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1.4 | ART TATUM (1909-1956) : « UN MAÎTRE DE LA TECHNIQUE, UN VIRTUOSE »

"I have every record he ever made—and I try never to listen to them."

"If I did, I'd throw up my hands and give up!"

Kenny Barron

« J'ai tous les enregistrements qu'il a pu faire — et j'essaie de ne jamais les écouter »

« Si je le faisais, je lèverais les bras au ciel et j'abandonnerais ! »

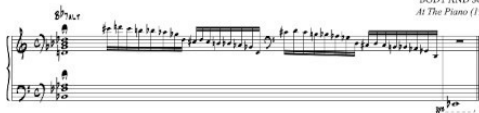
Kenny Barron

• Virtuosity

• Virtuosité

BODY AND SOUL

At The Piano (1981)



The various versions of Body And Soul recorded as a leader and co-leader by Barron illustrate the influence of Art Tatum on his playing: At The Piano (1981), Now Was The Time (1986), The Artistry of Kenny Barron (1990), Night And The City (1996).

Les différentes versions de Body and Soul enregistrées en tant que leader et co-leader par Barron illustrent l'influence de Art Tatum sur son jeu : At The Piano (1981), Now Was The Time (1986), The Artistry of Kenny Barron (1990), Night And The City (1996).

1.5 | BILL EVANS (1929-1980): "HARMONY AND ROMANTICISM"

1.5 | BILL EVANS (1929-1980) : « HARMONIE ET ROMANTISME »

"[Kenny Barron's recorded work] is a comprehensive demonstration of his completeness as a pianist, with Bill Evans-like romanticism and voicings, some lightning runs that show an understanding of Art Tatum beyond technique, a flirtation with stride that recalls the James P. Johnson-Fats Waller axis of jazz piano, and touches of Bud Powell, who seems to have been one of Barron's primary sources of inspiration." Doug Ramsey

« [L'œuvre enregistrée de Kenny Barron] est une démonstration complète de son art pianistique, avec le style de Bill Evans pour le romantisme et les accords, des envolées lumineuses qui montrent une parfaite connaissance d'Art Tatum au-delà de la technique, un flirt avec le stride rappelant James P. Johnson, Fats Waller, et une touche de Bud Powell, qui semblent avoir été parmi les premières sources d'inspiration de Barron ». Doug Ramsey

• Romanticism

• Romantisme

HERE'S THAT RAINY DAY

Peruvian Blue (1974)



• Harmony

• Harmonie

VERY EARLY

A Table For Two (2004)



Composition by Bill Evans recorded by Kenny Barron as a leader:
- Very Early: A Table For Two (2004) (see transcription p.158)

Composition de Bill Evans enregistrée par Kenny Barron comme leader :
- Very Early: A Table For Two (2004) (voir relevé p.158)

II | THE RIGHT HAND

II | LA MAIN DROITE

2.1 | STYLISTIC INFLUENCES

2.1 | INFLUENCES STYLISTIQUES

2.1.1 The Blues

Kenny Barron's first contact with jazz was through the Blues.

"My Philadelphia childhood home did not have a refrigerator, but rather an icebox. When the iceman came around to make a delivery, he used to play the piano. He wasn't formally trained or anything; he played by ear. He was the pianist who first introduced me to the blues. This is the sort of thing he would play." Kenny Barron

2.1.1 Le Blues

Kenny Barron a connu le jazz tout d'abord par le blues.

« Durant mon enfance à Philadelphie, nous n'avions pas de réfrigérateur mais une glacière. Lorsque le livreur de glace venait nous livrer, il se mettait au piano. Il n'avait pas appris la musique. Il jouait d'oreille. C'était le premier pianiste qui m'a fait connaître le blues. C'est le genre de chose qu'il jouait ». Kenny Barron

WAZURI BLUES
At The Piano (1981)

MORNING BLUES (WAZURI BLUES)
Green Chimneys (1987)

ALL OF ME
Super Standard (2004)

CONFIRMATION
Parker's Mood (2004)

2.2 | PERSONAL LANGUAGE

2.2 | LANGUAGE PERSONNEL

2.2.1 Melodic phrases

2.2.1 Phrases mélodiques

Stan Getz - EAST OF THE SUN
People Time (1992)

TAKE THE COLTRANE
Warren Spivey (1996)

STRAIGHT NO CHASER
Green Chimneys (1983)

2.2.2 Triads

2.2.2 Triades

THERE IS NO GREATER LOVE
Green Chimneys (1983)

