

Solo Jazz Vibraphone Etudes

Arthur Lipner



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Arthur Lipner



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Dedicated to Howard Zwickler.....in many ways.

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Introduction

Every aspiring vibraphonist has at some point joined the quest to find suitable practice and performance literature. These compositions are aimed at addressing this need.

The twelve pieces in ***Solo Jazz Vibraphone Etudes*** focus on four chord types which are common in the jazz vocabulary. To get the most out of time spent within these pages, I suggest that you analyze all of the melodies, harmonic structures, and choral inversions for each etude. Practice those which you find particularly appealing in all keys.

Each of the etudes is written in a different key signature to help you expand your reading ability.

Vibes players often arrange for four mallets, music that has been notated for piano. Anyone familiar with this process is aware that, although lead sheets with chord symbols provide us the essentials of a tune, the solo vibes player must still adapt this information to suit the instrument. Perhaps these etudes will illustrate techniques which you may use to develop mallet arrangements of your own.

You may find that adding a rhythm section and open solos to a given etude will add a new dimension to your concept of that piece.

Concerning notation, mallets are labeled 4-3-2-1 from left to right. A triangle is used to denote major-seventh chords, and a hyphen or "m" is used for minor chords.

From a compositional point of view, I have drawn on a wide spectrum of rhythmic and melodic approaches to reflect the varied category of "jazz" today. Hopefully, these etudes will contribute to your enjoyment and exploration of the vibraphone.

