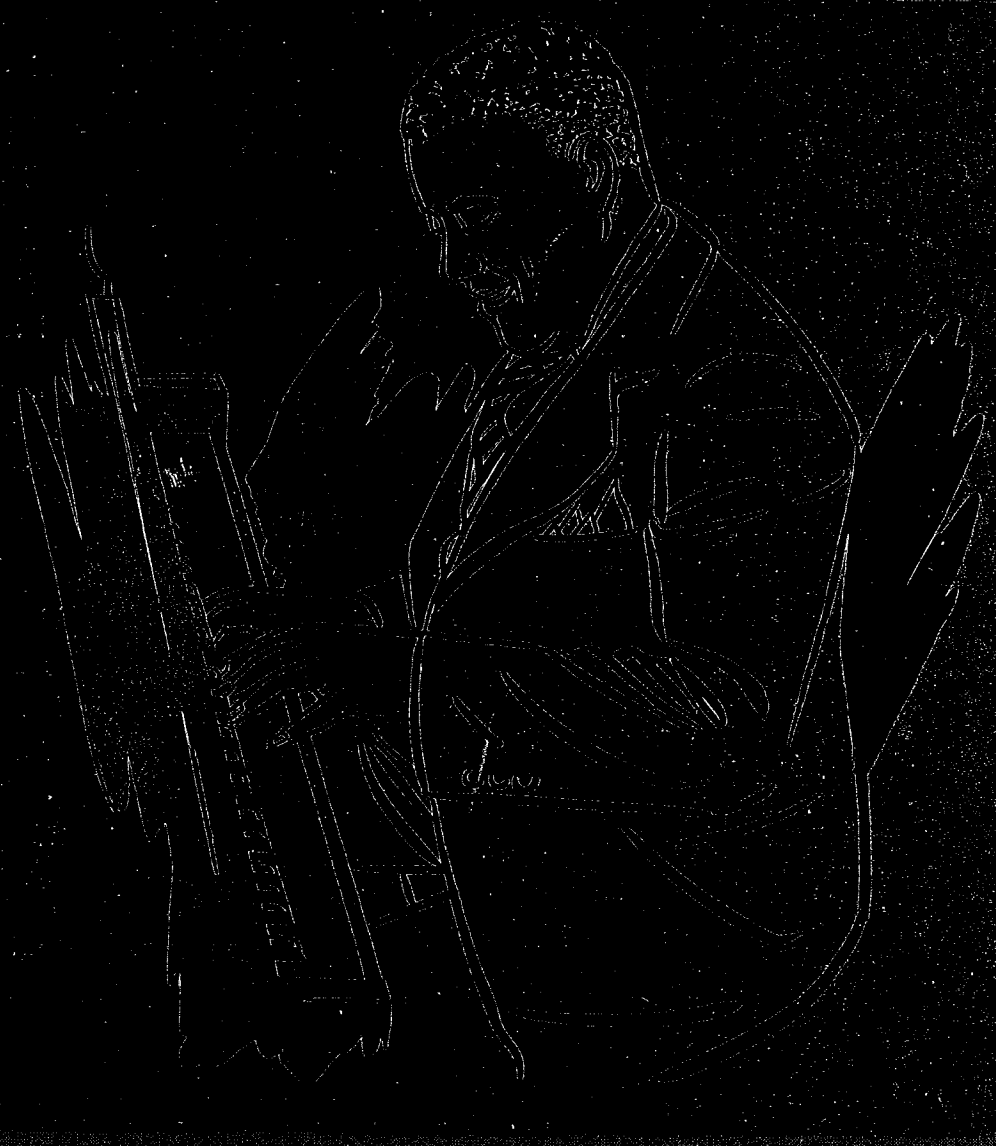
5 JAZZ PIANO SOLOS

Art Tatum

PRICE 60¢ IN U.S.A.

THIS IS THE AUTHENTIC ART TATUM FOLIO OF HIS OWN PIANO TRANSCRIPTIONS



- LIVE JIVE
- GANG O' NOTHIN'
- JUMPIN' FOR SUMPIN'
- NIGHT SCENE
- CARNEGIE HALL BOUNCE

PRICE 60¢ IN U.S.A.

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Foreword

In 1930, when commercialism had an almost fatal stranglehold on spontaneous music, jazz-starved musicians discovered ART TATUM playing in an obscure night club, in Chicago. Legends sprang up about his sensational style, and Art was brought to the Onyx Club in New York, for a solo engagement. His unique pianistic genius broke the ice, and Art began recording for Brunswick in 1932. His records have sold in the hundreds of thousands. Since then, Art has been featured here and abroad in clubs, with phenomenal success.

Art has affected all types of musicians from concert to hot jazz. The late George Gershwin, was so intrigued by him, that Tatum became a frequent guest at the Gershwin home, where George and his friends listened to him in awe and amazement.

Because of the tremendous complexity of his style, it has been generally considered impossible to transcribe Art's solos from records. The transcriptions have been done exactly note-for-note. Art himself, was amazed at the exact reproduction.

Credit for the difficult and laborious job of transcribing, fingering and editing, goes to Frank Paparelli.

In answer to the many requests for original Art Tatum material, we are proud to publish the only authentic collection of his original solos.

