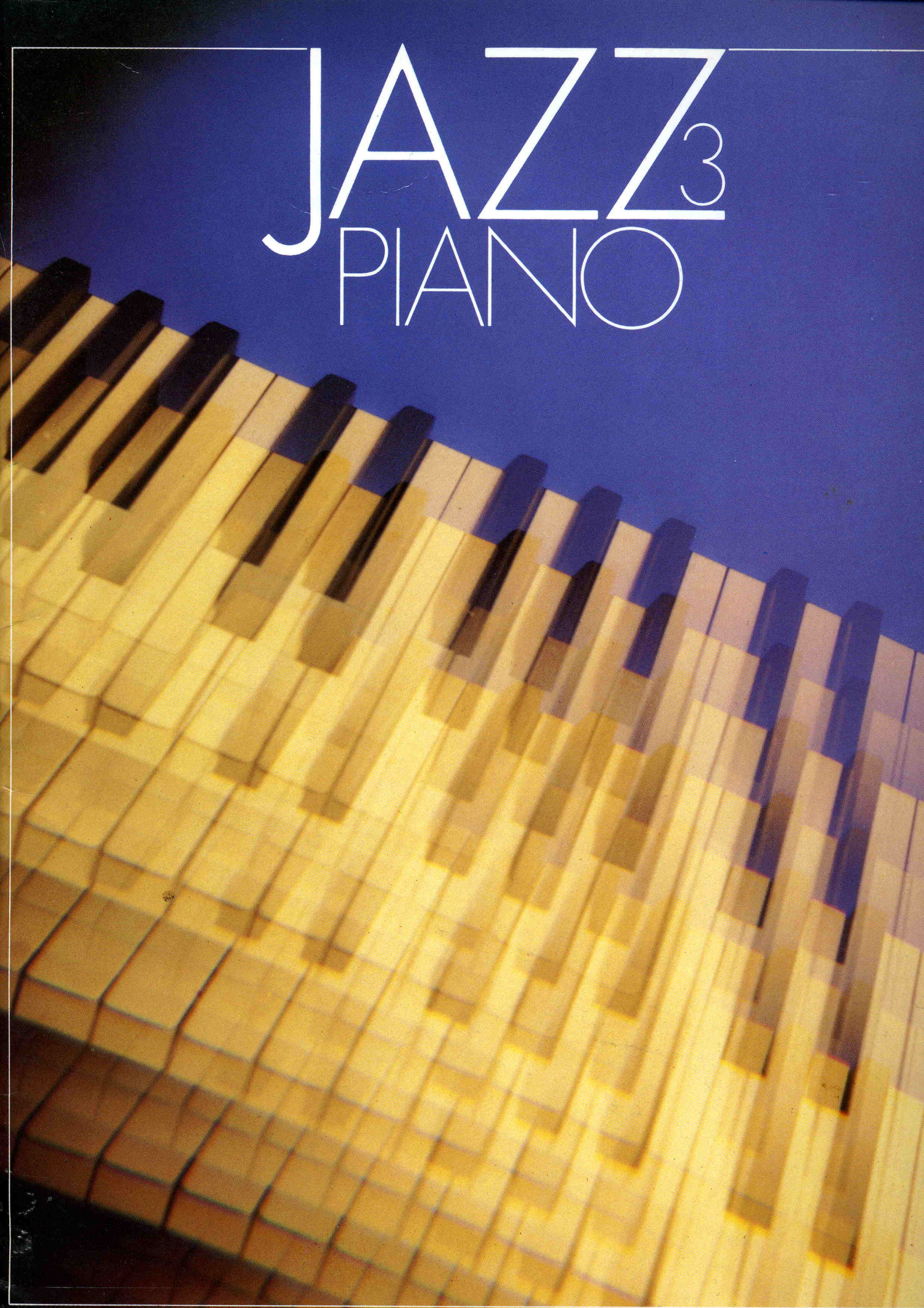
JAZZ PIANO 3



JAZZ 3 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.

Grateful thanks to Chris Ellis, Wally Jest and Barrie Carson Turner for their help in selecting the material for this volume. Also boundless gratitude to Rick Bolton, Simon Burley, Ann Sloboda, Rachel Sparrow and George Wilkins, without whom the manuscript would never have been finished in time.

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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.

HAMPTON HAWES

HAMPTON HAWES is one of the generation of pianists influenced by Bud Powell. Hawes, however, added a distinctive blues flavouring to his right hand work. Unlike his exact contemporary Horace Silver, he did this less by choosing bluesy phrases than by his unique touch and accentuation, which made the piano sound far more like a saxophone than anyone would have thought possible. Careful listening to the recording of this improvisation on *Stella by Starlight* (Contemporary C 3515) is recommended in order to appreciate fully Hawes's style.

JIMMY SMITH

It may seem like cheating to include a jazz organ solo but, after all, JIMMY SMITH started out as a pianist and has been known to use the instrument again quite recently. And it makes little difference that, on the original recording (Verve 2304174), Smith uses his right hand and foot-pedals with no left hand part at all. The idea of using an English folksong may also seem bizarre, but the first jazz version of *Greensleeves* (arranged by McCoy Tyner and John Coltrane) set the precedent for dropping the last bar of each 8-bar section and replacing it with extended improvisation on just two alternating chords.

BIX BEIDERBECKE

BIX BEIDERBECKE's *In A Mist* has long been regarded as a wholly-composed piece, and the vast majority of performances have been based on the 1928 published version, arranged by Bix and Bill Challis. However, this is only one possible way to play it, and Beiderbecke's own record (EMI EG 2605271) conatins interesting, improvised variations from his 'official' printed arrangement. Bars 15-30 and 59-74 show the most obvious differences and, to assist further improvisation in these sections, chord symbols have been only included for this sequence.

PINETOP SMITH

The pianist who imortalised the term 'boogie woogie', PINETOP SMITH created *Jump Steady Blues* in 1928 as the B-side of the famous *Pinetop's Boogie Woogie*. Only three months later, he was immortalised himself by someone who accidentally shot him, but fortunately two versions of this piece were recorded just in time (this one is currently obtainable on Magpie PY 4403). Although intensely rhythmic, it has a stronger atmosphere of blues than of the technical displays often associated with the idea of boogie. The walking' bass line has been heard countless times since. It is intriguing that its feel is mainly 4-to-the-bar with just enough eighth notes to keep the piece moving during the right hand pauses.

TEDDY WILSON

The sauve and subtle TEDDY WILSON has always been thought of as the gentleman of jazz, and even at fast tempos he tends to sound calm and collected. He seems even more reflective on this relatively slow version of *I Can't Get Started*, a tune with a long jazz history. He recorded it on several occasions, this time being a London session in 1967 (Black Lion BLP 30114). We see Wilson using a very straightforward approach to the chord sequence, and gaining all his most distinctive effects from embellishment of the famous melody.

JAMES P. JOHNSON

JAMES P. JOHNSON is not only the father of so-called 'stride piano' (and the teacher of Fats Waller) but probably the father of all jazz pianists everywhere. Before him, there was only the more demure style of ragtime, but James P. was wider-ranging and rhythmically more challenging – see especially bars 41-44 and 49-51. His record of this arrangement (last available on Transatlantic XTRA 1024) is from 1945, quite late in Johnson's career, and it is not quite as perfectly executed as his earlier work, but it still represents a considerable challenge for lesser mortals such as you and me.

LENNIE TRISTANO

The immediate leap into fast improvisation with the left hand at bar 5 is one of the most impressive things about this solo, recorded in 1946 (and issued on Phontastatic NOST 7635) when LENNIE TRISTANO had only a local reputation in Chicago. Note also how the left joins the right hand for the fill-in phrases at bar 8 and bars 19-20, and the brief bows to Art Tatum in bars 55-56 and 65-66. For further private improvisation, Cole Porter's chords can be turned into a series of II-V-I sequences, i.e.
Gm7(♭5) | C7 | Fm7 | Dm7(♭5) | G7 | C, etc.

MARY LOU WILLIAMS

MARY LOU WILLIAMS was one of the most important and versatile contributors to the field of jazz piano, and has been consistently underrated. At the time of her *Humoreske* in 1946, she was a considerable influence on the younger bebop pianists such as Bud Powell and Thelonious Monk, and you can see traces of them and of her fellow Philadelphian Earl Hines in this piece. Two versions of basically the same arrangement were recorded – unfortunately the one more recently available is less successful than this one, transcribed from a long-deleted RCA Camden album.

WYNTON KELLY

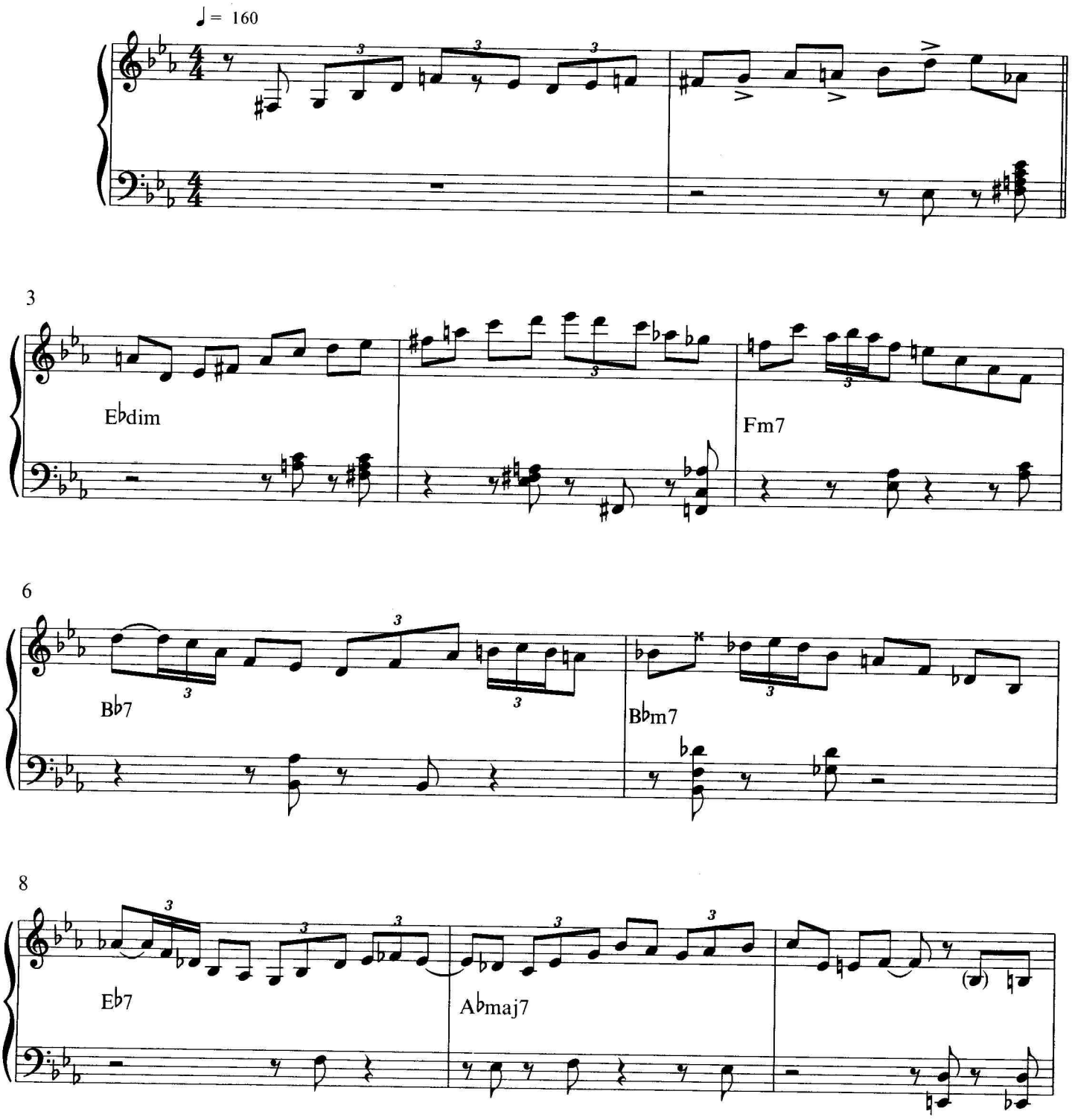
Like Hampton Hawes, WYNTON KELLY is an individual and instantly-recognisable stylist who is not at all well-known to the jazz public, yet highly prized by other musicians (Wynton Marsalis was christened after him). His brilliantly-percussive right hand touch, as well as the vitality of his phrasing, is much in evidence during this solo on a favourite jam-session chord-sequence. It was recorded in 1959 under the leadership of Paul Chambers and Cannonball Adderley, Kelly's colleagues in the Miles Davis band, and is available on Affinity AFF 115.

BILL EVANS

This improvisation by BILL EVANS on *Autumn Leaves* (from Riverside OJC 088) offers a most intriguing comparison with that of Keith Jarrett transcribed in *Front Line Jazz Piano Solos 2*, and it may even be that Evans's version was the direct inspiration for Jarrett. Either way it is one of Evans's greatest solos, from the point of view of construction. Especially notable is the manner in which the tension increases until bar 99, when the left hand starts to phrase with the right, and then reaches breaking-point with cross-rhythms at bar 115 before finally resolving.

STELLA BY STARLIGHT

Words by NED WASHINGTON
Music by VICTOR YOUNG



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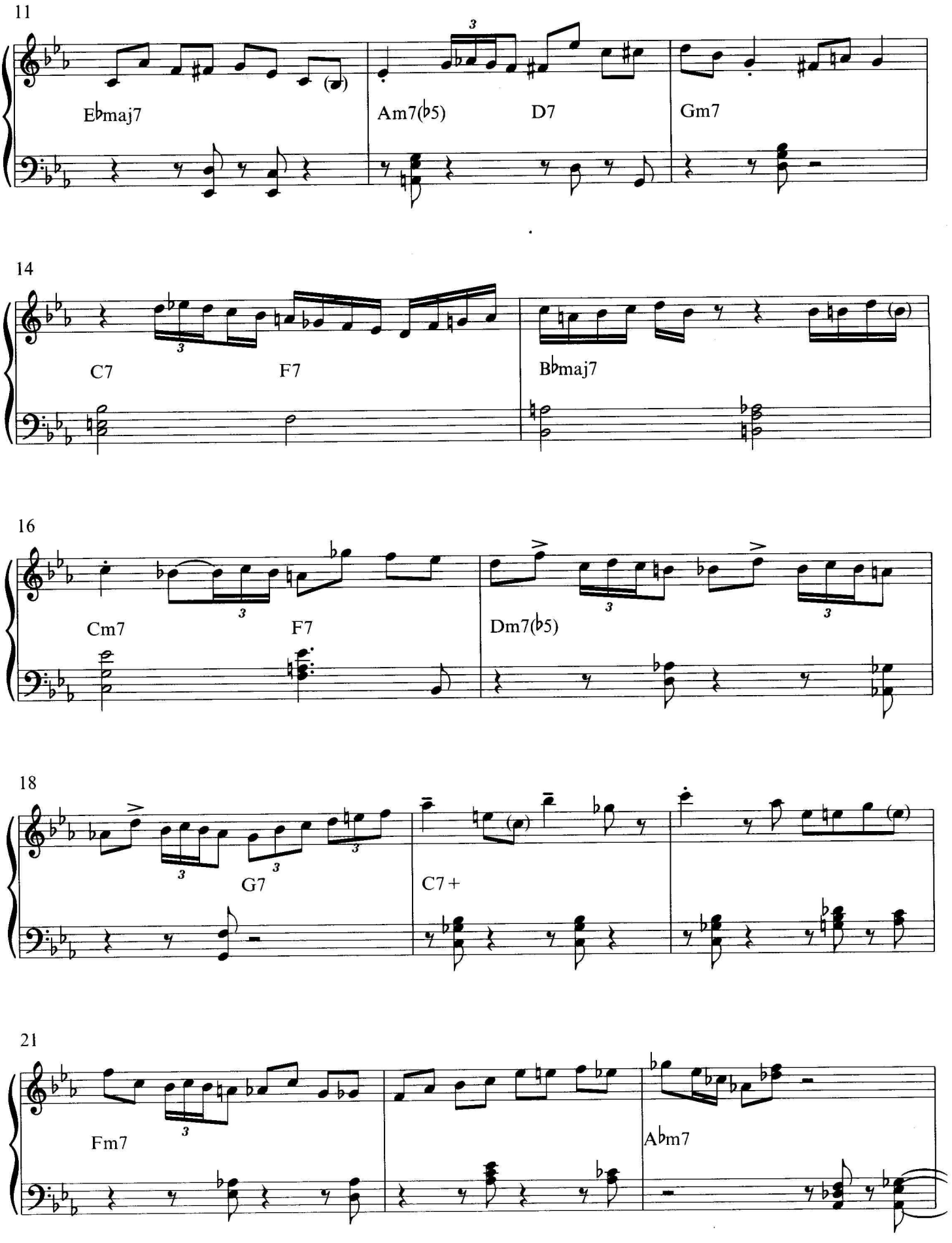
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Ebmaj7
Am7(b5)
D7
Gm7
14
C7
F7
Bbmaj7
16
Cm7
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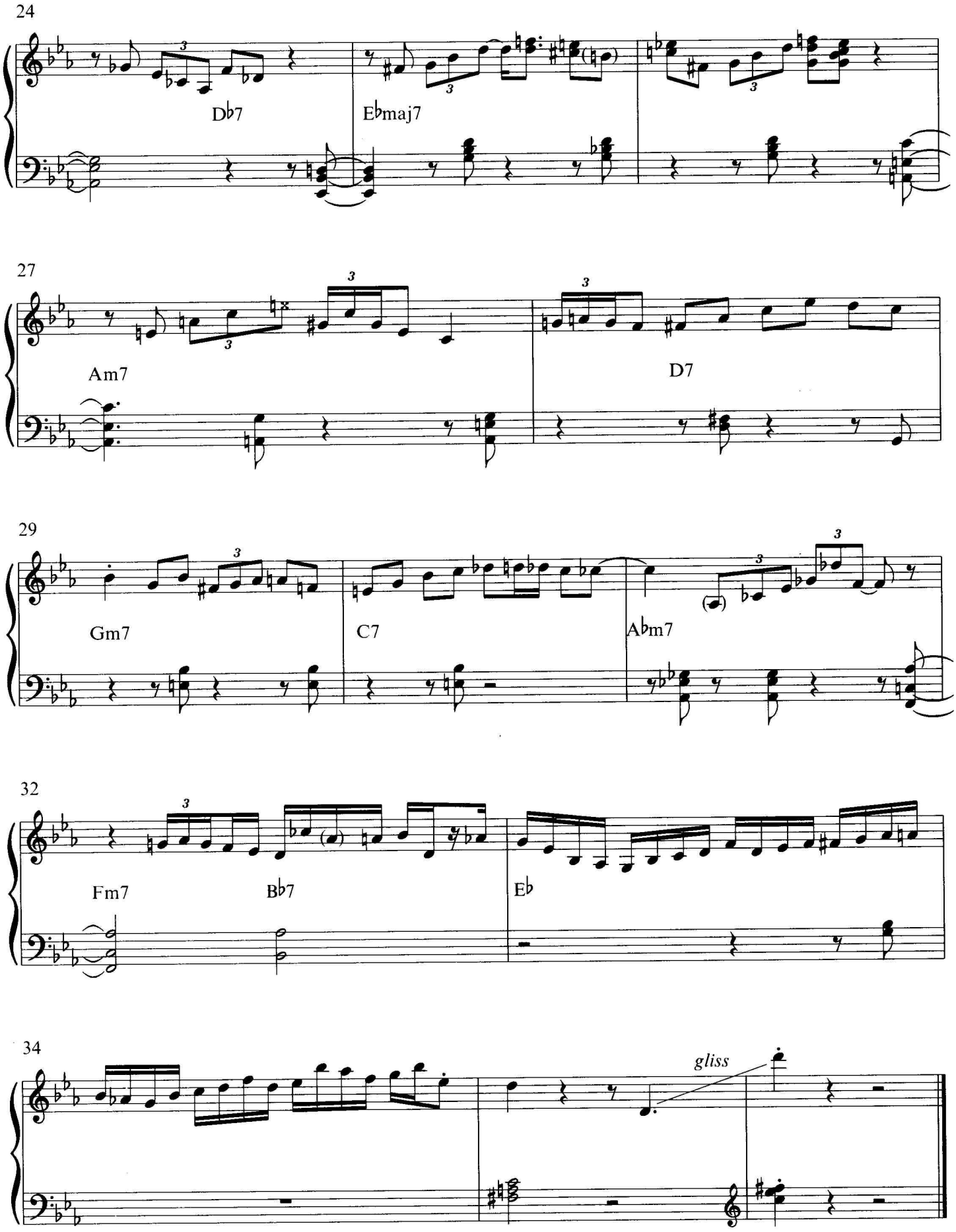
Dm7(b5)
18
G7
C7+
21
Fm7
Abm7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Db7
Ebmaj7
27
Am7
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Fm7
Bb7
Eb
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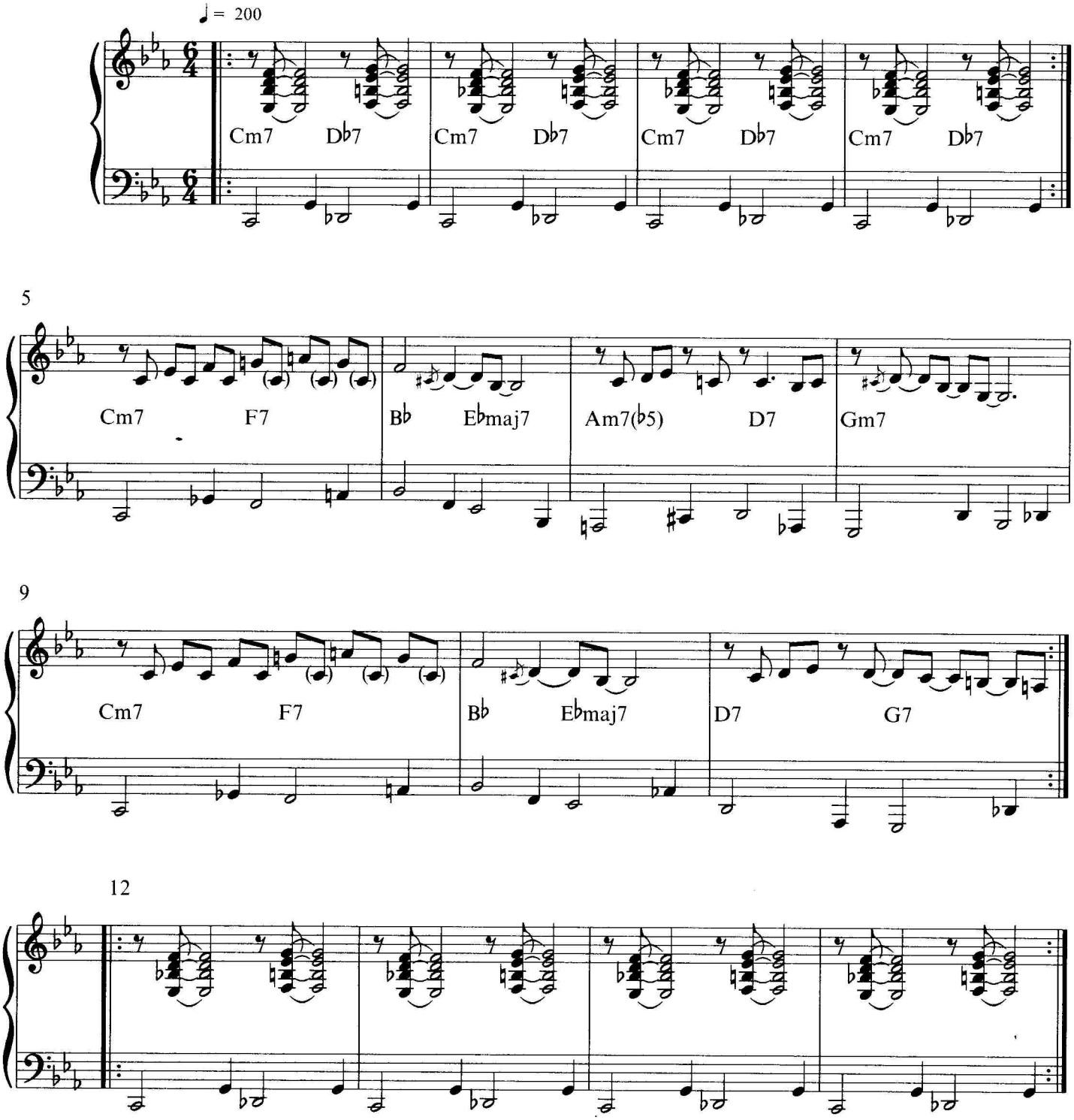
gliss

GREENSLEEVES

TRADITIONAL



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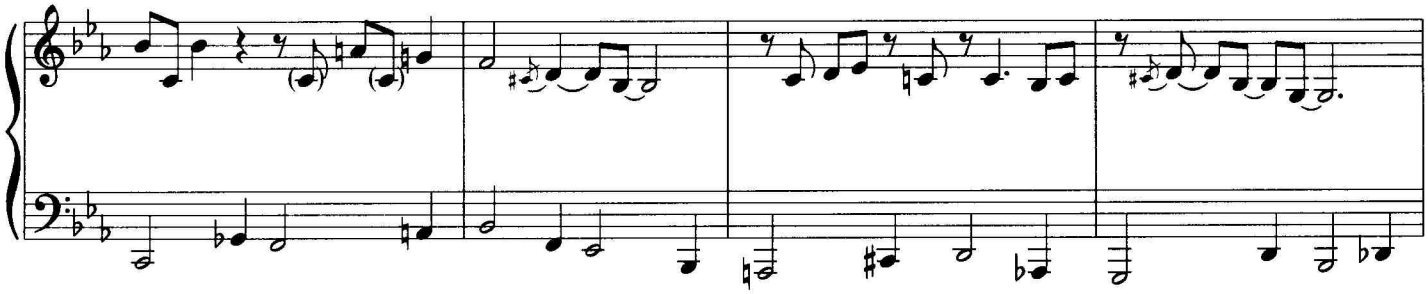

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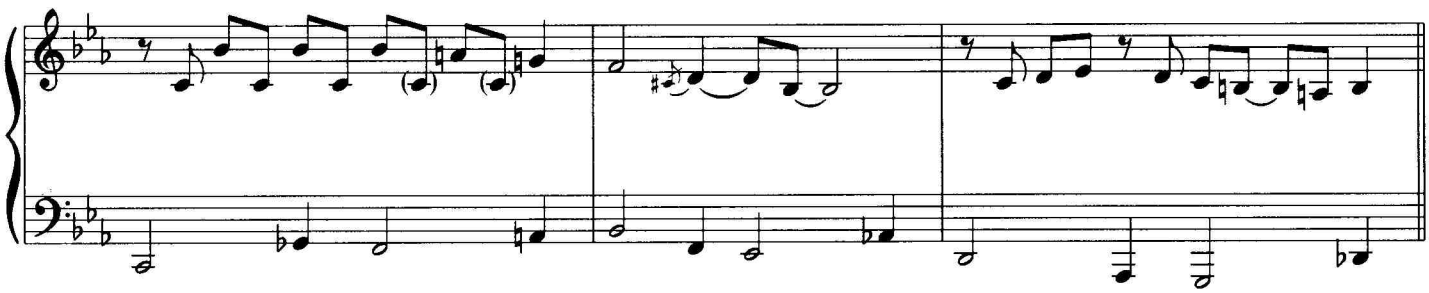

