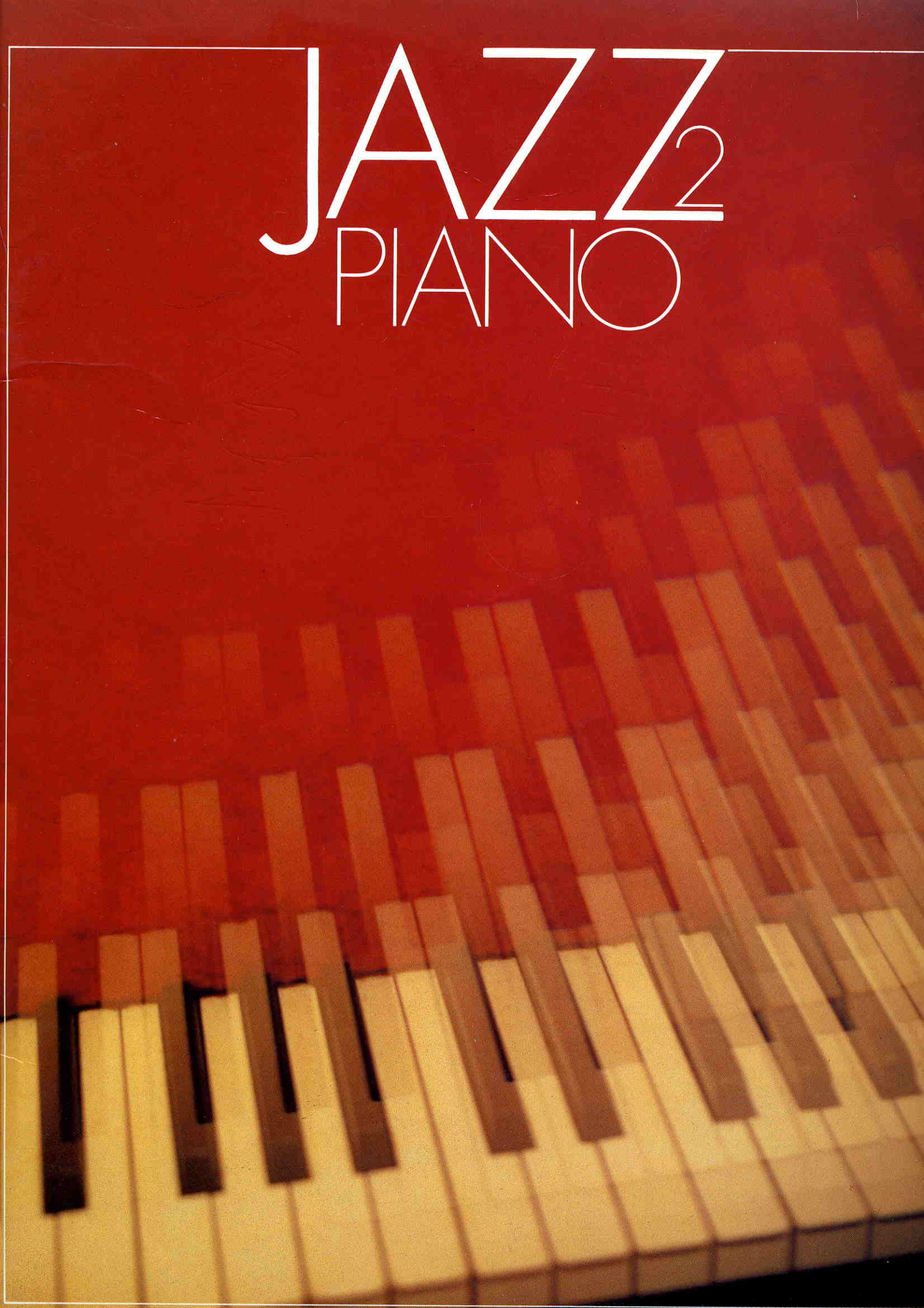
# JAZZ 2 PIANO



# JAZZ 2 PIANO

## TRANSCRIBED by BRIAN PRIESTLEY

**For this series of books, Brian Priestley has painstakingly transcribed note-for-note superb recorded performances by innovative jazz pianists, like Art Tatum, Jelly Roll Morton, Thelonious Monk, John Lewis, Duke Ellington, Oscar Peterson, Chick Corea, Earl Hines and many others whose creative brilliance spans decades of jazz history.**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**BRIAN PRIESTLEY is the presenter of a weekly jazz programme on BBC Radio London, and has written biographies of Charles Mingus, Charlie Parker and John Coltrane. He is also a pianist and arranger who has played at such clubs as Ronnie Scotts, Pizza Express and the Bass Clef, and is a Tutor in jazz history for Oxford University and jazz piano for Goldsmiths College, London. Some transcriptions first commissioned by the College are included in this series by permission.**


**Special thanks to Johnathan Gee and expecially to Robin Marsden for their help.**

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# FOREWORD

It is perhaps reassuring that even the great pianists play wrong notes occasionally. Since these solos are transcribed from actual recordings, wrong notes played cleanly are retained while misfingered notes are represented by 'x'. Notes played very lightly ('ghosted') are shown in brackets.

The tempo markings are in each case those of the recorded performances, but it is worth pointing out that with due care and attention to timing and phrasing, each solo can be made to swing successfully at as much as 40% less than the original speed.

Chord sequences have been shown in a relatively simple form, even where there is considerable deviation in the piano part. In this way, the deviations may be appreciated as such, and accompanying players such as bassists or guitarists can have a basic sequence to work from. With the exception of a couple of shorter pieces, the chord symbols are only given for the first chorus. The intention is that even the pianist should memorise the sequence, and apply its lessons not only to the subsequent transcribed choruses but also, as soon as possible, to his or her own improvisations.

## BILL EVANS

The enormously-influential BILL EVANS is seen here in a solo (performed with guitarist Jim Hall on United Artists UAJS 15003) which is in one respect untypical: bars 39-102 represent one of the few recordings where the performer's individual left-hand voicings are silenced. As with the John Lewis transcription in this volume, it is an equally good exercise to improvise an appropriate left-hand part (without disrupting the flow) as it is to play the right-hand part and make it swing without accompaniment.

## ART TATUM

The most technically-gifted of all the jazz pianists, ART TATUM, is shown here working at a slow tempo where it is at least possible to follow with your ears if not your fingers. Playing this solo through (even bit by bit), reveals the amazing variety of his phraseology and the brilliant logic of his chromatic passing-chords. Improvised between two Lionel Hampton solos on Pablo 2310 775, these 32 bars make a striking contrast with the sparse Duke Ellington version in the first volume of *Front Line Jazz Piano Solos.*

## JELLY ROLL MORTON

In the early years of this century, when JELLY ROLL MORTON claimed to have created this arrangement (recorded for the Library of Congress and reissued on Classic Jazz Masters CJM 7), every ragtime and jazz pianist made a speciality of adapting one or more pieces from the European classical repertoire. A relatively simple and unflashy lesson in how to go about doing this, the *Miserere* provides useful comparisons of different elaborations of the same material (bars 11-21 and 28-37; bars 44-59 and 60-75).

## KEITH JARRETT

Now that KEITH JARRETT has returned to improvising on popular standards for the first time in about 15 years, it is interesting to study this early instance of his work with the Charles Lloyd Quartet (Atlantic 1459). His flair for extremely long but percussive right-hand lines is evident throughout. By contrast, i 85-96, he builds tension with repetitive phrasing in a distant key, ignoring the chord-sequence until the next chorus.

## TOMMY FLANAGAN

Until recently TOMMY FLANAGAN seemed destined to be thought of as the perfect accompanist. Indeed, the record from which this solo was transcribed (by drummer Jo Jones on Pablo 2310 799) contains instructive examples of his backing work. But these two choruses of *Dark Eyes* also show him taking a simple melodic-minor scale and creating the most delightful musical architecture.

## JOHN LEWIS

This Swedish folk song has been recorded as *Song of the Fir Tree* by Billy Mayerl, *Dear Old Stockholm* by Miles Davis and John Coltrane, *Standinavian* (Stan Getz), *Tomorrow is Another Day* (King Pleasure) and even as *Swedish Folk Song* by Wade Legge. JOHN LEWIS's version (a hard-to-find 1956 recording on Oriole or Versailles) has a simple reading of the tune (bars 5-32) followed by a solo which delicately traces all the harmonies through the right-hand alone.

## NAT KING COLE

One of the greatest popular standards ever to have been written by a jazz musician, *Honeysuckle Rose*, here represents a great popular singer at the time when he was also a great jazz pianist. Recorded in 1947 (and last available on Capitol One-Up OUM 2007) this sprightly solo with its hints of polytonality, shows why NAT KING COLE influenced a whole generation of pianists from Oscar Peterson to Bill Evans.

## COUNT BASIE

The simple and straightforward style of COUNT BASIE sounds (and looks) easy to reproduce, unless you get a chance to record yourself and compare with the original performance. On this Lester Young/Benny Goodman session (from Jazz Archives JA 42), bars 1-24 allow the rhythm-section to be featured, while from bar 25 the ensemble enters and gradually builds up steam. Perhaps the only way to achieve sufficiently-dynamic timing is to imagine you are trying to stimulate an entire group to greater rhythmic excitement.

## McCOY TYNER

This transcription is a brilliant example of simplification of a chord-sequence seen in its more conventional form (as played by Horace Silver) in the first volume of *Front Line Jazz Piano Solos*. The rhythmic figure McCOY TYNER uses to accompany the majority of the melody (bars 17-49) becomes the basis for an improvisation in which oriental-sounding pentatonic phrases are contrasted with dense chromatic movement. The original performance can be heard on Milestone MSP 9044.

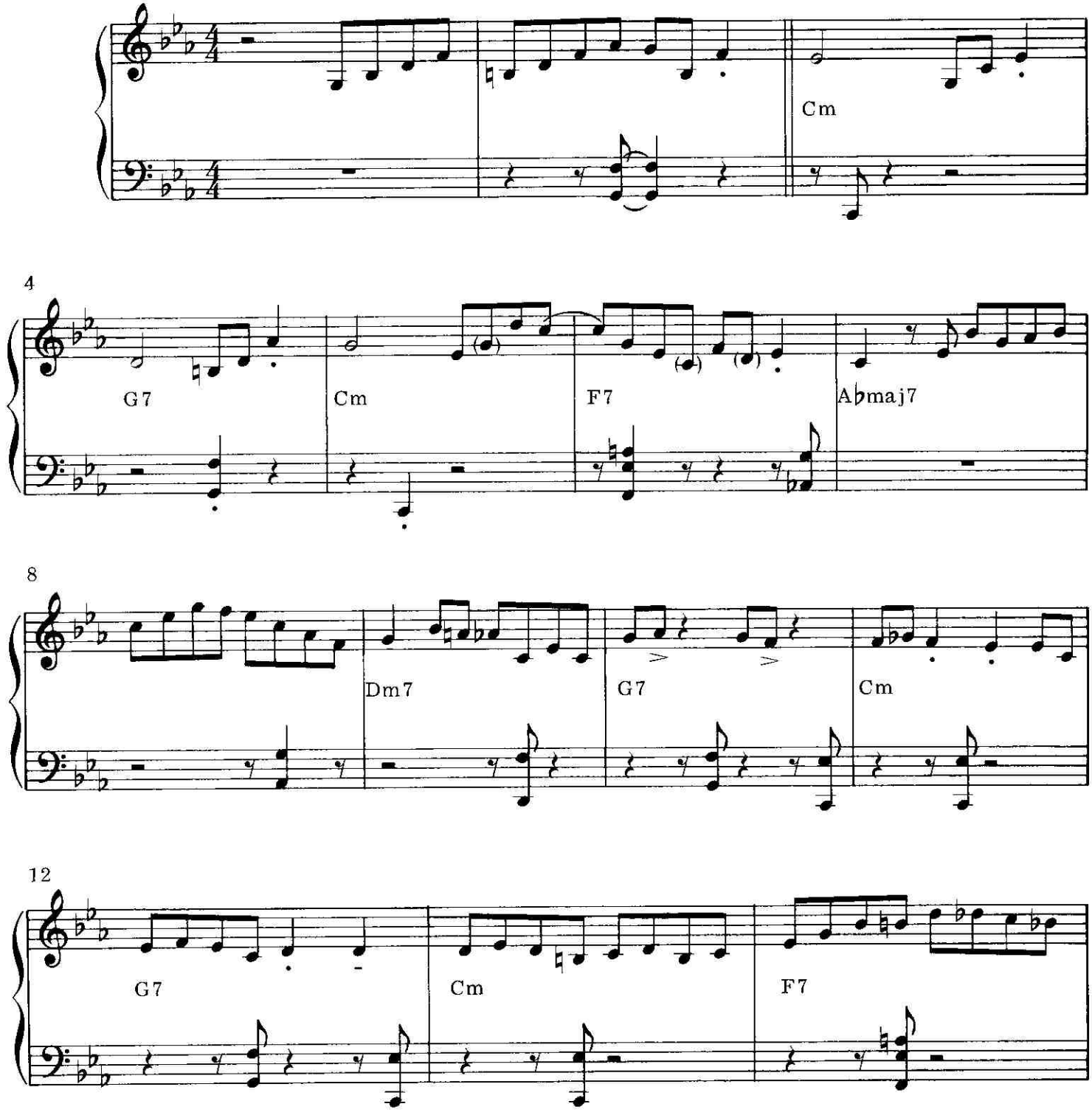
## THELONIOUS MONK

This solo by THELONIOUS MONK brings back warm memories for me as I was present when it was recorded in 1971 (Black Lion BLP 30119). It affords an excellent example of his ability to improvise on the original melody as well as the chord-changes already built into Gershwin's tune. Note also that Monk's own voicings invariably contain fewer notes than other pianists would use, and not only 'look wrong' but can *sound* wrong unless played with the necessary conviction.