5 JAZZ PIANO SOLOS

BY

Art TATUM

TRANSCRIBED AND EDITED BY

Frank PAPARELLI

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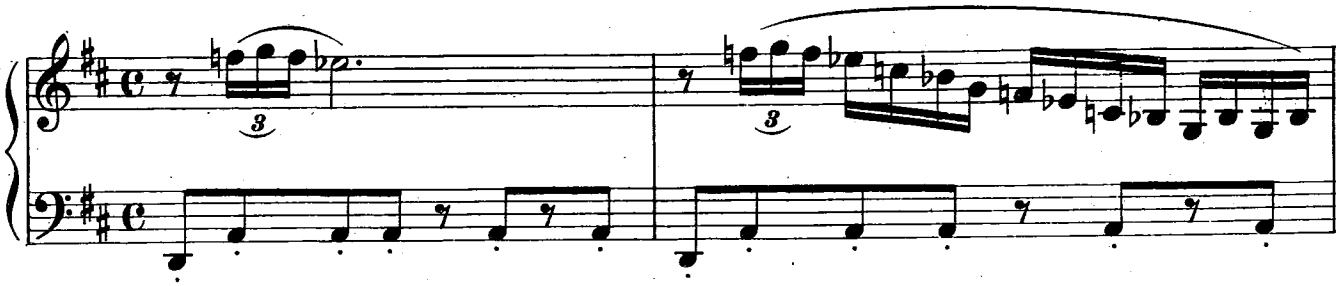
PIANOTATIONS

AN ANALYSIS OF ART TATUM'S PIANO STYLE BY FRANK PAPARELLI

Art Tatum is unique in his exploitation of the solo jazz piano. The Tatum piano is the product of a large musical mind, imagination, taste and a subtle sense of rhythm. Tatum's hands are relaxed stooges for his musical ideas. The left hand might go off on a harmonic spree, continue the melodic figuration of the right, or even become "tacit" if a rest is more effective than a note. Tatum's music is never stale, dull or pointless; it is vital; it has something to say, it says it fluently and it has rhythm.

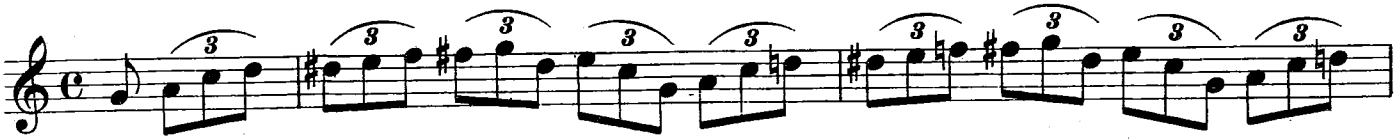
Play these compositions in their proper context: with a jazz feeling. The exceptions (as in the final strains of "Gang C' Nothin' " and "Night Scene" and marked "ad lib") are instances wherein Tatum switches from a Jazz improvisation to a modern concert improvisation. Take a tempo that is right for the figurations. For example, don't put "Jumpin' for Sumpin' " in the same groove with "Live Jive".

In the following passage, don't achieve a mathematical interpretation by trying to fit one hand into the other.



Musically, the right hand is an independent *impression* against the left hand. The right hand has a tonality, phrasing and rhythm all its own.

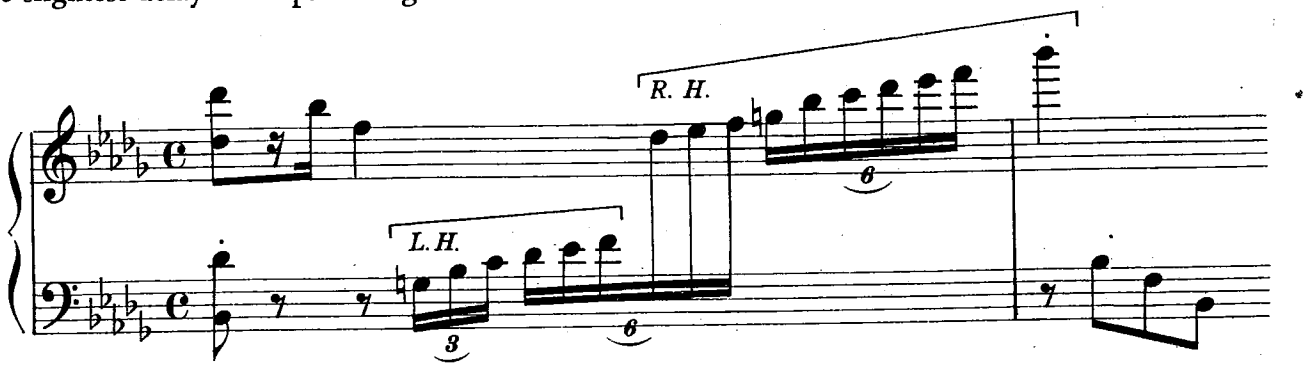
Before you start practicing the following figure from "Live Jive" remember that you're trying to get it to swing.



If you simply strive for a mechanical mastery, the figure will become a meaningless jumble of notes.

In situations like the following, have the hands ready so that there is no delay in going from one hand to the other.

The slightest delay will upset the groove.

