

# Red, Cedar and Kenny

Three Notable Pianists of the Jazz Pianists Canon

What can lead a jazz pianist to be included with the greats?

1. How many recordings they made as a leader
2. How many recordings they made as a sideman  
(particularly if with notable leaders)
3. They have been on recordings of major record labels
4. What they have contributed musically (improvisation and comping styles)
5. They are found in books, trade magazines, articles or interviews
6. Studies have been done about them (e.g., dissertations)
7. Enough time has passed for their inclusion in the jazz pianists canon

## A snapshot of some of the greatest jazz pianists:

<a href="#">Jelly Roll Morton (1890-1941)</a>	<a href="#">John Lewis (1920-2001)</a>	<a href="#">Bill Evans (1929-1980)</a>	<a href="#">Cedar Walton (1934-2013)</a>
<a href="#">Willie Smith (1893-1973)</a>	<a href="#">Dave Brubeck (1920-2012)</a>	<a href="#">Cecil Taylor (1929-2018)</a>	<a href="#">Bobby Timmons (1935-1974)</a>
<a href="#">James P. Johnson (1894-1955)</a>	<a href="#">Billy Taylor (1921-2010)</a>	<a href="#">Barry Harris (1929-2021)</a>	<a href="#">McCoy Tyner (1938-2020)</a>
<a href="#">Earl Hines (1903-1983)</a>	<a href="#">Erroll Garner (1923-1977)</a>	<a href="#">Tommy Flanagan (1930-2001)</a>	<a href="#">Herbie Hancock (1940- )</a>
<a href="#">Fats Waller (1904-1943)</a>	<a href="#">Red Gardland (1923-1984)</a>	<a href="#">Ahmad Jamal (1930-2023)</a>	<a href="#">Chick Corea (1941-2021)</a>
<a href="#">Count Basie (1904-1984)</a>	<a href="#">Bud Powell (1924-1966)</a>	<a href="#">Sonny Clark (1931-1963)</a>	<a href="#">Kenny Barron (1943- )</a>
<a href="#">Art Tatum (1909-1956)</a>	<a href="#">Oscar Peterson (1925-2007)</a>	<a href="#">Phineas Newborn Jr. (1931-1989)</a>	<a href="#">Keith Jarrett (1945- )</a>
<a href="#">Mary Lou Williams (1910-1981)</a>	<a href="#">Walter Bishop, Jr. (1927-1998)</a>	<a href="#">Wynton Kelly (1931-1971)</a>	<a href="#">Fred Hersch (1955- )</a>
<a href="#">Teddy Wilson (1912-1986)</a>	<a href="#">Vince Guaraldi (1928-1976)</a>	<a href="#">Andrew Hill (1931-2007)</a>	<a href="#">Mulgrew Miller (1955-2013)</a>
<a href="#">Hank Jones (1918-2010)</a>	<a href="#">Hampton Hawes (1928-1977)</a>	<a href="#">Joe Zawinul (1932-2007)</a>	<a href="#">Michel Petrucciani (1962-1999)</a>
<a href="#">Marian McPartland (1918-2013)</a>	<a href="#">Kenny Drew (1928-1993)</a>	<a href="#">Paul Bley (1932-2016)</a>	<a href="#">Brad Mehldau (1970- )</a>
<a href="#">Lennie Tristano (1919-1978)</a>	<a href="#">Horace Silver (1928-2014)</a>		

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## Red Garland:



(1923 – 1984)

- ✓ Toured with trumpeter Hot Lips Page's band
- ✓ Released 25 albums on Prestige Records, as well as several for the Riverside Records subsidiary Jazzland
- ✓ Known for his use of block chords
- ✓ Left-hand often plays accompanying hits on and-of-2 and and-of-4
- ✓ References pianist Ahmad Jamal in his playing

## Red Garland:



(1923 – 1984)