# MY FUNNY VALENTINE



Words by LORENZ HART
Music by RICHARD RODGERS

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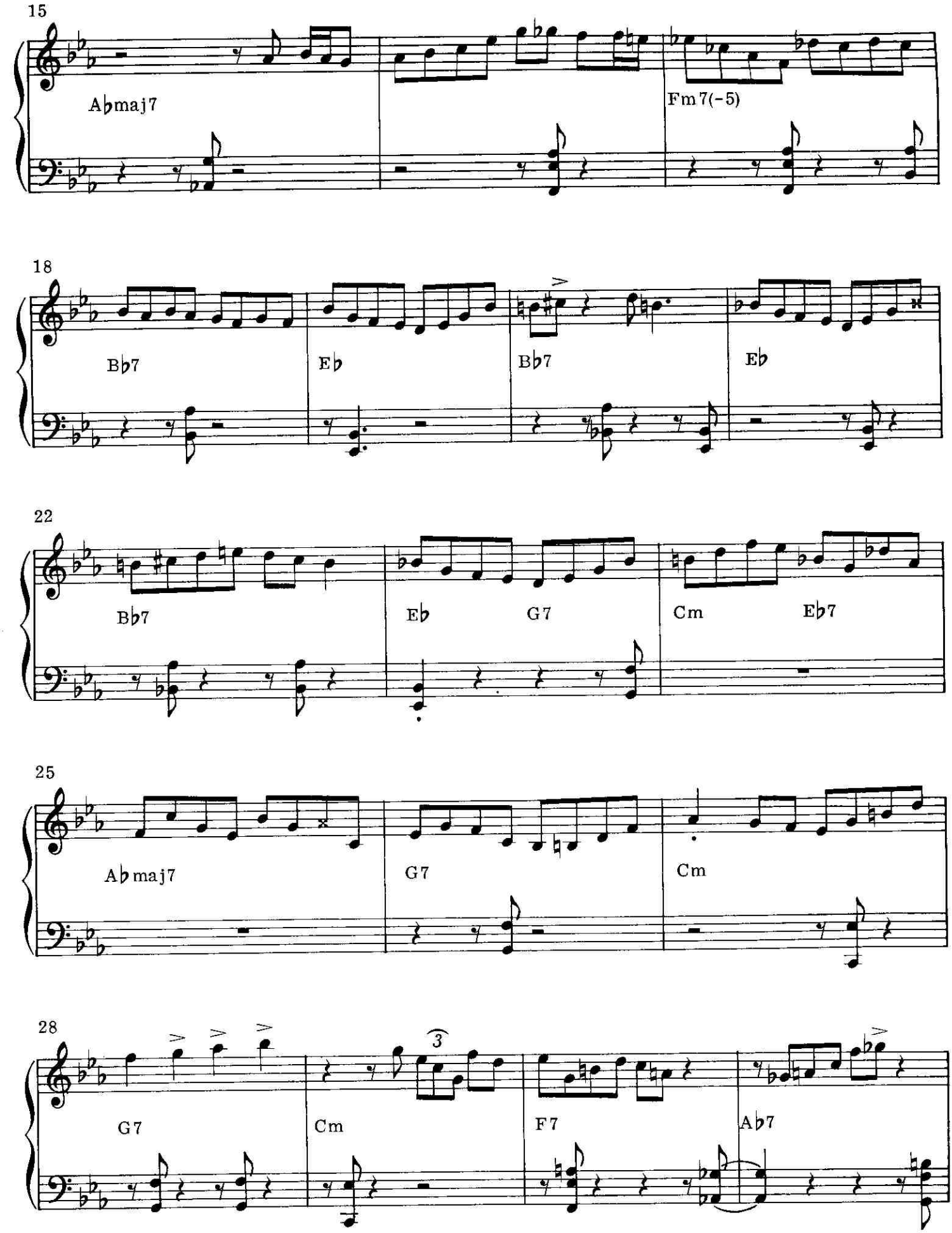
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E♭
B♭7
E♭
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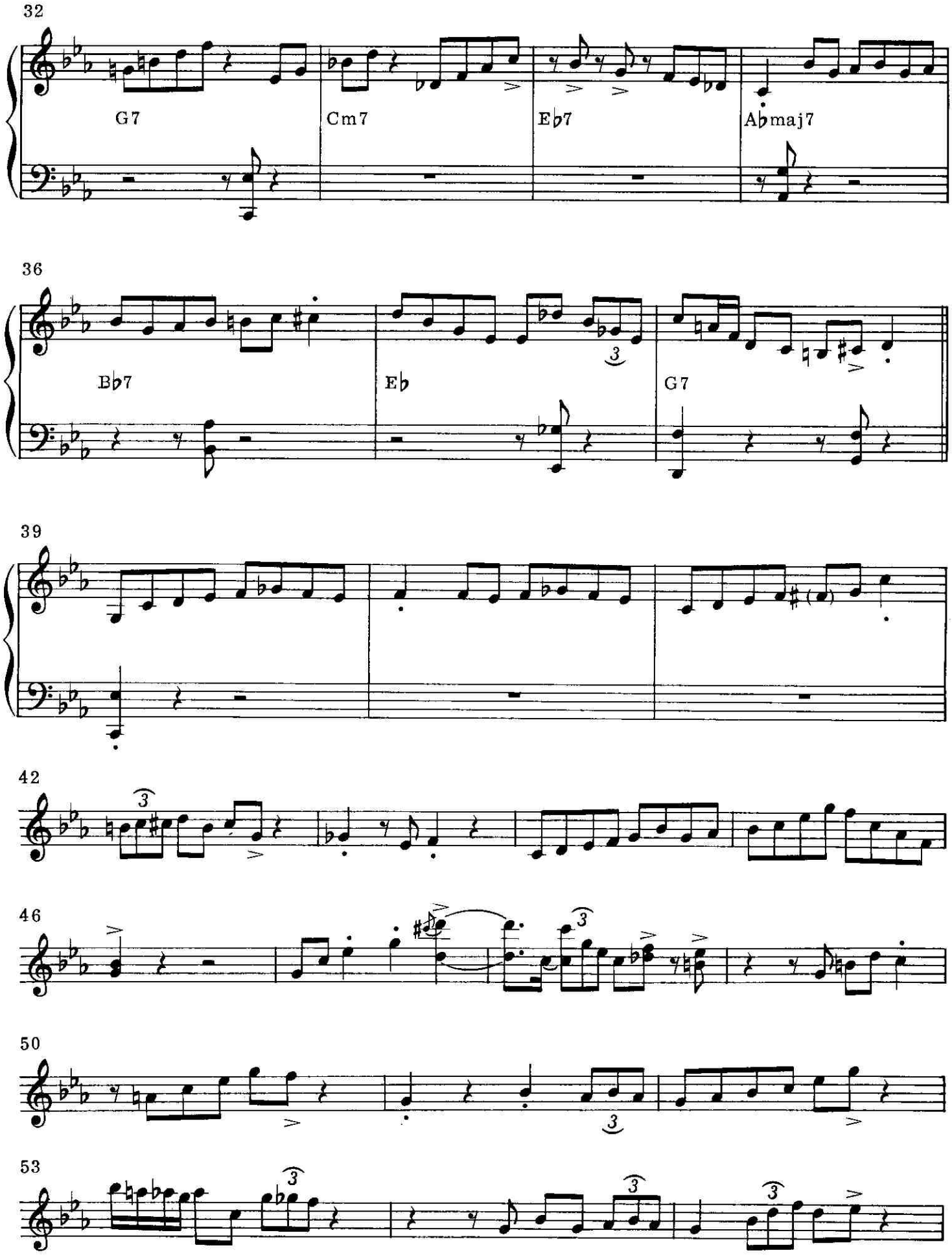
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Eb
G7
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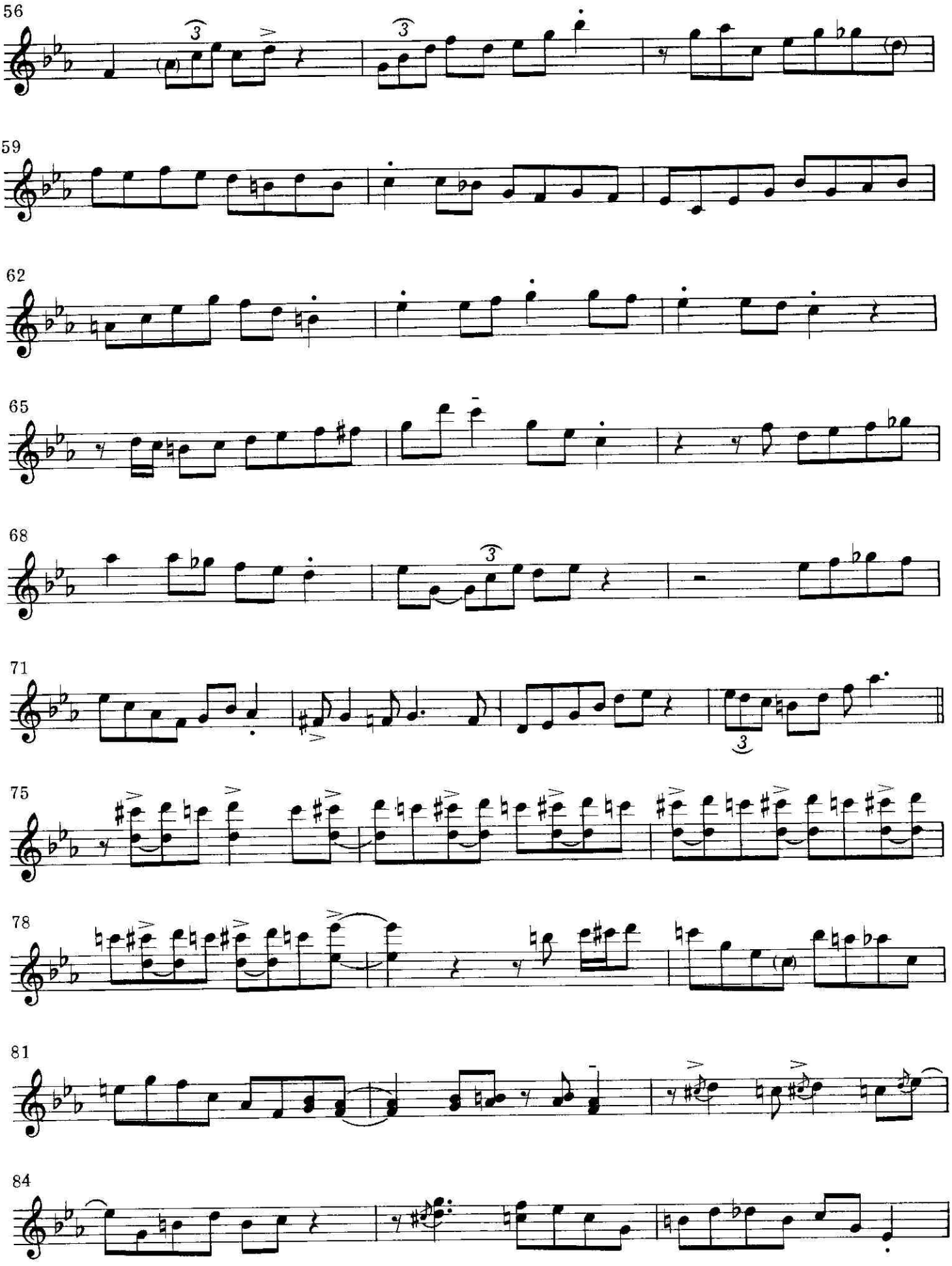
42
46
50
53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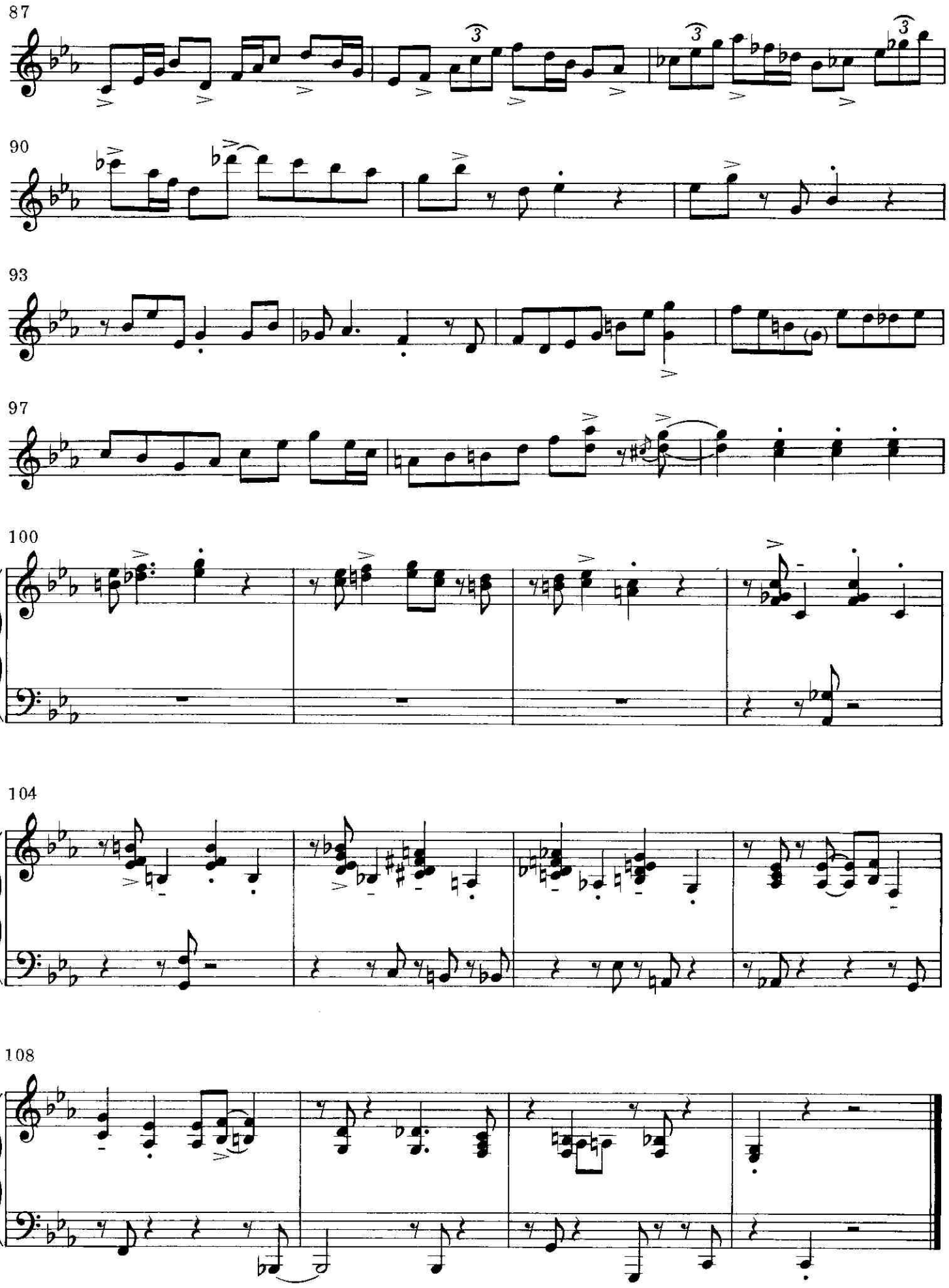
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90
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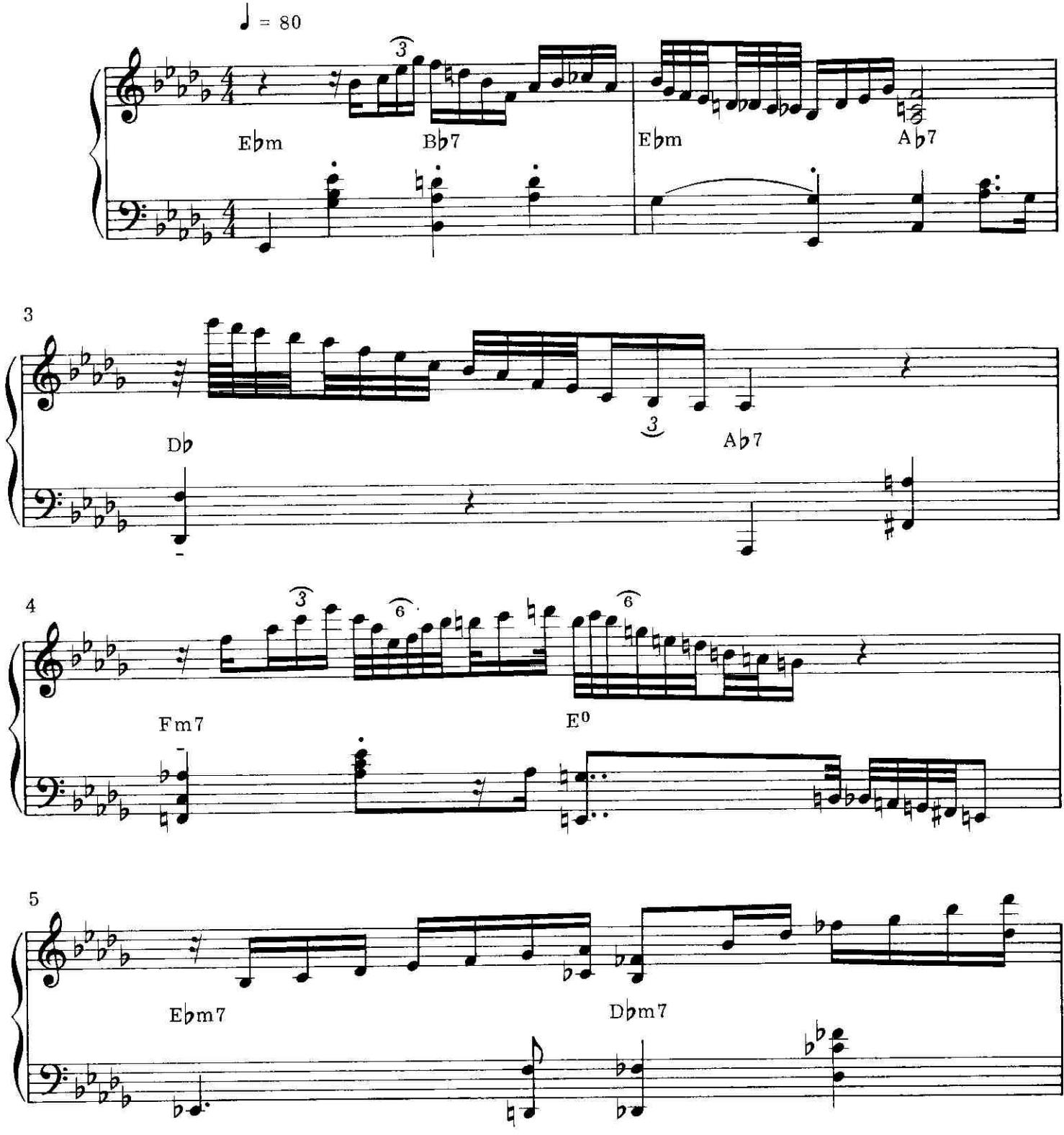
97
100
104
108

# BODY AND SOUL

Words by ROBERT SOUR, EDWARD HEYMAN and FRANK EYTON
Music by JOHN GREEN

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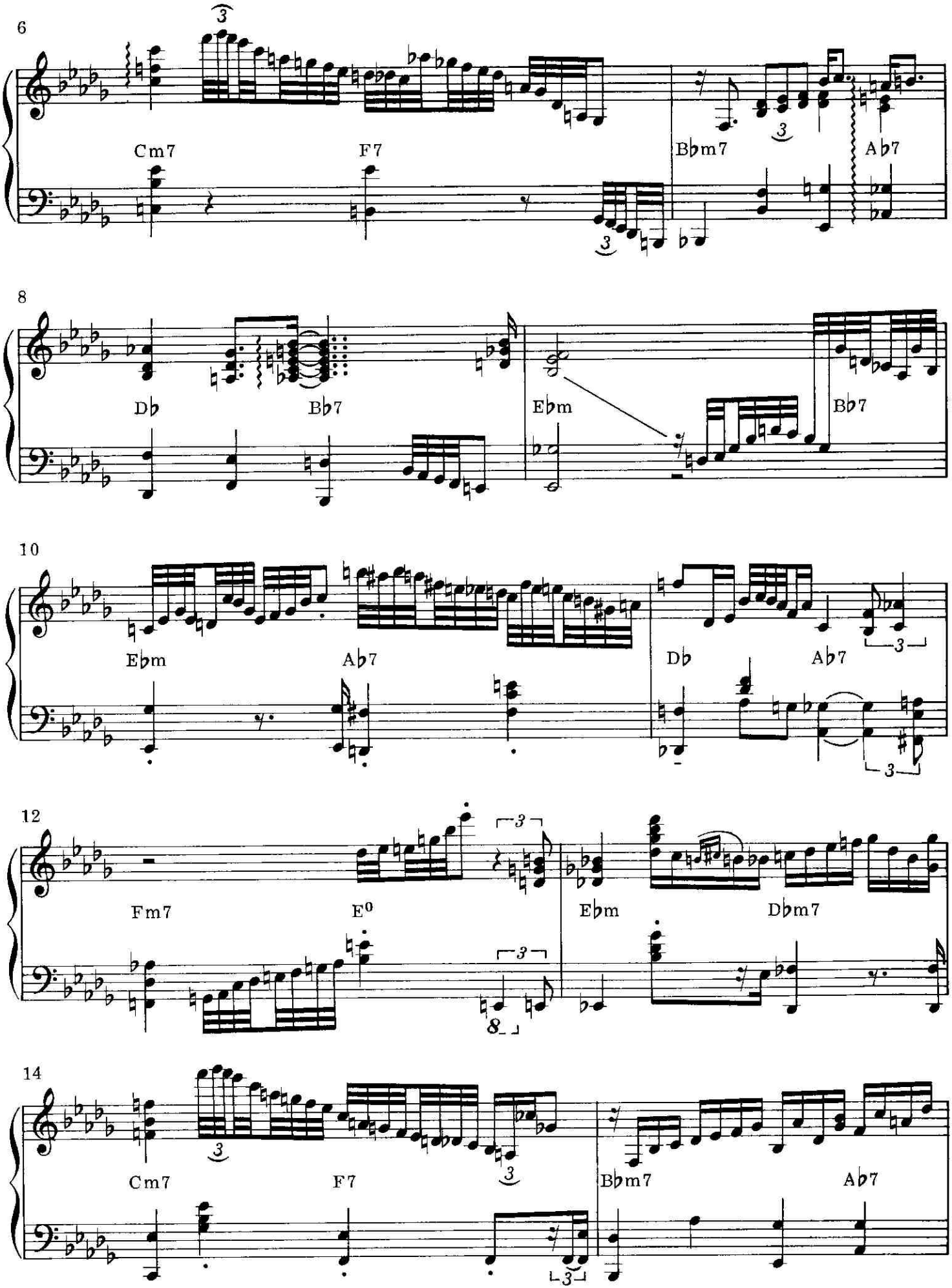
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Cm7
F7
Bbm7
Ab7
8
Db
Bb7
Ebm
Bb7
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Ebm
Ab7
Db
Ab7
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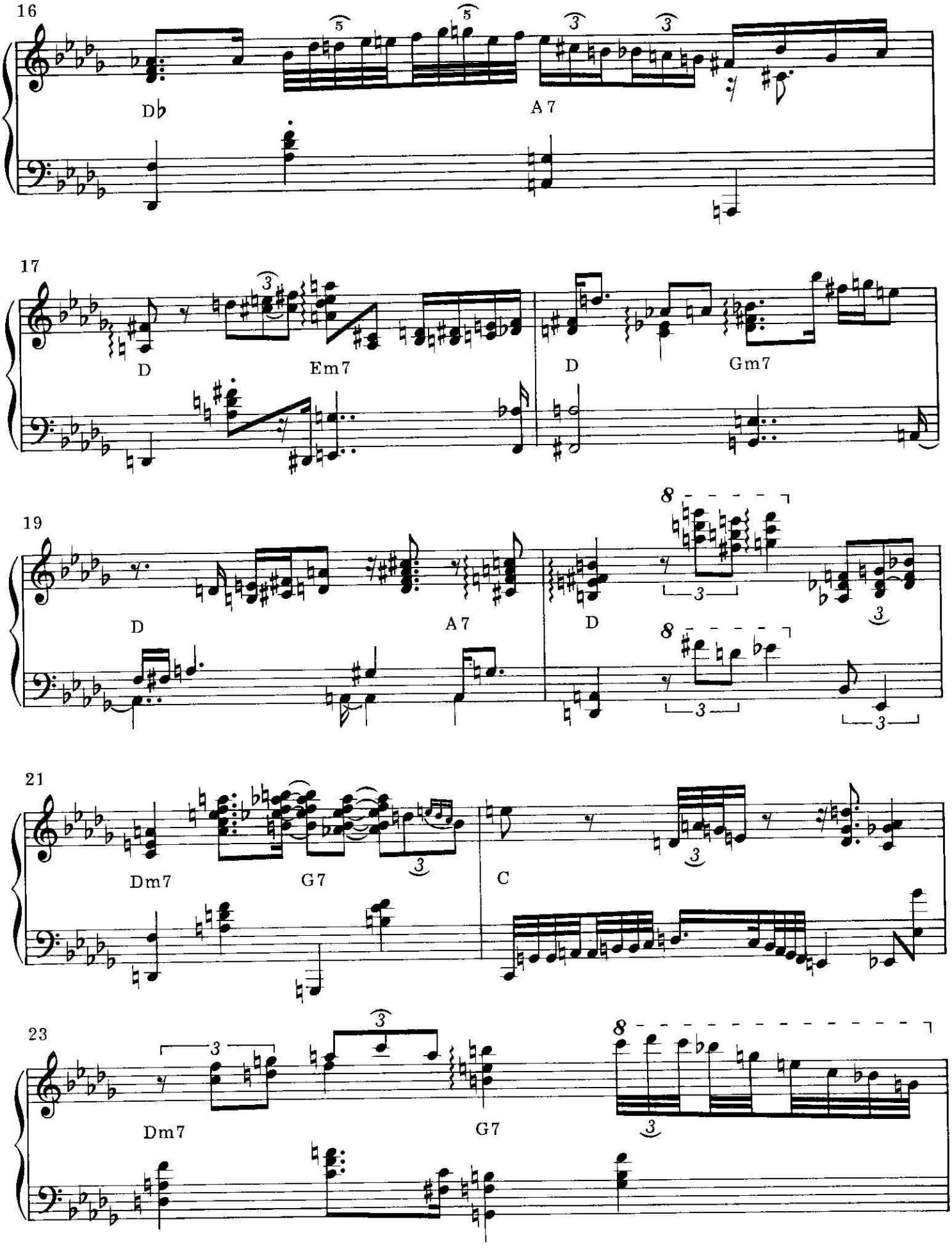
E0
Ebm
Dbm7
14
Cm7
F7
Bbm7
Ab7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Db
A7
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Em7
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Gm7
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A7
D
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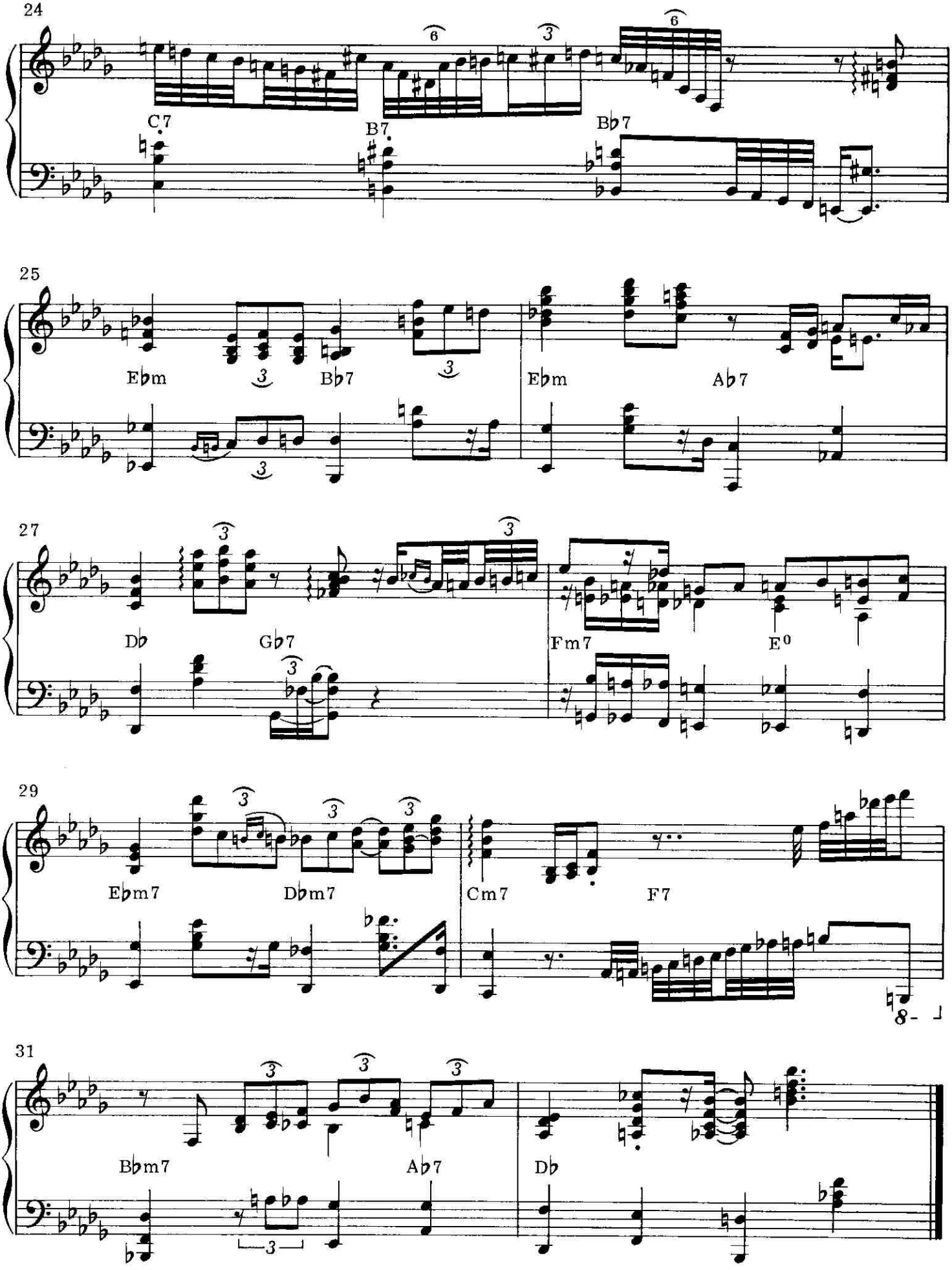
Dm7
G7
C
23
Dm7
G7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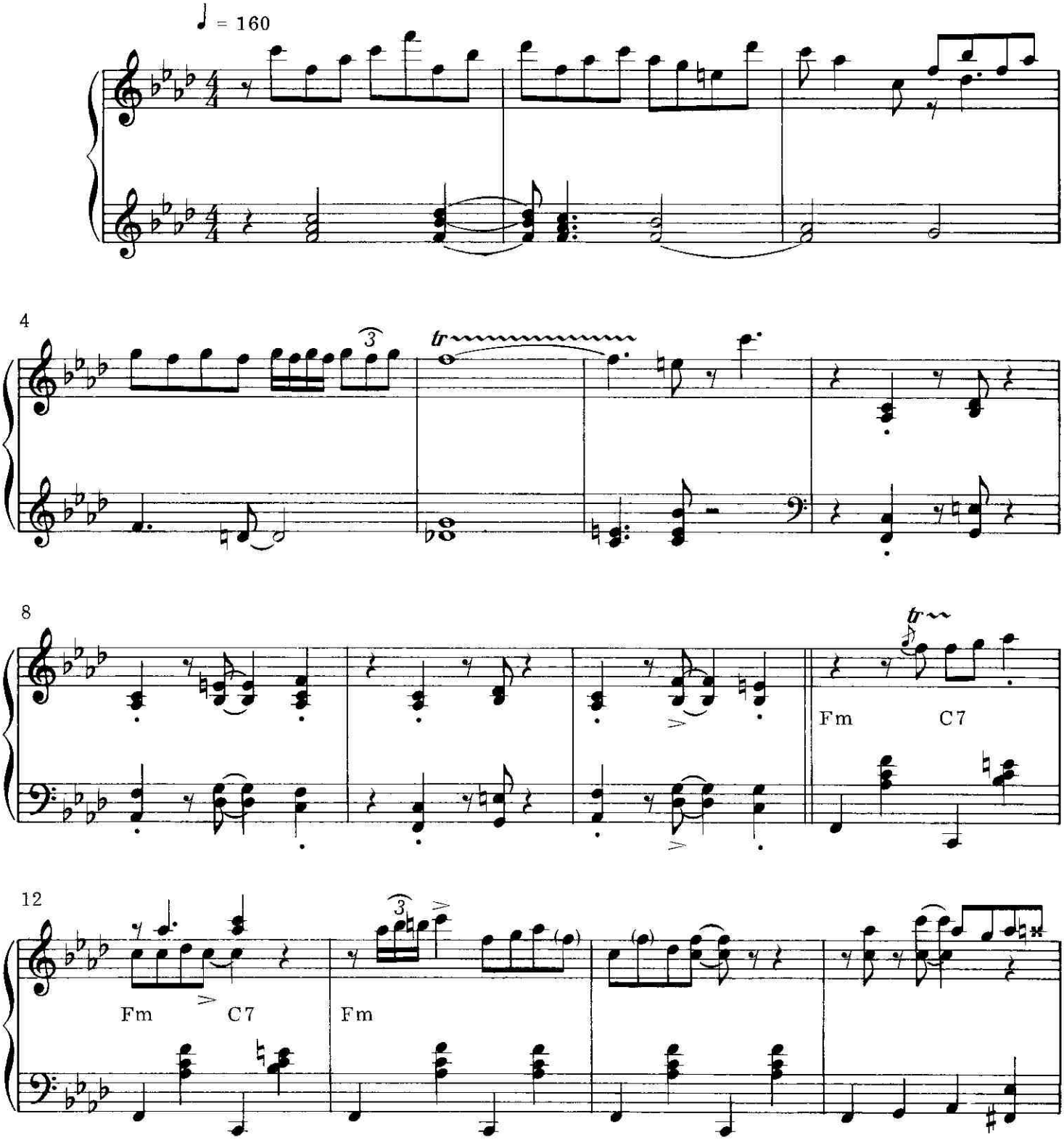
C7
B7
B♭7
25
E♭m
B♭7
E♭m
A♭7
27
D♭
G♭7
Fm7
E⁰
29
E♭m7
D♭m7
Cm7
F7
31
B♭m7
A♭7
D♭

