ИМПРОВИЗАЦИИ ВЫДАЮЩИХСЯ ДЖАЗОВЫХ ПИАНИСТОВ

Выпуск 1

IMPROVISATIONS BY DISTINGUISHED JAZZ PIANISTS

(I)

Москва «Музыка» Moscow «Muzyka»

1989

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Ноты: Ale07.ru

МОСКВА
«МУЗЫКА»
MOSCOW
MUZYKA
1989

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Improvisation: The alteration or revision of a composition being played, and the development of its rhythmic, harmonic, and melodic potentialities according to the mood and conception of the player.

.....

There are definite stylistic guidelines, the common vocabulary and the jazz syntax; but individual freedom of expression is the cornerstone of the music. What do you think about when you improvise? If you are a jazz musician, you think of the most effective way to say what you have to say in the musical style of your choice.

Billy TAYLOR

(b. 1921; American jazz pianist, composer, educator; author of the book "Jazz Piano", 1982)

Джазовый импровизатор – композитор и исполнитель в одном лице. Он создает музыкальные произведения, хотя и не заносит их на нотную бумагу. Что, собственно, он делает, когда импровизирует, опираясь на определенный тематический материал (скажем, на какую-либо из общеизвестных джазовых тем или, к примеру, на тему, созданную им самим)? **Он**, по существу говоря, ***сочиняет*** (во многих случаях фактически в соавторстве с композитором, которому принадлежит тема, и / или с партнерами по музицированию) – или, точнее, дорабатывает (ибо в данной ситуации мы имеем дело отнюдь не с начальной стадией творческого акта) – **пьесу** (пусть даже это будет всего лишь новая версия уже существующей композиции) **и** одновременно ***исполняет*** (воспроизводит на инструменте) **это** свое **сочинение**. Но ведь любая деталь той или иной вещи, исполненной какими бы то ни было музыкантами, имеет самое непосредственное отношение к тому, „как они действительно играют" (если воспользоваться выражением, фигурирующим в названии одного из питерсоновских дисков). Выходит, что от того, кто осуществляет „перевод" аудиомузыкальных данностей на язык визуальных символов, следовало бы ожидать, что он отразит в своих расшифровках как композиционный аспект этих данностей, так и их исполнительскую природу.

В. Ерохин

Импровизация: видоизменение композиции в процессе ее исполнения, такое ее преобразование, при котором заложенные в ней ритмические, гармонические и мелодические возможности получают развитие в соответствии с настроением и концептуальными представлениями исполнителя.

.....

Существуют определенные стилистические вехи, сложившаяся музыкальная лексика джаза, джазовый синтаксис; но краеугольный камень этой музыки – индивидуальная свобода самовыражения. О чем вы думаете, когда импровизируете? Если вы джазовый музыкант – вы думаете о том, как наиболее эффективным способом выразить в избранном вами музыкальном стиле то, что вы хотите нам сказать.

Билли ТЕЙЛОР

(р. 1921; американский джазовый пианист, композитор, педагог; автор книги „Джазовый рояль", 1982)

Пер. В. Е.

Composer and performer in one, the jazz extemporizer brings musical works into being even though he doesn't commit them to paper. What is he actually doing when improvising in drawing on a definite musical theme (say, on a standart tune, or on a theme of his own)? **He is**, in point of fact, ***composing*** (in many cases virtually in collaboration with the author of the theme and / or whith those taking part in music-making)– or, rather, finishing off (for, as to the situation under discussion, it has nothing to do with the initial stages of the creative act) – a piece of music (even if it is merely a new version of what can be said to have been composed earlier on) **and**, simultaneously, ***performing*** (executing) **this composition** of his. But every detail of a piece of music as performed by whichever musicians you take is relevant to "the way they really play", to allude to the title of one of the Peterson albums. Hence it would seem that he who is engaged in "translating" what can be described as audio-musical realities into the language of visual symbols ought to see to it that his transcriptions reflect both the compositorial aspect of those realities and their performative nature.

V. Yerokhin

One night in Los Angeles I sat with Art Tatum and listened to a very well-trained, technically proficient pianist play transcriptions of the Tatum recordings of "Elegie" and "Tea for Two". I was very impressed by the fact that the pianist had transcribed and executed the solos so accurately, but Tatum just laughed and said, "Well, he knows what *I did on the record, but doesn't know* why *I did it."*

B. TAYLOR

Всякий, кто возьмет на себя труд изобразить на нотной бумаге зафиксированную на пластинке (либо на магнитофонной ленте) джазовую импровизацию, столкнется с великим множеством проблем. И это не только, что называется, сугубо технические трудности: это еще и неминуемые затруднения, так сказать, музыкально-смыслового порядка. Иначе говоря, задачи, стоящие перед расшифровщиком (транскриптором), требуют творческого подхода к делу. Ритмические тонкости и иные детали, конечно же, неотъемлемы от того, *„что"* (и *„зачем"*) „делает" импровизатор. При всем при том, однако, транскриптор должен всячески избегать затемнения внутримузыкального смысла расшифровываемой им фонограммы чрезмерной детализацией облика нотного текста.

В настоящем издании некоторые из многочисленных грамзаписей двух гигантов джазового пианизма – Гарнера и Питерсона – публикуются так, как они были услышаны – и „увидены" – московским пианистом Владимиром Киселёвым (р. 1945). Теперь, когда плоды его усилий у вас в руках, вы имеете возможность сопоставить транскрипции этих образцов североамериканской джазовой музыки, выполненные одним из наших специалистов в данной области, с самими пластинками; кстати сказать, один из дисков, о которых идет речь, выпущен не только за рубежом, но и у нас в стране (в СССР он вышел несколько лет тому назад). Так что вы сами можете судить о том, нуждаются ли предлагаемые вашему вниманию расшифровки в каких-либо усовершенствованиях. Как бы то ни было, не приходится сомневаться, что это издание будет вам полезно – коль скоро вас привлекает джазовое музицирование. В дальнейшем предполагается подготовить к печати еще несколько сборников такого рода.

Валерий Ерохин

Однажды в Лос-Анджелесе мне довелось слушать в обществе Арта Тейтума игру одного очень хорошо обученного, подвинутого в техническом отношении пианиста; он играл свои нотные расшифровки тейтумовских записей („Элегия" и „Чай вдвоем"). Я был поражен, с какой точностью он расшифровал и воспроизвел на инструменте эти соло. А Тейтум только рассмеялся и сказал: „Что ж, он прекрасно знает, что́ *я делаю на этой пластинке, но не знает,* зачем *я всё это делаю".*

Б. ТЕЙЛОР

Whoever sets about transcribing a recorded jazz improvisation will have a hard job. Not only will he find himself confronted with a host of technical difficulties: he will also have to face entanglements as regards the very purport of this or that musical utterance. To put it differently, the occupation as a transcriber requires a creative method of approach. Rhythmic subtleties, along with all the other particulars, are undoubtedly inseparable from *"what"* the improviser "did on the record" (as well as from the reasons *"why"* he "did it"). But on the other hand, the transcriber is supposed to keep certain details of the note picture from obscuring the intra-musical sense of the improvisation he has taken up writing down.

In the present publication, some of the numerous titles recorded by such giants of jazz piano as Garner and Peterson are printed as they were heard – and "seen" – by Moscow pianist Vladimir Kiselyov (b. 1945). Now that the results of his efforts are at your disposal, you are free to compare these pieces of North American jazz music as notated by a Soviet expert in the field with their respective recordings; incidentally, one of the LPs in question, which are – or, at any rate, were – available on the record market abroad, has been duplicated in this country, too (it was released, here in the USSR, several years ago). Thus it's up to you to decide whether the transcriptions included in the present volume need improvement. Anyway, there can be no doubt that this edition will prove useful to you provided you go in for making music in the idiom of jazz. In the future, further publications of the kind are expected to follow on.

Valery Yerokhin

ИЗ ГРАМЗАПИСЕЙ
ЭРРОЛЛА ГАРНЕРА

AS RECORDED BY
ERROLL GARNER

Эрролл **Гарнер** (15 июня 1921 г., Питтсбург, Пенсильвания, – 3 янв. 1977 г., Лос-Анджелес, Калифорния) – американский негритянский пианист.

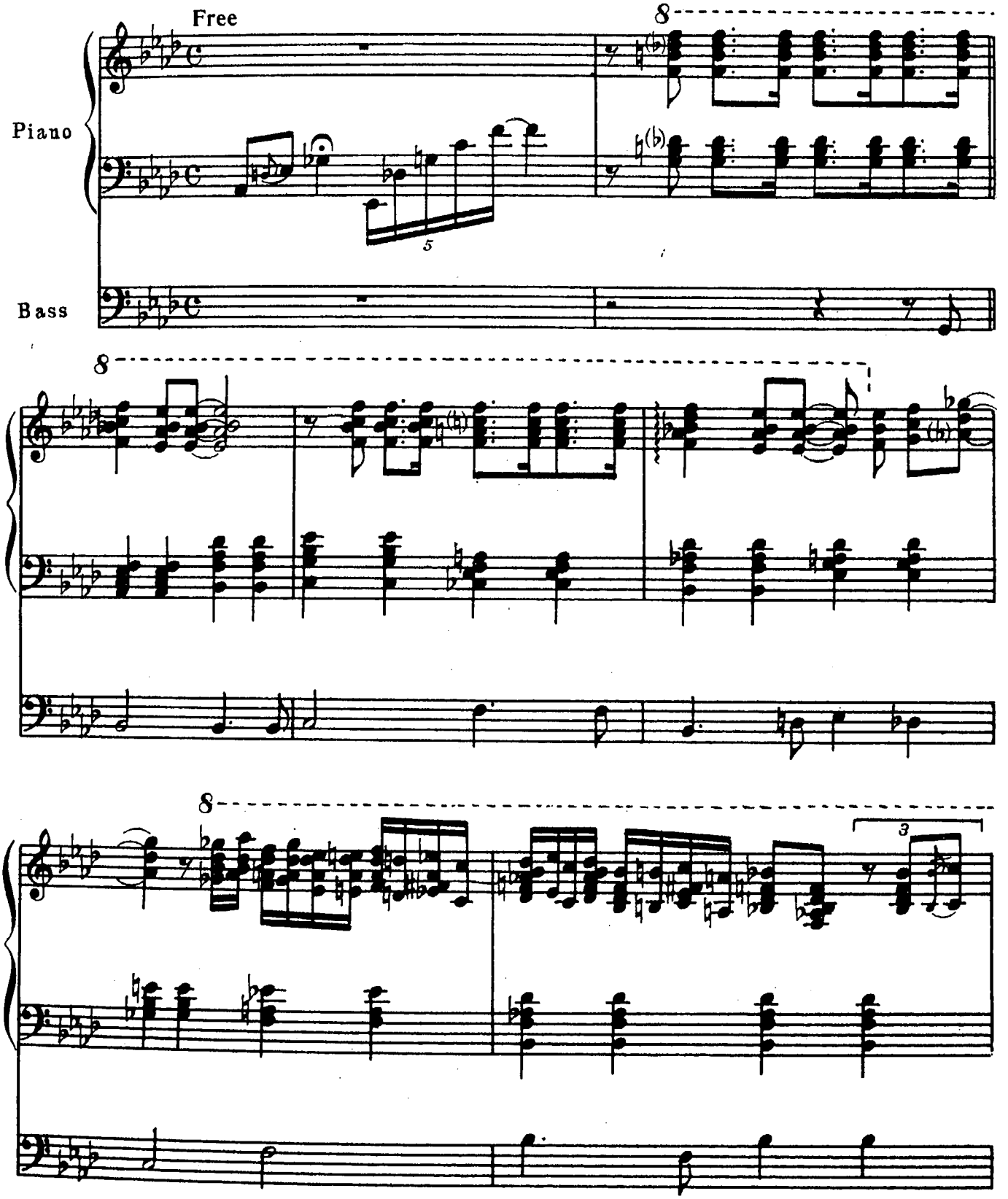
Erroll **Garner** (June 15, 1921, Pittsburgh, Pa., – Jan. 3, 1977, Los Angeles, Calif.), American Negro pianist.

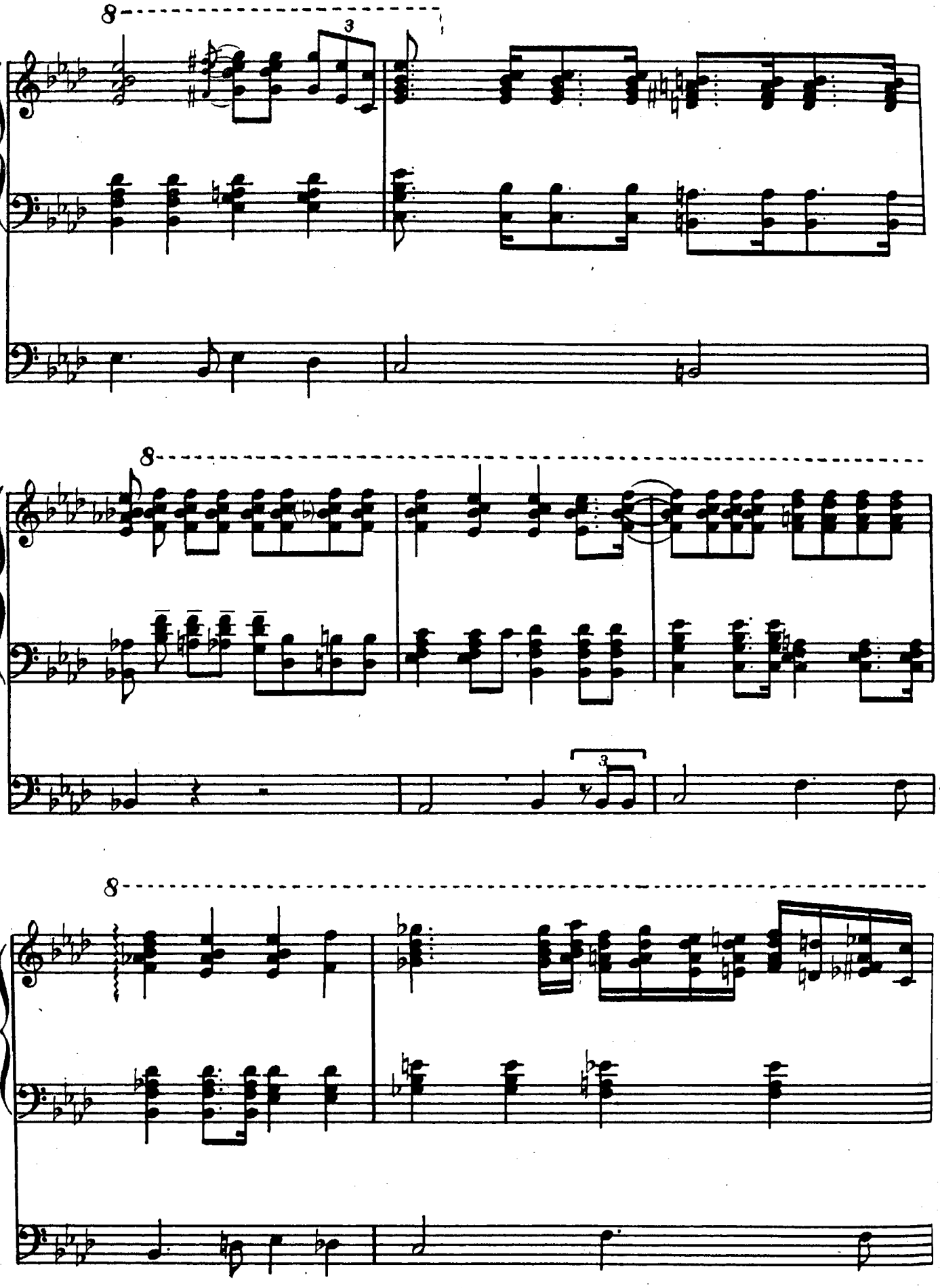
ЗАЙМИСЬ СО МНОЙ СЕГОДНЯ ВЕЧЕРОМ

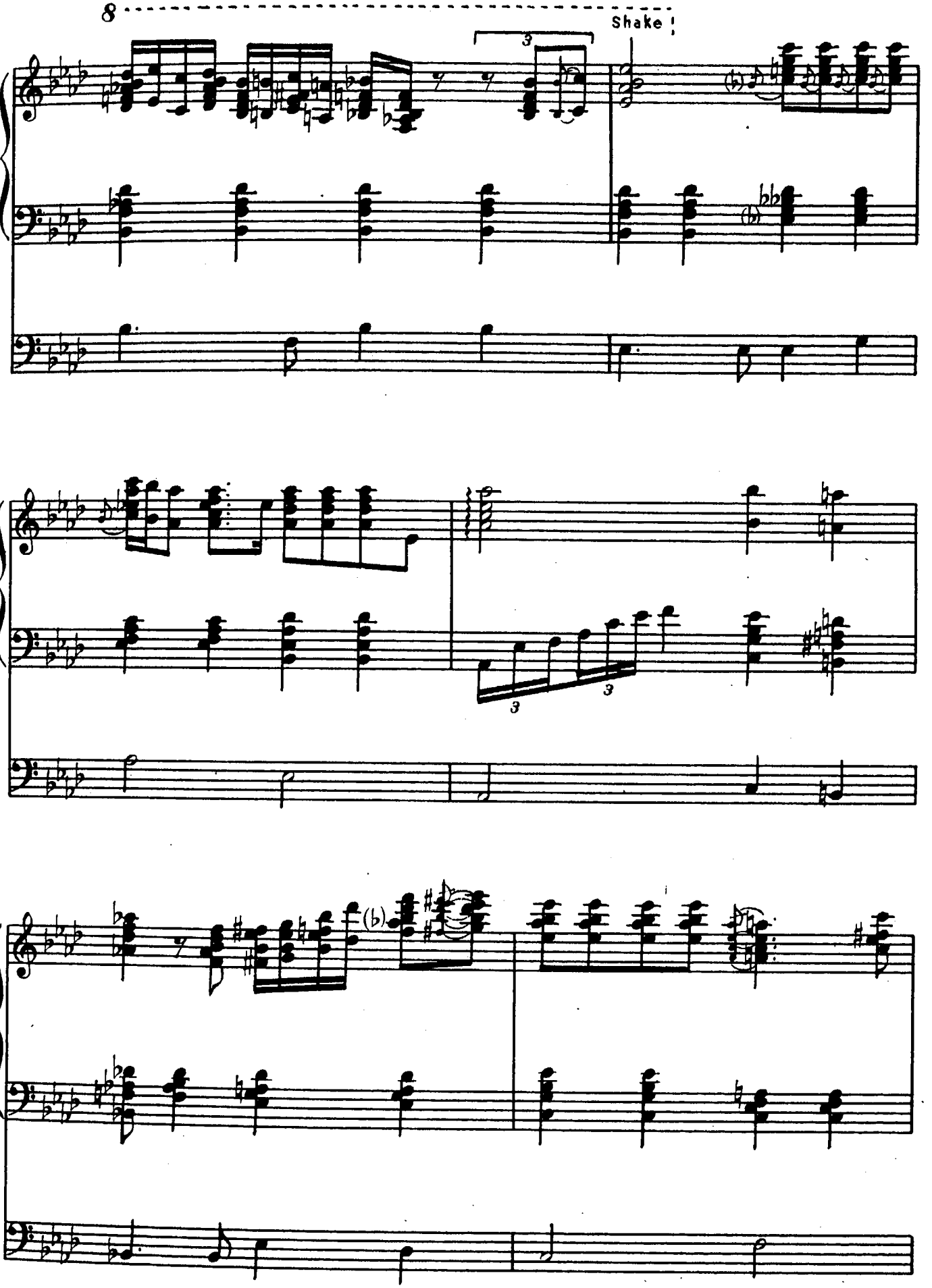
TEACH ME TONIGHT

(1954)

Диск / Record: Concert by the Sea. Erroll Garner (Columbia CS9821) = Концерт у моря. Эрролл Гарнер (Мелодия С60-39911-12)



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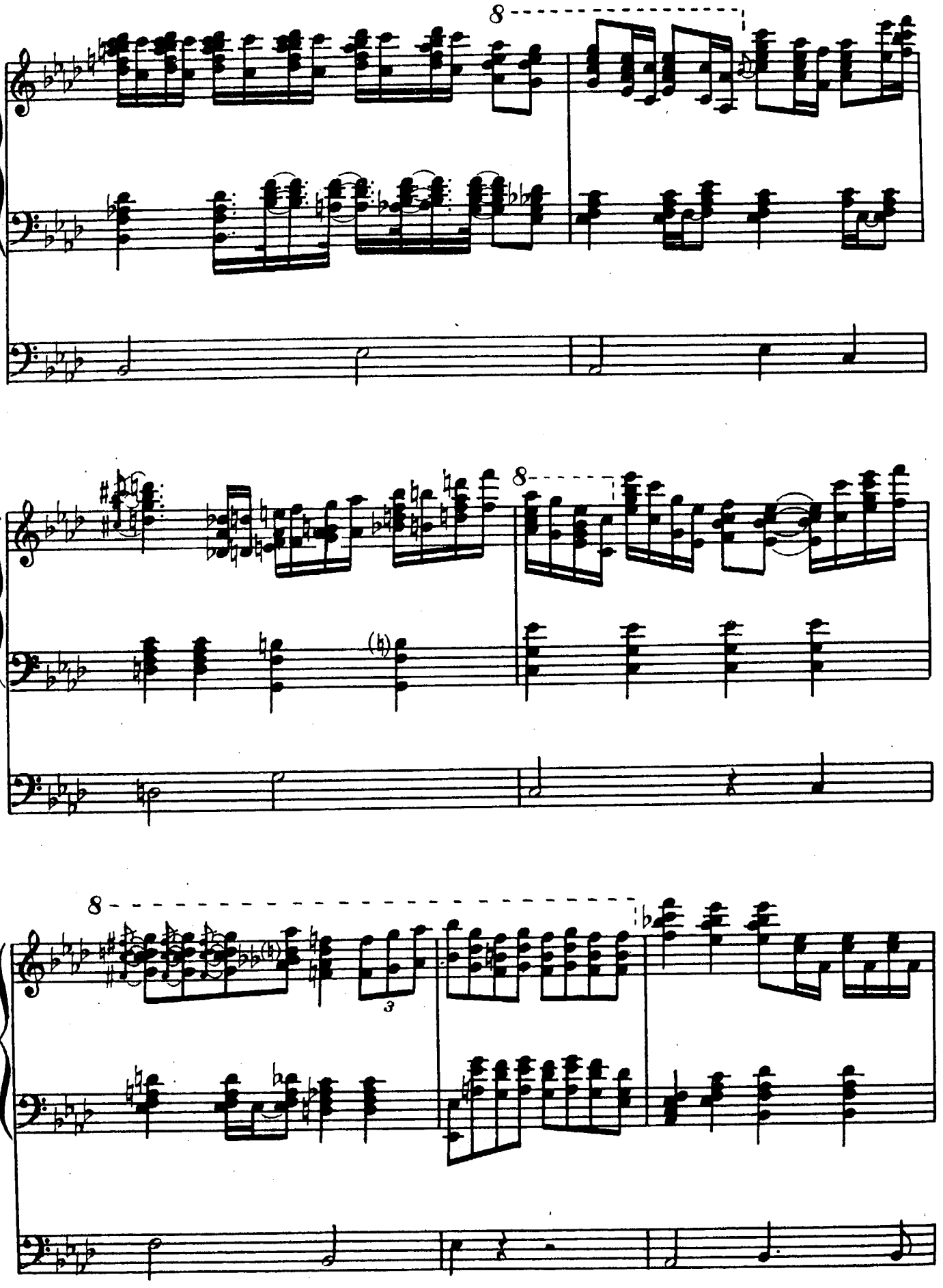

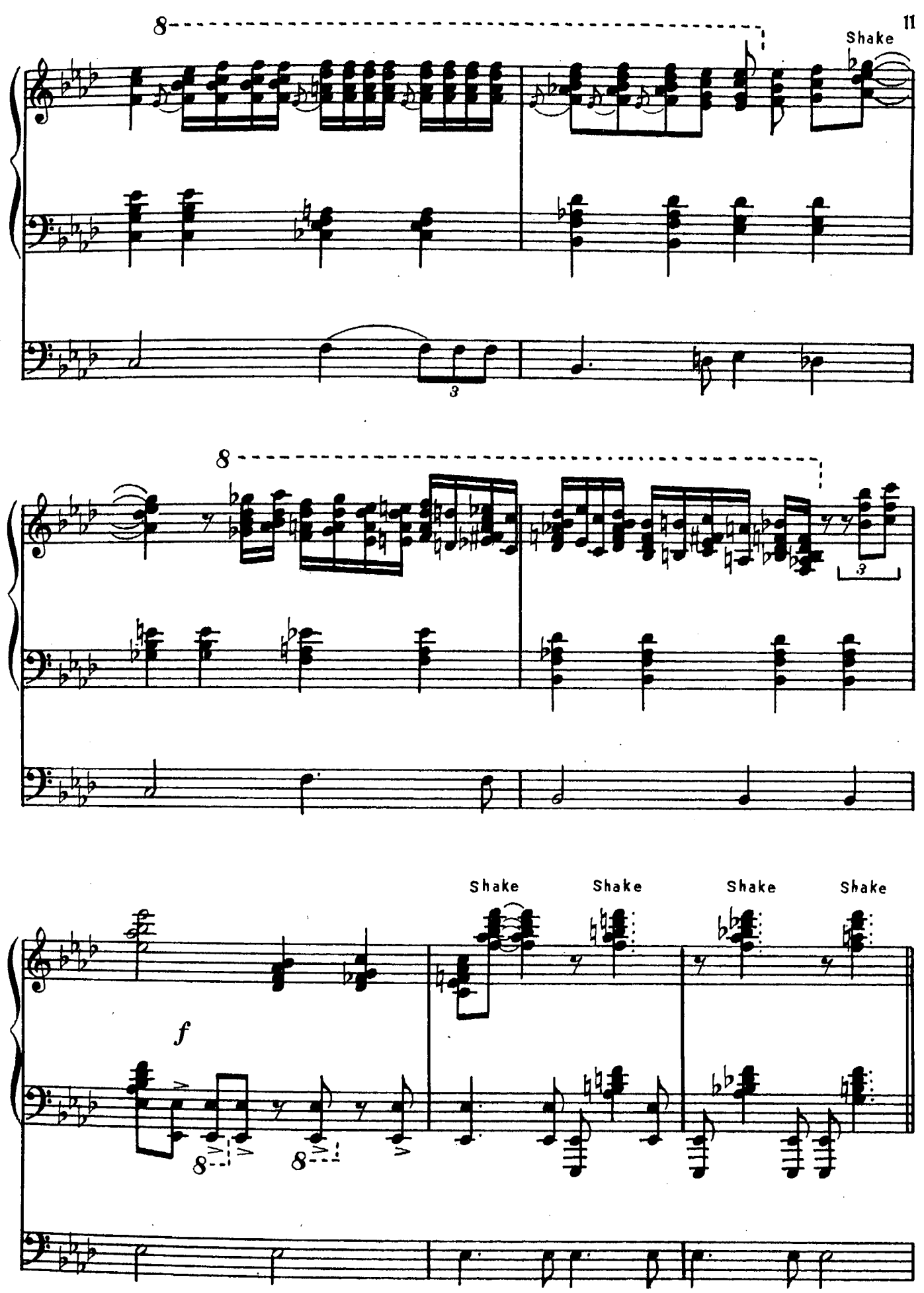
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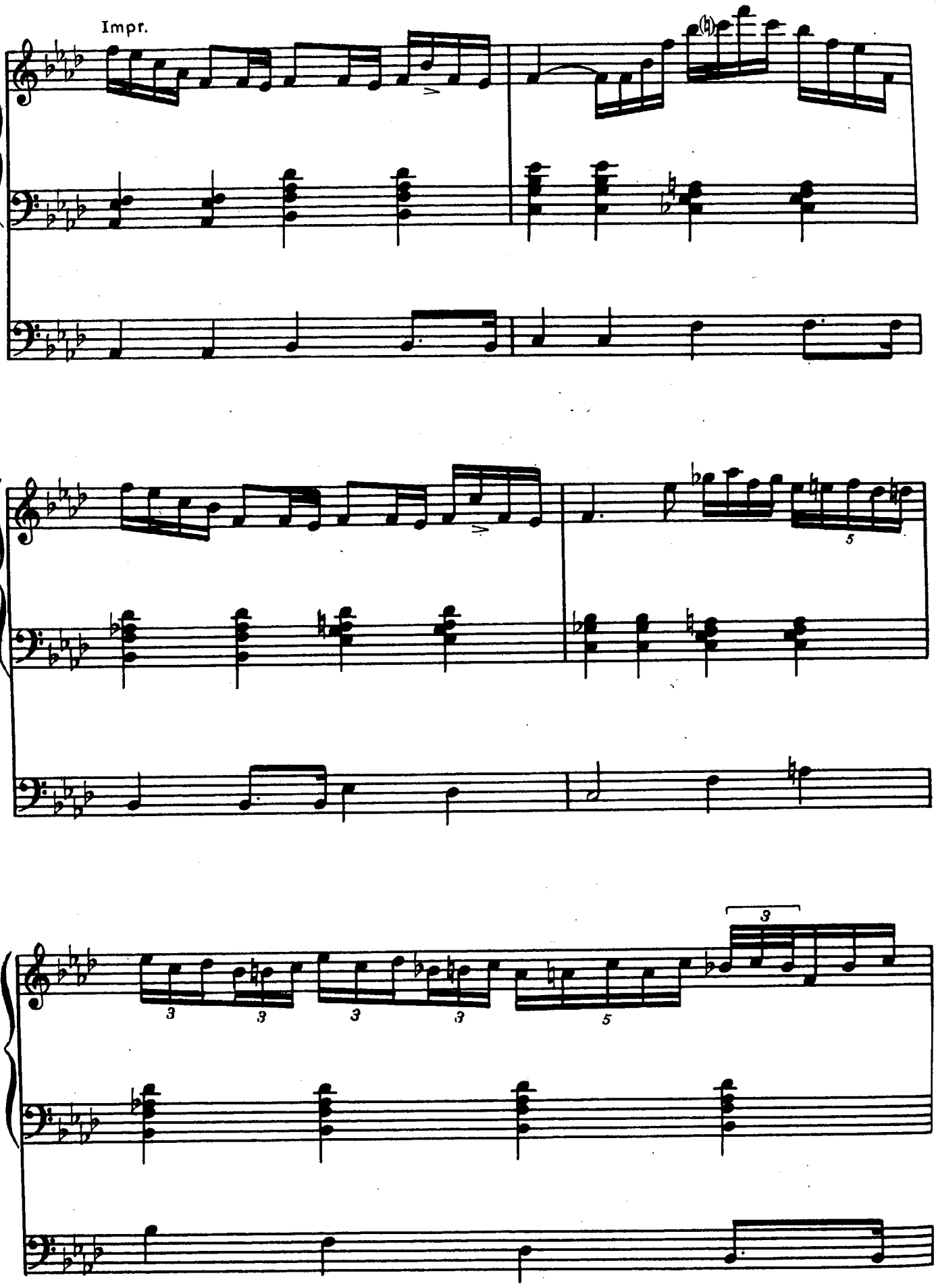
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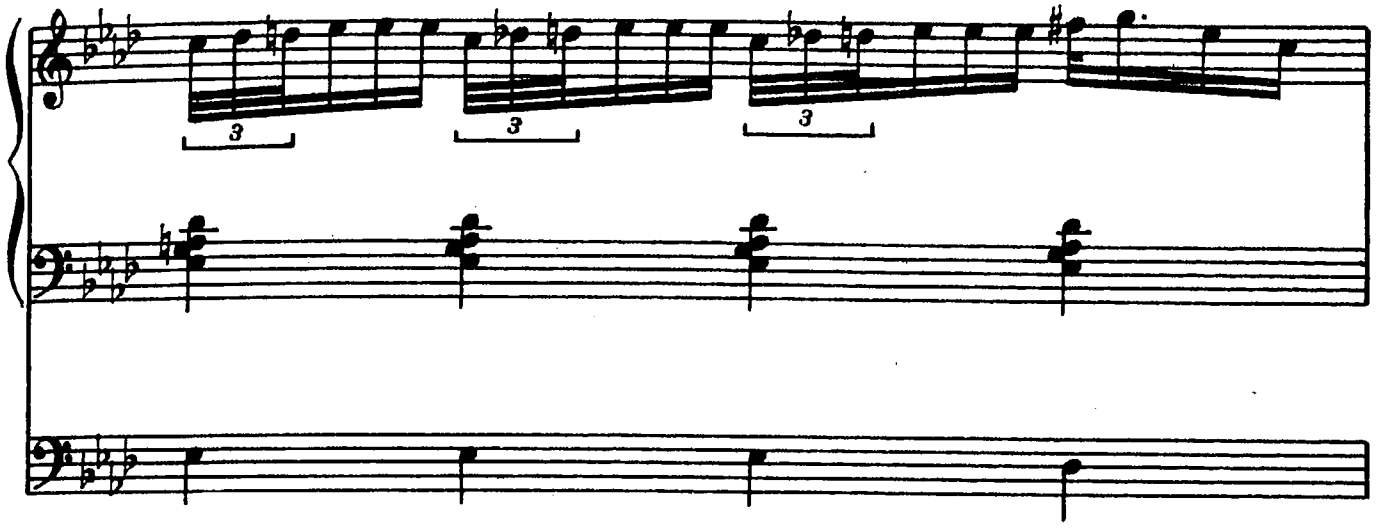