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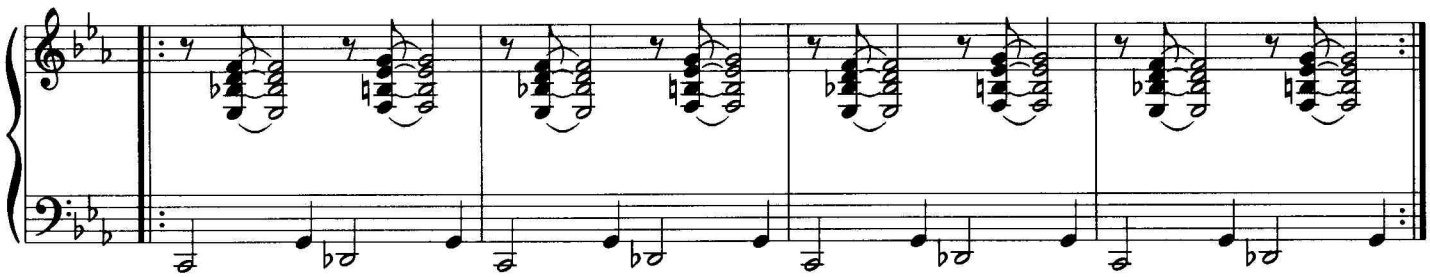

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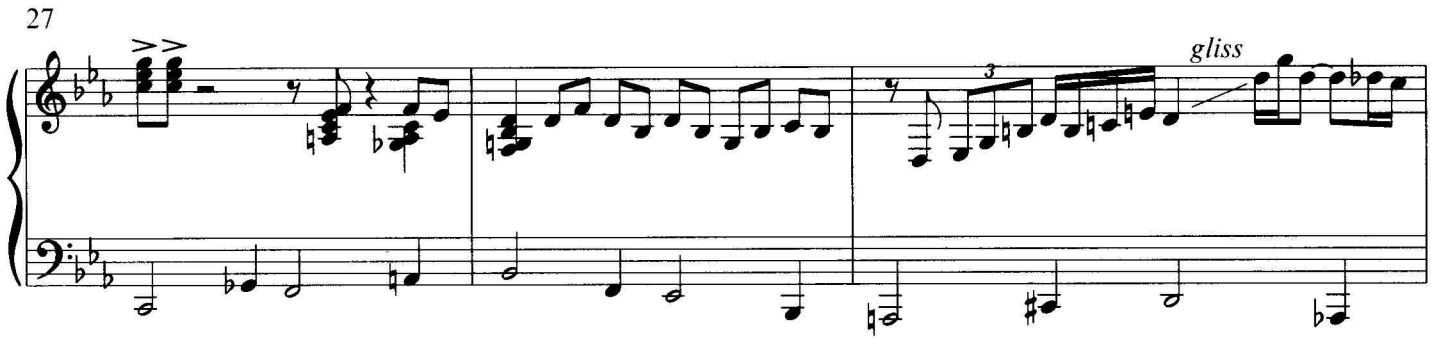

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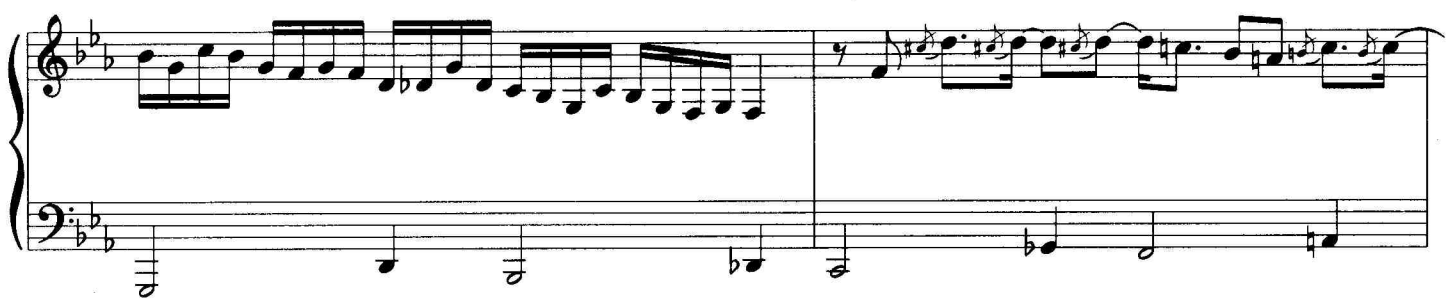

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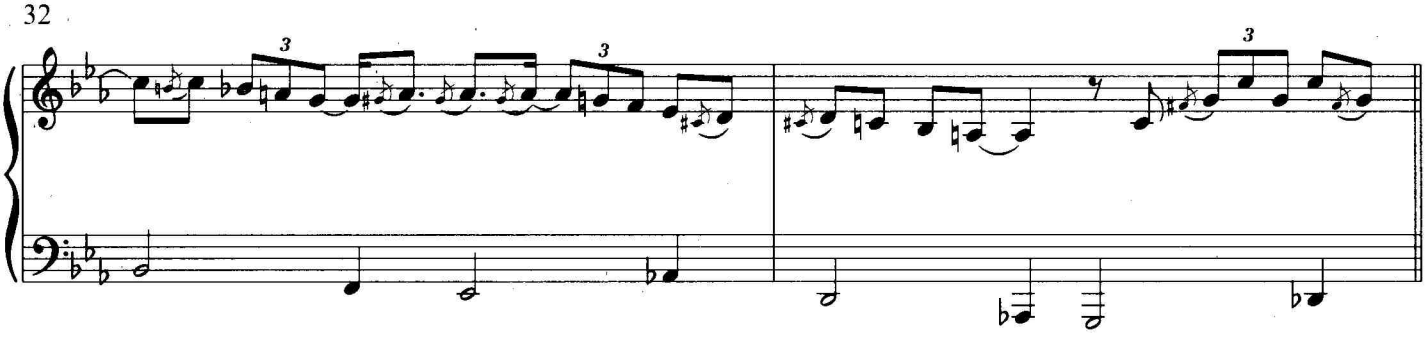

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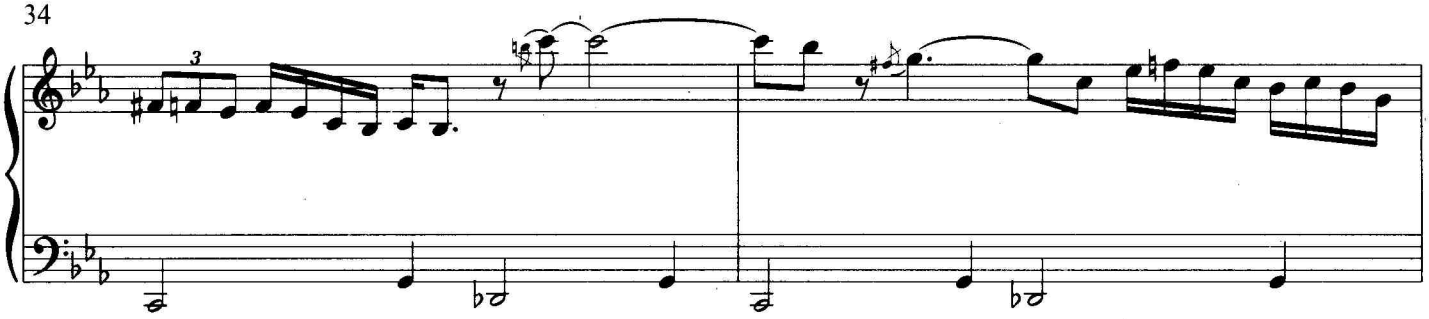

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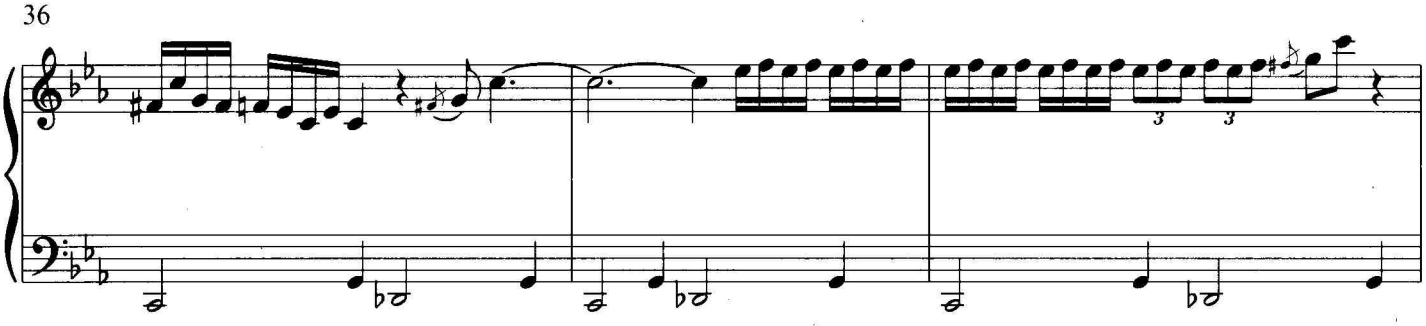

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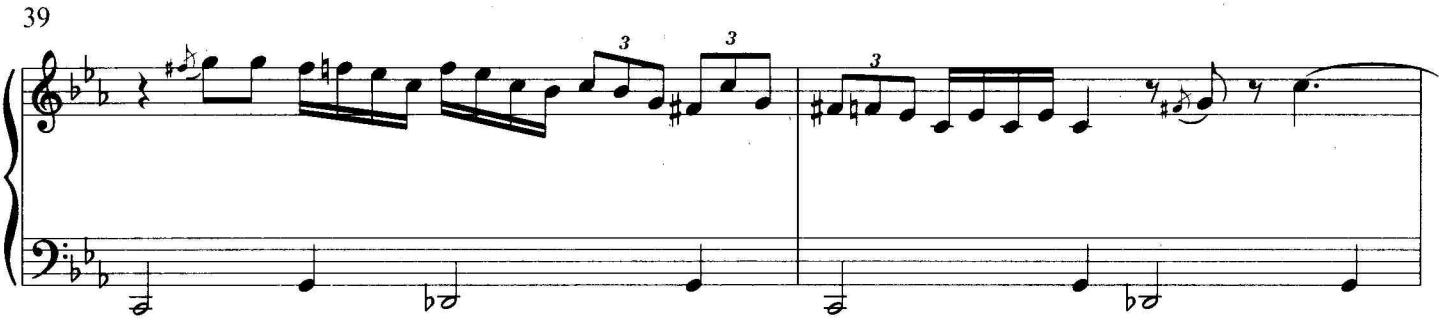

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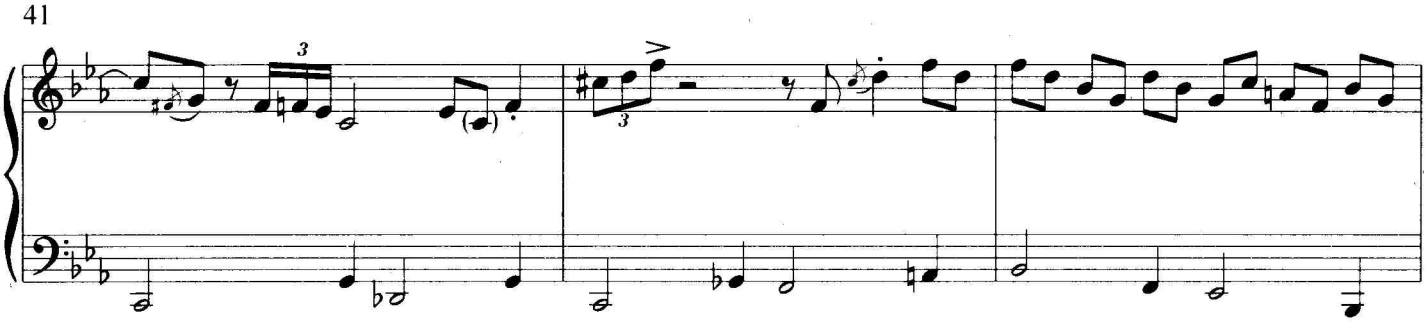

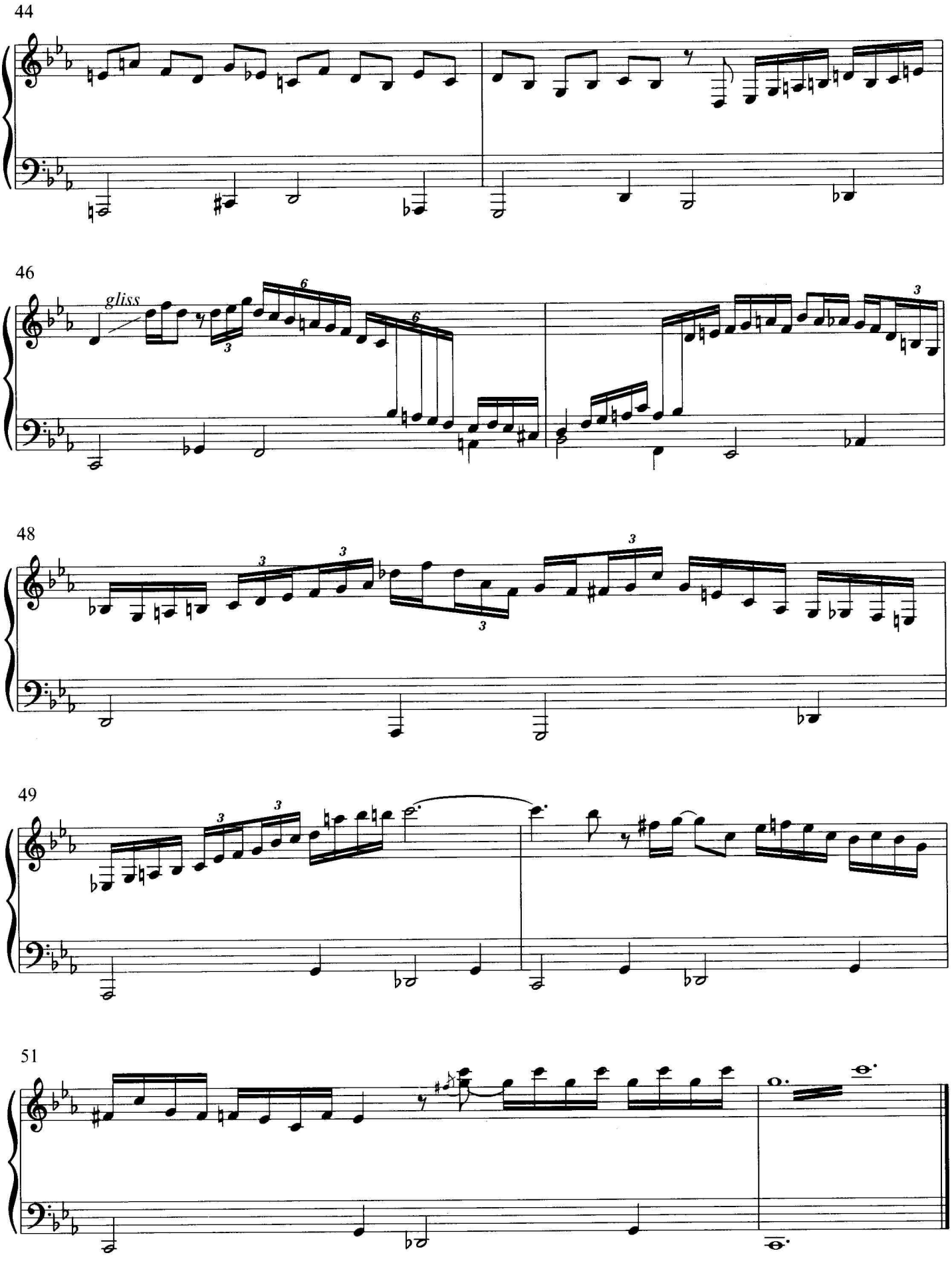
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gliss
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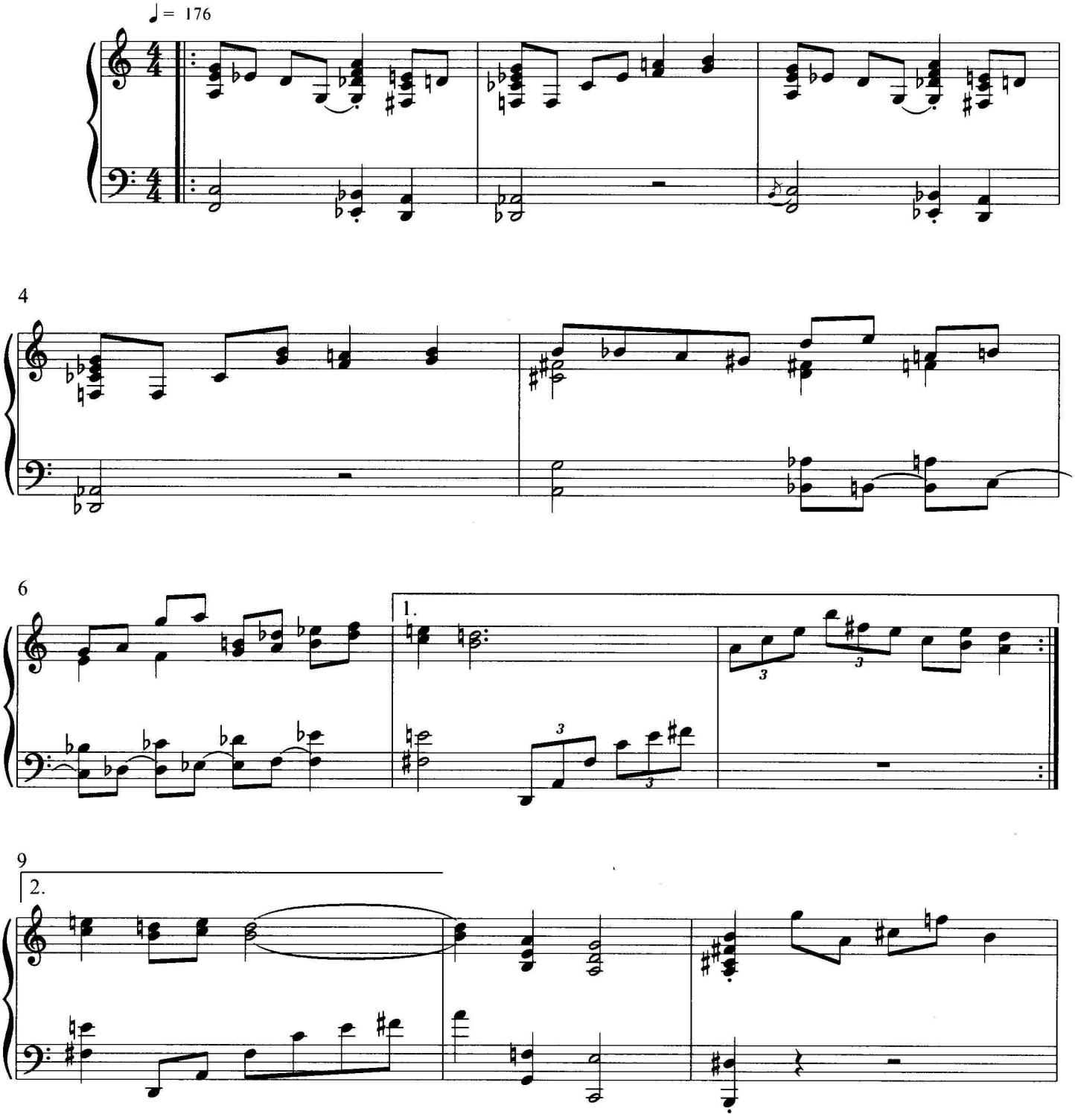
IN A MIST

Music by BIX BEIDERBECKE



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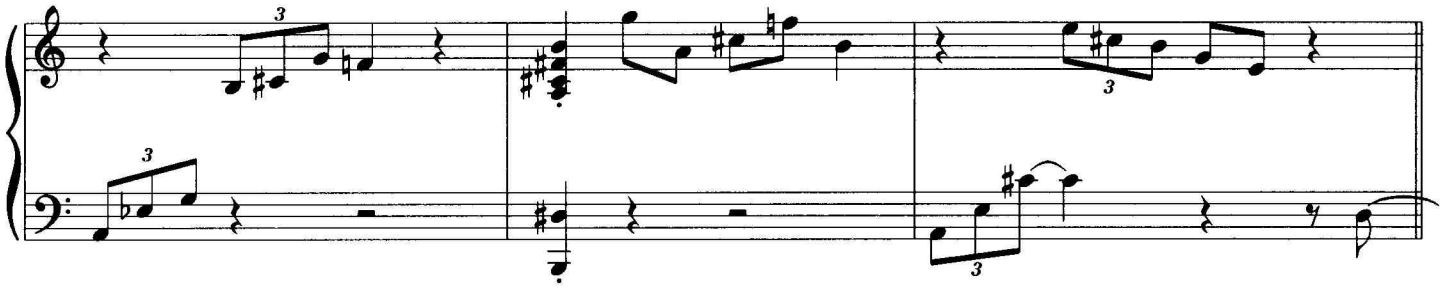

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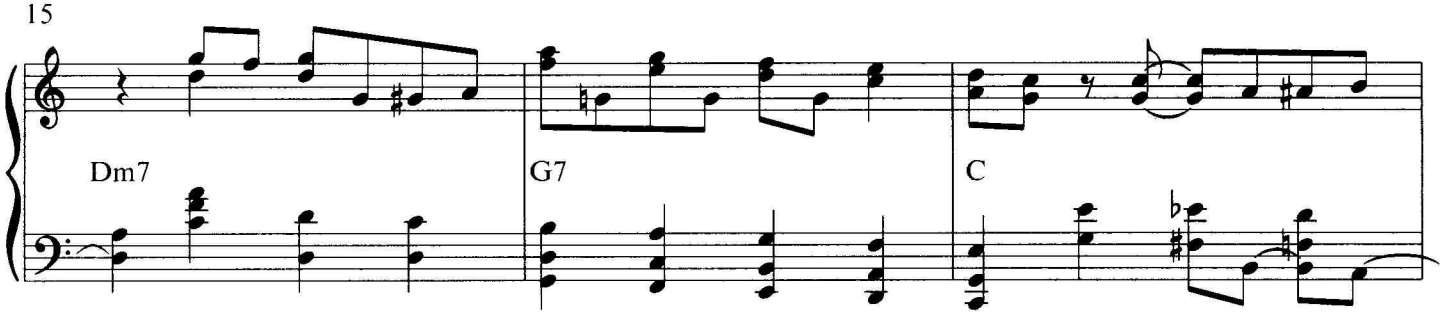

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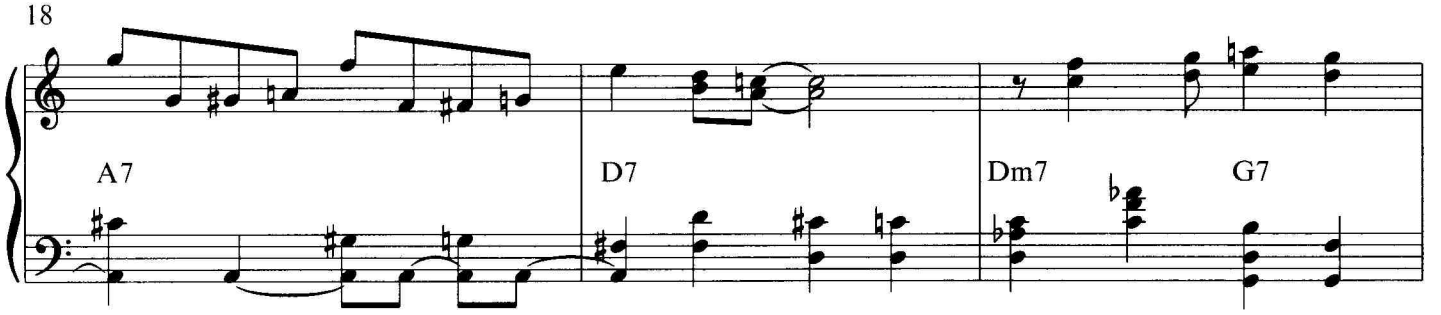

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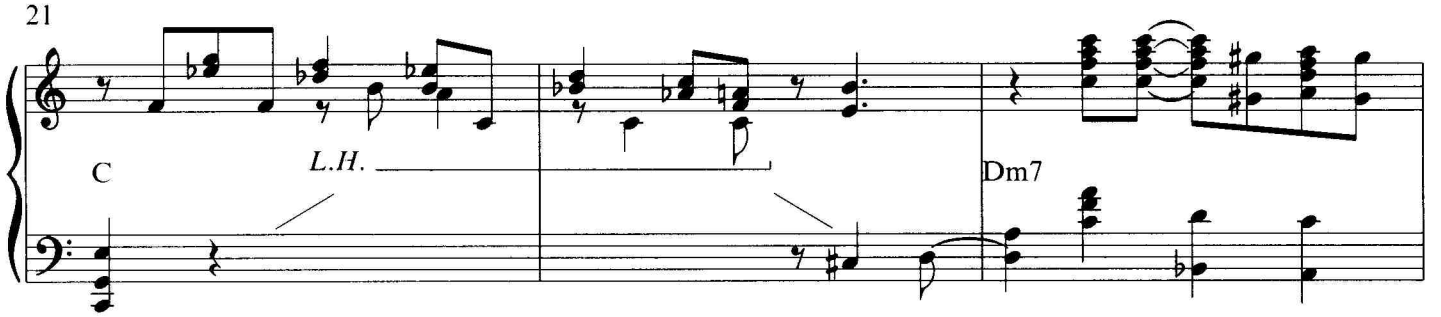

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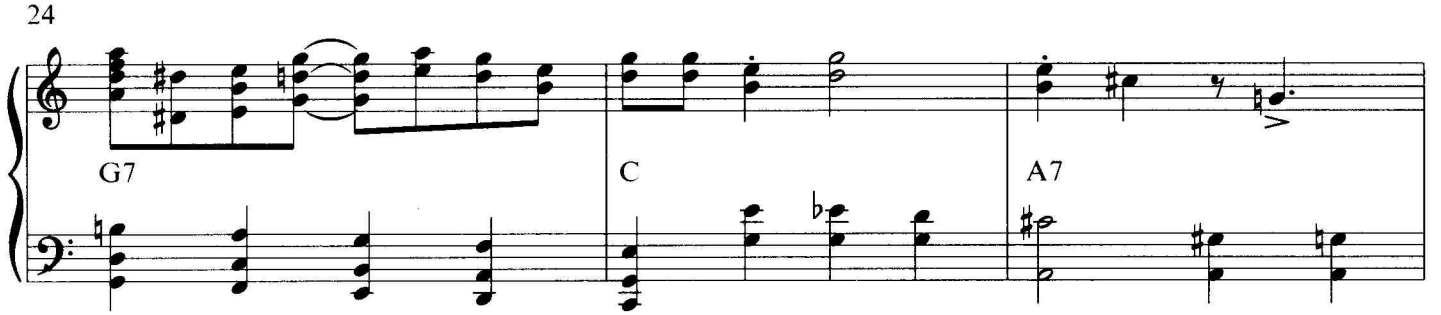