# MISERERE
## from *Il Trovatore*

VERDI

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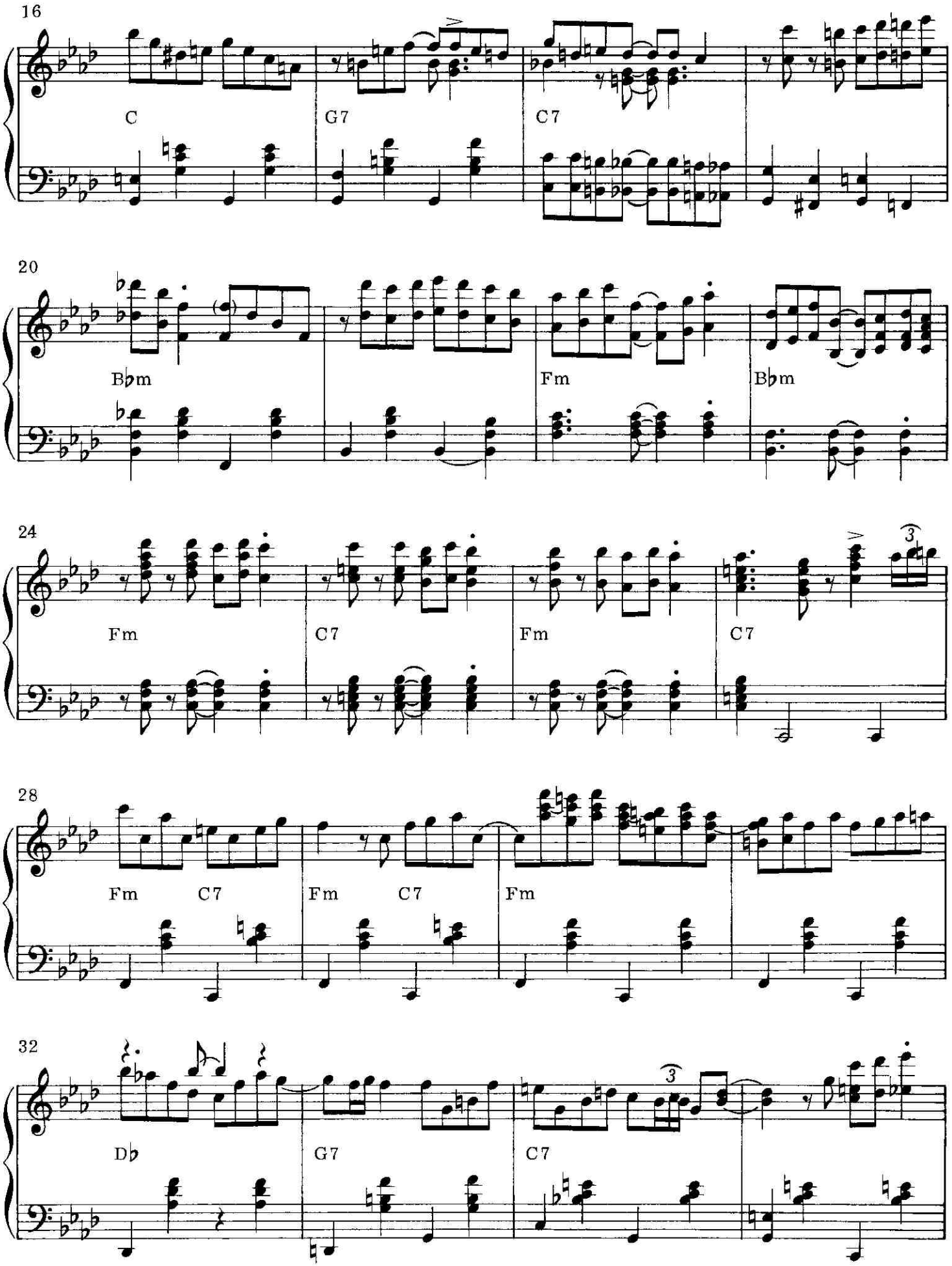
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C
G7
C7
20
B♭m
Fm
B♭m
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Fm
C7
Fm
C7
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C7
Fm
C7
Fm
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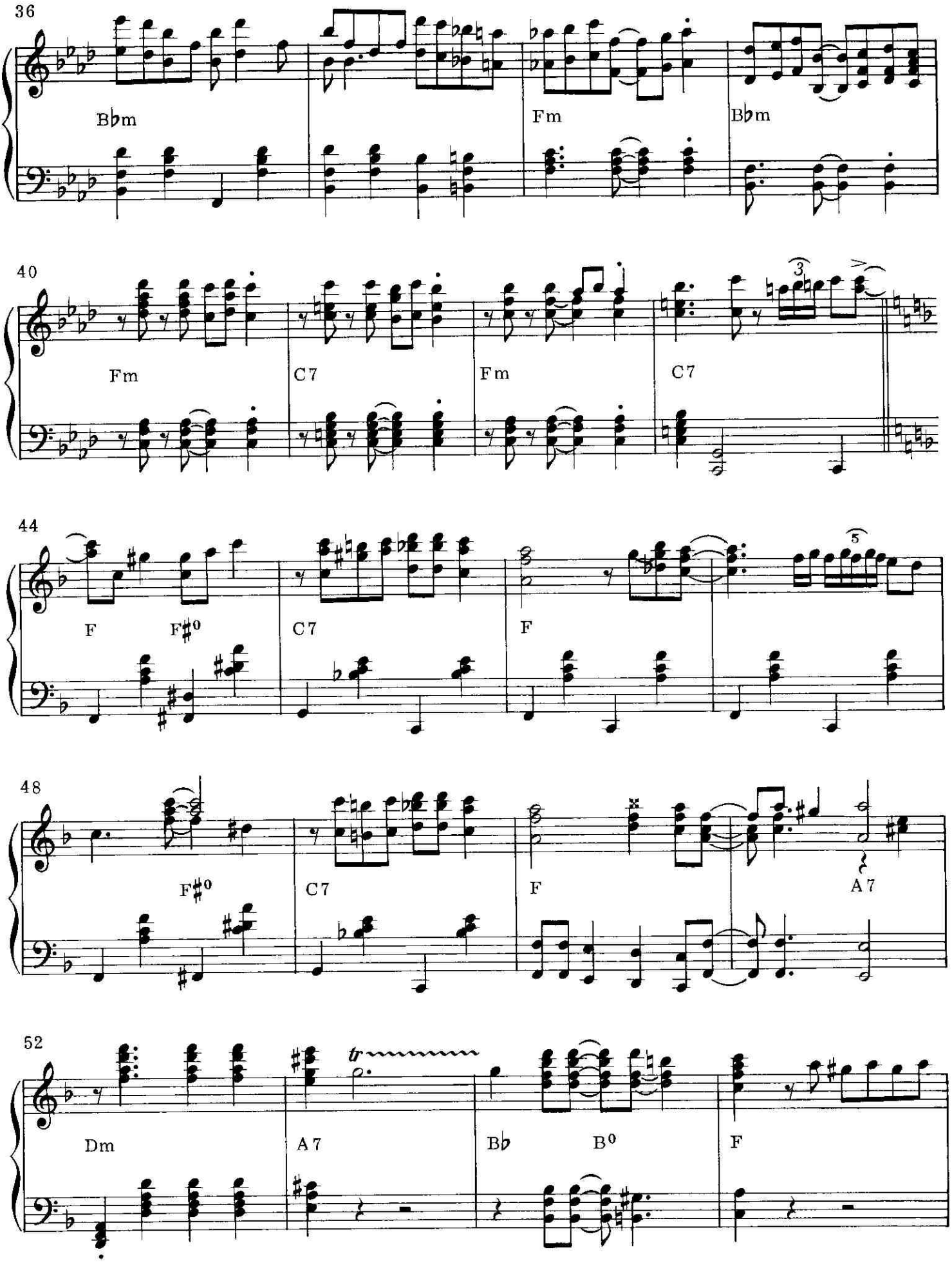
D♭
G7
C7
3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B♭m
Fm
B♭m
40
Fm
C7
Fm
C7
3
44
F
F♯⁰
C7
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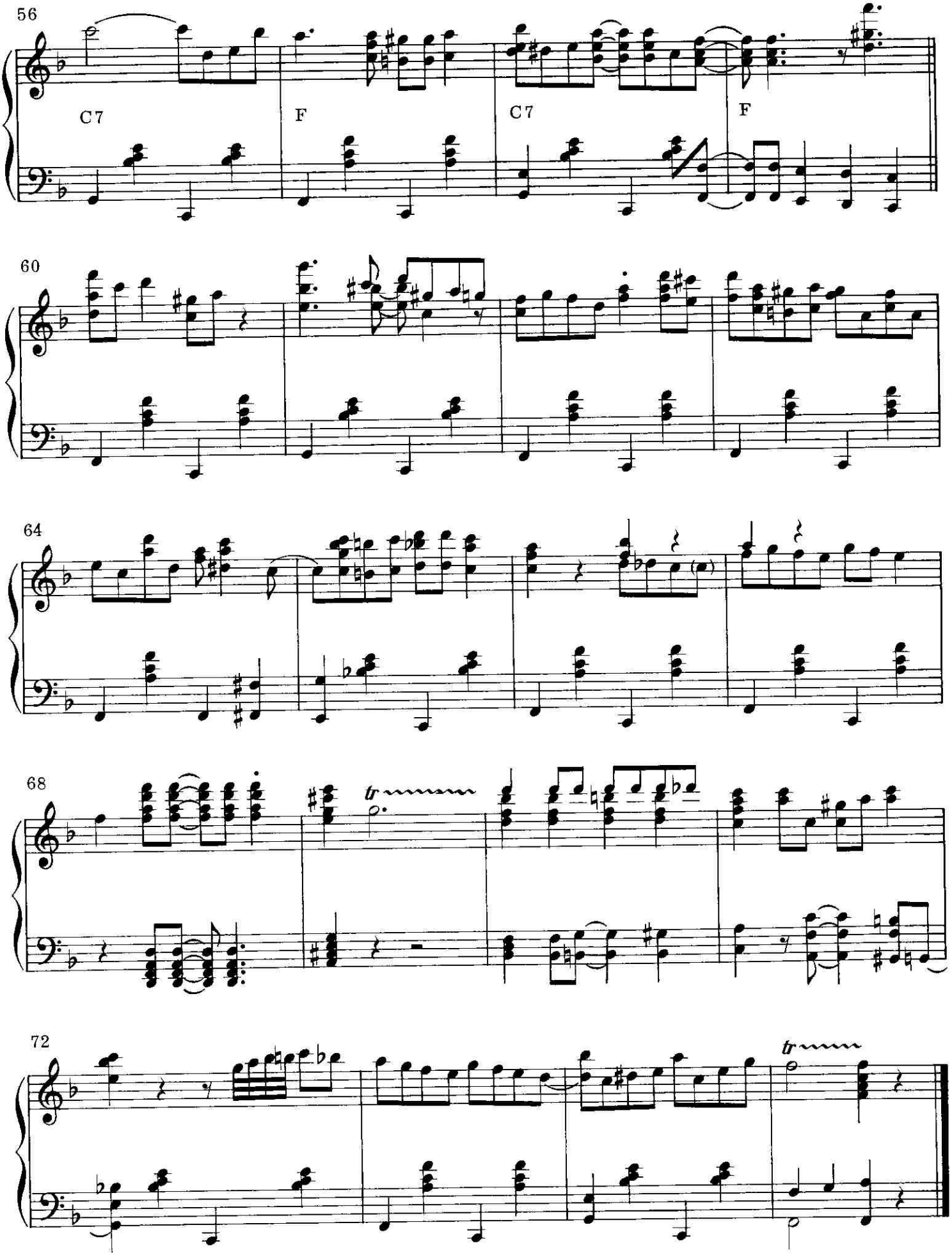
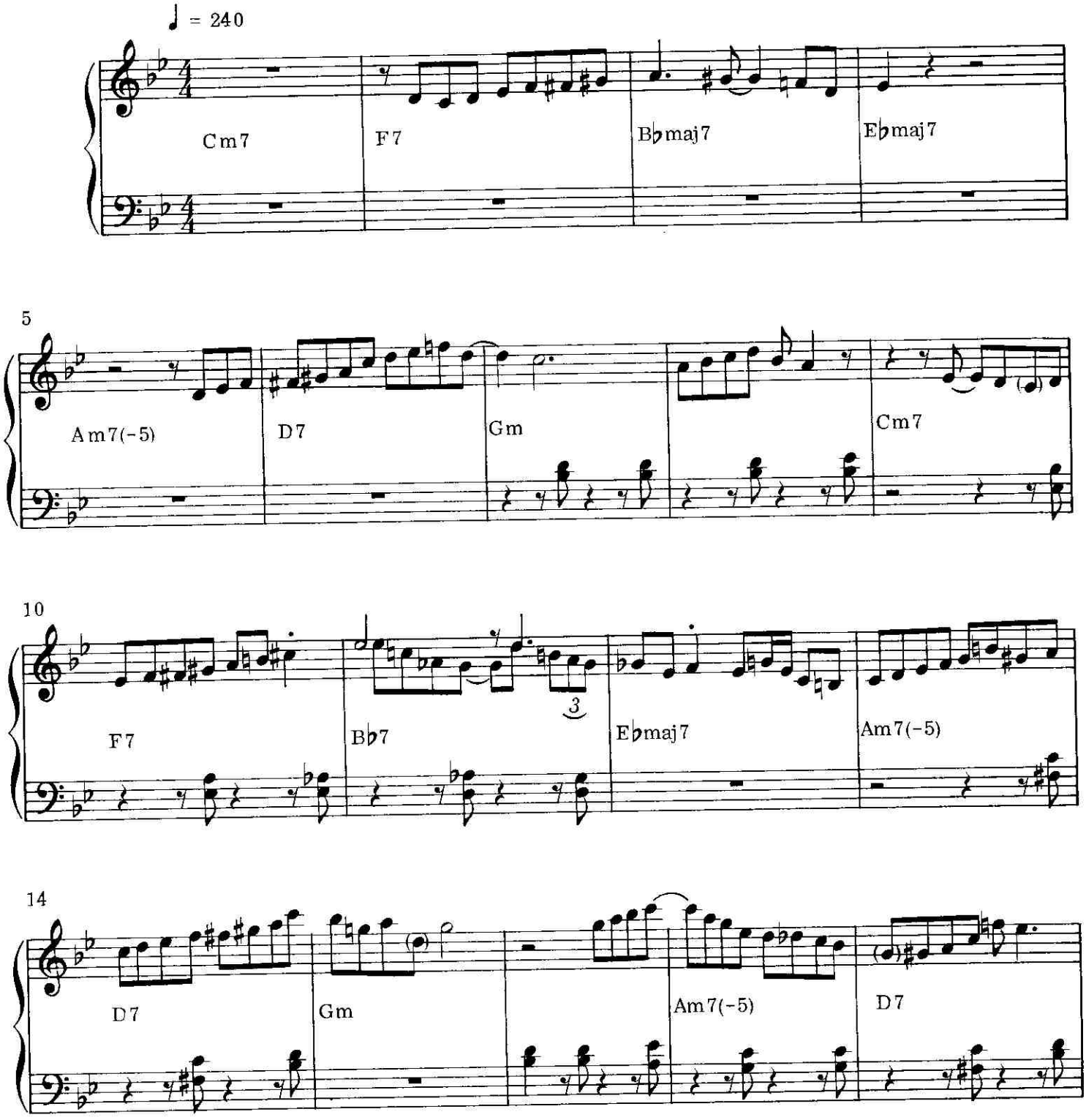
5
48
F♯⁰
C7
F
A7
52
Dm
A7
tr
B♭
B⁰
F


56
C7
F
C7
F
60
64
68
tr
72
tr

# AUTUMN LEAVES
## *(Les Feuilles Mortes)*

English Lyrics by JOHNNY MERCER
French Lyrics by JACQUES PREVERT
Additional Verse Lyric by GEOFFREY PARSONS
Music by JOSEPH KOSMA