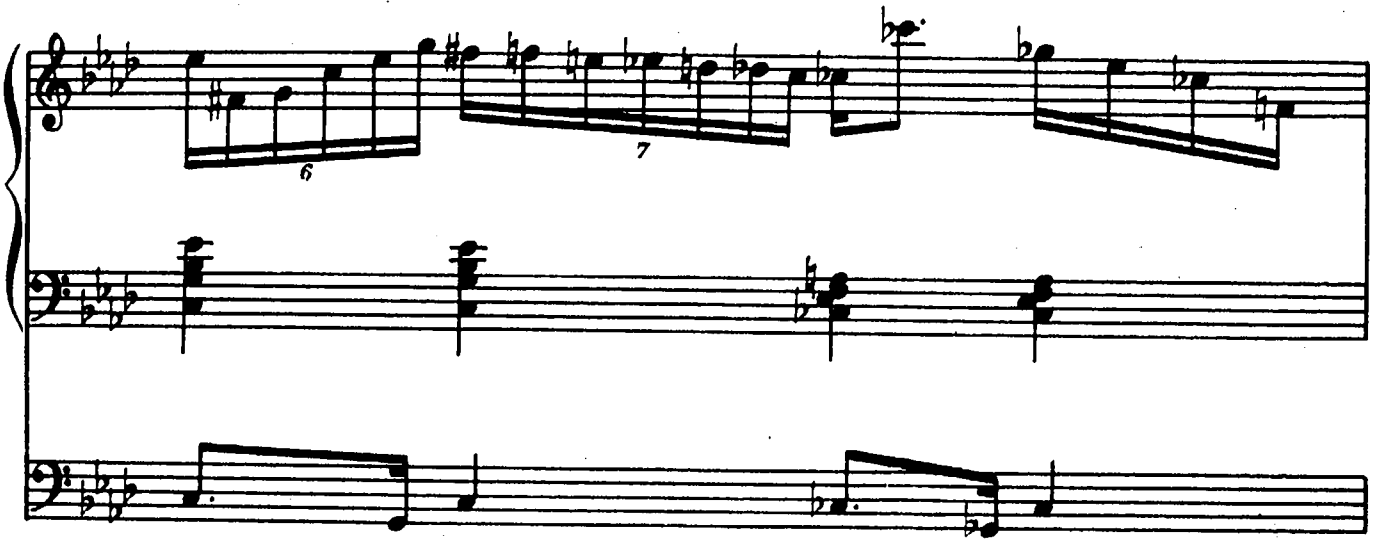

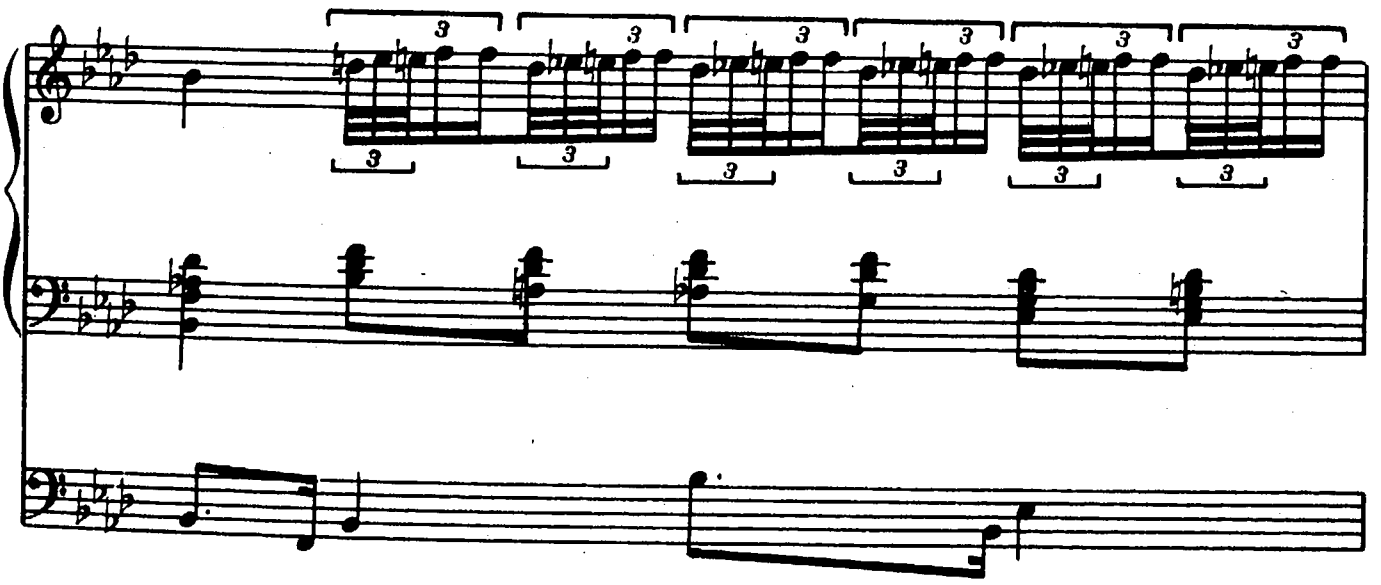

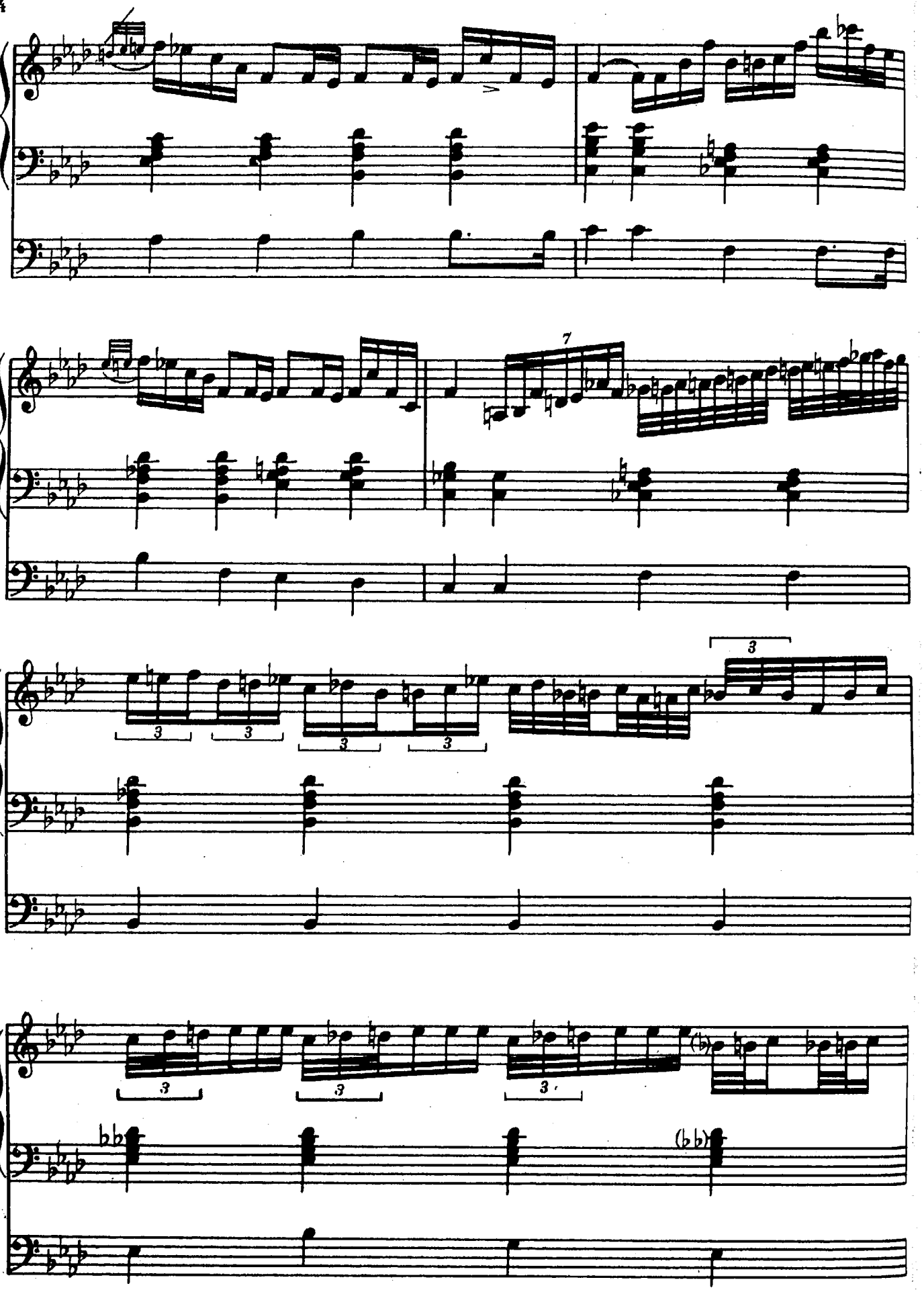

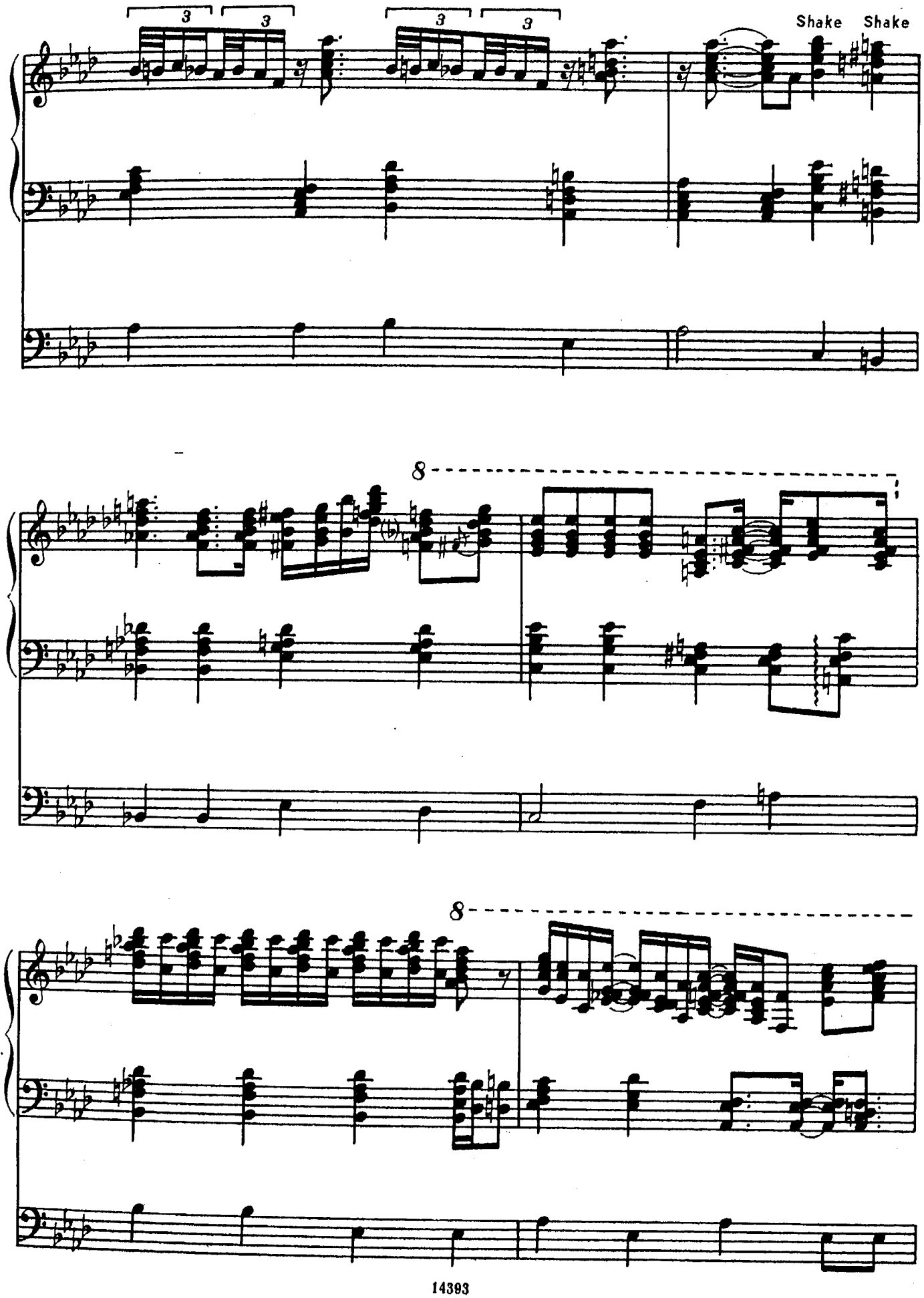
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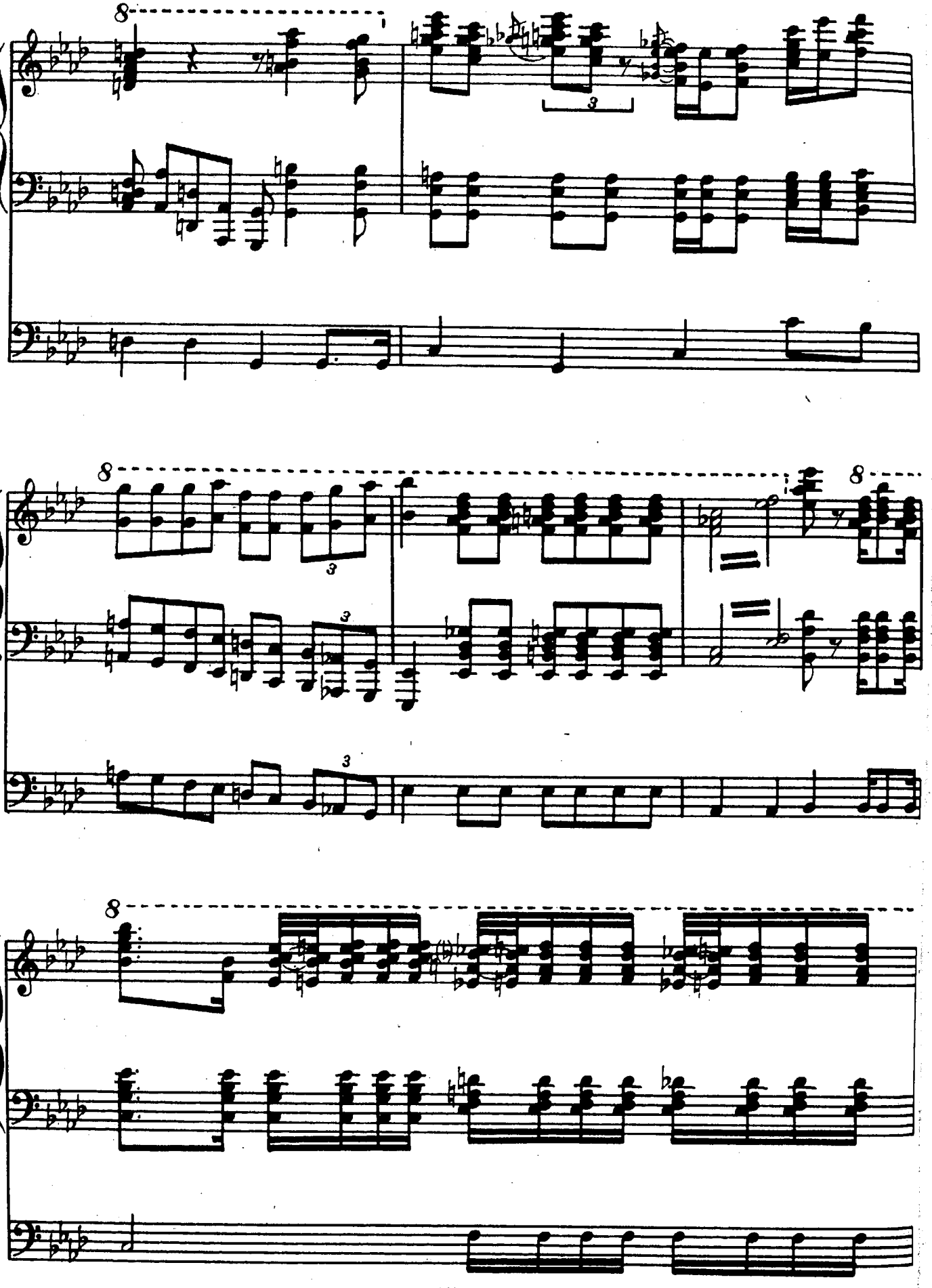
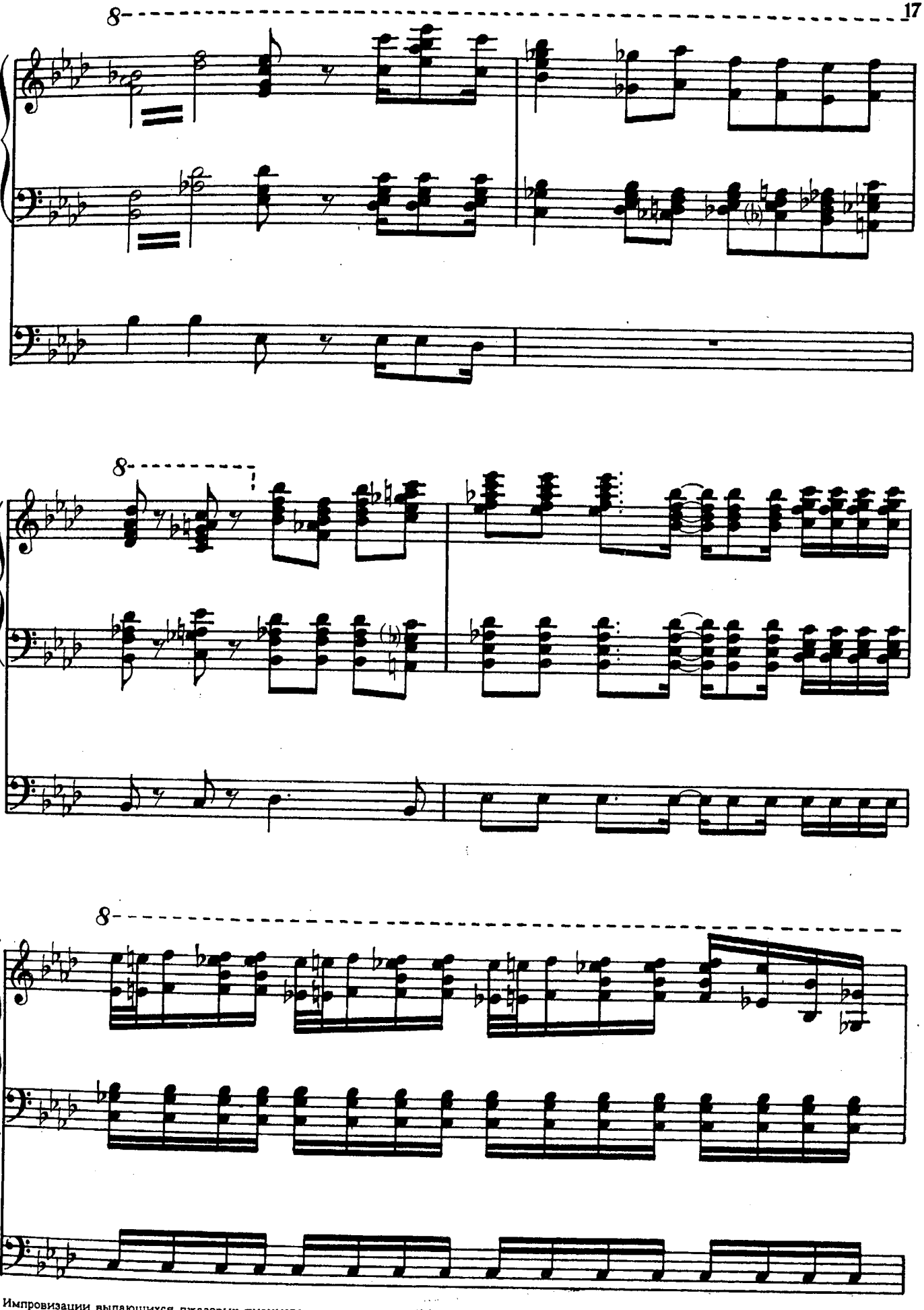
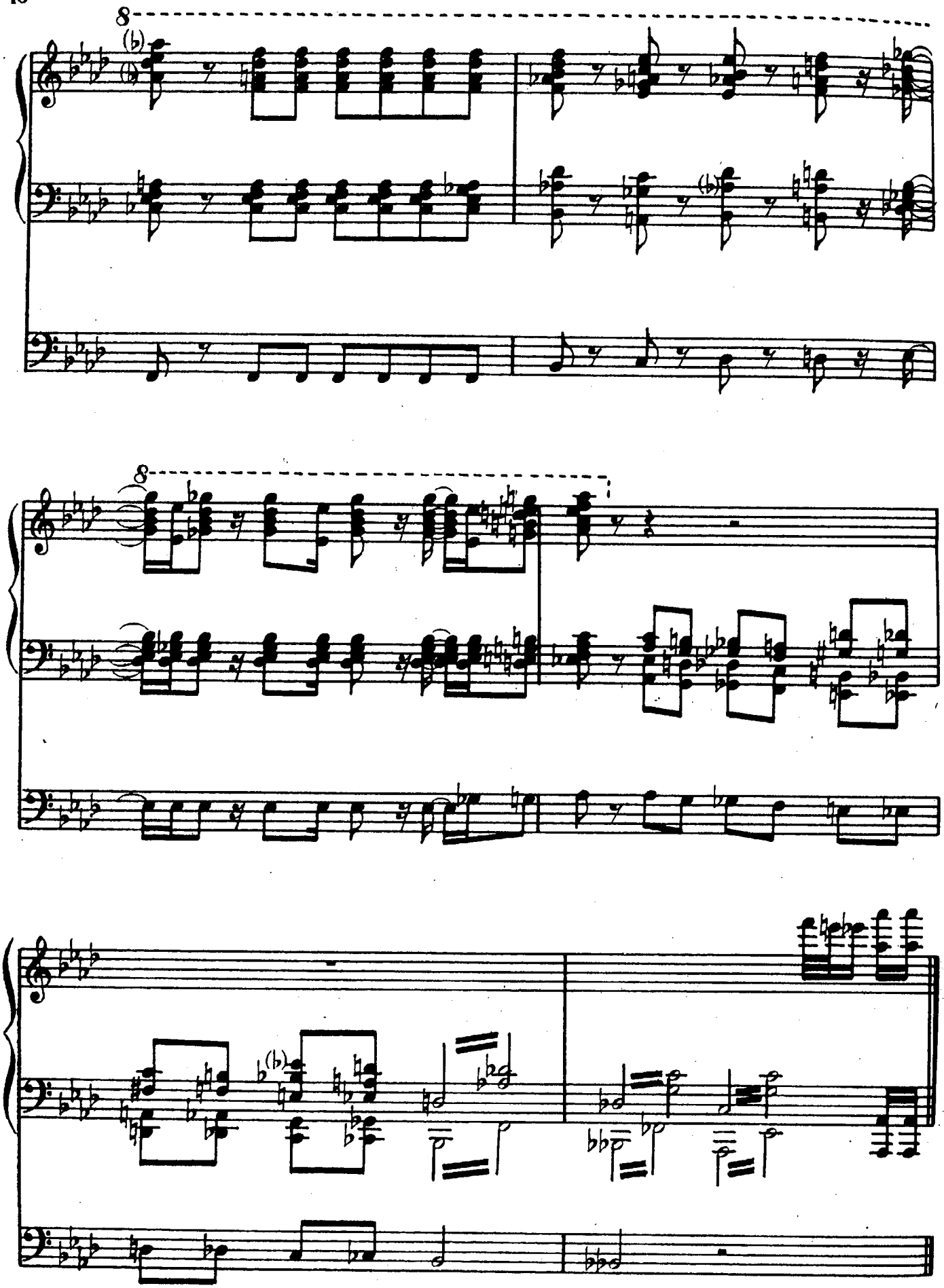






ВОСПОМИНАНИЯ О ТЕБЕ

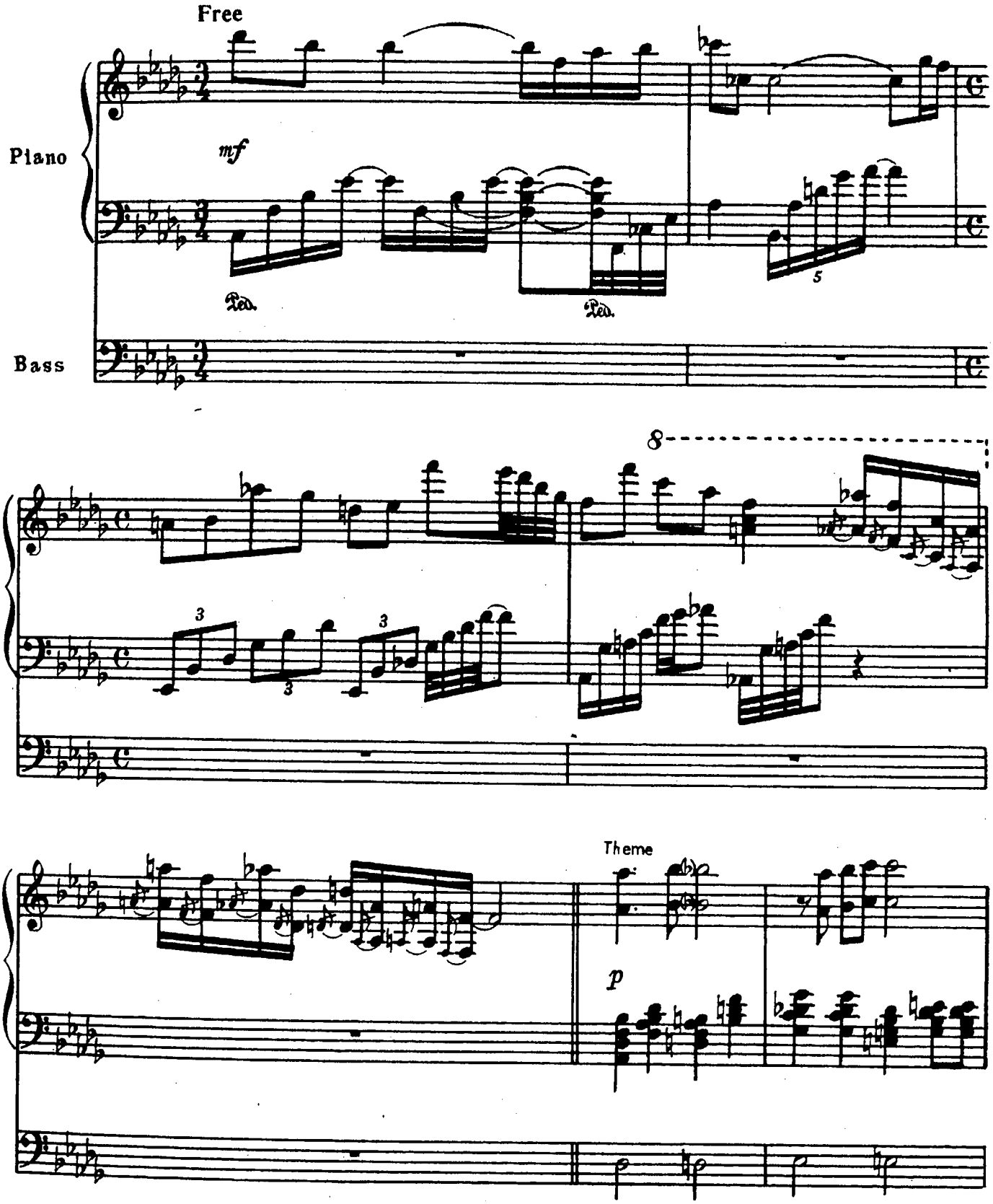
(Юби Блейк)

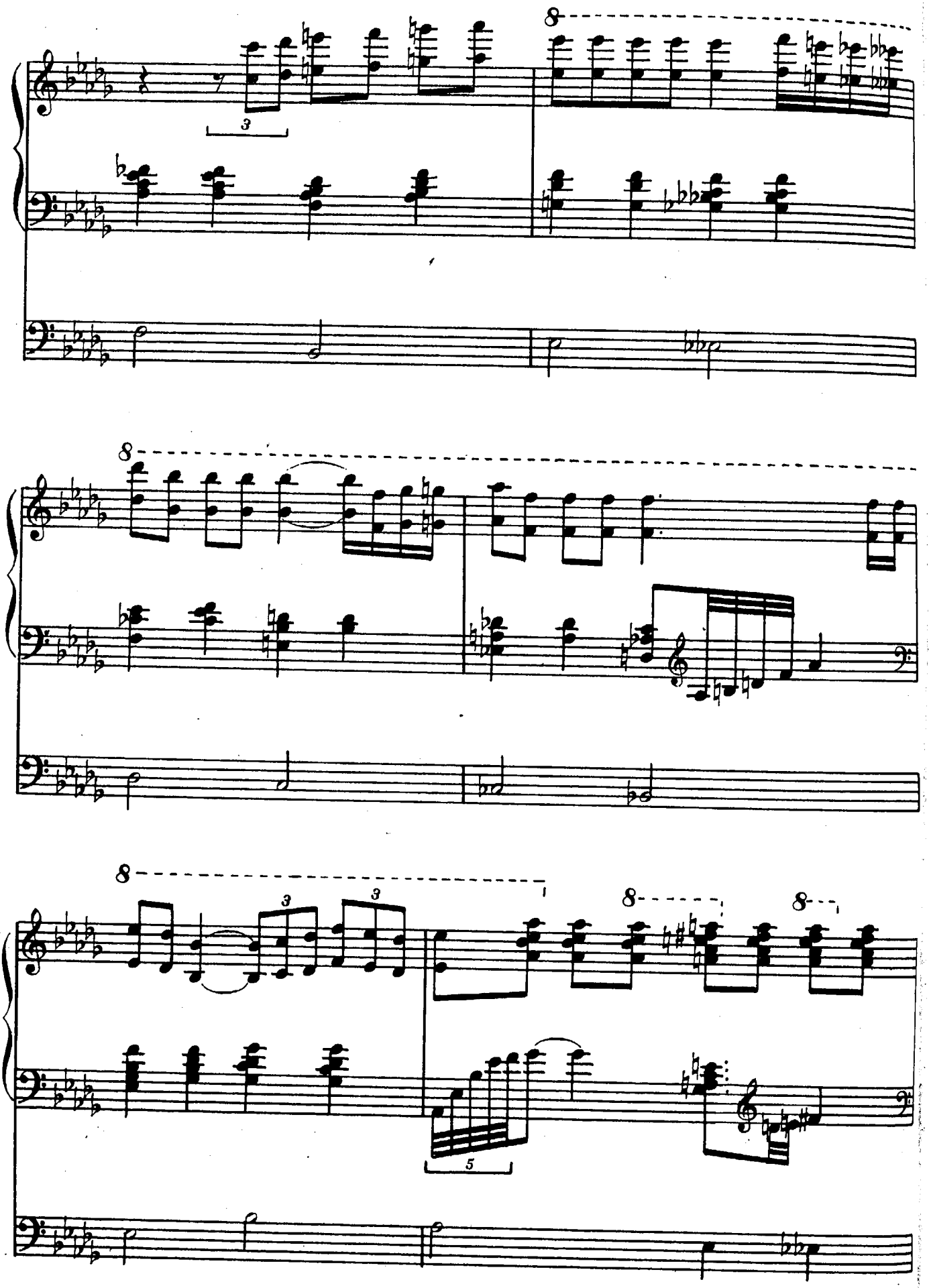
MEMORIES OF YOU

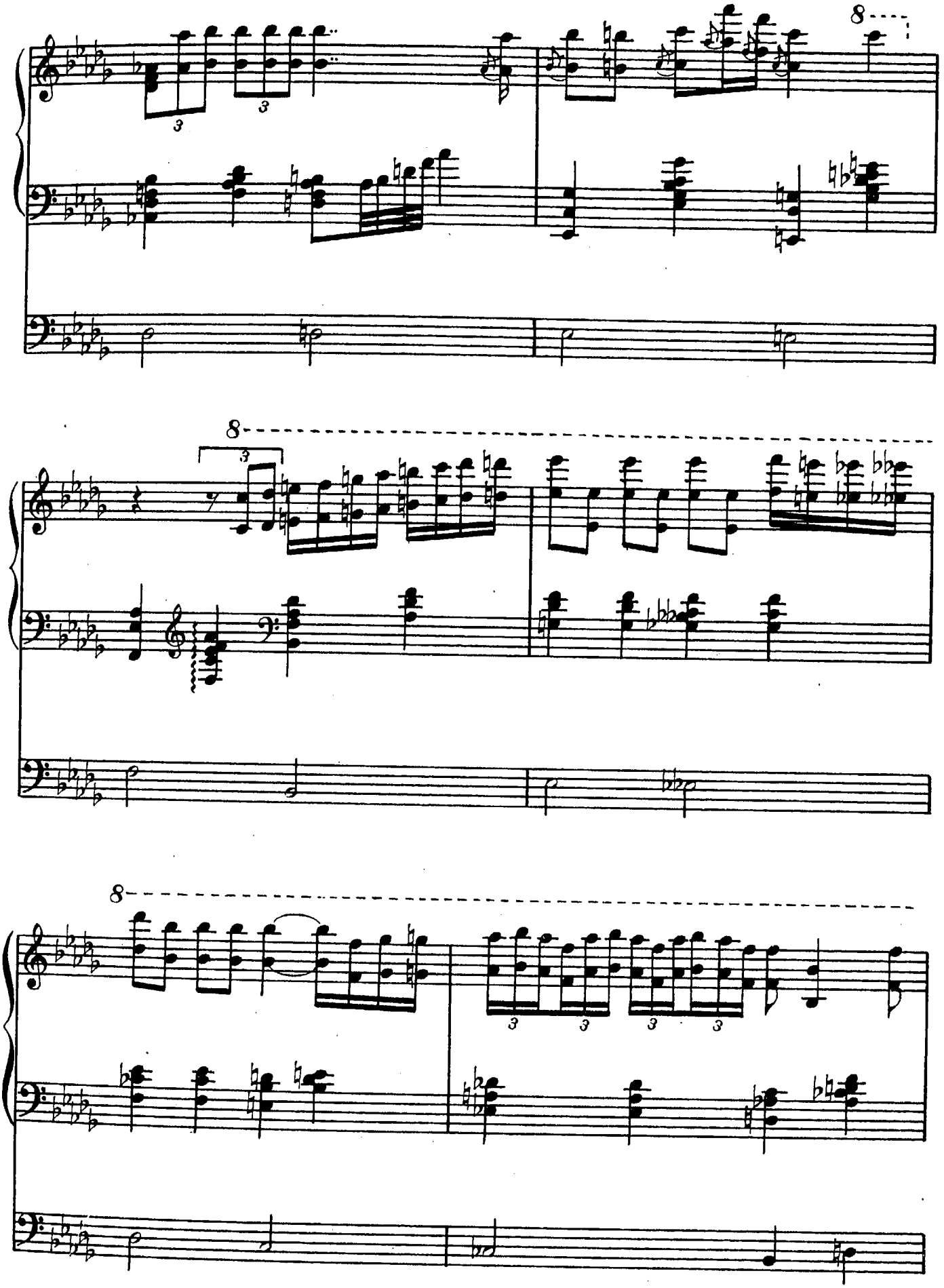
(Eubie Blake)

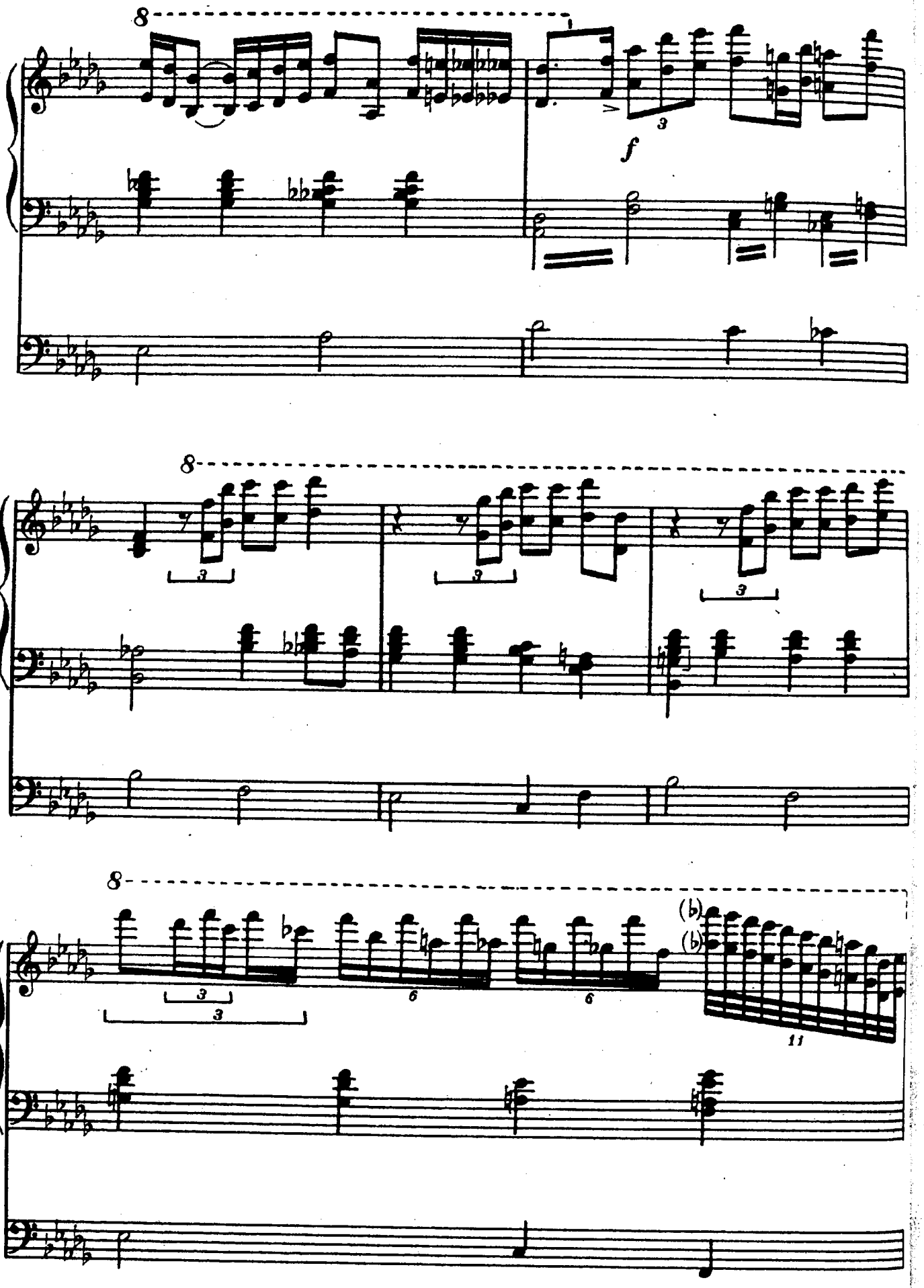
(1955)

Диск / Record: Erroll Garner (Philips)





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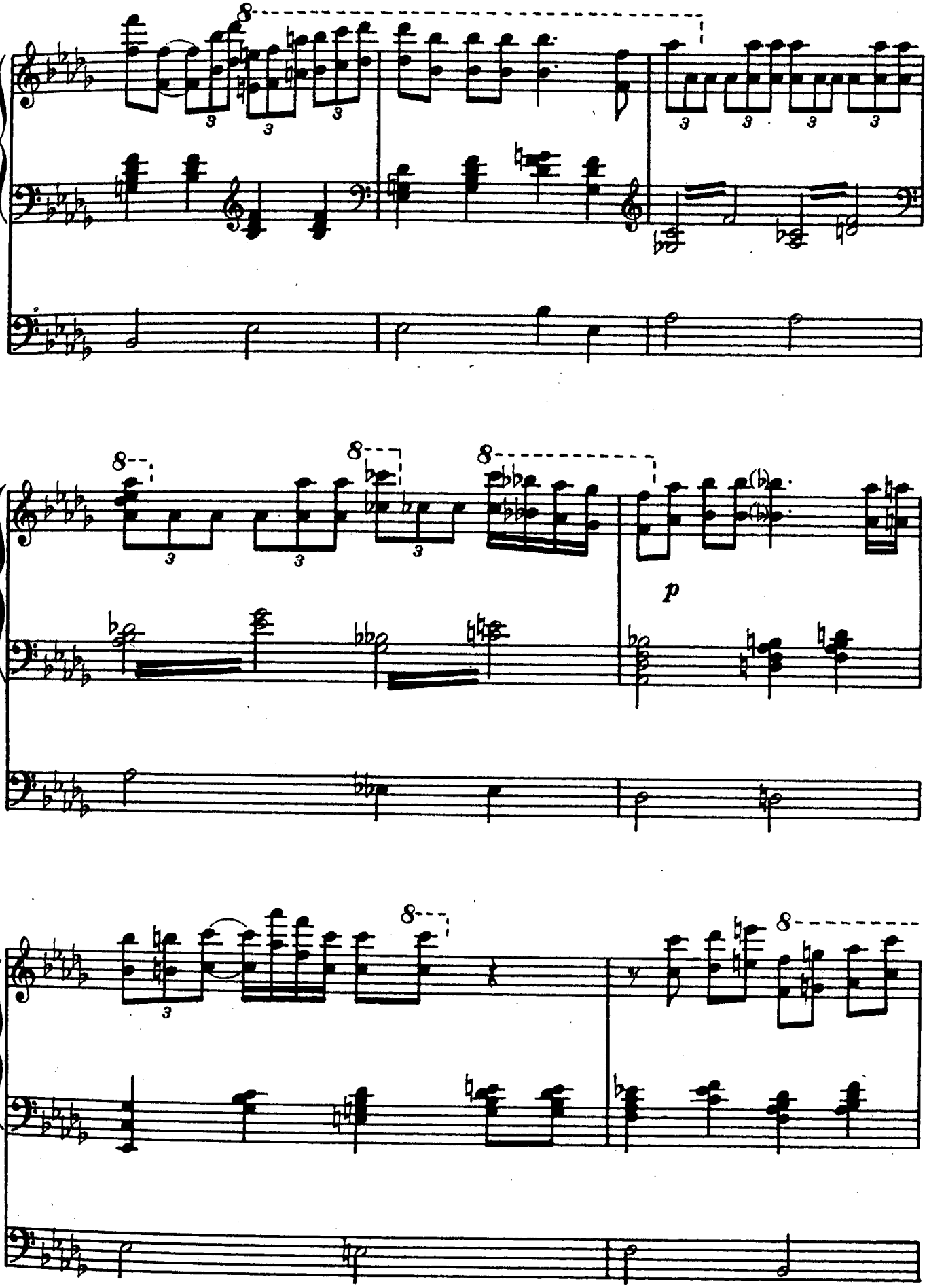
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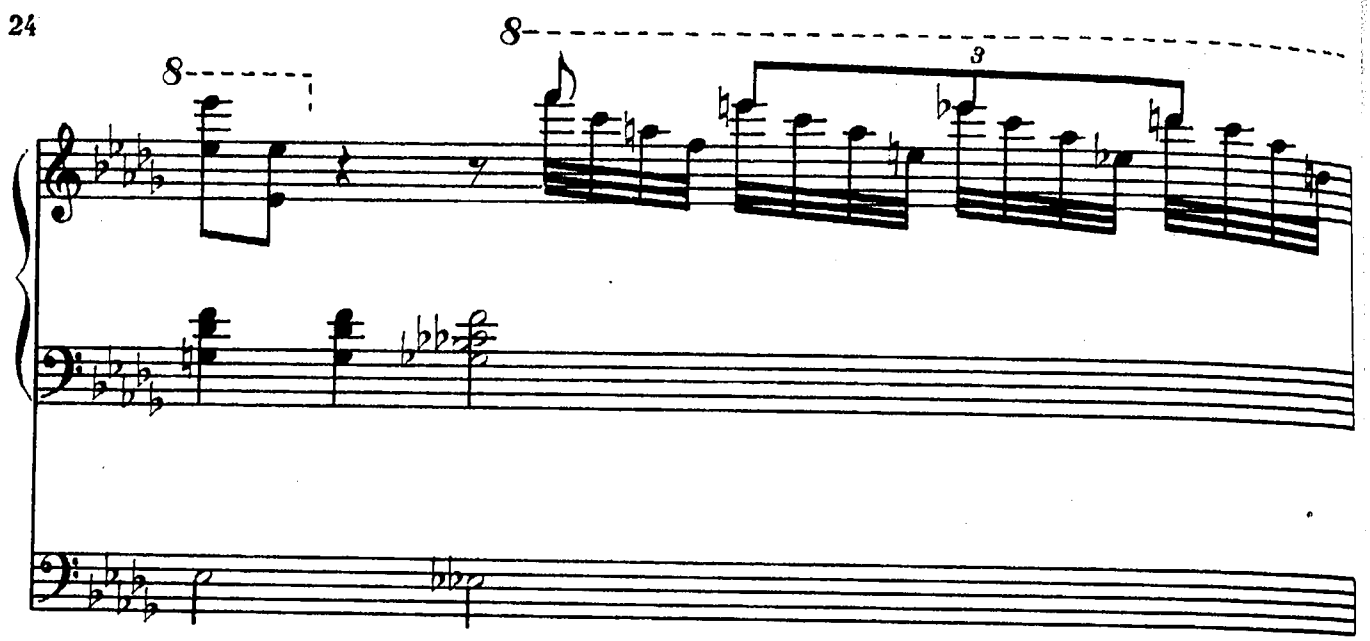
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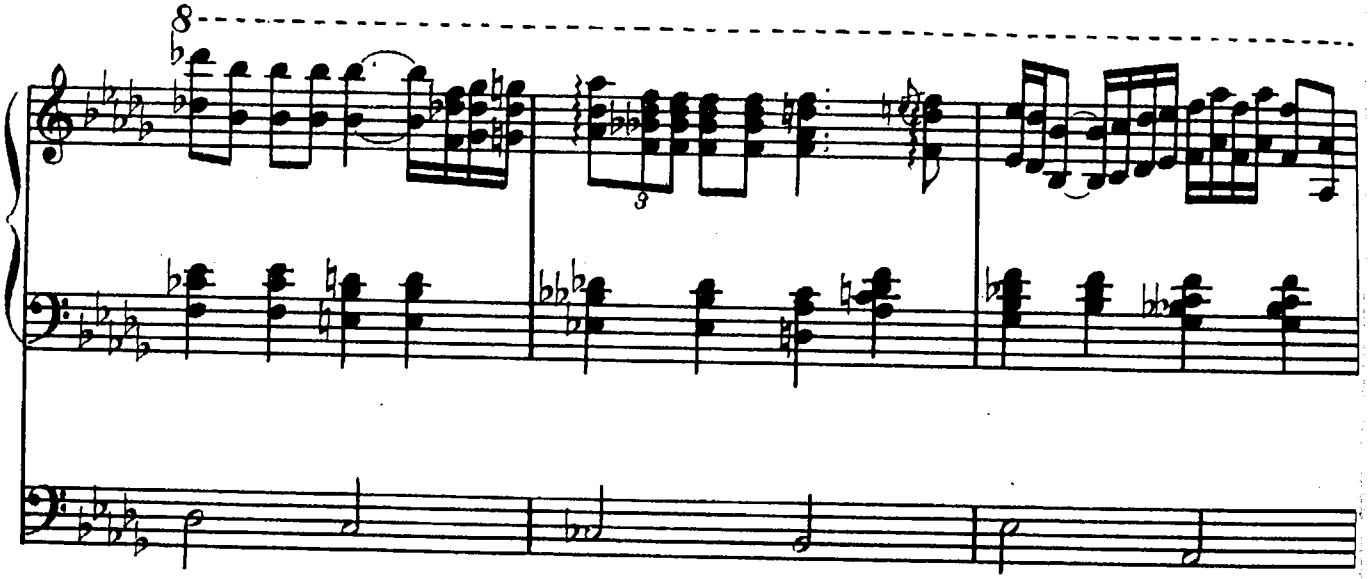
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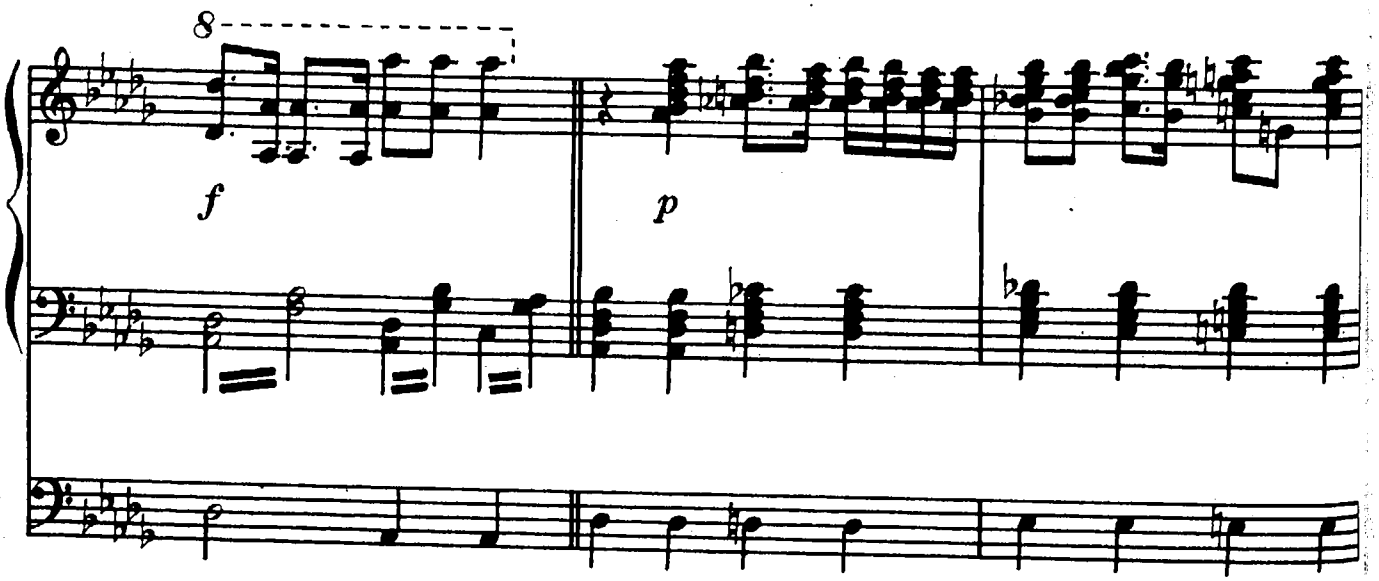
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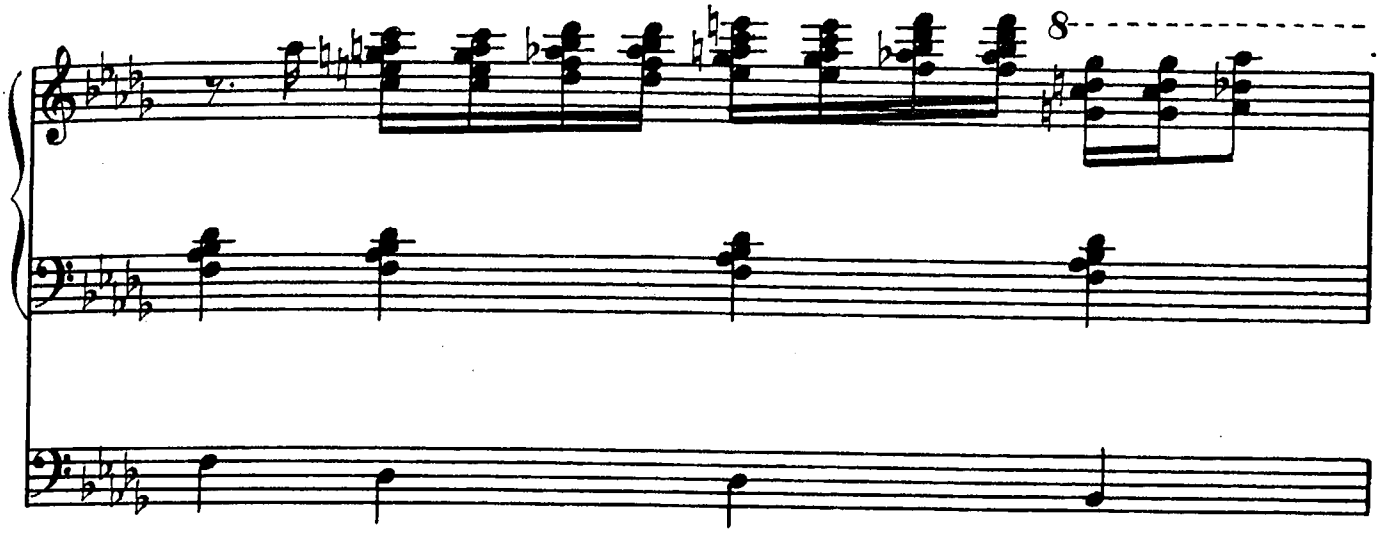