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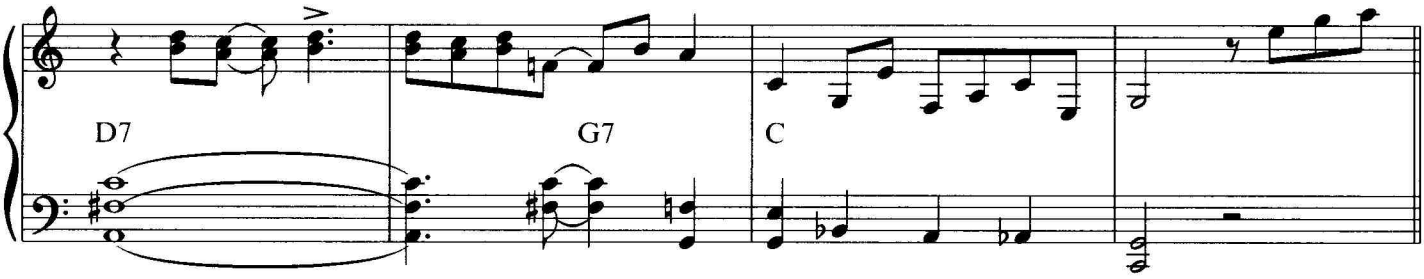

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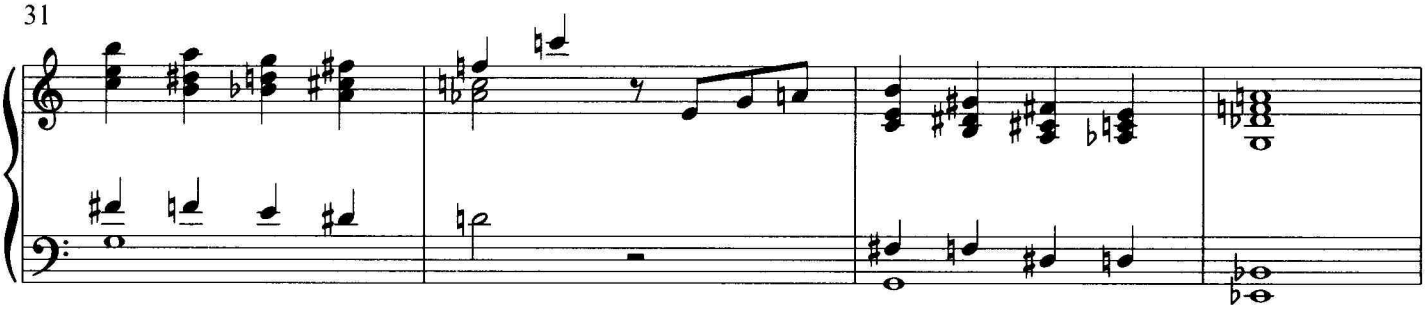

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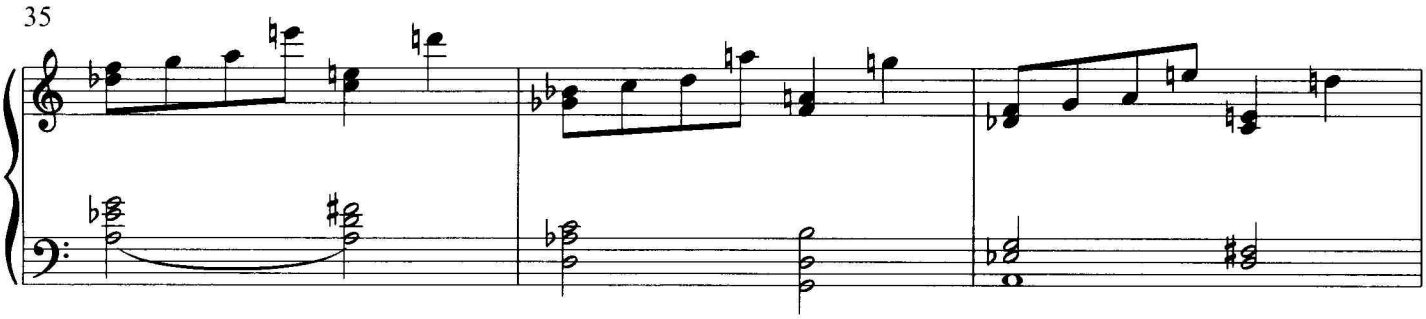

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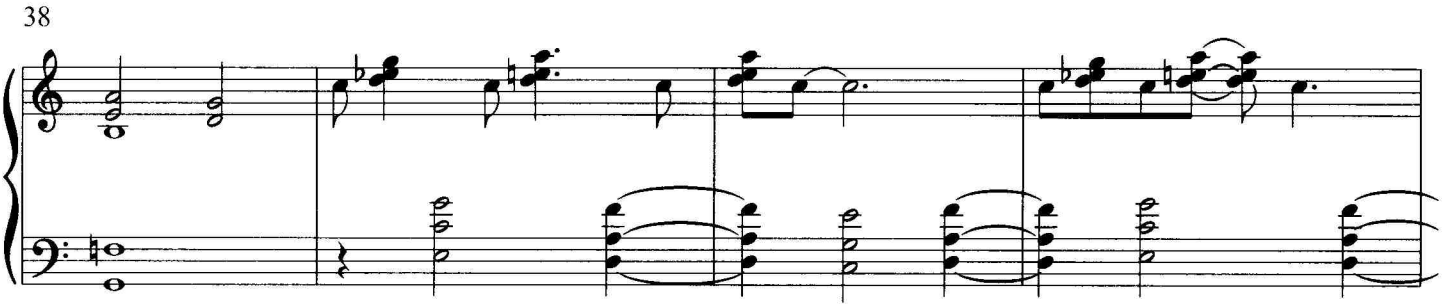

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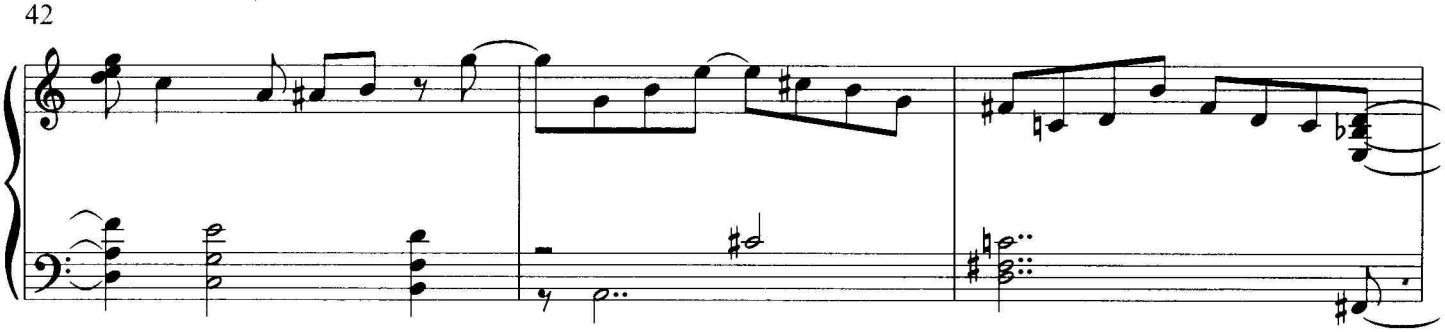

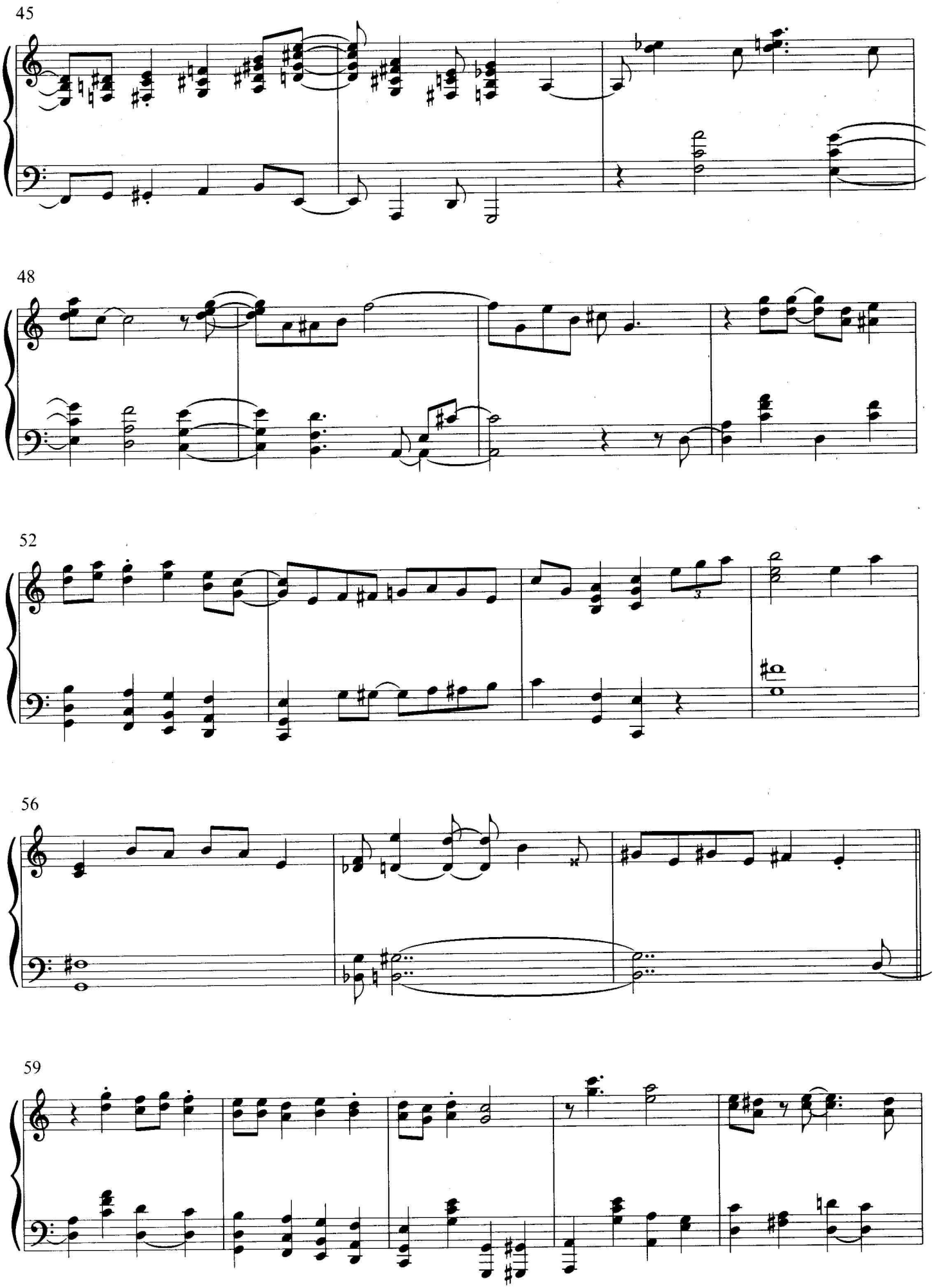
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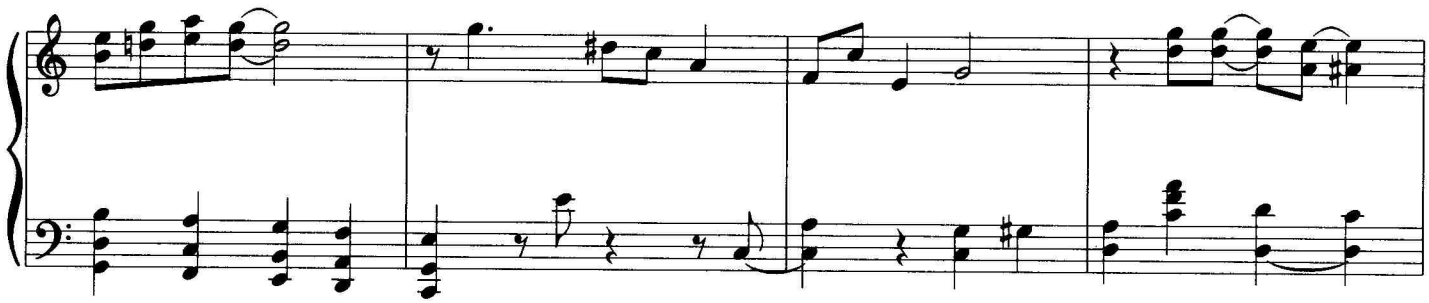

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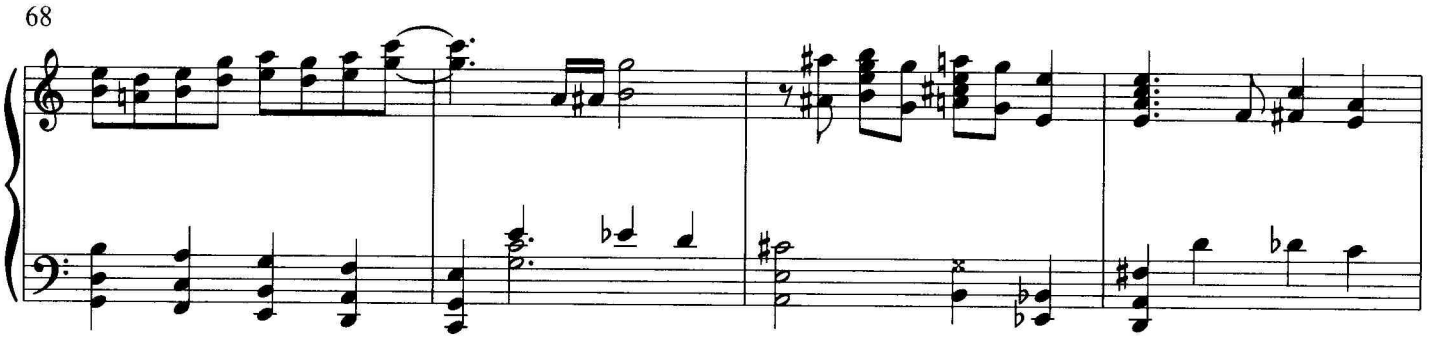

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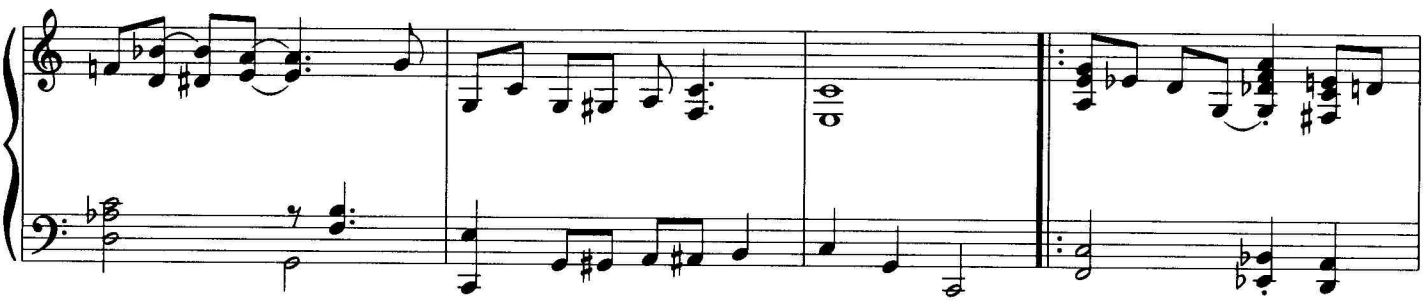

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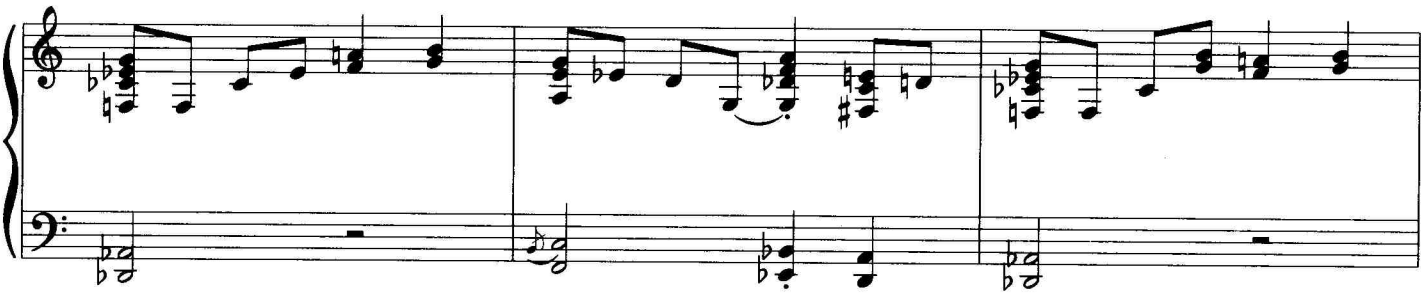

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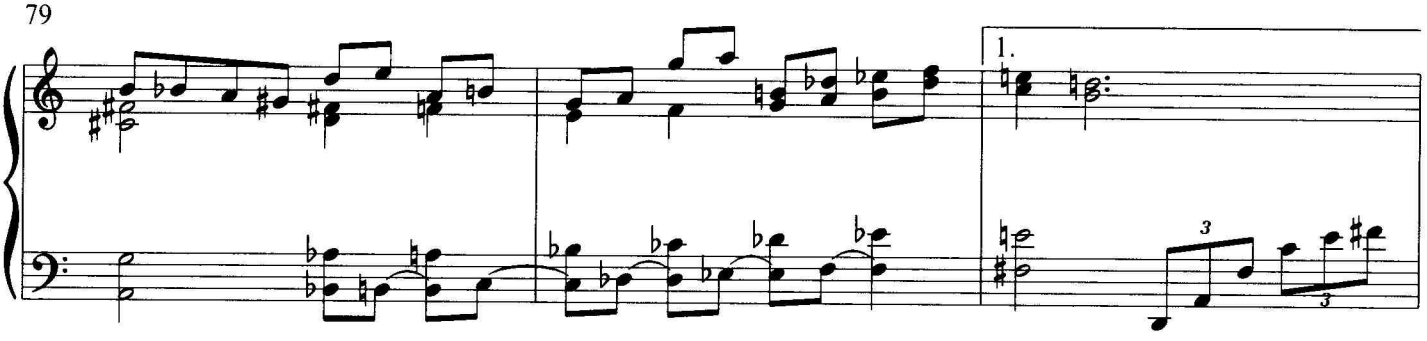

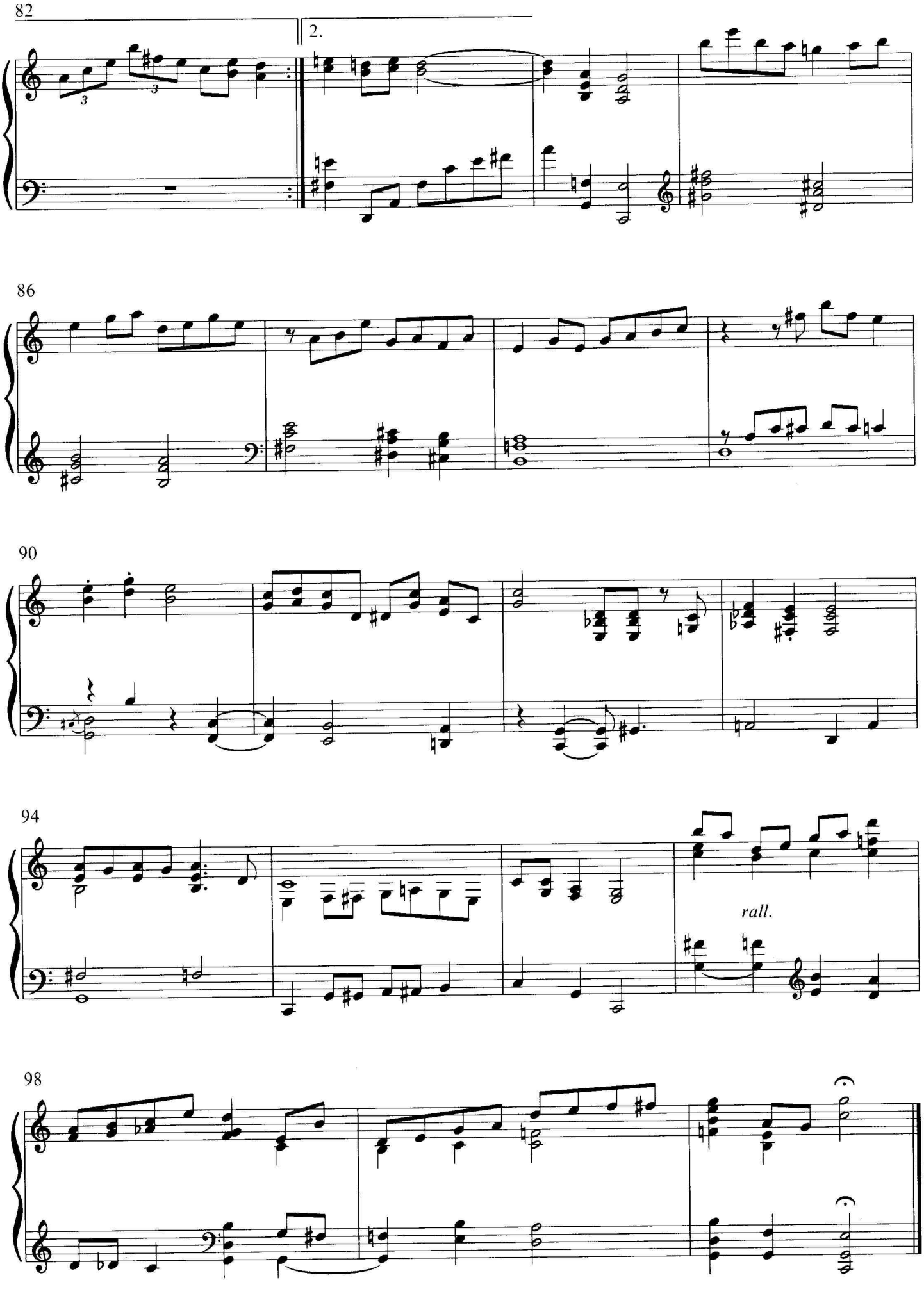
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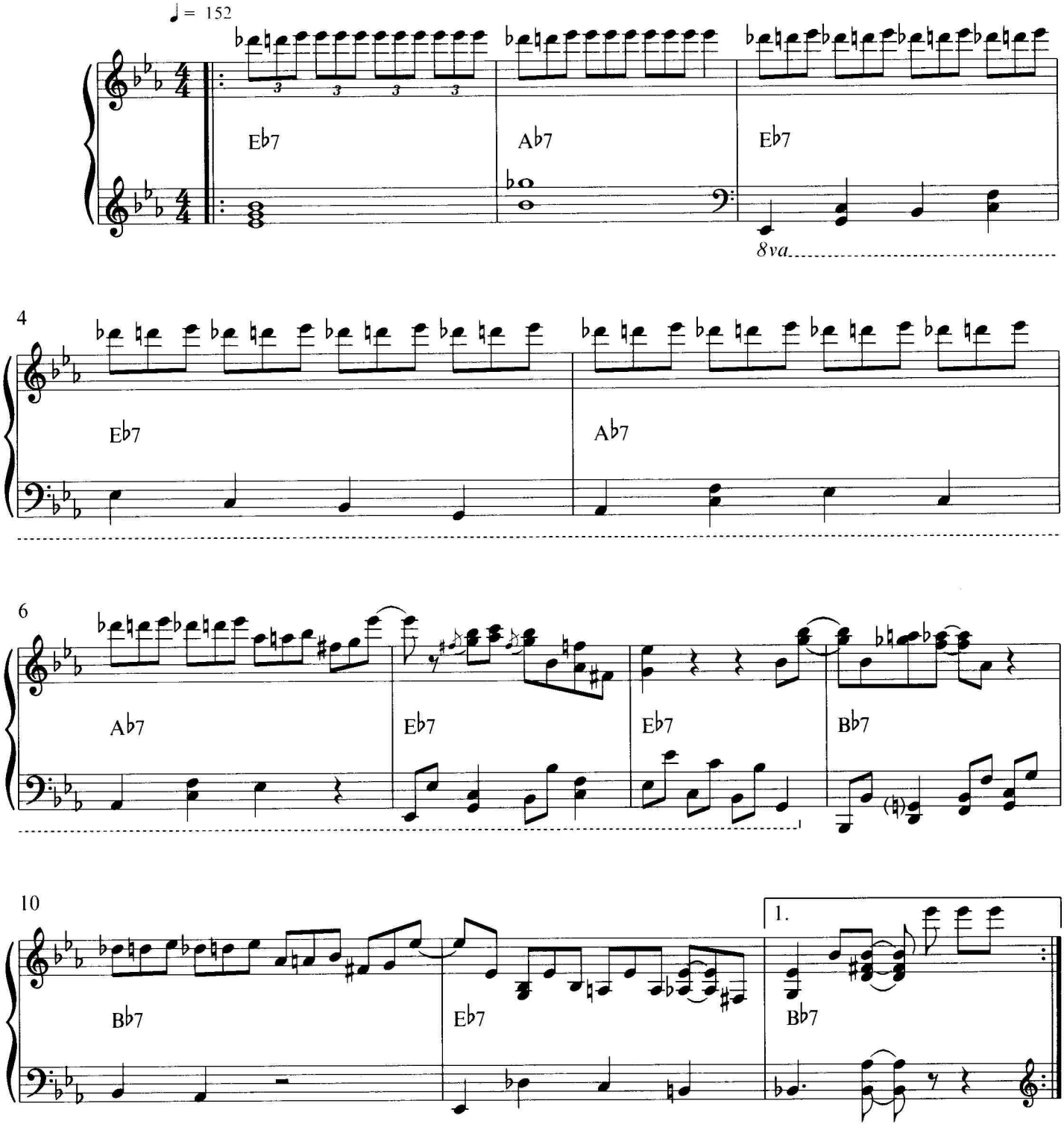
JUMP STEADY BLUES