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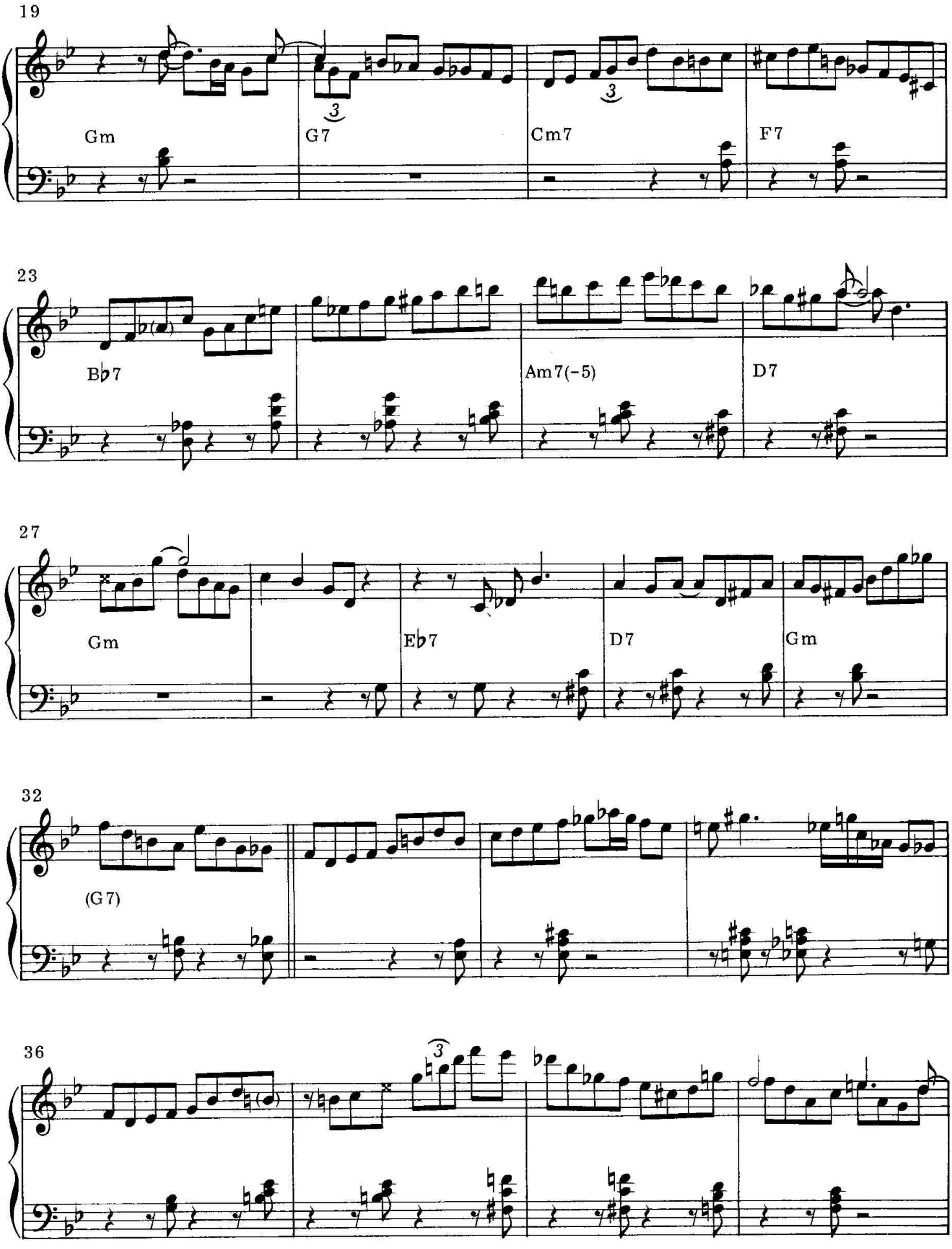
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Gm
G7
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D7
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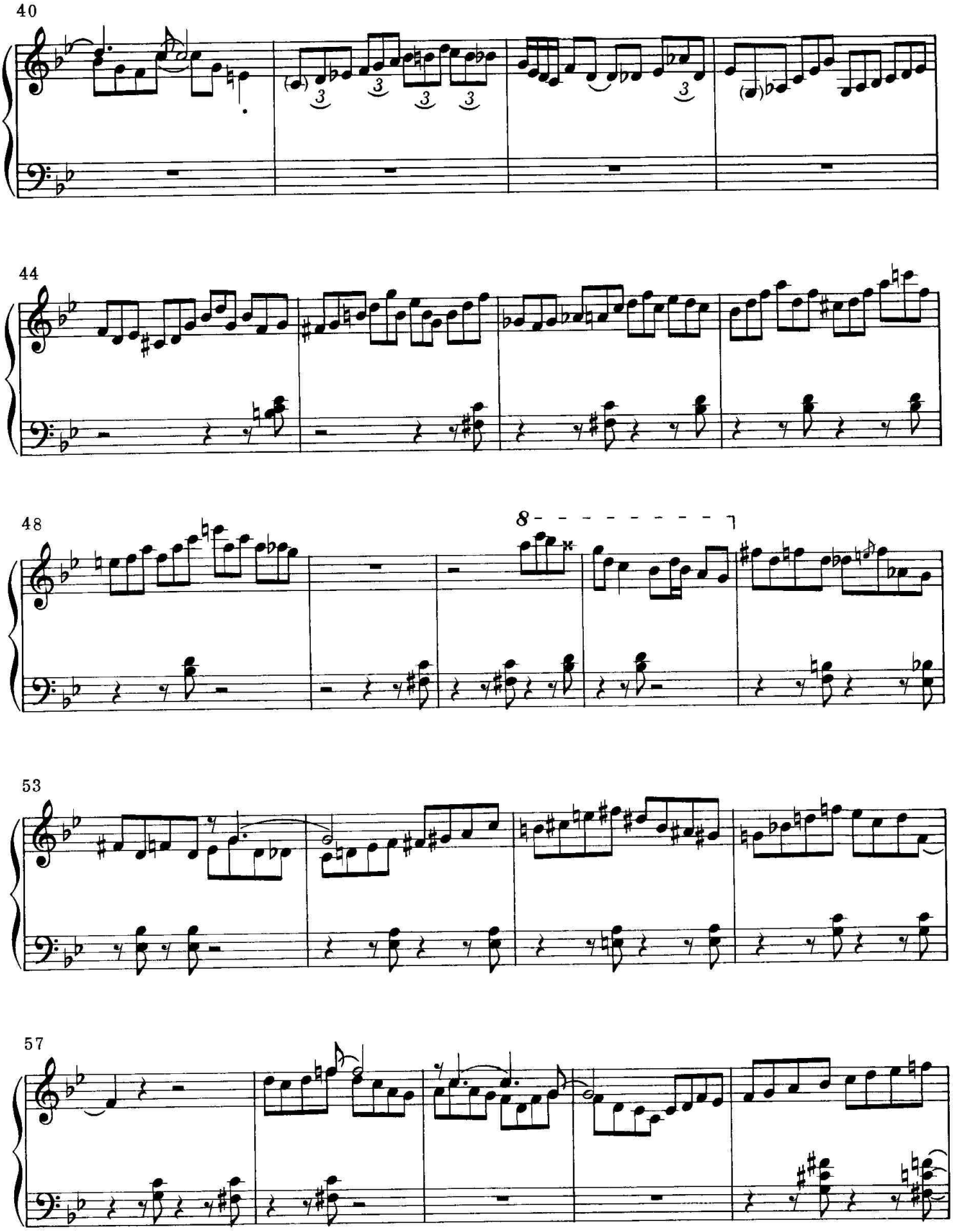
D7
Gm
32
(G7)
36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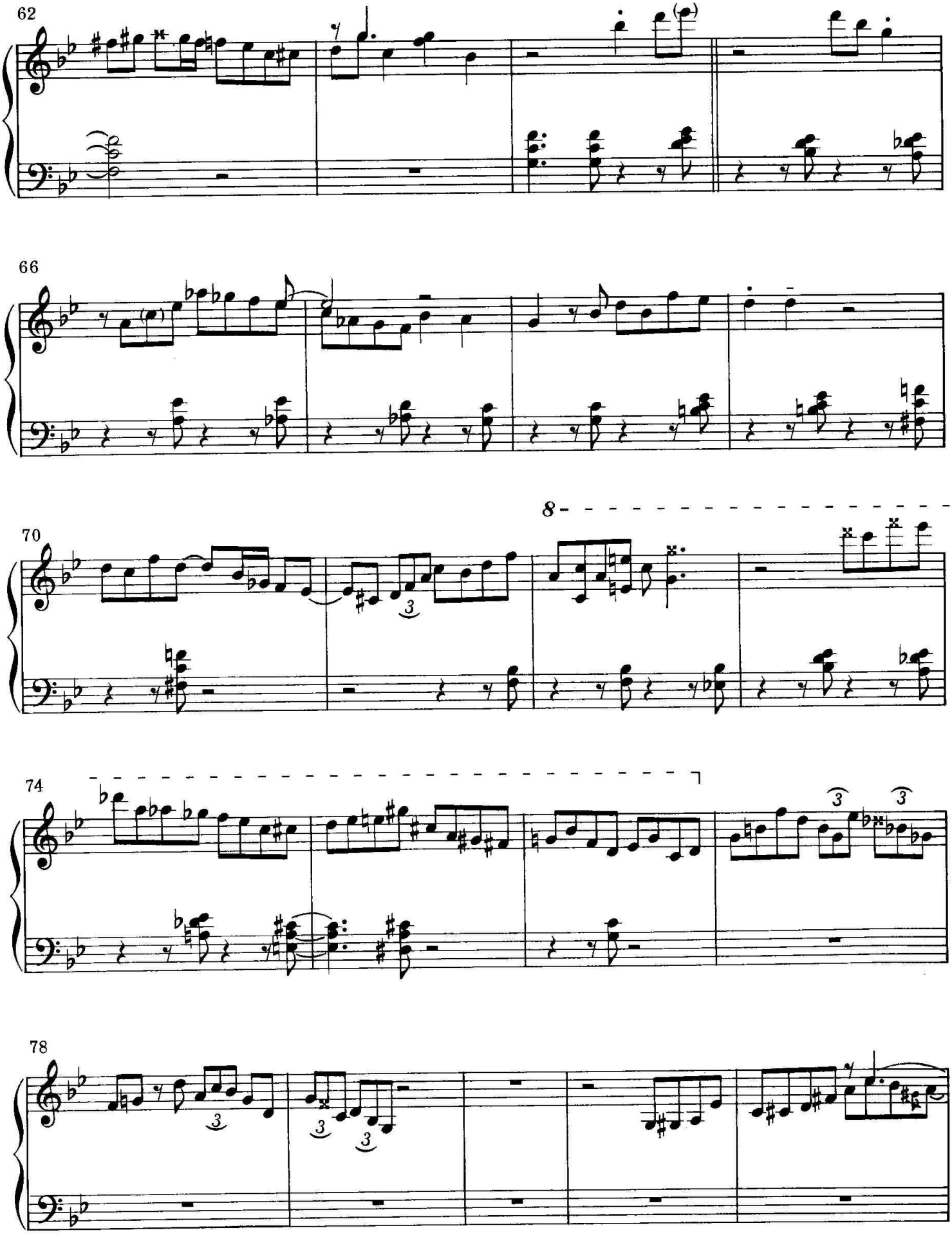
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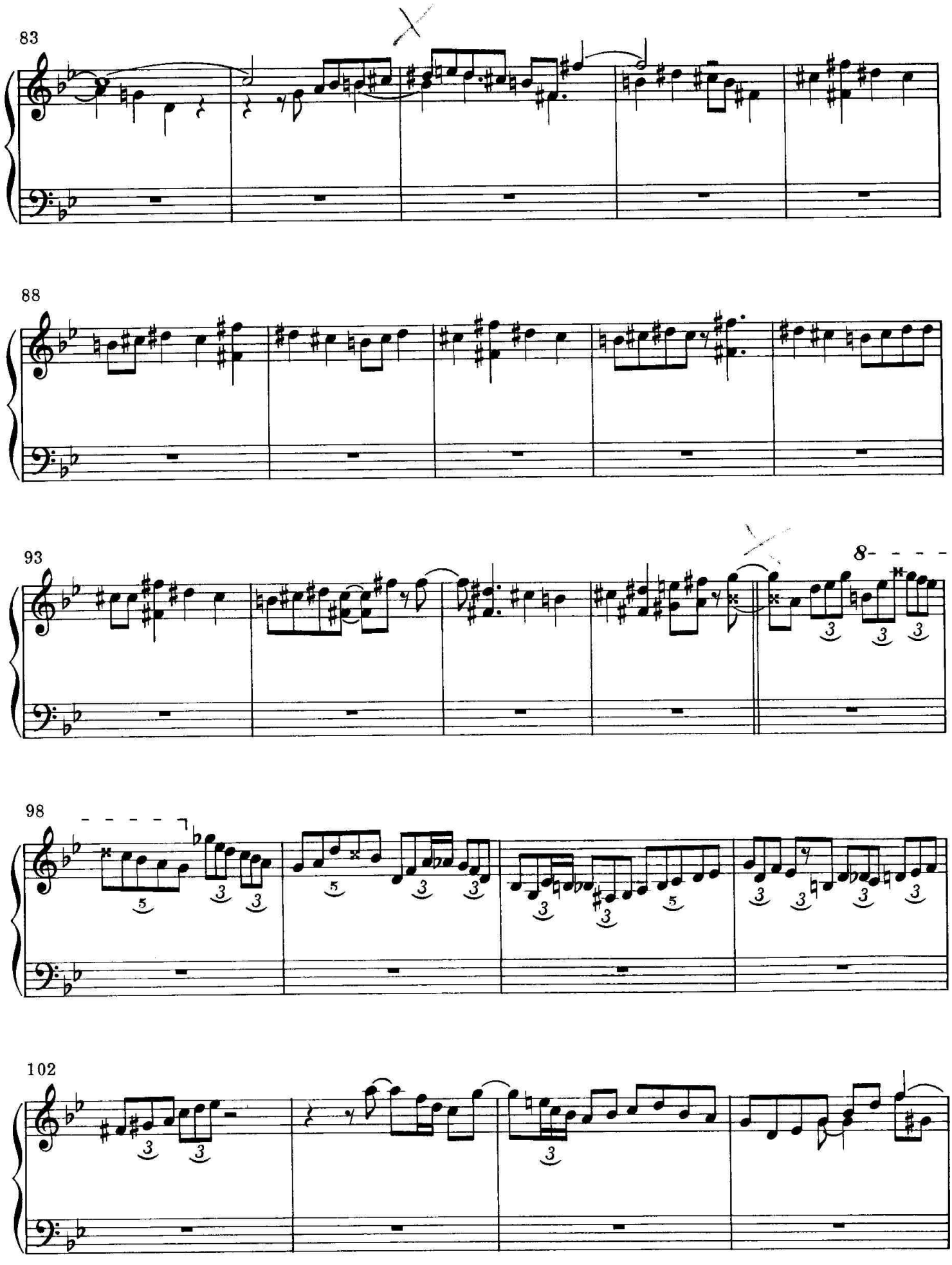
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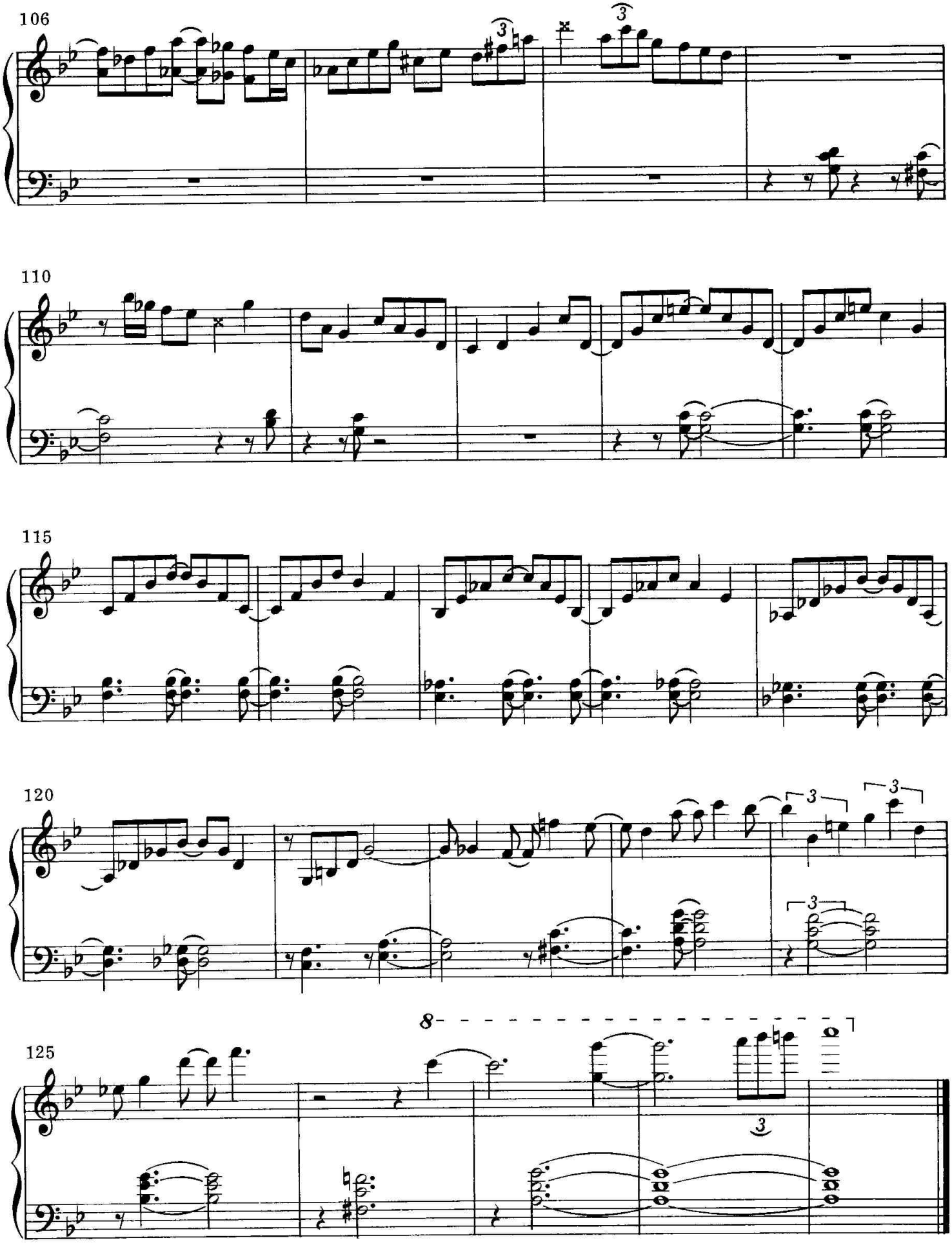
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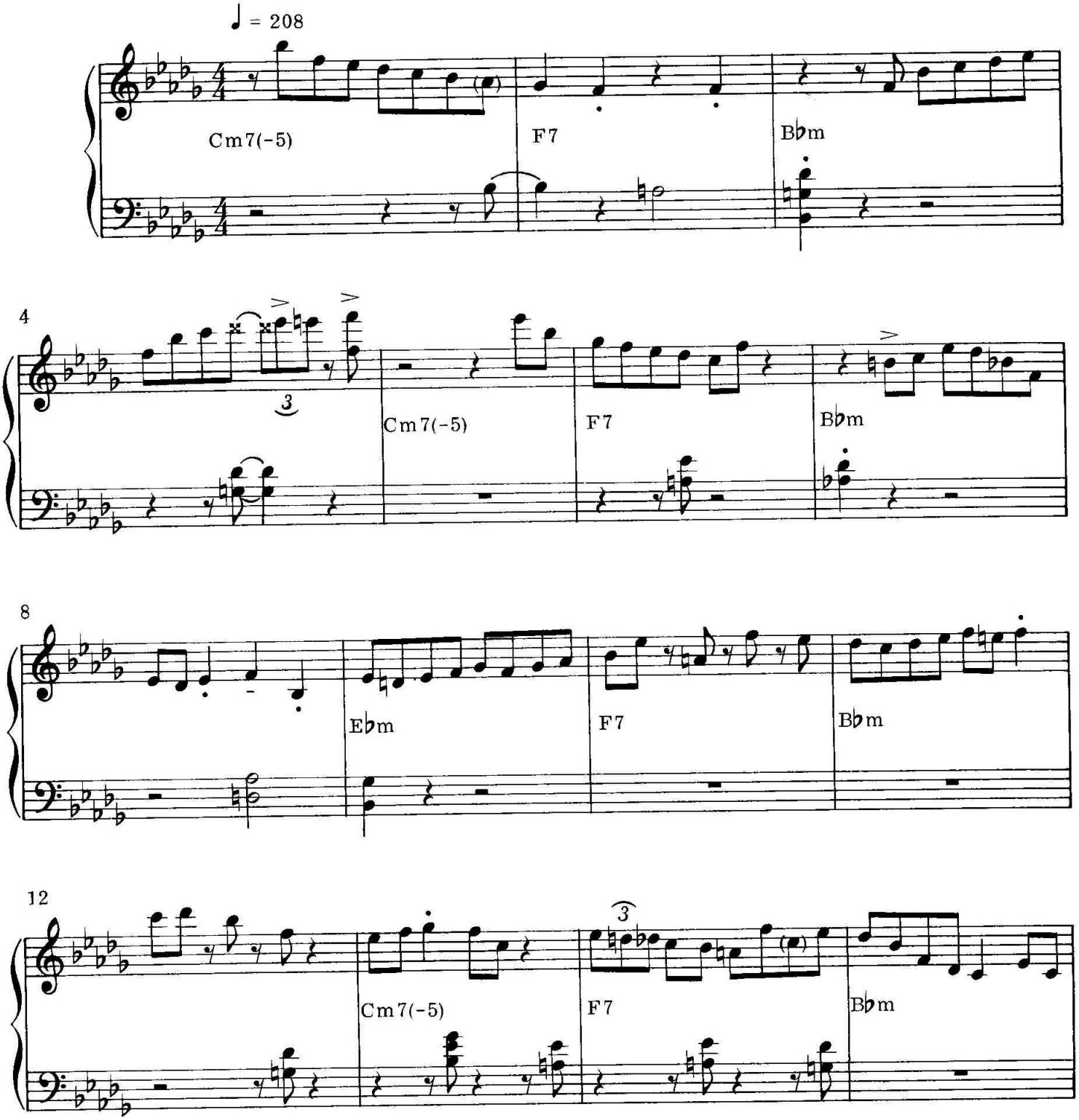
125
8

# DARK EYES

TRADITIONAL

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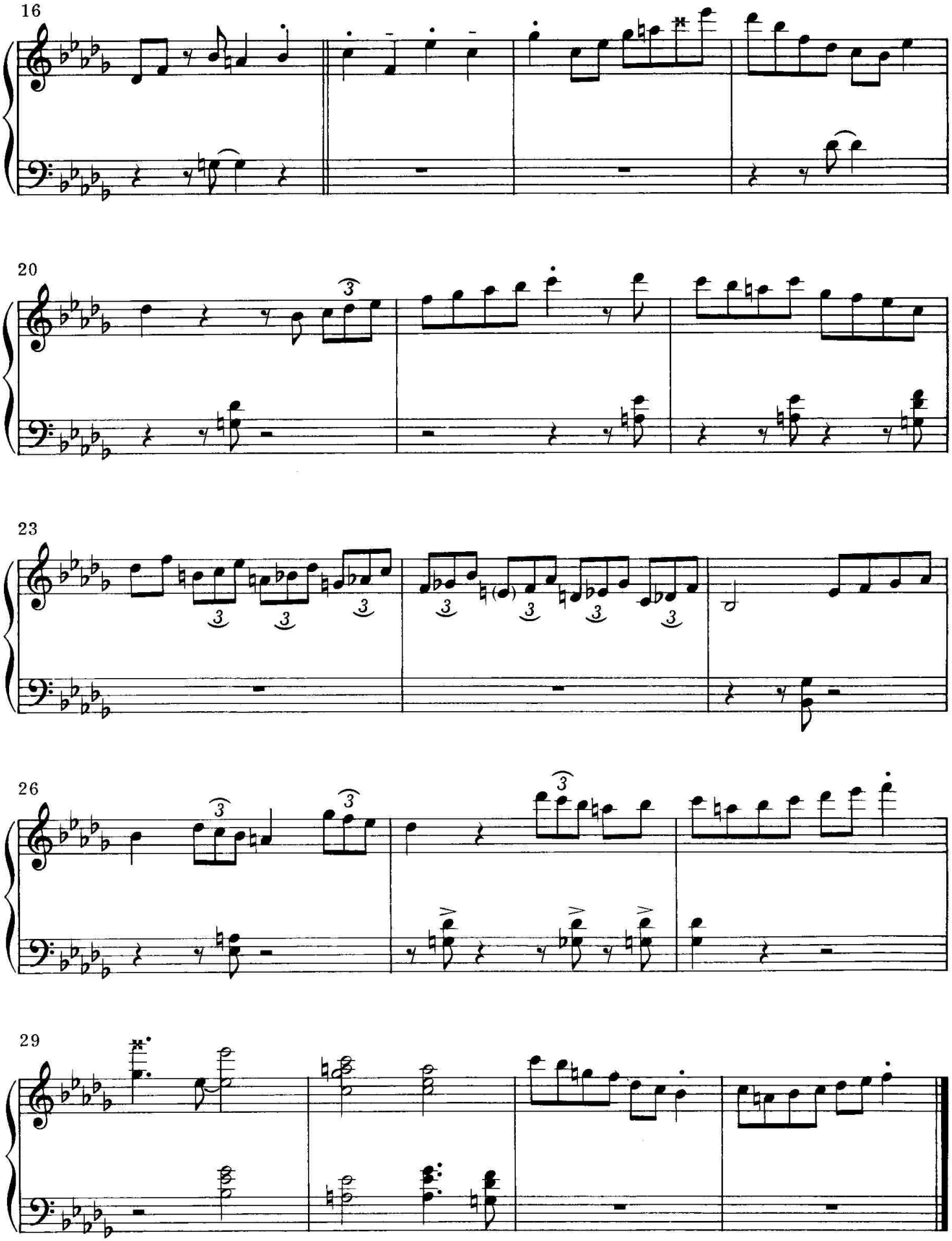
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29