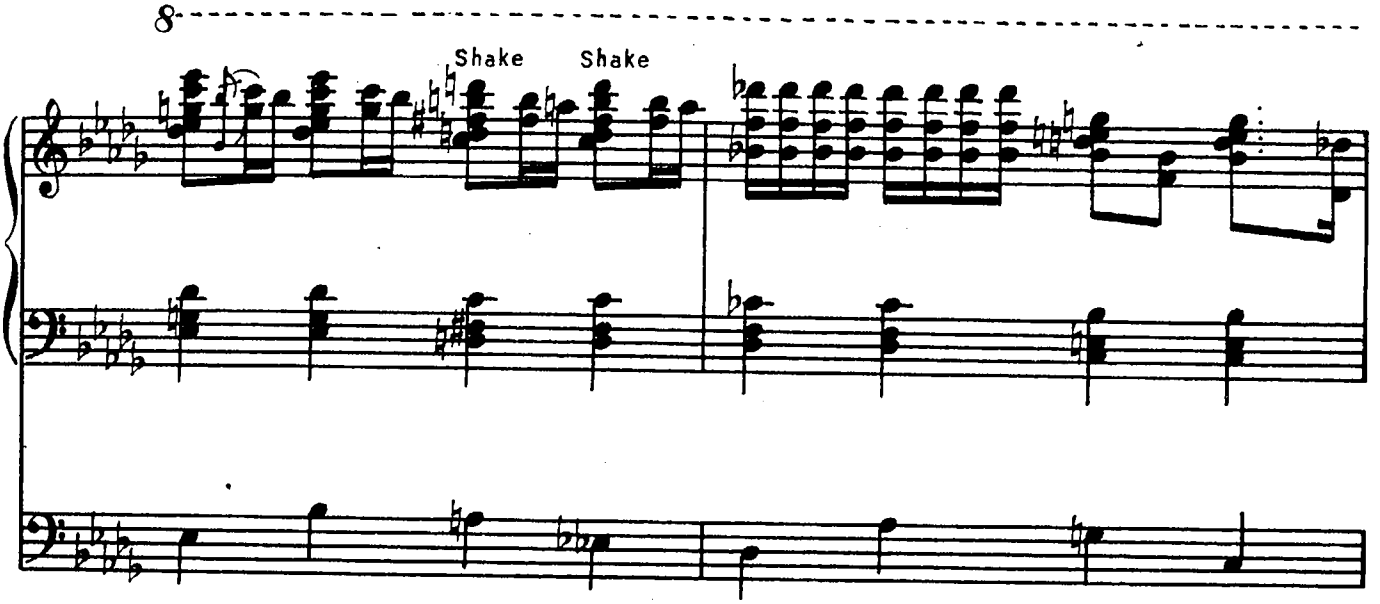
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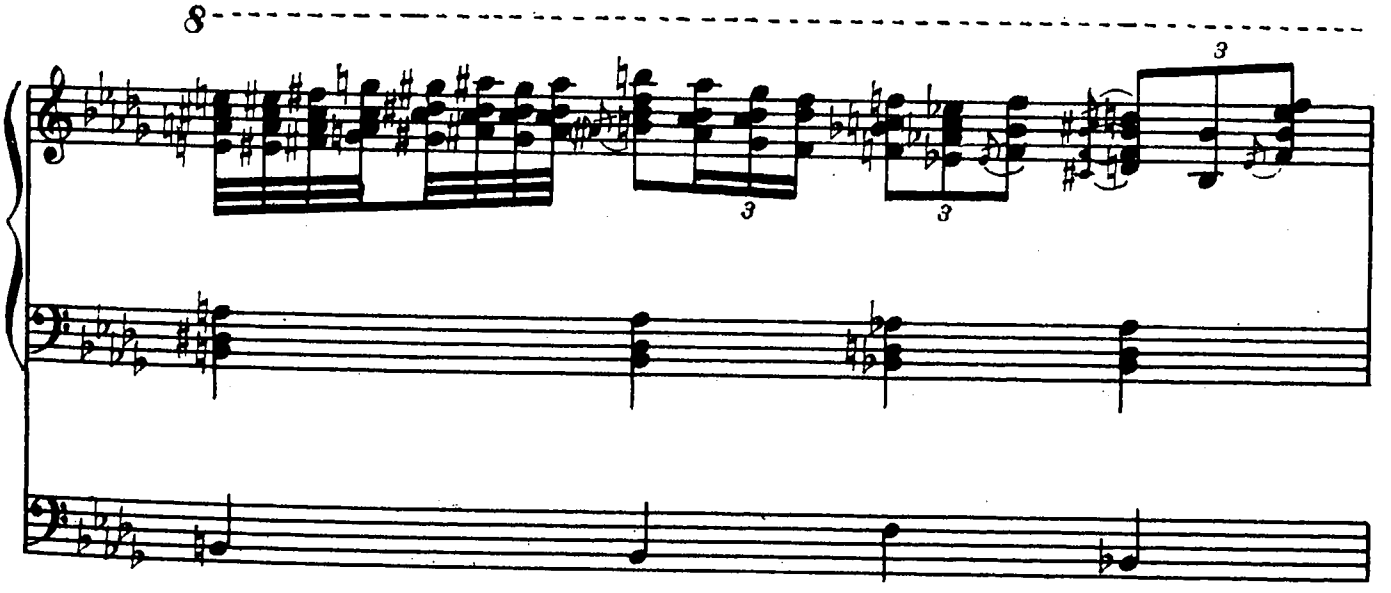
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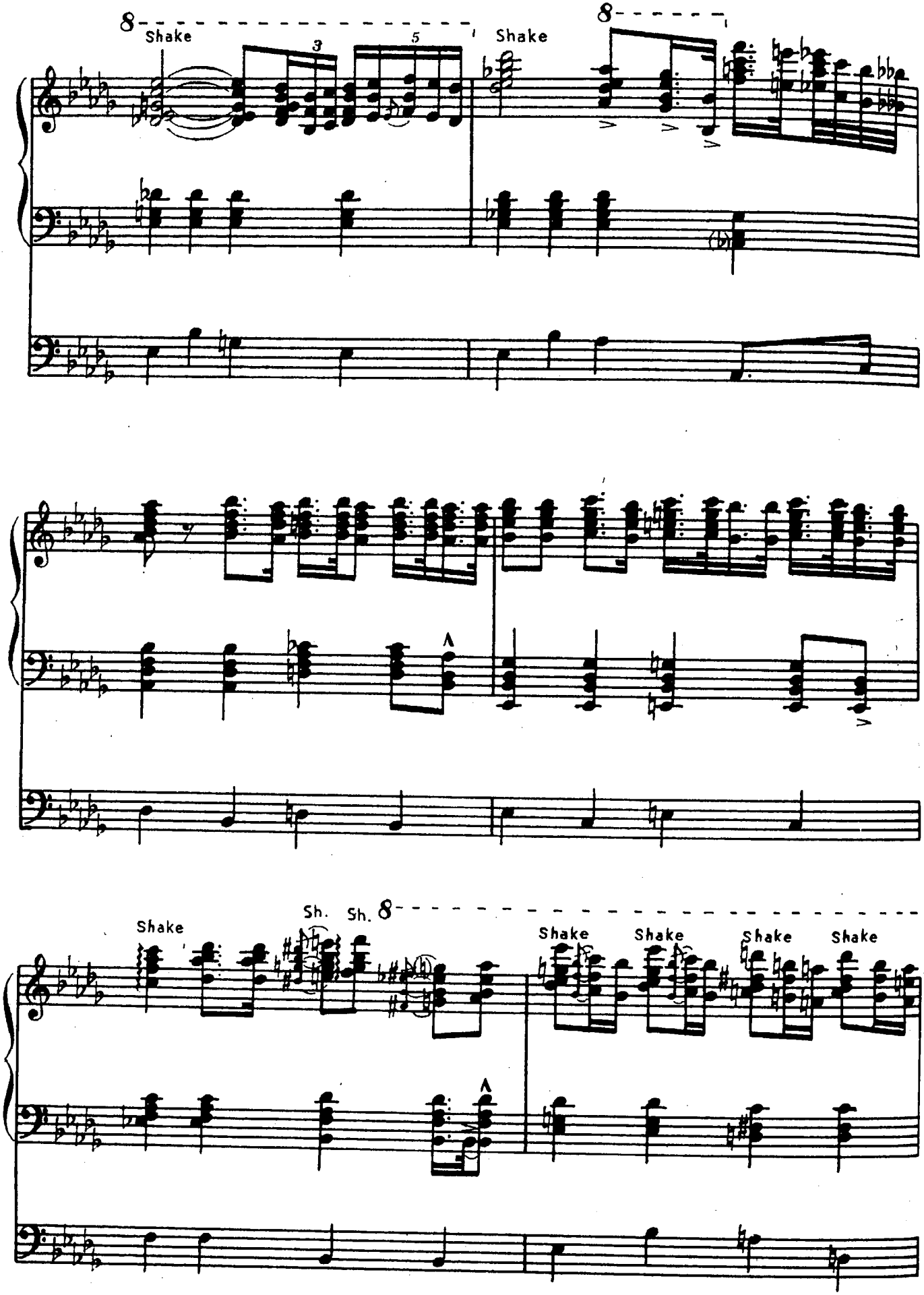
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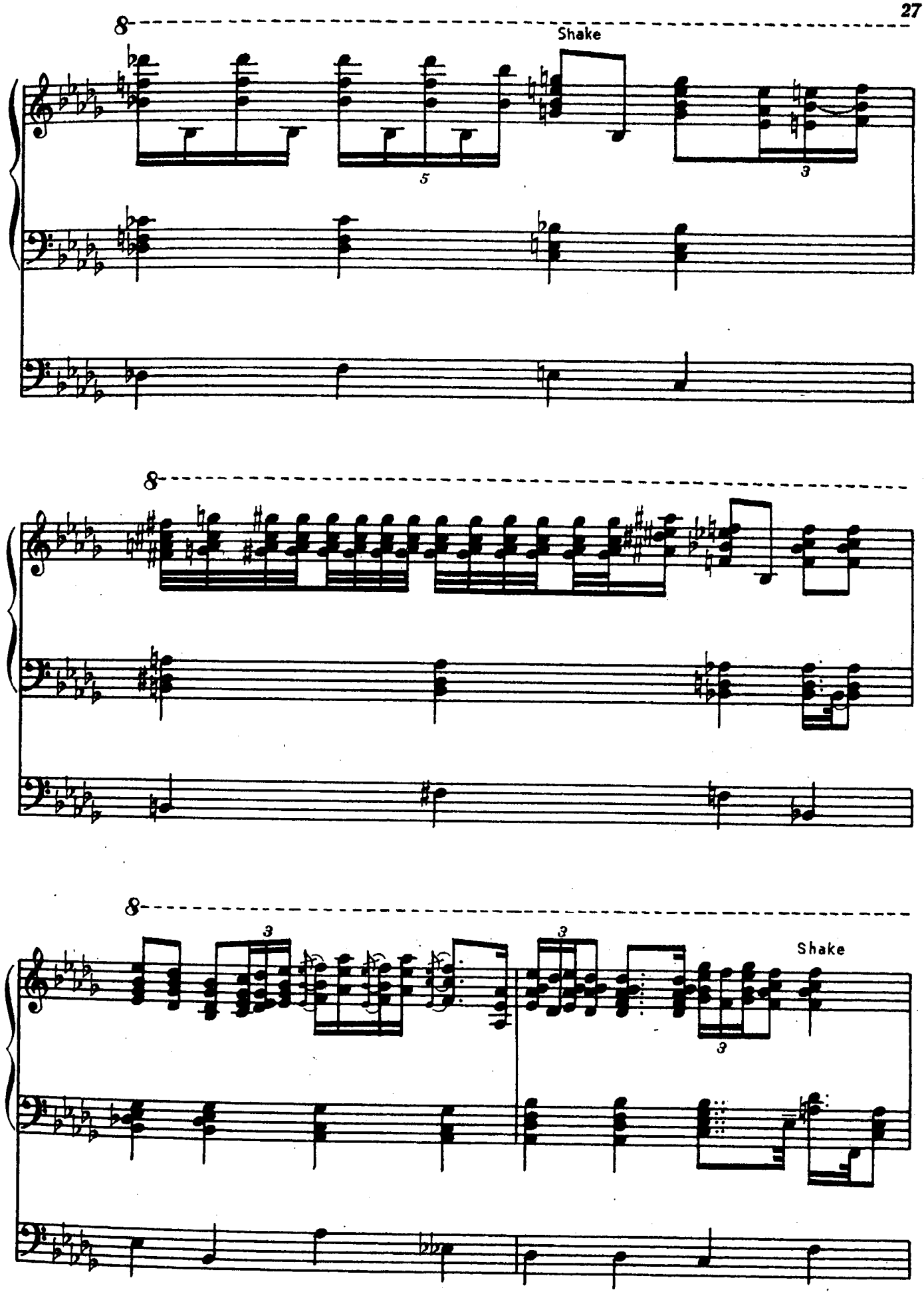
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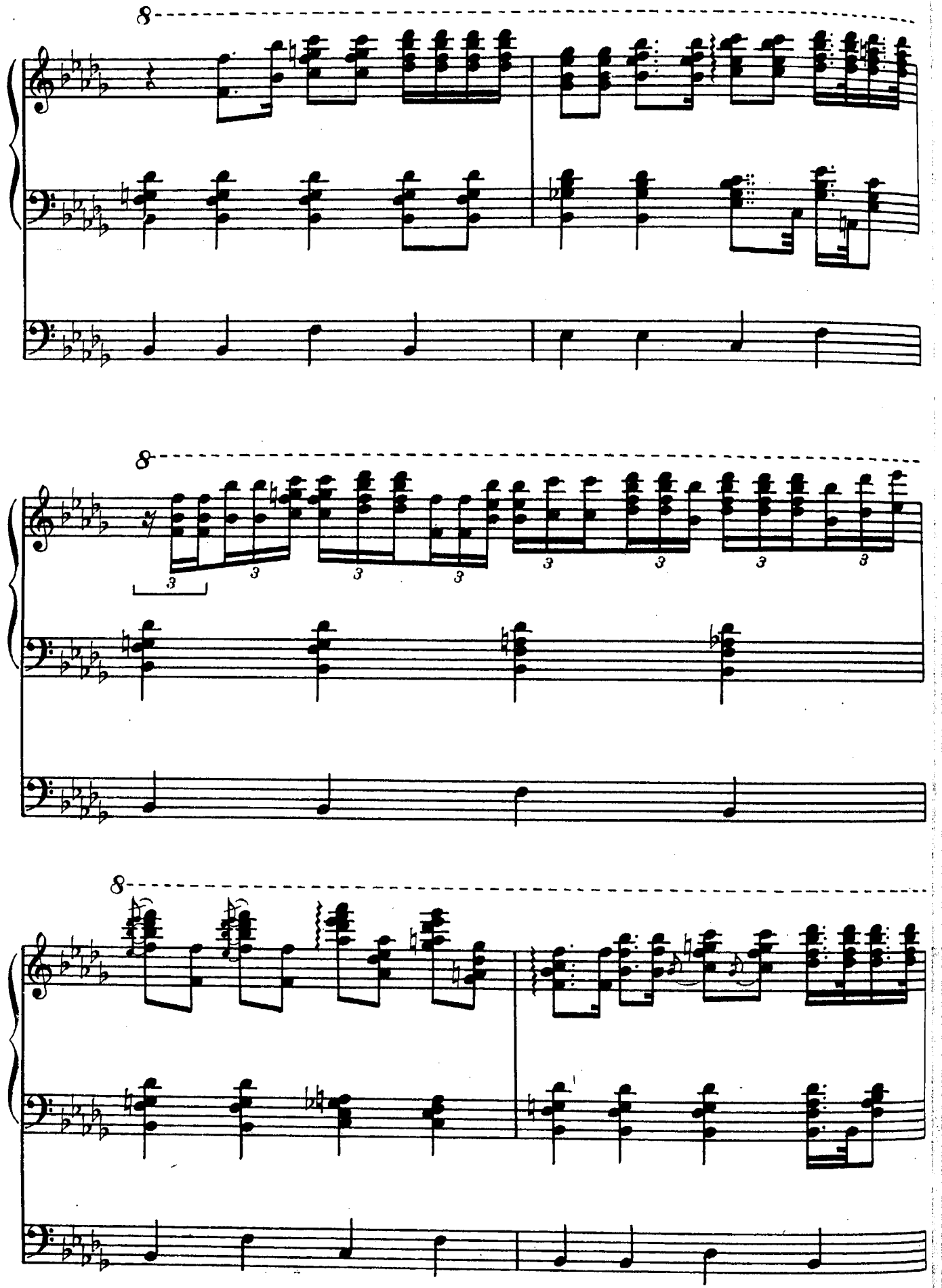

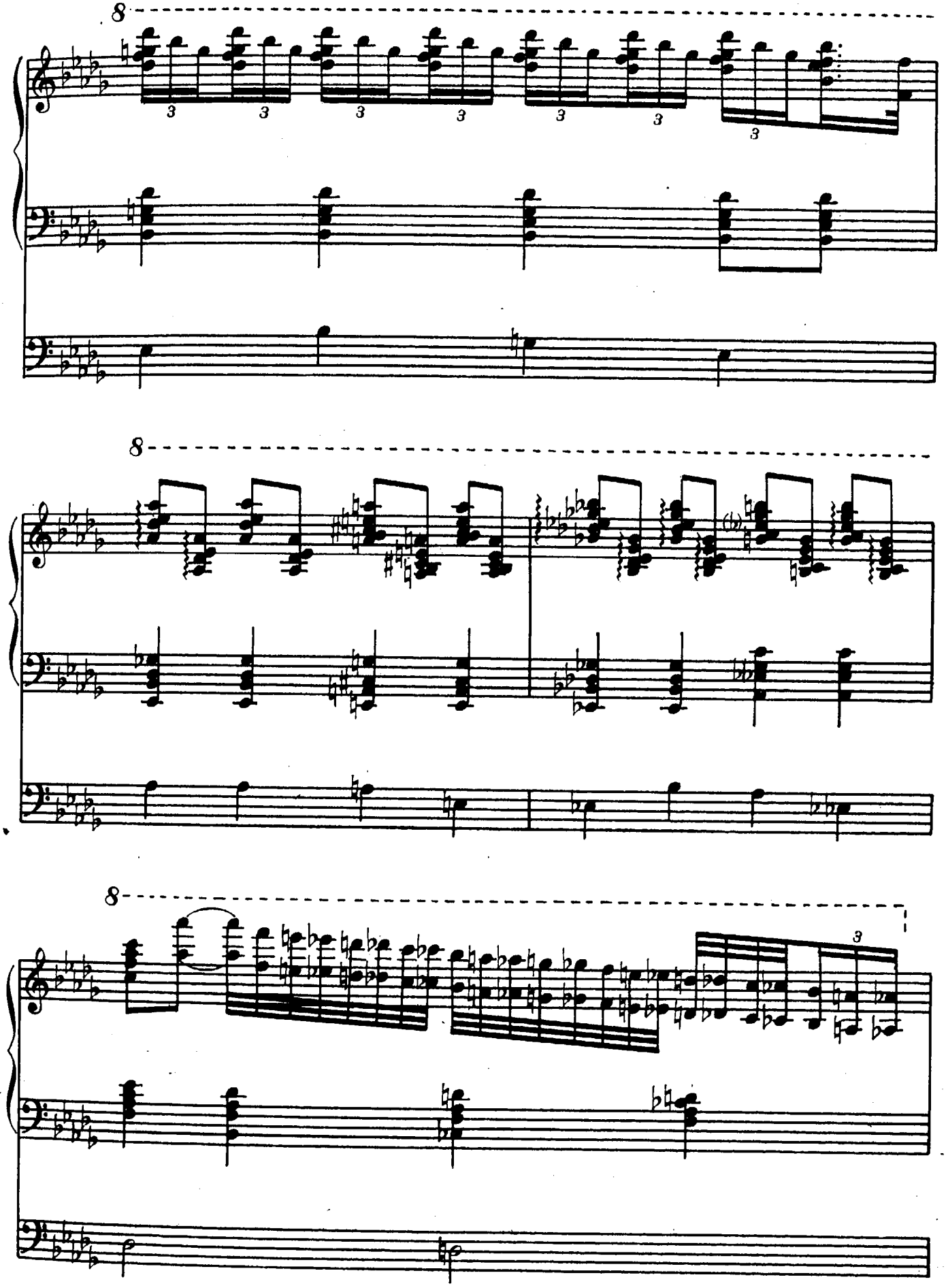

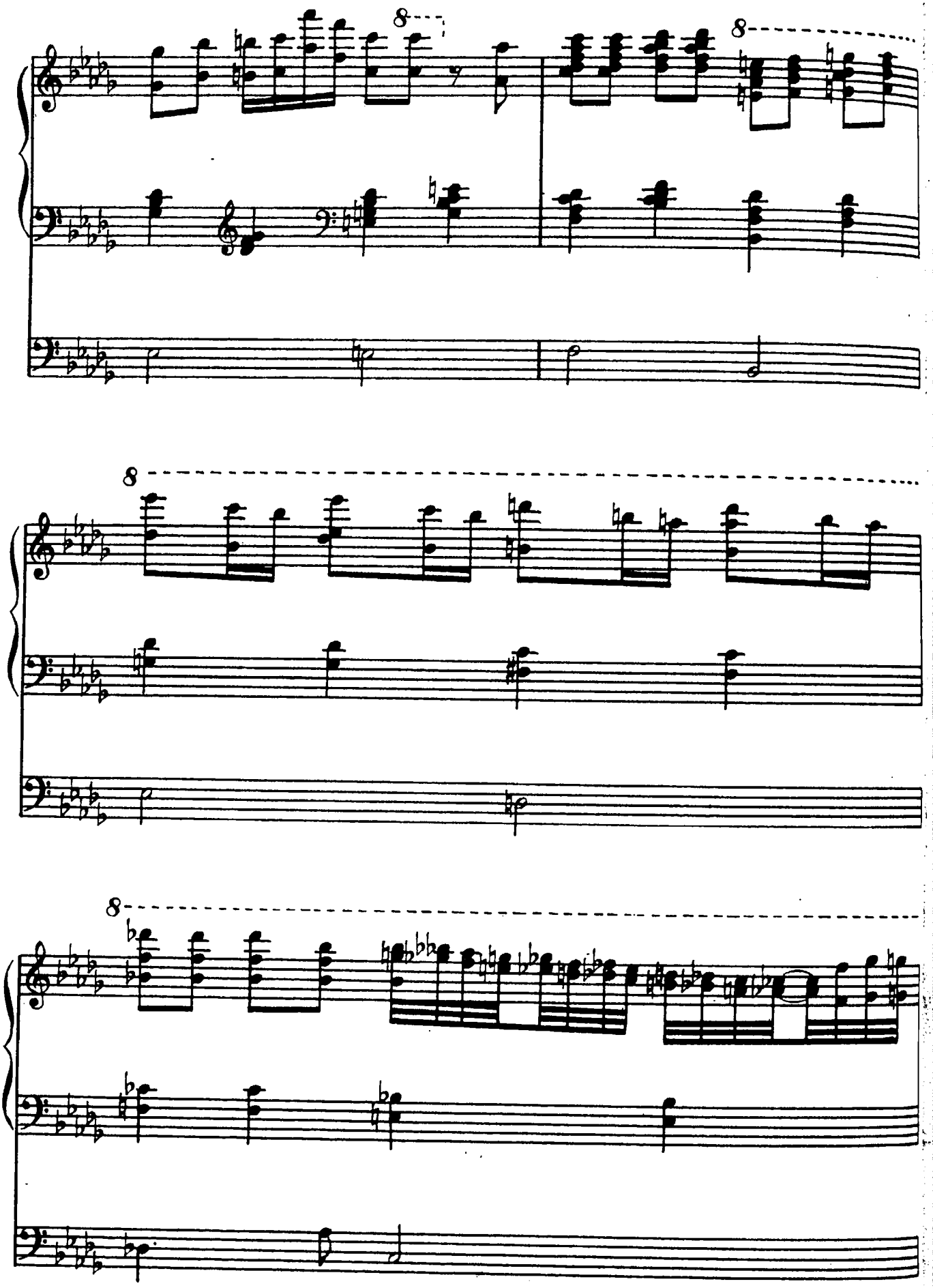

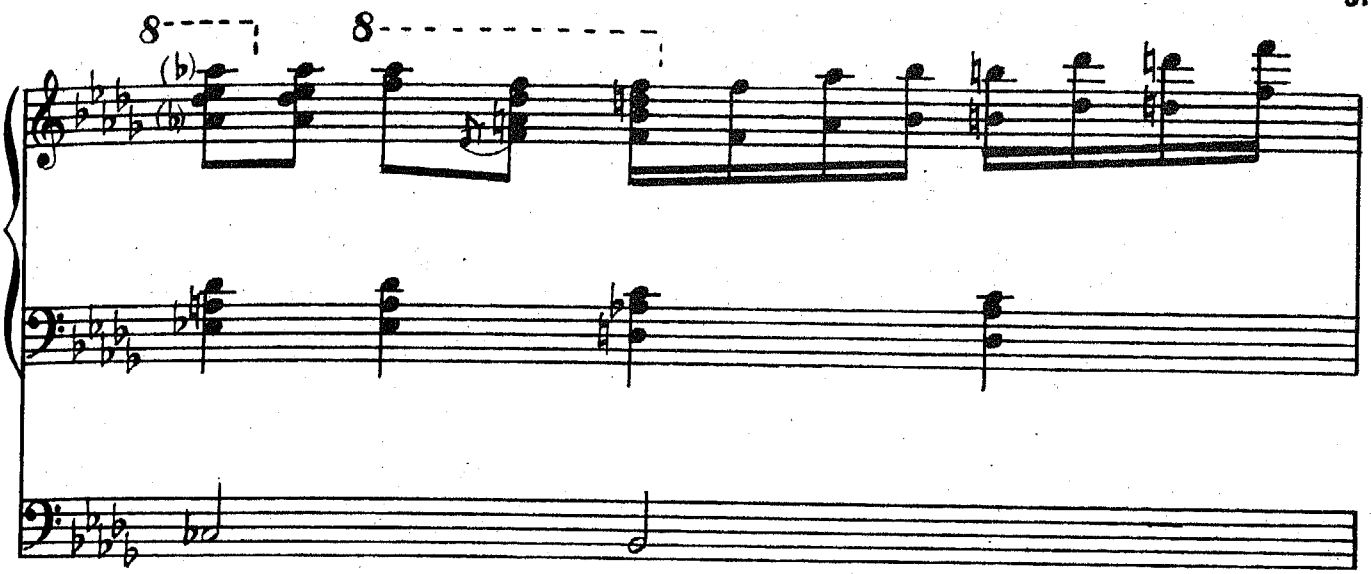

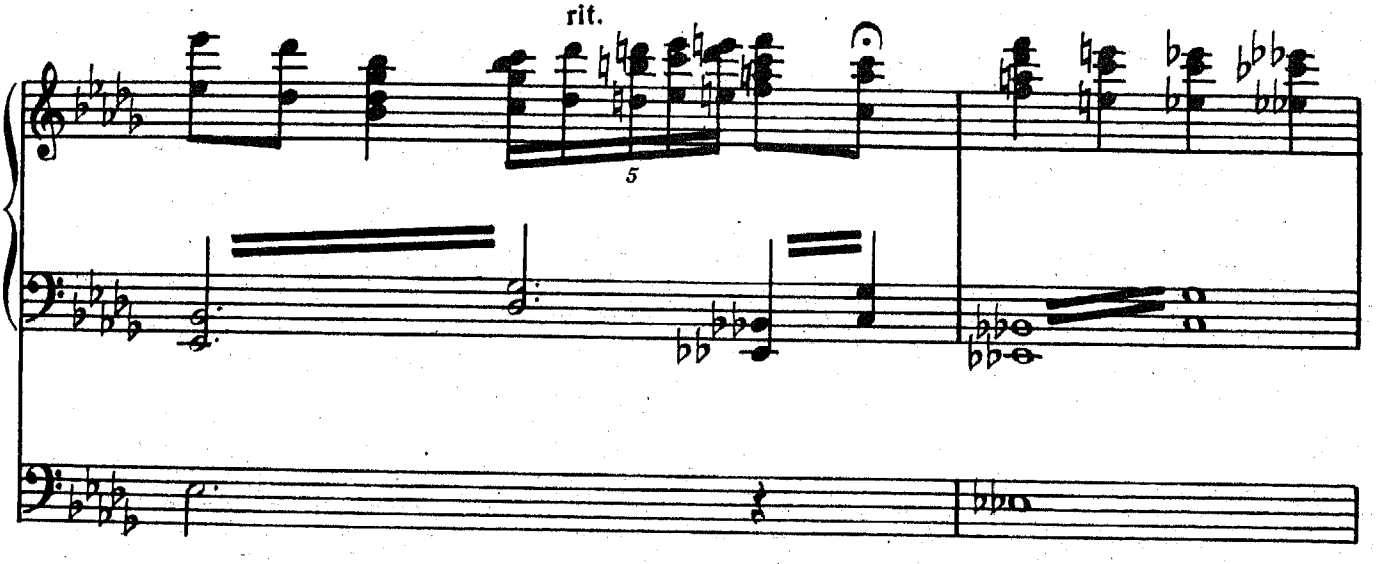
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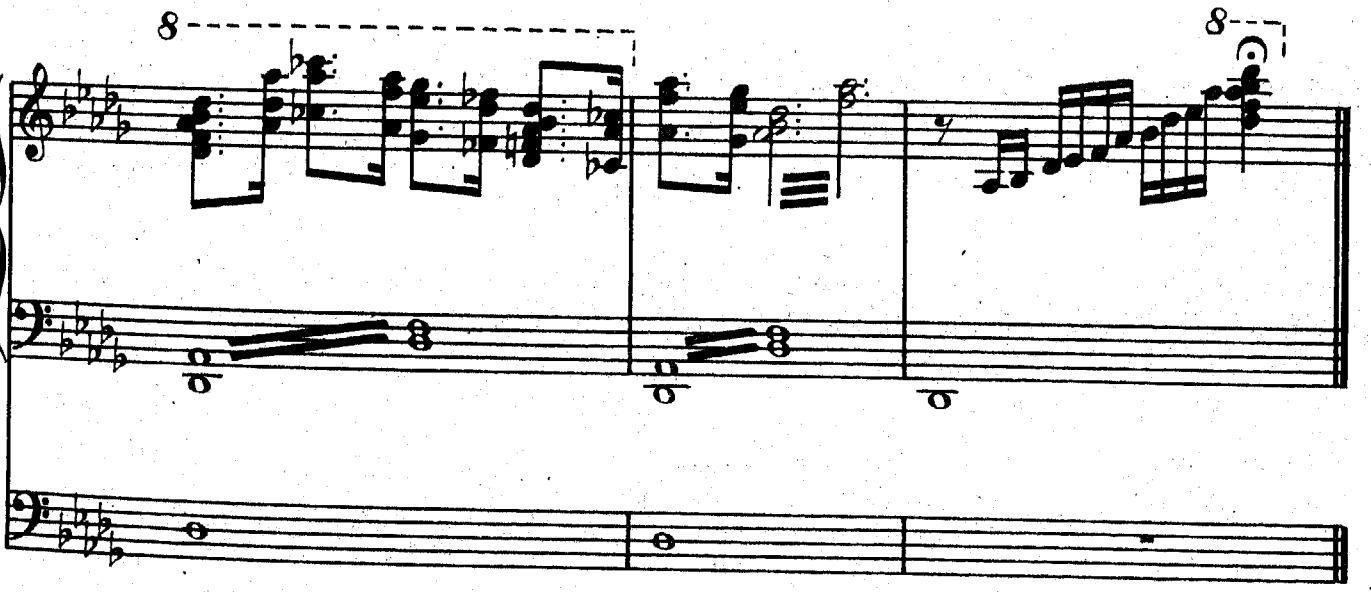


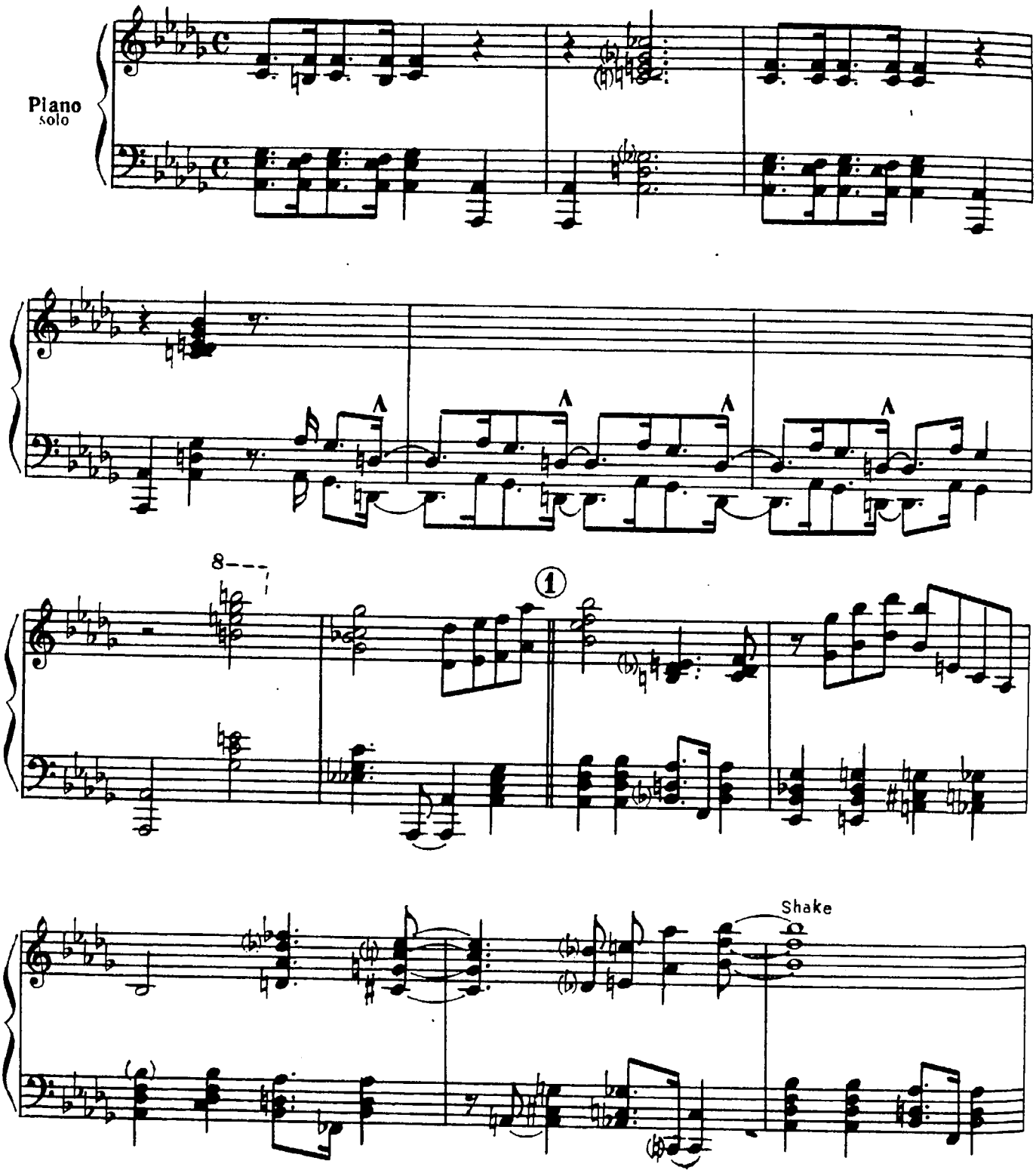
НЕ БУДЬ ТАКИМ

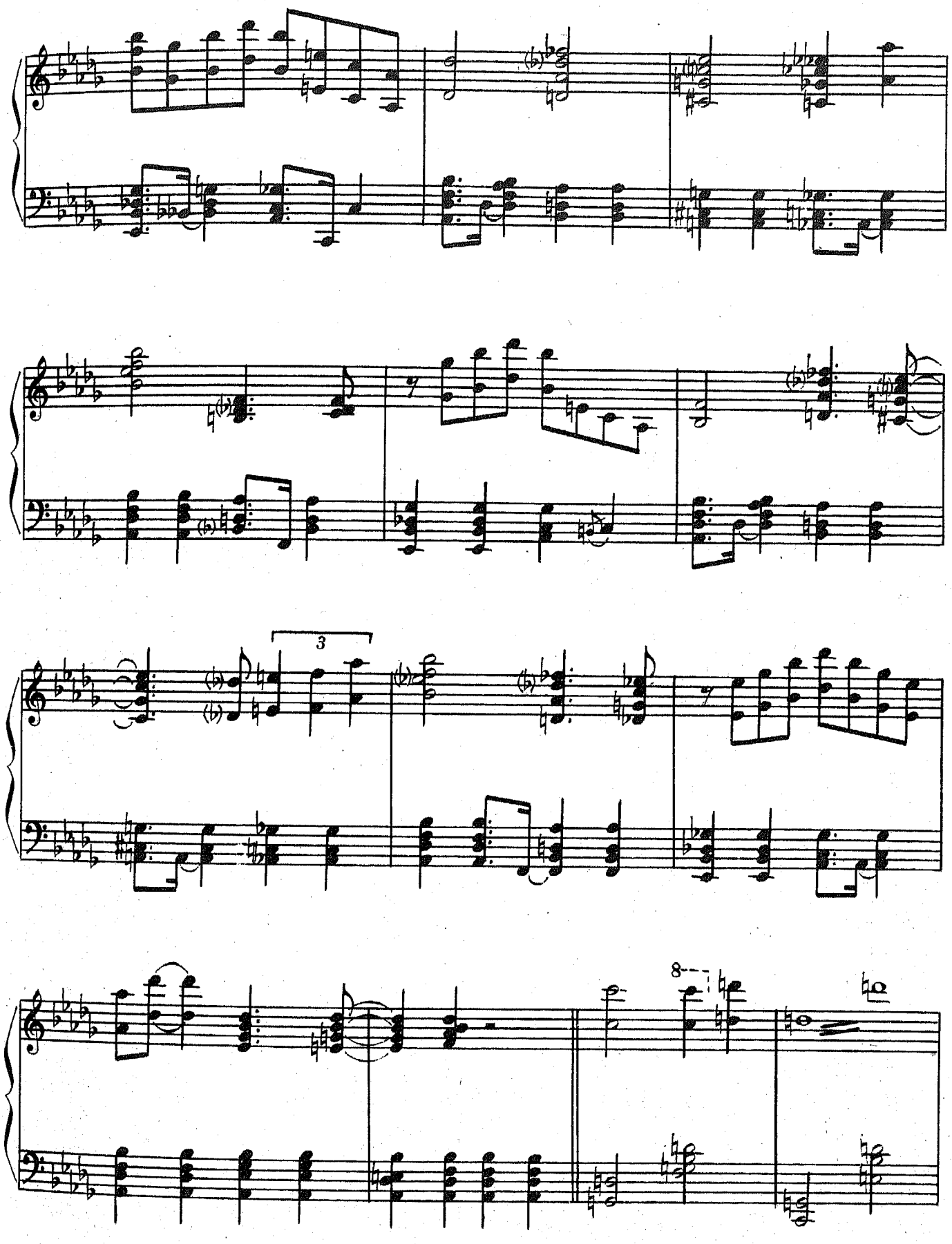
(Гудмен—Сэмпсон)

DON'T BE THAT WAY

(Goodman—Sampson)

Диск / Record: Best of Garner (Mercury)

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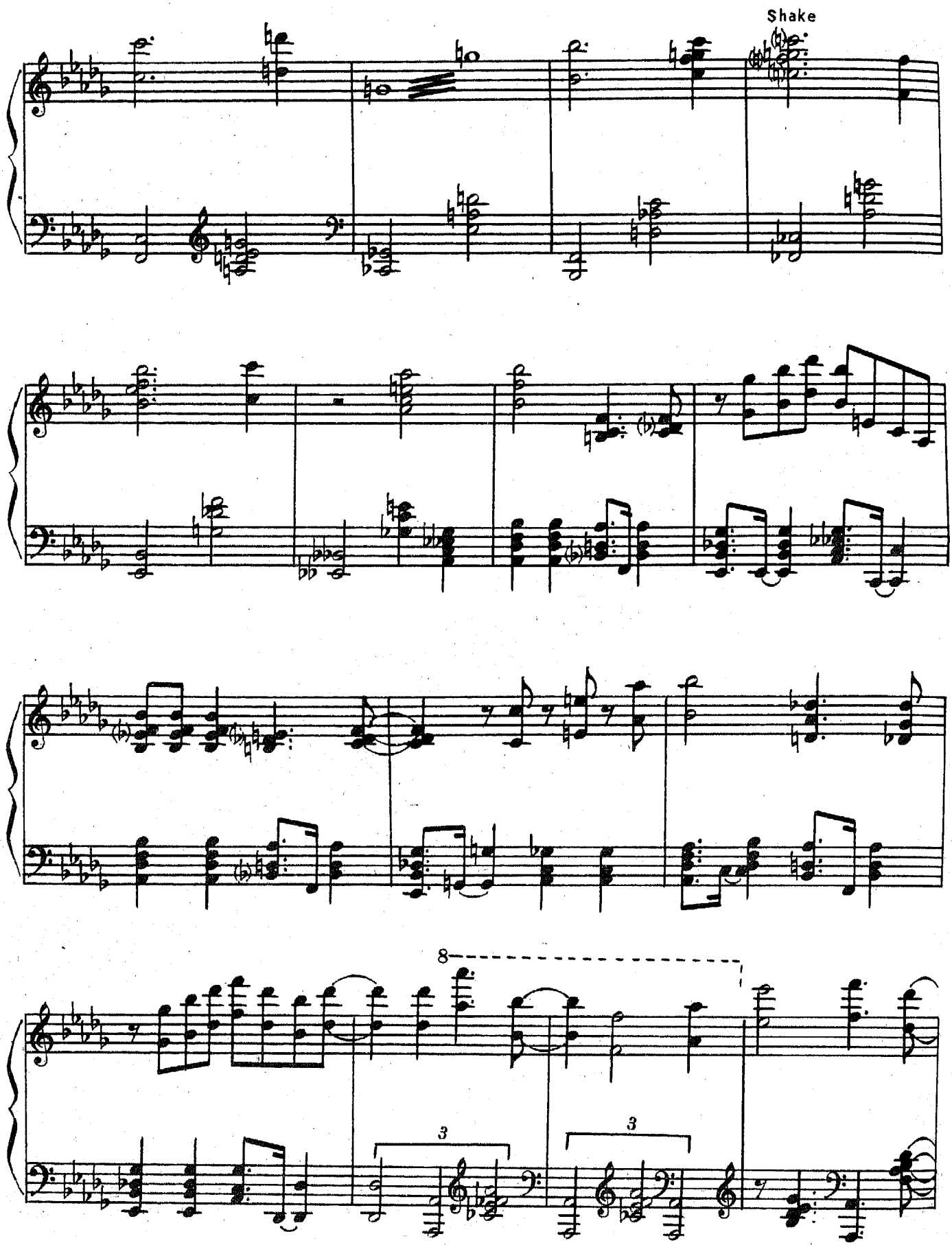
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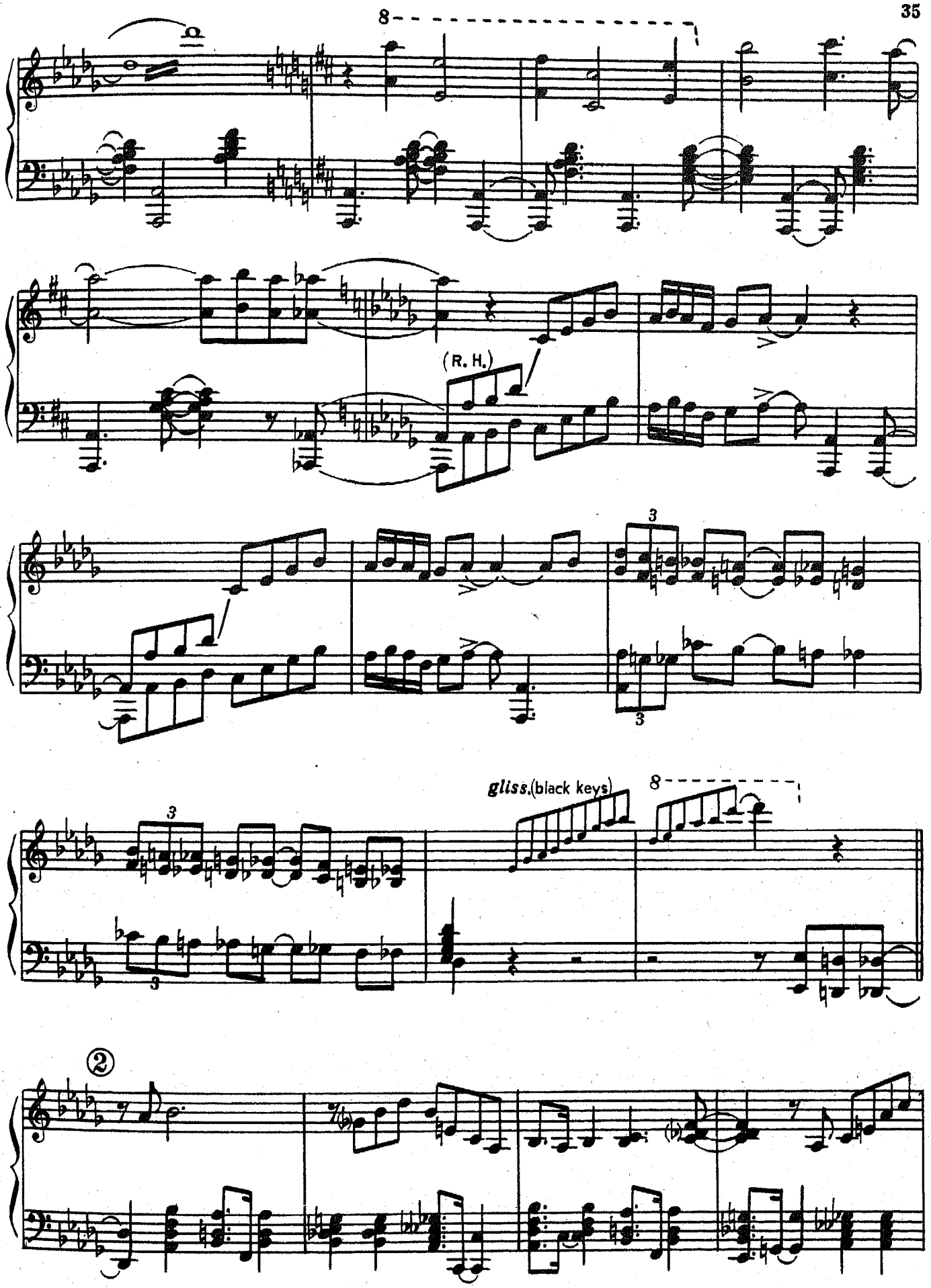
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gliss.(black keys)
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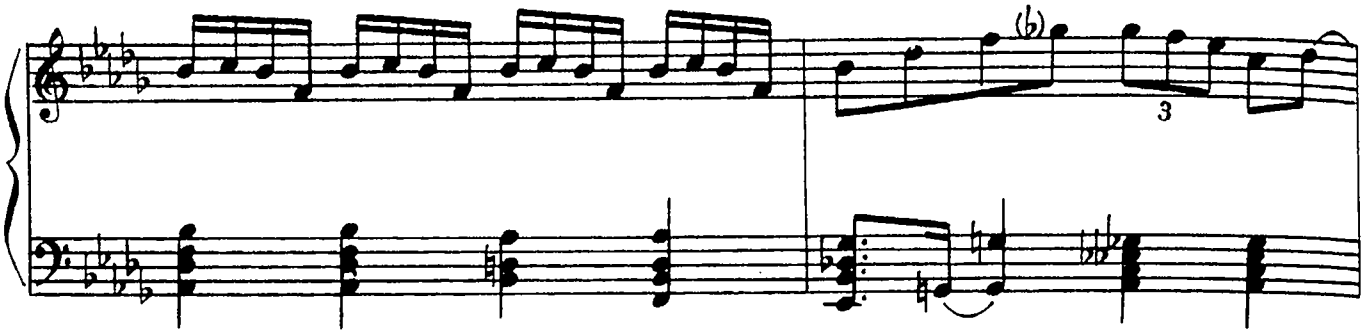