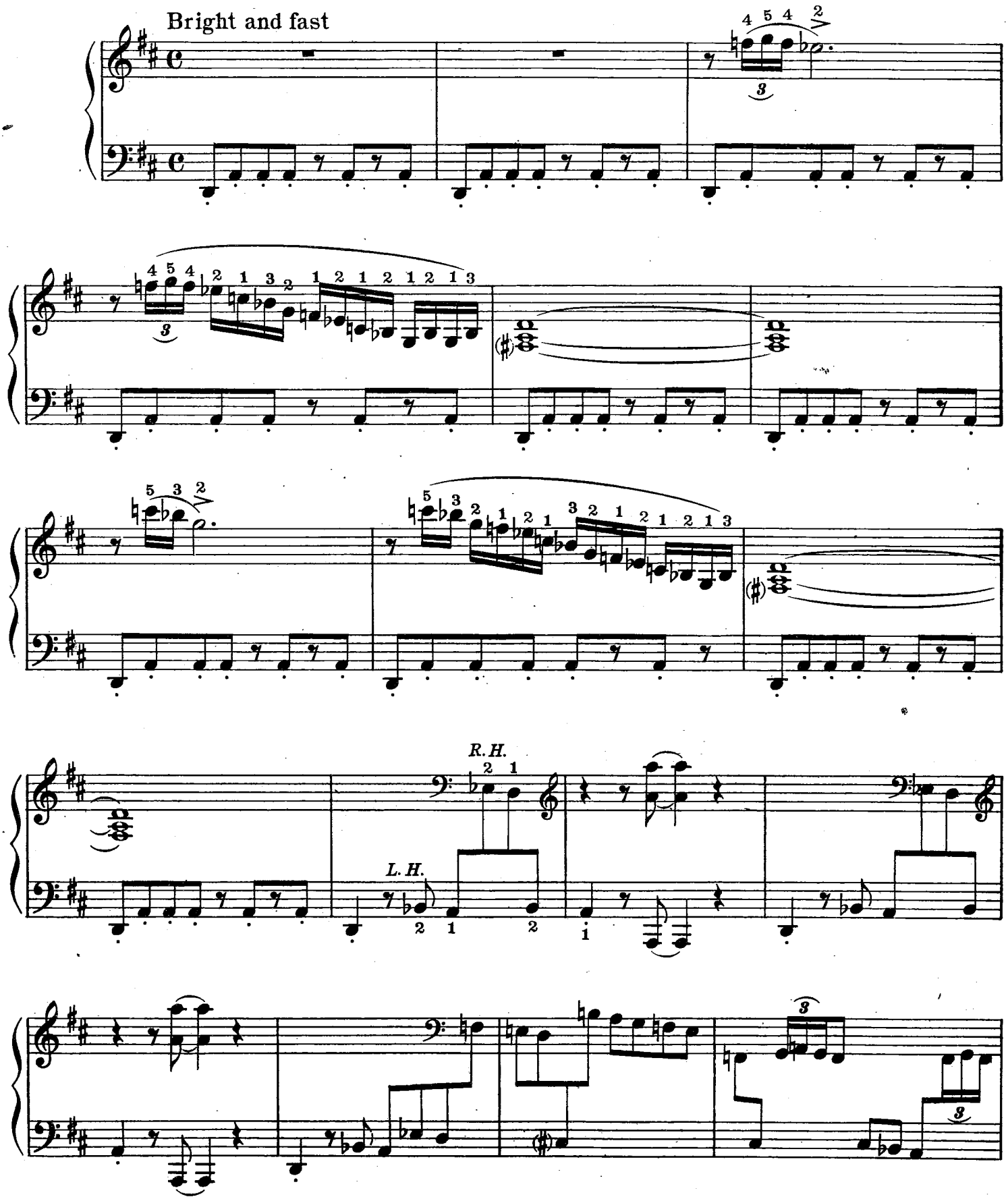


To render the music more accessible, all unusual and intricate passages have been fingered. This fingering is far from conventional, but it is strictly logical for the demands of the music in question, and it works. Before you finger a passage yourself, consider the *phrasing, point* and *swing* of the passage.

At all times play with relaxation. So much for suggestions. In the following pages are the notes Tatum plays Take over from here.