# ACK VARMELAND DU SKONA

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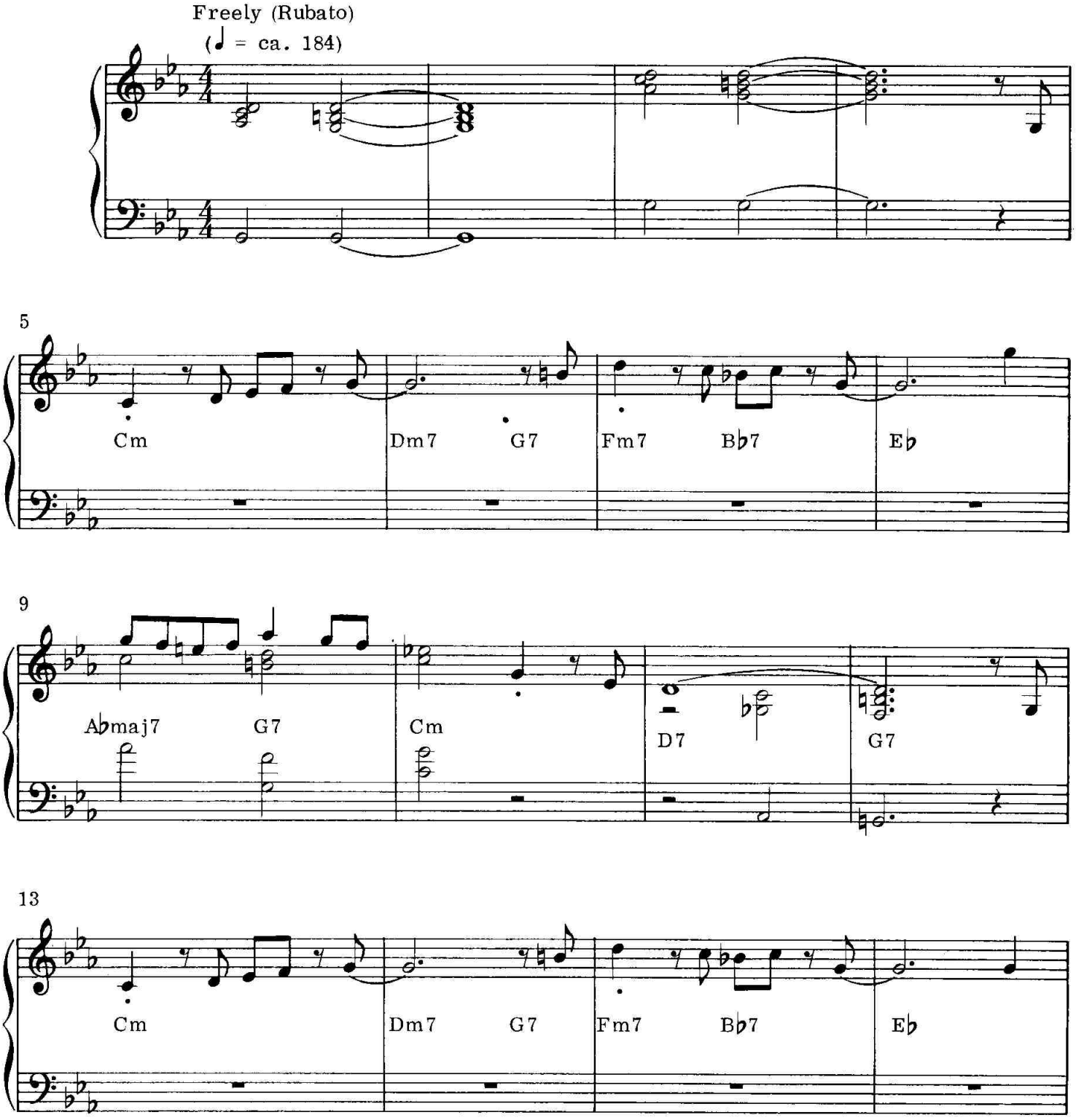


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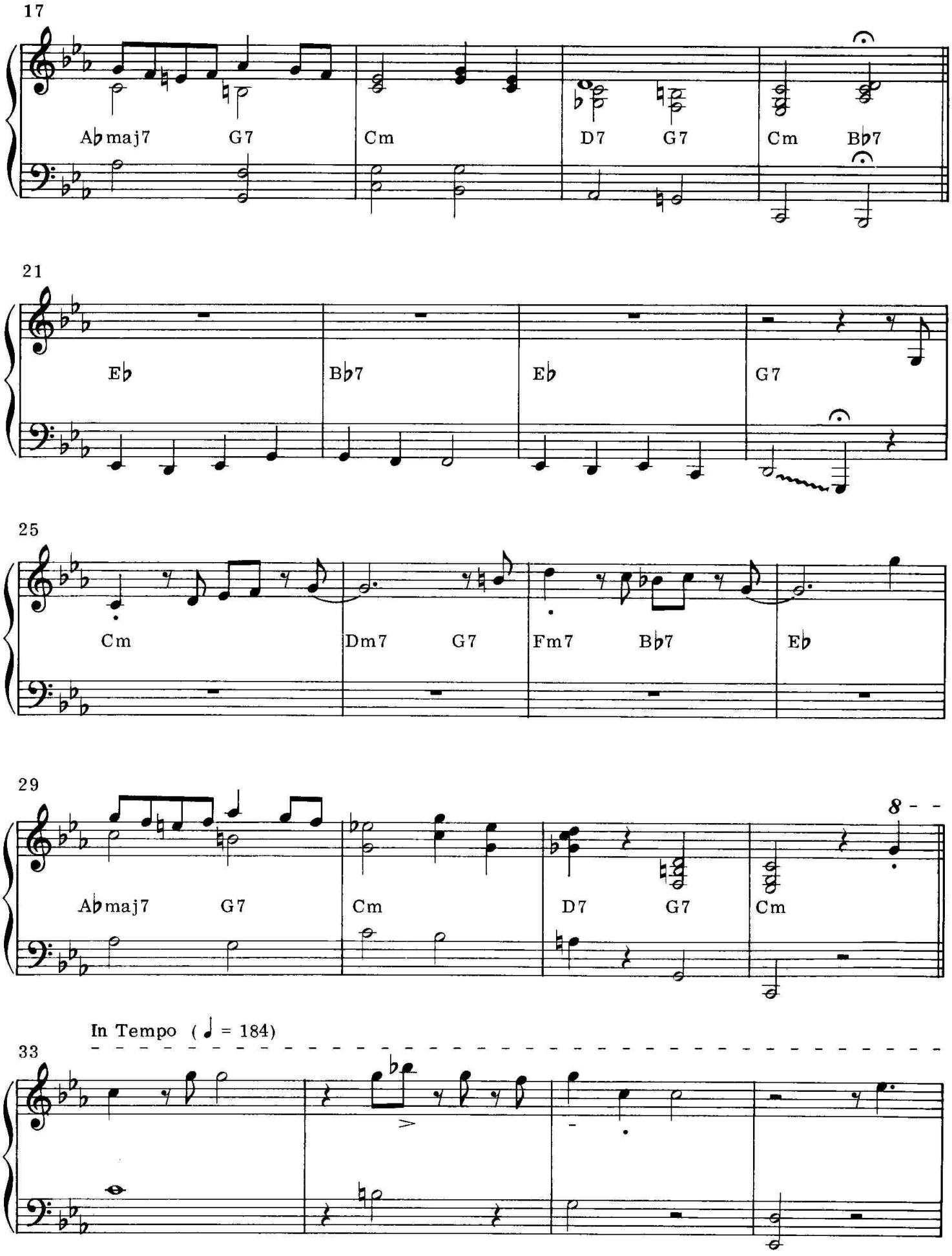
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G7
Fm7
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Cm
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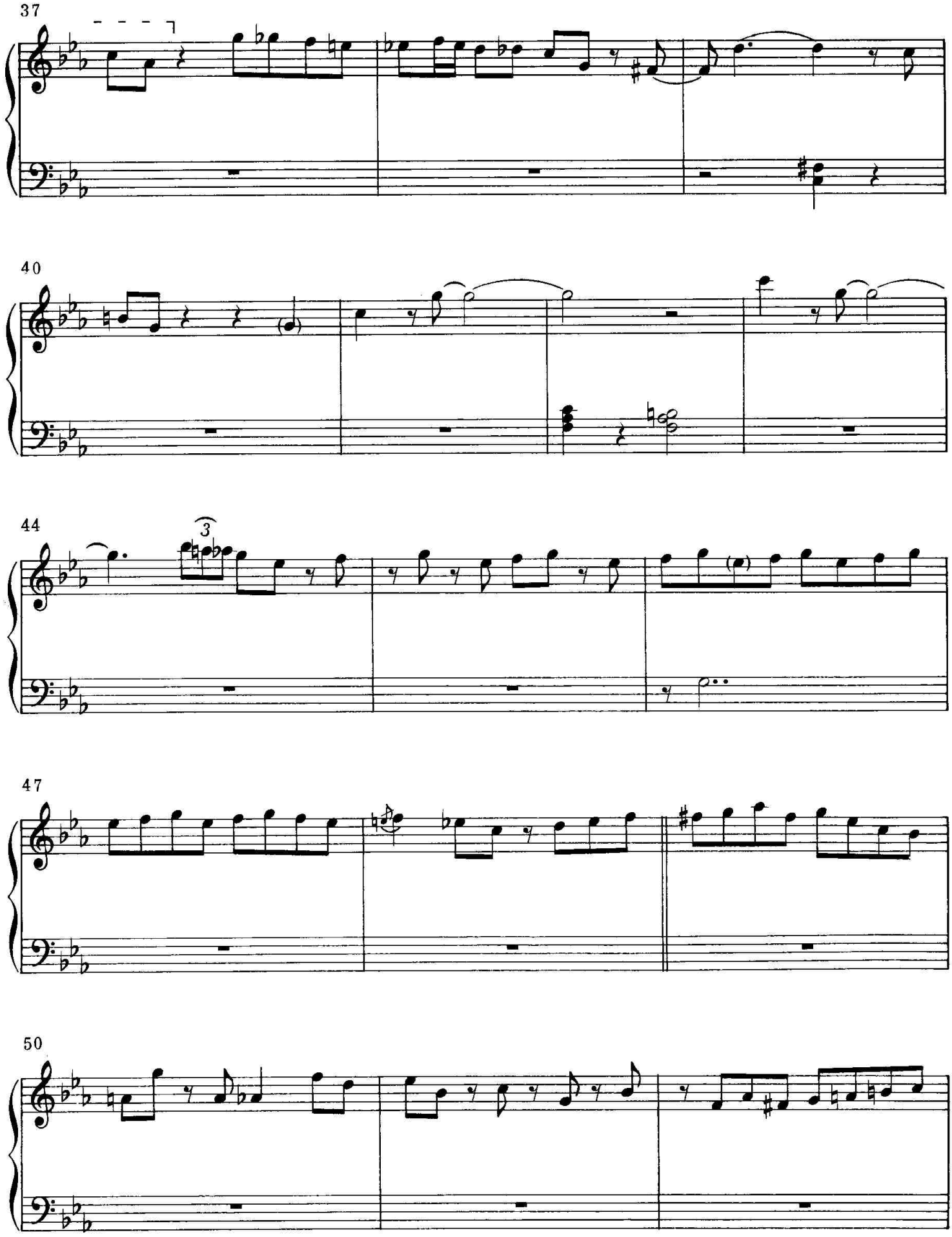
G7
Cm
8
In Tempo ( ♩ = 184)
33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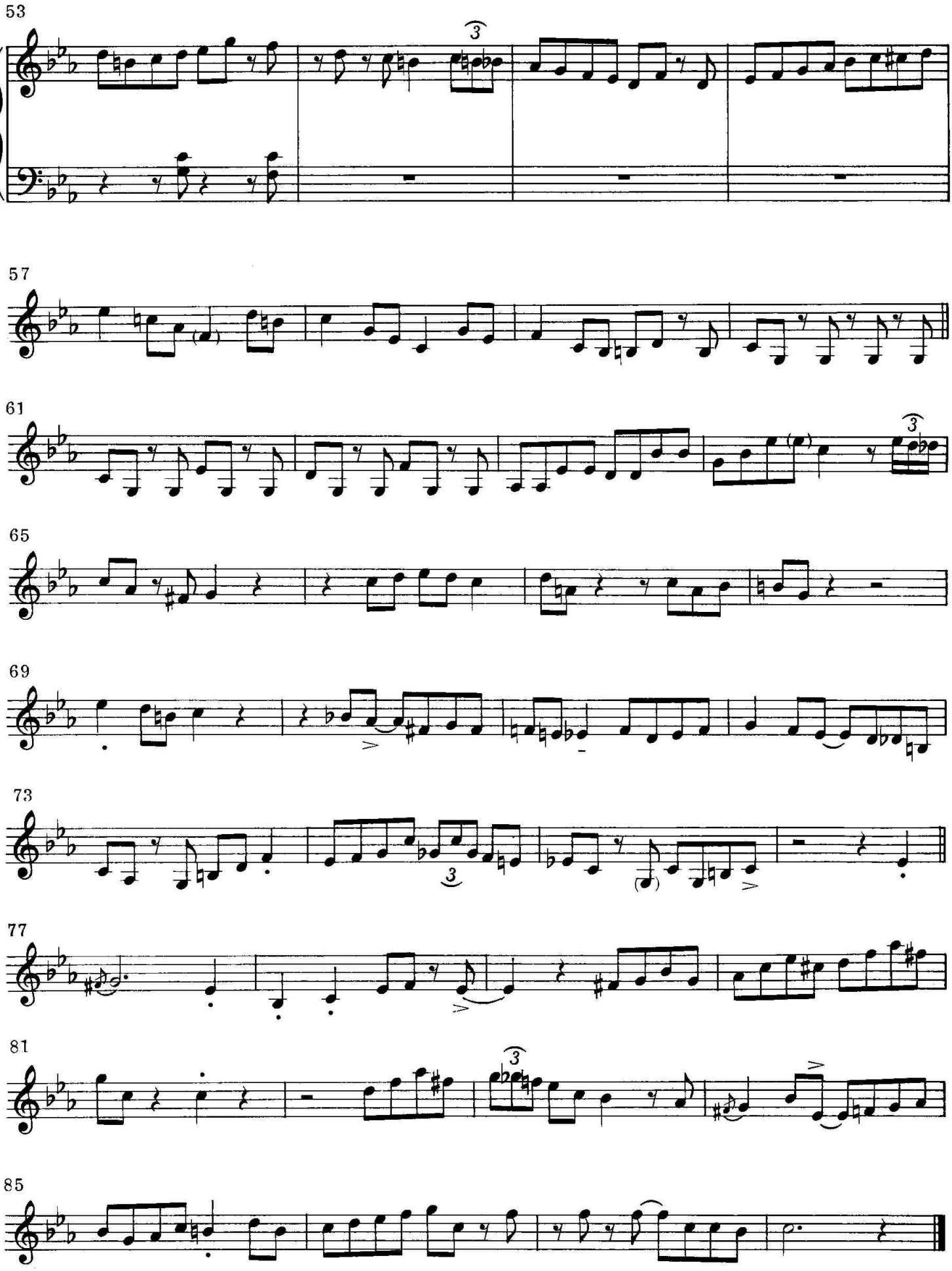
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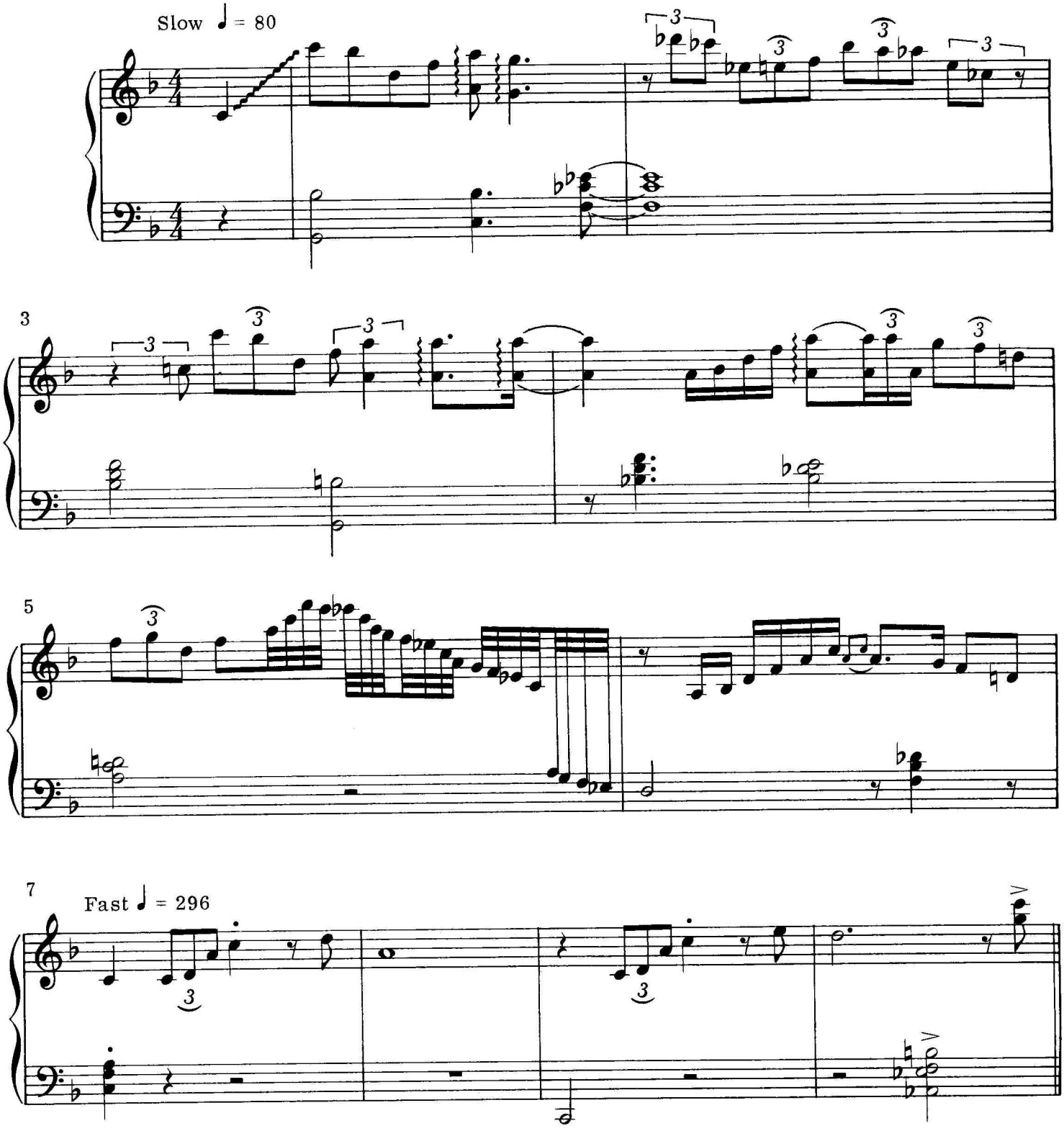
# HONEYSUCKLE ROSE