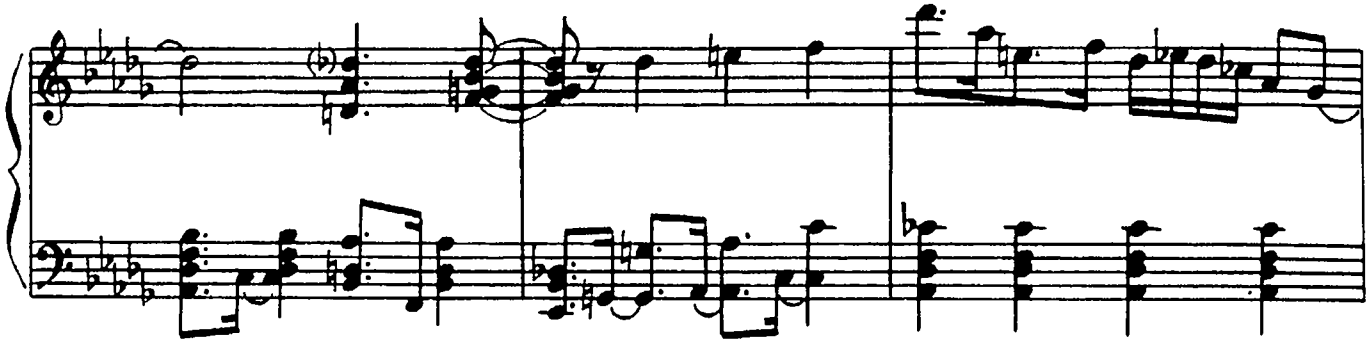

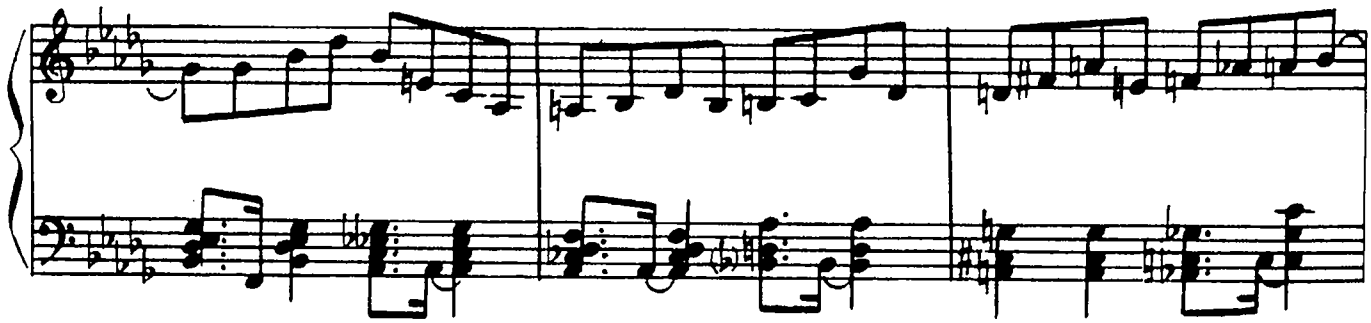

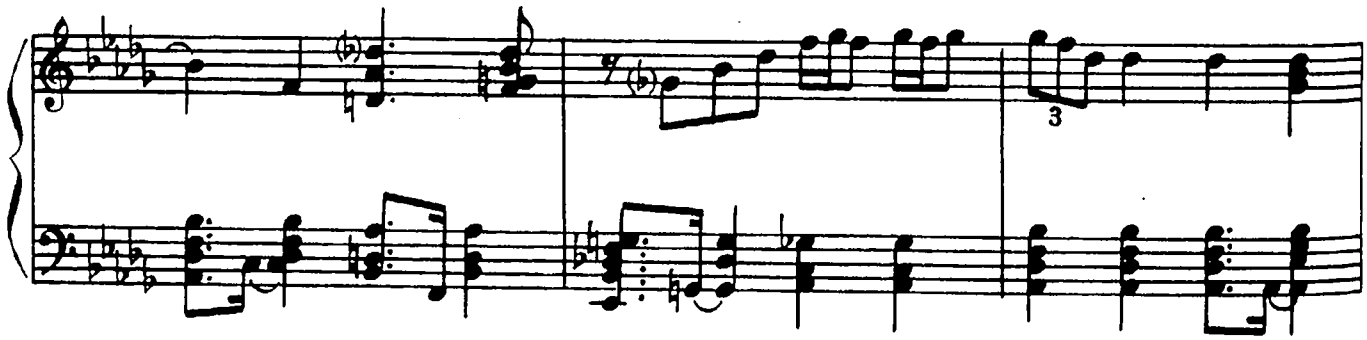

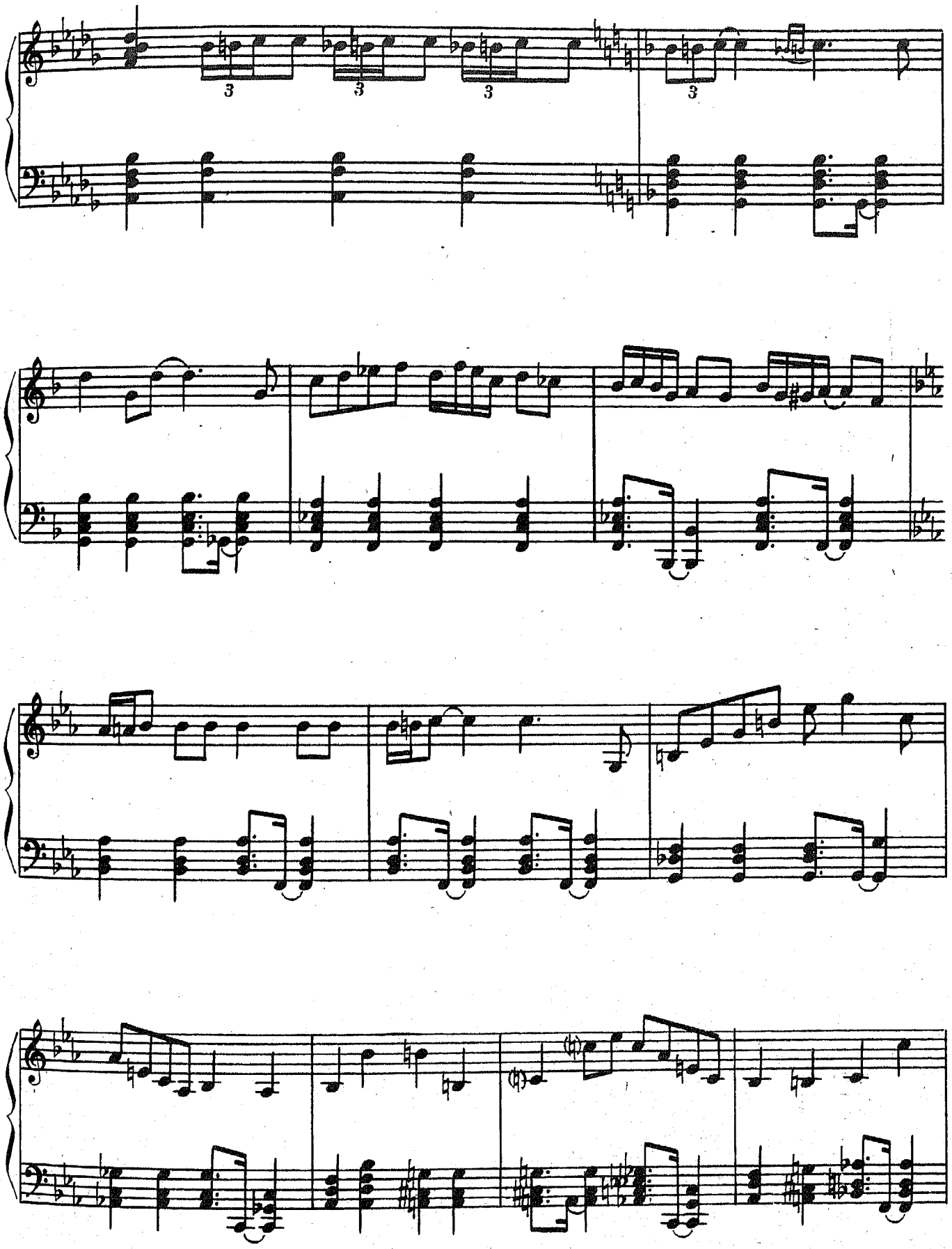

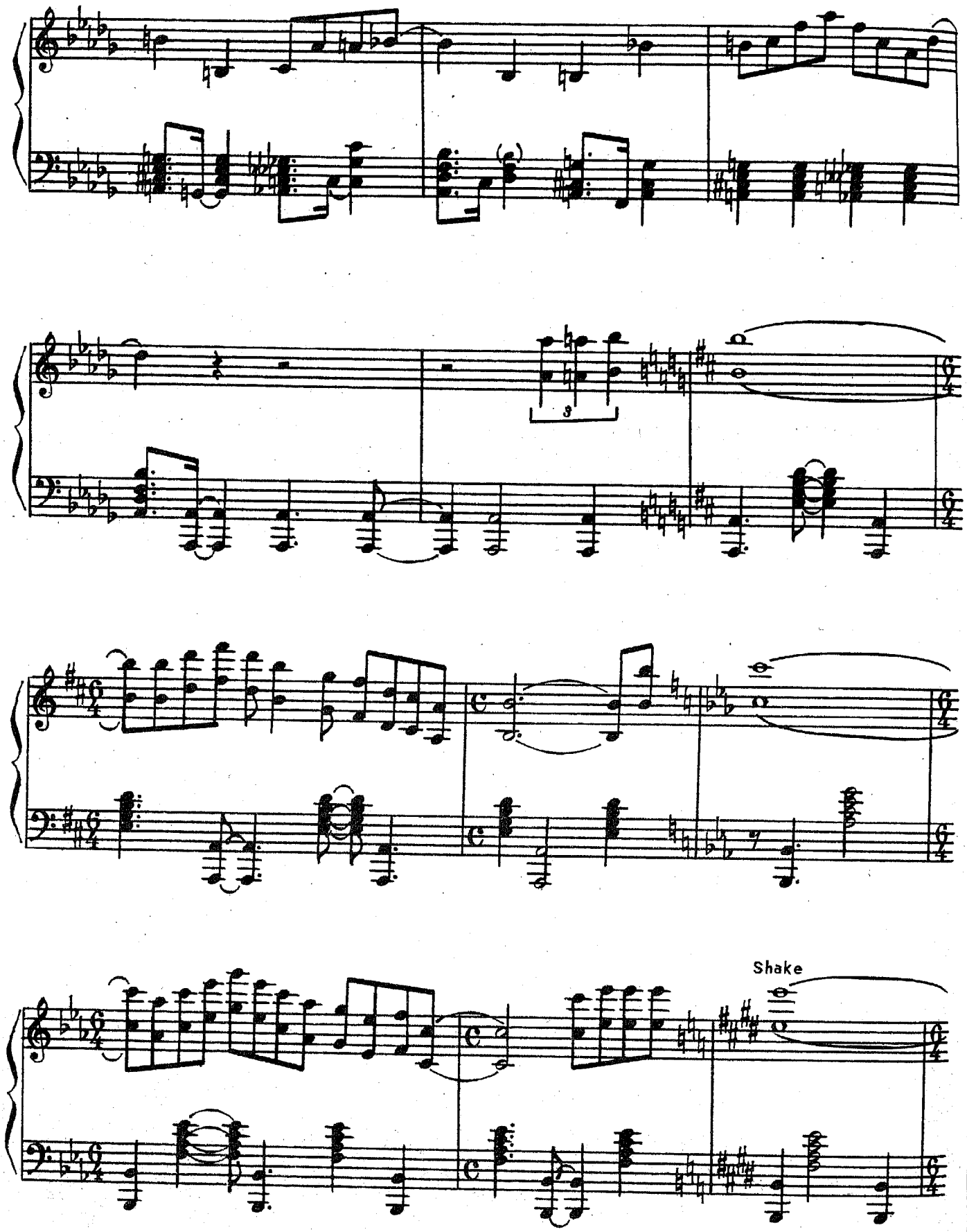
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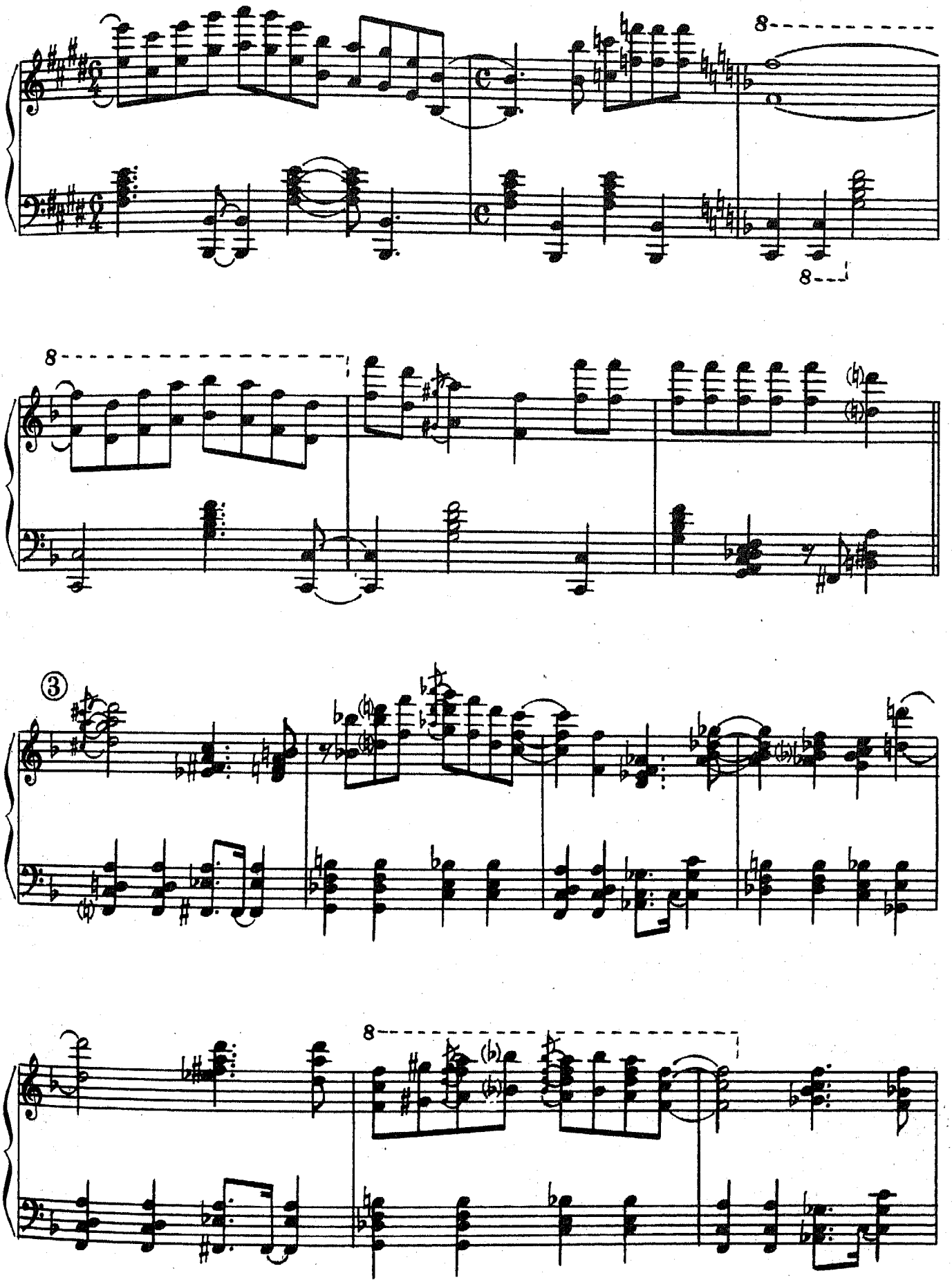
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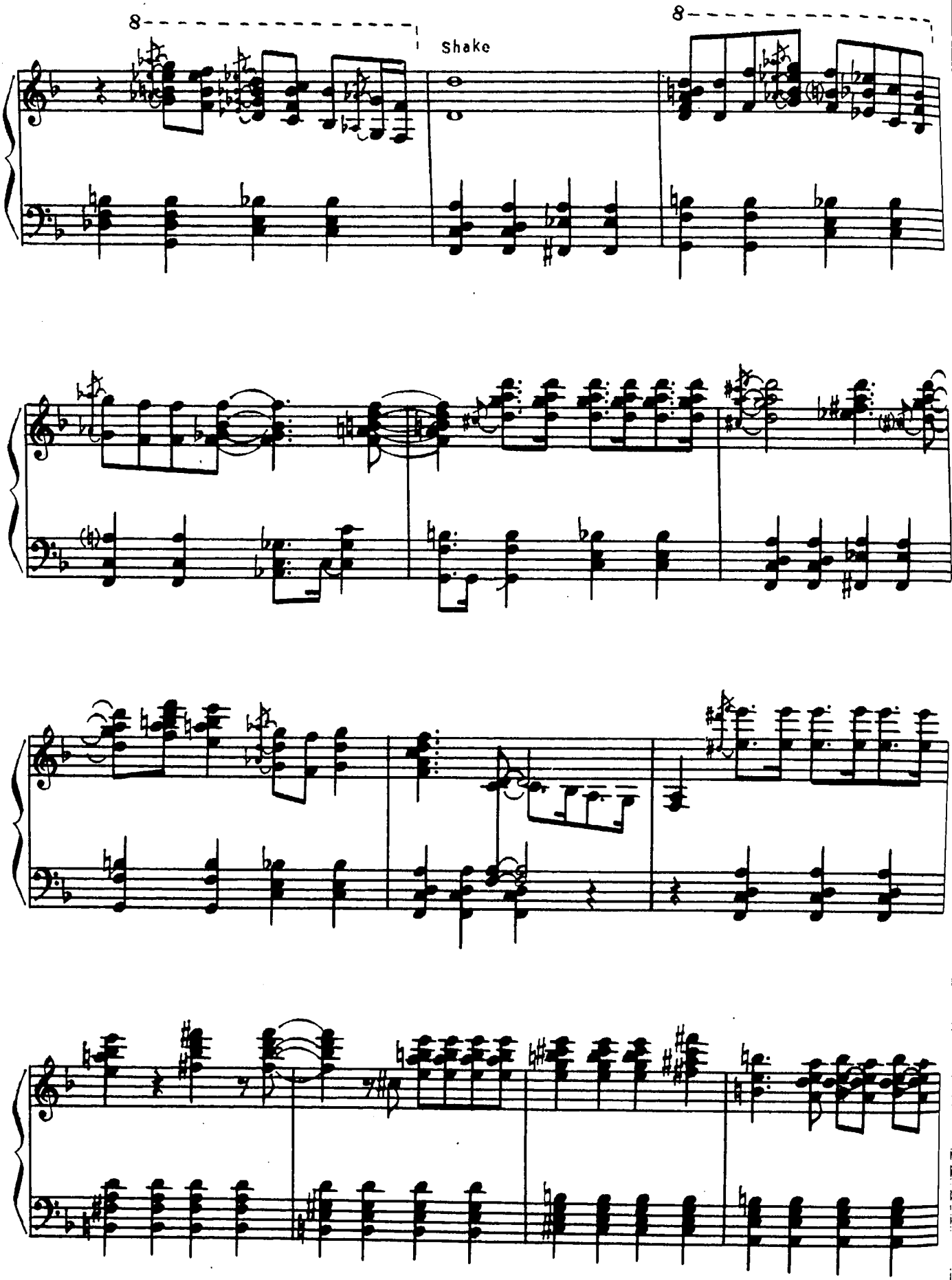
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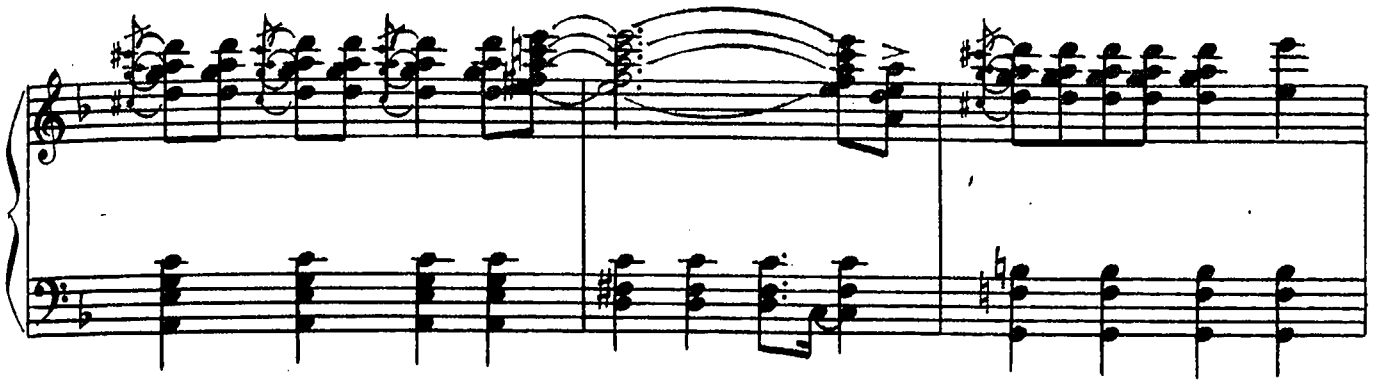

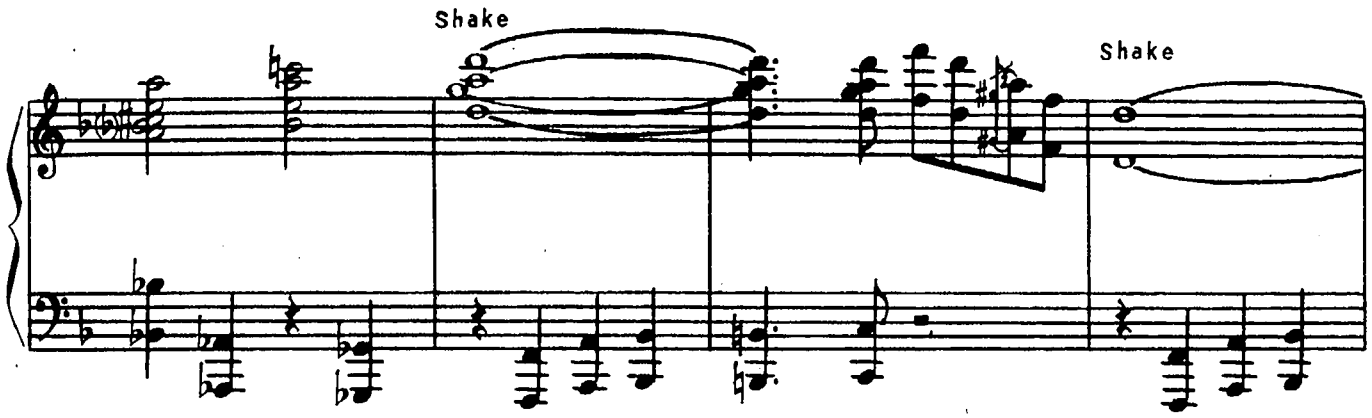
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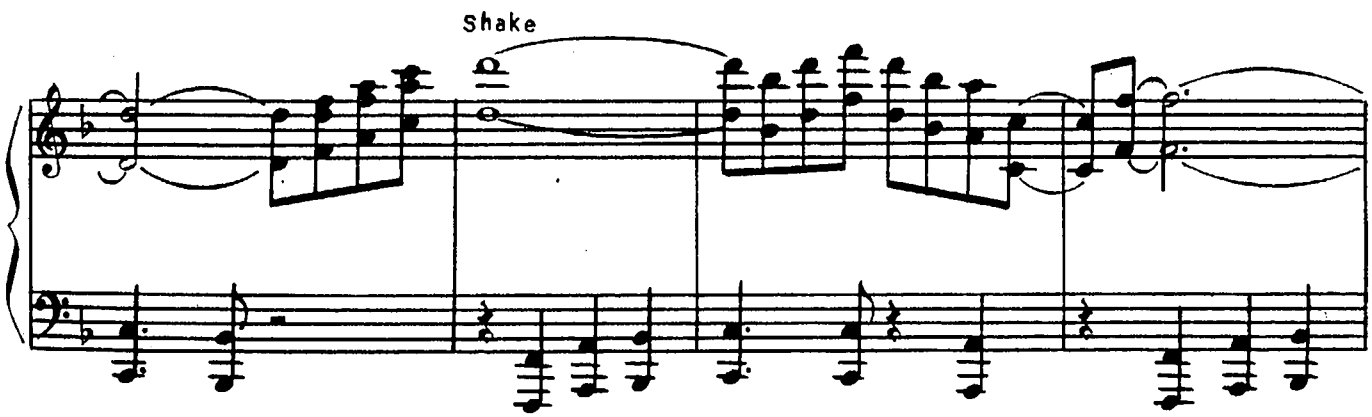
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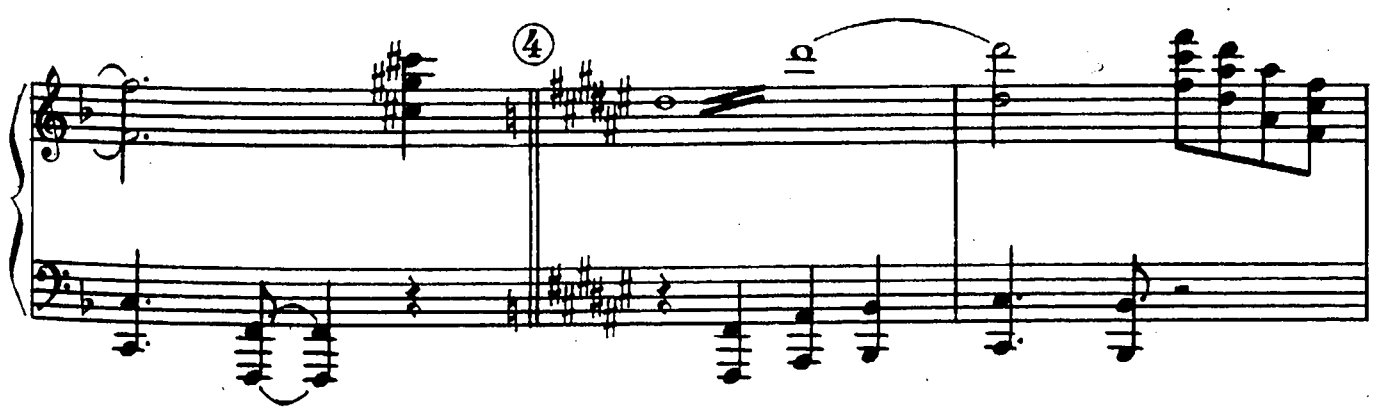
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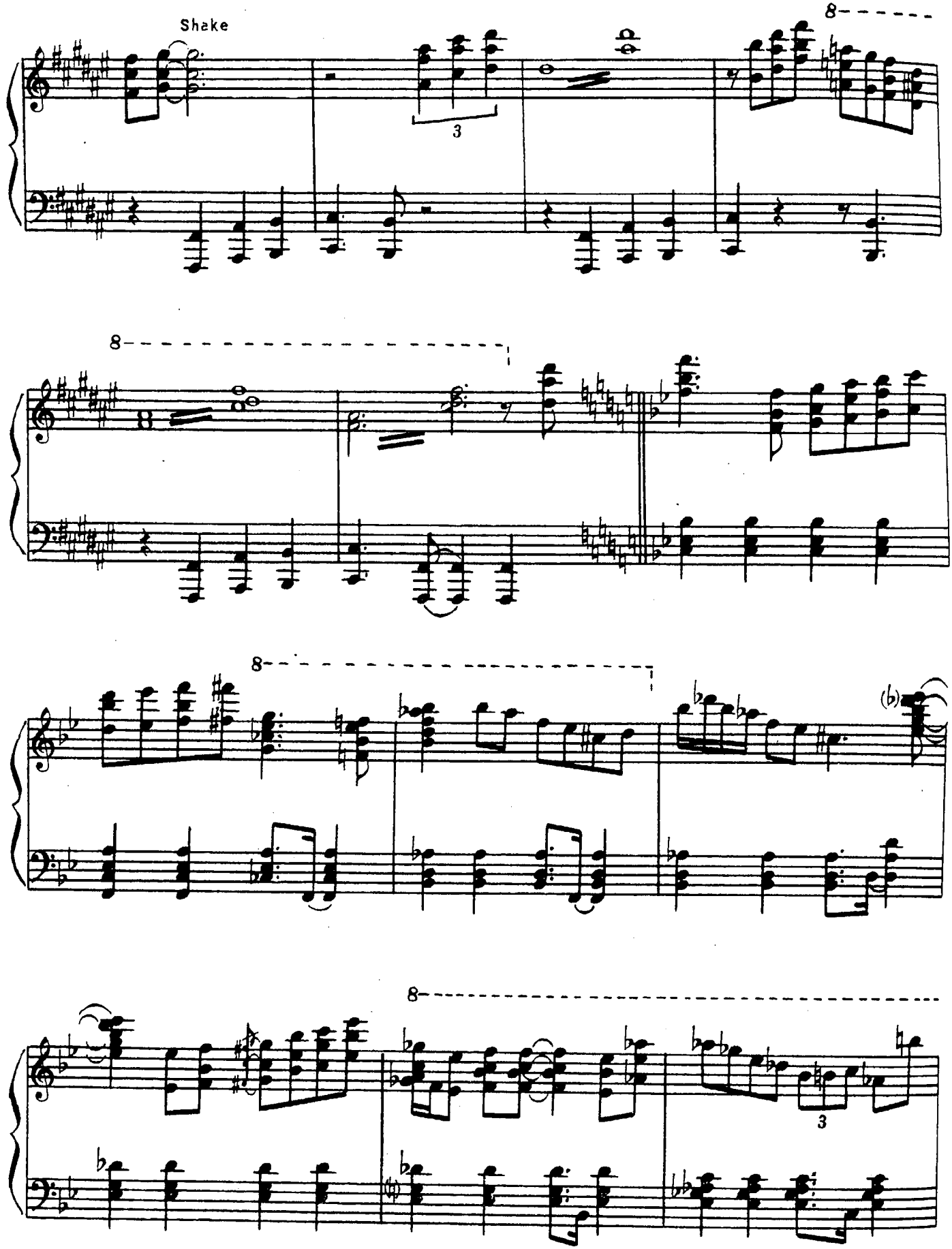
Shake
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(b)
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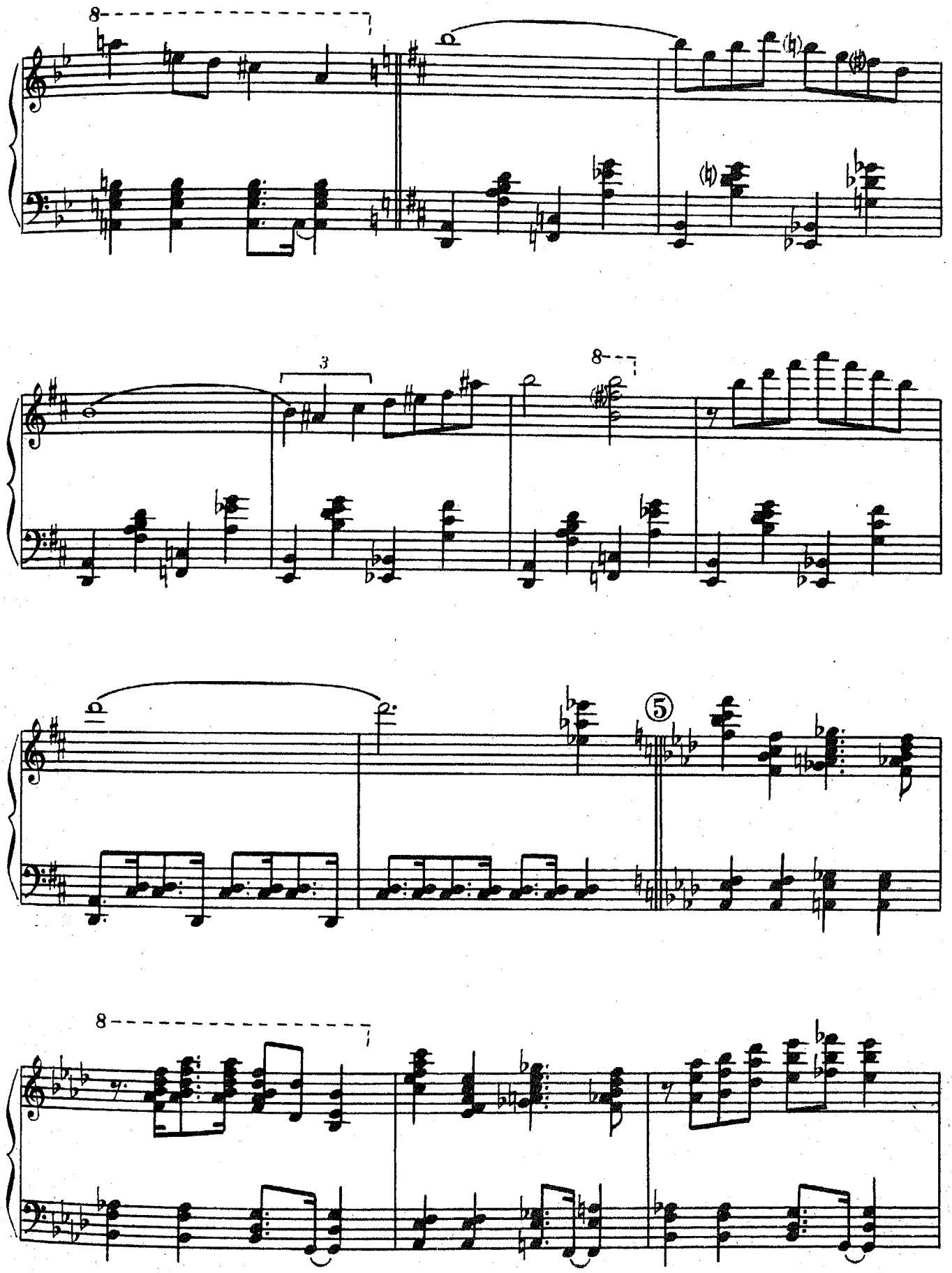
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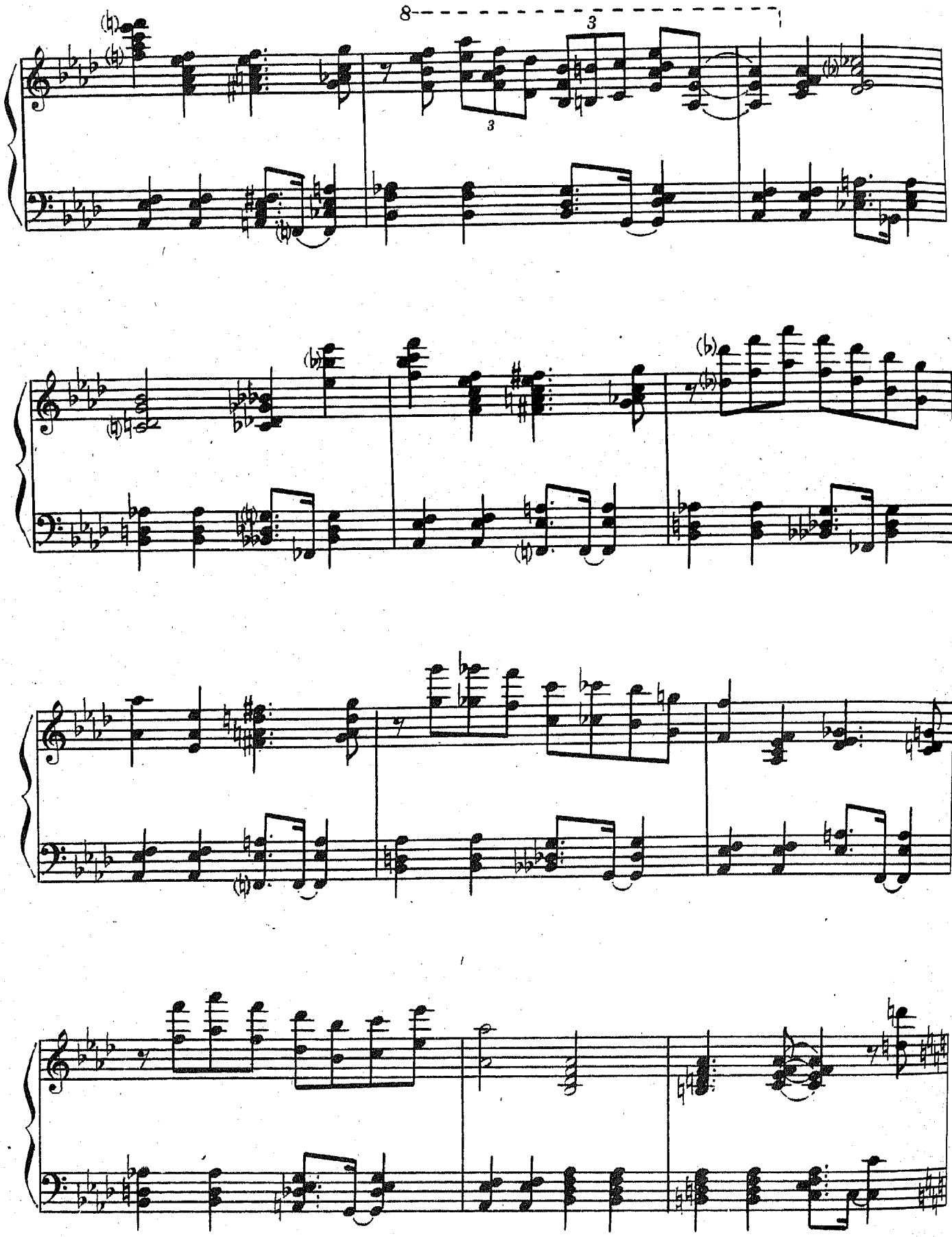
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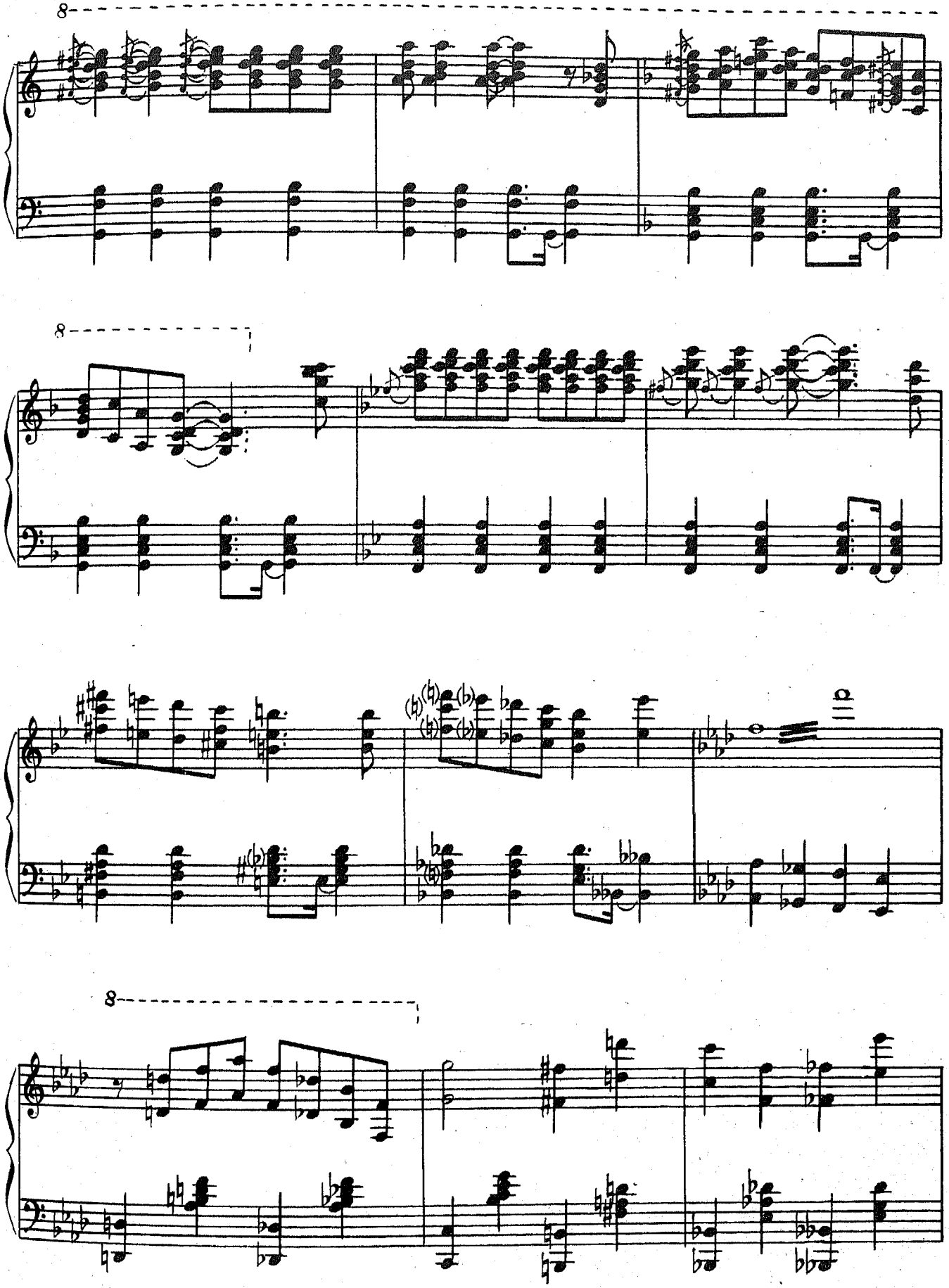

