

INTERMEDIATE/ADVANCED

for YOU to play . . .

**David
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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Notes on Play-A-Long D. Liebman

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-be-bop 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 whose 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

TUNE	ARTIST	ALBUM TITLE	CAT. NO.
Picadilly Lilly	D. Liebman	"Pendulum" (Live At The Village Vanguard)	Artist's House AH 8
Slumber	Elvin Jones	"Genesis"	Blue Note 84369
Oasis	D. Liebman	"Drum Ode"	ECM 1046
Loft Dance	D. Liebman	"Drum Ode"	ECM 1046
A Brite Piece	Elvin Jones	"Merry-Go-Round"	Blue Note 84414
Bonnie's Blue	Unrecorded		
Tomorrow's Expectations	R. Beirach	"Methusaleh"	Trio Records (Japan Label)
Lookout Farm	D. Liebman	"Lookout Farm"	ECM 1039

Special thanks to my compatriots in **Lookout Farm** who helped me realize these works.

DAVID LIEBMAN — 1979



Picadilly Lilly

By David Liebman

SIDE 1, TRACK 1

6X

♩ = 184

1. EΔ F7b9 2. EΔ A- *D PEDAL*

G7b6 A- G7b6

C- F Eb- A5 B7+9 B7+9 EΔ A-

AbΔ B7b9 EΔ GΔ BbΔ AbΔ EΔ A7+4 Last X

SOLOS

EΔ A- C- B7b9 1. EΔ F7b9

2. EΔ A- G7b6 A- *D PEDAL*

G7b6 C-/F Eb-/Ab C7 B7+9 B7+9

EΔ A- AbΔ B7b9 EΔ GΔ BbΔ AbΔ EΔ A7+4 A7+4

HOLD FOR ENDING CHORD



Slumber

SIDE 1, TRACK 2

By David Liebman

$\text{♩} = 128$

4X

Chords: C-, Db7, C-, Db7, C-, Db7, C-
 C-, Ab-, Gb-, Eb- Δ , B Δ
 F-/B \flat , G \flat -/B, A-/D
 Ab-/D \flat , C-, Db7, C-, Db7
 C-, Db7, C-, Ab-
 G \flat -, Eb- Δ , B Δ



Slumber

SOLOS

C- Db7 C- Db7 C- Db7 C-

Ab- Gb- Eb-Δ BΔ

F-/Bb Gb-/B A-/D Ab-/Db

C- Db7 C- Db7 C- Db7 C-

PLAY CODA ONLY AFTER LAST CHORUS

FORM OF TRACK:

MELODY	SOLO	SOLO	MELODY	CODA
40 bars	32 bars	32 bars	40 bars	④④④④

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



Oasis

SIDE 1, TRACK 3

By David Liebman



$\text{♩} = 128$

Musical notation for the main piece, including a 3-measure rest and various chords: $F\Delta$, $F\Delta +4$, $B\Delta +4$, $D^- b6$ (pure minor), $Bb\Delta +4$, $A7+9$, $F\Delta$, $E\Delta$.

SOLOS

SOLOS section with chords: $F\Delta$, $F\Delta +4$, $F\Delta$, $F\Delta +4$.

SOLOS section with chords: Eb^- , $B\Delta +4$, $F\Delta$, $F\Delta +4$.

SOLOS section with chords: $D^- b6$ (PURE-AEOLIAN), $Bb\Delta +4$, $A7+9$, $F\Delta$, $E\Delta$.

HOLD FOR ENDING CHORD



Loft Dance

SIDE 1, TRACK 4

By David Liebman

$\text{♩} = 292$

Piano Intro

2/X

Musical notation for the piano introduction, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (Bb and Eb). The time signature is 4/4. The piece begins with a melodic line in the upper staff featuring eighth and sixteenth notes, including triplet markings. The lower staff provides harmonic accompaniment with chords and moving lines.

Drums

Drum notation for the piano introduction, consisting of two staves. The upper staff shows a melodic line with slurs and accents. The lower staff shows a drum pattern with a large '8' indicating an eighth note. The notation includes various rhythmic symbols and rests.

Gb $\Delta+4$

Musical notation for the Gb horn part, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The time signature is 4/4. The notation includes a melodic line with slurs and accents, and a harmonic accompaniment with chords. A text box is present on the left side of the upper staff.

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

B $\Delta+4$

Musical notation for the B horn part, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The time signature is 4/4. The notation includes a melodic line with slurs and accents, and a harmonic accompaniment with chords.