Music by CLARENCE 'PINETOP' SMITH



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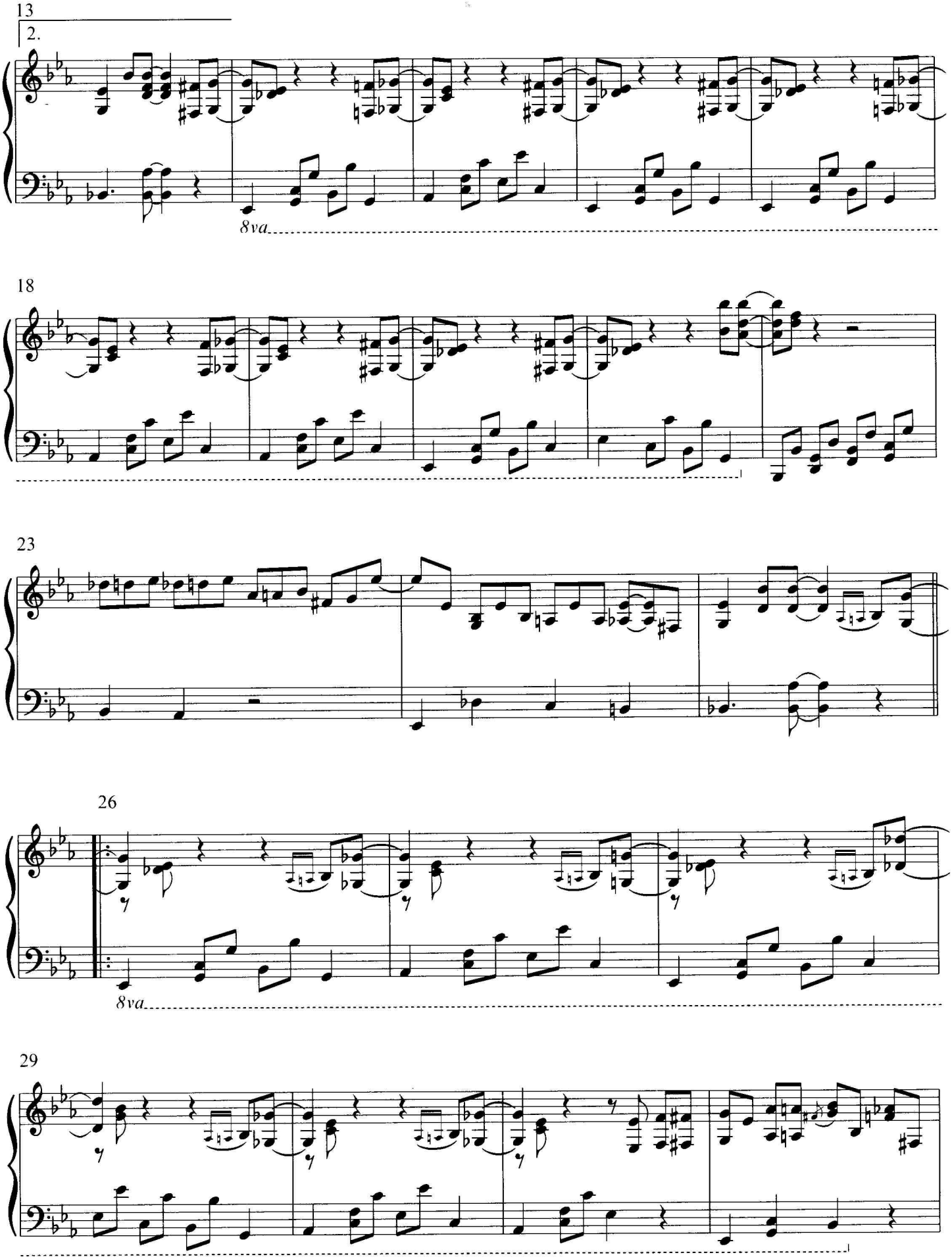
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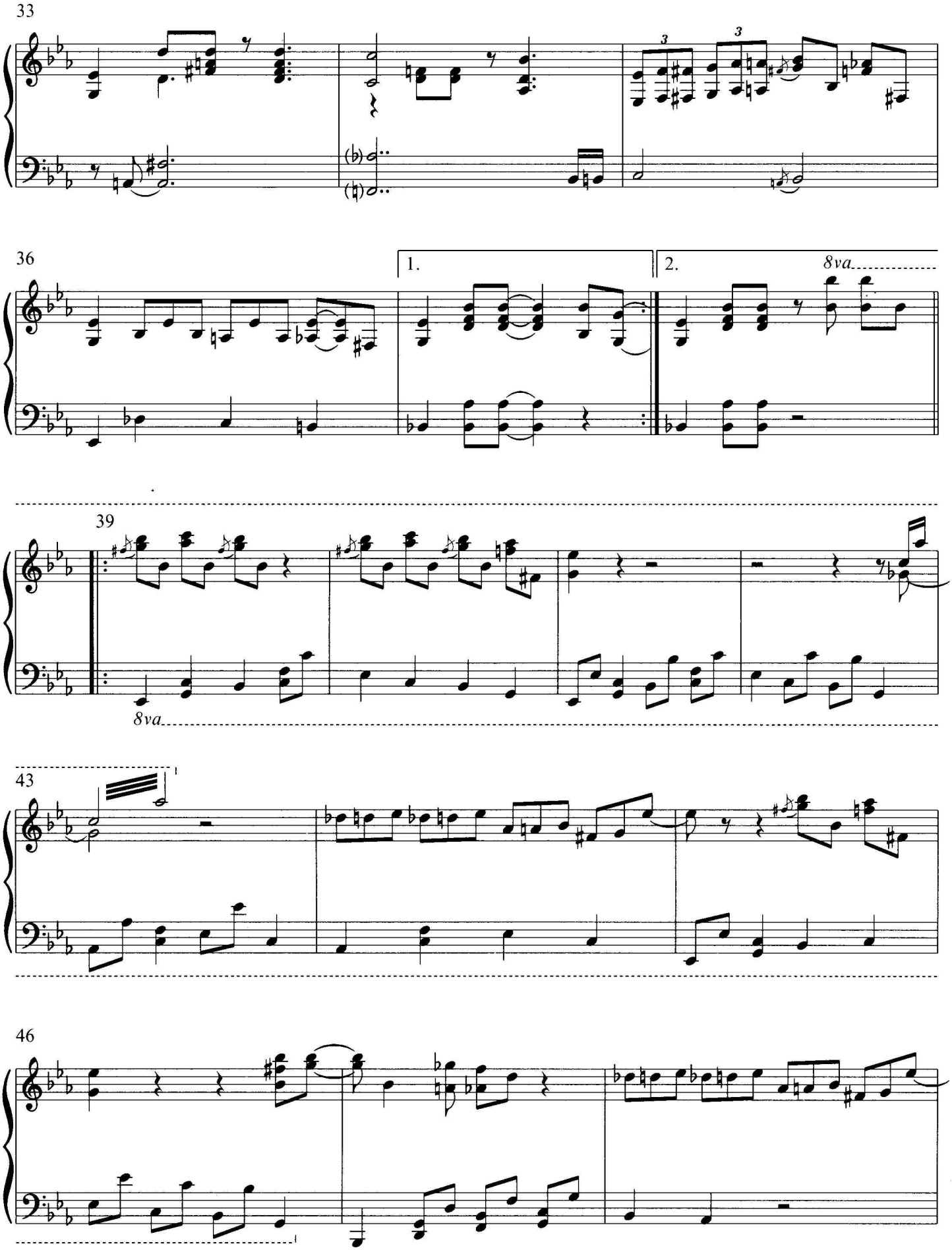
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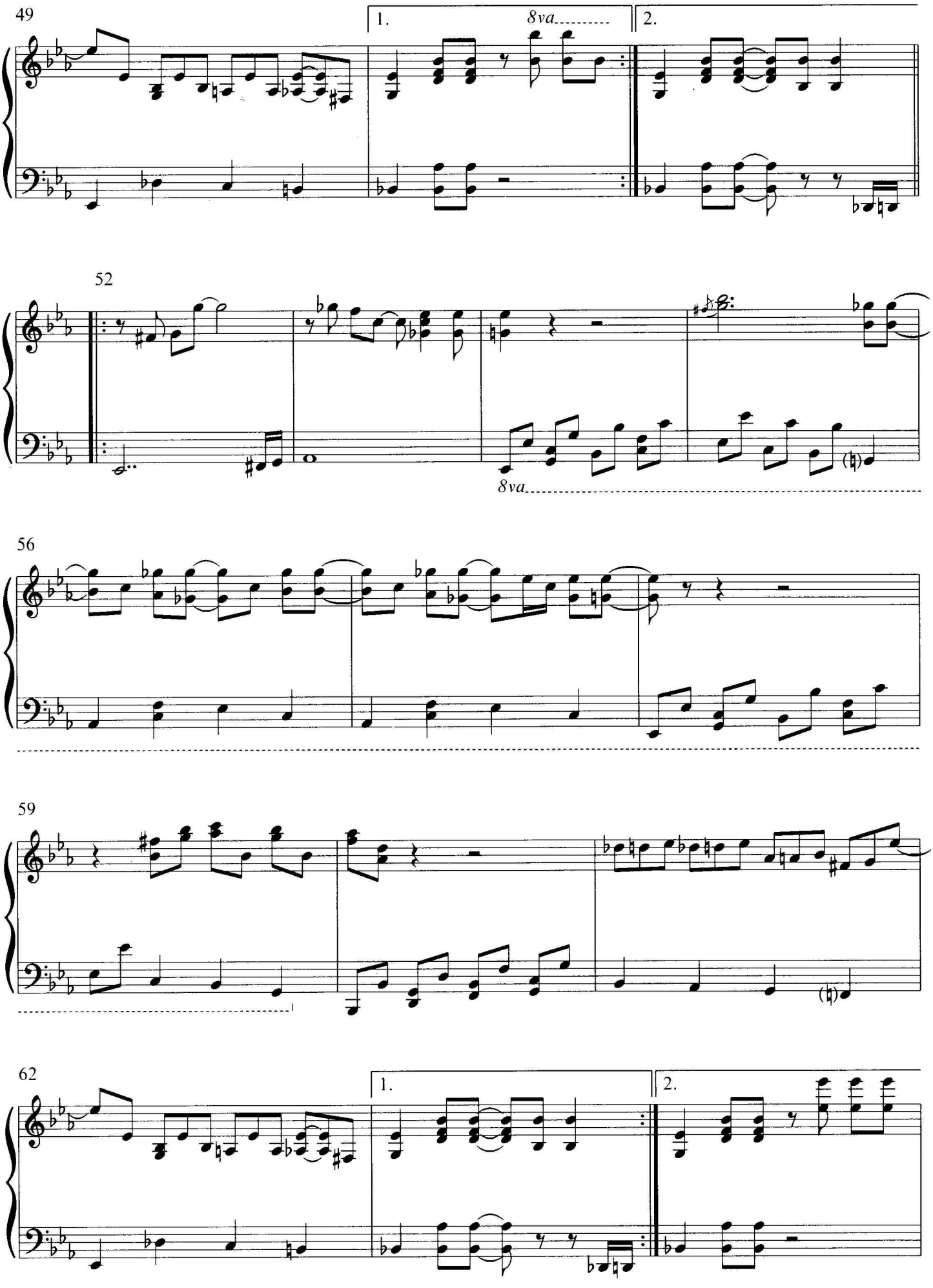
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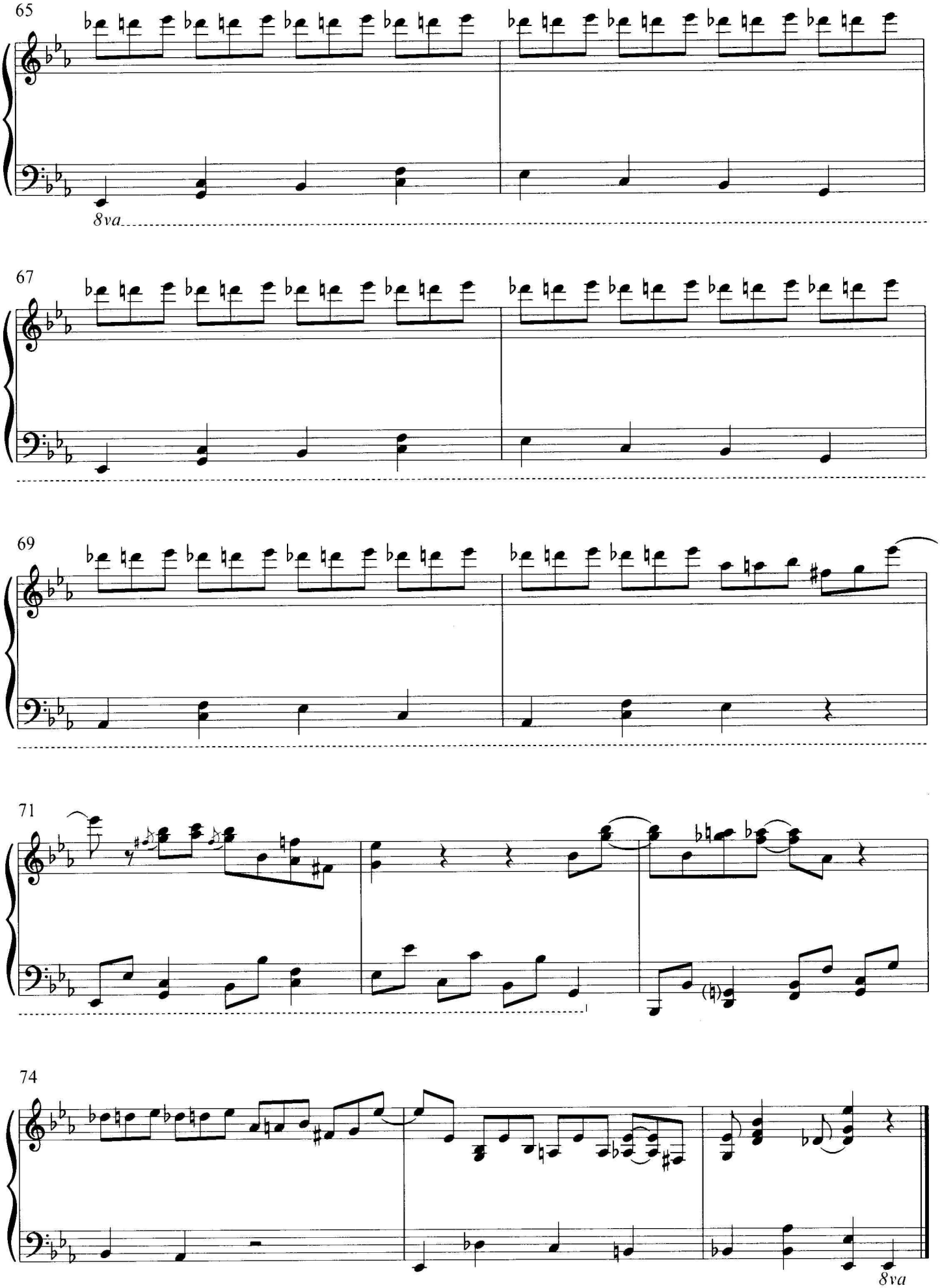
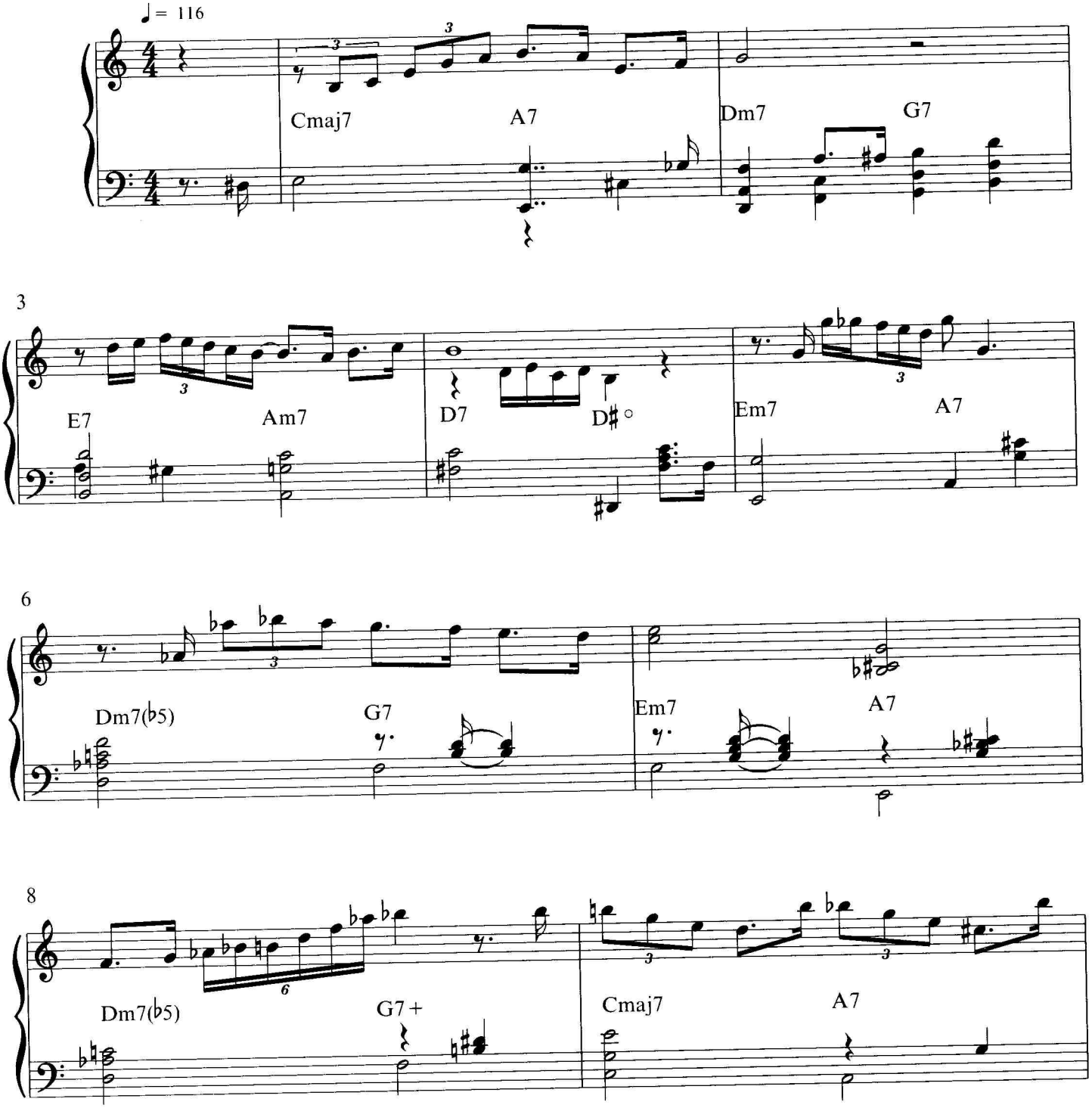

65
8va
67
69
71
74
8va

I CAN'T GET STARTED

Words by IRA GERSHWIN
Music by VERNON DUKE



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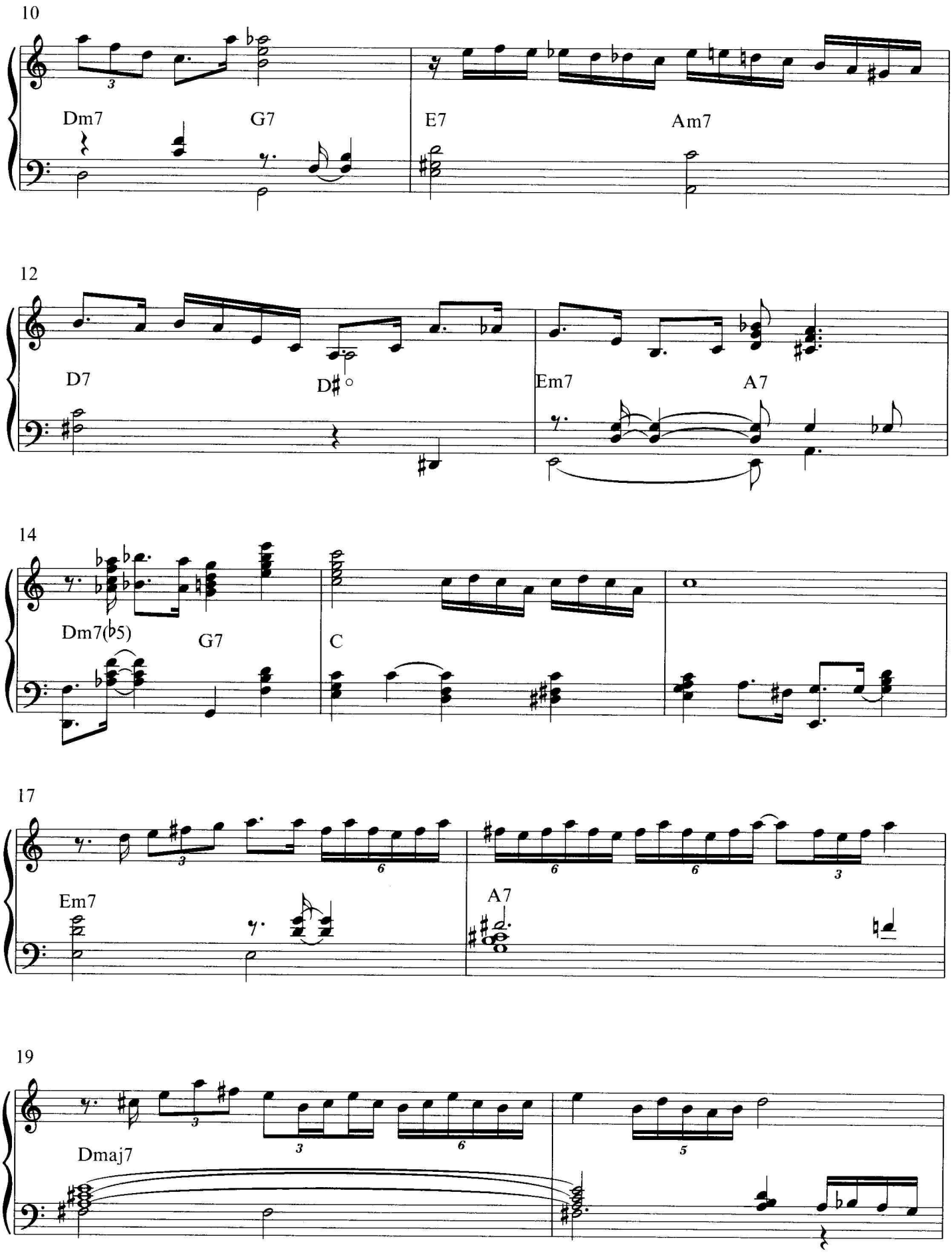
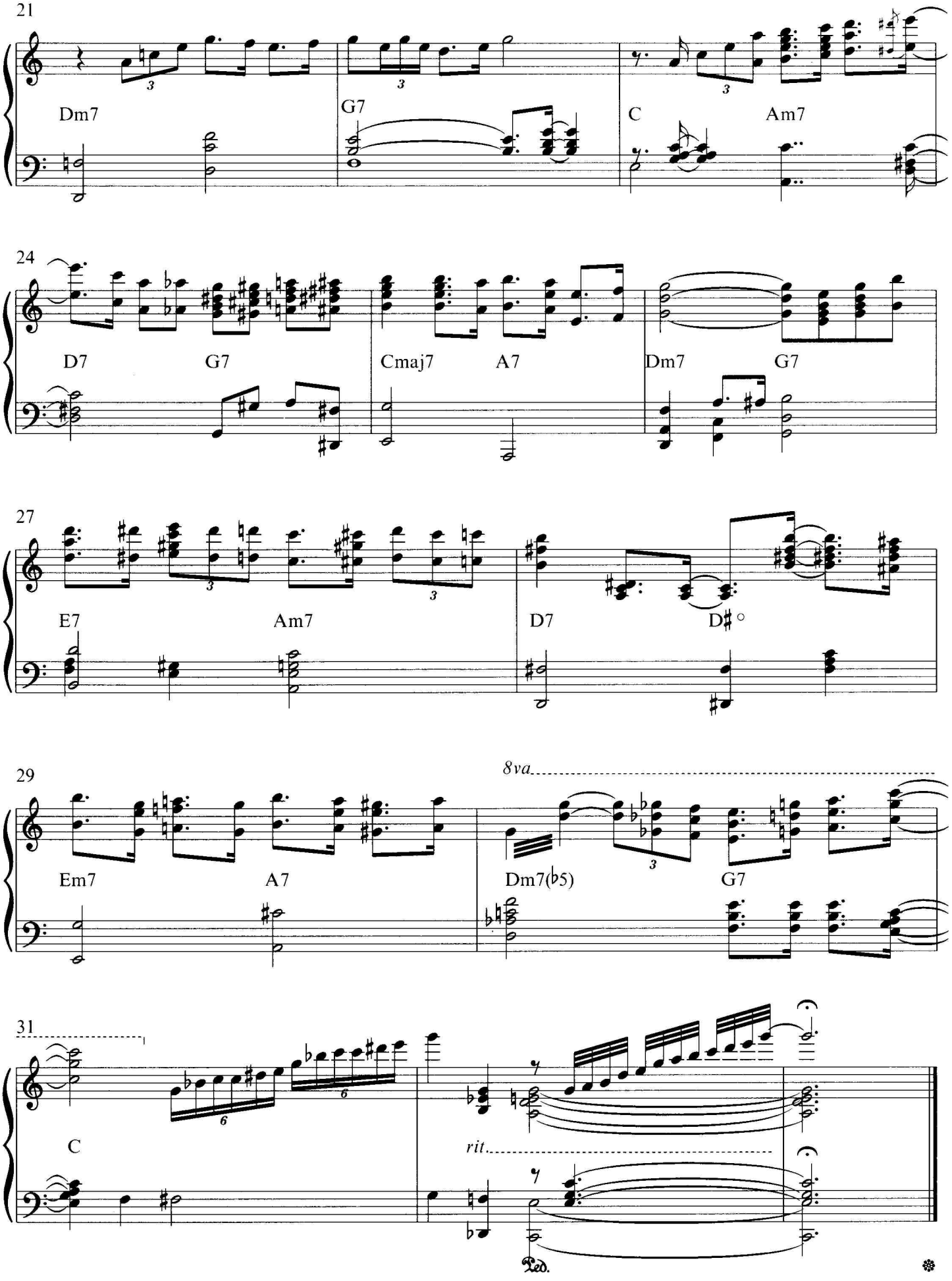
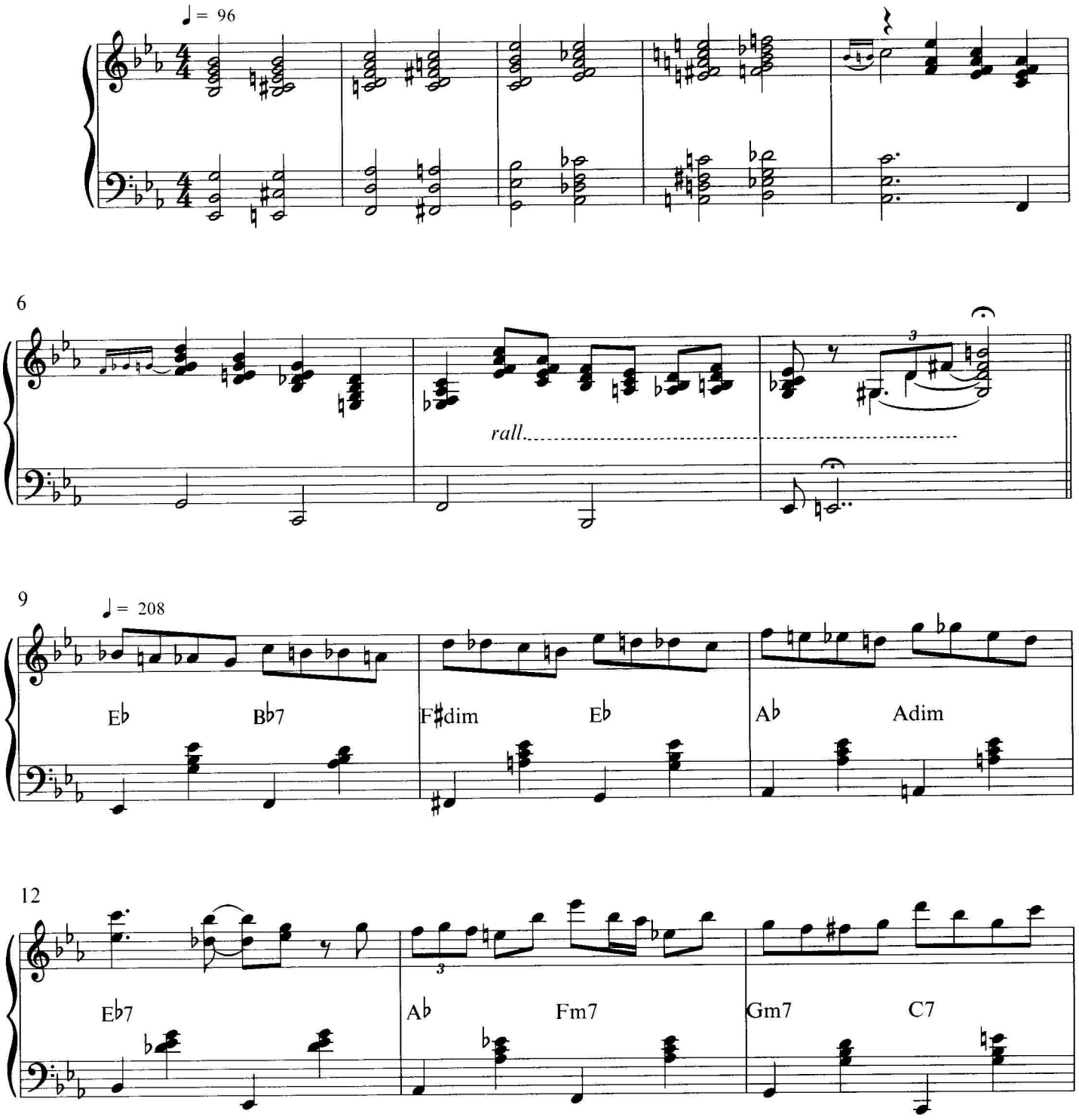
Chappell Music Ltd, London W1Y 3FA