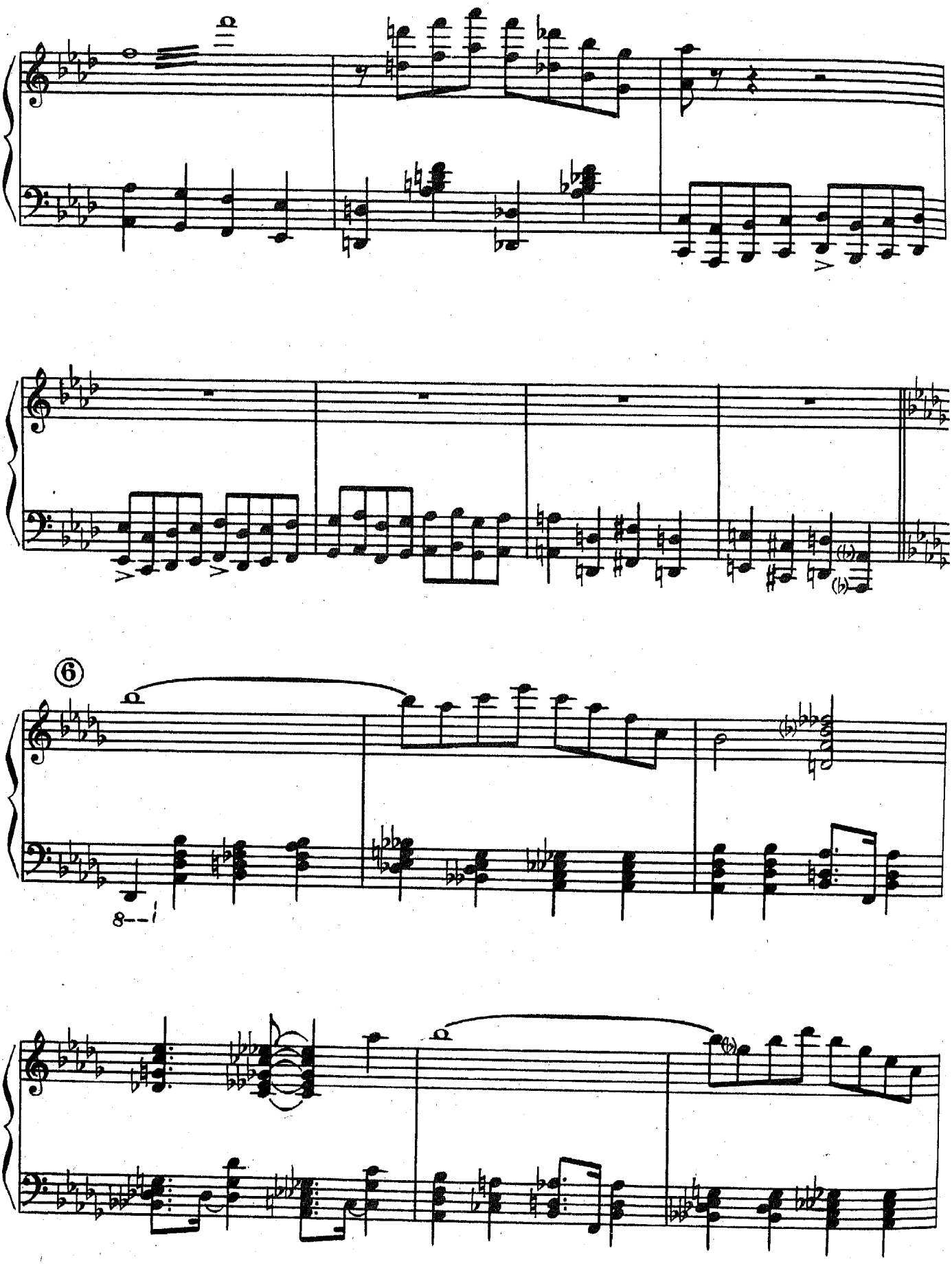
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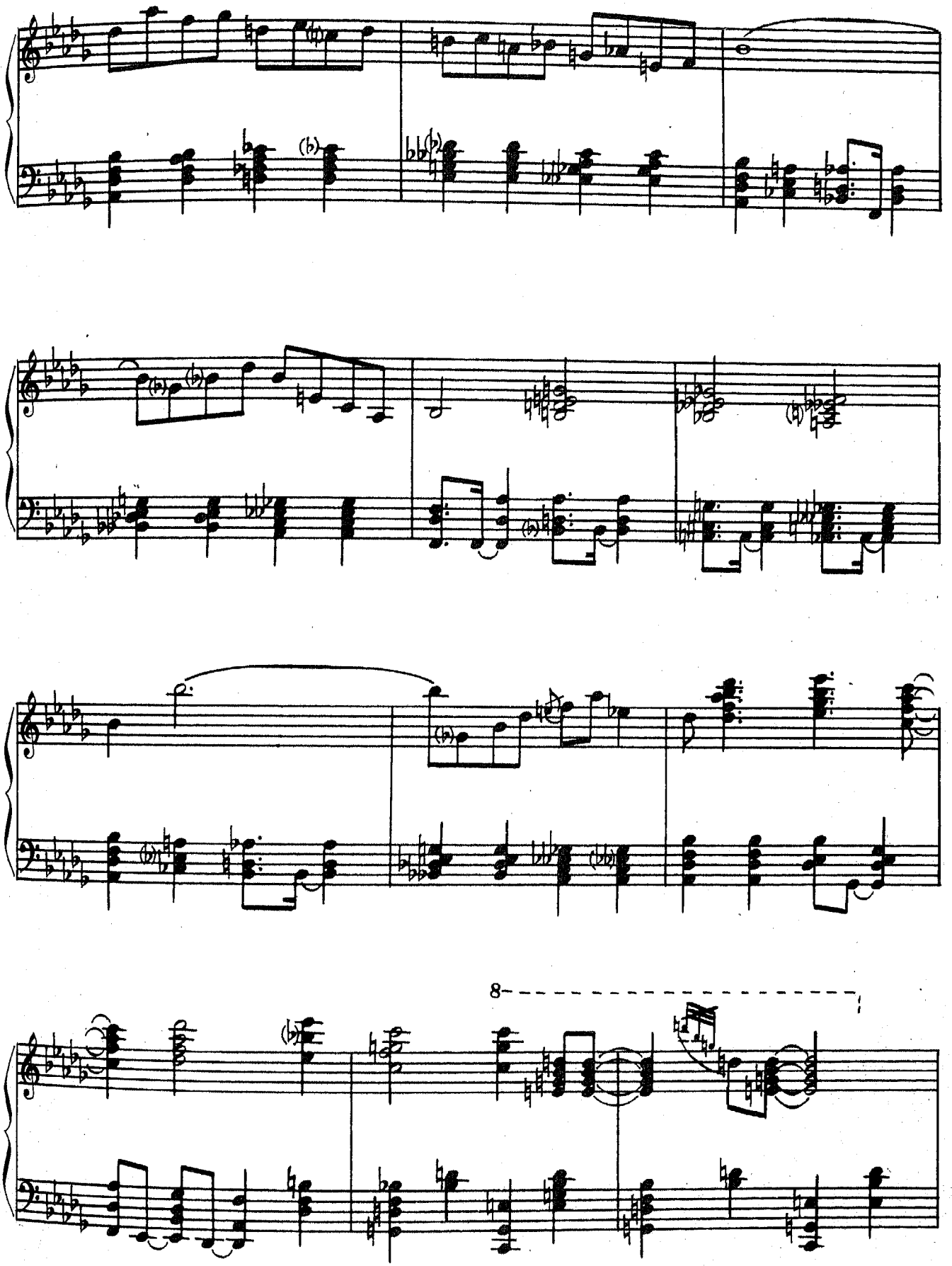
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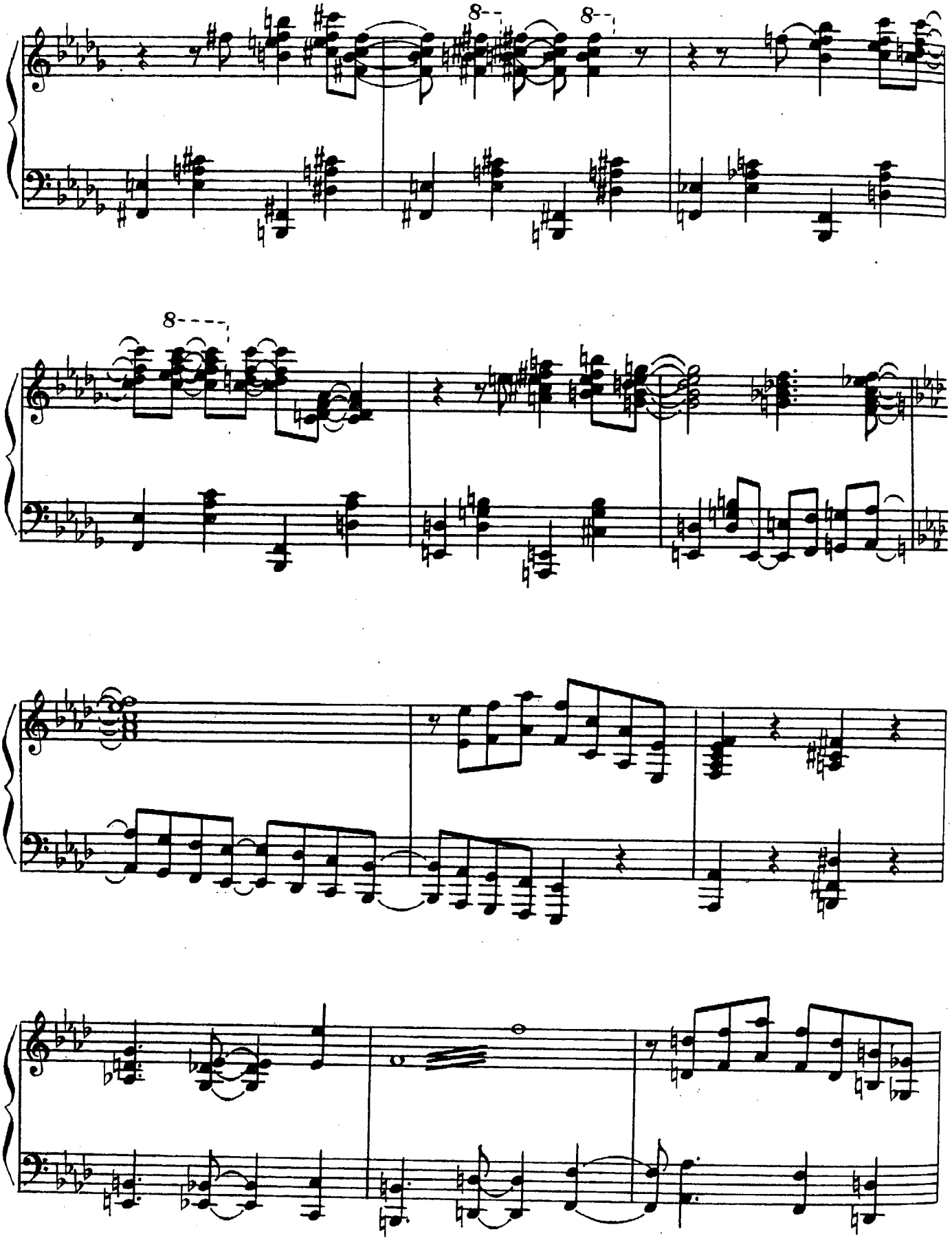
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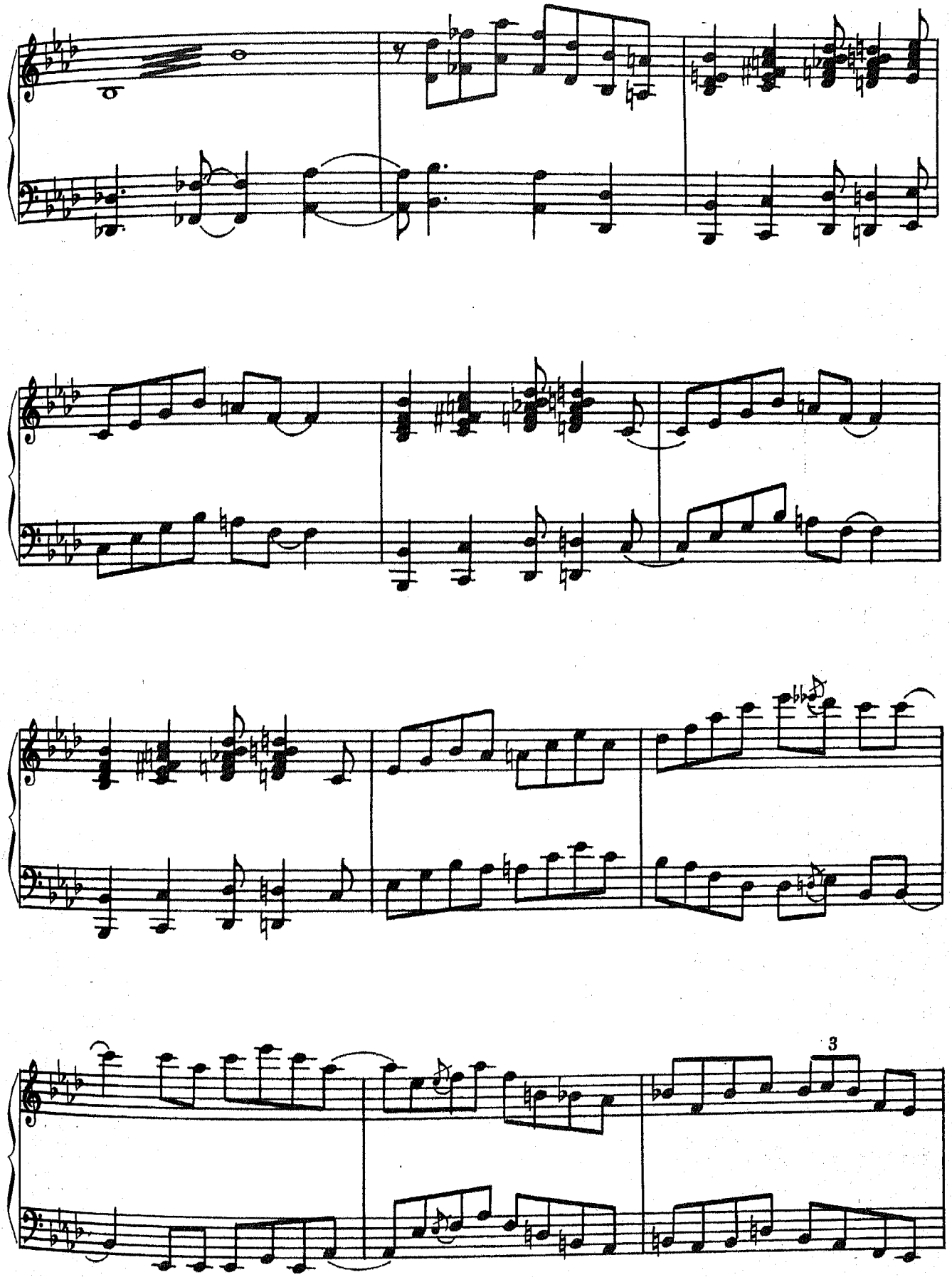
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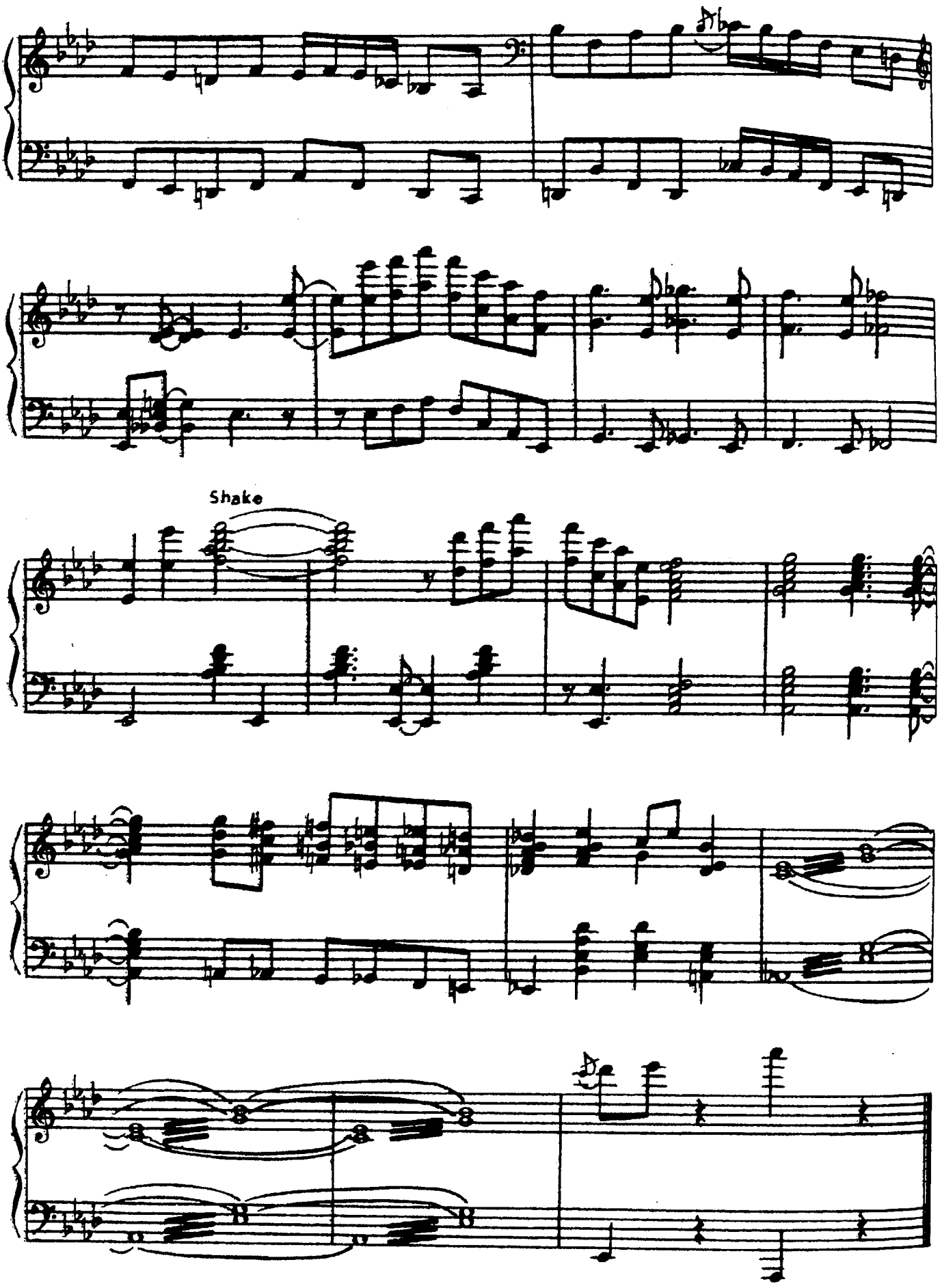

Shake

ИЗ ГРАМЗАПИСЕЙ
ОСКАРА ПИТЕРСОНА

AS RECORDED BY
OSCAR PETERSON

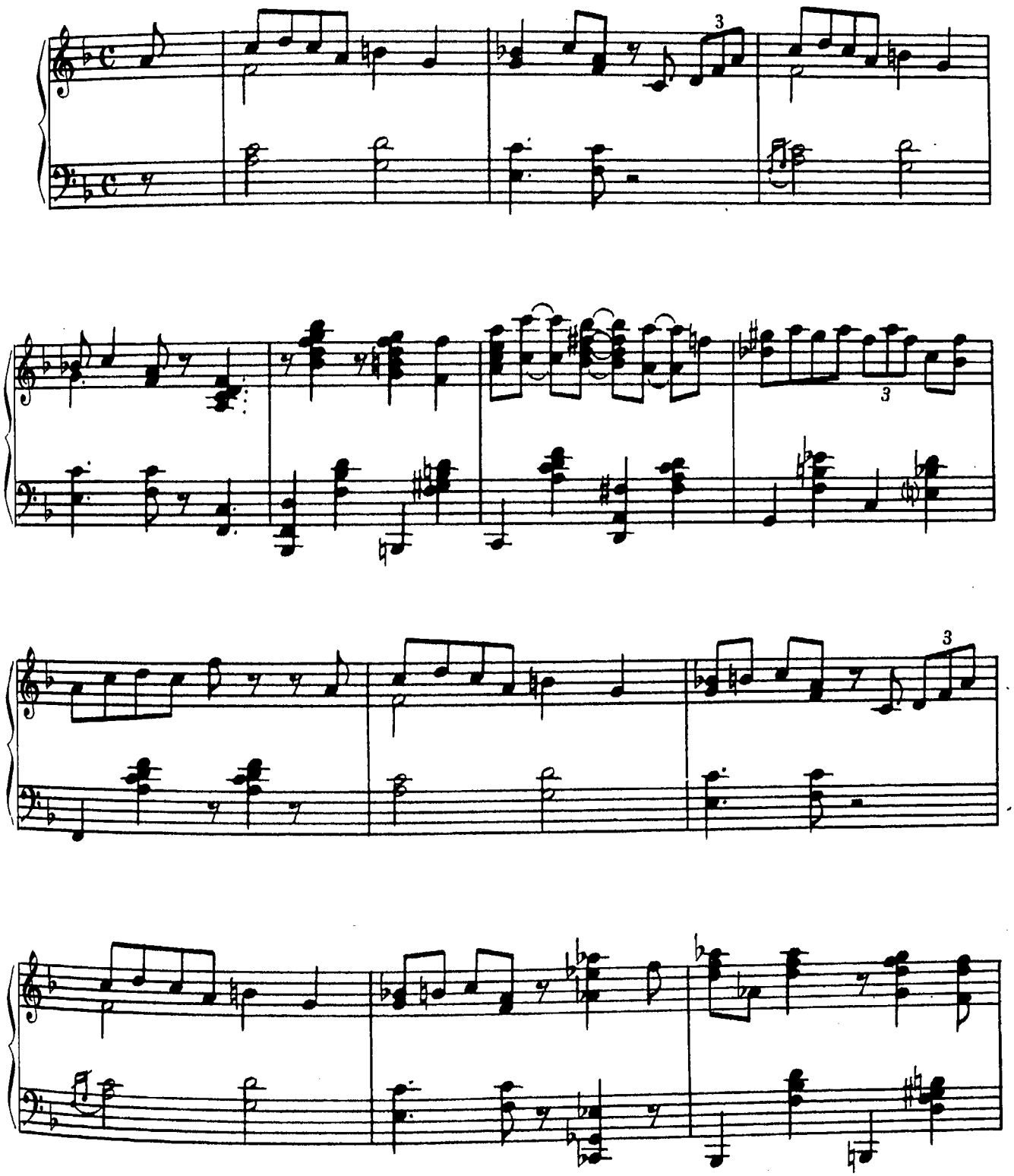
Оскар **Питерсон** (р. 15 авг. 1925 г., Монреаль, Квебек) – канадский негритянский пианист и композитор. Среди его сочинений – сюита „Канадиана" (1965).

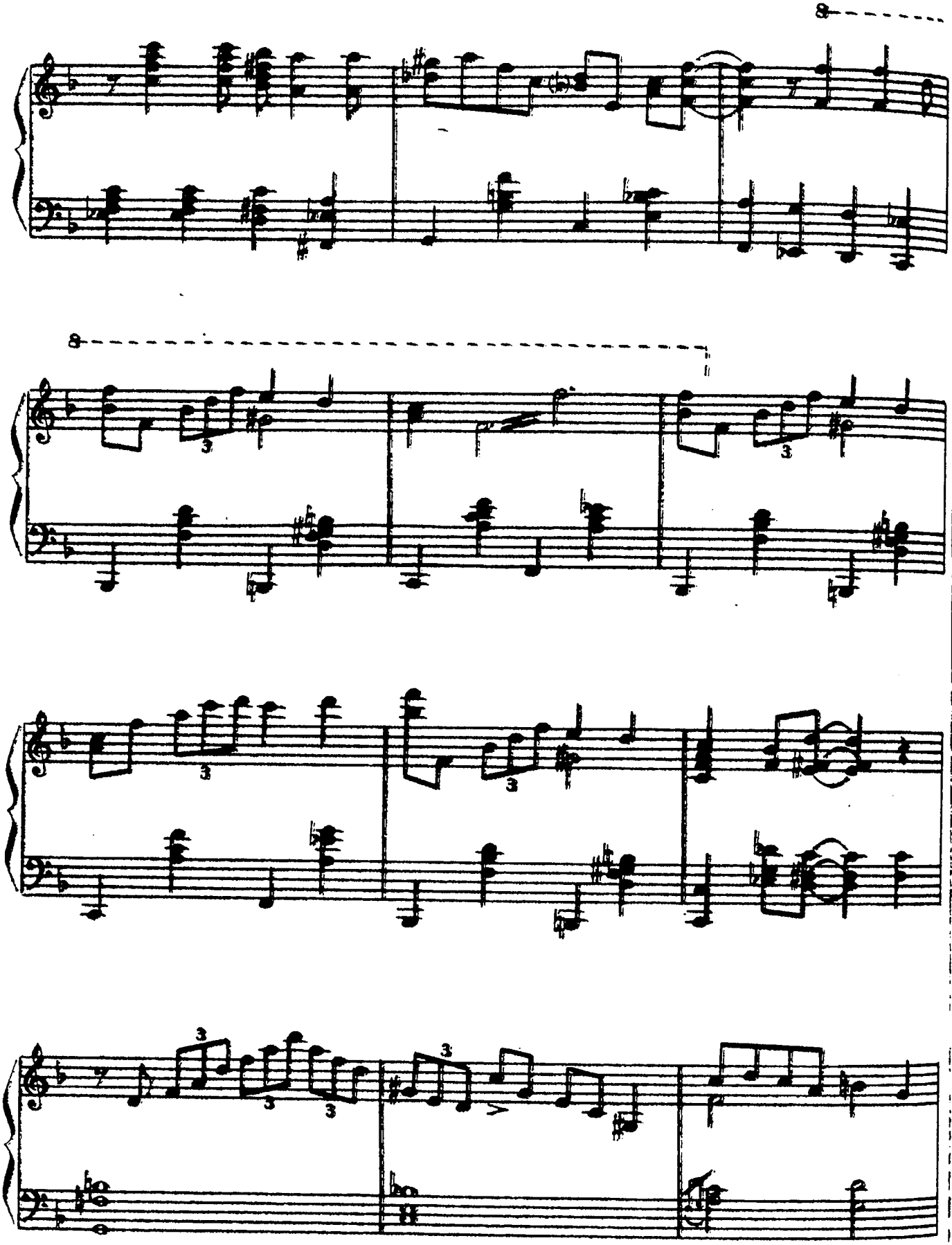
Oscar **Peterson** (b. Aug. 15, 1925, Montreal, Que.), Canadian Negro pianist and composer. Among his compositions is the "Canadiana" suite (1965).

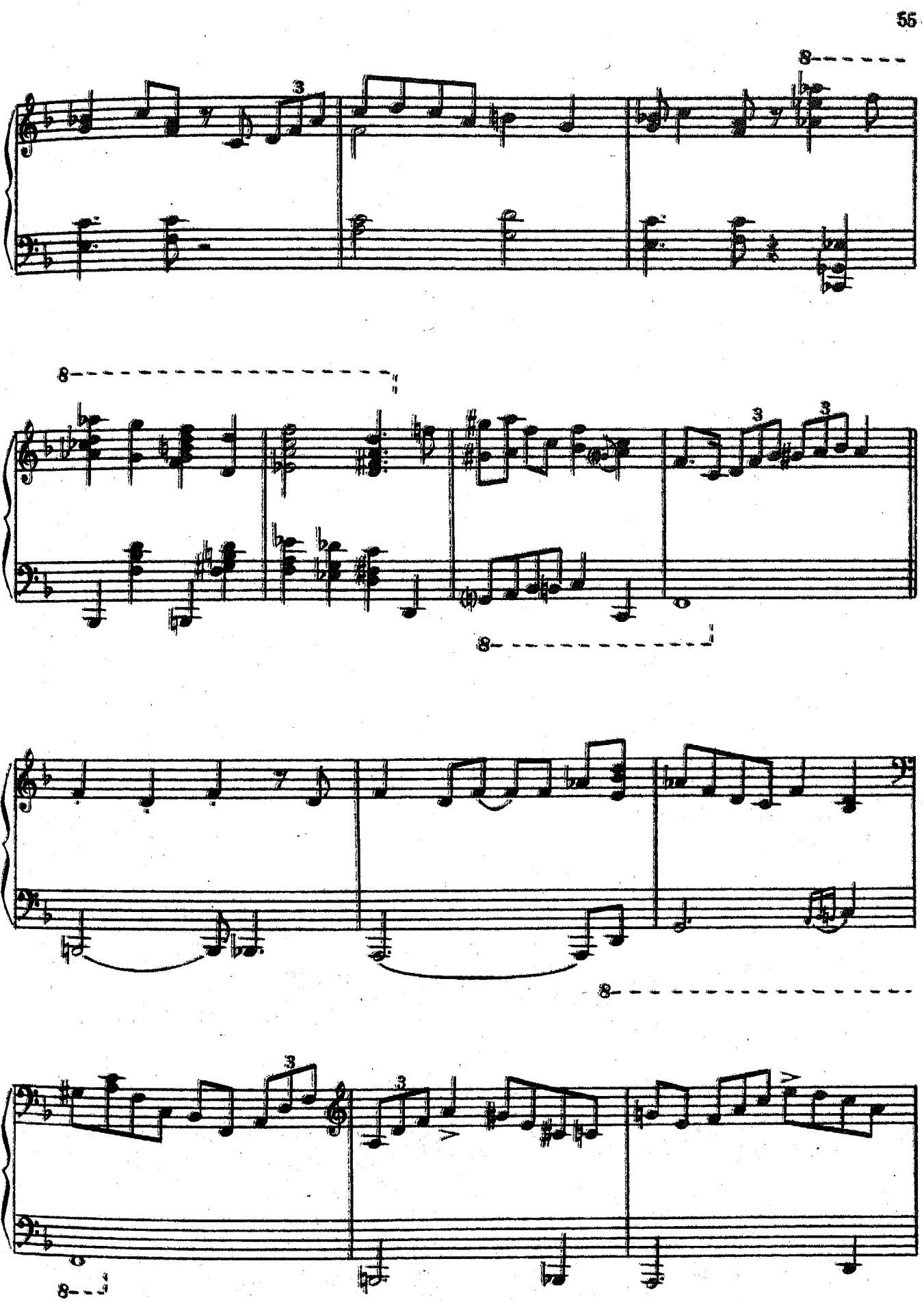
ЛУЛУ ВЕРНУЛАСЬ В ГОРОД LULU'S BACK IN TOWN

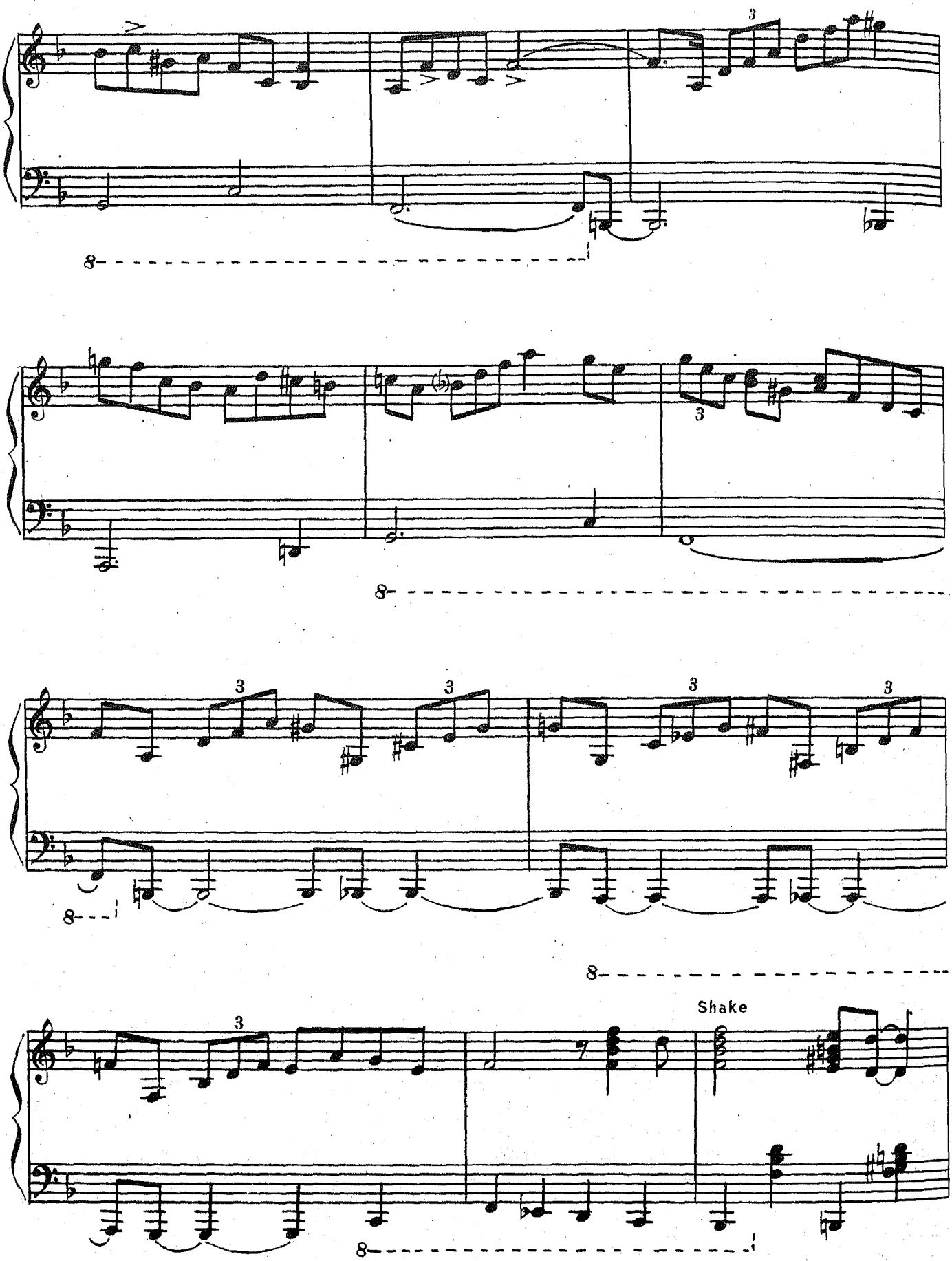
(1968)

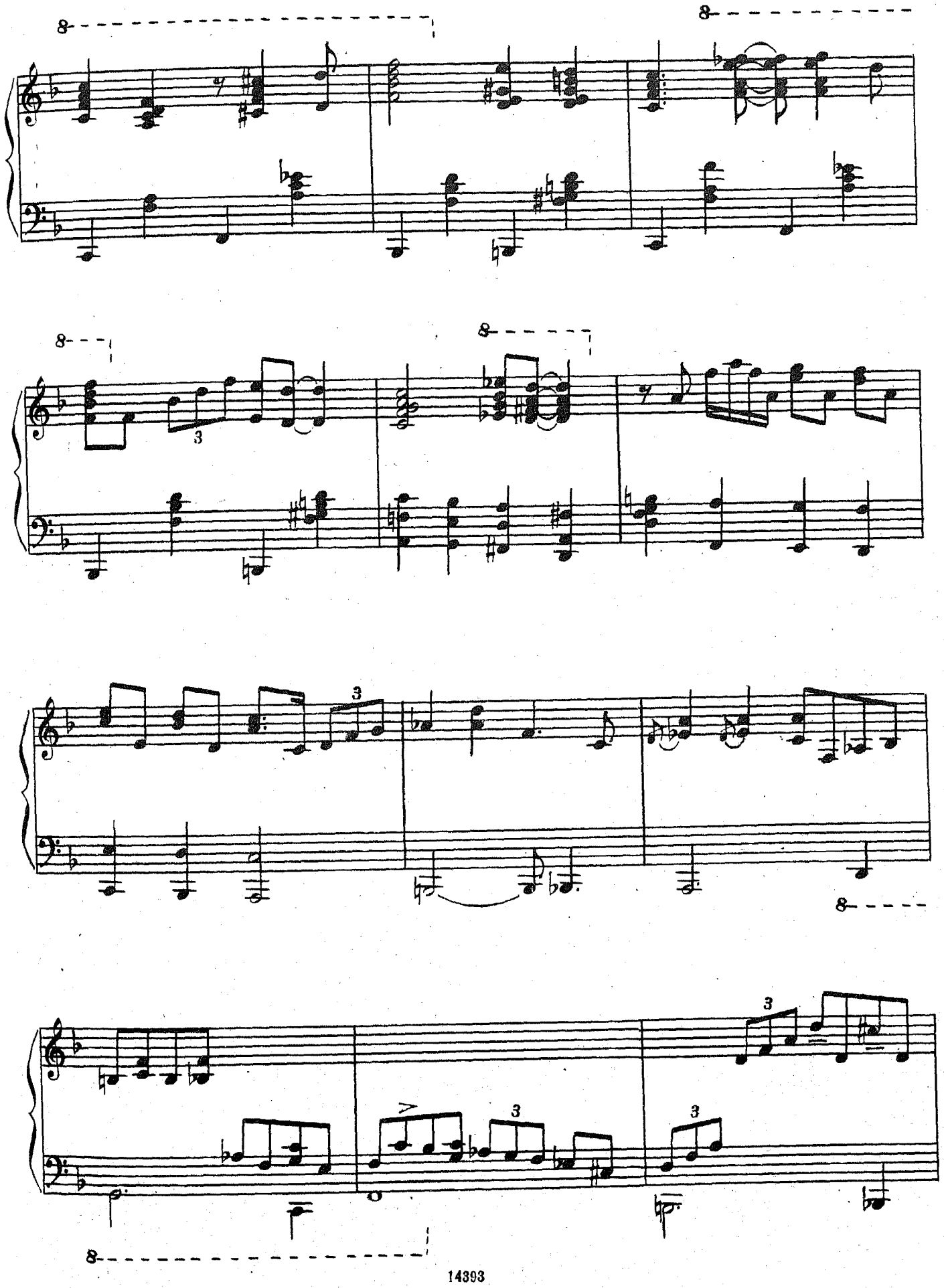
Диск / Record: My Favorite Instrument (MPS)

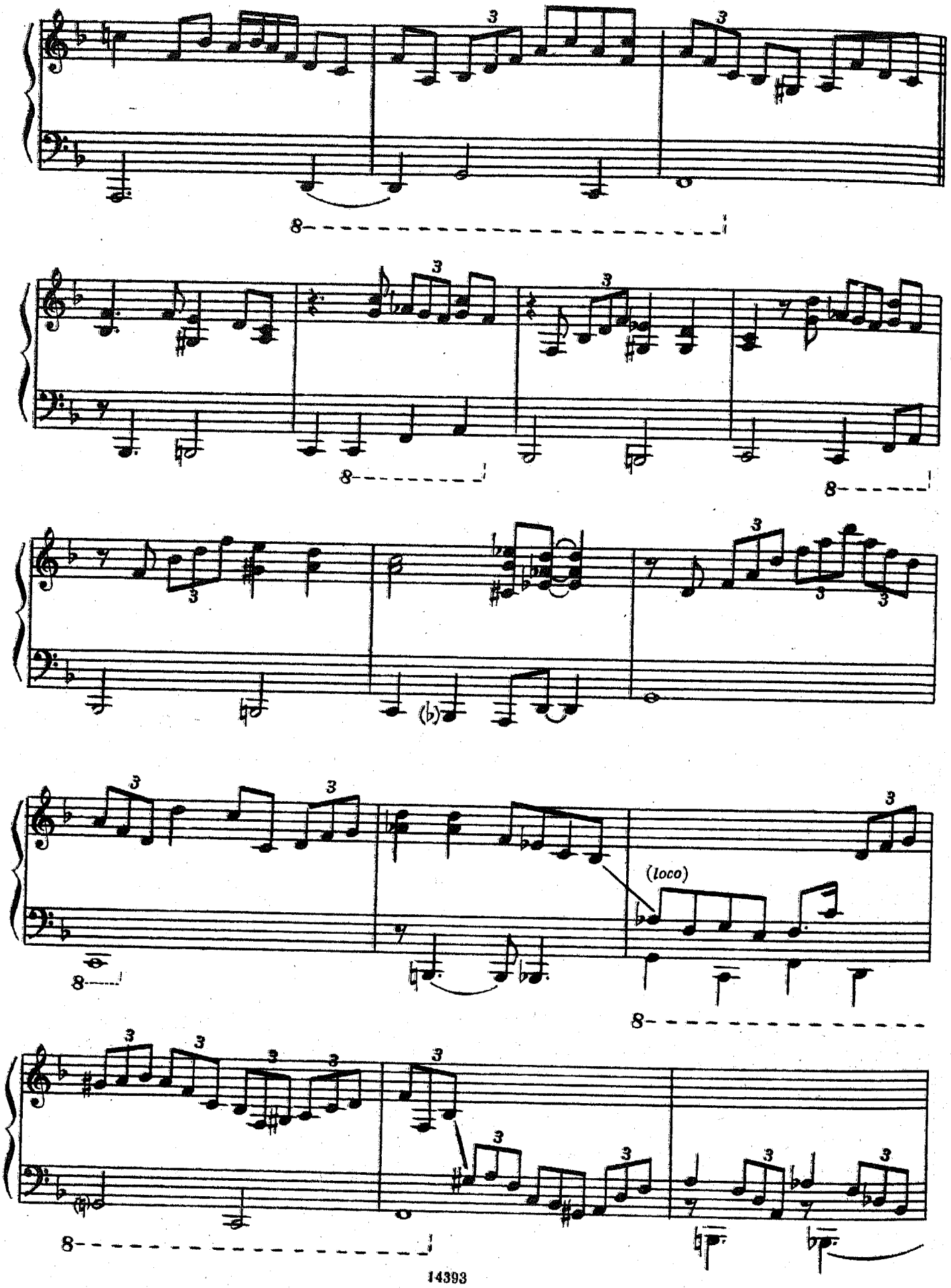







Shake

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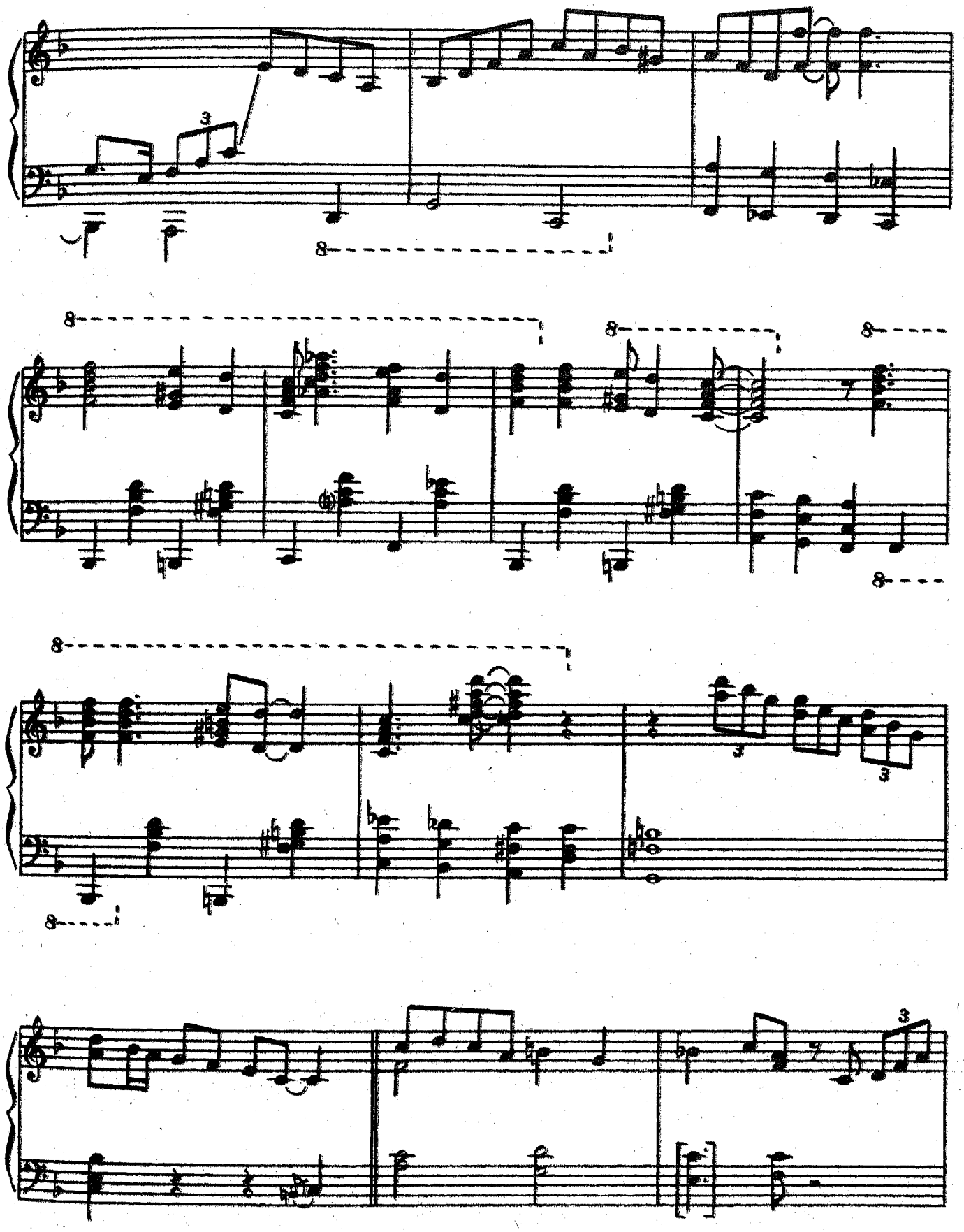

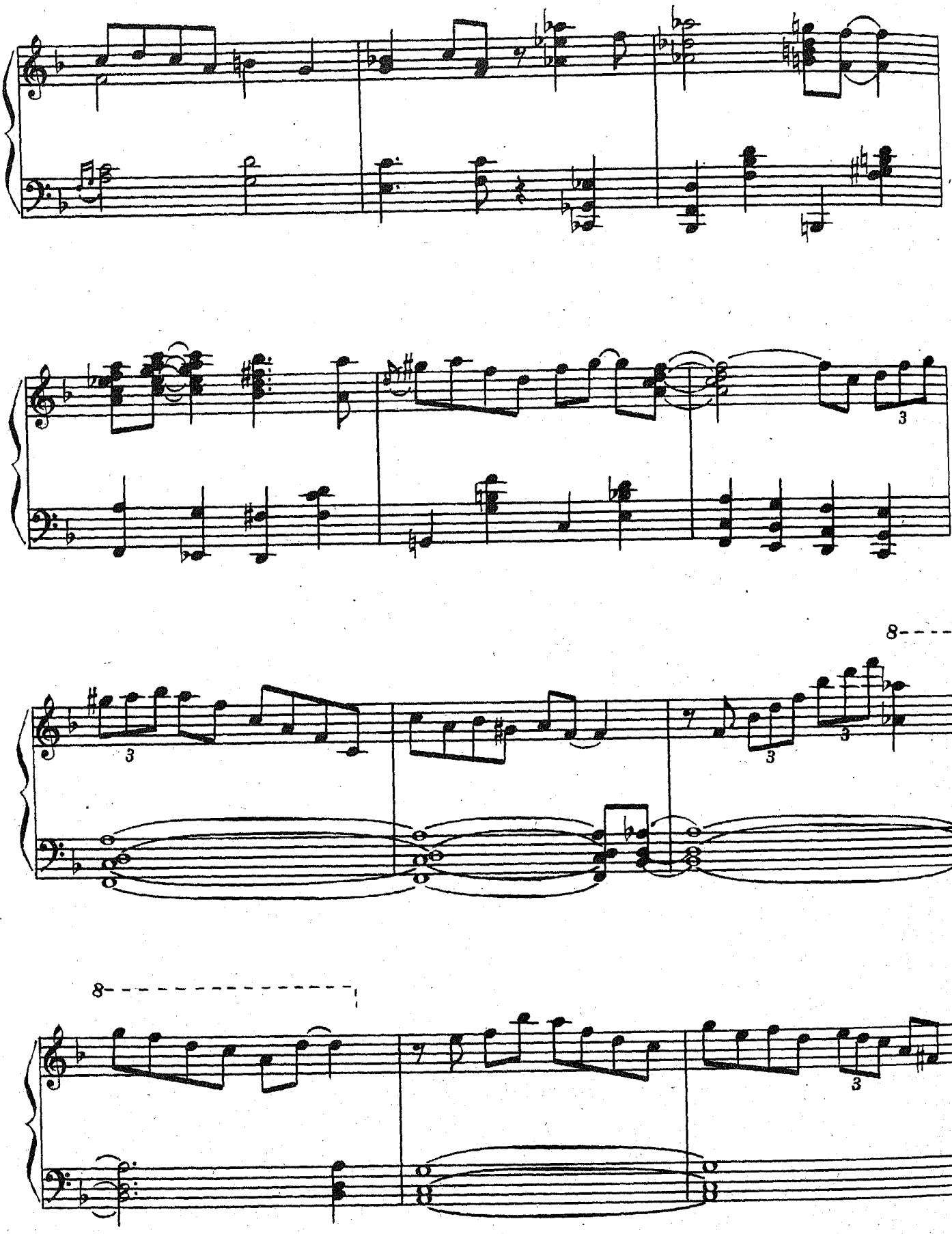
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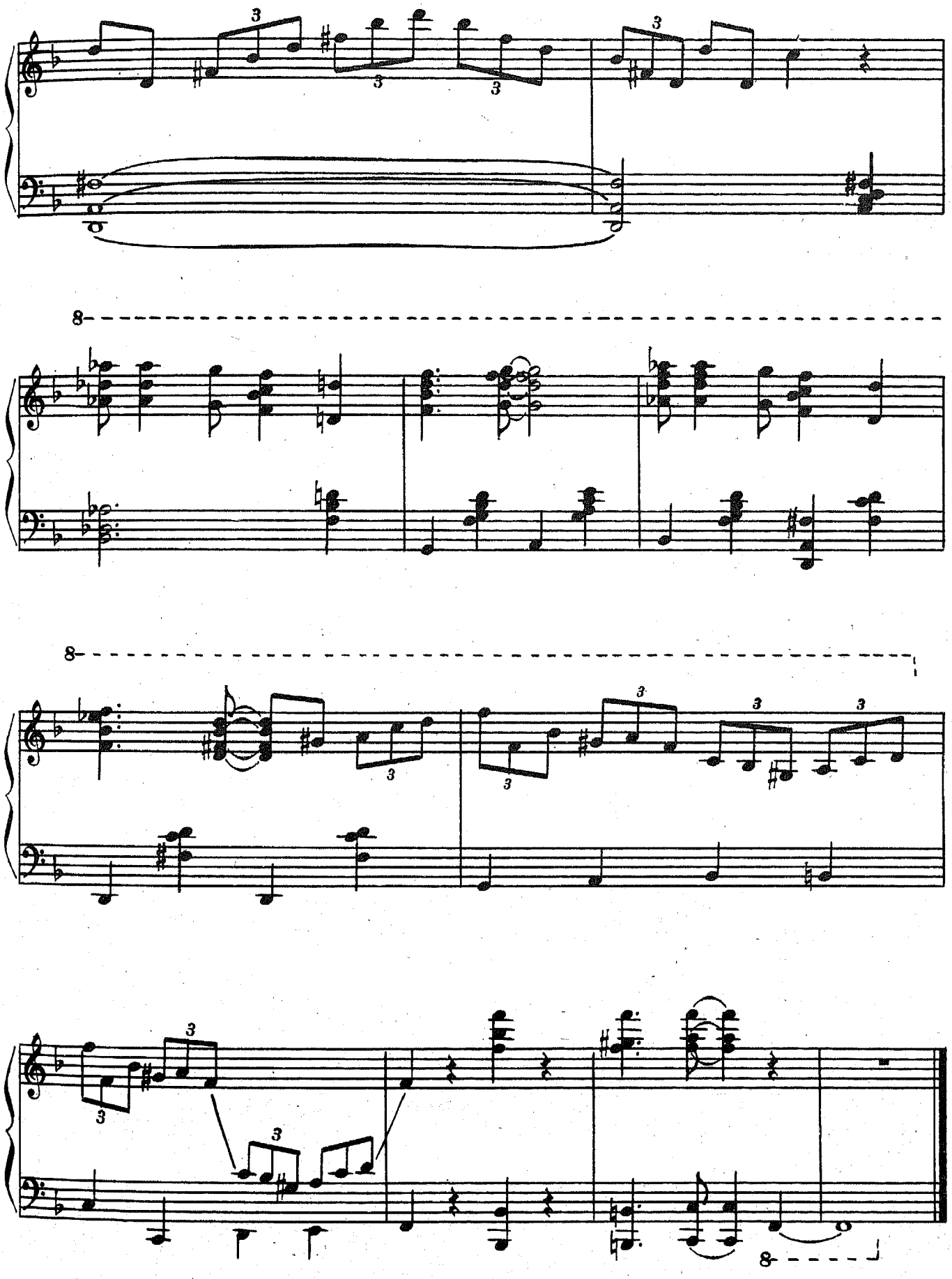
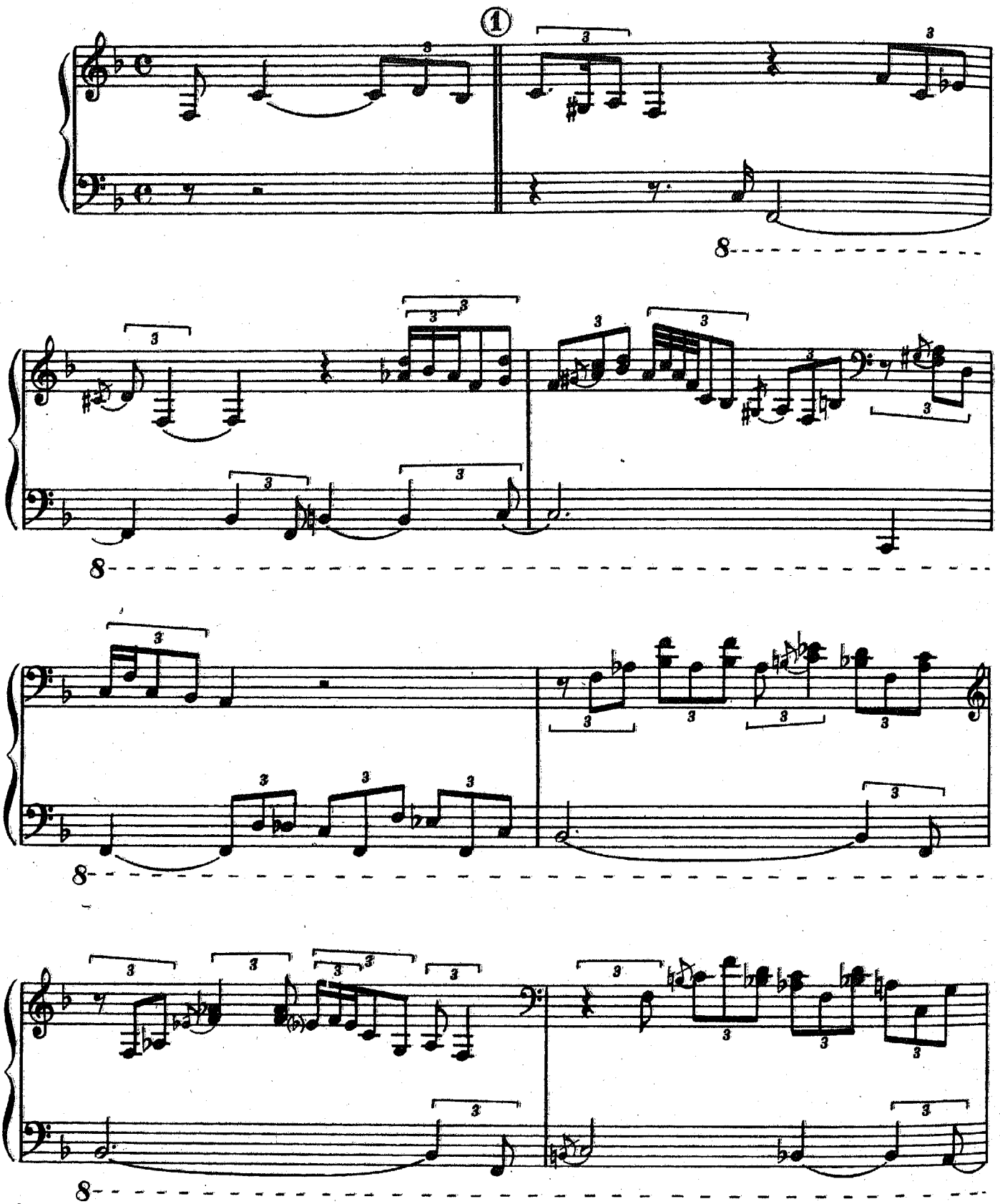


