

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

$\text{♩} = 126$

$Gm^7$   $A\flat m^7$   $A m^7$   $B\flat m^7$

*(With Pedal)*

$A m^7$   $A\flat m^7$   $Gm^7$

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

Red Garland:

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



BYE BYE BLACKBIRD

20

23

26

29

[B]

32

(With Pedal)

The image displays a page of musical notation for the piano solo on "Bye, Bye Blackbird". It features a single melodic line on a treble clef staff. The key signature has one flat (B-flat), and the time signature is 4/4. The notation includes various musical symbols such as eighth notes, quarter notes, and rests, along with dynamic markings like accents and slurs. Chord symbols are written above the staff at specific measures: D7, Gm7, Abm7, Db7, Gm7, C7b9, Fmaj7, Gm7, C7, Am7, Am7b5, D7b9, Gm7, C7, Fmaj7, D7b9, G7, C7b9, Fmaj7, Gm7, and C7b9. A section marked with a boxed 'B' begins at measure 32, where the bass line is introduced with a pedal effect, indicated by the text '(With Pedal)'.



Red Garland:

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



BYE BYE BLACKBIRD

35

38

41

44

Chord progression: Fmaj7, Gm7, C7b9, Am7, Abm7, Gm7, D7b9, Gm7, Fm7, F, Gm7, D7b9, C7, D7b9, Gm7, C7b9.

Red Garland:

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



BYE BYE BLACKBIRD

The image displays a musical score for the piano accompaniment of the song "Bye Bye Blackbird". The score is written on a grand staff with a treble and bass clef. Above the staff, the chords are labeled: Am7, Abm7, Gm7, C7b9, and Fmaj7. The music consists of a series of chords and some melodic lines. The page number 47 is visible in the bottom left corner of the score.

## 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 Med-Up Swing **Bolivia** Cedar Walton  
 ♩ = 222 (Intro) (no comping)  
 (bs. w/ pn, semi-staccato) (alto w/ pn.)  
 1, 2, 3, 4  
 (A)  $E^bMA^7$  ( $B^b13_{SUS}$ )  $A^{13}_{SUS}$   $A^{13}$   $DMA^7$   $A^b13_{(3rd)}$   
 (Latin)  $GMA^7$   $F^{\#7}(11)$   $BMI^7$   $CMA^7(11)$   
 (Swing)  $BMI^7$   $BMI^7$   $G^{\#MI}(10-5)$   $GMI^7$   $C^7$   
 (on repeat)  $FMA^7$   $B^{13}(9th)$   $B^bMA^9$   $A^7(alt)$  break

32  
 (B) 1st x: no comping (alto fills)  
 (bs. w/ pn.) (8)  
 (alto w/ pn.)  
 $G^7$  2 2  $E^bMA^7$  (16)  
 Solo on AB; After solos, D.S. al Coda (play ABA before taking Coda)  
 (C) alto fills (On cue) fill  
 (bs. w/ pn.) Vamp till cue  $E^bMA^7$   $E^bMA^7$   
 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).

## Cedar Walton:



(1934 – 2013)



### FIRM ROOTS

CEDAR WALTON

BASS HITS ON 2 & 4 THOUGH A

**A**

Chords: B<sup>b</sup>9sus, B<sup>b</sup>7(b9), E<sup>b</sup>Δ/8<sup>b</sup>, C-7/B<sup>b</sup>, B<sup>b</sup>9sus, B<sup>b</sup>7(b9), E<sup>b</sup>Δ/8<sup>b</sup>, G9sus, G7(b9), CΔ/G, F9sus, F7(b9), B<sup>b</sup>Δ, 1, 2

**B**

Chords: F9sus, G9sus, A9sus, B<sup>b</sup>9sus, A<sup>b</sup>9sus, A<sup>b</sup>7(#11), A<sup>b</sup>9sus, A<sup>b</sup>7, F9sus, F7(#11), F9sus, 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

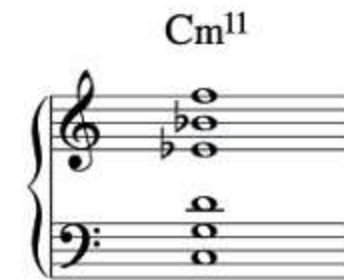


## Kenny Barron:

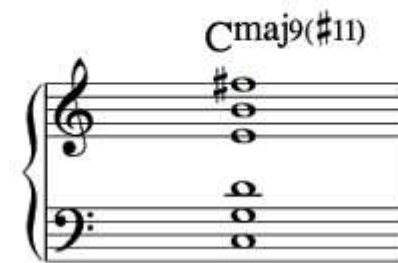


(1943 - )

### Kenny Barron Minor 11th Voicings



### Kenny Barron Major #11th Voicings



# Kenny Barron:



(1943 - )



386

## Voyage

Kenny Barron  
(As played by Stan Getz)

**Bright Swing**  
♩ = 232

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

F<sub>Mi</sub><sup>7(p4)</sup> B<sub>Mi</sub><sup>7</sup> G<sub>Mi</sub><sup>7(p5)</sup> C<sub>Mi</sub><sup>7(p4)</sup>

<sup>1</sup> F<sub>Mi</sub><sup>6/9</sup> (G<sub>Mi</sub><sup>7(p5)</sup> C<sub>Mi</sub><sup>7(p4)</sup>) <sup>2</sup> F<sub>Mi</sub><sup>6/9</sup>

**B** D<sub>Ma</sub><sup>7</sup> (ten.) E<sub>Mi</sub><sup>7</sup> A<sup>7</sup> D<sub>Ma</sub><sup>7</sup>

F<sub>Mi</sub><sup>7</sup> B<sub>Mi</sub><sup>7</sup> E<sub>Ma</sub><sup>7</sup> F<sub>Mi</sub><sup>7</sup> B<sub>Mi</sub><sup>7</sup> E<sub>Ma</sub><sup>7</sup>

E<sub>Ma</sub><sup>7</sup> G<sub>Mi</sub><sup>7(p5)</sup> C<sub>Mi</sub><sup>7(p4)</sup> (ten. & pn.)

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

F<sub>Mi</sub><sup>7(p4)</sup> B<sub>Mi</sub><sup>7</sup> G<sub>Mi</sub><sup>7(p5)</sup> C<sub>Mi</sub><sup>7(p4)</sup>

F<sub>Mi</sub><sup>6/9</sup> (G<sub>Mi</sub><sup>7(p5)</sup> C<sub>Mi</sub><sup>7(p4)</sup>) (fine)

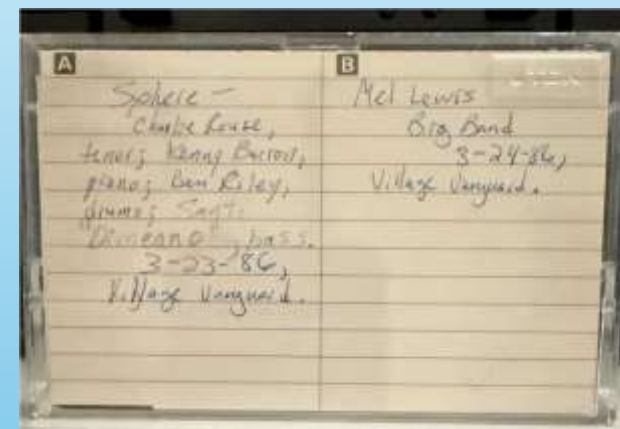
Chords in parentheses are used for solos.

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## Kenny Barron:



(1943 - )



# Red, Cedar and Kenny

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