10
Dm7
G7
E7
Am7
12
D7
D♯°
Em7
A7
14
Dm7(♭5)
G7
C
17
Em7
A7
19
Dmaj7


21
Dm7
G7
C
Am7
24
D7
G7
Cmaj7
A7
Dm7
G7
27
E7
Am7
D7
D♯°
29
8va
Em7
A7
Dm7(♭5)
G7
31
C
rit.
Ped.

LIZA

Words by GUS KAHN and IRA GERSHWIN
Music by GEORGE GERSHWIN



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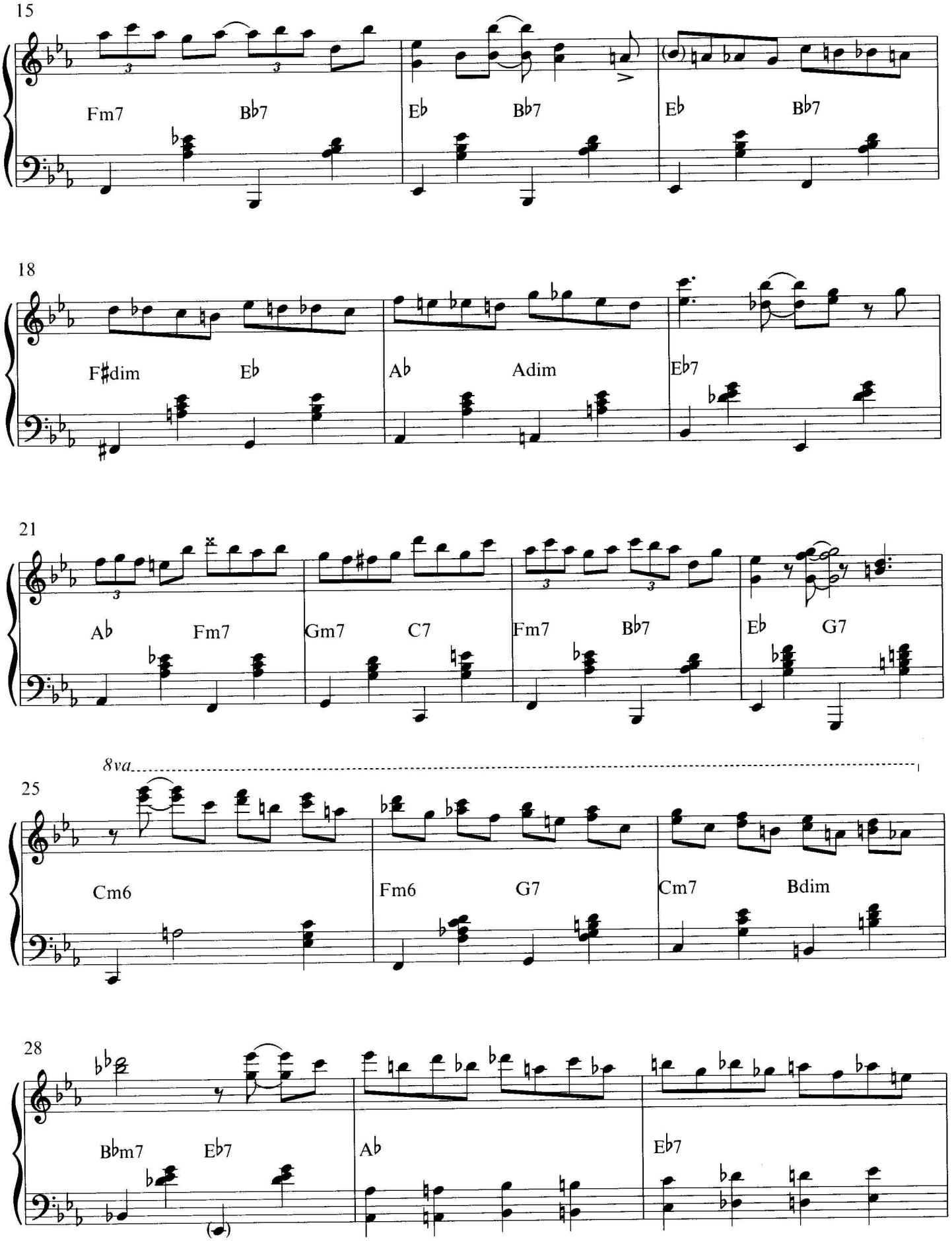
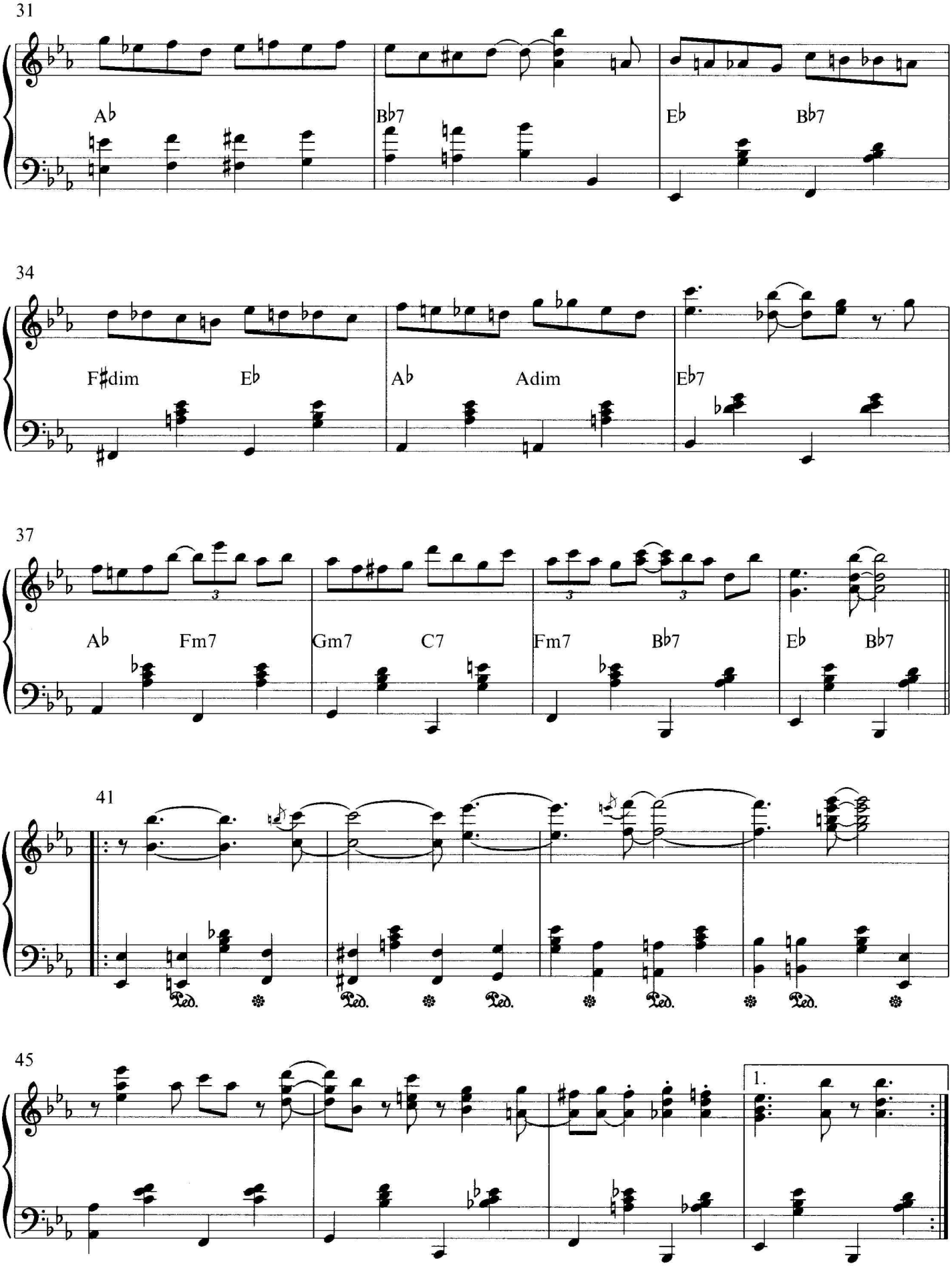
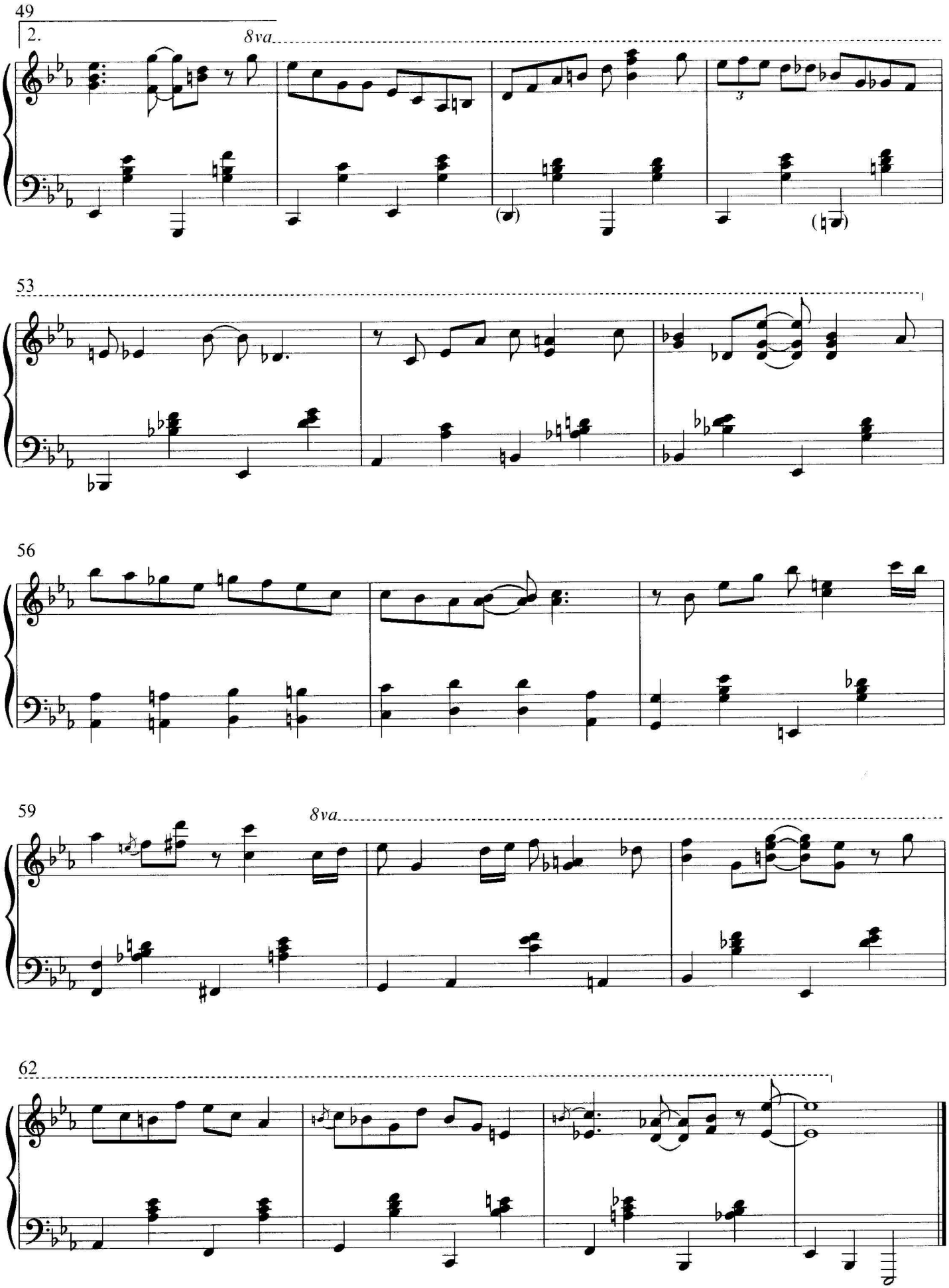
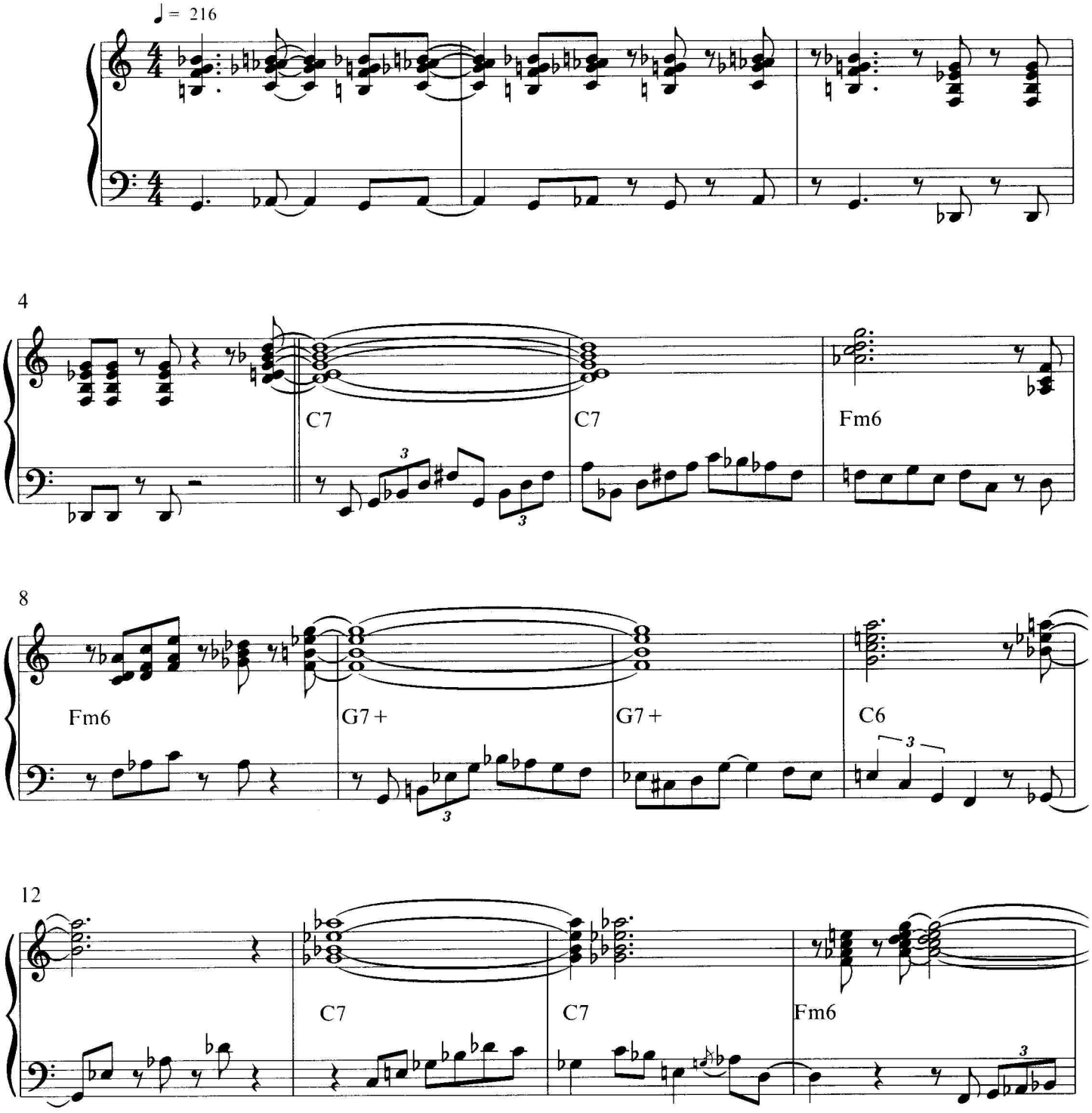

15
Fm7
Bb7
Eb
Bb7
Eb
Bb7
18
F#dim
Eb
Ab
Adim
Eb7
21
Ab
Fm7
Gm7
C7
Fm7
Bb7
Eb
G7
8va
25
Cm6
Fm6
G7
Cm7
Bdim
28
Bbm7
Eb7
Ab
Eb7


31
Ab
Bb7
Eb
Bb7
34
F♯dim
Eb
Ab
Adim
Eb7
37
Ab
Fm7
Gm7
C7
Fm7
Bb7
Eb
Bb7
41
Ped.
Ped.
Ped.
Ped.
Ped.
45
1.


49
2.
8va
53
56
59
8va
62

WHAT IS THIS THING CALLED LOVE ?

Words and Music by COLE PORTER



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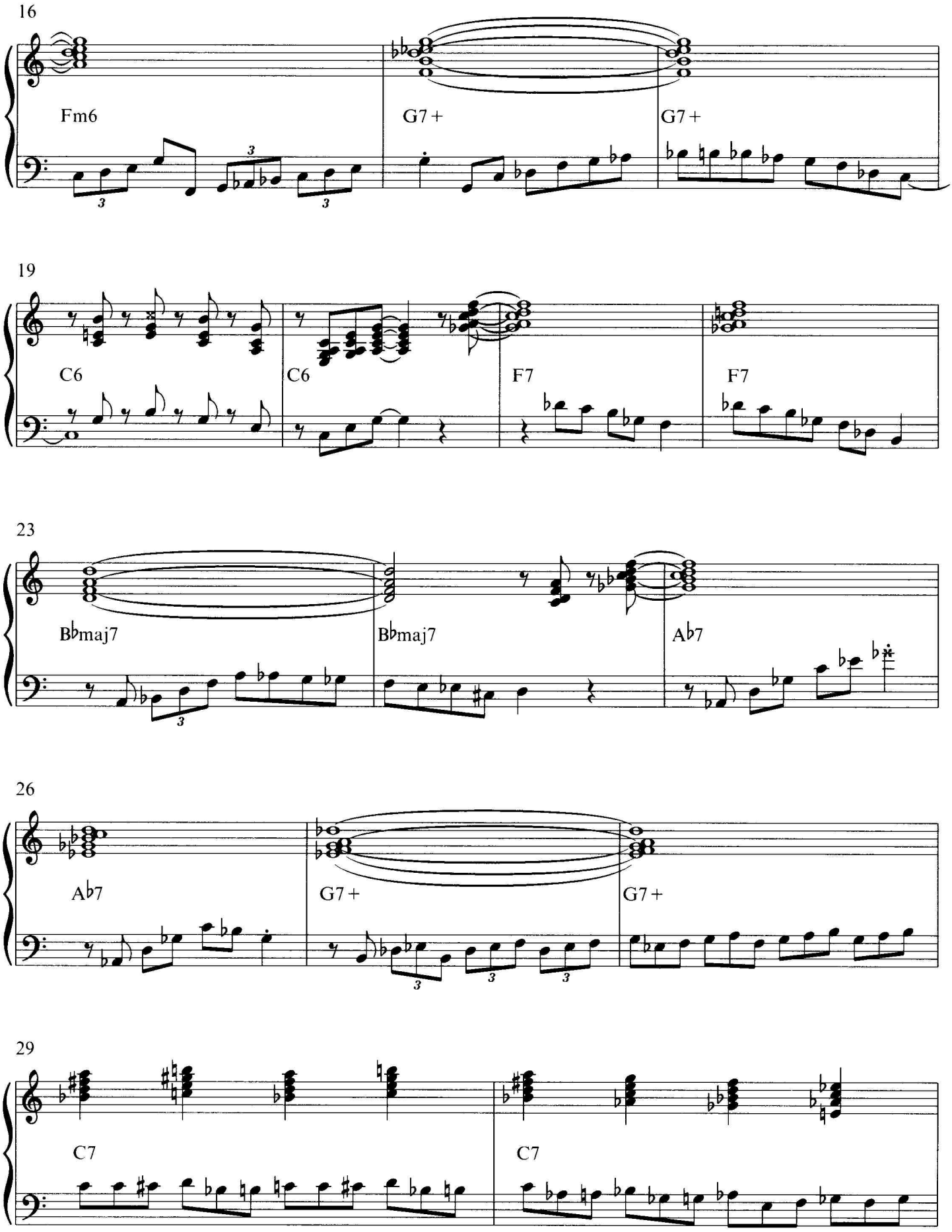
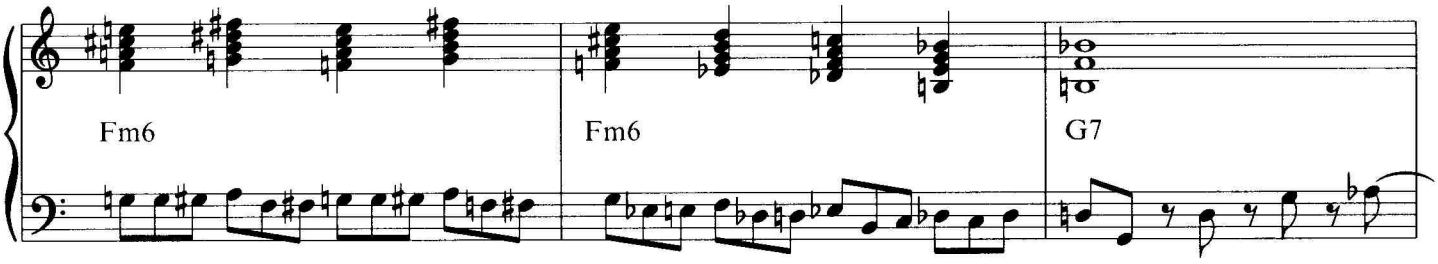

16
Fm6
G7+
G7+
19
C6
C6
F7
F7
23
B♭maj7
B♭maj7
A♭7
26
A♭7
G7+
G7+
29
C7
C7

31



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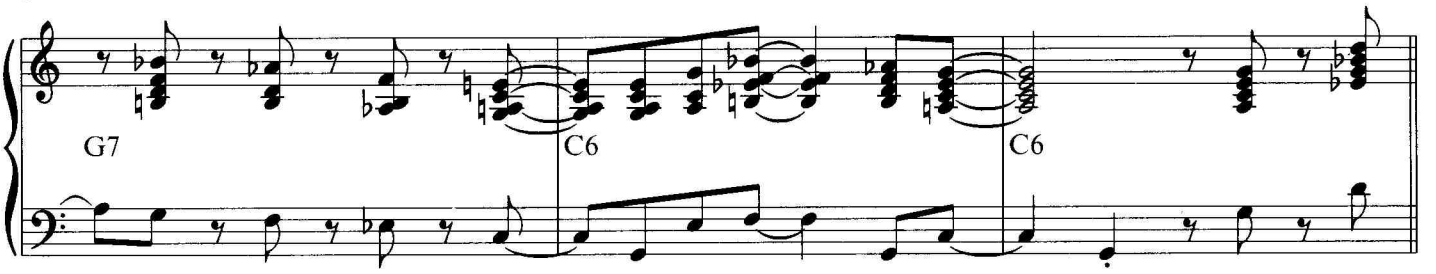

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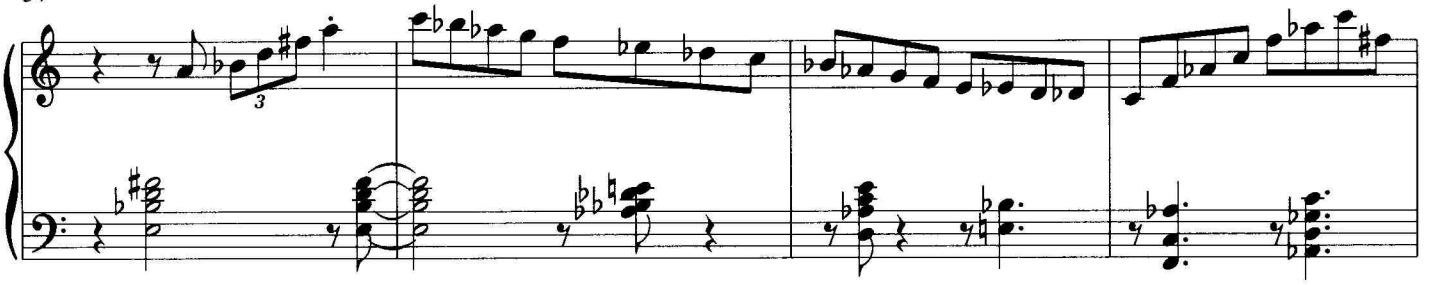

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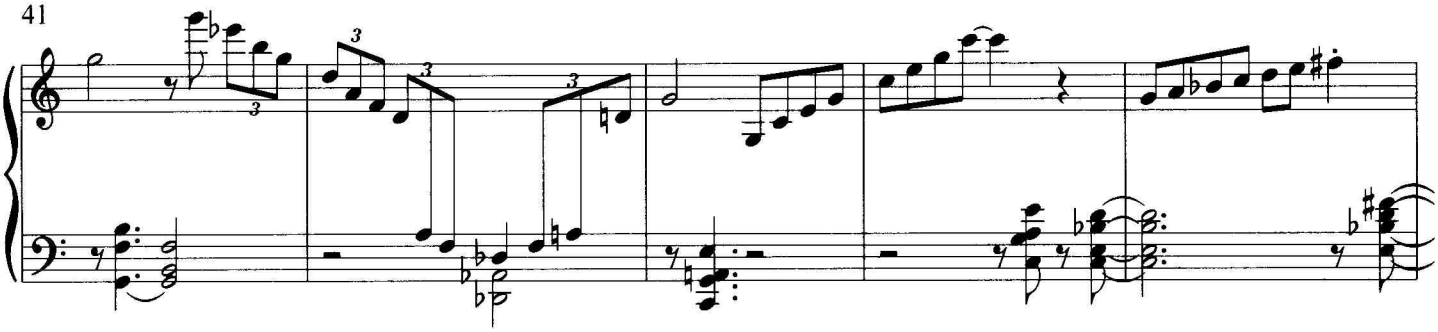