БЛЮЗ СЭНДИ *)

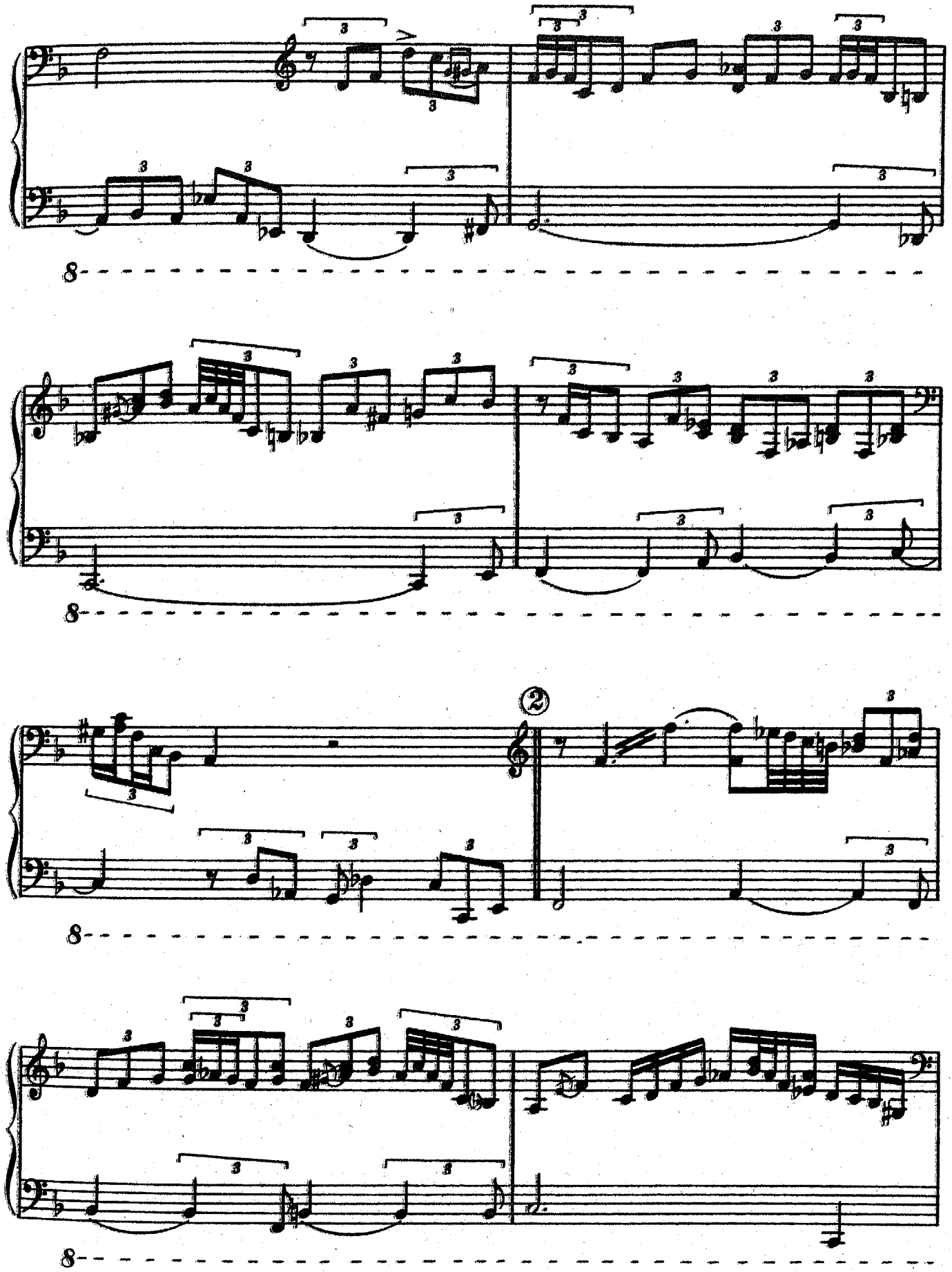
SANDY'S BLUES

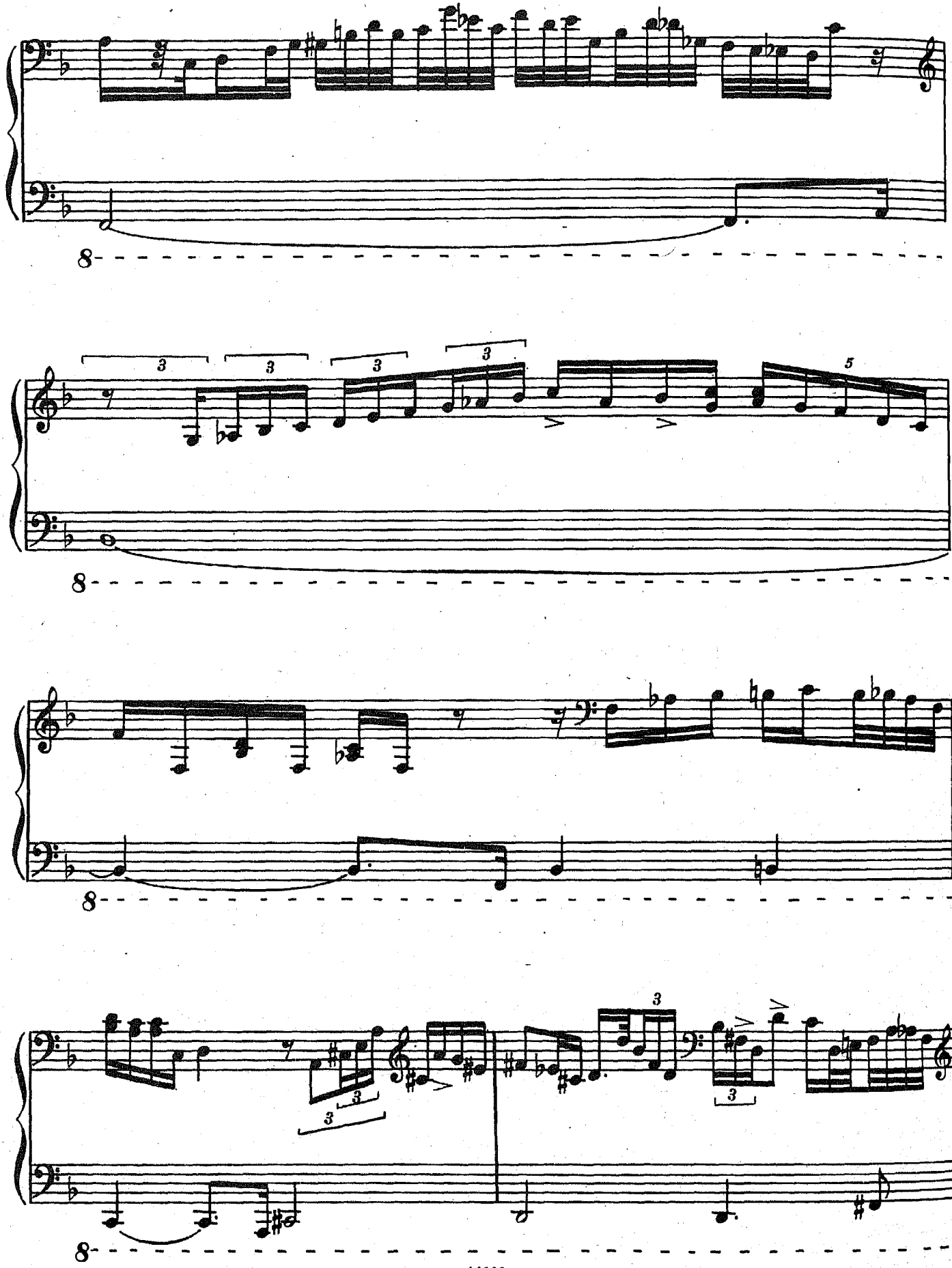
(1968)

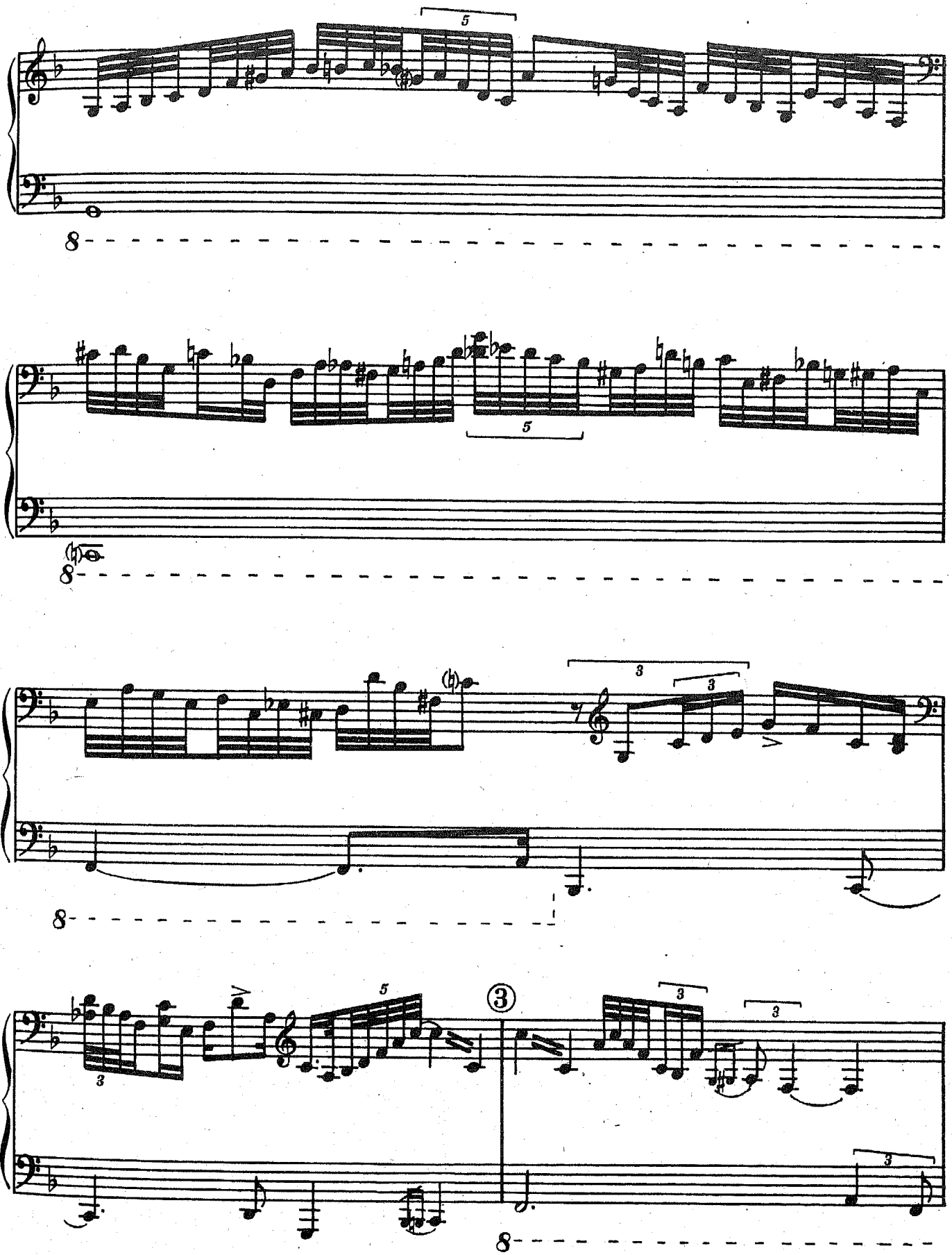
Диск / Record: The Way I Really Play (MPS)
— «Как я действительно играю»

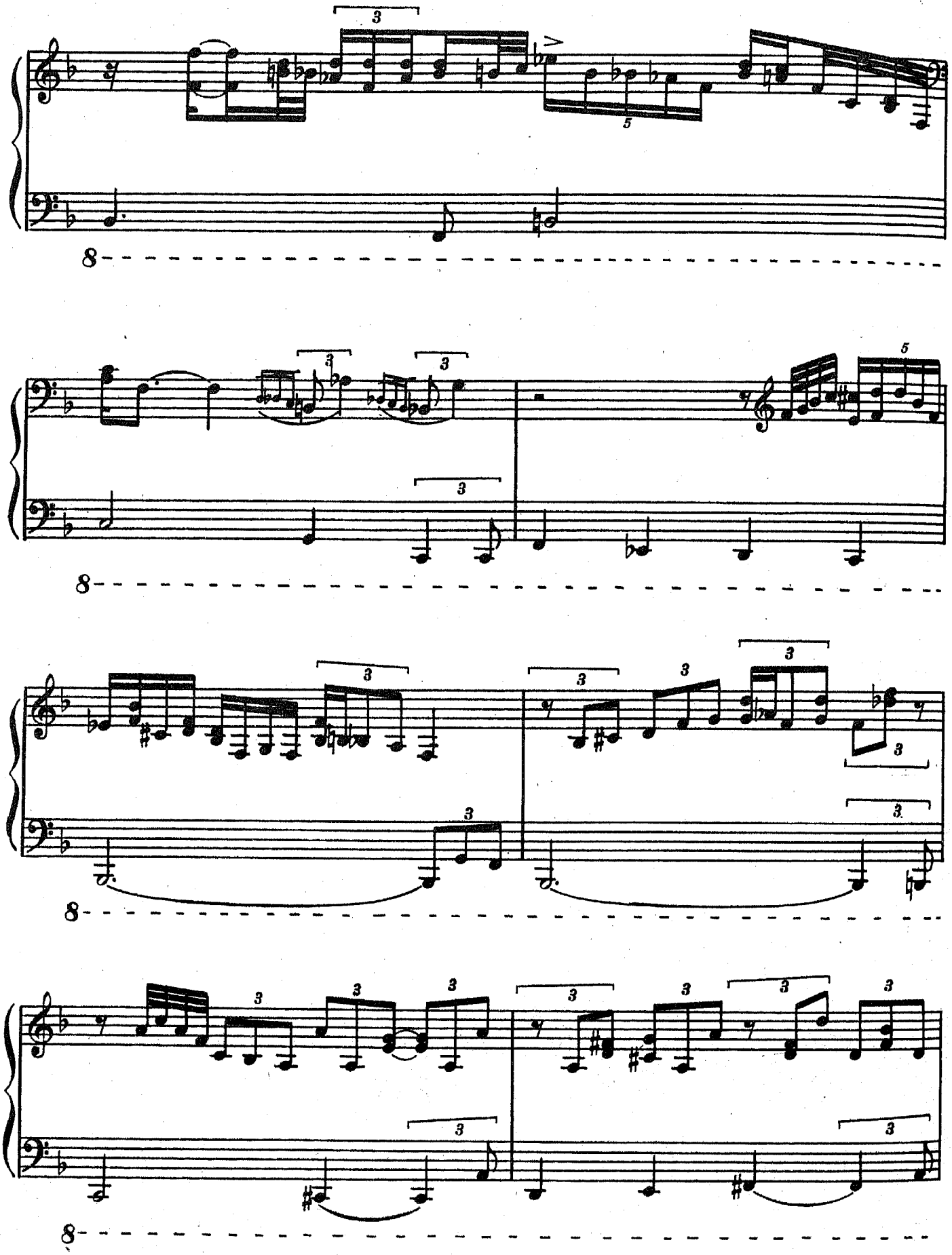


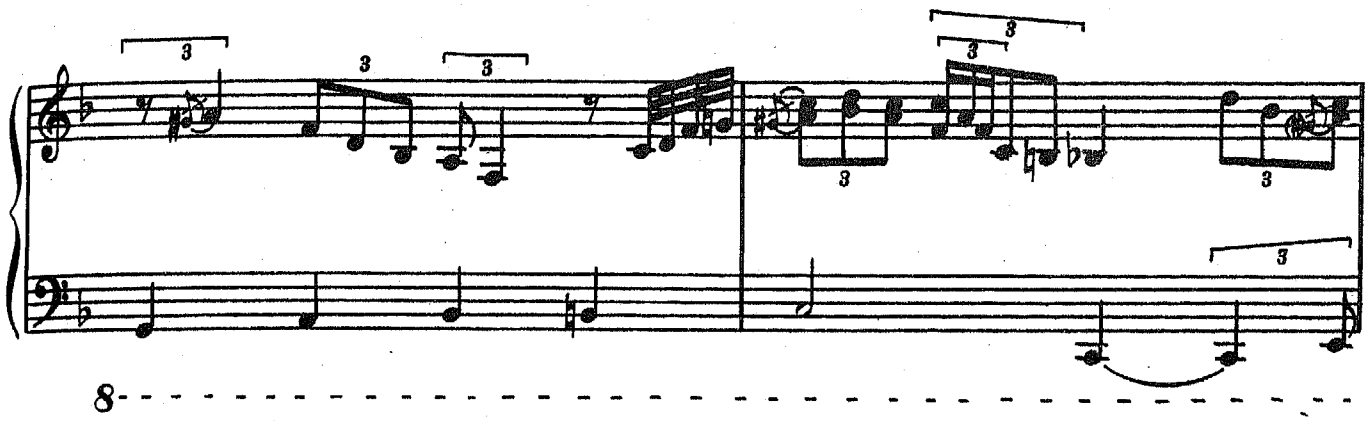
*) То есть, так сказать, «Сашин блюз». (*Ред.*)

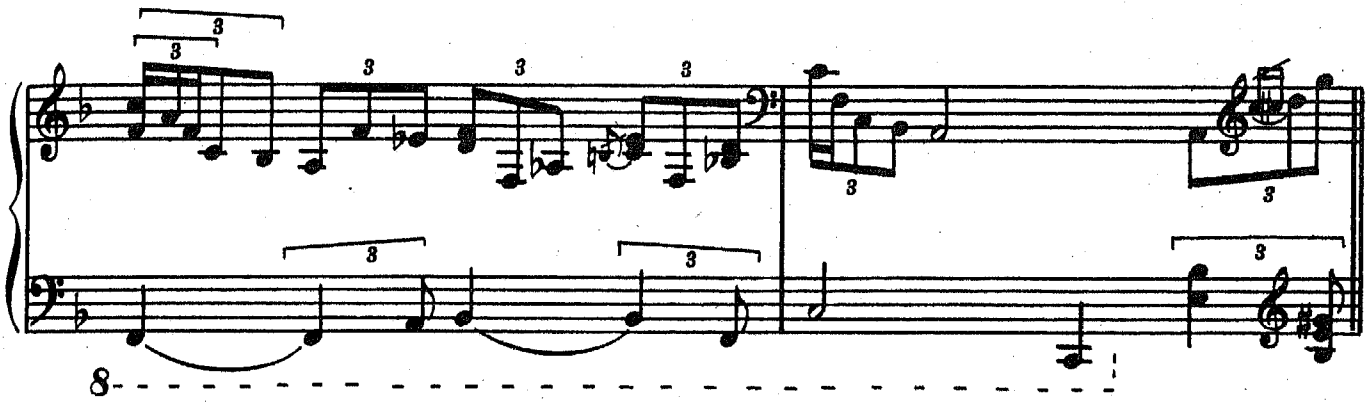




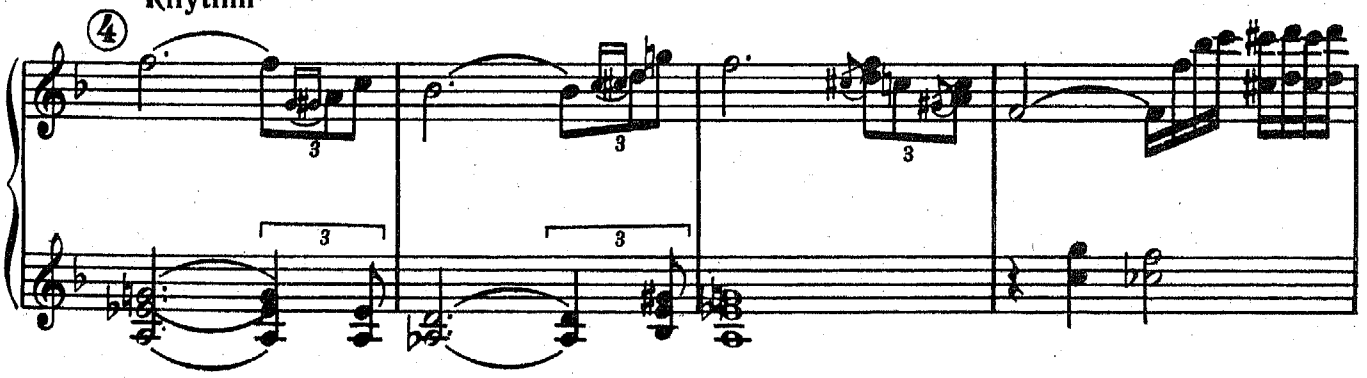




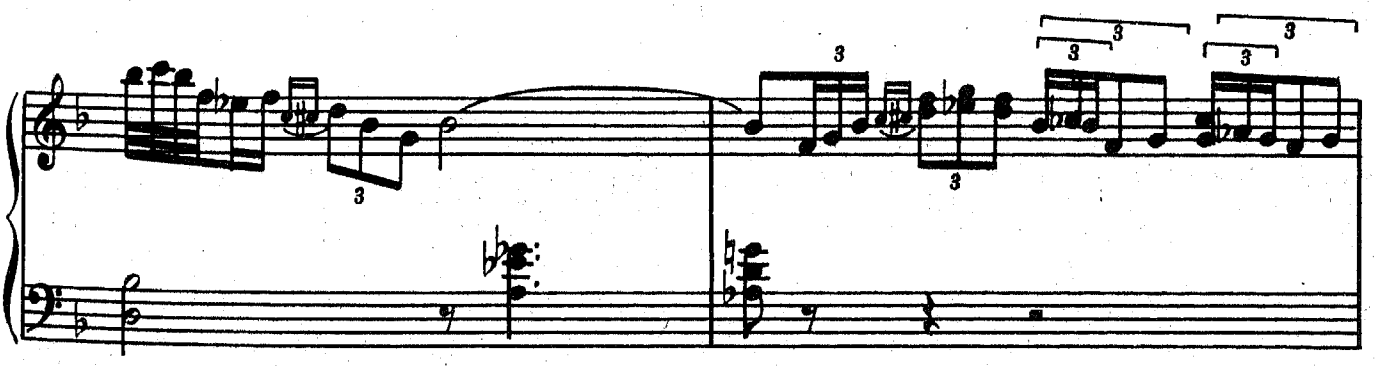


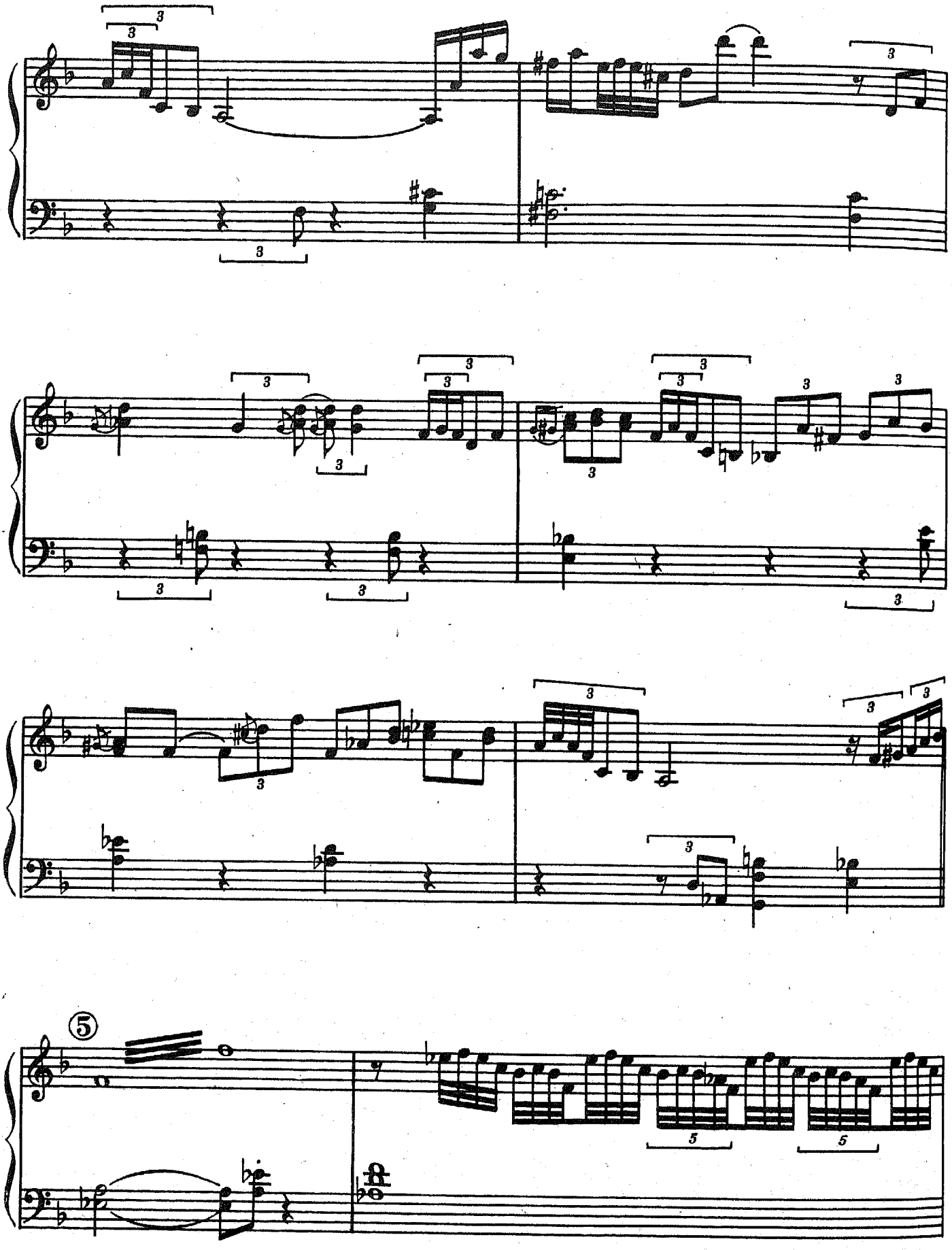


Rhythm



(*plus bass and drums*)

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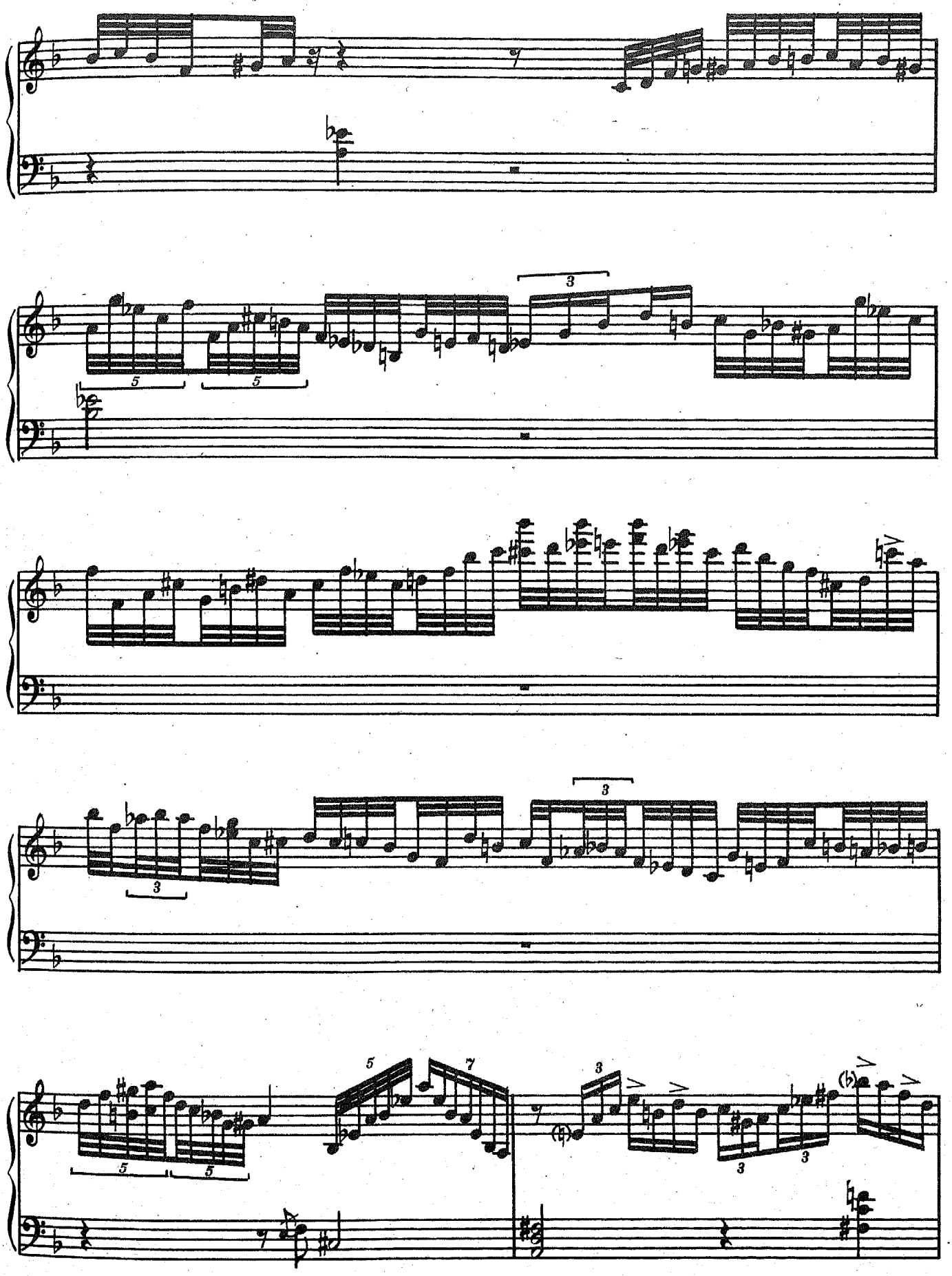

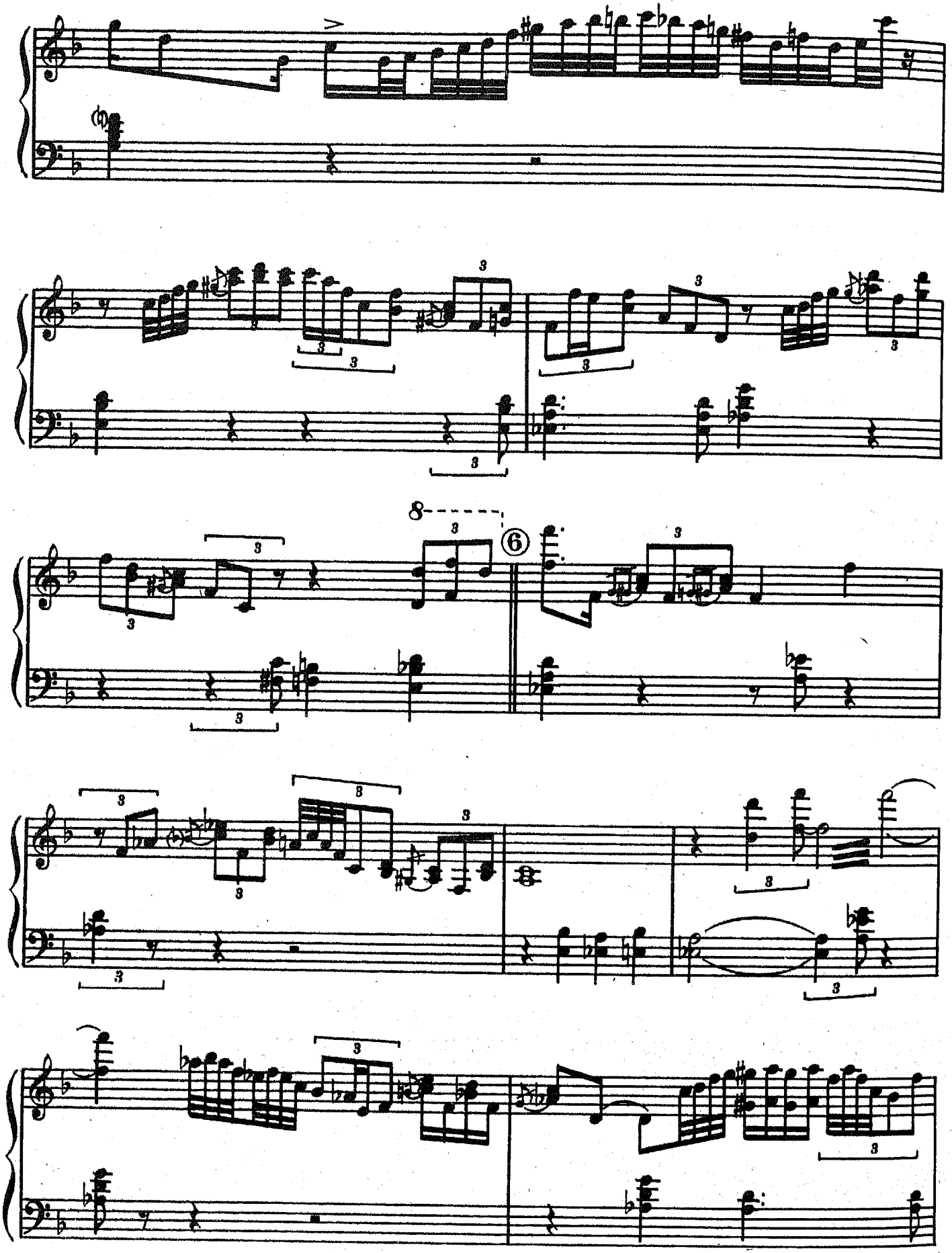
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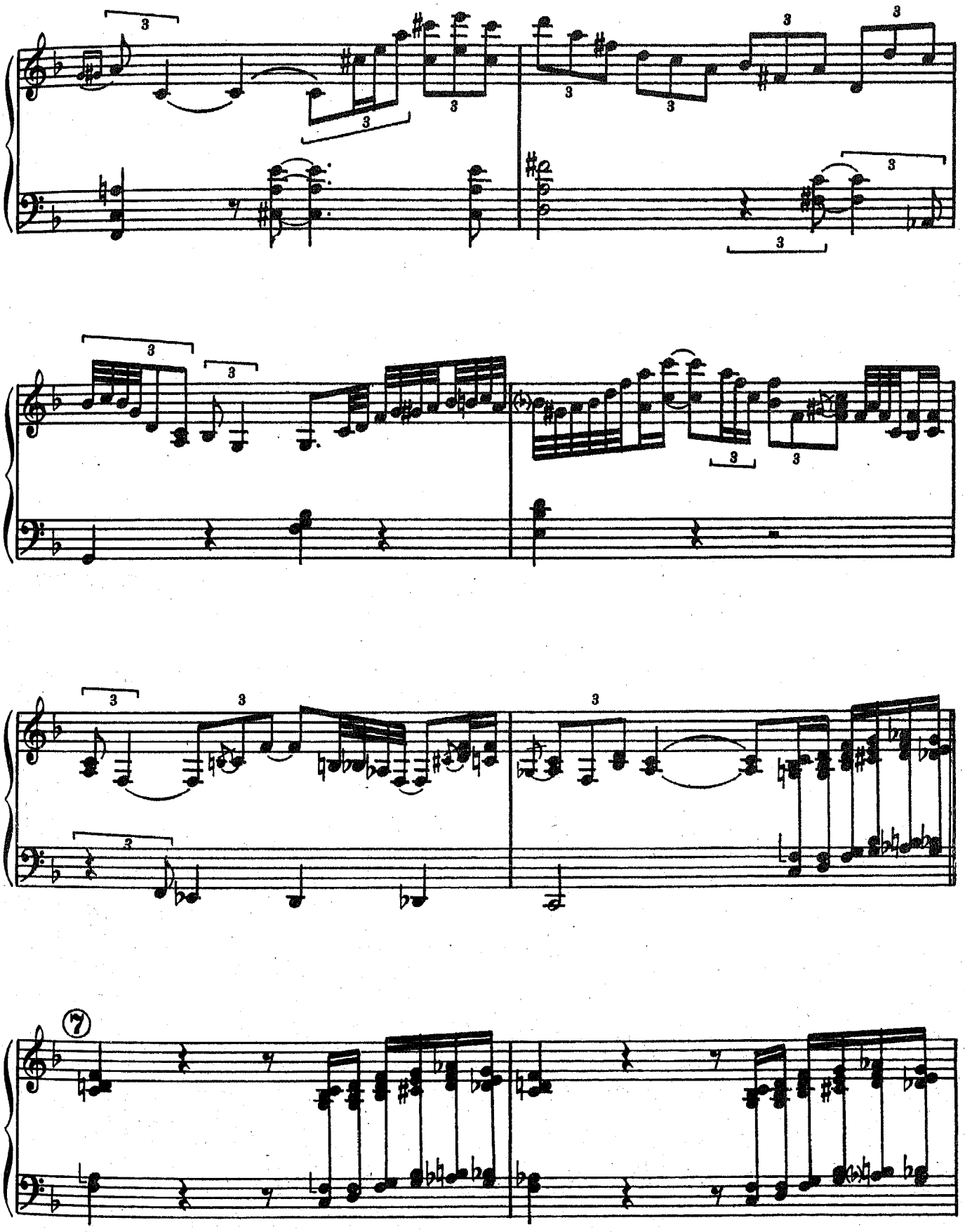
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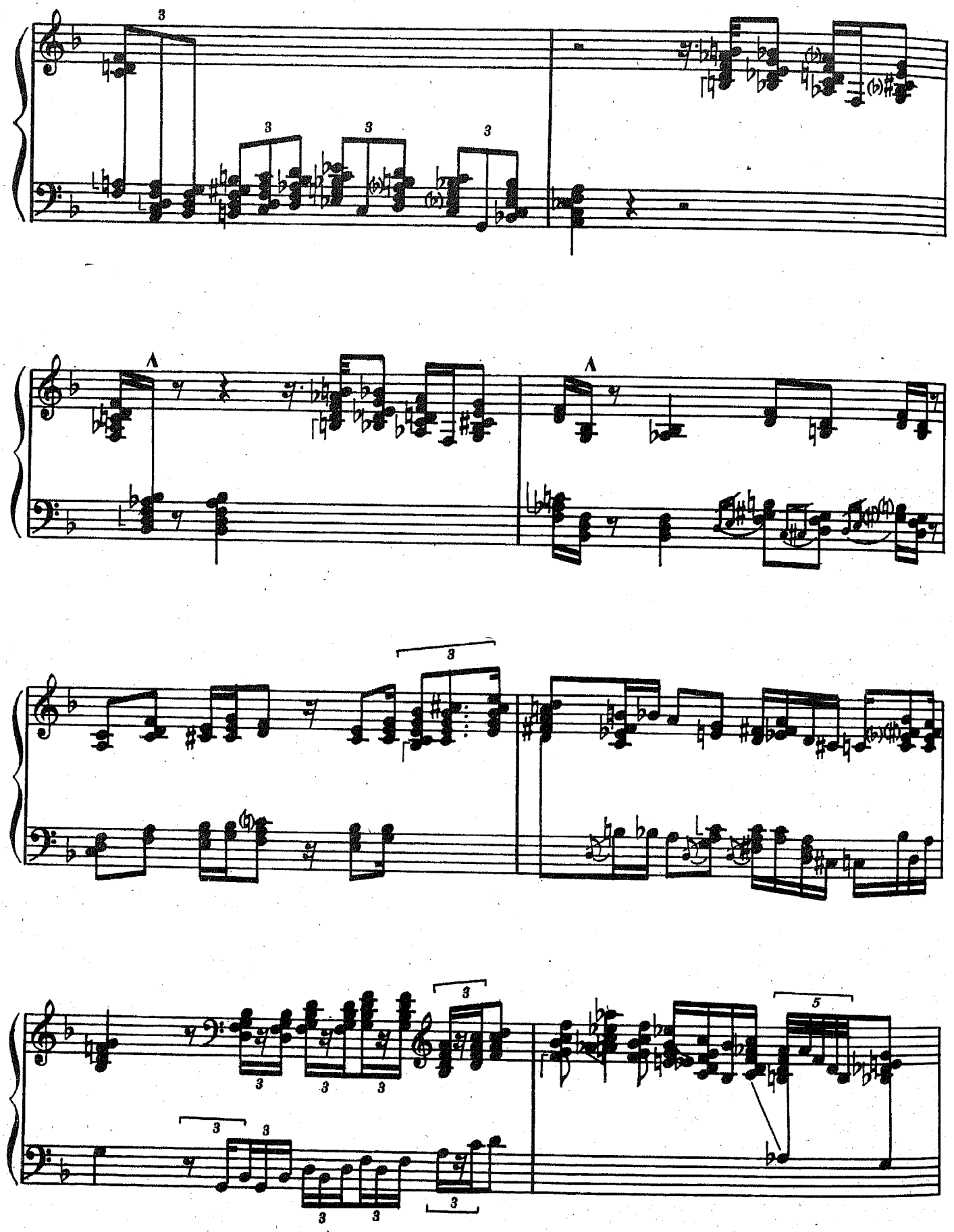

