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Dick Sisto's Interpretation of "Everytime We Say Goodbye."

TRANSCRIBED BY JOHN WILMARTH

If you haven't heard jazz vibraphonist Dick Sisto, you're in for a pleasant surprise. His playing style combines the four-mallet innovations and harmonic sophistication of Gary Burton with the bluesy soulfulness and bebop vocabulary of Milt Jackson.

Sisto, however, cites Ahmad Jamal, Bill Evans, and Miles Davis as his greatest influences. These players' lyricism, phrasing, and use of space greatly affected him. But perhaps the greatest impact these players had on Sisto was to inspire him to discover his own unique voice on the instrument. He brings a sound and style to the vibes that is fresh and original.

In 1995, Sisto released a CD titled *American Love Song*, on which he is backed by Fred Hersch on piano, Drew Gress on bass, and Tom Rainey on drums. The following transcription is from the Cole Porter composition "Everytime We Say Goodbye" and includes Sisto's interpretation of the melody and his solo.

Several aspects of Sisto's playing are worthy of mention in order to enhance an

understanding of this solo. He generally plays with a smooth and connected, legato phrasing. Sisto's rhythmic feel is difficult to transfer into standard notation. He often pulls and pushes the time within a phrase much like a singer would interpret a melody. This is best understood through listening to and imitating the recording.

Dynamic contrasts give his playing more depth, suggesting counter-melodies within a linear, or two-mallet, context. Performers should exaggerate the dynamic markings to create the desired effect. Sisto effectively uses the entire range of the instrument. The upper octave is used both to convey a light, delicate feel (*a la* Ahmad Jamal) at the beginning of the solo as well as during the emotional peak or climax of the solo.

Once the notes are learned, the performer should devote considerable time to shaping the phrases and playing every note with feeling. The solo is extremely lyrical, and the real difficulty lies in its musical interpretation. As with any transcription, it is most beneficial for the performer to hear the original work in

conjunction with learning the written part. So check it out in the Members Only section of the PAS Web site at www.pas.org.

For information on Dick Sisto's recordings, visit www.dicksisto.com.

John Wilmarth is an active performer and educator who is pursuing a master's degree in percussion performance at the University of Iowa under the direction of Dan Moore, and who is a teaching assistant for the UI Jazz Studies program. He earned a bachelor's degree in Music Education from the University of Kentucky, where he studied with James Campbell.

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swing 8ths

mf

E♭Maj7 A7(♯11) A♭Maj7 D♭7(♯11) G7(♯5) C7(♯9)

straight 8ths

Fm7 Gm7 A♭Maj7 B♭7 G7(♯5) C7(♭9) Fm7 B♭7 E♭Maj7

mp *mf* *subito p*

A♭m7 B♭7(♯11) Gm7(♯5) G♭dim Fm7 B♭7 B♭m7 E♭7

straight 8ths

A♭Maj7 A♭m7 D♭7 E♭ E♭Maj7 Bm7 E7

pp

Fm7 B♭7 E♭Maj7 A7(♯11) A♭Maj7 D♭7(♯11) Gm7(♯5) C7(♭9)

straight 8ths

p *mf* *p* *mf*

Fm7 B♭7 G7(♯5) C7(♭9) Fm7 B♭7 E♭Maj7

A♭Maj7 D♭7(♯11) Gm7(♯5) G♭dim Fm7 B♭7 B♭m7 E♭7

f *mp*

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AbMaj7 Db7(#11) G7(#5) C7(b9) Fm7 Bb7 Cm7 Cm7/Bb

mf

Am7 D7 Gm7 C7 Fm7 Bb7 BMaj7

pp

Solo begins
Bbsus4 EbMaj7 A7 AbMaj7 Db7(#11) Gm7(#5) C7(#9)

mf *pp* *mf*

Fm7 Gm7 AbMaj7 Bb7 Gm7 C7(b9) Fm7 Bb7

pp

Ebmaj7 Abm7 Db7(#11)

mf

Gm7(#5) Gbdim Fm7 Bb7 Bbm7 Eb7

mf

AbMaj7 Abm7 Db7 E/Eb EbMaj7 Bm7 E7

cresc.

Fm7 Bb7 3 Eb 3 Ab7(#11) AbMaj7 Db7(#11) *f* *mf*
 G7 C7(b9) Fm7 Bb7 Gm7(#5) C7(b9) *f* *mp*
 Fm7 Bb7 EbMaj7 AbMaj7 Db7(#11) *f*
 Gm7(#5) Gbdim Fm7 Bb7 Bbm7 Eb7
 AbMaj7 Db7(#11) G7 C7(b9) Fm7 Bb7 Cm7 Cm7/Bb *subito p* *mf* *mp*
 Am7 D7 Gm7 C7 Fm7 Bb7 BMaj7 Bbsus4 *pp* To piano solo

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