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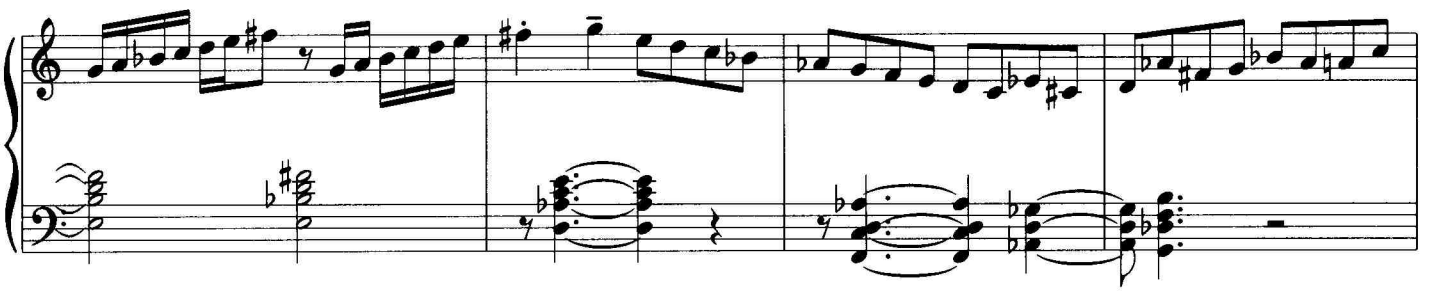
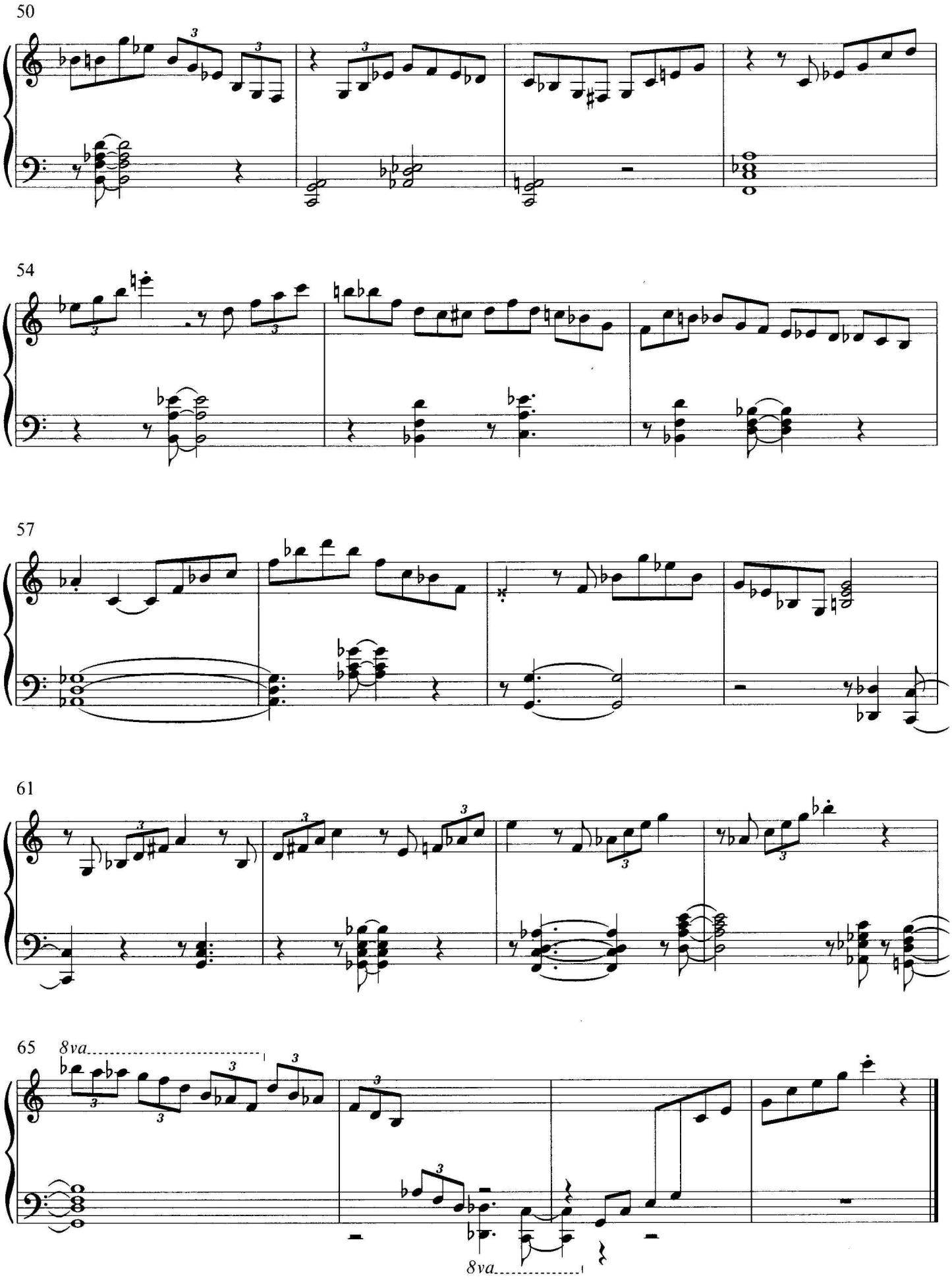
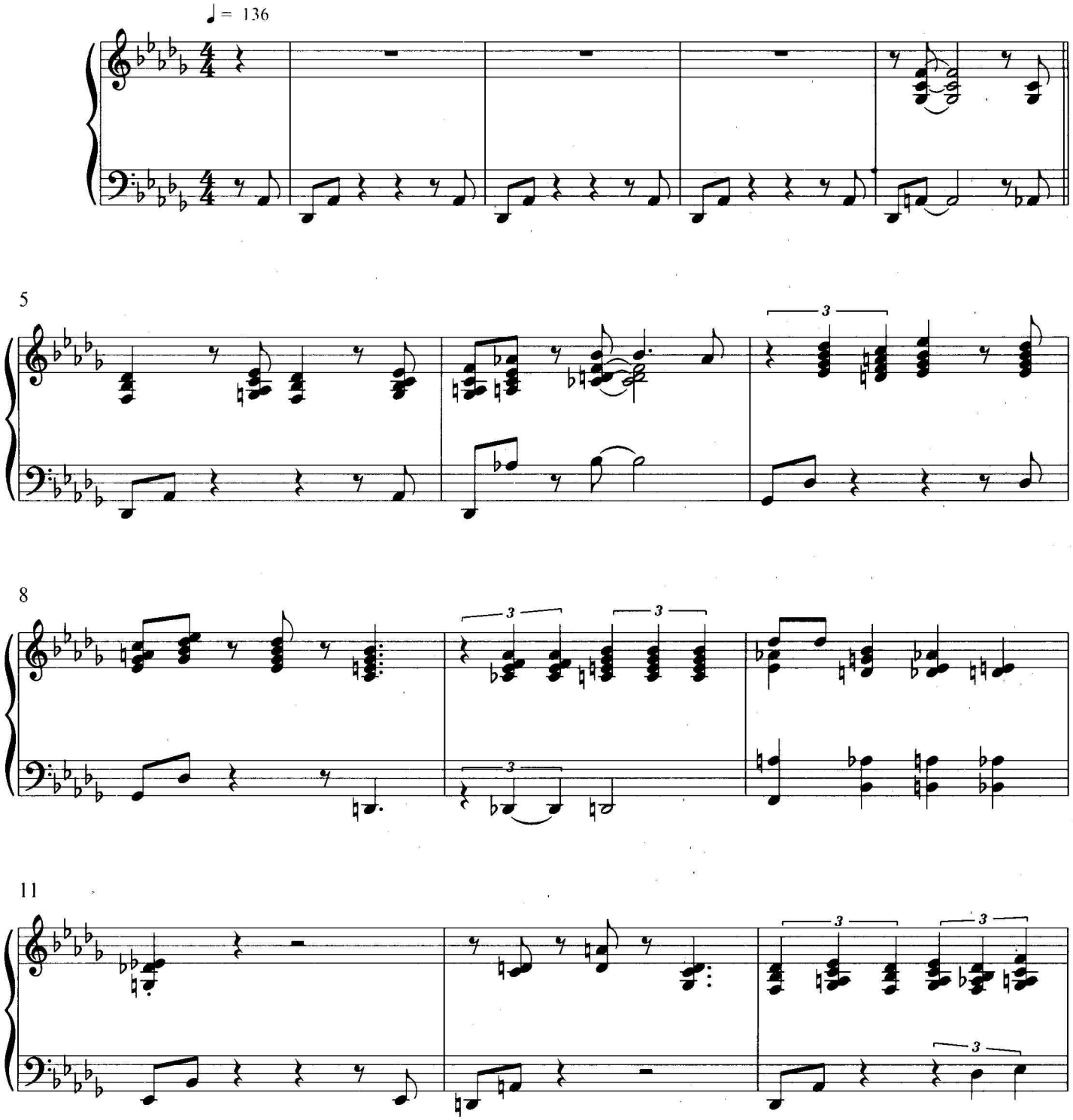



50
54
57
61
65
8va
8va

HUMORESKE

DVORAK



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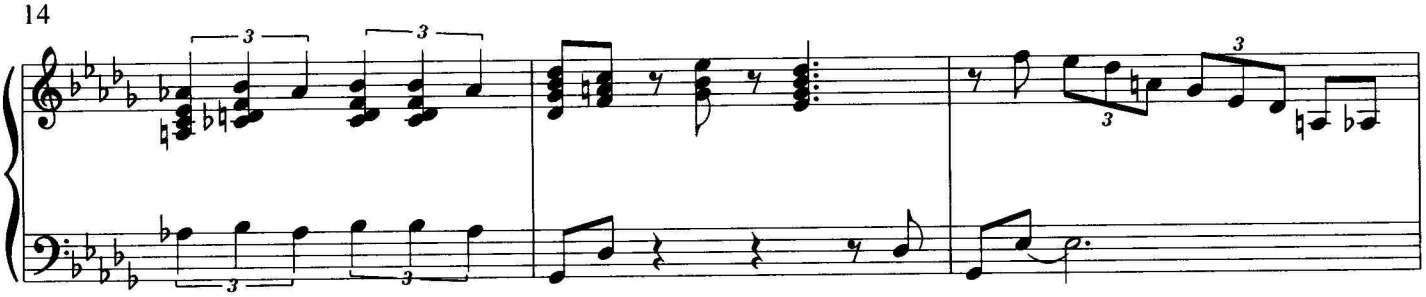

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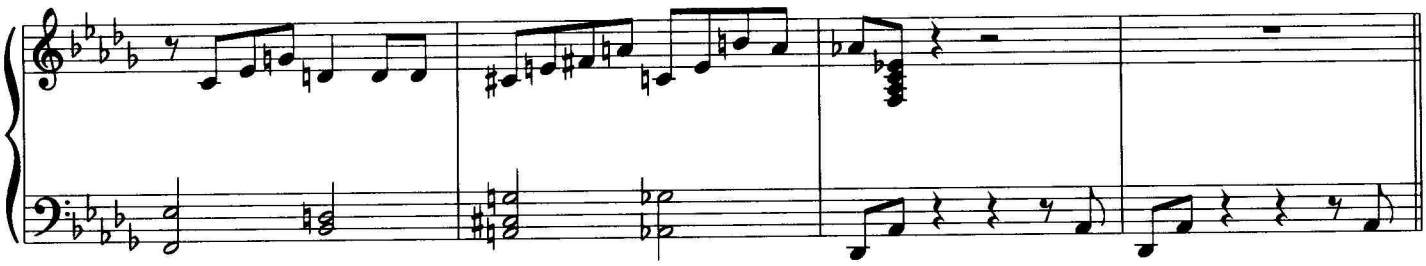

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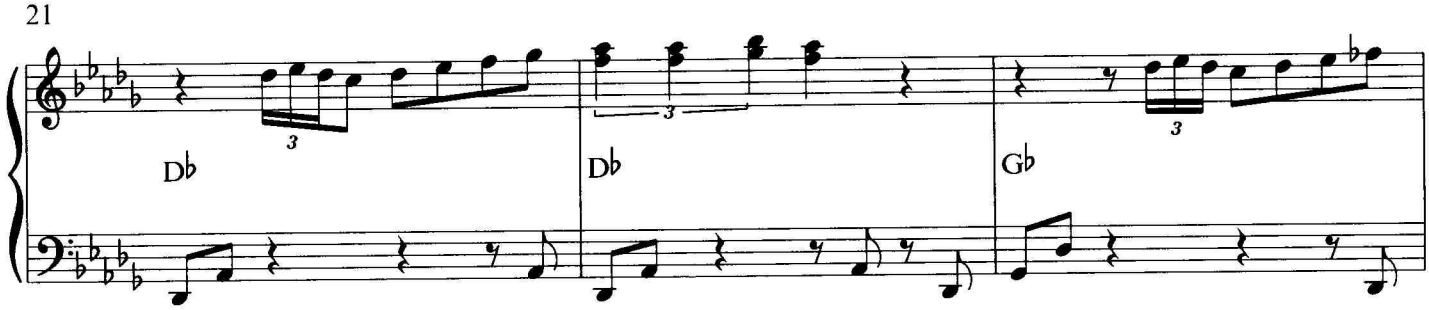

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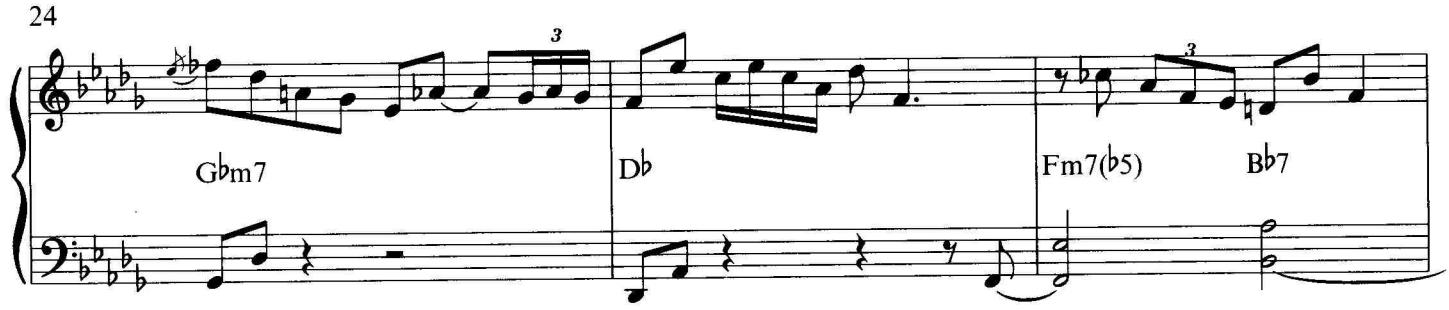

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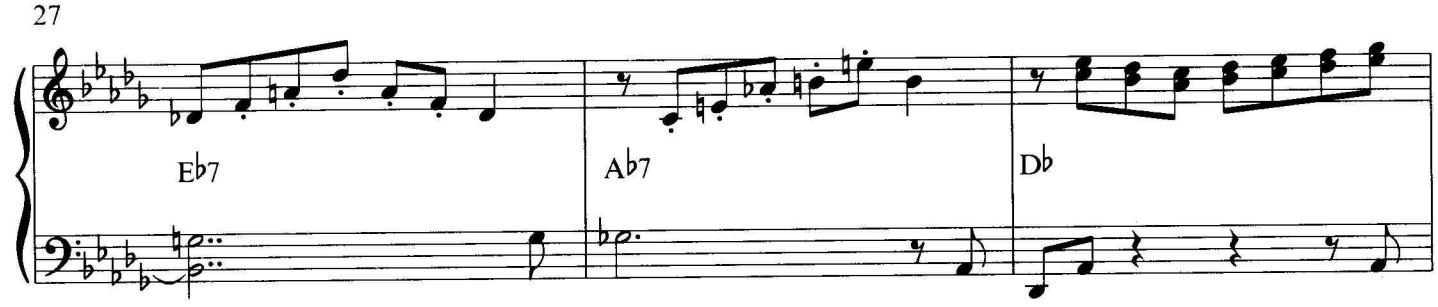

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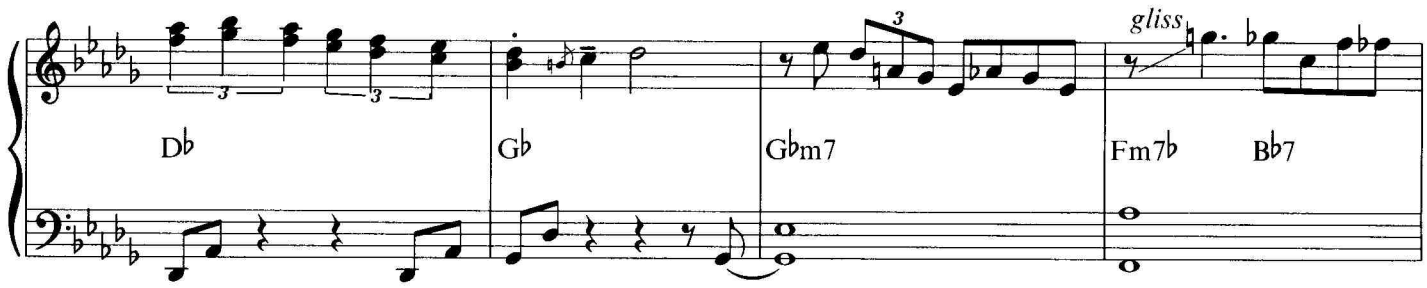
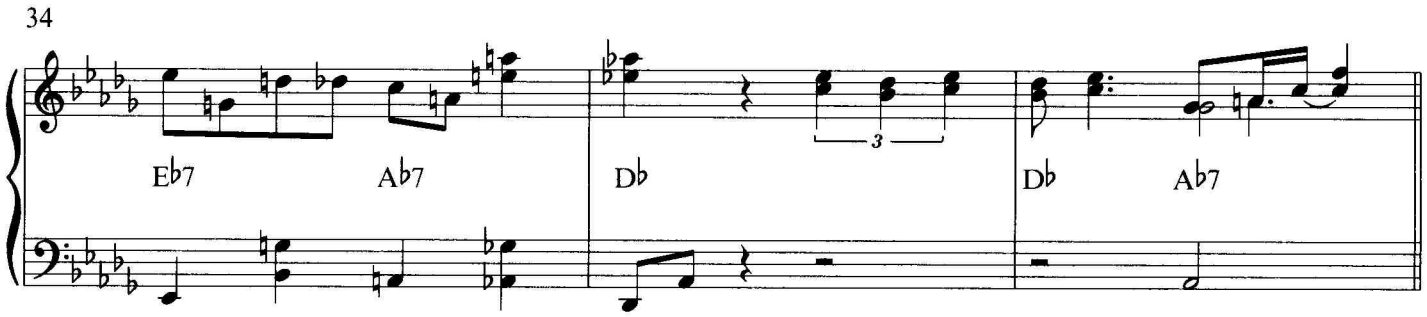
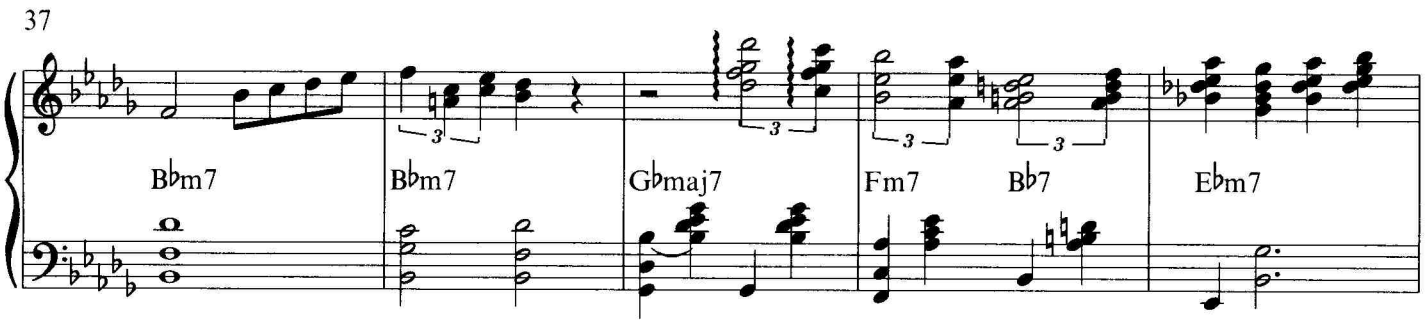

