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INTRODUCTION

Since the publication of *A Chromatic Approach to Jazz Melody and Harmony* in 1991 many musicians have informed me that the book exposed them to an organized concept for creating chromatic lines and colors. I have always emphasized that the text should be considered as a workbook from which the reader takes suggested concepts and written examples as a point of departure for playing and composing in a chromatic manner. The central aesthetic premise is that an organized approach to playing chromatically can offer the improviser/composer a whole range of alternative colors for the purpose of expanding one's expressive palette.

Over the years I have added a separate summary of the text as well as a play-a-long which demonstrates most of the written examples. In addition, through Aebersold Jazz Publications, the pamphlet and recording titled *Chromaticism/Non-Diatonic Scales* have been available as an introduction to chromatic thinking. With this present collection of original chromatic compositions, the cycle is complete for now. Any interested musician can truly delve into the chromatic world I have described and saturate one's ears with these sounds.

Aside from the technical aspects, playing and writing in this way presupposes an honest desire to grow accustomed to an increased degree of dissonance compared to the more uniform and common diatonic approach. One must become immersed aurally in both jazz and 20th century classical music which demonstrate these harmonies and melodies. The value of this system to an individual will be in proportion to their knowledge and ability to use traditional diatonic harmony. This is not a shortcut or panacea for lack of experience in "playing the changes." The adage that one must walk before running is very true when it comes to playing this way.

ABOUT THE MUSIC

As stated in *Chromatic Approach*, theory came after trial and error in my case. Therefore, these compositions represent various stages of development in my own way of hearing as well in the terminology used. Voicings are often named so that a non-pianist (who is familiar with chord symbols) could gather the correct information as to what notes were intended and use this as a point of departure for improvising. The symbols are meant quite literally from the root up. Constructing scales for soloing purposes as well as ideas on interval shapes are described in detail in the original text. Although the tunes here are performed in a duo context, some of them have been recorded with drums and bass. There is quite a bit of rubato and what I call open eighth note feel. In general the tempos tend to be slow. I decided to separate the piano and soprano sax so that you could play along. (A mono setting on your amplifier would put the tracks together for better listening.) As close as possible I have tried to be true to the lead sheets but there are bound to be discrepancies.

I want to express my appreciation to one of the best all around musicians I have known, pianist Phil Markowitz, for the incredible job he did and with astounding speed and comprehension.

Final note: Although the challenge may seem daunting, there is a level at which you can enjoy these tunes regardless of the intellectual understanding you may have. I would suggest playing along by ear and not being overly concerned with understanding every note in a chord. Try to play simple melodies, very lyrical in content, along with the piano track using any of the notes of the given chord as a starting point. You'll be surprised at how such simplicity sounds when surrounded by thick harmonies. Don't worry at the beginning stages about the rhythmic placement—this comes later. Have a good time and think about this as a way to expand your ears.

3. Mothers and Daughters

David Liebman

A *Slow 8th note feel*

The first system of musical notation consists of three staves. The top staff is a single treble clef staff with a whole rest in the first measure, followed by eighth notes in the second and fourth measures. The middle and bottom staves are grouped by a brace and represent a piano accompaniment. The middle staff has a treble clef and the bottom staff has a bass clef. Both have a key signature of one flat. The piano part features a steady eighth-note bass line and chords in the right hand.

The second system of musical notation consists of three staves. The top staff is a single treble clef staff with a whole rest in the first measure, followed by eighth notes in the second and fourth measures. The middle and bottom staves are grouped by a brace and represent a piano accompaniment. The middle staff has a treble clef and the bottom staff has a bass clef. Both have a key signature of one flat. The piano part features a steady eighth-note bass line and chords in the right hand.

The third system of musical notation consists of three staves. The top staff is a single treble clef staff with a whole rest in the first measure, followed by eighth notes in the second and fourth measures. The middle and bottom staves are grouped by a brace and represent a piano accompaniment. The middle staff has a treble clef and the bottom staff has a bass clef. Both have a key signature of one flat. The piano part features a steady eighth-note bass line and chords in the right hand.

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"In the Same Breath"; Liebman, Muthspiel, Goodrick; CMP Records

Mothers and Daughters - continued

solo 4x

$\frac{Em7}{Ebtr.}$
 $\frac{C\Delta7+5}{Ebtr.}$
 $\frac{Em7}{Bbtr.}$
 Db

$\frac{D}{Bbtr.}$
 Db
 $\frac{Db\circ7}{D\circ7}$
 $\frac{A7}{D\#7}$

$\frac{Abm}{Db\Delta7+5}$
 $\frac{A}{Bbtr.}$
 B
 $\frac{E}{F}$
 Bb

$\frac{Cm}{Gb\Delta7}$
 (\circ)
 $\frac{Gb}{Abtr.}$
 $(b\alpha)$
 $\frac{Db\text{sus}}{Gm}$
 $(\sharp\alpha)$
 $\frac{Am}{Gb\text{sus}}$
 $Ftr.$
 (ϵ)

[go to B for transition to out melody]

7. The Playground

David Liebman

Intro
open 8th note feel

The first system of the Intro section consists of two staves. The upper staff is in treble clef and contains a sequence of chords and eighth notes. The lower staff is in bass clef and contains a simple bass line with four quarter notes, each marked with a double bar line underneath. The notes are G2, C3, F2, and G2.

The second system of the Intro section consists of two staves. The upper staff continues the sequence of chords and eighth notes from the first system. The lower staff continues the bass line with four quarter notes, each marked with a double bar line underneath. The notes are G2, C3, F2, and G2.

Melody (8th 2nd x)

The Melody section consists of two staves. The upper staff is in treble clef and contains a melody of quarter notes. The lower staff is in bass clef and contains a bass line of quarter notes. The notes in the lower staff are G2, C3, F2, and G2. The text "gradual cresc. throughout" is written in the lower staff.

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"Turn It Around"; David Liebman; Owl/EMI Records

The Playground - continued

solo 2x - use similar moving thirds (as in melody) for backgrounds

Em(phryg) G \flat w.t. Am Δ 7

gradual crescendo throughout

C7 Bm Δ 7+5 Cm D \flat m E \flat Δ 7 \flat 5⁺⁵

B D \flat D D

Em A Dm Δ 7 \flat 5⁺⁵ G7
Fm E \flat D \flat Gm
D \flat

C7 A \flat G \flat 6(\flat 5) G G \circ
B A A A \flat Bm
G \flat

G \flat Δ 7+11 Em7 E \flat tr.add2 Fm7 A \flat m7
G A A B C

Dm7 B \flat m7 A \flat m Fm Δ 7 \flat 5 G \flat 7 \flat 5⁺⁵₊₁₁ G7 \flat 5⁺⁵₊₁₁
D E \flat Em

A \flat Δ 7add \flat 3 \flat 5 F \circ 7 Fm Δ 7 \flat 5⁺⁵ E \flat D
G \flat G \flat E E

A G \circ G \flat add \flat 3 Eadd \flat 3 G \flat \circ 7 Am7 \flat 13
D D C C G \circ 7
B

Am7 \flat 13 Em(phryg) Am7 \flat 13