CARNEGIE HALL BOUNCE

By ART TATUM



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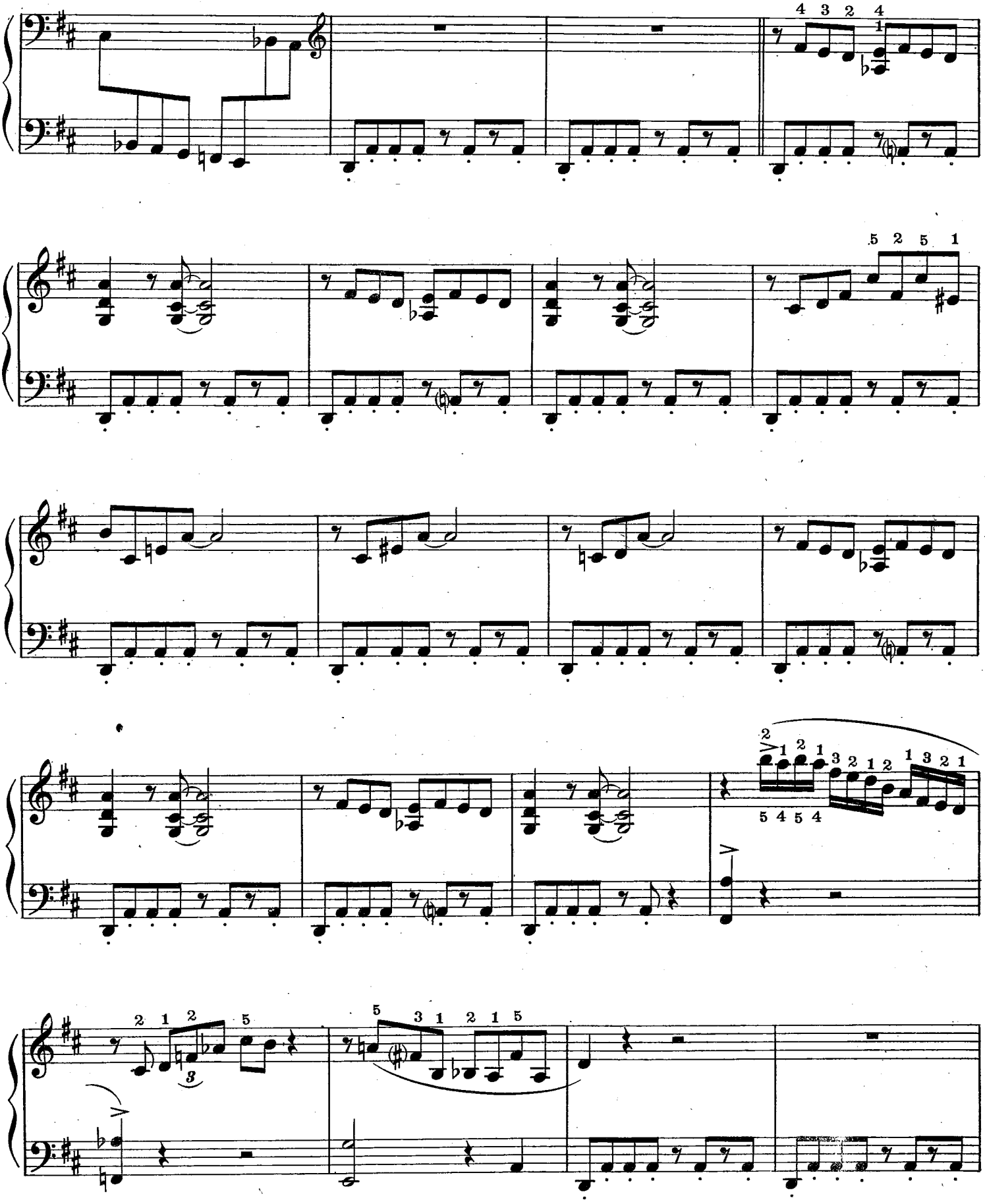
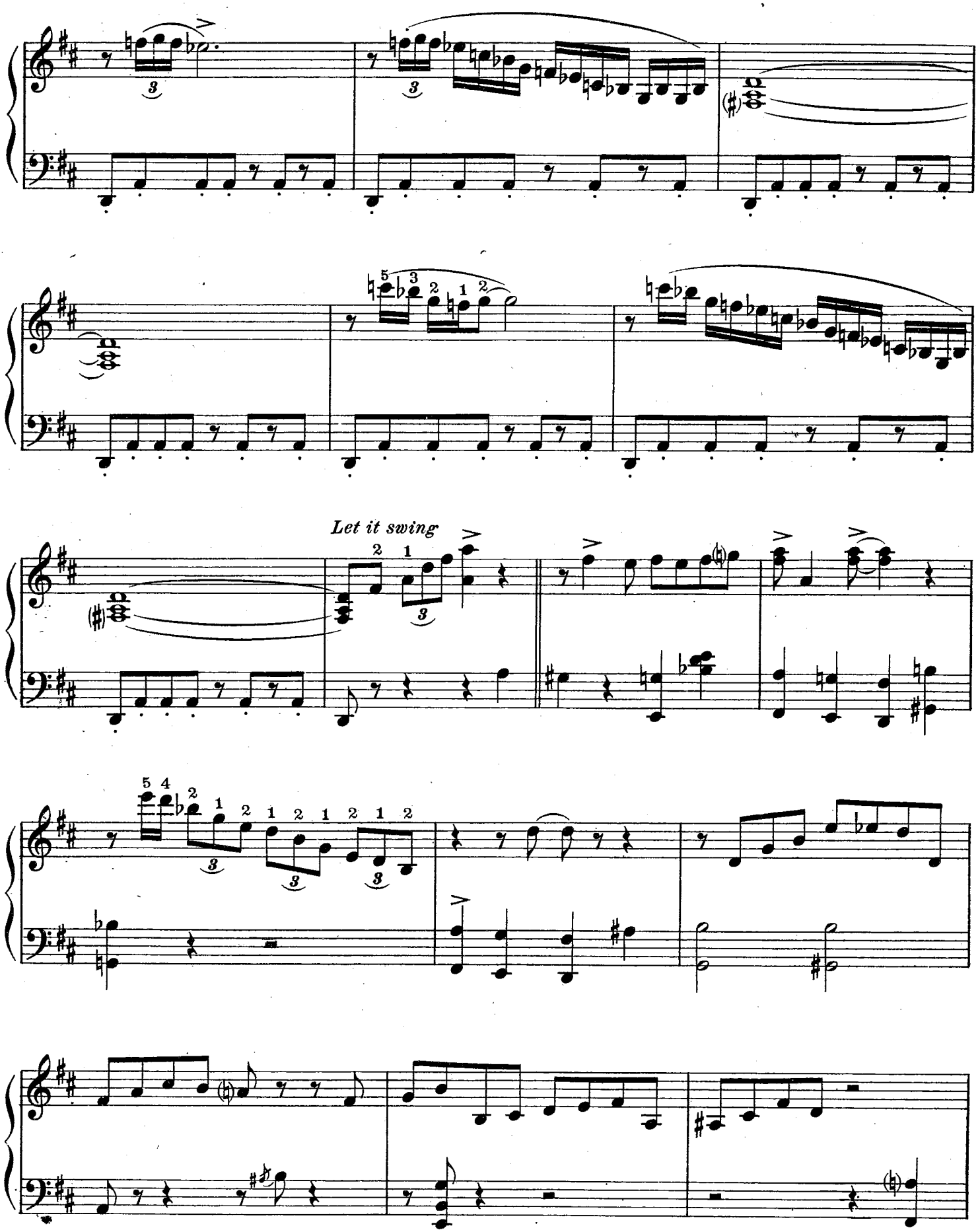