Db
Gb
Gbm7
Fm7b
Bb7
gliss

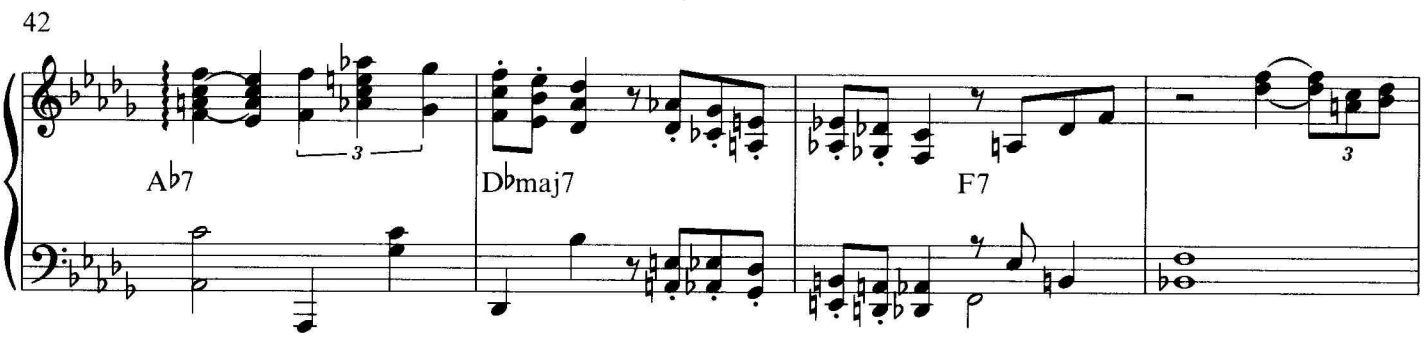
34


Eb7
Ab7
Db
Db
Ab7

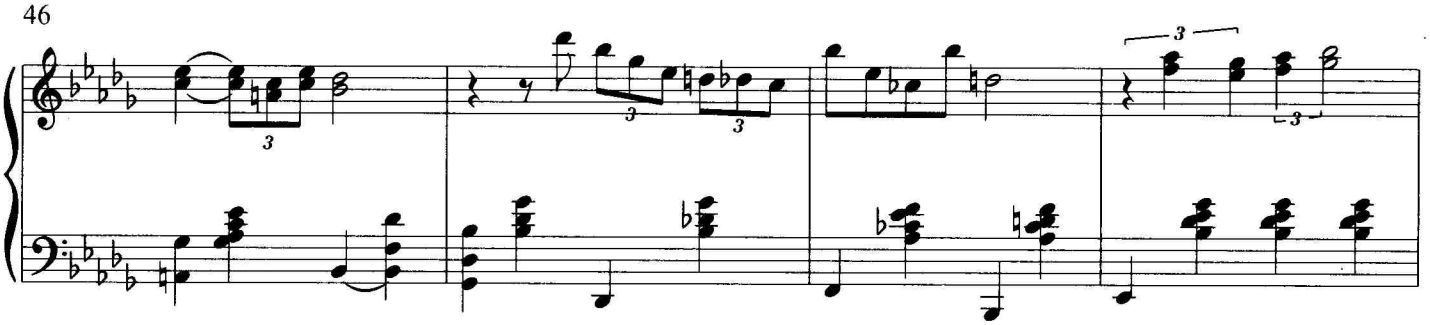
37

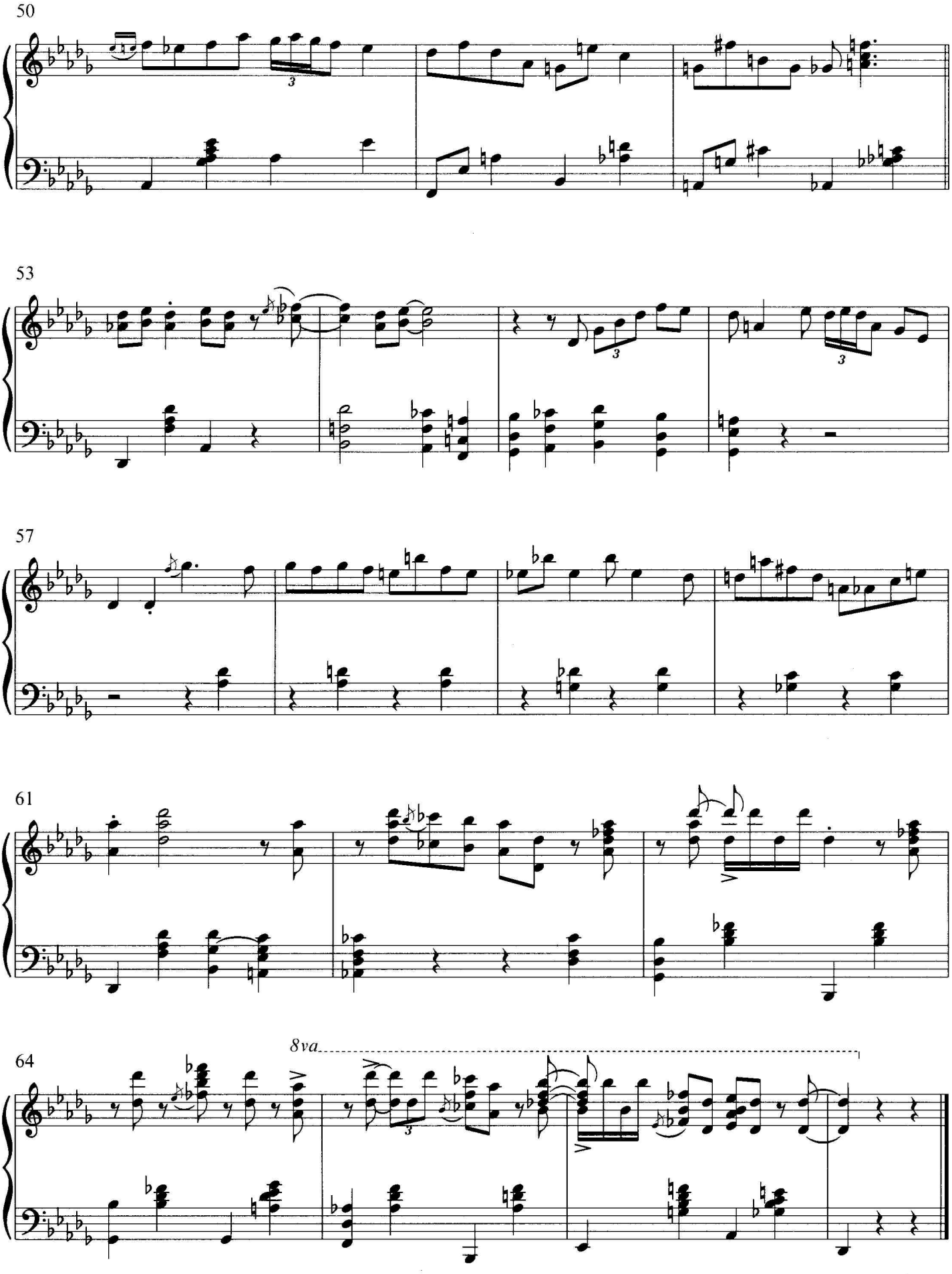

Bbm7
Bbm7
Gbmaj7
Fm7
Bb7
Ebm7

42


Ab7
Dbmaj7
F7

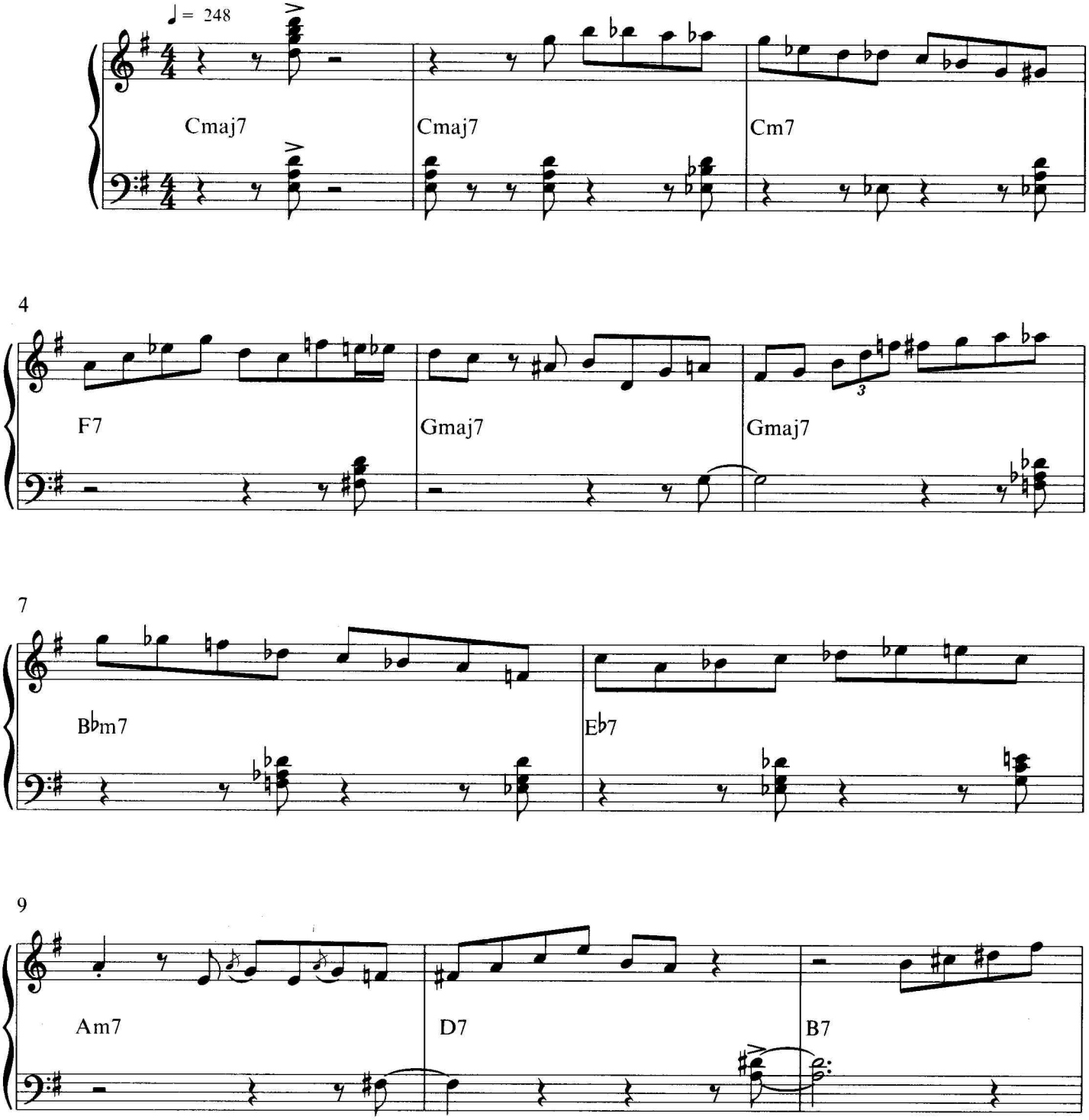
46




50
53
57
61
64
8va

JUST FRIENDS

Words by SAMUEL LEWIS
Music by JOHN KLENNER



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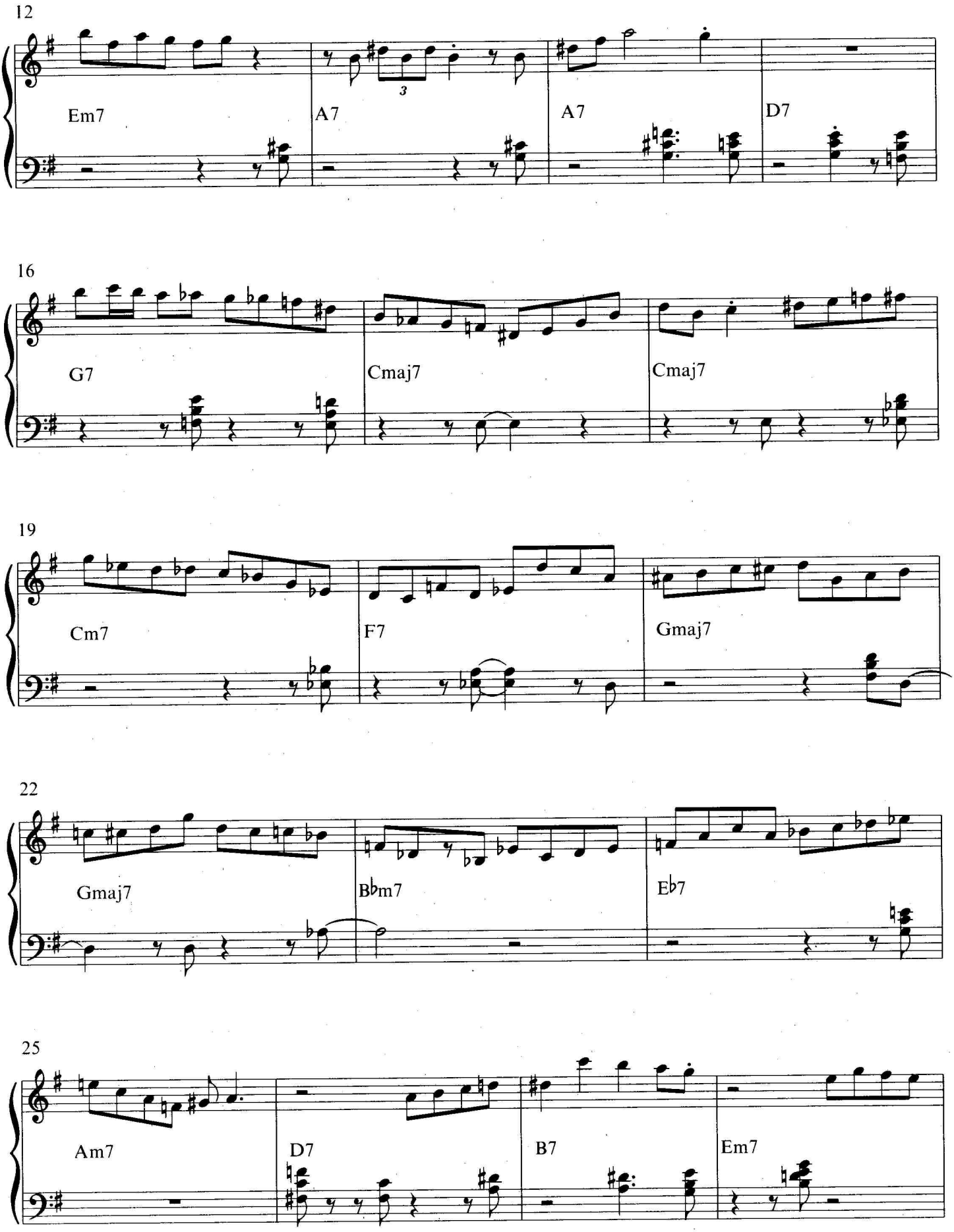
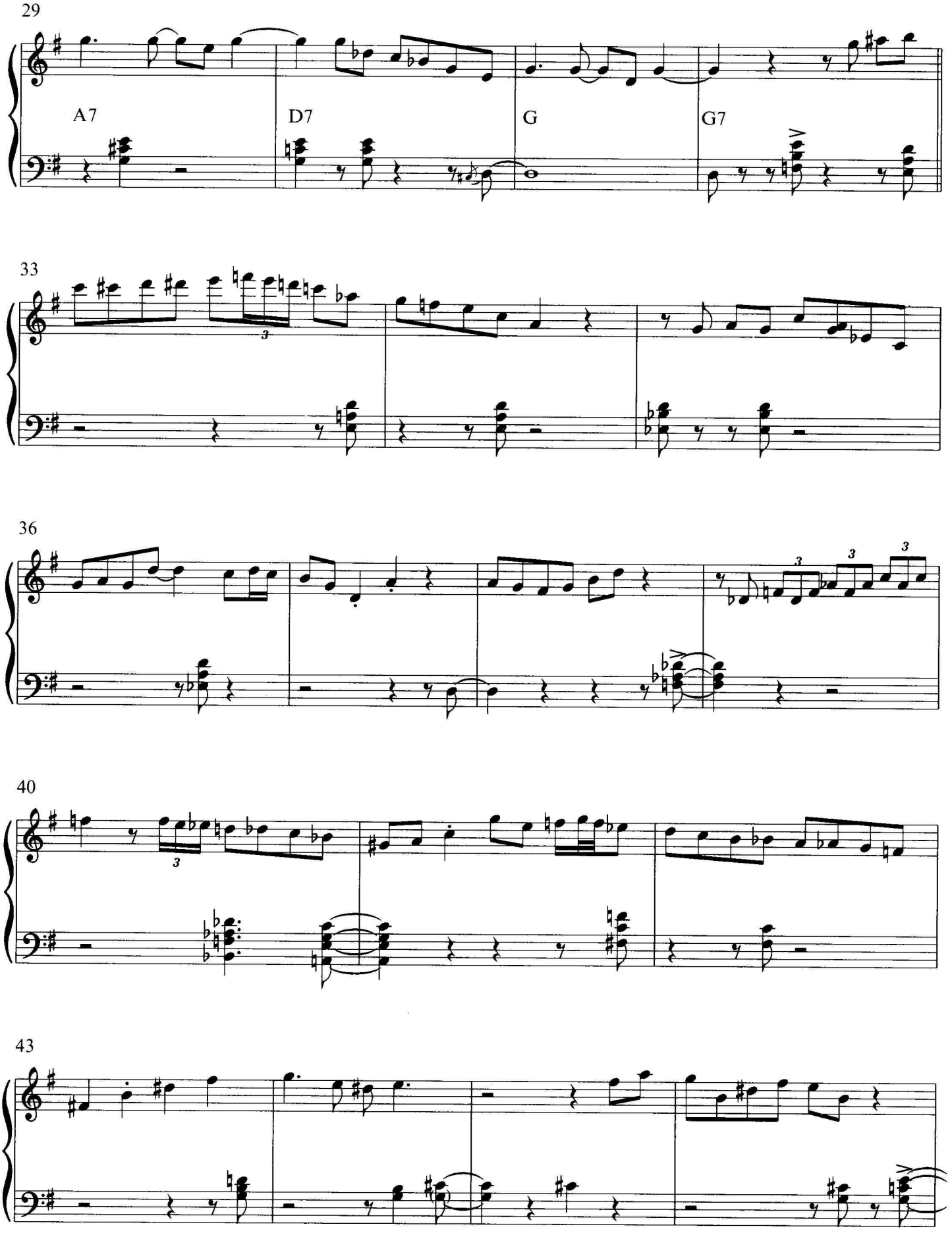
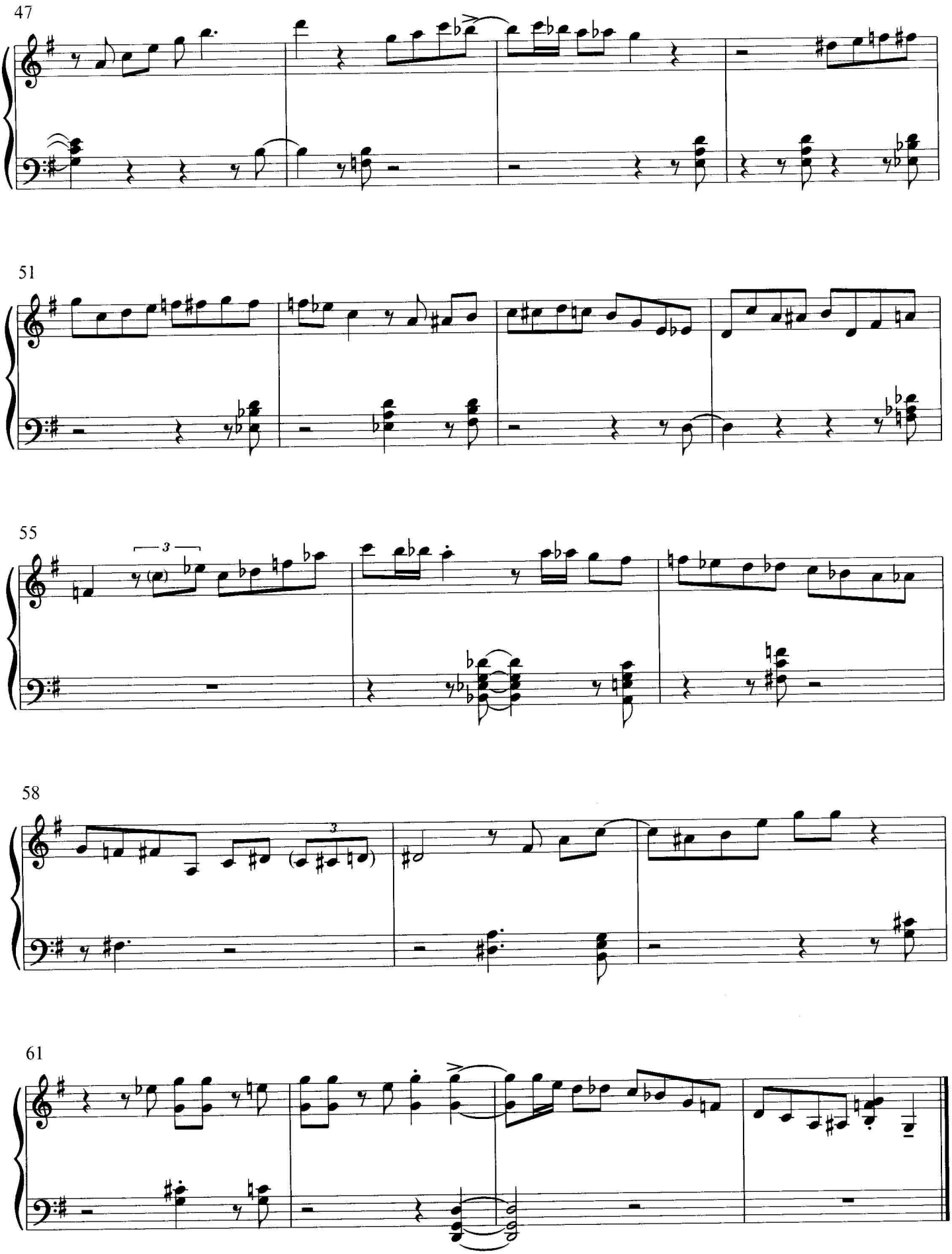
and Redwood Music Ltd, London W1X 2LR

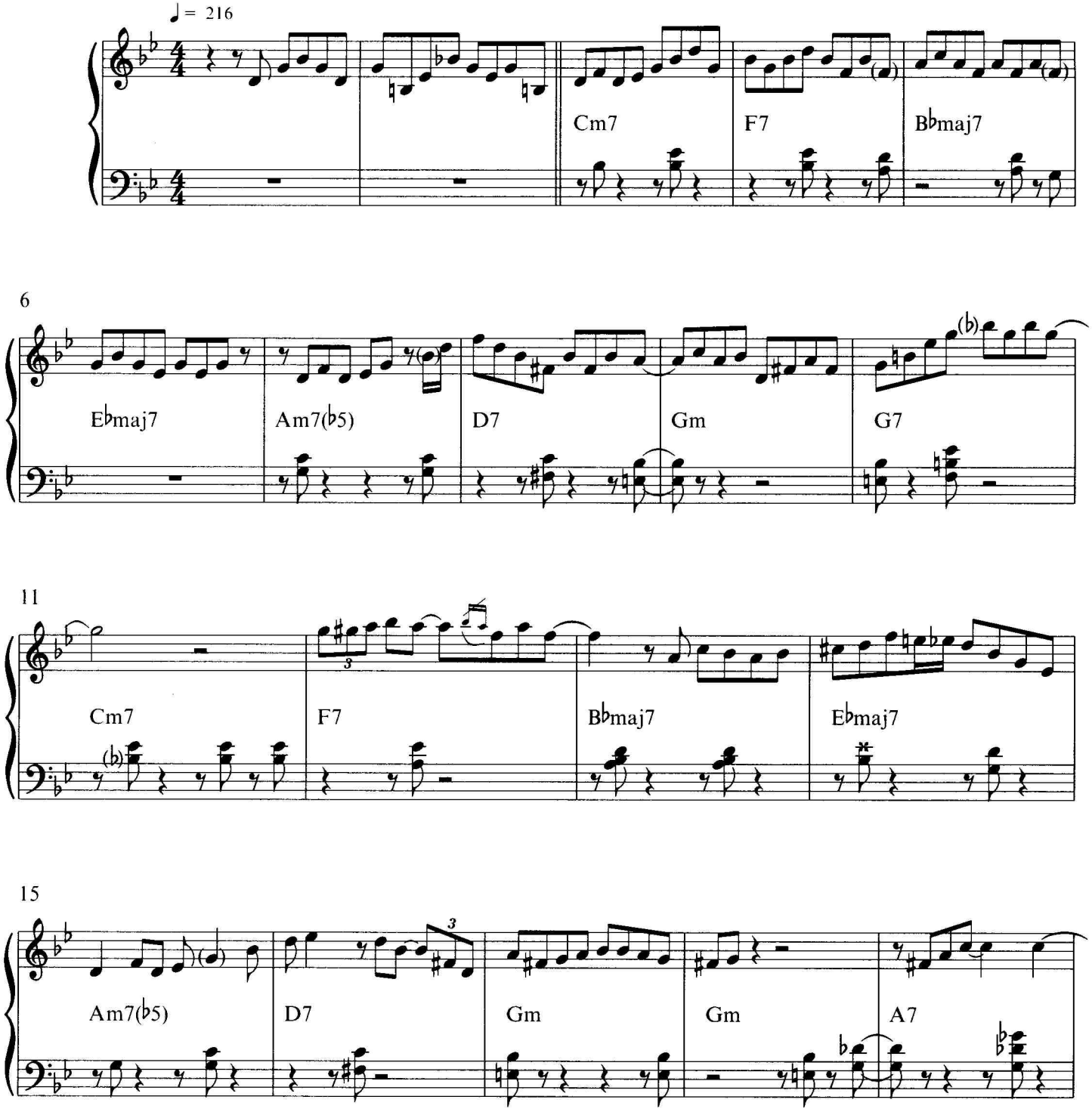

12
Em7
A7
A7
D7
16
G7
Cmaj7
Cmaj7
19
Cm7
F7
Gmaj7
22
Gmaj7
Bbm7
Eb7
25
Am7
D7
B7
Em7


29
A7
D7
G
G7
33
36
40
43


47
51
55
3
58
3
61

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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Lyrics © Ardmore Music Corp (USA)
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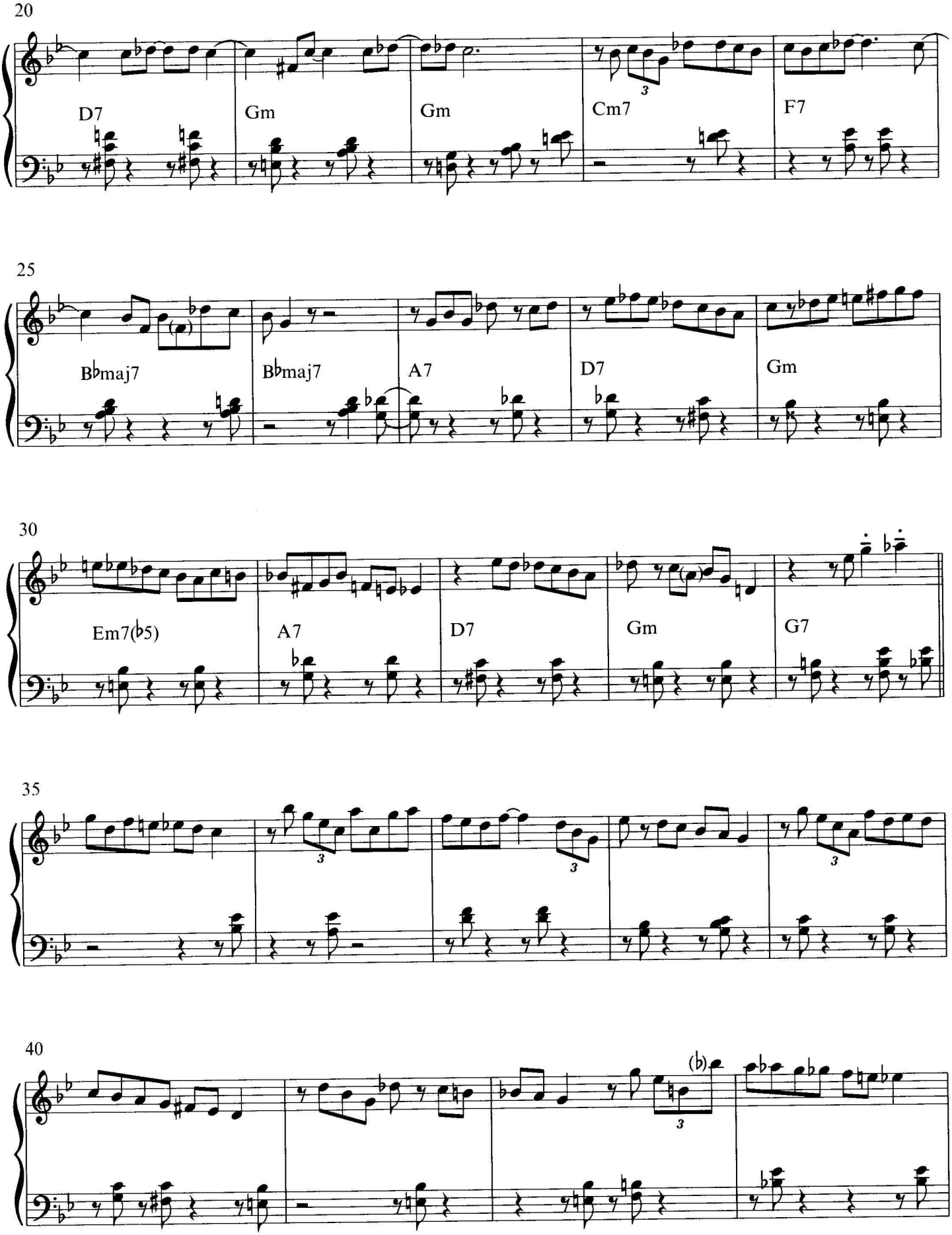
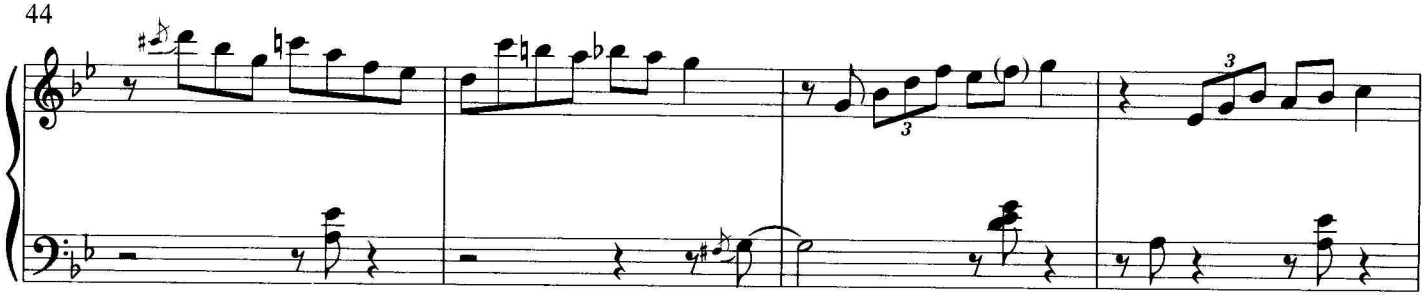

20
D7
Gm
Gm
Cm7
F7
25
B♭maj7
B♭maj7
A7
D7
Gm
30
Em7(♭5)
A7
D7
Gm
G7
35
40

44



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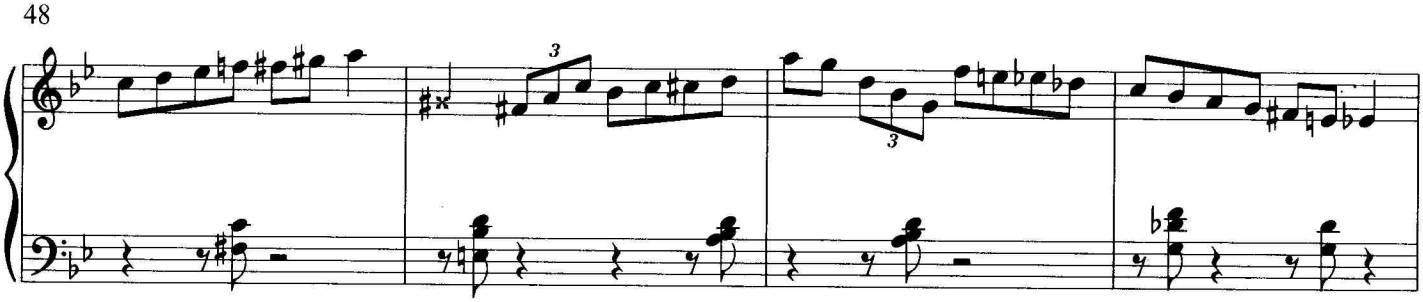

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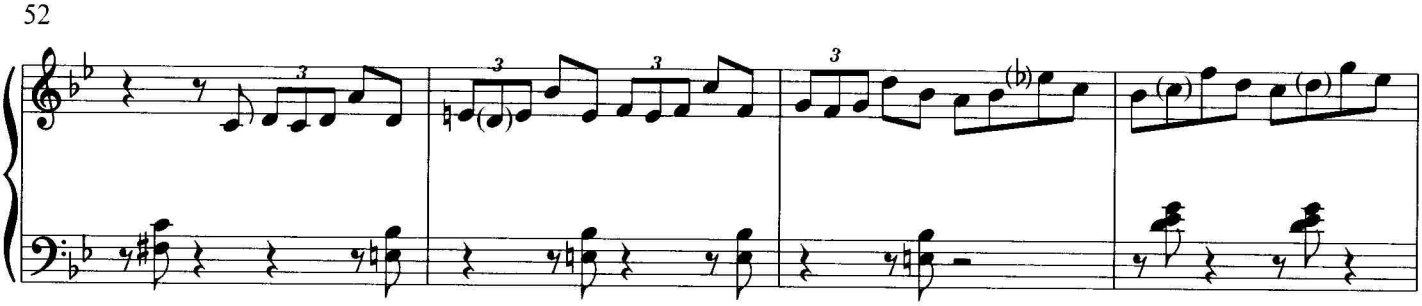