2.2.3 Pentatonics

2.2.3 Pentatoniques

MINORITY
The Moment (1991)

2.2.4 3- and 4- note Motives

2.2.4 Motifs de 3- et 4- notes

BEAUTIFUL LOVE
1 + 1 (1996)

Stefano Di Battista - A NIGHT IN TUNISIA
Parker's Mood (2004)

Stefano Di Battista - A NIGHT IN TUNISIA
Parker's Mood (2004)

SOFTLY AS IN A MORNING SUNRISE
Green Chimneys (1983)

Kenny Barron's solo on the chord changes to

STRAIGHT NO CHASER

Green Chimneys, Criss Cross Jazz 1008

Légende

app = appoggiatura

ap = passing tone

anticip = anticipation

double approach sup. = double approach from above

double approach inf. = double approach from below

broderie sup. = turn from above

broderie inf. = turn from below

min harmo = harmonic minor

Forme : F Blues

Nombre de chorus : 17

Légende

app = appoggiatura

ap = note de passage

anticip = anticipation

double approach sup. = double approche supérieure

double approach inf. = double approche inférieure

broderie sup. = broderie supérieure

broderie inf. = broderie inférieure

min harmo = mineur harmonique

Forme : Blues en fa

Nombre de chorus : 17

UP TEMPO ♩=144 0:11

1. CHORUS

recurring note

melodic rhythmic motive c.f. bars 27 & 135

anticip.

blues

1

2

target notes

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5.3 | MEDIUM SWING

5.3 | MEDIUM SWING

Kenny Barron's comping on the chord changes to

BLUE MONK

George Robert & Kenny Barron - Peace (2002)

♩ = 150 01:59

Chord changes indicated in the score:

- System 1: Bb7, Eb7, Bb7
- System 2: Eb7, Eb7, EDb7, Bb7/F, Eb7, Dmin7, G7
- System 3: C7, F7, Bb7, G7, C7, F7
- System 4: Bb7, Eb7, EDb7, Bb7/F, Bb7
- System 5: Eb7, Bb7, A7, Ab7, G7
- System 6: Gb7, F7, Bb7, G7, C7(b9), F7



Kenny Barron's solo on the chord changes to

SOFTLY AS IN A MORNING SUNRISE

Green Chimneys

J=158 0:56

1. CHORUS

Chord progressions and musical notation for the solo:

- Chorus (Measures 1-16):
 - Measures 1-4: C MIN, DMIN7(b9) G7, C MIN, DMIN7(b9) G7
 - Measures 5-8: C MIN, DMIN7(b9) G7, C MIN, DMIN7(b9) G7
 - Measures 9-12: C MIN, DMIN7(b9) G7, C MIN, DMIN7(b9) G7
 - Measures 13-16: C MIN, DMIN7(b9) G7, C MIN, F#MIN7 b9
- Bridge (Measures 17-24):
 - Measures 17-20: E b MAJ7, C7(b9)
 - Measures 21-24: F#MIN7, F#dim7, DMIN7(b9), G7(b9)
- Final Chorus (Measures 25-32):
 - Measures 25-28: C MIN, DMIN7(b9) G7, C MIN, DMIN7(b9) G7
 - Measures 29-32: C MIN, DMIN7(b9) G7, C MIN, DMIN7(b9) G7



Kenny Barron's solo on the chord changes to

IN YOUR OWN SWEET WAY

1-1-1

♩=110 1:55

$A\flat 7(b9)64$

$A\flat 7(b9)65$ $D7$ $G\flat 7(b9)$ $D\flat 7$

$C\flat 7(b9)$ $F7$ $B\flat 7(b9)$ $E\flat 7(b9)$



Kenny Barron's solo on the chord changes to

I REMEMBER YOU

Stan Getz
Serenity

♩=120 9-16 CMaj7 F#m7(♭5) B7 CMaj7 Gm7 C7

1. CHORUS

FMaj7 Bb7 Em7 A7 Dm7 G7

CMaj7 F#m7(♭5) B7 CMaj7 Gm7 C7

FMaj7 Bb7 CMaj7 Gm7 C7

FMaj7 Bm7 E7 Am7

Am7 D7 Dm7 G7

CMaj7 F#m7(♭5) B7 CMaj7 Gm7 C7

FMaj7 Bb7 CMaj7 F#m7(♭5) B7

Em7 A7 Dm7 G7 CMaj7 Dm7 G7