B<sup>b</sup>-7 (open), F-<sup>Δ</sup> (open), G-7 (open), B<sup>b</sup>-7 (open), and E<sup>b</sup>7 (open). The notation includes a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A large, faint watermark is visible across the center of the page.

# Brite Piece-cont.

The musical score consists of ten staves. The first two staves are for guitar, with the second staff labeled "D phrygian". The remaining eight staves are for piano accompaniment. The score includes various musical notations such as treble clefs, key signatures (one sharp), time signatures (3/4 and 4/4), and dynamic markings like "p" and "pp". Chord annotations include  $F\#7$ ,  $E7+4$ ,  $D7+4$ ,  $D\#7$ ,  $C$ , and  $B\flat$ . There are also performance instructions like "approx." and "tr". A large, faint watermark is visible in the background of the page.