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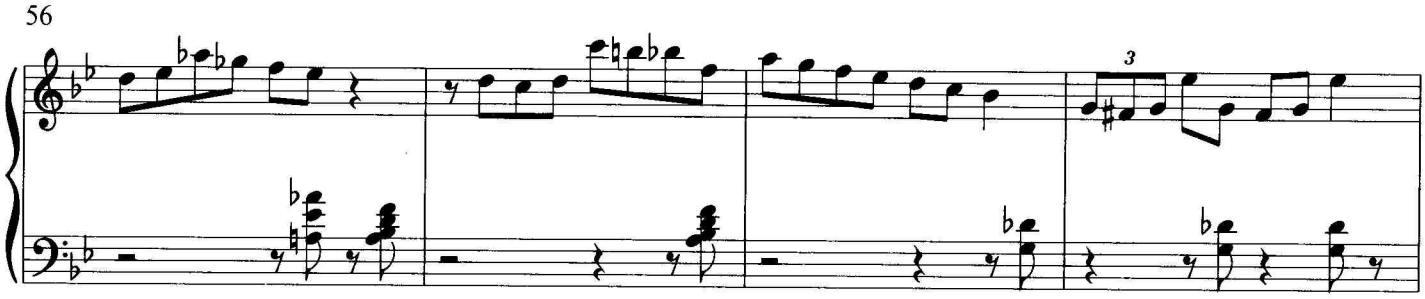

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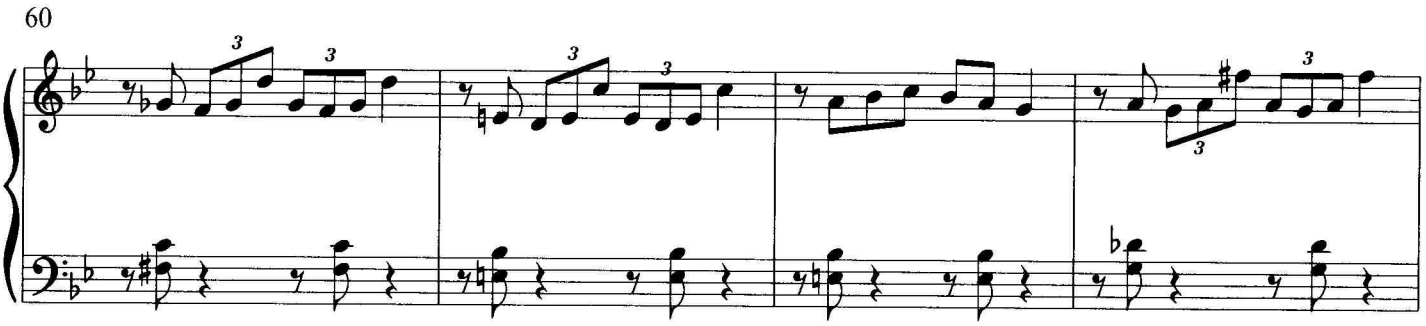

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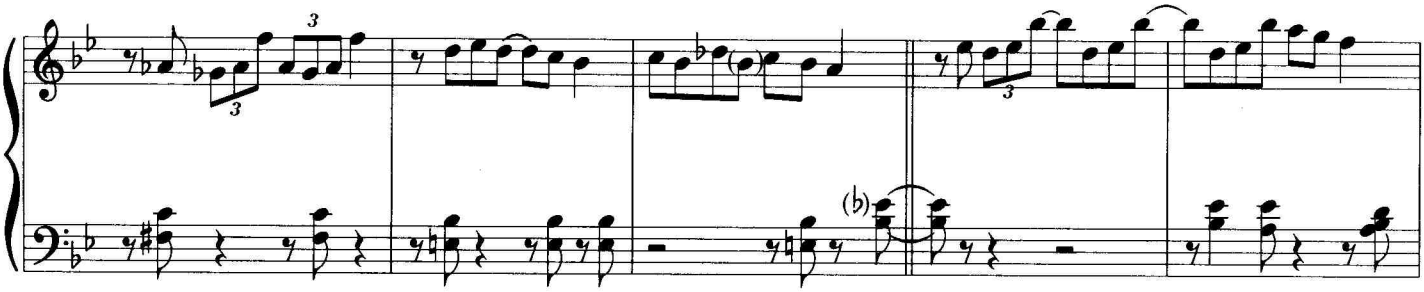

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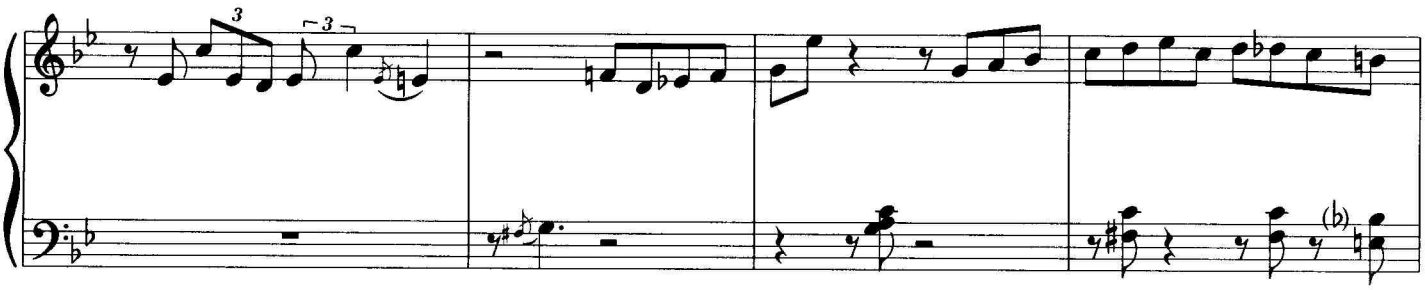

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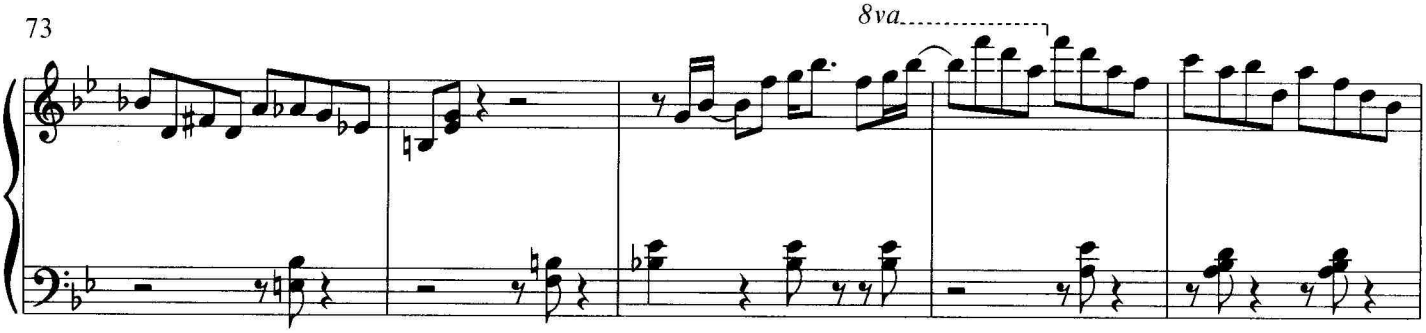

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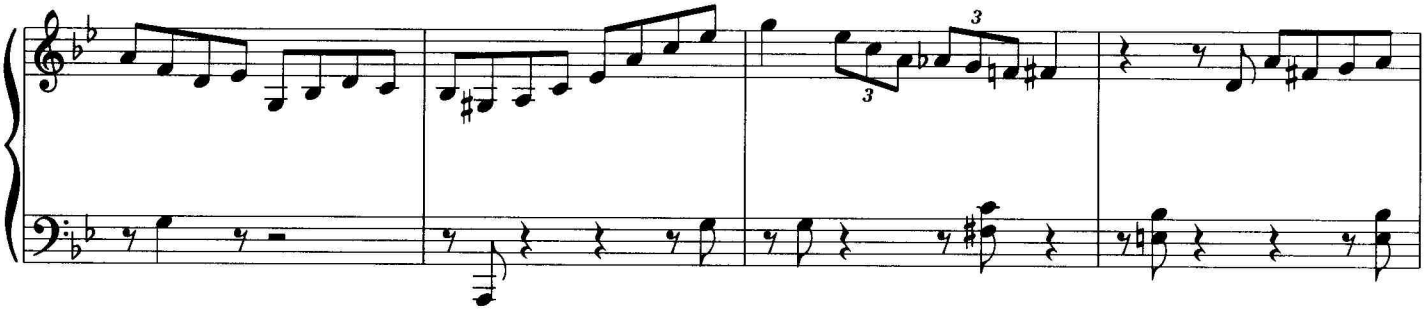

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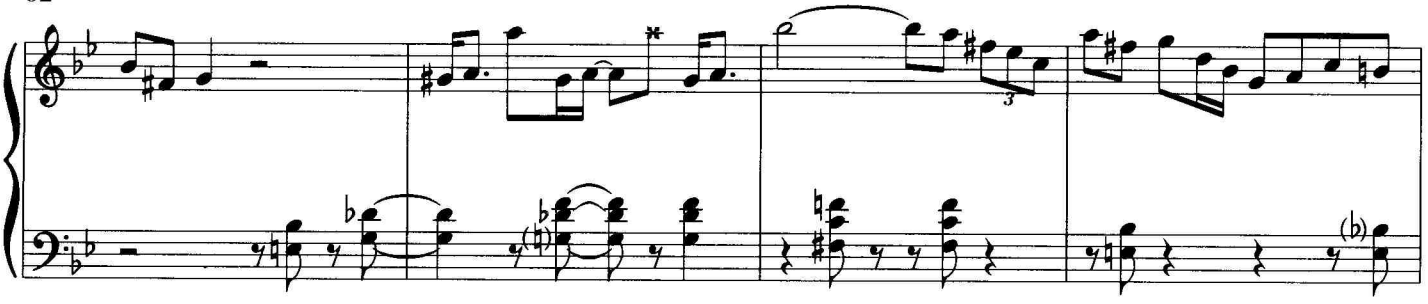

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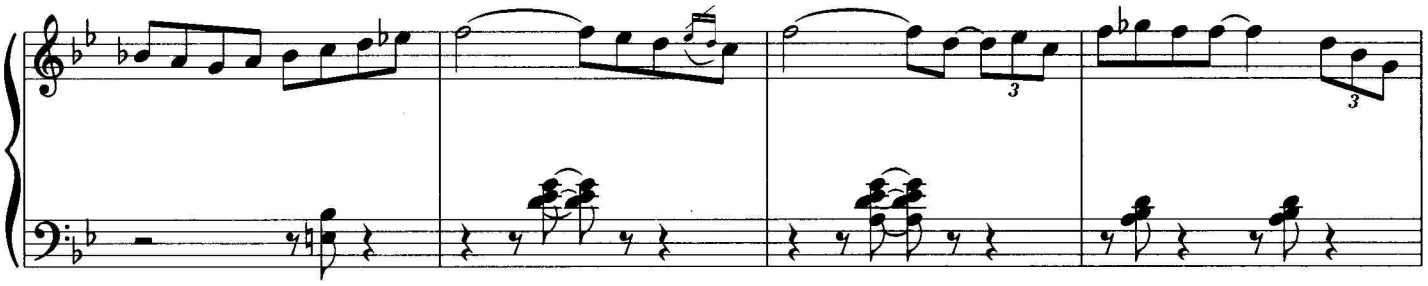

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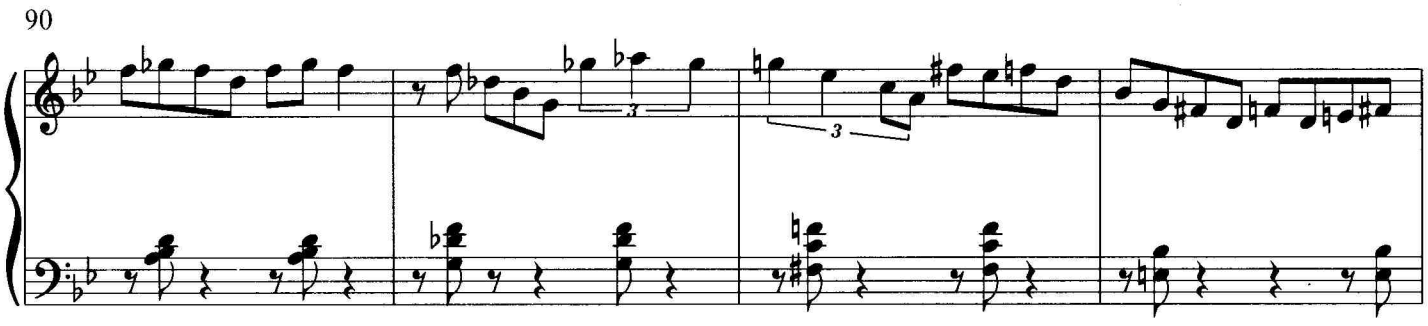

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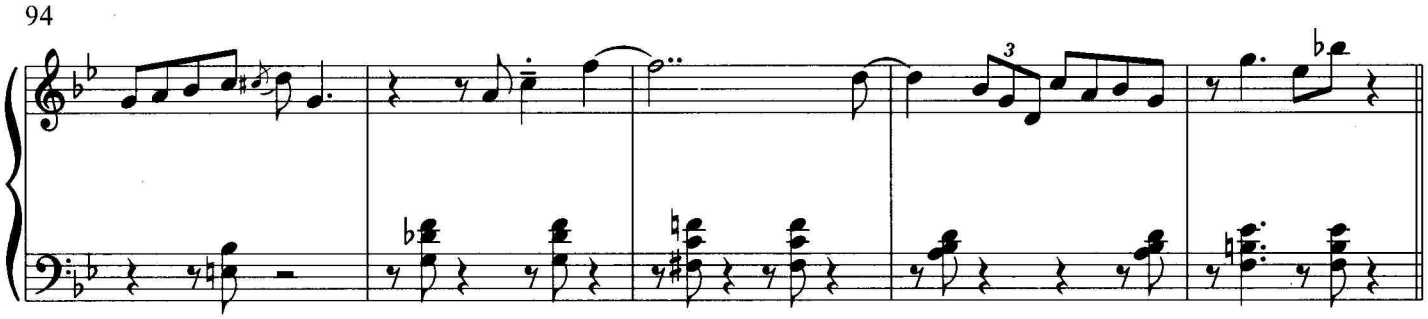

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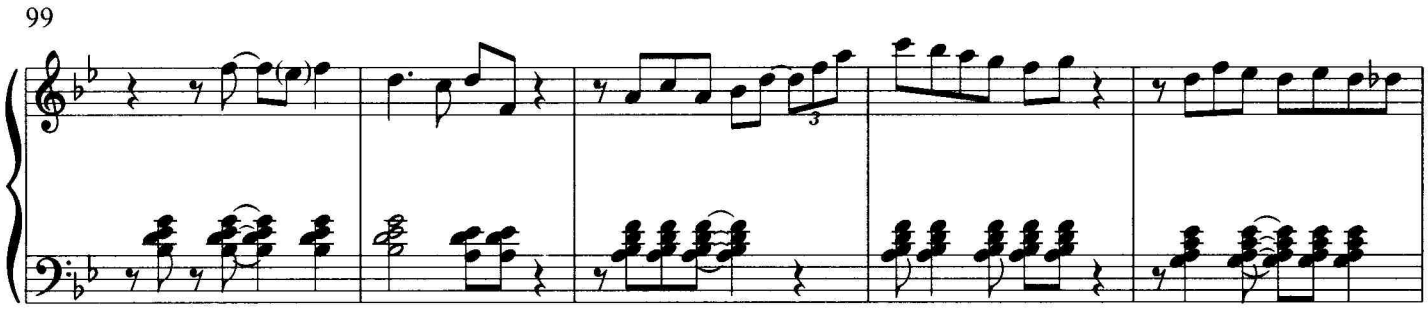

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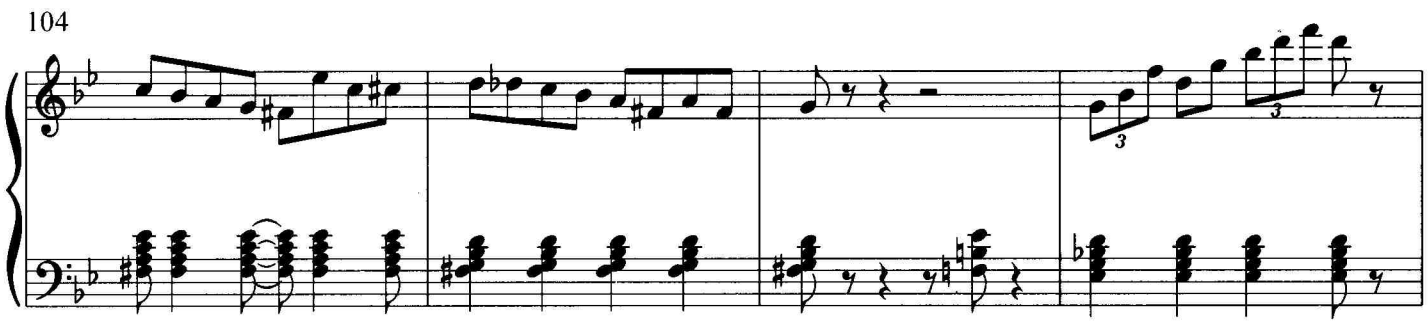

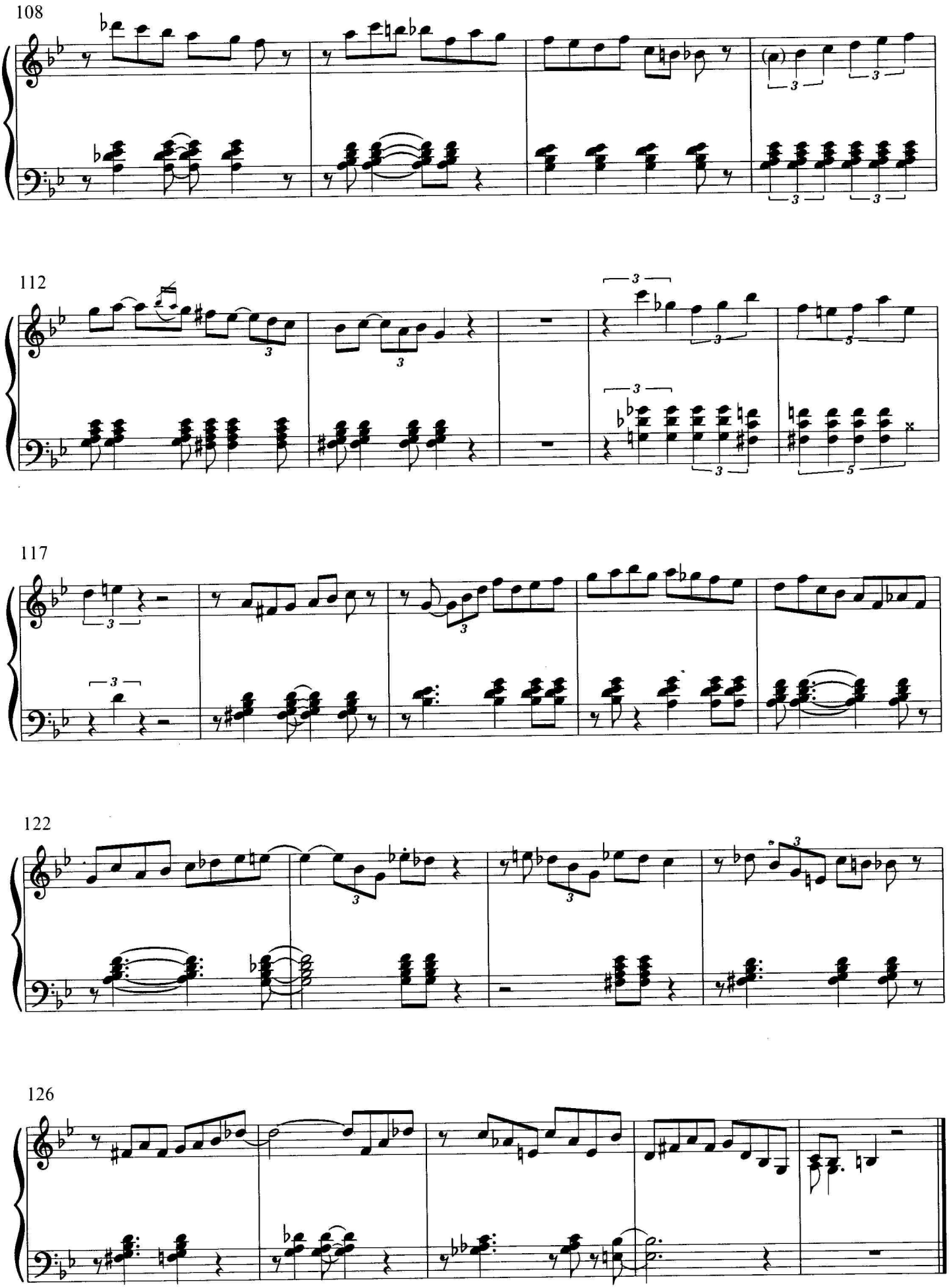

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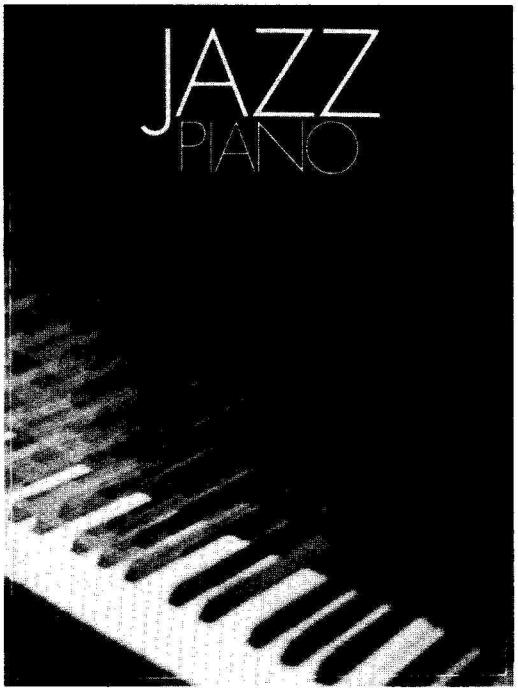

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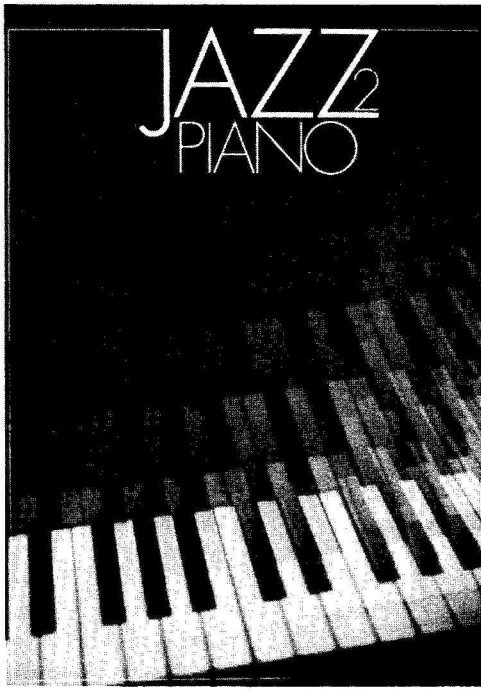

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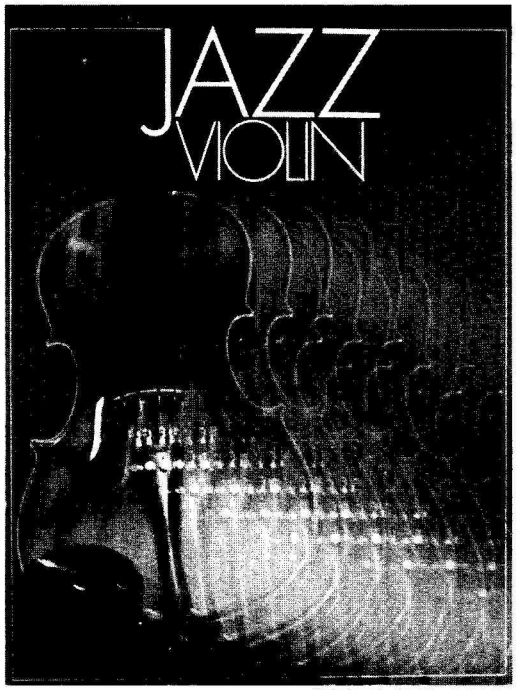

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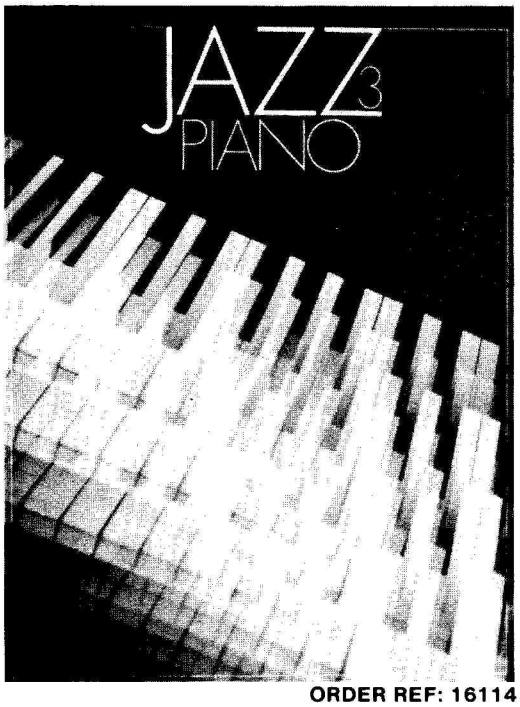

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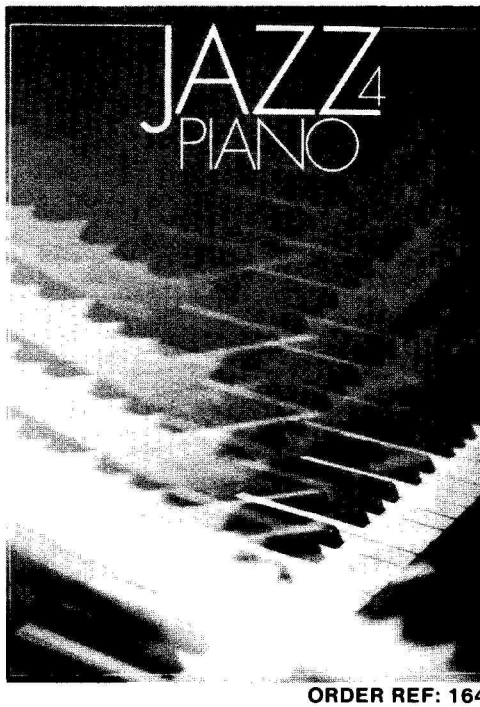

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