- ✓ Recorded approximately 45 albums as a leader, and 25 albums as a sideman
- ✓ Most notable for his time playing with the Miles Davis Quintet during the years 1955-1958
- ✓ Most associated with the Hard bop style

Red Garland:

Intro to “Bye, Bye Blackbird” (1957):

**BYE BYE BLACKBIRD**

*INTRODUCTION*

$\text{♩} = 126$

*(With Pedal)*

$\text{Gm}^7 \quad \text{A}^{\flat}\text{m}^7 \quad \text{A}\text{m}^7 \quad \text{B}^{\flat}\text{m}^7$

$\text{A}\text{m}^7 \quad \text{A}^{\flat}\text{m}^7 \quad \text{Gm}^7$

$\text{Gm}^7 \quad \text{C} \quad \text{C}^{\flat}\text{9}$

Red Garland:

Piano solo on “Bye, Bye Blackbird” (1957):

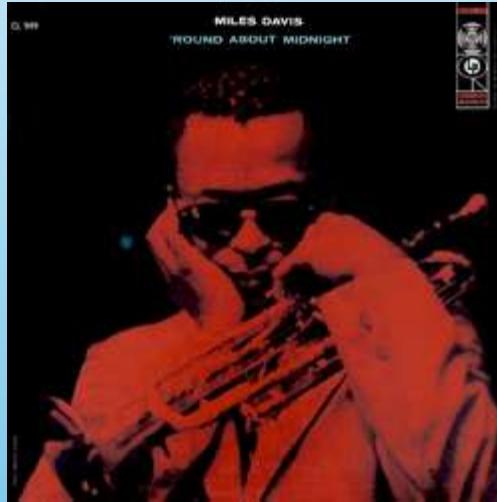


BYE BYE BLACKBIRD

A musical score for 'Bye, Bye Blackbird' featuring piano solo parts. The score is in G major, 4/4 time. It includes four staves of music with various chords and dynamic markings. The piano part consists of two staves: the top staff for the right hand and the bottom staff for the left hand. The score is divided into sections labeled 'D', 'B', and 'C'. The piano part begins with a melodic line, followed by harmonic chords, and concludes with a bass line. The score is numbered 20, 23, 26, and 32.

Red Garland:

Piano solo on “Bye, Bye Blackbird” (1957):



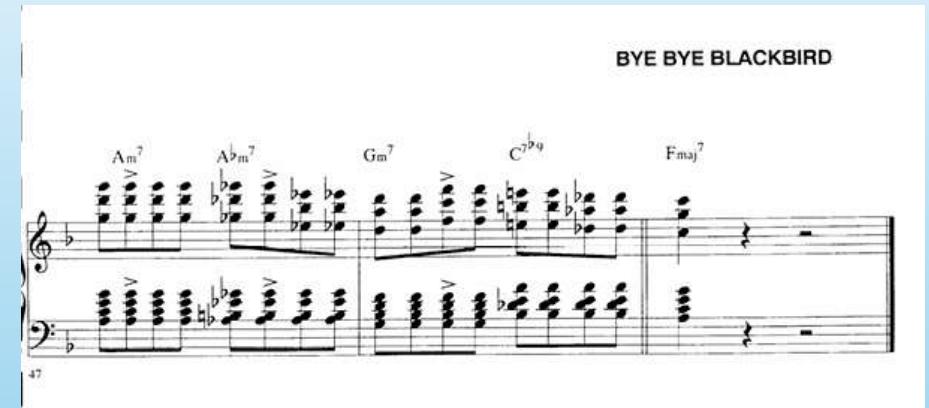
BYE BYE BLACKBIRD

A piano sheet music score for 'Bye Bye Blackbird'. The score is in 12-bar blues form. The piano part consists of two staves: treble and bass. The treble staff shows the melody and harmonic progression, while the bass staff provides harmonic support. The score includes lyrics for the vocal part. Measure numbers 35, 38, and 41 are visible, along with various chords: Fmaj7, Gm7, C7b9, Am7, Abm7, Gm7, D7b9, Gm7, Gm7, F, Gm7, D57, C7, D7b9, Gm7, C7b9, and C7.