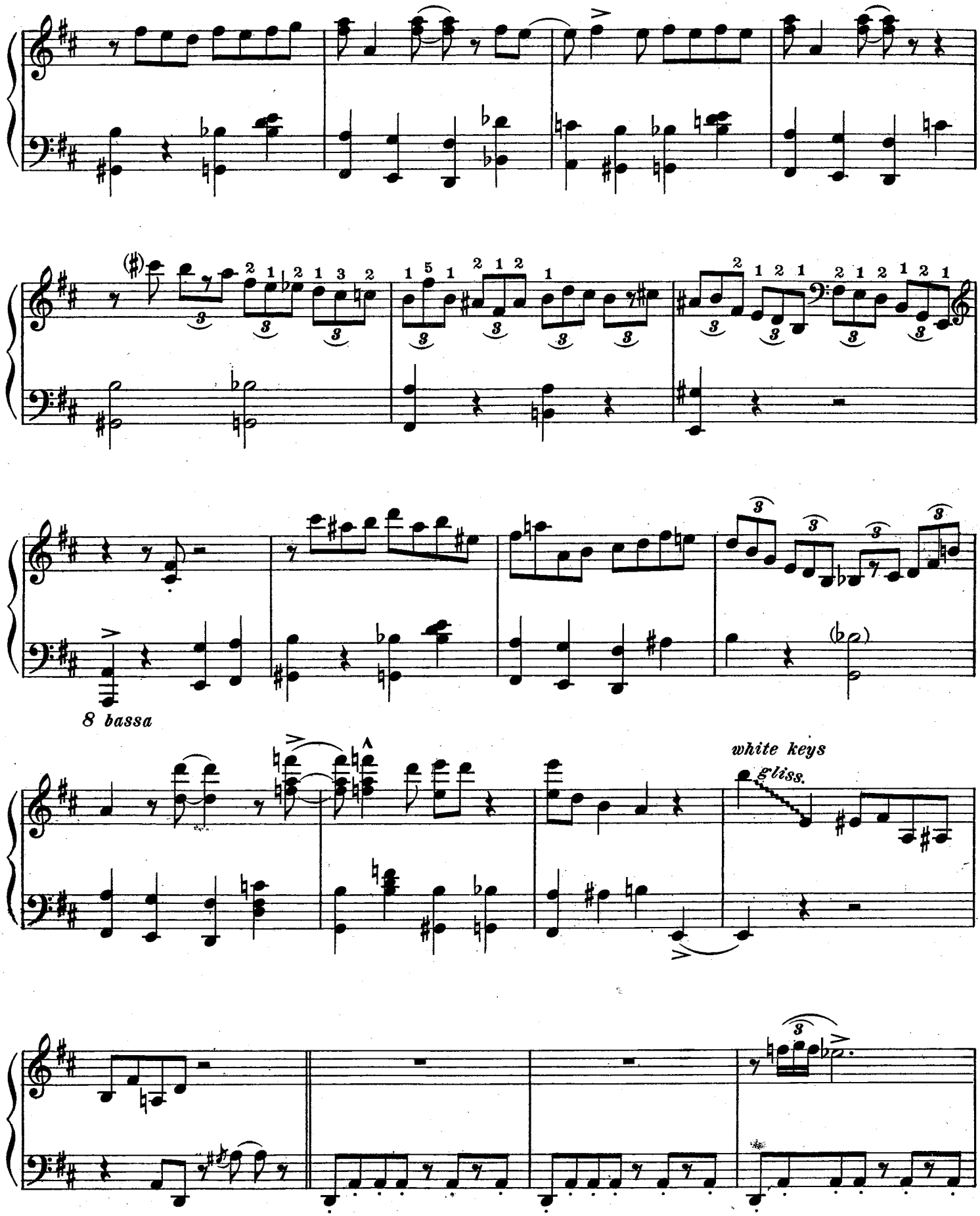
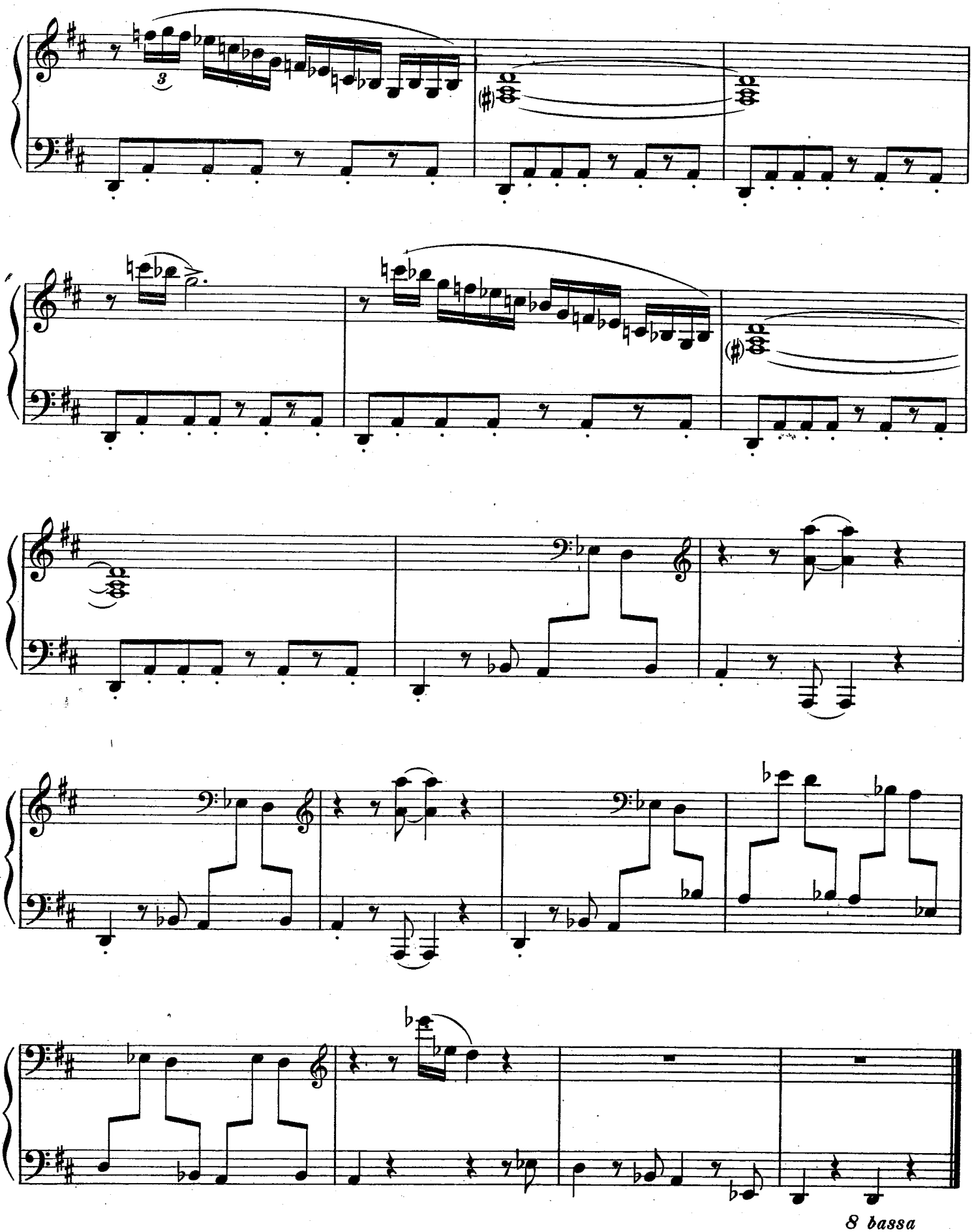