Loft Dance

Bb-

Ab7

MELODY

Gb Δ +4

B Δ +4

Bb-

Ab7

SOLOS

Gb Δ +4

B Δ +4

Bb-

Ab7

After solos, melody can be played 3 times



Brite Piece

SIDE 2, TRACK 1

By David Liebman

♩ = 220

INTRO
RUBATO

EΔ DΔ+4 CΔ+4 BΔ

5x Fine (Ab-)

FAST TIME

EΔ DΔ+4 CΔ+4 BΔ

A TUNE-SWING EΔ

DΔ+4 CΔ+4 BΔ

CΔ+4 BΔ CΔ+4

Ab7 +11

B Bridge-Latin

16

C Phrygian

To Solos

A SOLOS

EΔ DΔ+4 CΔ+4 BΔ

SWING

CΔ+4 BΔ CΔ+4 Ab7+4

B C-(PHRYGIAN)
Latin

SOLO FORM

A **A** **B**

16 16 16

AFTER SOLOS, PLAY INTRO (RUBATO) ONCE AND END ON Ab-



Bonnie's Blue

SIDE 2, TRACK 2

By David Liebman

17X

$\text{♩} = 163$
BLUES

Chords: F7, B7, Bb7, Gb7, F7, A7, Ab7, Gb7, Bb7, Ab7, G7, F7, Ab7, G7, F7

Ornaments: Accents (>), Trills (tr), Slurs, Phrasing slurs, Triplet markings (3)

SOLOS

Chords: F7, B7, Bb7, Gb7, F7, A7, Ab7, Gb7, Bb7, Ab7, G7, F7

⊕ PLAY CODA LAST TIME ONLY
Ab7 G7 F7+4



Tomorrow's Expectations

SIDE 2, TRACK 3

By David Liebman

♩ = 60 2X

6 (Pent. Scale no 7th) $G\flat 9$ $F7+4$ $E-$ $E\flat 7+4$ $B-$ $B-\overline{A}$ 13 $A\flat 7+11$

$G\flat \Delta +11$ 1. $E \Delta +11$ 2. $E \Delta +11$ $G\emptyset$ $C7+9$ 3 $B \Delta$

$B \Delta$ G triad ($G7\flat 9$) $A\flat$ $D\flat 7+4$ $C-$ $C-\overline{B\flat}$ $D\flat \Delta / A\flat$ $G7\flat 6$ $G\flat 9$ 6 (Pent. Scale no 7th)

$F7+4$ $E-$ $E\flat 7+4$ $B-$ $B-\overline{A}$ $A\flat 7+4$ $G\flat \Delta +11$ 13 $E \Delta +11$ 13

SOLOS

$G\flat 9$ $F7+4$ $E-$ $E\flat 7+4$ $B-$ $B-\overline{A}$ 13 $A\flat 7+11$

(PENT. SCALE NO 7TH)

$G\flat \Delta +11$ $E \Delta +11$ $G\emptyset$ $C7+9$ $B \Delta$

G TRIAD $A\flat$ $D\flat 7+4$ $C-$ $C-\overline{B\flat}$ $D\flat \Delta / A\flat$ $G7\flat 6$ $G\flat 9$ $F7+4$

(PENT. SCALE NO 7TH)

$E-$ $E\flat 7+4$ $B-$ $B-\overline{A}$ $A\flat 7+4$ $G\flat \Delta +11$ $E \Delta +11$



Lookout Farm

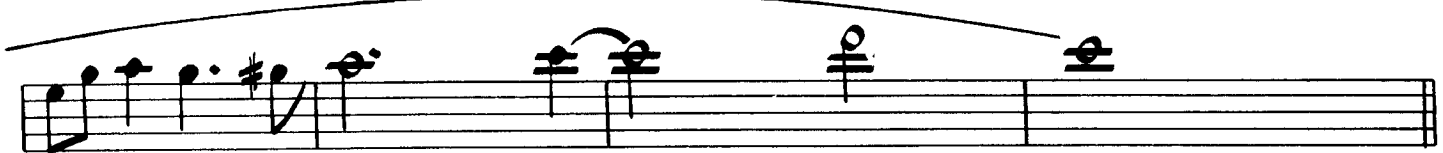
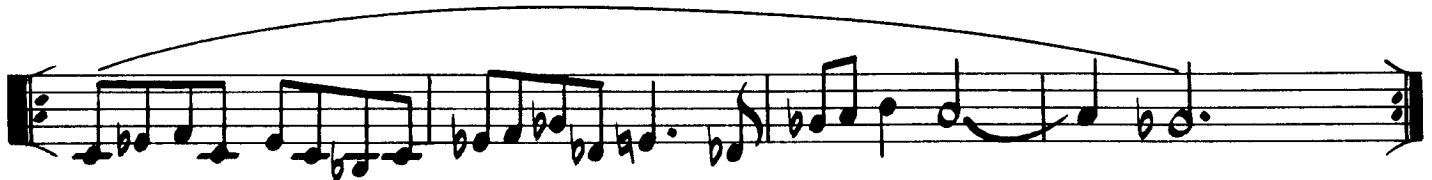
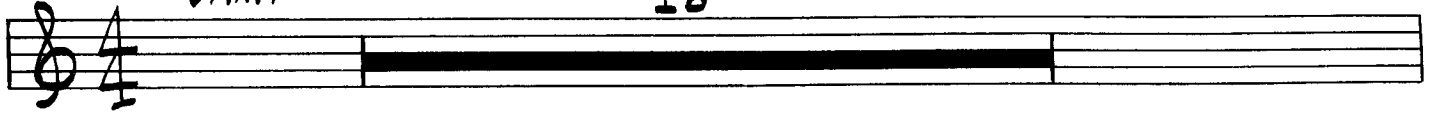
SIDE 2, TRACK 4

By David Liebman

$\text{♩} = 273$

VAMP

16



SOLOS

PLAY FREELY OVER C-Δ+4