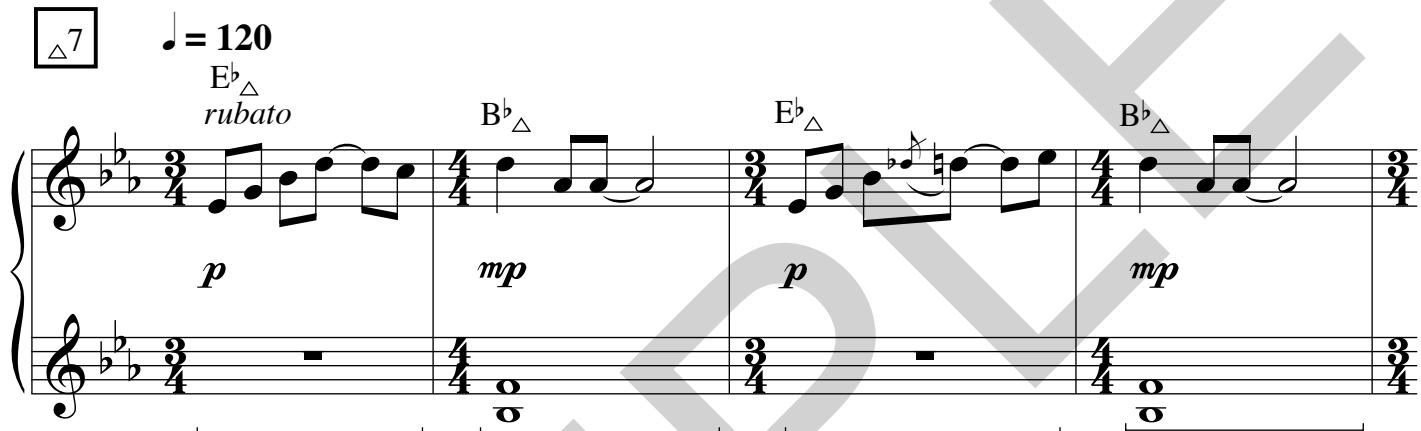
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New York City
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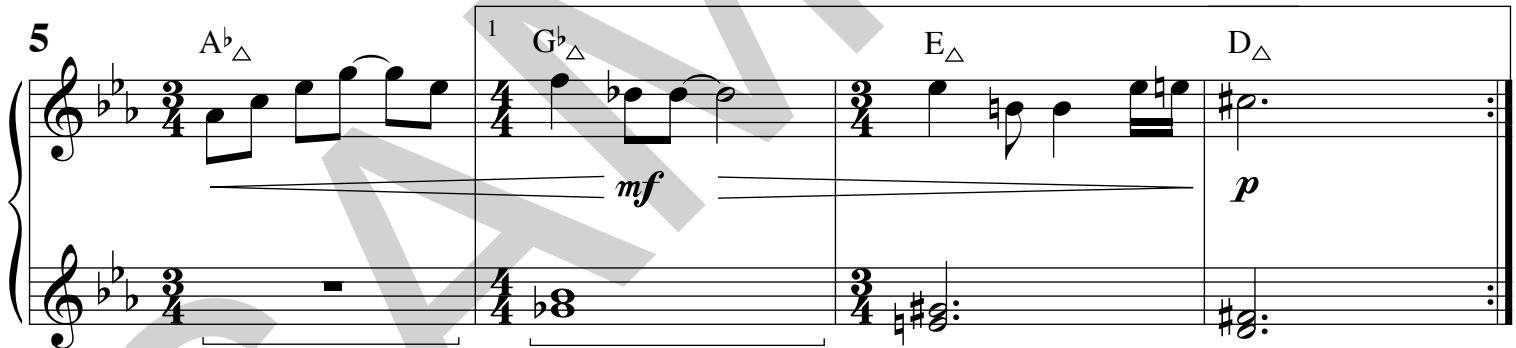
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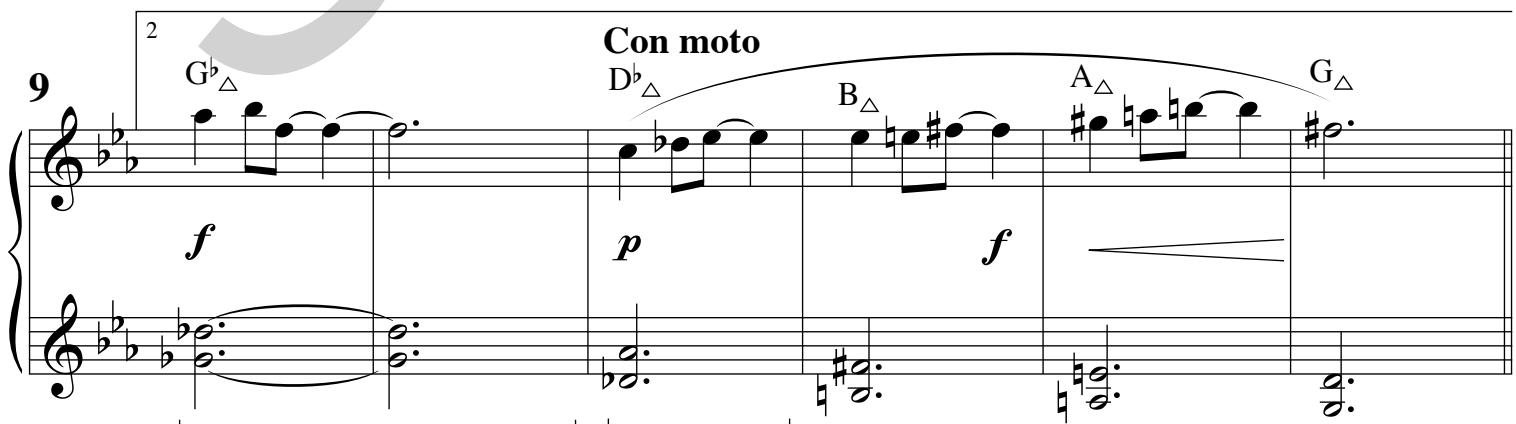
by Arthur Lipner

1. Nocturne

The right hand ostinato in bar 19 allows the bass line to become the melody. Throughout this etude, the root and fifth, or "shell", of the major seventh chord are used.







12. Marigolds

Bass line, melody, and accompaniment can all be found in this song. In measure 4, play the quarter note triplet line very softly to exaggerate melodic accompaniment. Notice the dead strokes in the second half of this piece, used here in a funk context. The low end of the vibes is great for a chordal "pad" of harmony, as in measures 19-29.

7 Pop-Jazz $\text{♩} = 100$

5 **To Coda** ∅ E_Δ

9 F_Δ E^\flat_Δ F_Δ E^\flat_Δ

13 A^\flat_Δ G^\flat_Δ E_Δ F^\sharp_Δ *D.C. al Coda*