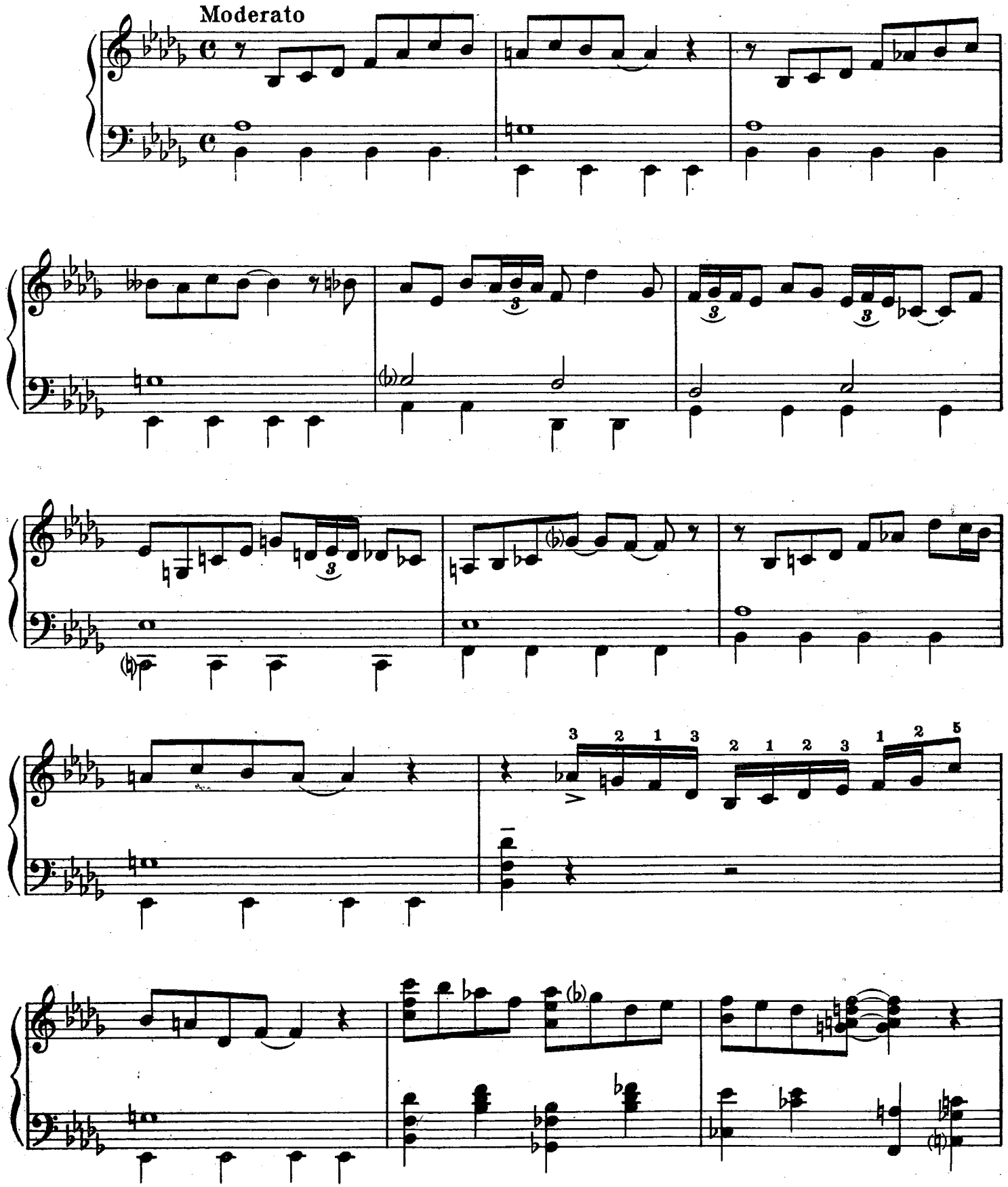

Let it swing


8 bassa
white keys
gliss.