Words and Music by ANDY RAZAF and THOMAS WALLER

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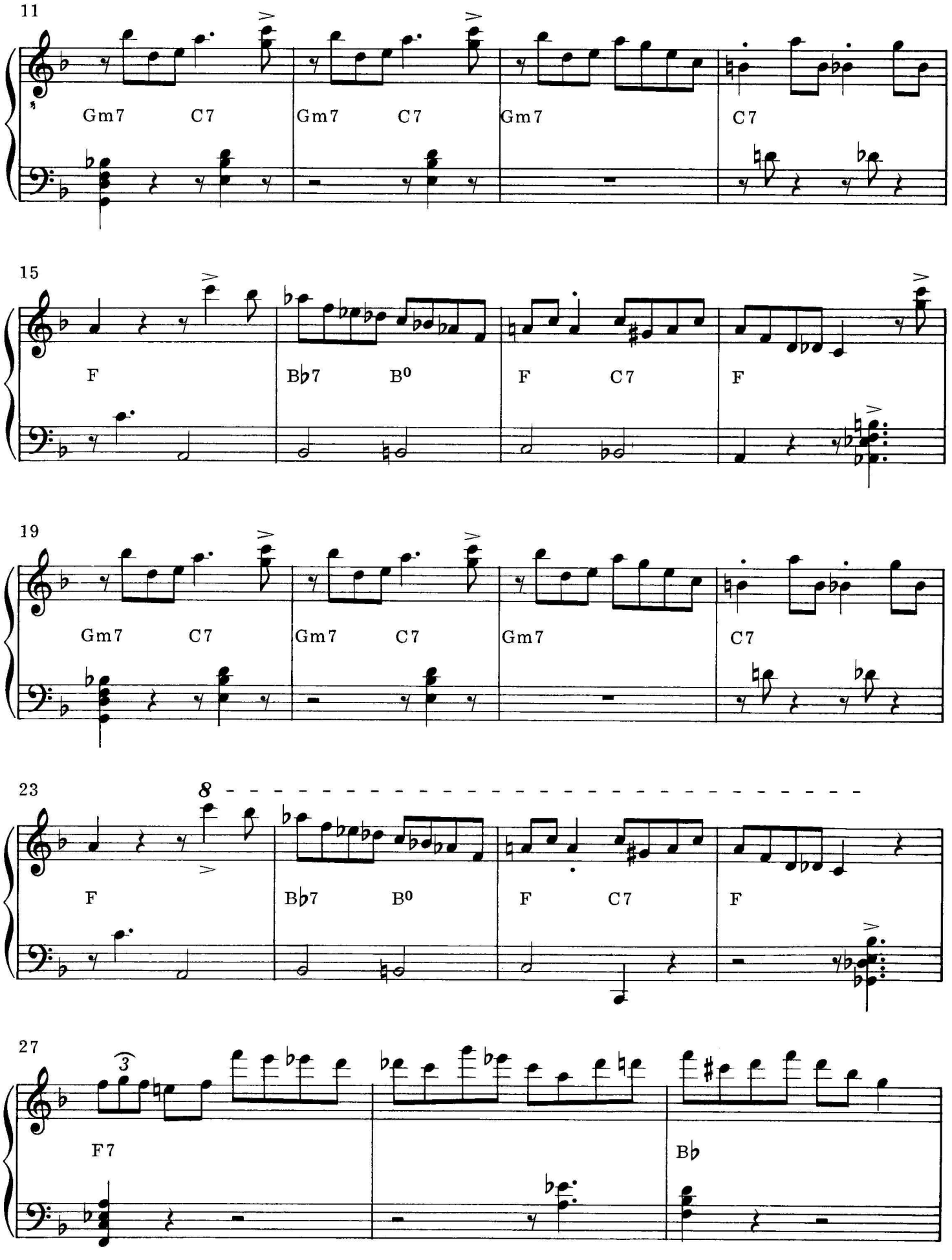
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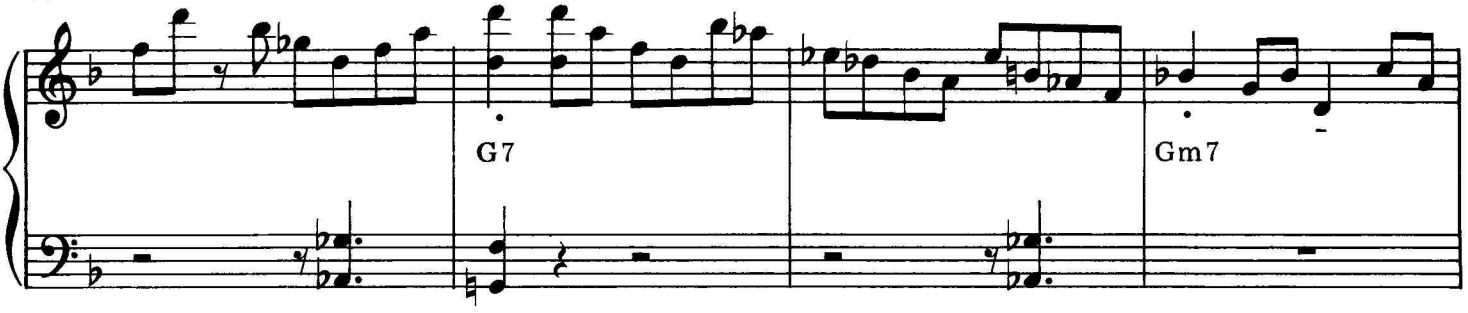


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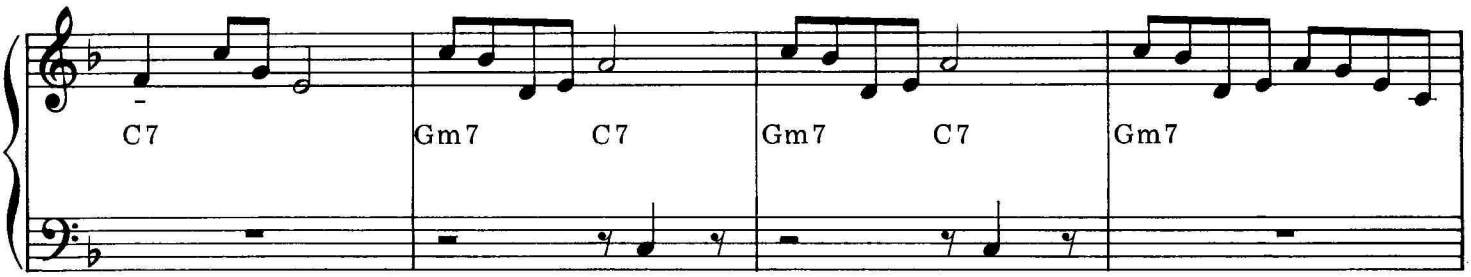


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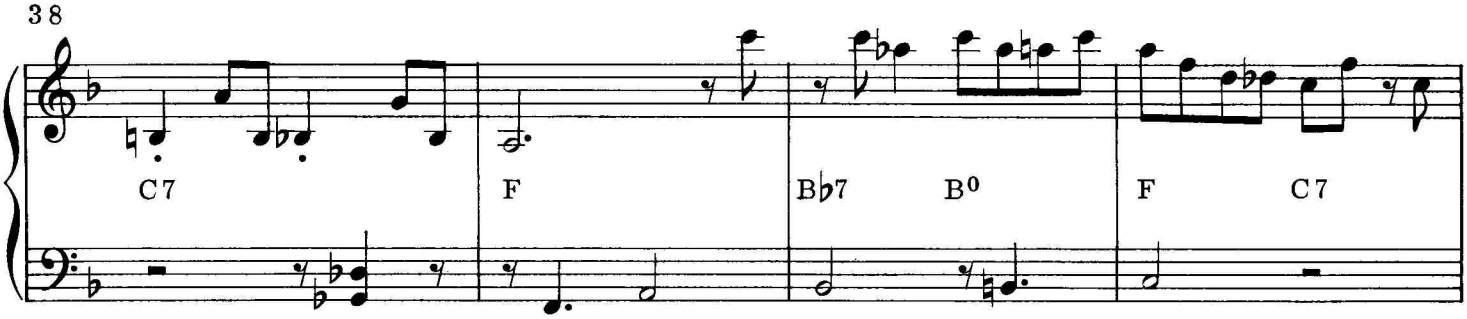


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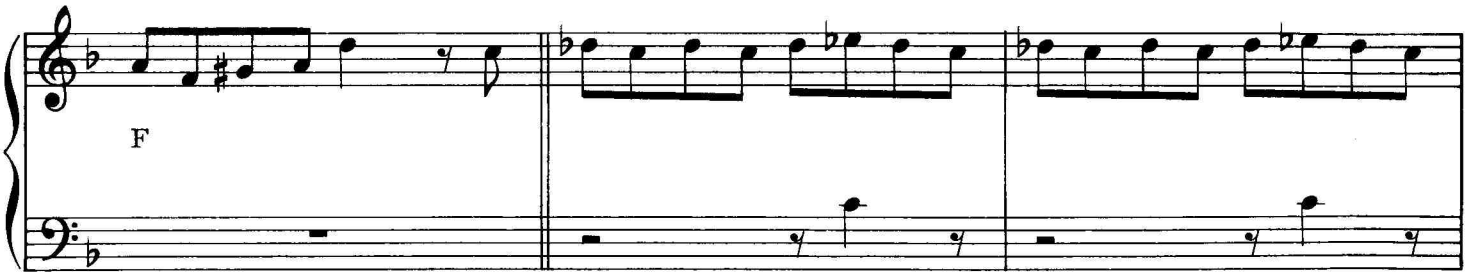


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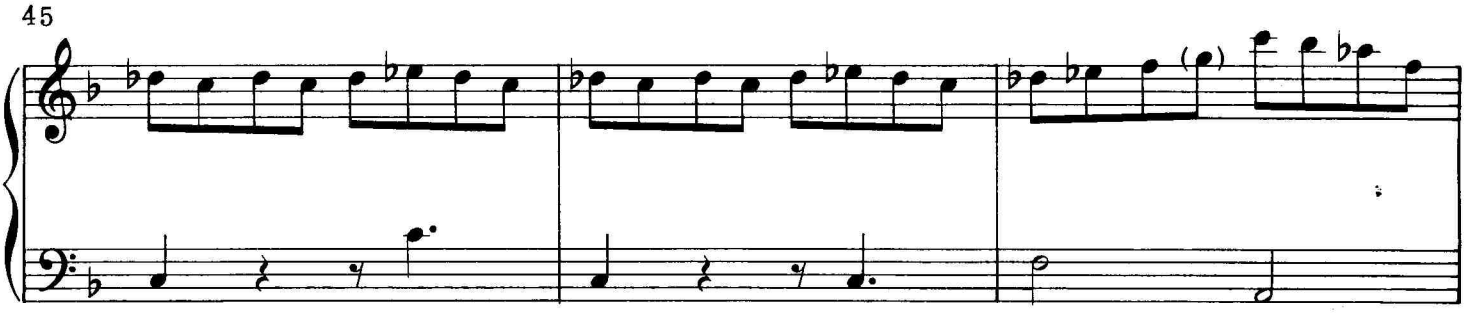

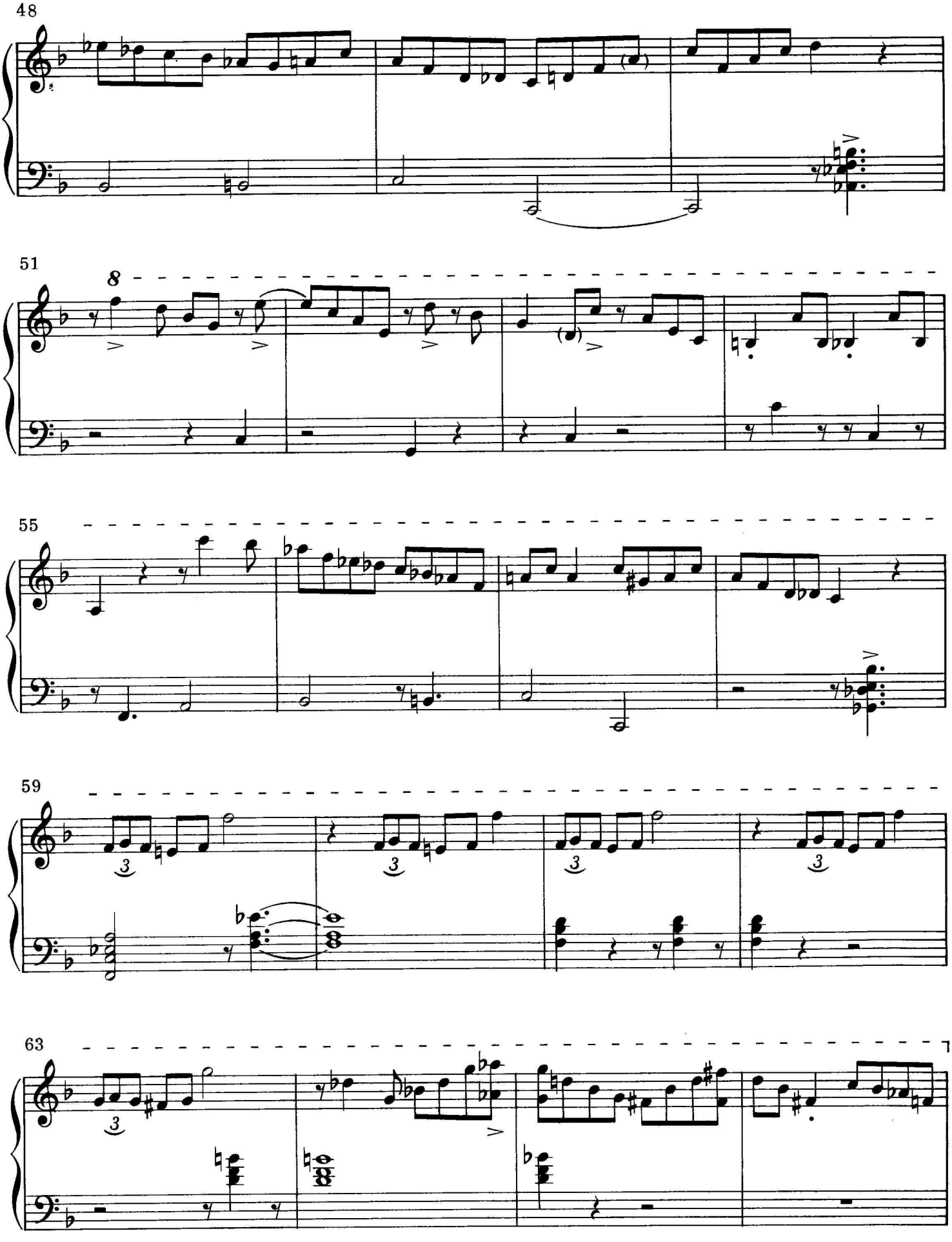
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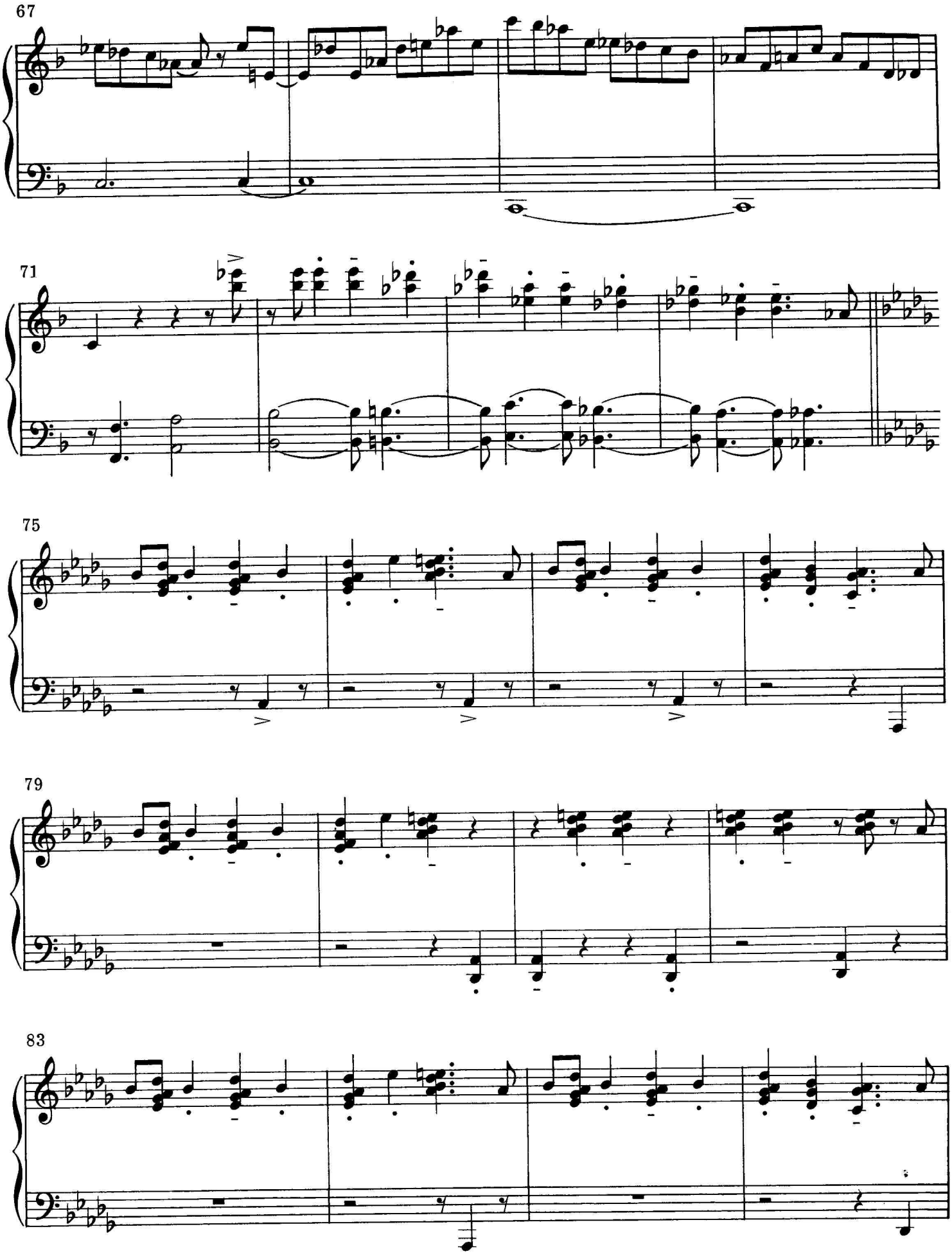
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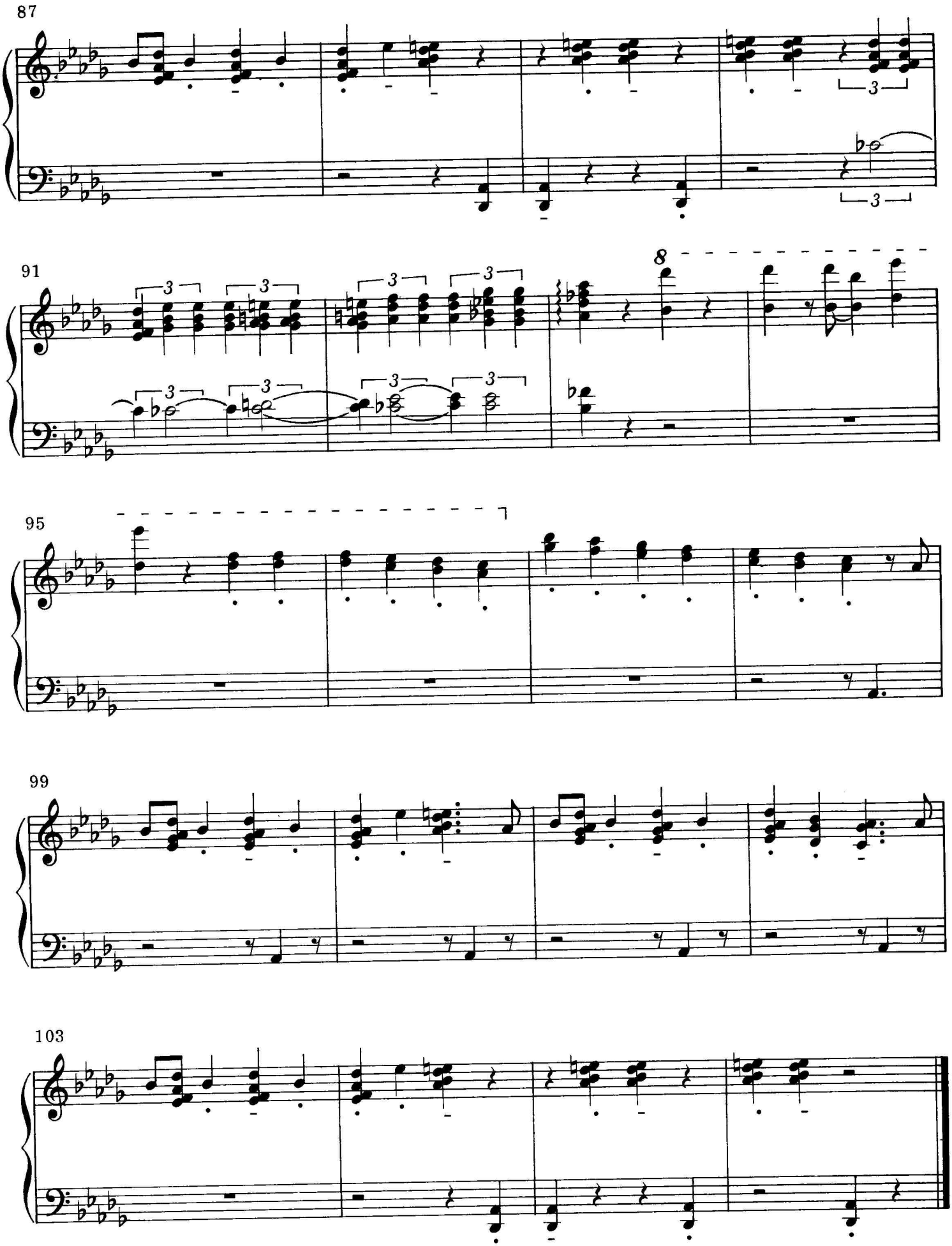
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# AD LIB BLUES