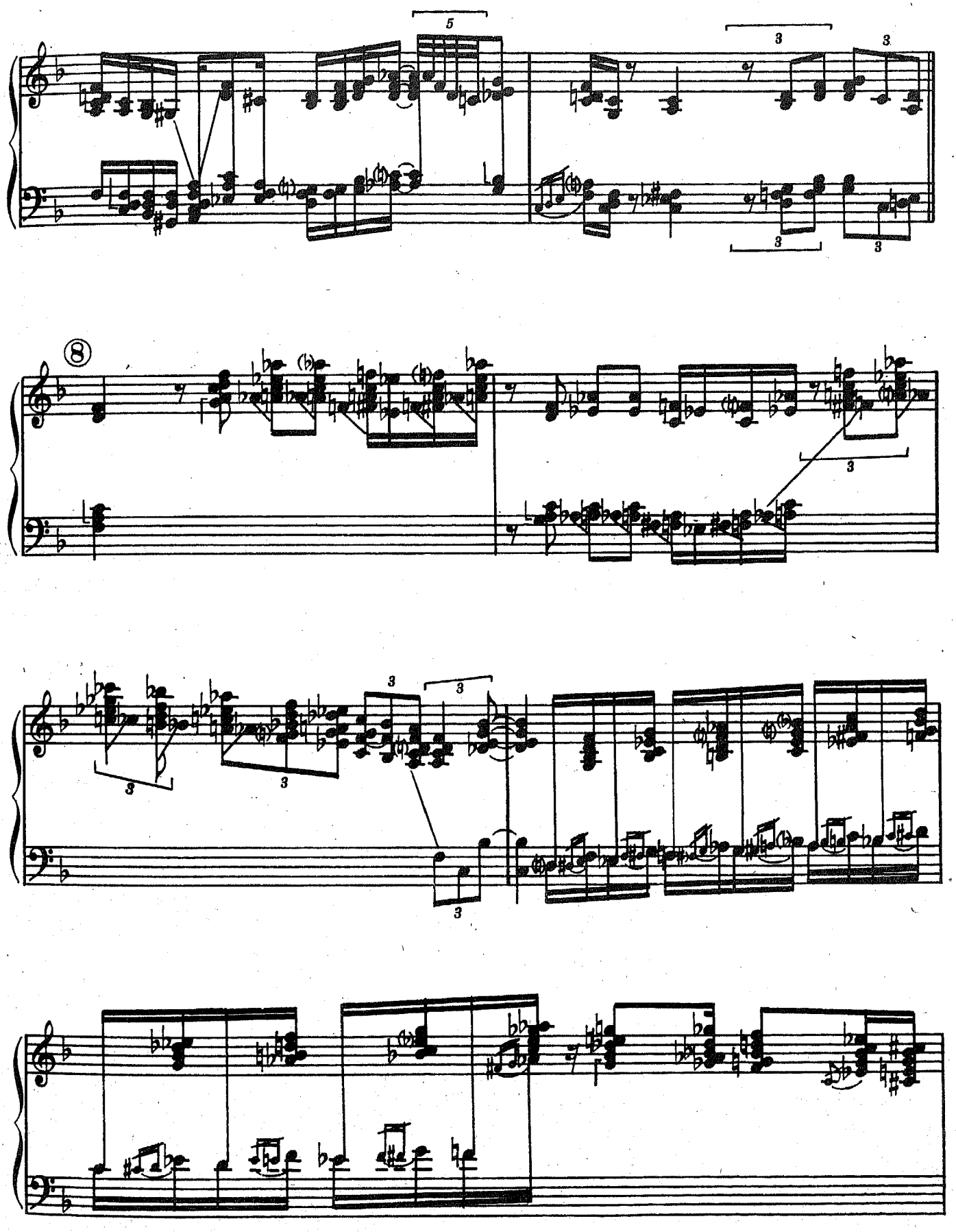

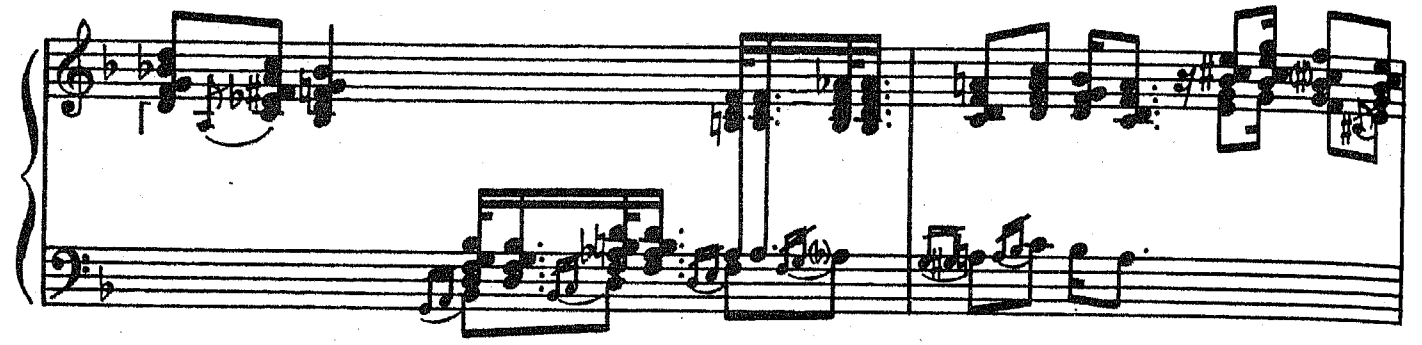

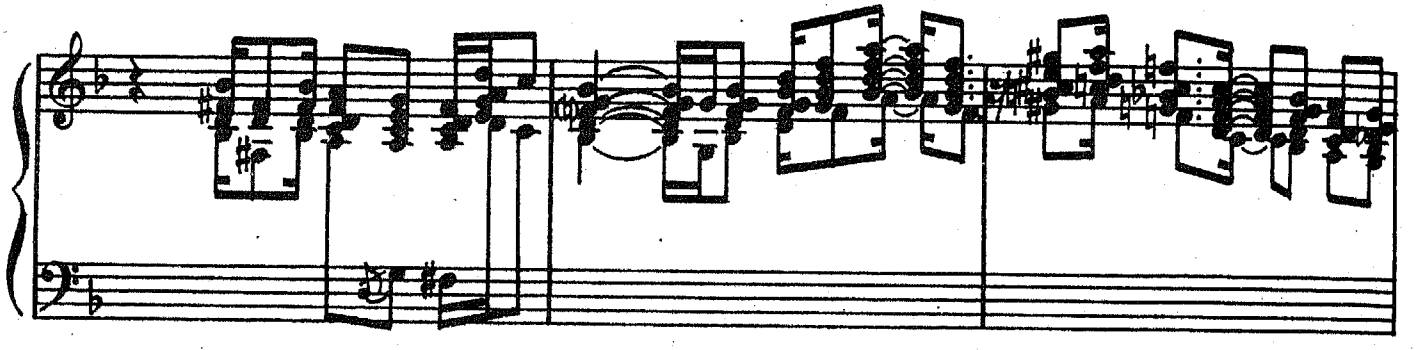

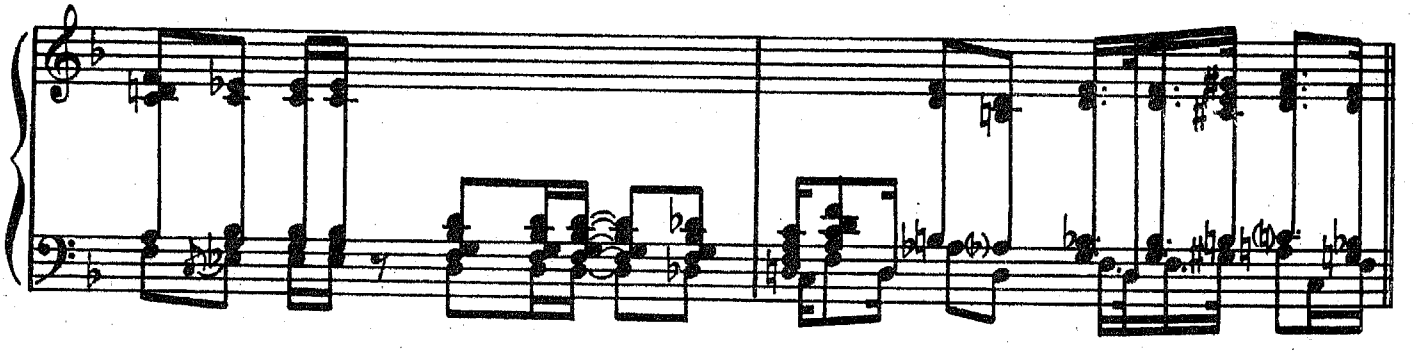

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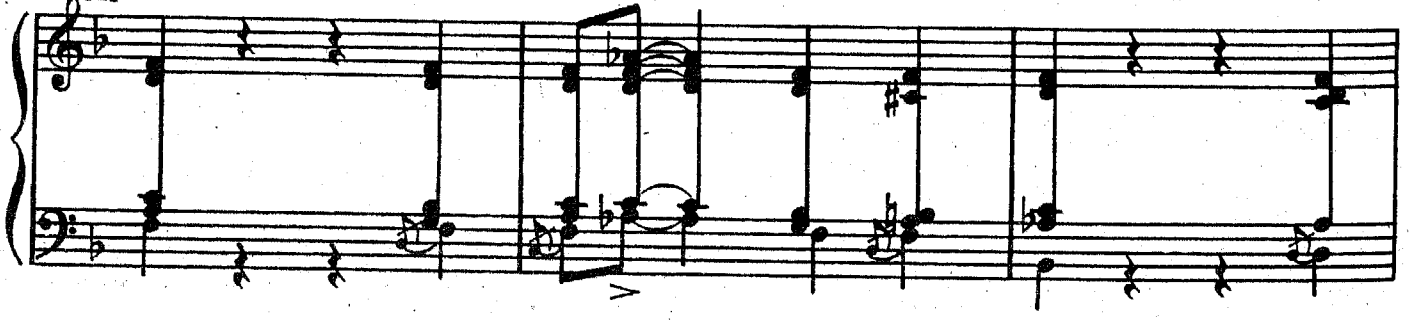

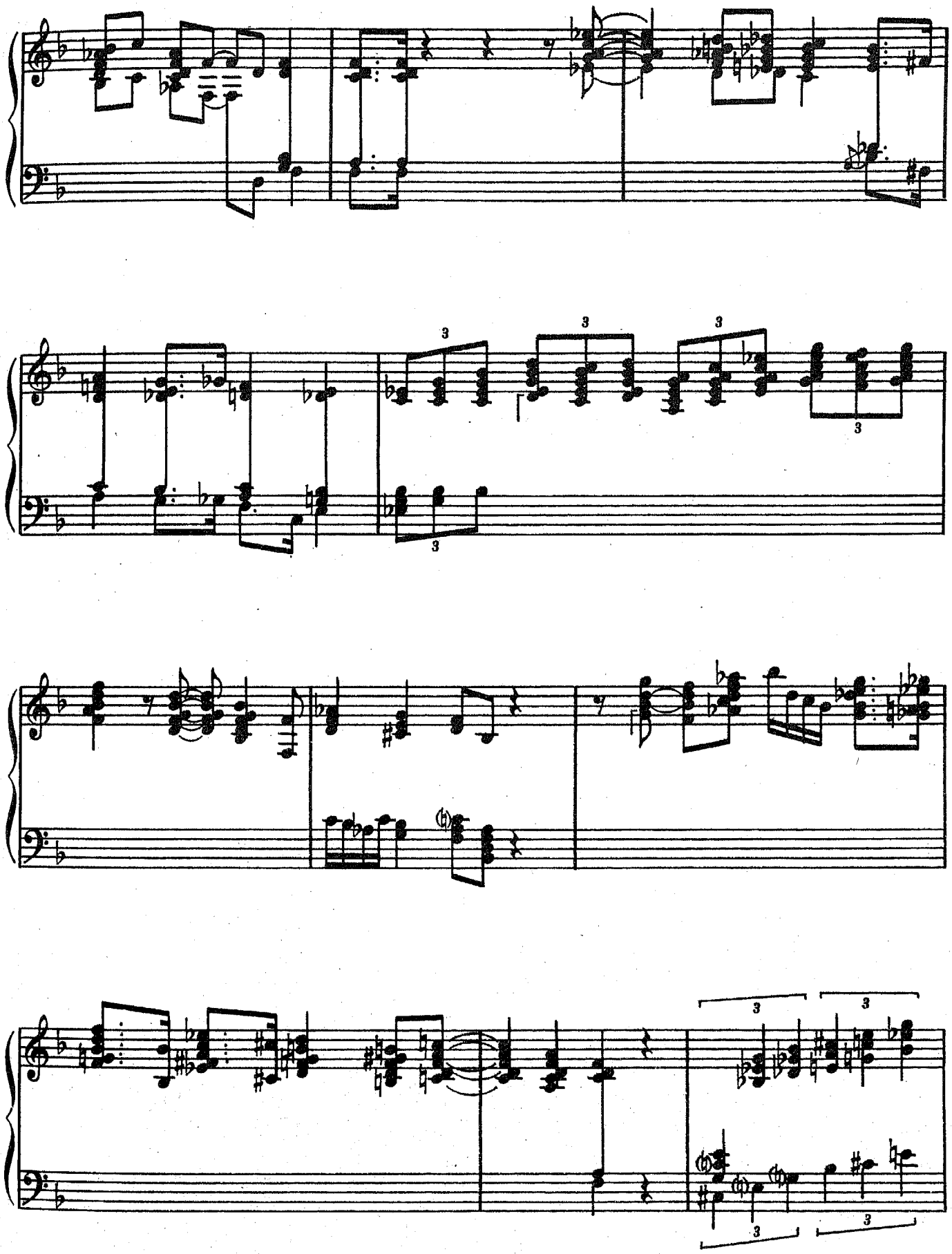

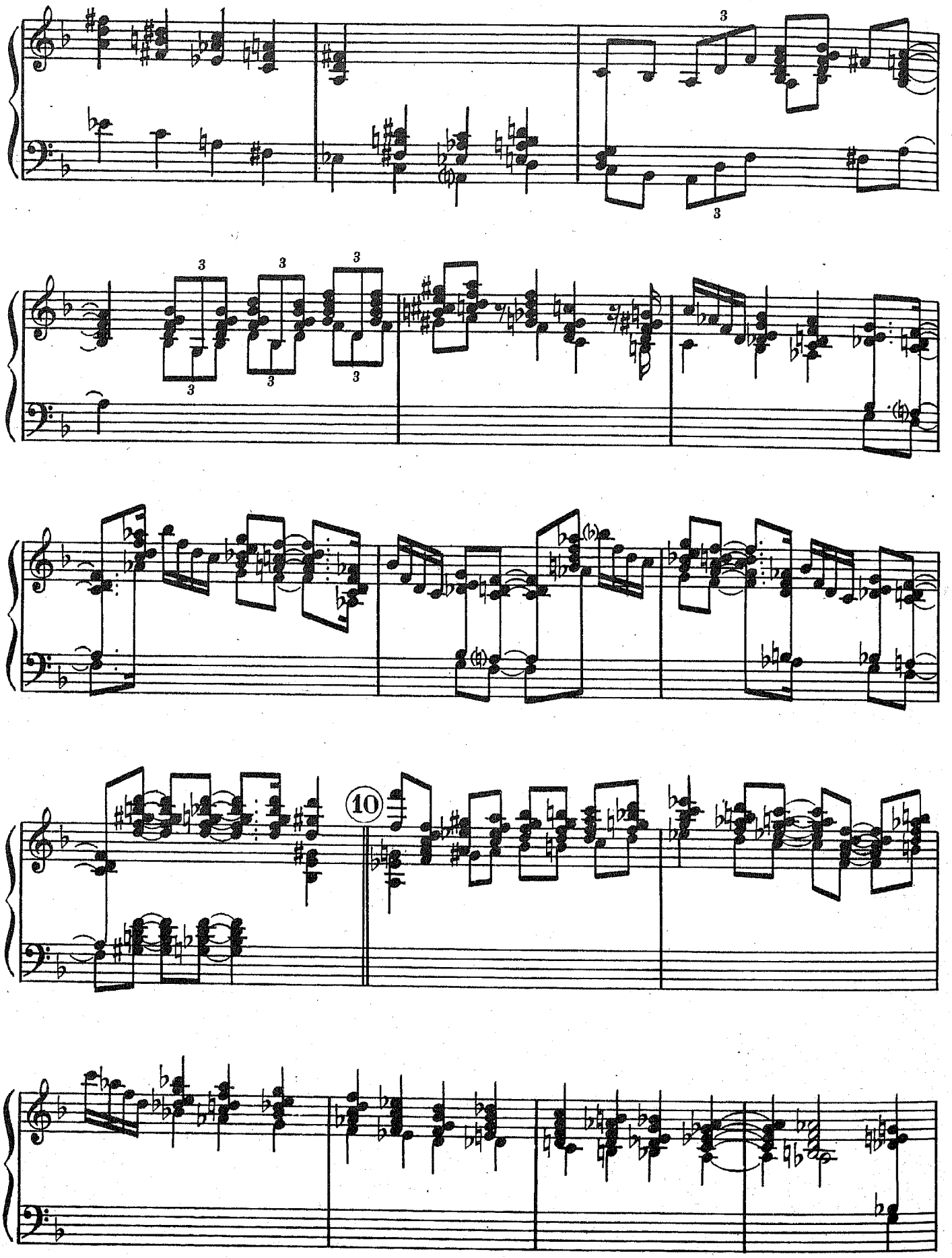
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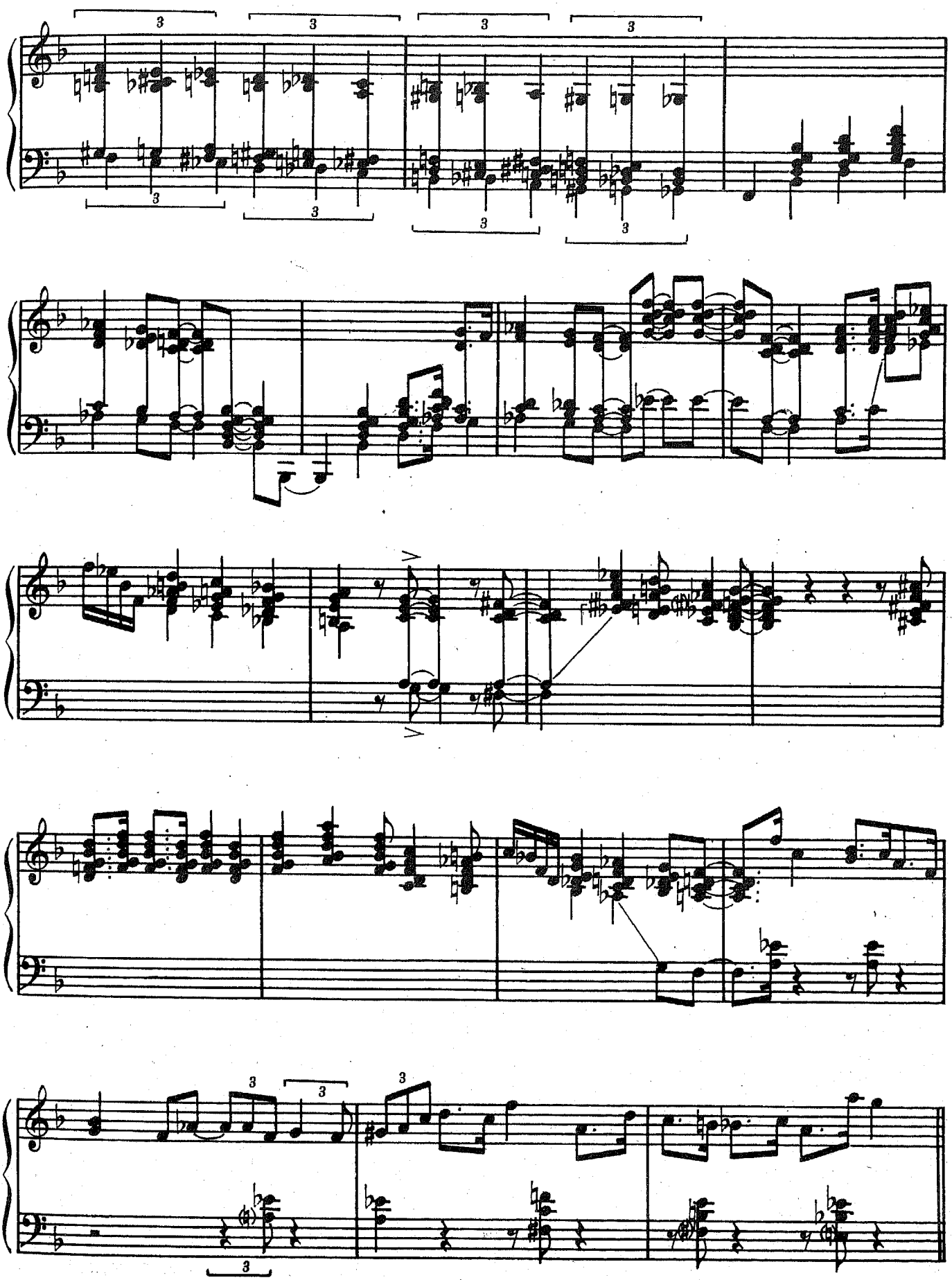

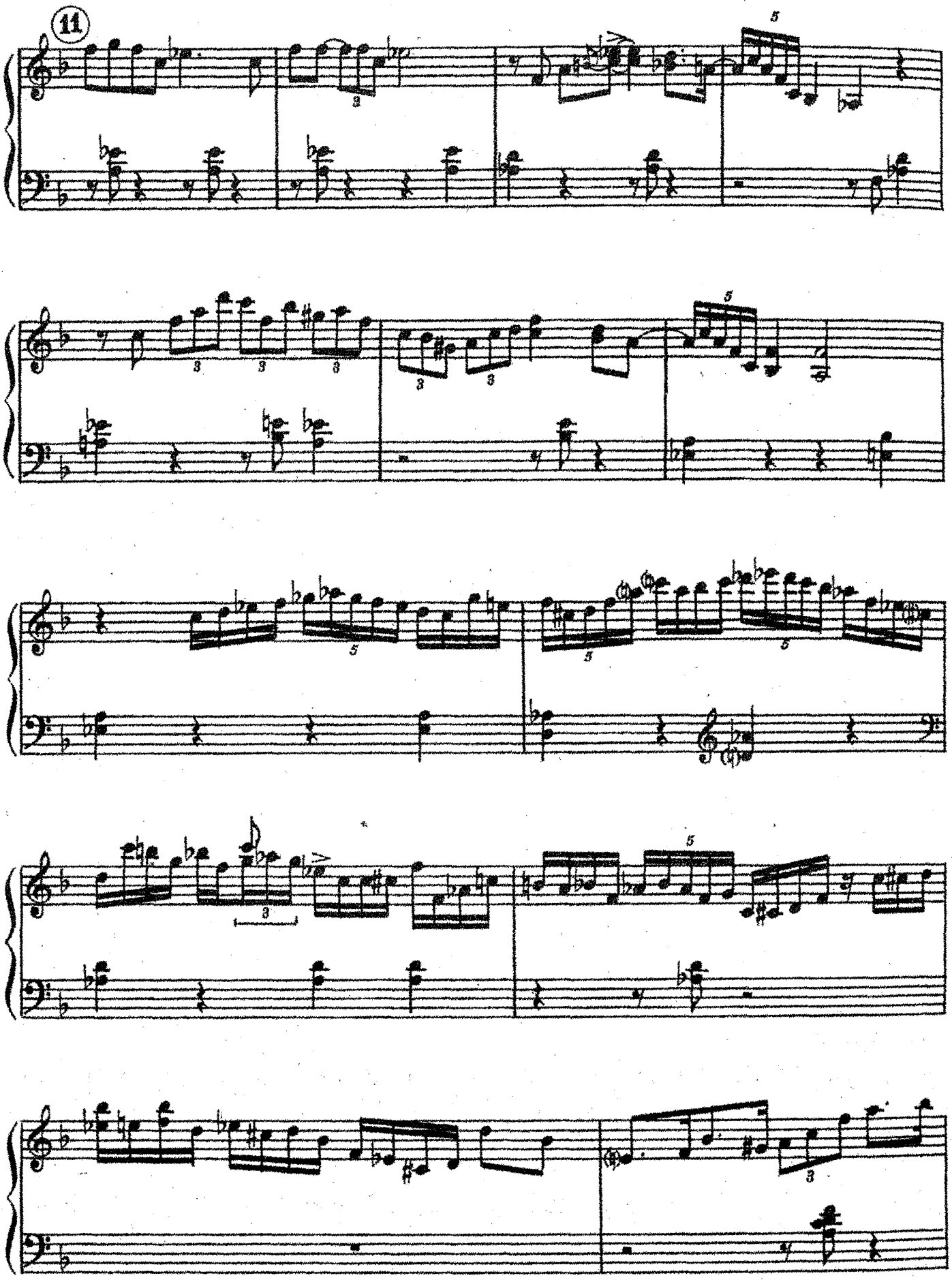
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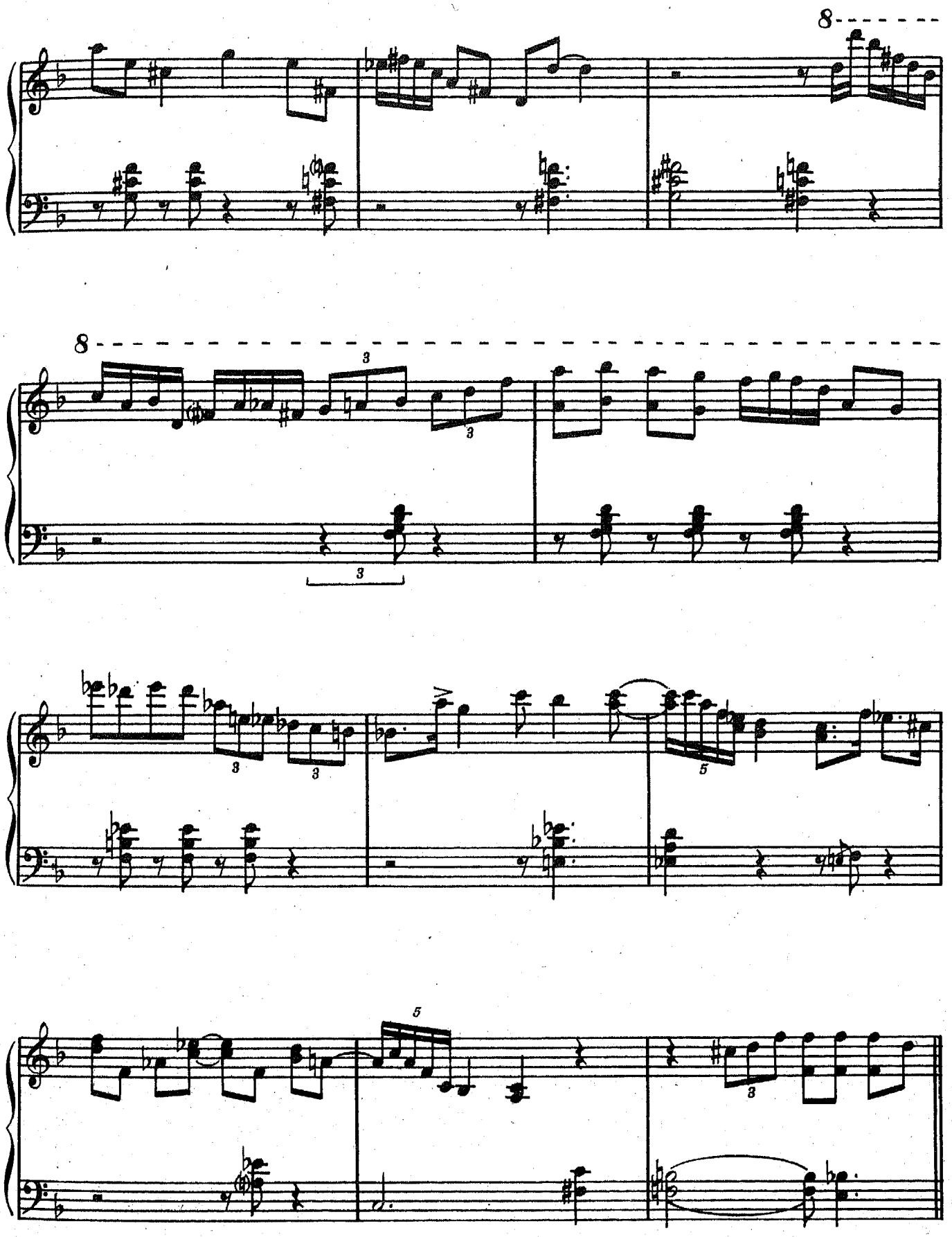
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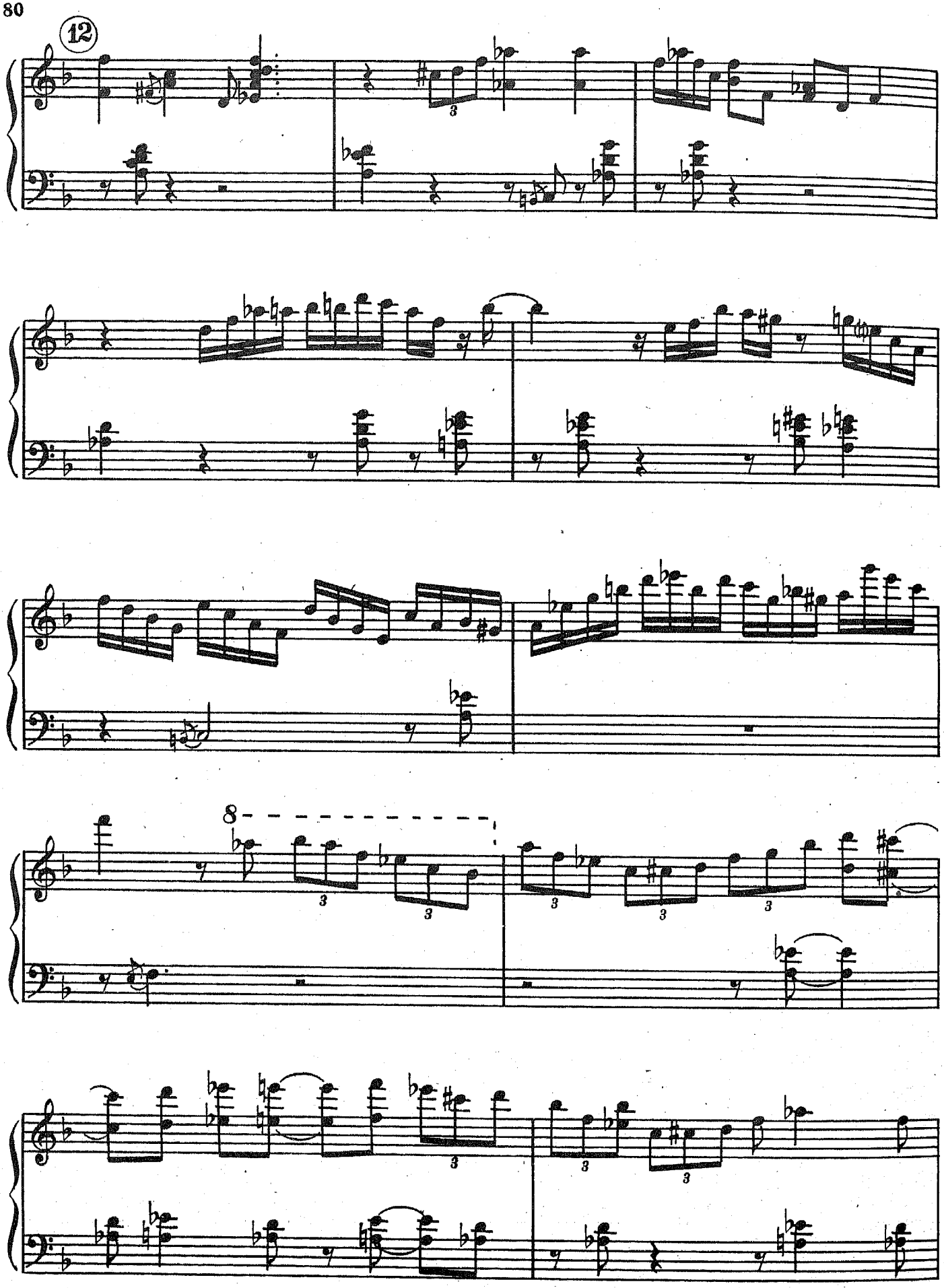
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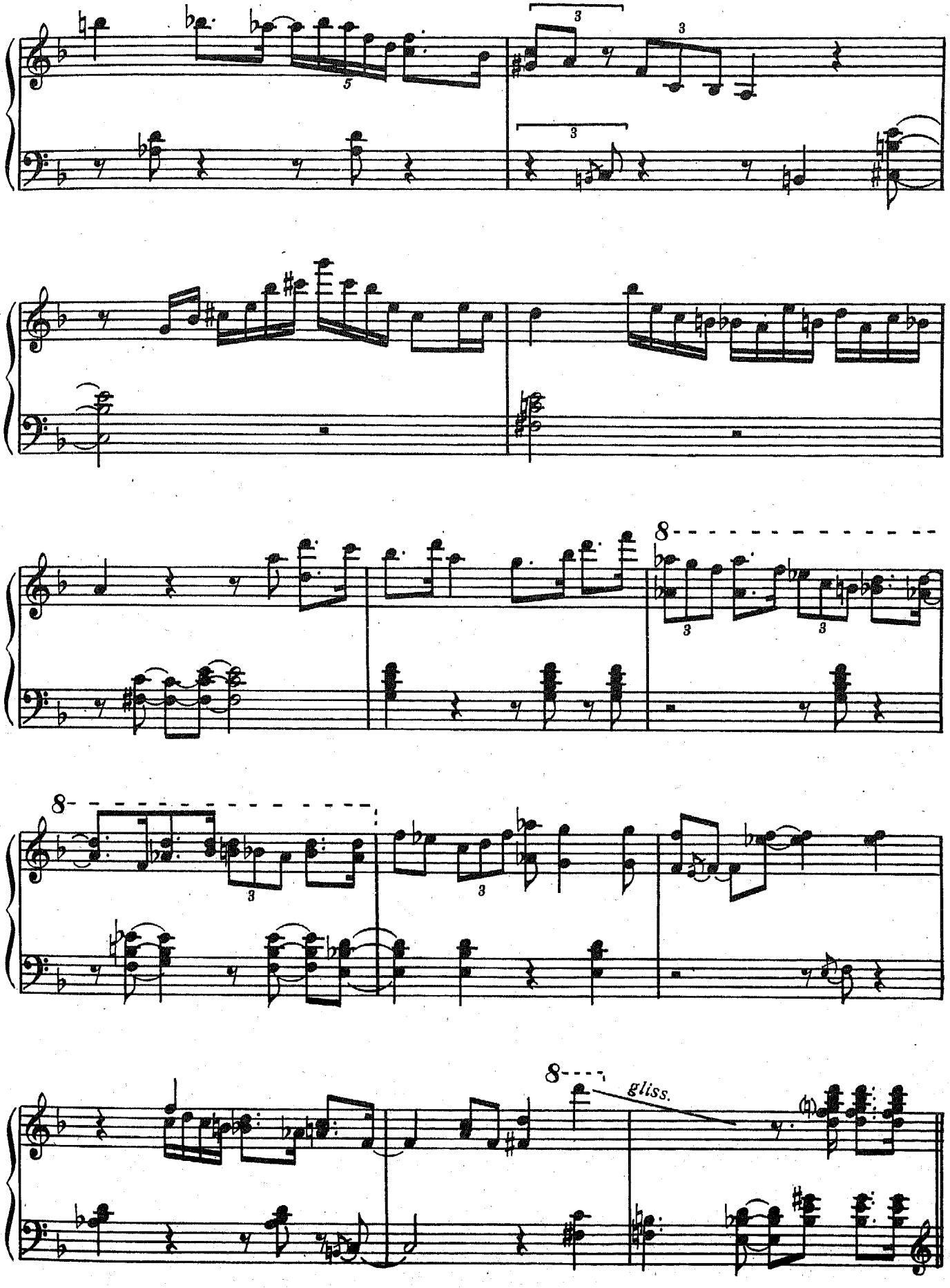
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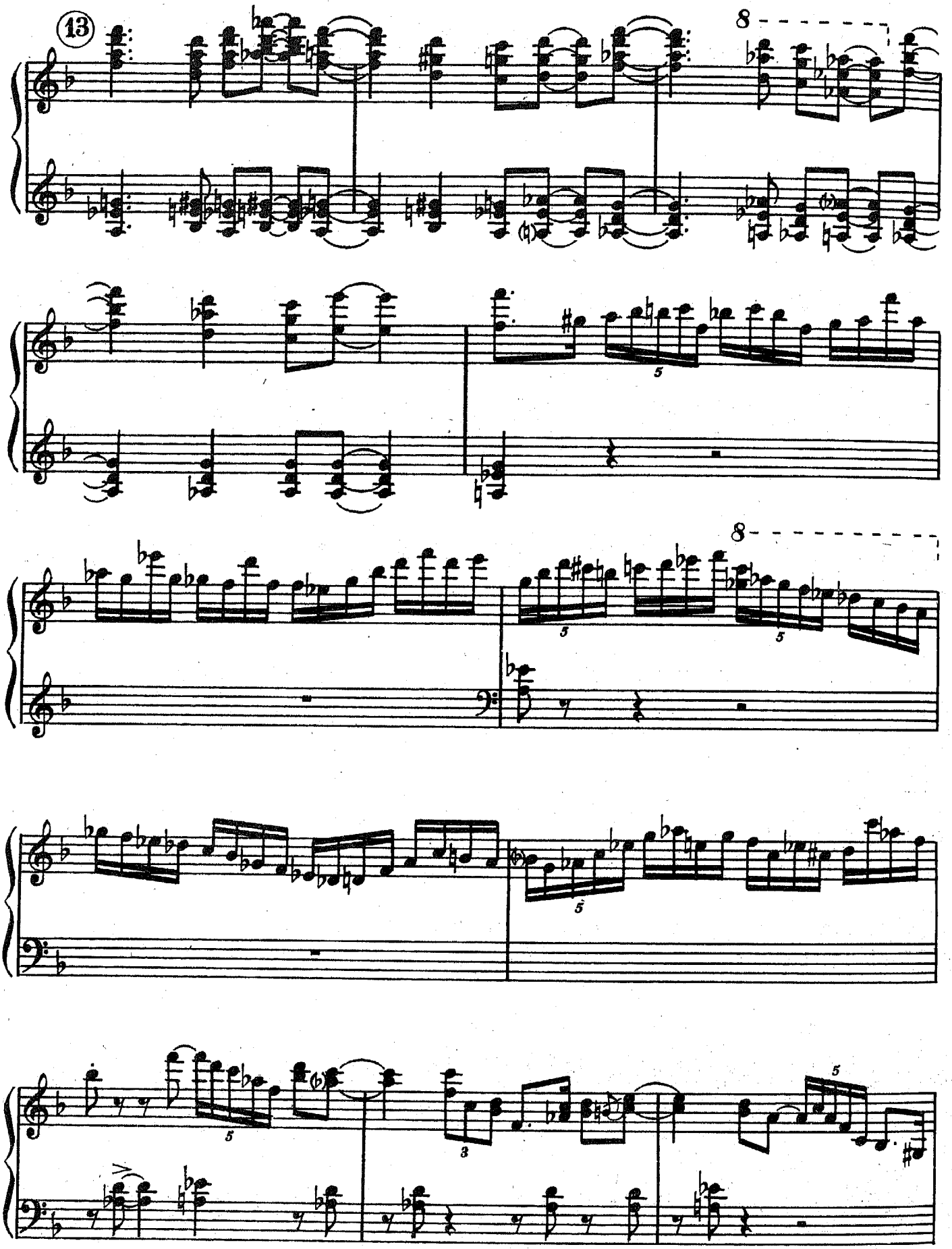
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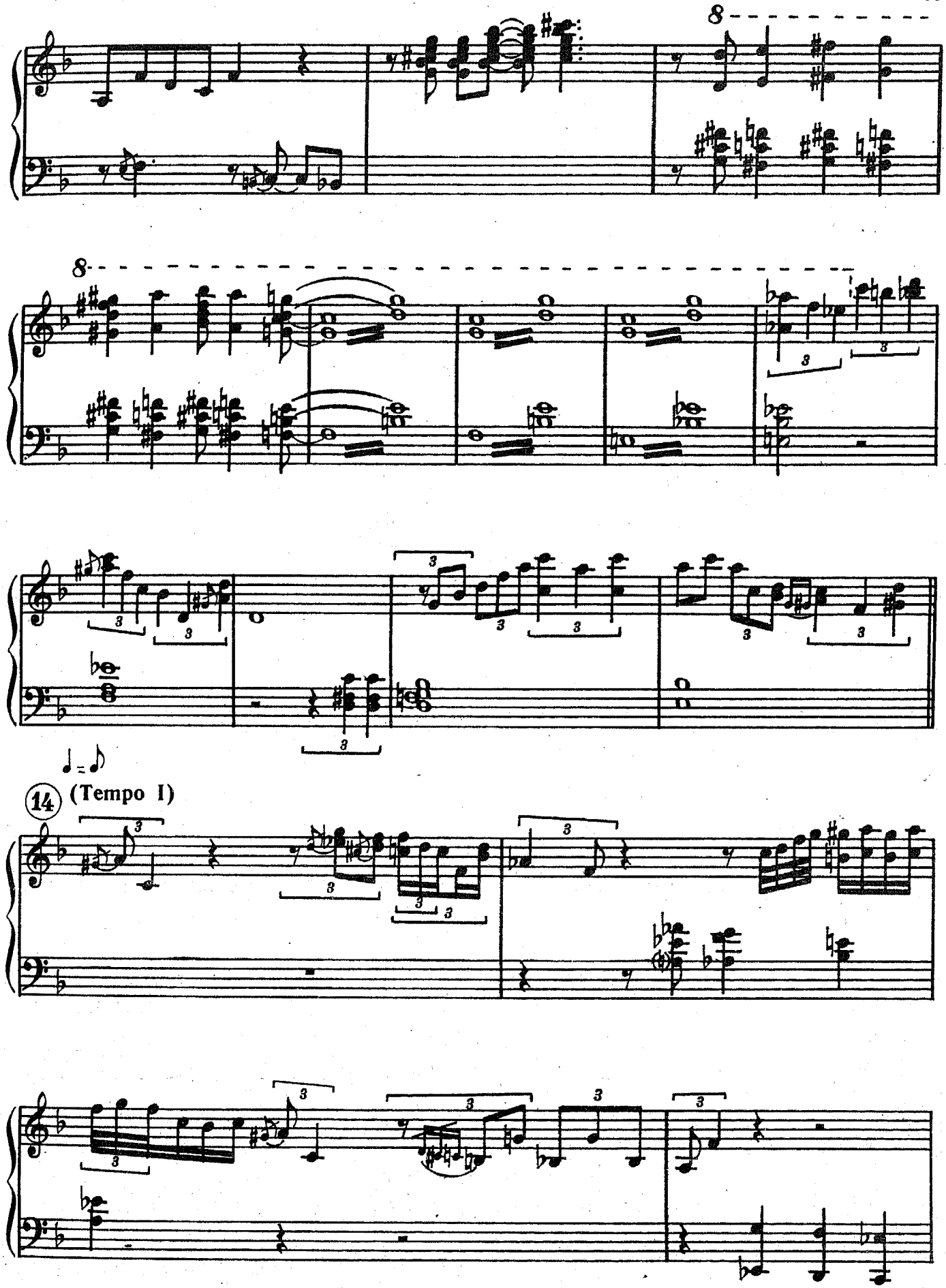
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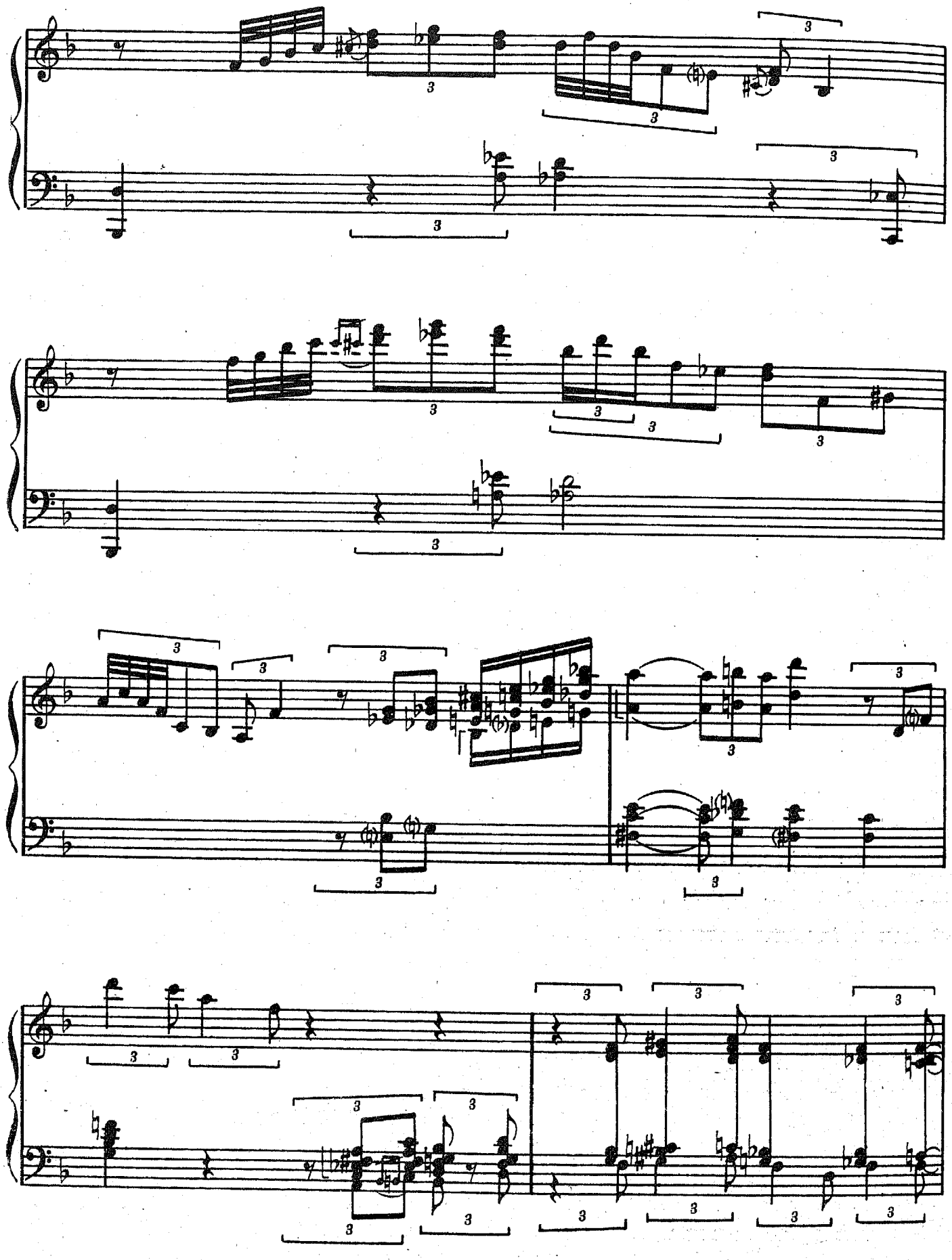
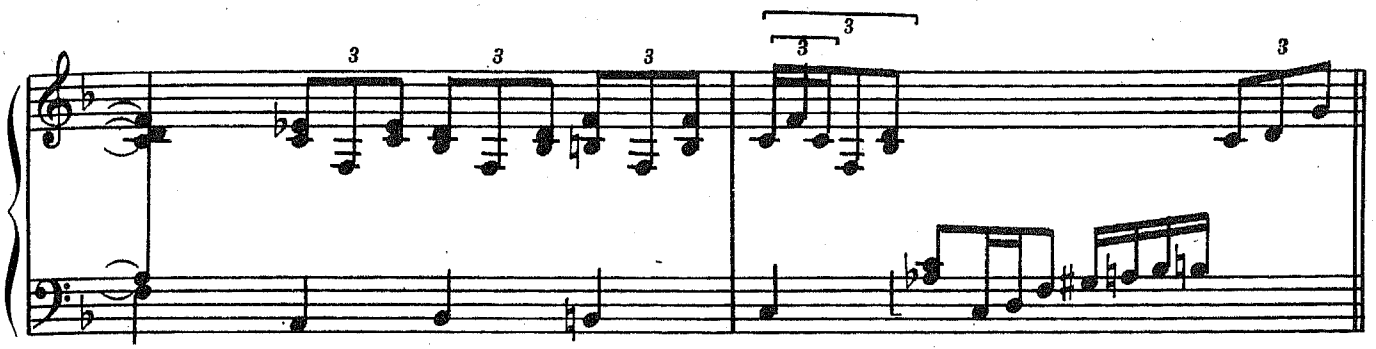
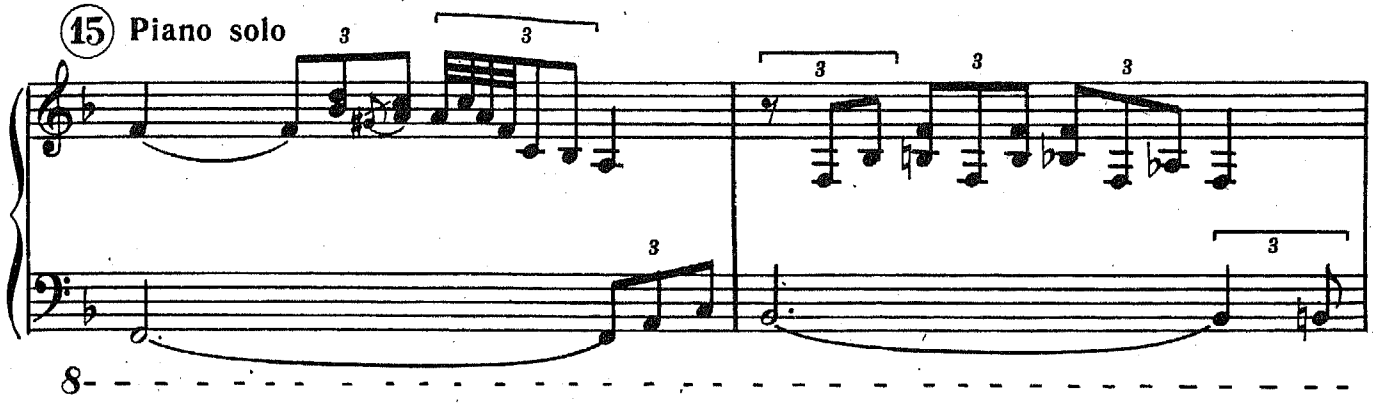
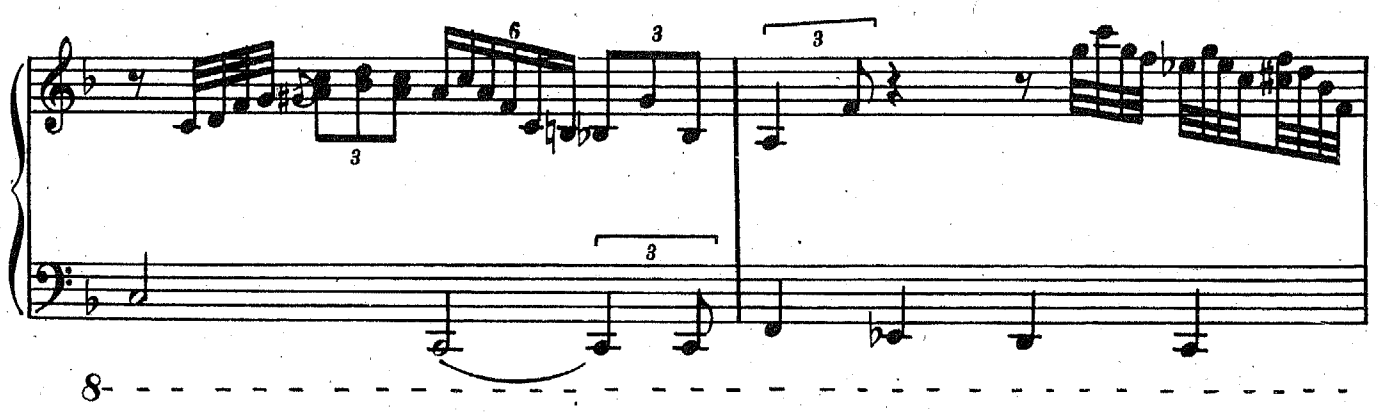
(Tempo I)