Red, Cedar and Kenny

Red Garland:

Piano solo on “Bye, Bye Blackbird” (1957):



## Cedar Walton:



(1934 – 2013)

- ✓ Cited Nat King Cole, Bud Powell, Thelonious Monk and Art Tatum as his major influences
- ✓ Notable for his time playing with drummer Art Blakey's Jazz Messengers group of the early 1960s
- ✓ An accomplished composer, including *Bolivia*, *Mosaic*, *Mode for Joe*, and *Firm Roots*
- ✓ From the Hard bop style
- ✓ Known to have recorded approximately 48 albums as leader or co-leader, and approximately 158 albums as a sideman

## Cedar Walton:



(1934 – 2013)



31

**Bolivia** Cedar Walton

Med.-Up Swing  
J = 222 (Intro)  
(no comping)

(G<sup>T</sup>)  
(bs. w/ pn, semi-staccato)

1, 2, 3. 4. (alto w/ pn.)

**A**

Latin

**Swing**

**(on repeat)**

32

**B** 1st x: no comping (alto fills)

G<sup>T</sup> 2 2 2 (8)

(bs. w/ pn.)

(alto w/ pn.) (E<sup>T</sup>)

Solo on AB; After solos, (16)

D.S. al Coda (play ABA before taking Coda)

alto fills (On cue) fill

G<sup>T</sup> (bs. w/ pn.) E<sup>T</sup> E<sup>MA</sup><sup>T</sup>

Vamp till cue

Head is played twice before and after solos.  
Solos are swing throughout.  
Kicks are not played for solos.  
Chords in parentheses are not used for solos.  
Letter B is modal for solos (D Dorian/G Mixolydian).

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## Cedar Walton:



(1934 – 2013)



### FIRM ROOTS

CEDAR WALTON

**A** BASS HITS ON 2 & 4 THOUGH A

B<sub>b</sub>SUS      B<sub>b</sub>7(b9)      E<sub>b</sub>A/B<sub>b</sub>      C-7/B<sub>b</sub>

B<sub>b</sub>SUS      B<sub>b</sub>7(b9)      E<sub>b</sub>A/B<sub>b</sub>

G<sub>b</sub>SUS      G7(b9)      C A/G

F<sub>b</sub>SUS      F7(b9)      B<sub>b</sub>A      1      2

F<sub>b</sub>SUS      G<sub>b</sub>SUS      A<sub>b</sub>SUS      B<sub>b</sub>SUS

A<sub>b</sub>SUS      A<sub>b</sub>7(#11)      A<sub>b</sub>SUS      A<sub>b</sub>7

F<sub>b</sub>SUS      F7(#11)      F<sub>b</sub>SUS      F7

Handwritten lyrics and chords are written above the staff, including BASS HITS ON 2 & 4 THOUGH A, B<sub>b</sub>SUS, B<sub>b</sub>7(b9), E<sub>b</sub>A/B<sub>b</sub>, C-7/B<sub>b</sub>, B<sub>b</sub>SUS, B<sub>b</sub>7(b9), E<sub>b</sub>A/B<sub>b</sub>, G<sub>b</sub>SUS, G7(b9), C A/G, F<sub>b</sub>SUS, F7(b9), B<sub>b</sub>A, 1, 2, F<sub>b</sub>SUS, G<sub>b</sub>SUS, A<sub>b</sub>SUS, B<sub>b</sub>SUS, A<sub>b</sub>SUS, A<sub>b</sub>7(#11), A<sub>b</sub>SUS, A<sub>b</sub>7, F<sub>b</sub>SUS, F7(#11), F<sub>b</sub>SUS, F7.