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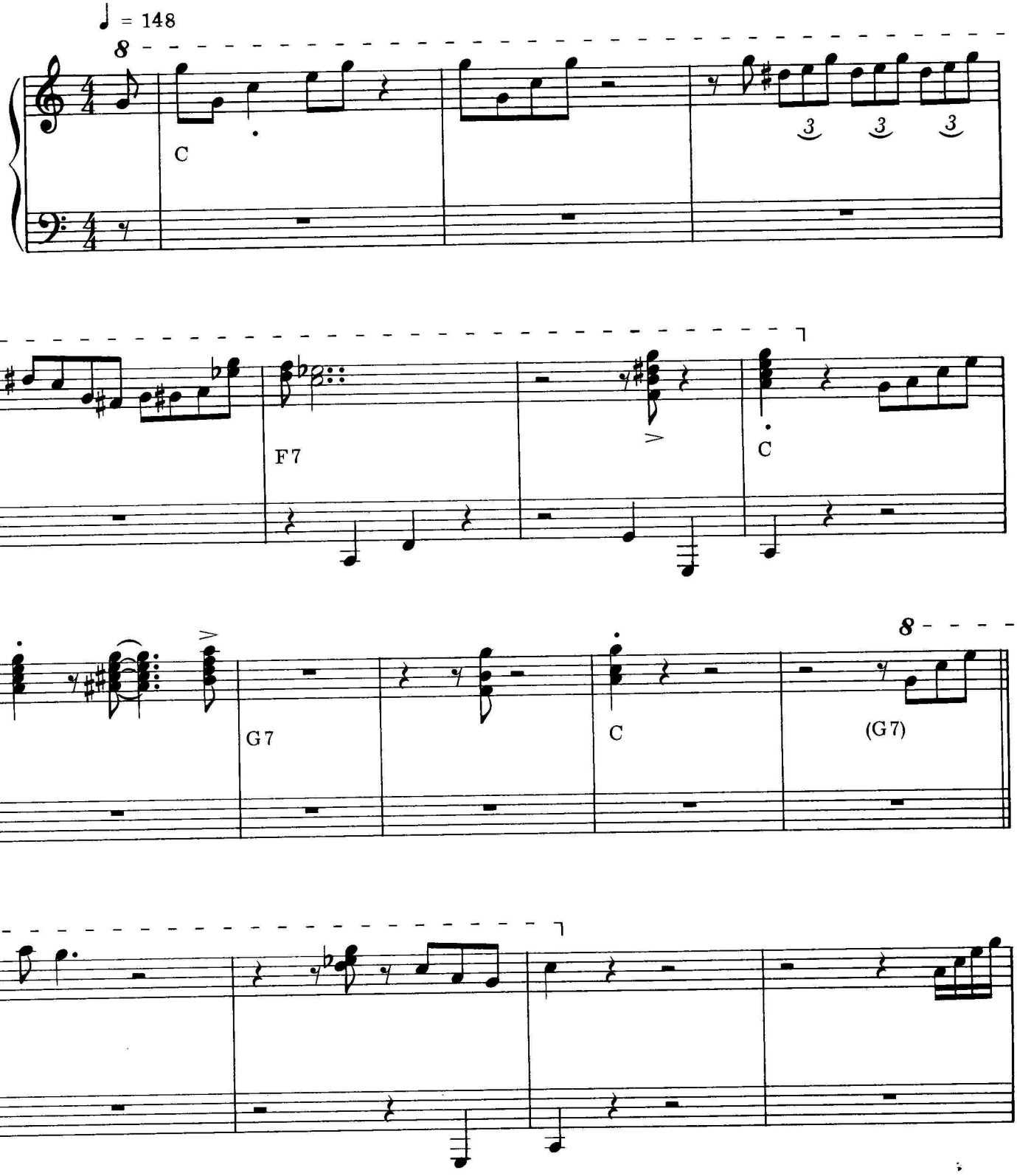


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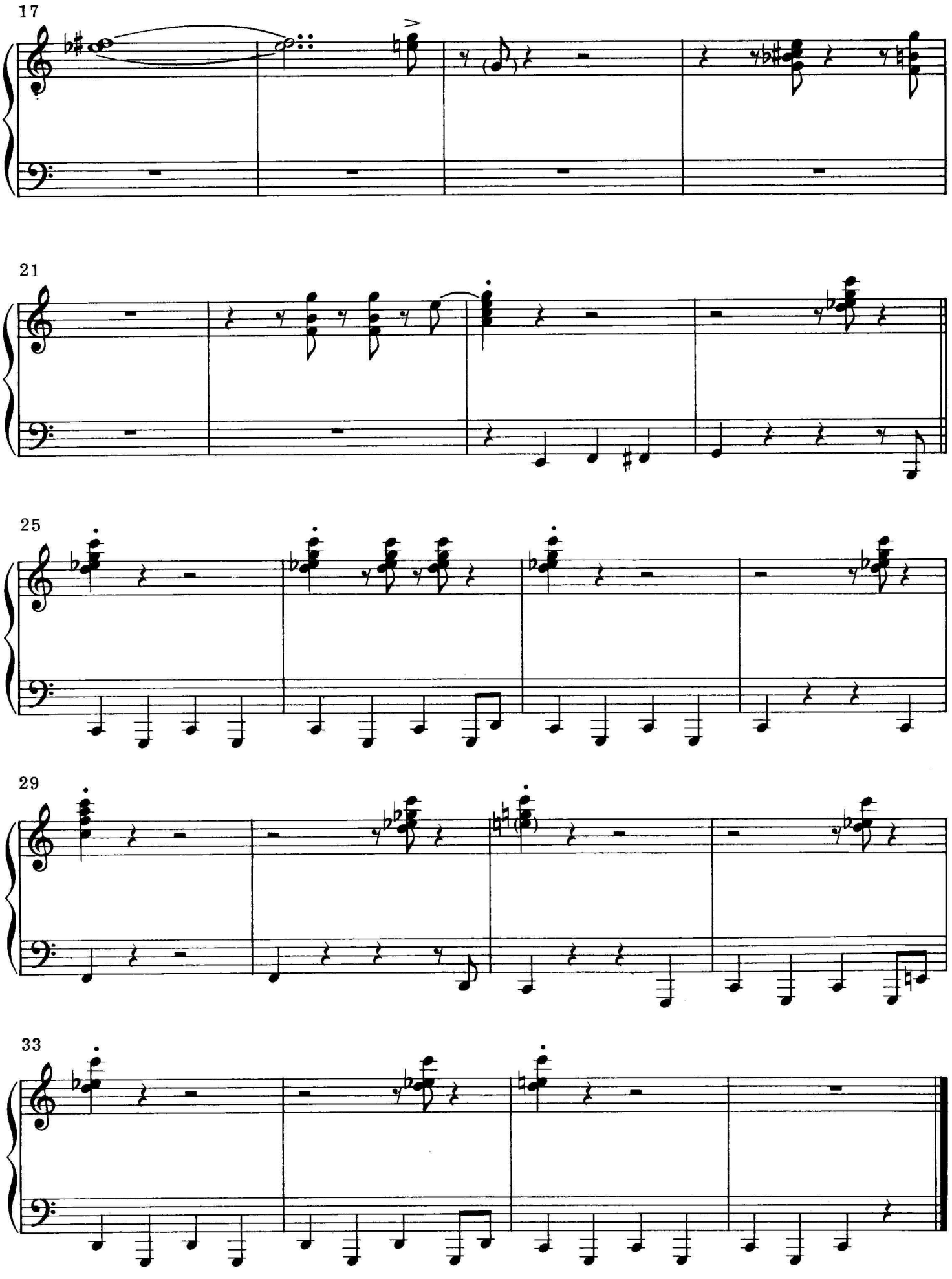
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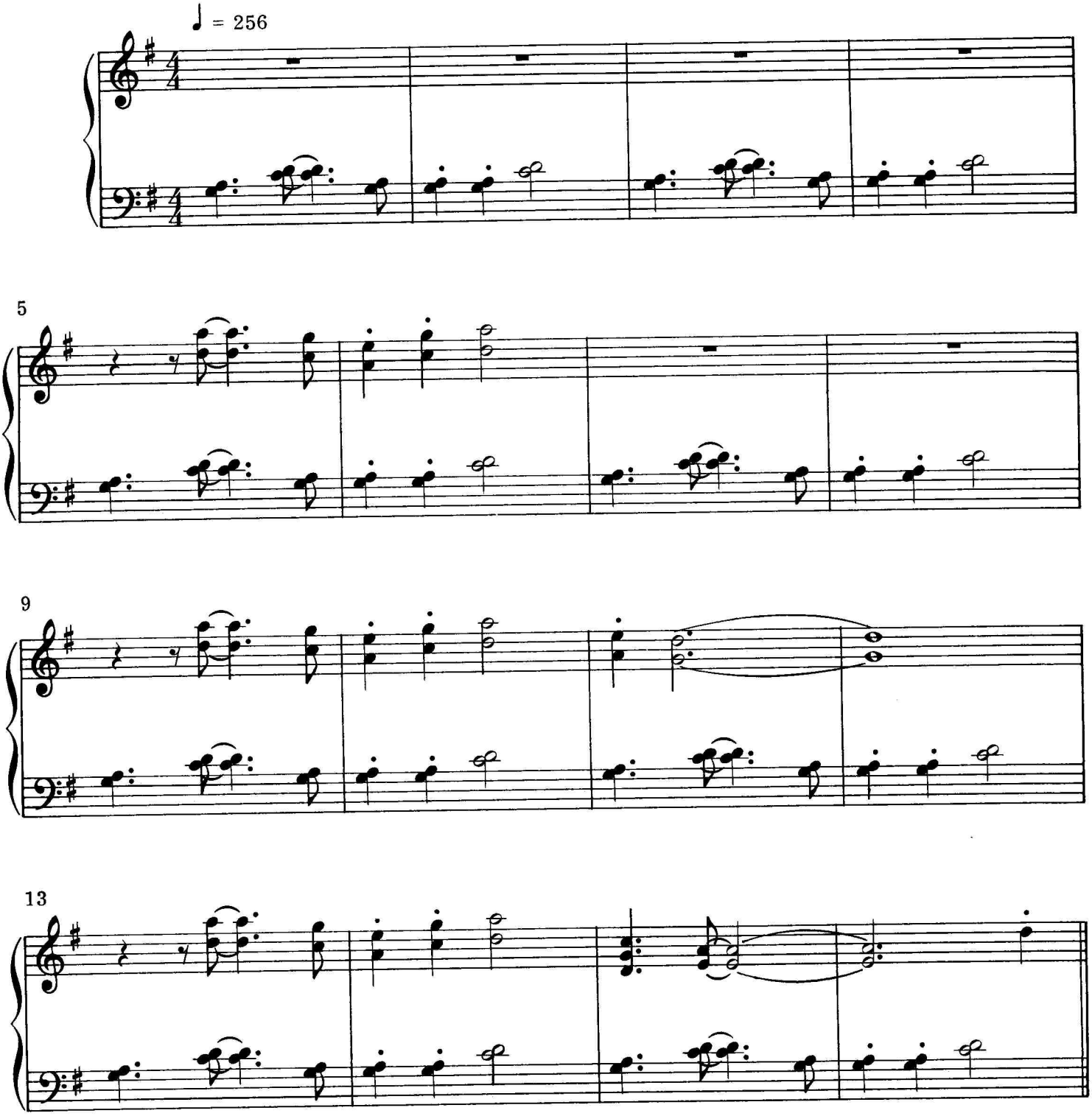
# THE NIGHT HAS A THOUSAND EYES

Words by BUDDY BERNIER
Music by JERRY BRAININ

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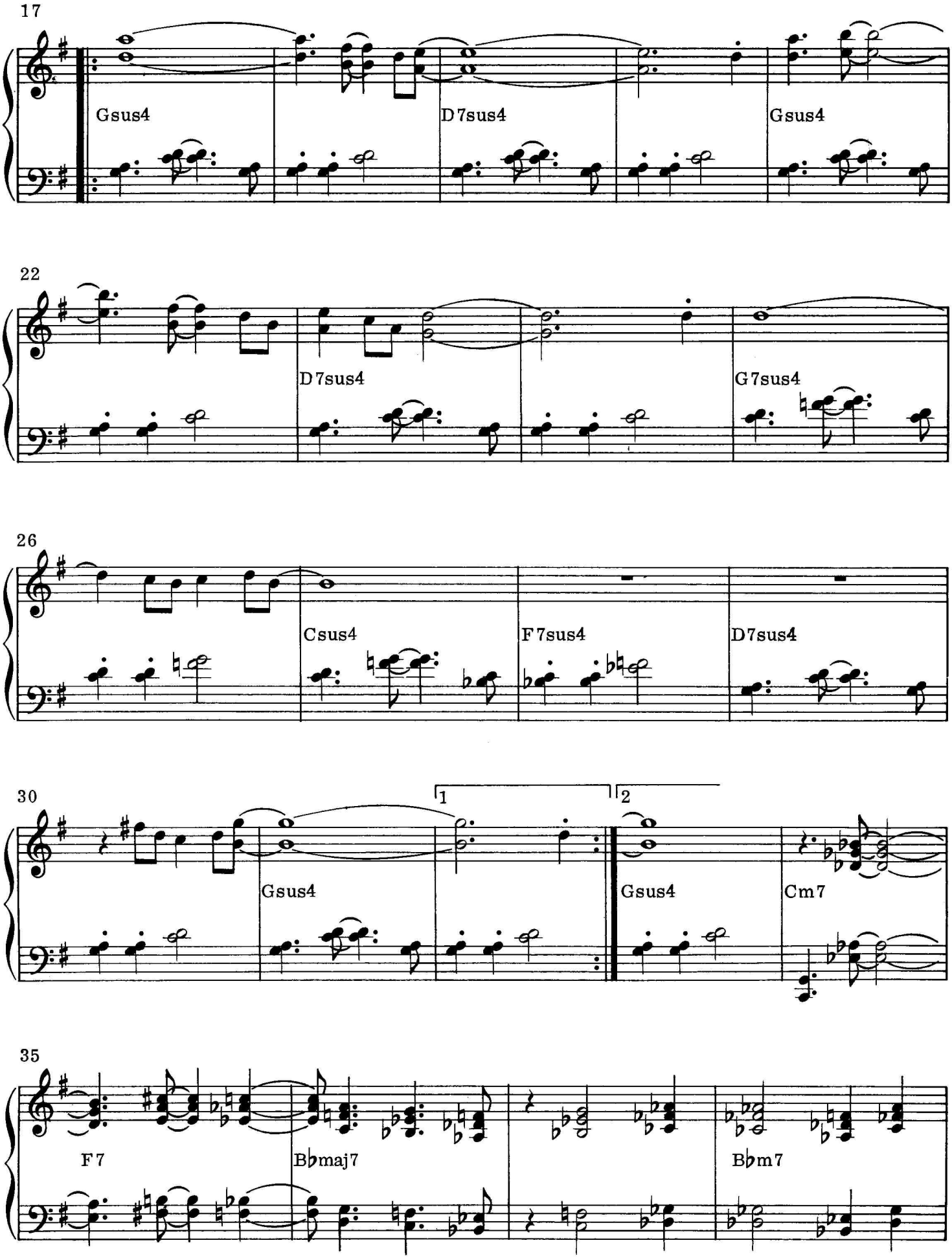
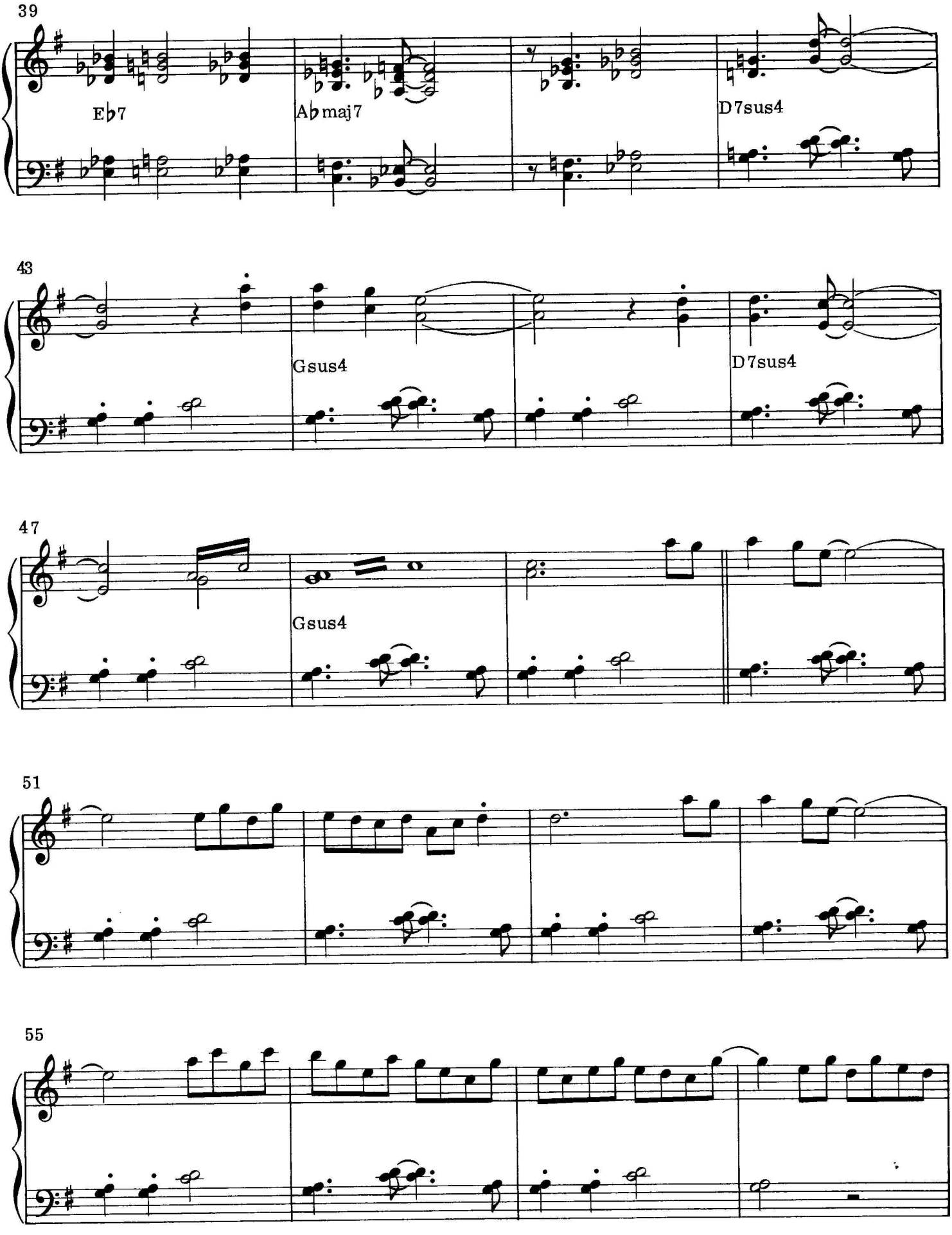