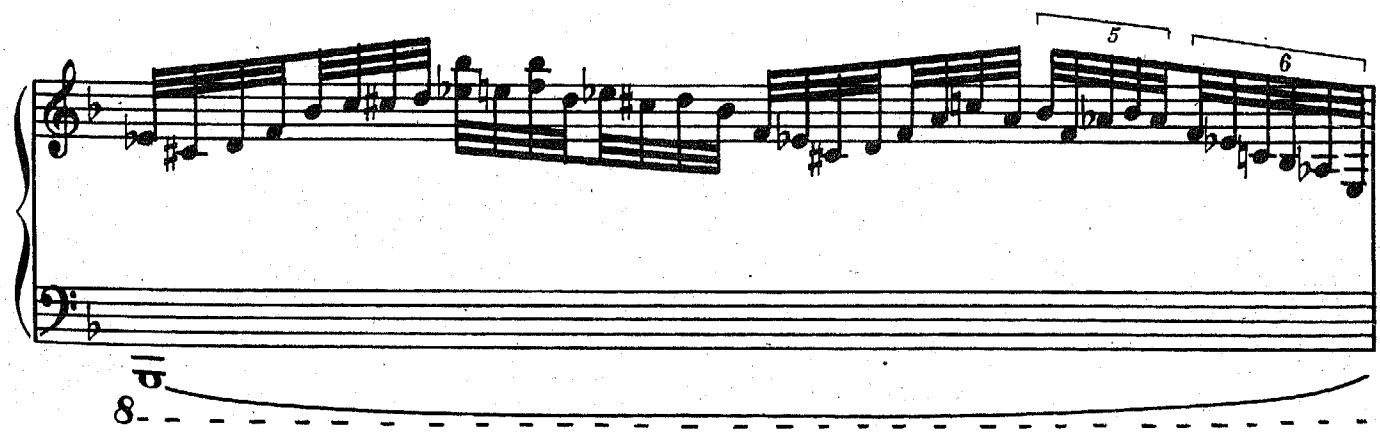


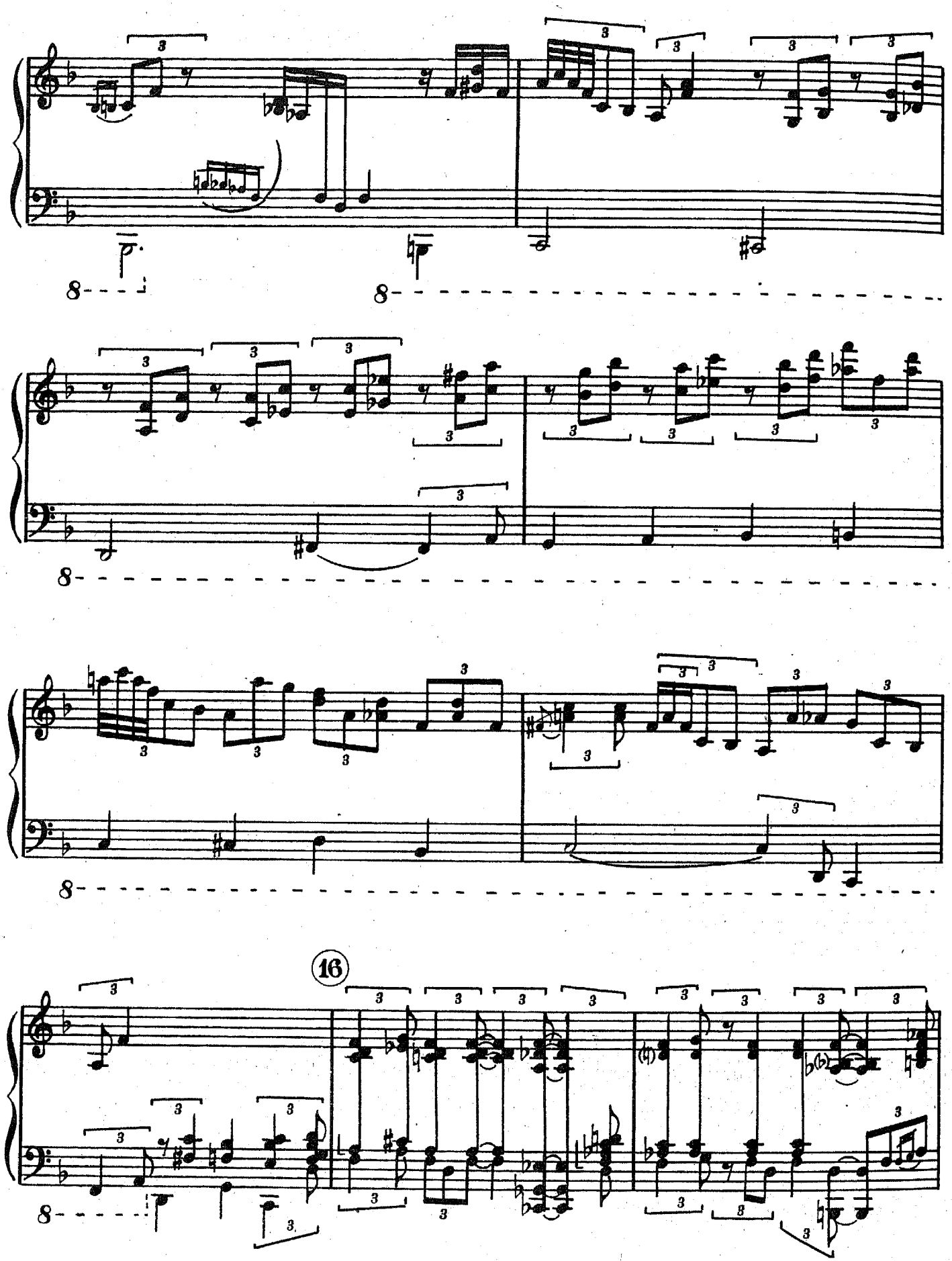


15 Piano solo





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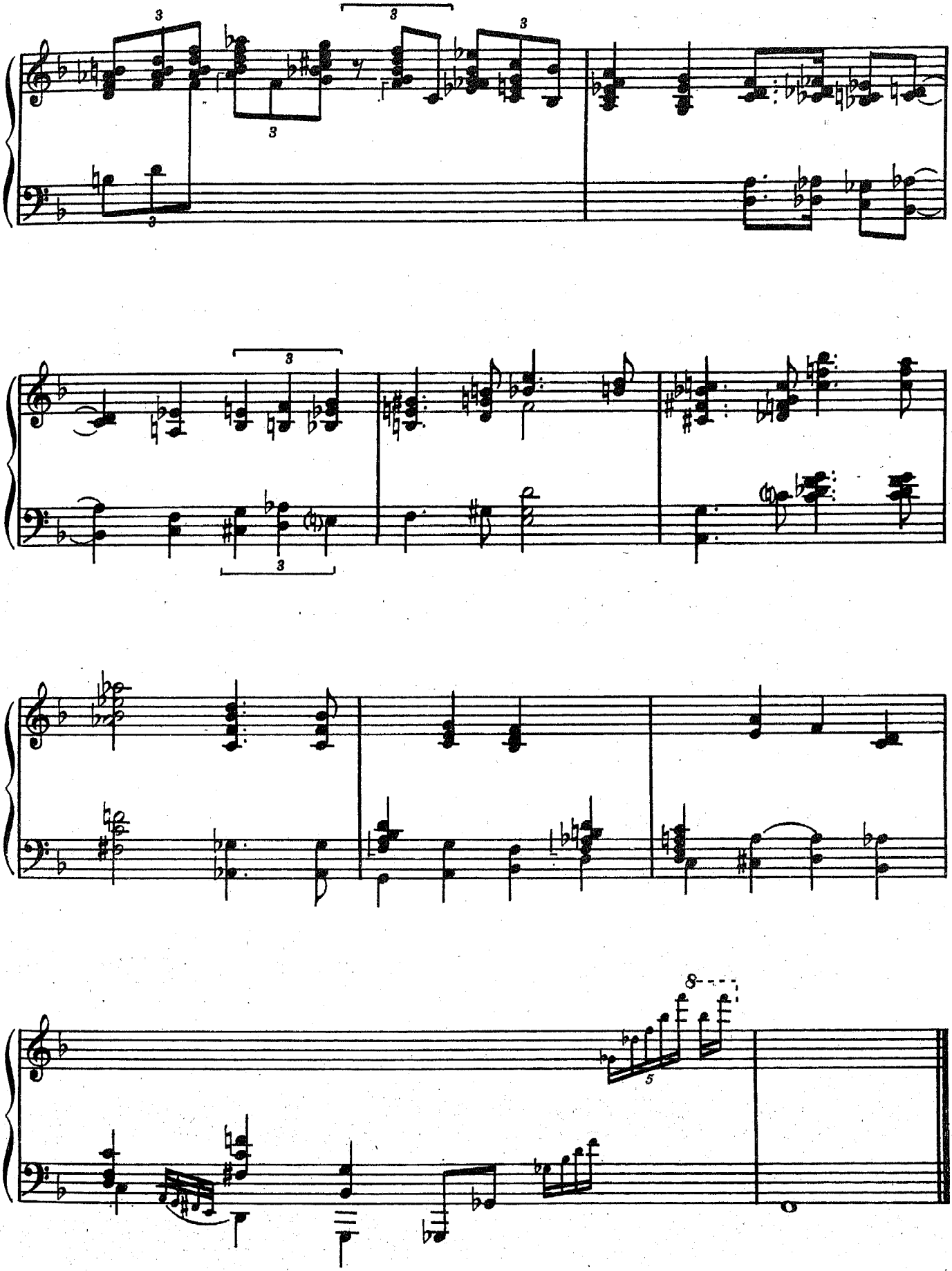


ЛОВИМ КАЙФ!

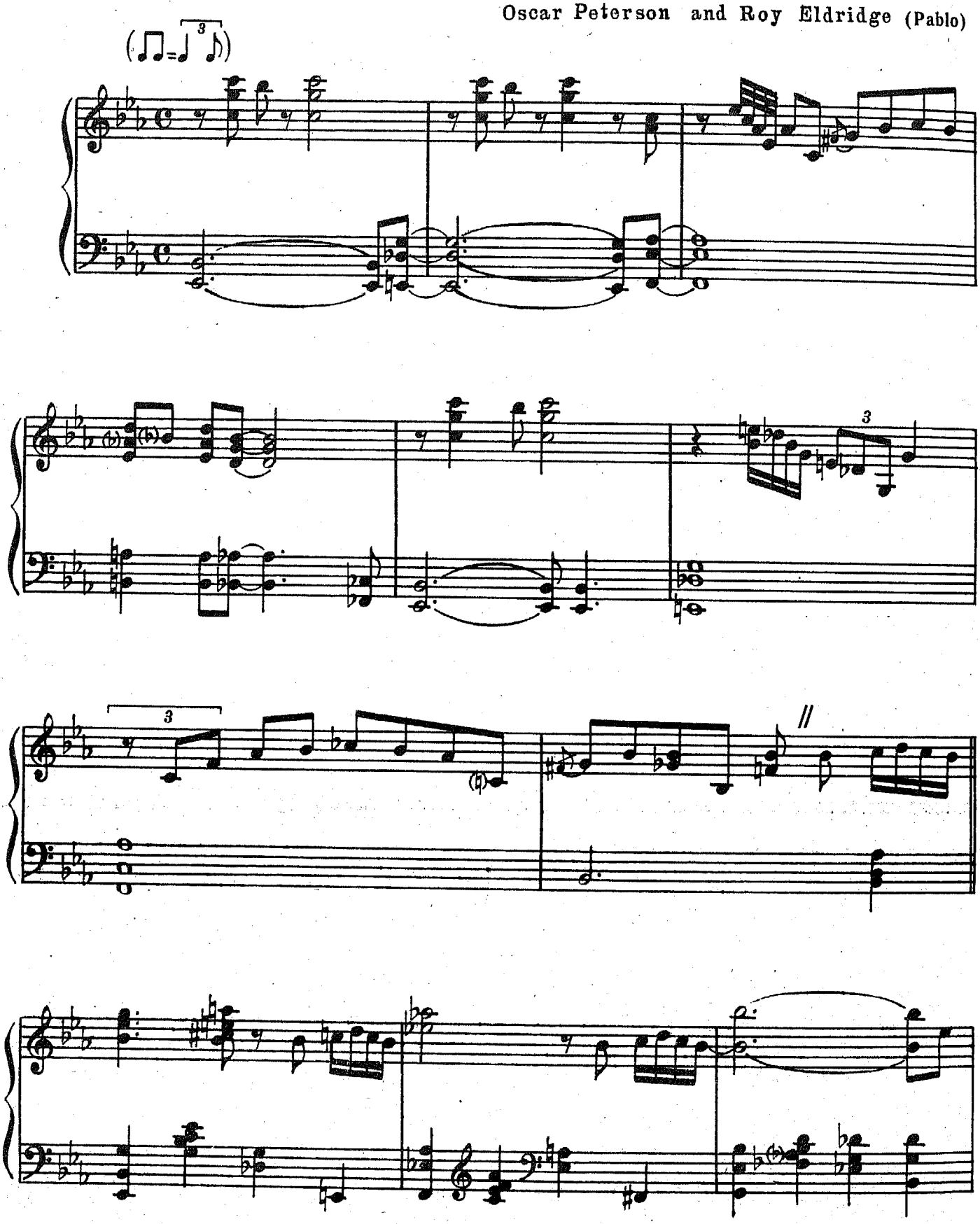
(Кан—Дональдсон)

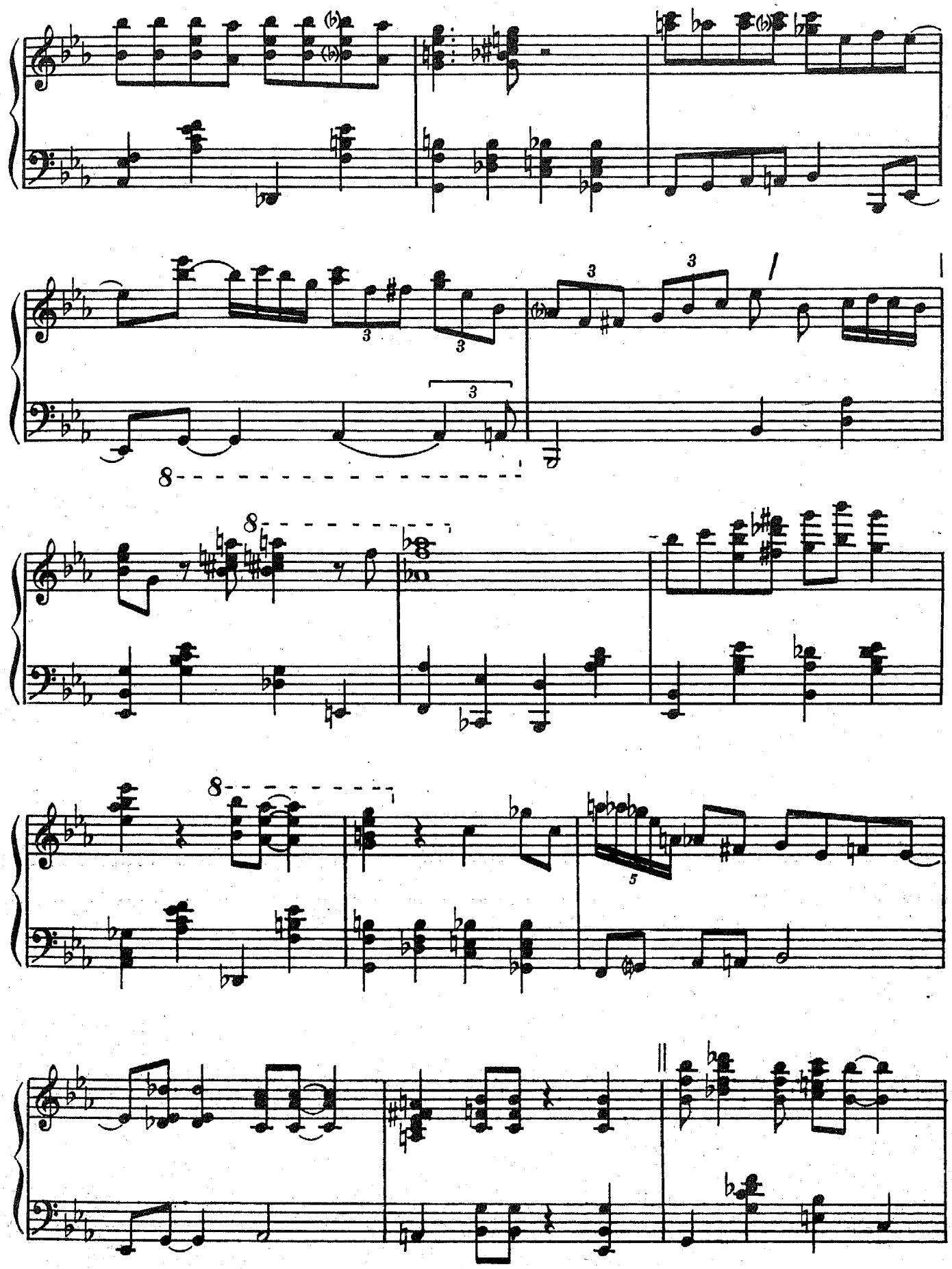
MAKIN' WOOPEE!

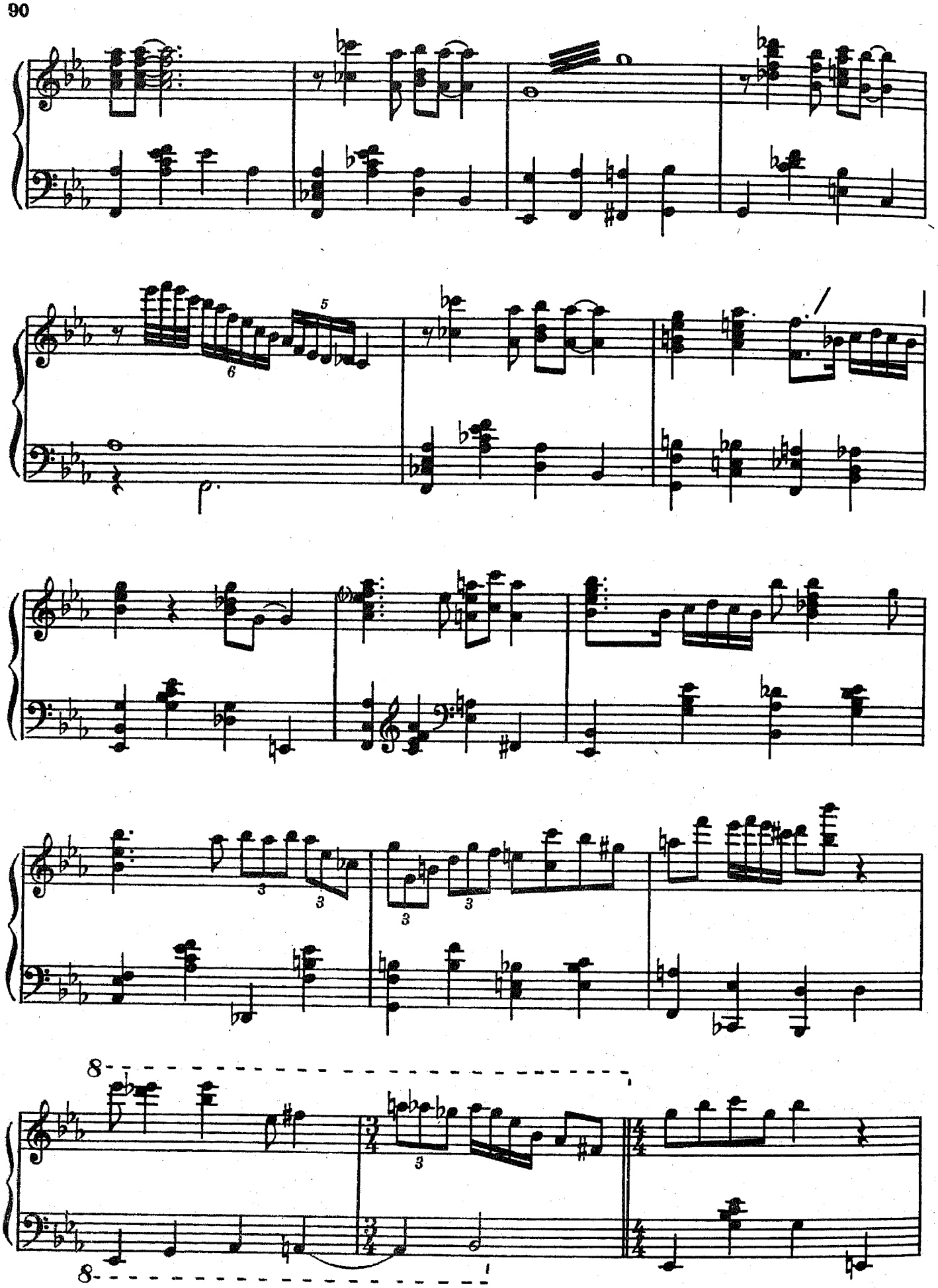
(Kahn—Donaldson)

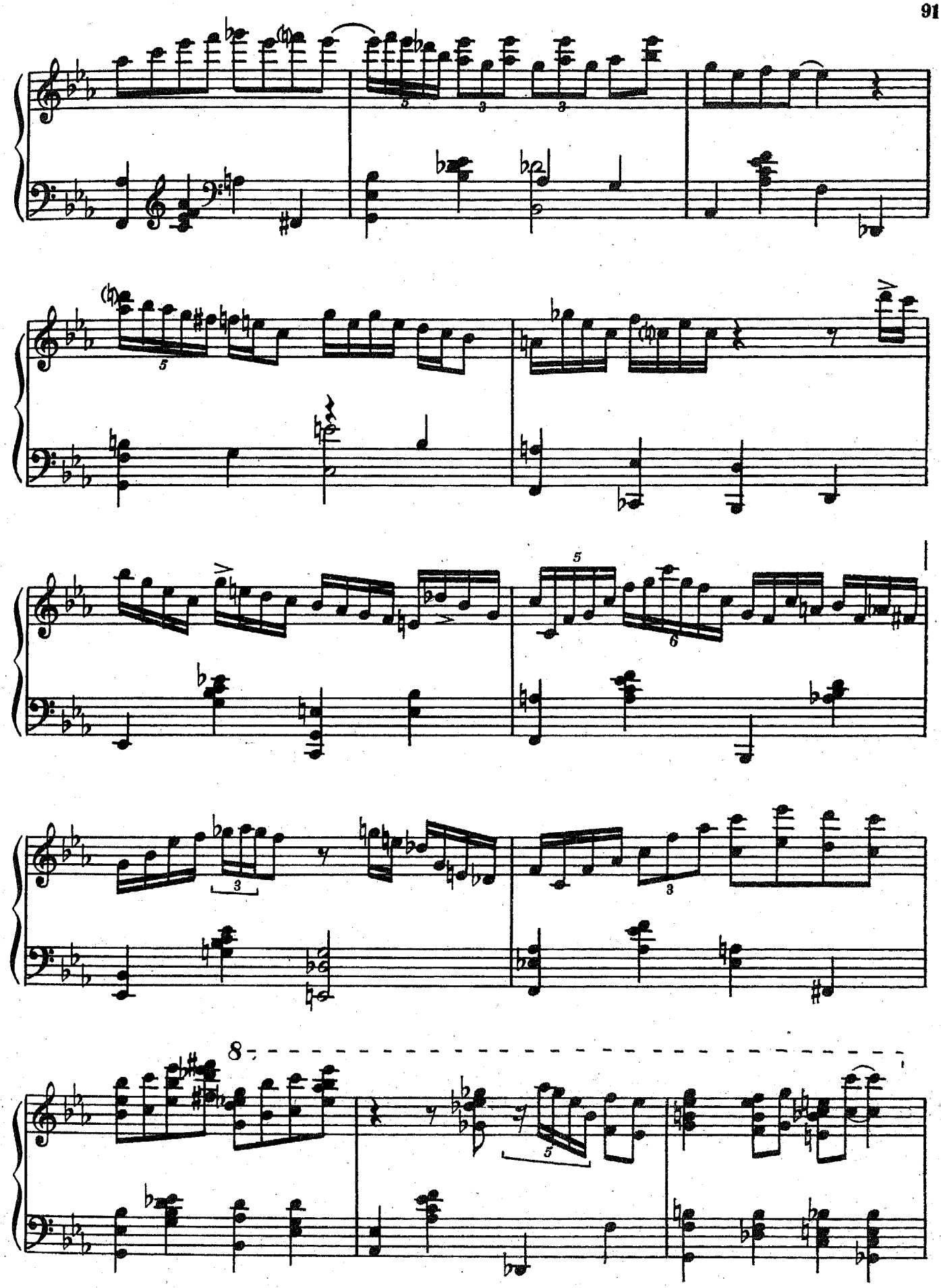
Диск / Record:

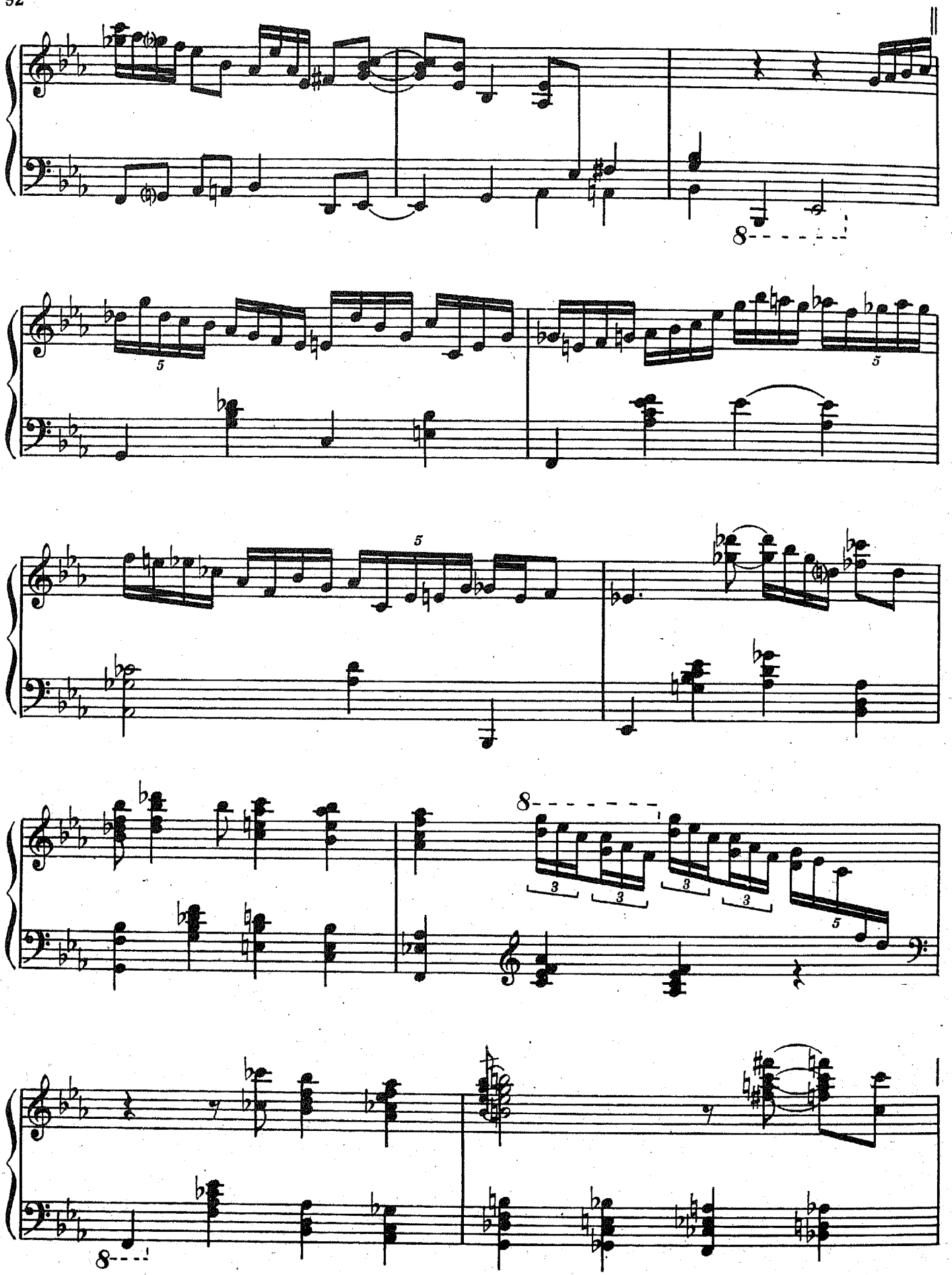
Oscar Peterson and Roy Eldridge (Pablo)

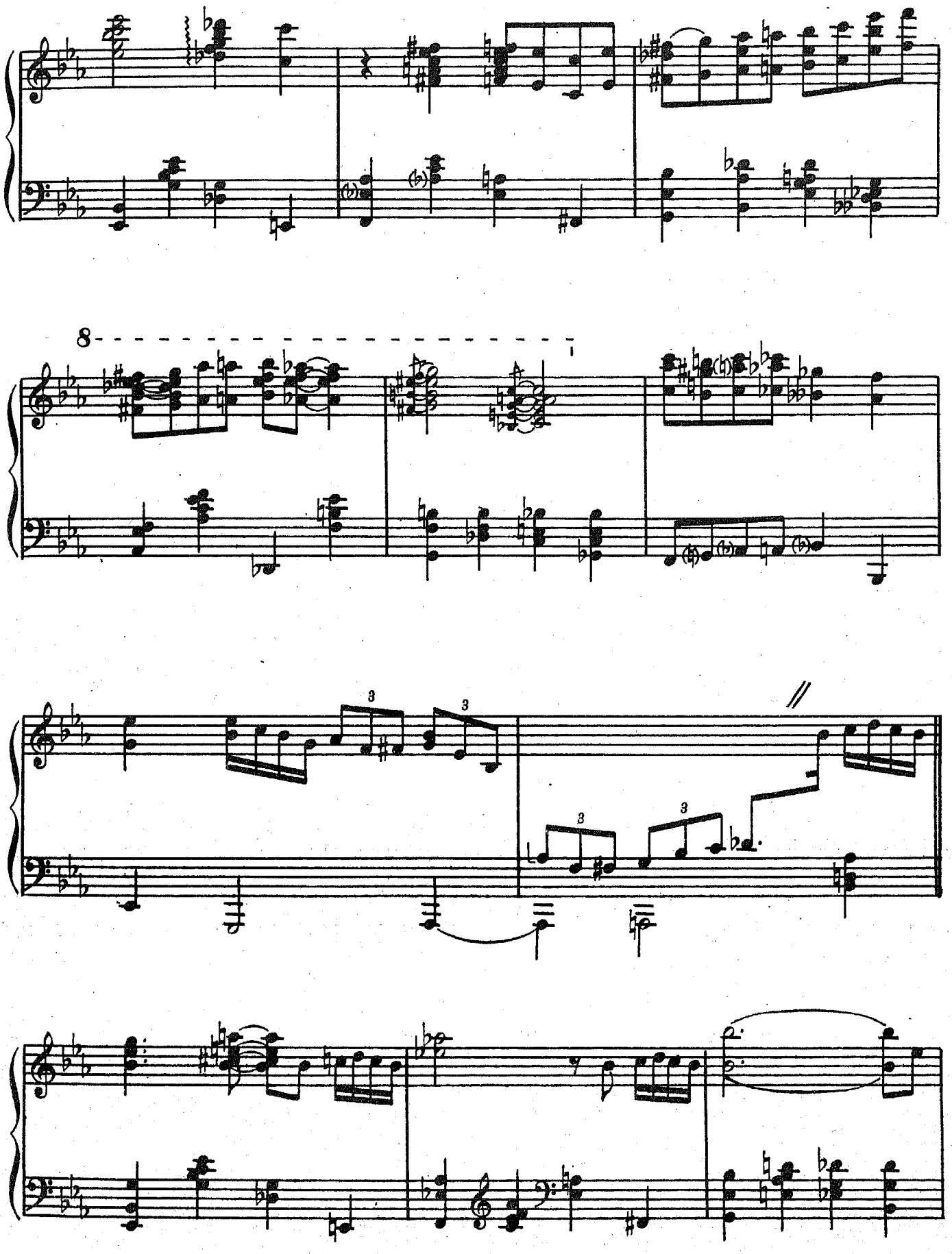








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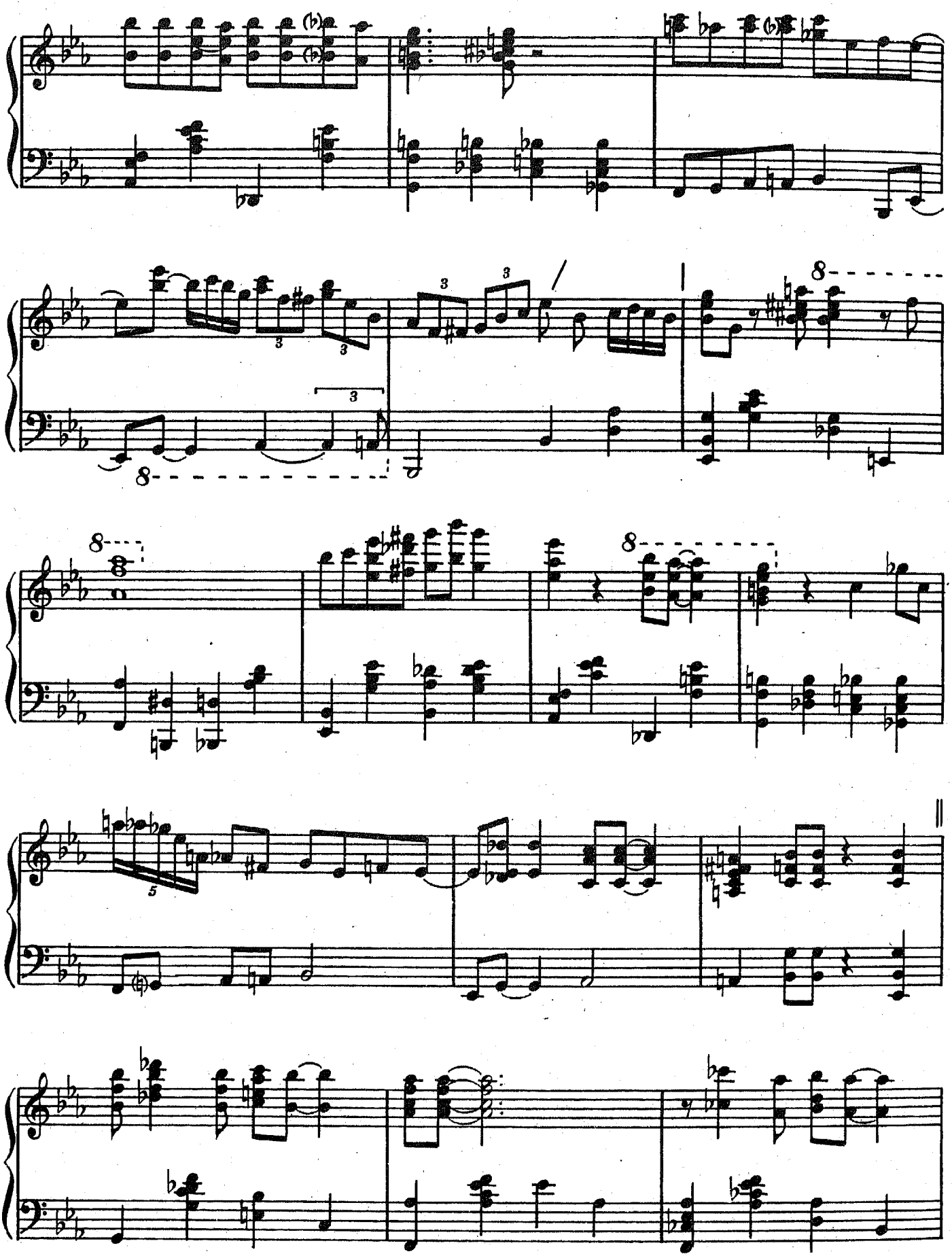

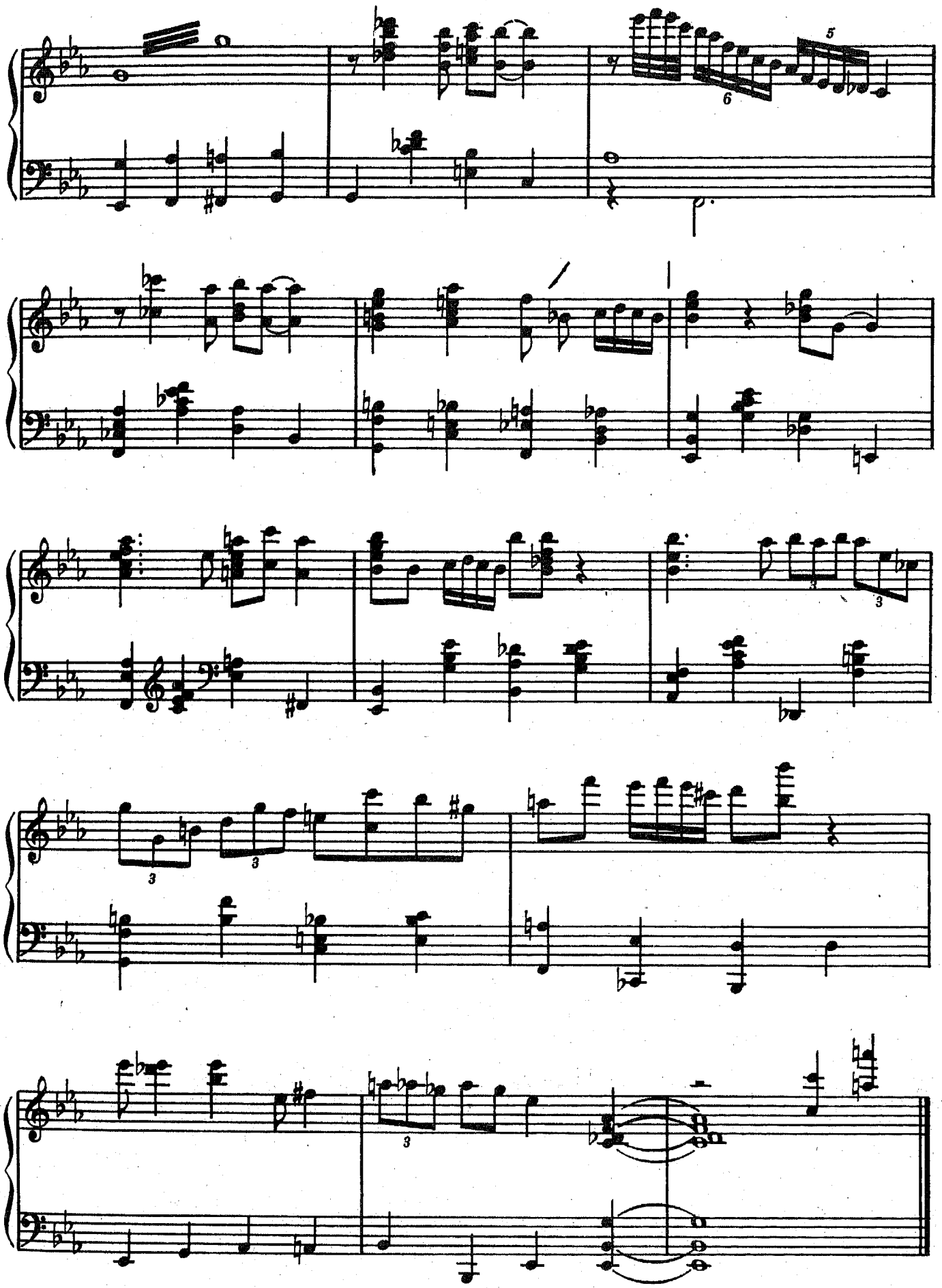

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Нотное издание

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в двух выпусках

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