## Kenny Barron:



(1943 - )

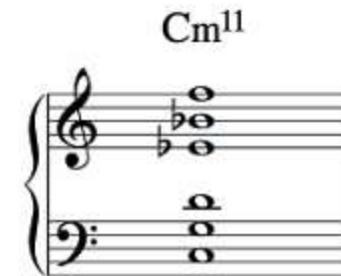
- ✓ While in school, played with saxophonist Jimmy Heath
- ✓ Cites pianists Hank Jones and Tommy Flanagan as his principal influences
- ✓ Joined Dizzy Gillespie's band at the age of 19 and toured between 1962 and 1966
- ✓ Co-led the group Sphere, a group dedicated to performing the music of Thelonious Monk
- ✓ To date, has recorded approximately 56 albums as leader or co-leader, and approximately 325 albums as a band member or sideman

Kenny Barron:

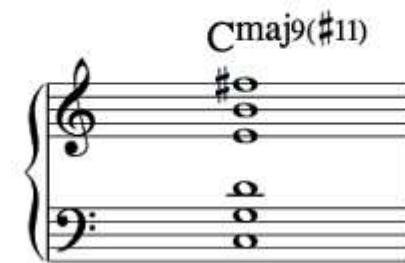


(1943 - )

### Kenny Barron Minor 11th Voicings



### Kenny Barron Major #11th Voicings



## Kenny Barron:



(1943 - )



386

**Voyage**

Kenny Barron  
(As played by Stan Getz)

**Bright Swing** J=232

**A** F<sub>MI</sub><sup>6/9</sup> (ten. & pn.) F<sub>MI</sub><sup>6/9</sup>

F<sup>7(9)</sup> B<sub>MI</sub><sup>7</sup> G<sub>MI</sub><sup>7(9)</sup> C<sup>7(9)</sup>

1 F<sub>MI</sub><sup>6/9</sup> (G<sub>MI</sub><sup>7(9)</sup> C<sup>7(9)</sup>) 2 F<sub>MI</sub><sup>6/9</sup>

**B** D<sub>MA</sub><sup>7</sup> E<sub>MI</sub><sup>7</sup> A<sup>7</sup> D<sub>MA</sub><sup>7</sup> (ten.)

F<sub>MI</sub><sup>7</sup> B<sup>7</sup> E<sub>MA</sub><sup>7</sup> F<sub>MI</sub><sup>7</sup> B<sup>7</sup> E<sub>MA</sub><sup>7</sup>

E<sub>MA</sub><sup>7</sup> G<sub>MI</sub><sup>7(9)</sup> C<sup>7(9)</sup> (ten. & pn.)

**C** F<sub>MI</sub><sup>6/9</sup> F<sub>MI</sub><sup>6/9</sup>

F<sup>7(9)</sup> B<sub>MI</sub><sup>7</sup> G<sub>MI</sub><sup>7(9)</sup> C<sup>7(9)</sup>

F<sub>MI</sub><sup>6/9</sup> (G<sub>MI</sub><sup>7(9)</sup> C<sup>7(9)</sup>) (fine)

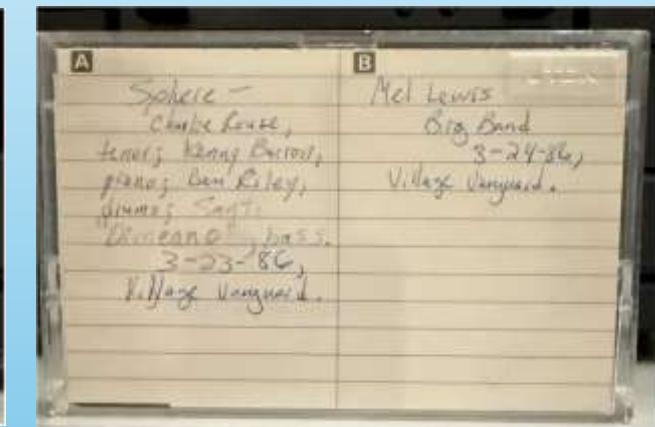
Chords in parentheses are used for solos.

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(1943 - )



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