17
Gsus4
D7sus4
Gsus4
22
D7sus4
G7sus4
26
Csus4
F7sus4
D7sus4
30
1
2
Gsus4
Gsus4
Cm7
35
F7
B♭maj7
B♭m7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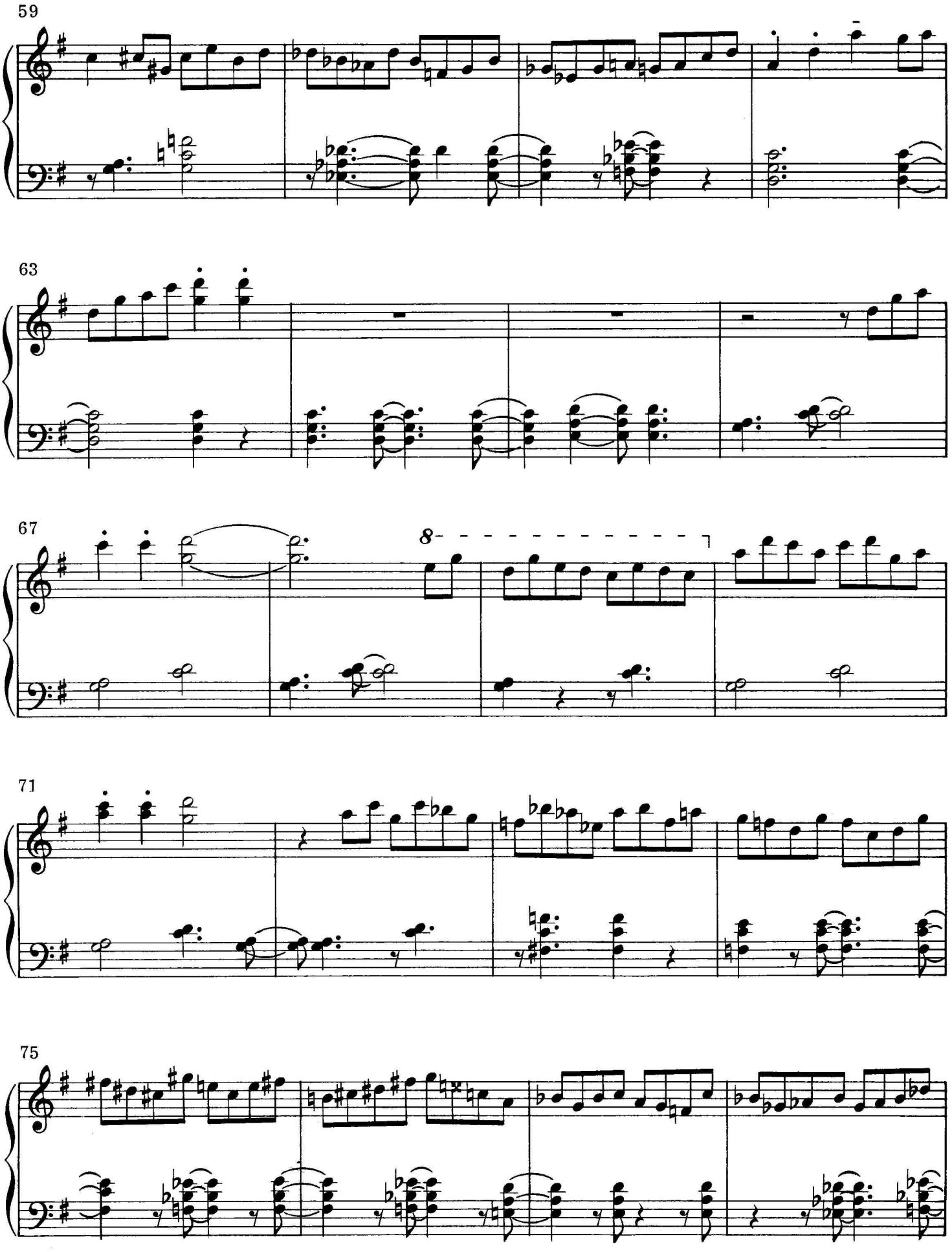
Eb7
Ab maj7
D7sus4
43
Gsus4
D7sus4
47
Gsus4
51
55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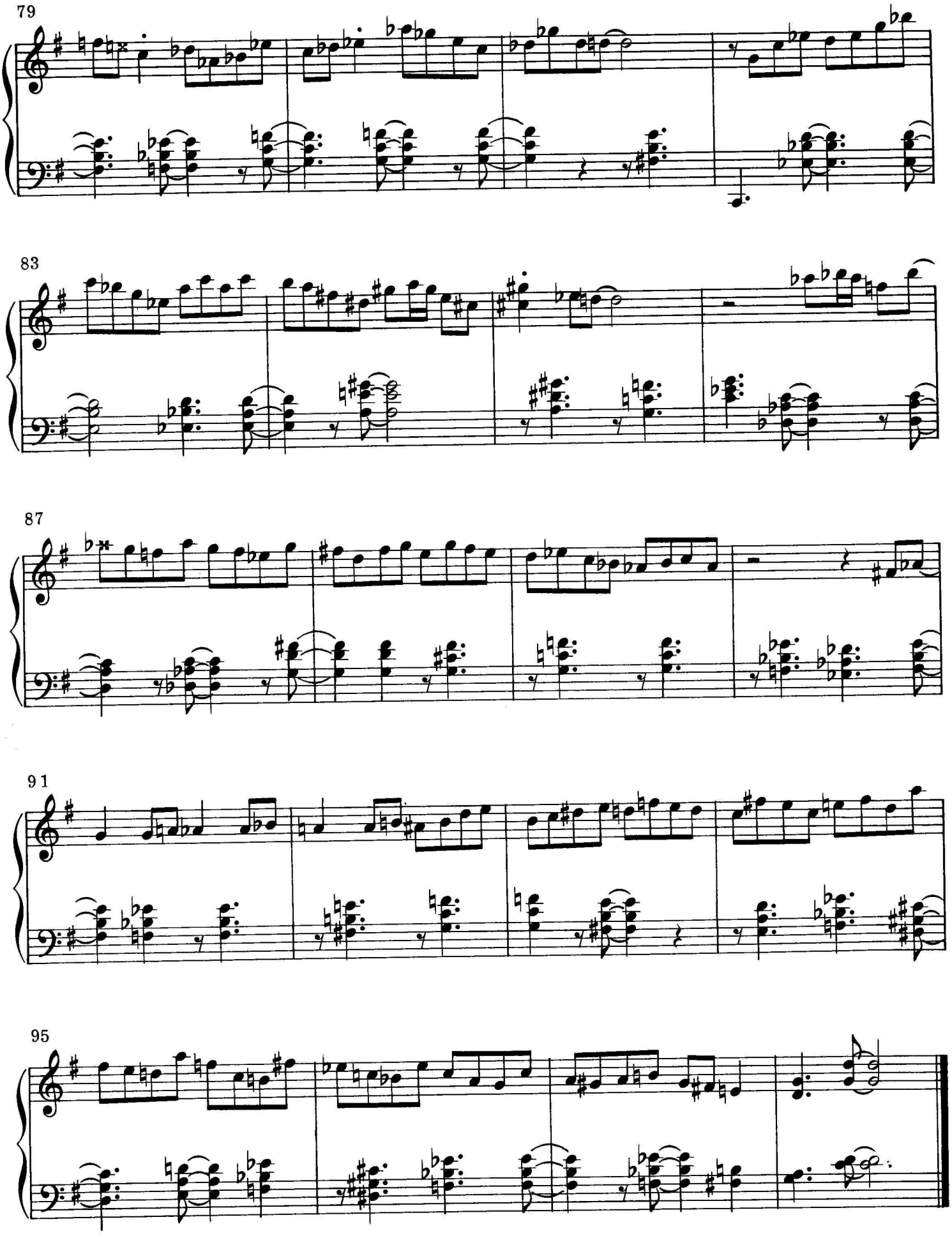
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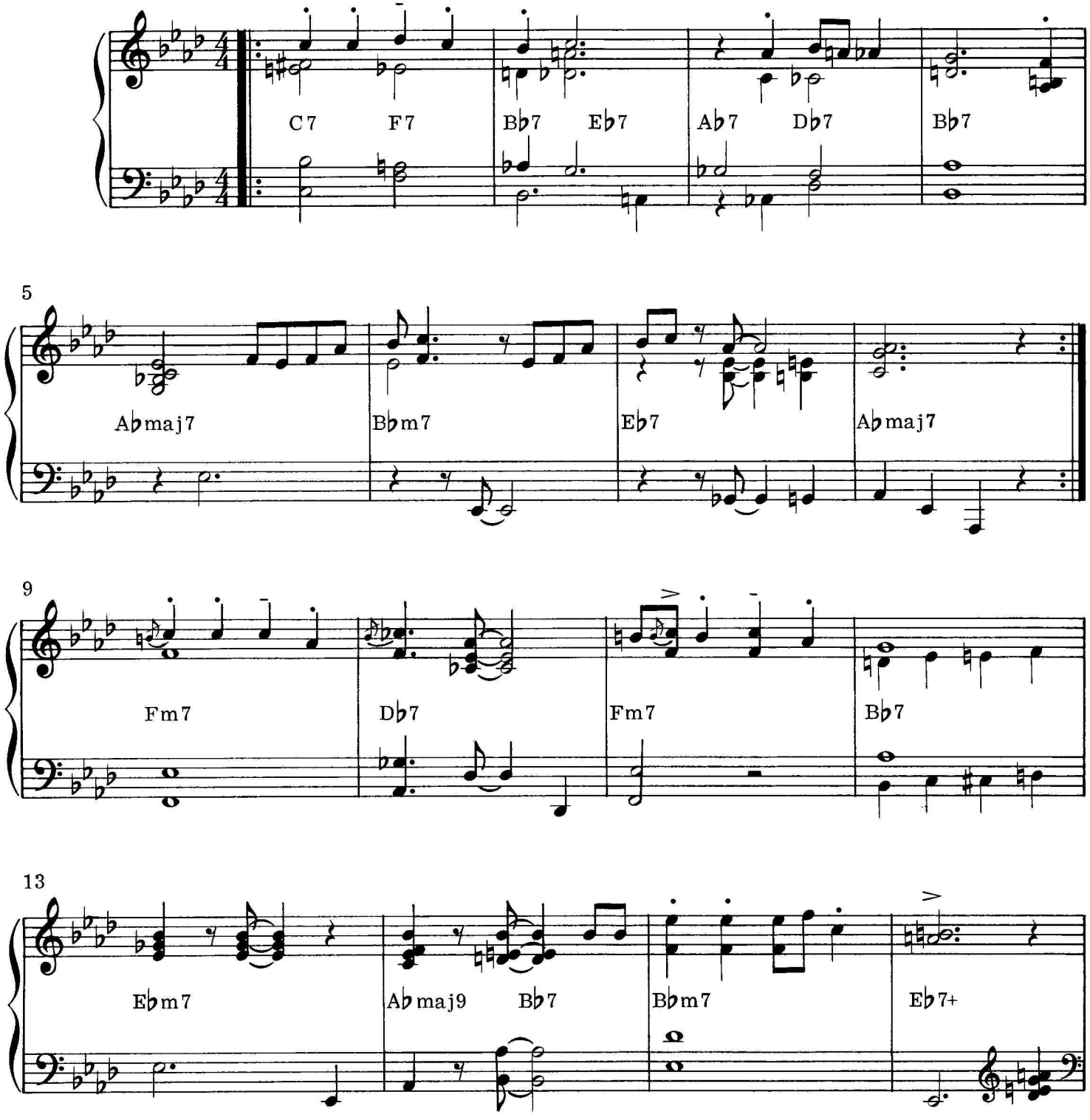
# NICE WORK IF YOU CAN GET IT

Words by IRA GERSHWIN
Music by GEORGE GERSHWIN

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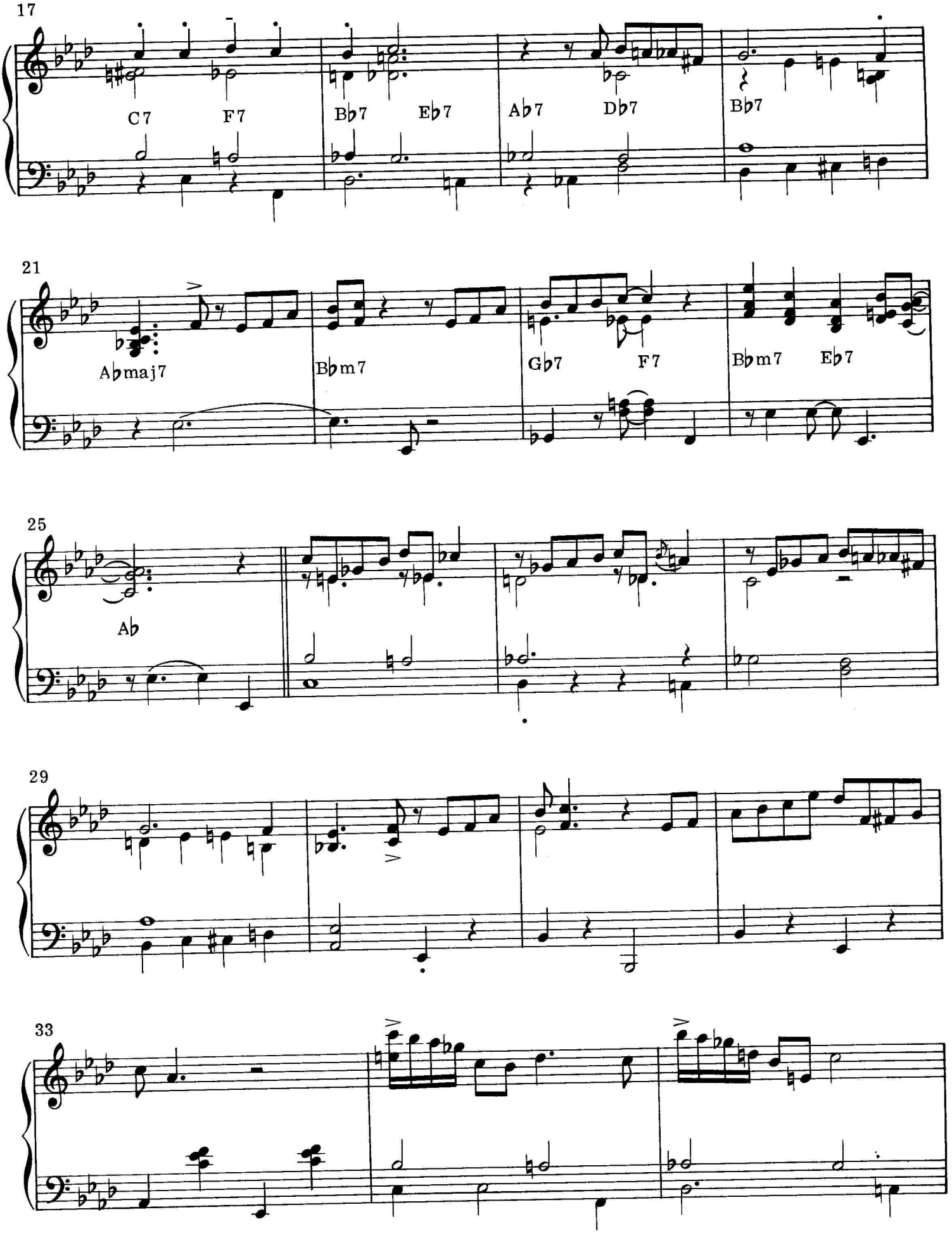
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C7
F7
B♭7
E♭7
A♭7
D♭7
B♭7
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B♭m7
G♭7
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B♭m7
E♭7
25
A♭
29
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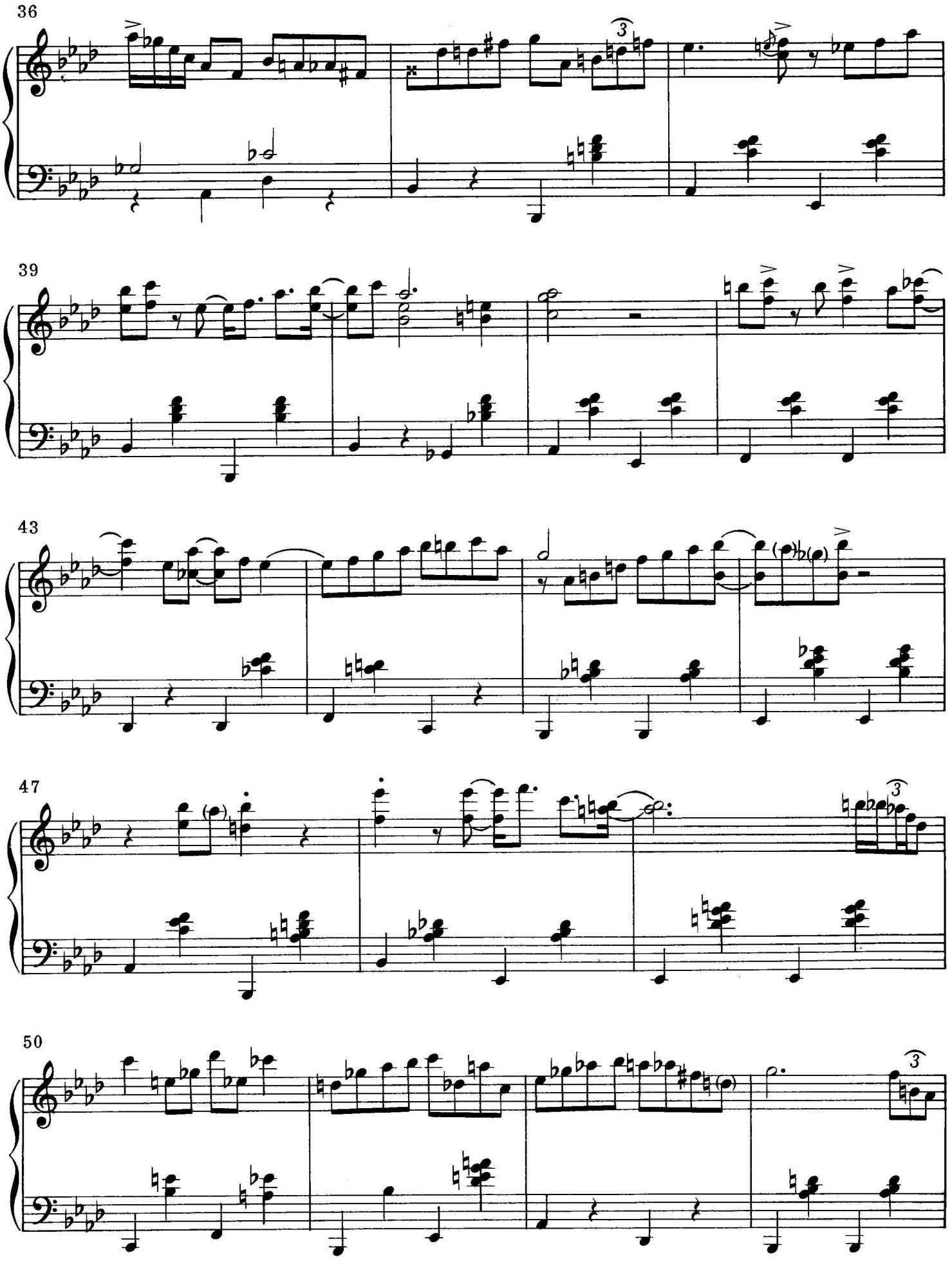
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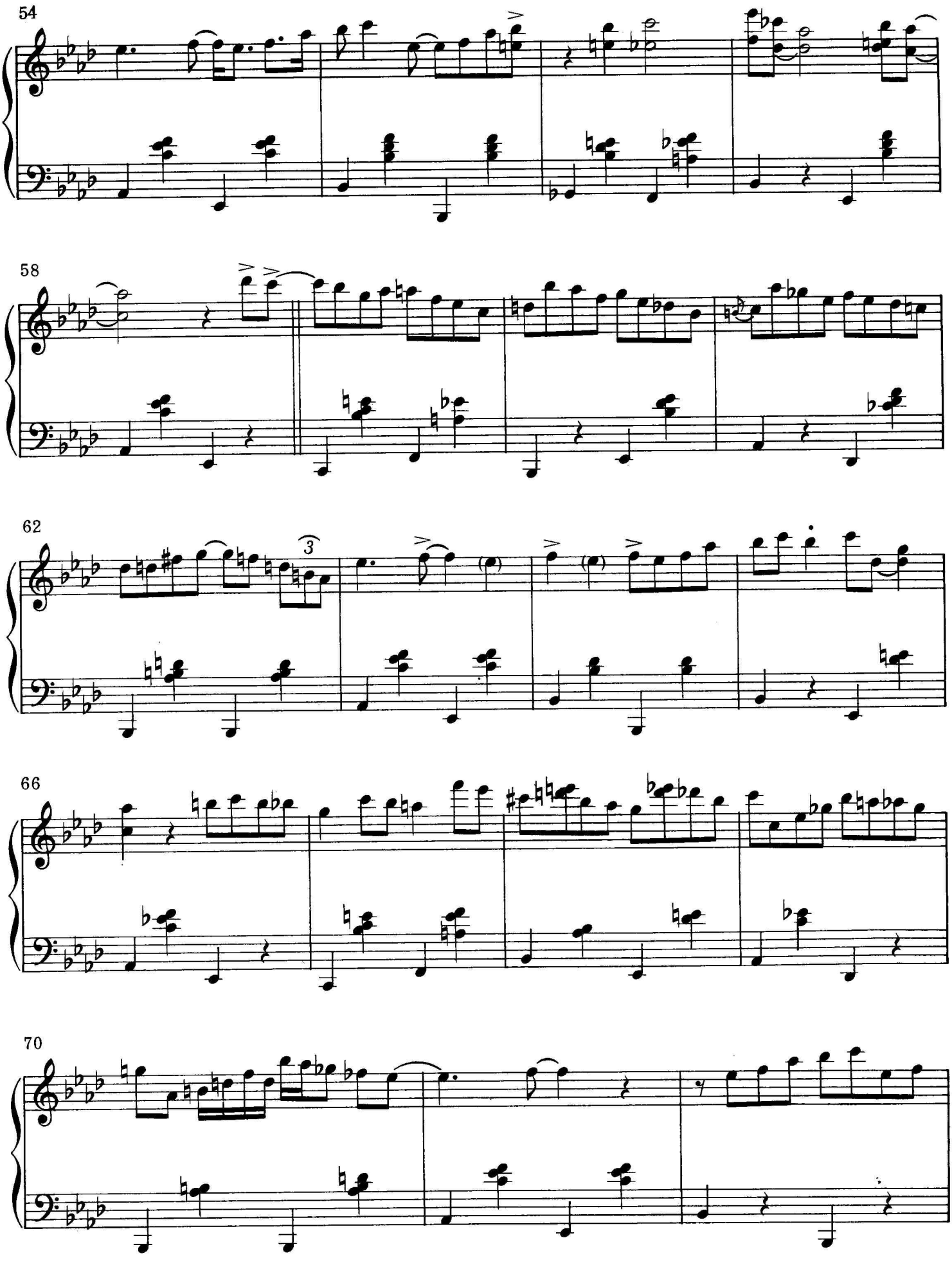
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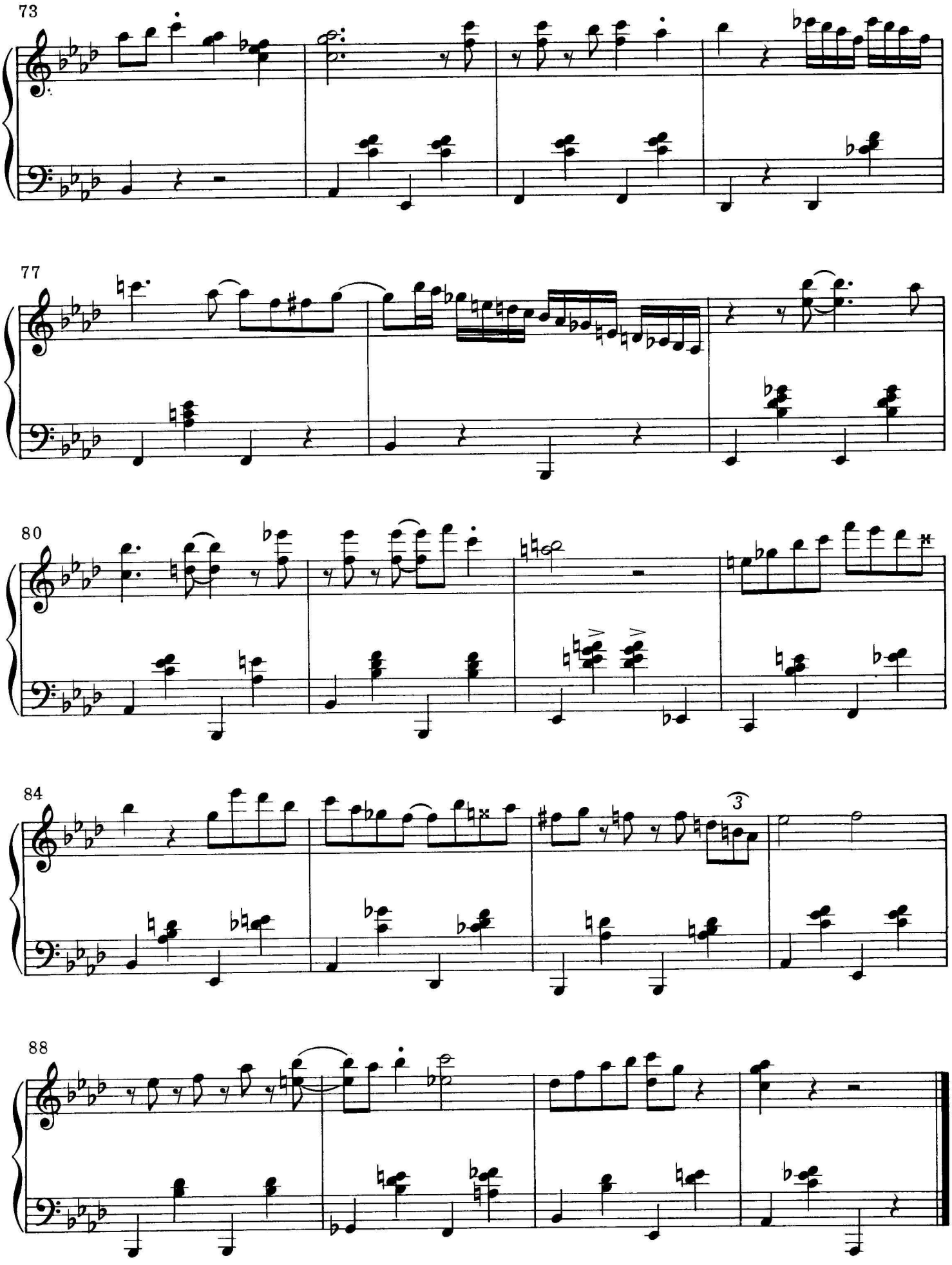


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