for YOU to play ...

Davia Liebman
8 Originals from the Seventies

PLAY-A-LONG
Book & Record Set

VOLUME 19
of
A New Approach to Jazz Improvisation
by
Jamey Aebersold
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INTRODUCTION

These compositions represent my earliest period of writing for Elvin Jones (1971-73) and Lookout Farm (1974-76) on ECM 1039 & 1046. They are representative of post-bebop and modally-oriented tunes.

Picadilly Lilly — is a straight-ahead chord change tune with a mixture of quick root movements and stable pedal points; written for Picadilly Circus, a great square in the heart of London, while on my first trip to England with Elvin Jones (1972).

Slumber — was one of my first compositions and very Coltrane-flavored; originally inspired by Speak No Evil (Wayne Shorter — Blue Note). In the recorded version, the melody is done rubato.

Oasis — was originally conceived harmonically and rhythmically; the melody was written after the improvising was layed down on Drum Ode (ECM 1046). Though the meter is 6/4, the feel comes off as duple and not triple. I think of this tune as a major altered blues.

Loft Dance — is based on a repetitive, non-stable (as far as key center) chord progression which revolves over and over; use of major, minor and dominant chord qualities; fast Latin-flavored rhythm.

A Brite Piece — was originally written for drummer Pete LaRocca in who: group I gained my first heavy jazz experience (1969-70); its harmonic movement is descending (mostly) major 7th chords, altered with sharp 11ths; the challenge here is to find the common tones through the chords (F# for example); the bridge is different from the recorded version with Elvin Jones.

Bonnie’s Blue — a straight-ahead blues with some chromatic passing dominant chords; as of printing, this has not been recorded.

Tomorrow’s Expectations — is a contemporary ballad in the use of some uncommon harmonic movements mixed with more usual progressions; was recorded with guitar (John Abercrombie) and bass (Charlie Haden) on an unreleased A + M; Horizon album (Keeper of the Pass).

Lookout Farm — is representative of pedal point modality; the key center is C and for the most part diminished (minor-major flat five); because the piano comping is already recorded, the spontaneous harmonic alterations into other keys are in a sense pre-set; the phrasing is usually eight or sixteen bar cycles.

DISCOGRAPHY

<table>
<thead>
<tr>
<th>TUNE</th>
<th>ARTIST</th>
<th>ALBUM TITLE</th>
<th>CAT. NO.</th>
</tr>
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<tbody>
<tr>
<td>Picadilly Lilly</td>
<td>D. Liebman</td>
<td>“Pendulum” (Live At The Village Vanguard)</td>
<td>Artist’s House AH 8</td>
</tr>
<tr>
<td></td>
<td>Elvin Jones</td>
<td>“Genesis”</td>
<td>Blue Note 84369</td>
</tr>
<tr>
<td>Slumber</td>
<td>D. Liebman</td>
<td>“Drum Ode”</td>
<td>ECM 1046</td>
</tr>
<tr>
<td>Oasis</td>
<td>D. Liebman</td>
<td>“Drum Ode”</td>
<td>ECM 1046</td>
</tr>
<tr>
<td>Loft Dance</td>
<td>Elvin Jones</td>
<td>“Merry-Go-Round”</td>
<td>Blue Note 84414</td>
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<tr>
<td>A Brite Piece</td>
<td>Unrecorded</td>
<td>“Methusaleh”</td>
<td>Trio Records (Japan Label)</td>
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<tr>
<td>Bonnie’s Blue</td>
<td>R. Beirach</td>
<td>“Lookout Farm”</td>
<td>ECM 1039</td>
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<tr>
<td>Tomorrow’s Expectations</td>
<td>D. Liebman</td>
<td></td>
<td></td>
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Special thanks to my compatriots in Lookout Farm who helped me realize these works.

DAVID LIEBMAN — 1979
Slumber

By David Liebman

\[ \text{\( \frac{d}{\text{bar}} = 128 \)} \]

\[ \text{C- Db7 C- Db7 C- Db7 C-} \]

\[ \text{C- Ab- Gb- Eb-} \text{\( \Delta \)} \text{ B} \text{\( \Delta \)} \]

\[ \text{F- Bb} \]

\[ \text{Gb-} \text{\( B \)} \]

\[ \text{A-} \text{\( D \)} \]

\[ \text{Ab- Db} \]

\[ \text{C- Db7 C- Db7 C- Db7} \]

\[ \text{C- Db7 C-} \]

\[ \text{Gb-} \]

\[ \text{Eb-} \text{\( \Delta \)} \text{ B} \text{\( \Delta \)} \]

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Slumber

SOLOS

C-    Db7    C-    Db7    C-    Db7    C-

Ab-    Gb-    Eb-Δ    BΔ

F-Δ/Db    Gb-Δ    A-Δ    Ab-Δ/Db

C-    Db7    C-    Db7    C-    Db7    C-

PLAY CODA ONLY AFTER LAST CHORUS

FORM OF TRACK:

<table>
<thead>
<tr>
<th>MELODY</th>
<th>SOLO</th>
<th>SOLO</th>
<th>MELODY</th>
<th>CODA</th>
</tr>
</thead>
<tbody>
<tr>
<td>40 bars</td>
<td>32 bars</td>
<td>32 bars</td>
<td>40 bars</td>
<td>0000</td>
</tr>
</tbody>
</table>

Melody chords are played on 1st and 4th choruses. Solo chords are played on 2nd and 3rd choruses.
Loft Dance

SIDE 1, TRACK 4

By David Liebman

\( \text{\#292} \)

Piano Intro

\( \text{\#2} / \text{\#X} \)

Drums

\( \text{\#8} \)

Gb \( \Delta +4 \)

These 16 bars can be played behind the melody.
Horn parts do not have this sub-melody.

B \( \Delta +4 \)
Loft Dance

After solos, melody can be played 3 times
Tomorrow's Expectations

By David Liebman

SOLOS

Gb9 F7+4 E- Eb7+4 B- B/A Ab7+11

Gb+11 D7+11 Go C7+9 BA

G triad (G7b9) Ab Db7+4 C- C-Bb Db/A Ab G7b6 Gb9

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Lookout Farm

By David Liebman

\[ d = 273 \]

VAMP

SOLOS

PLAY FREELY OVER C - A + 4

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