3
8 bassa

NIGHT SCENE

By ART TATUM



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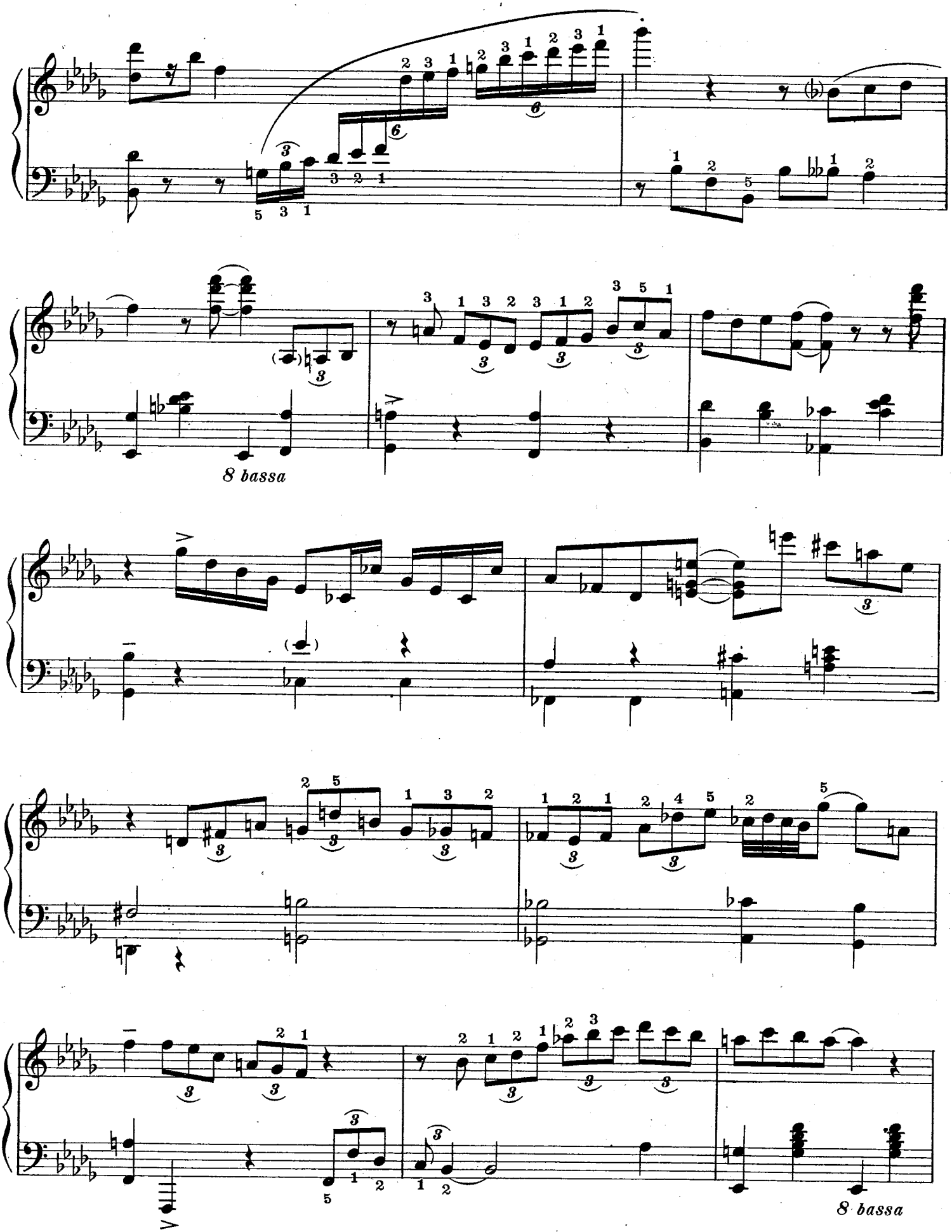
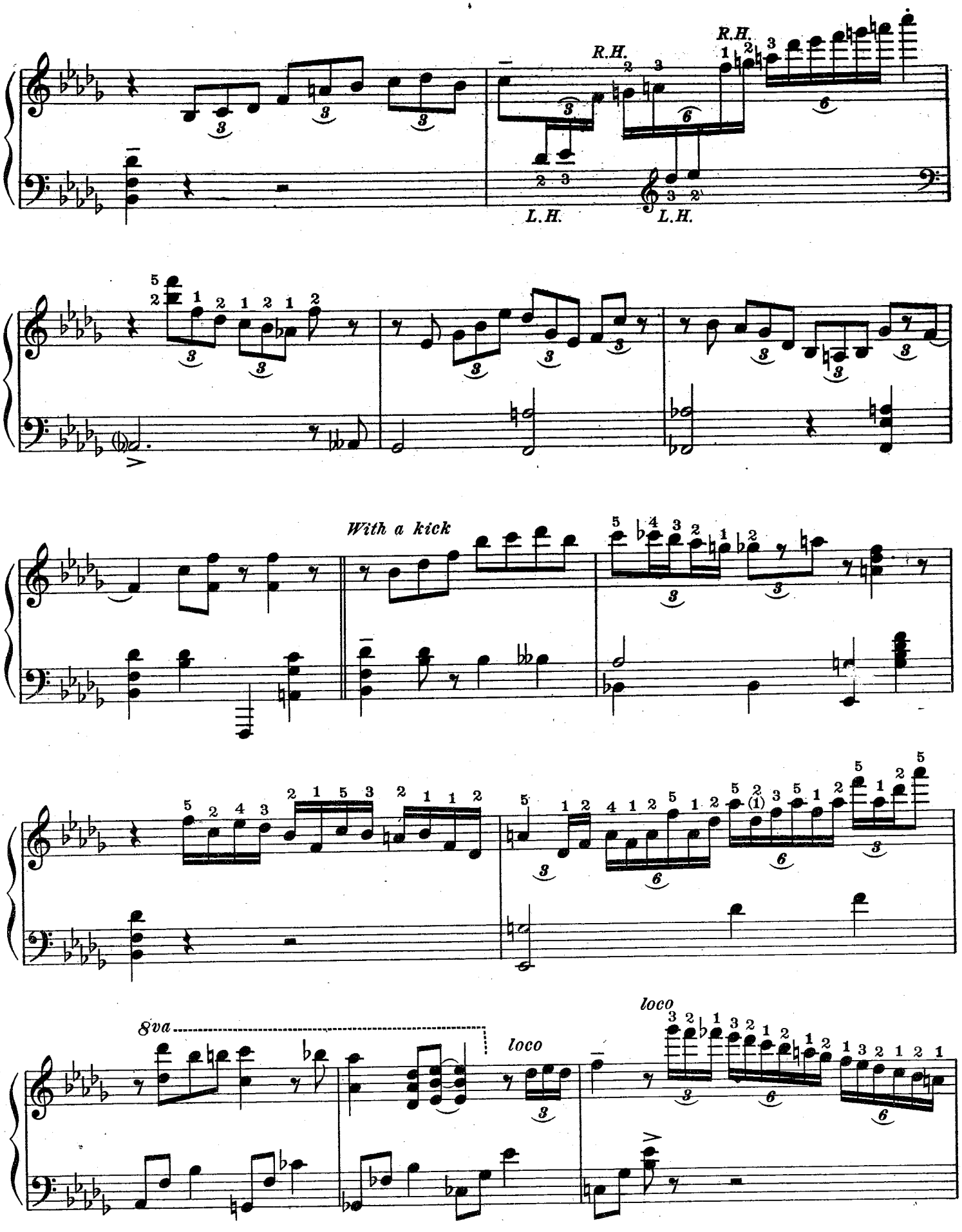
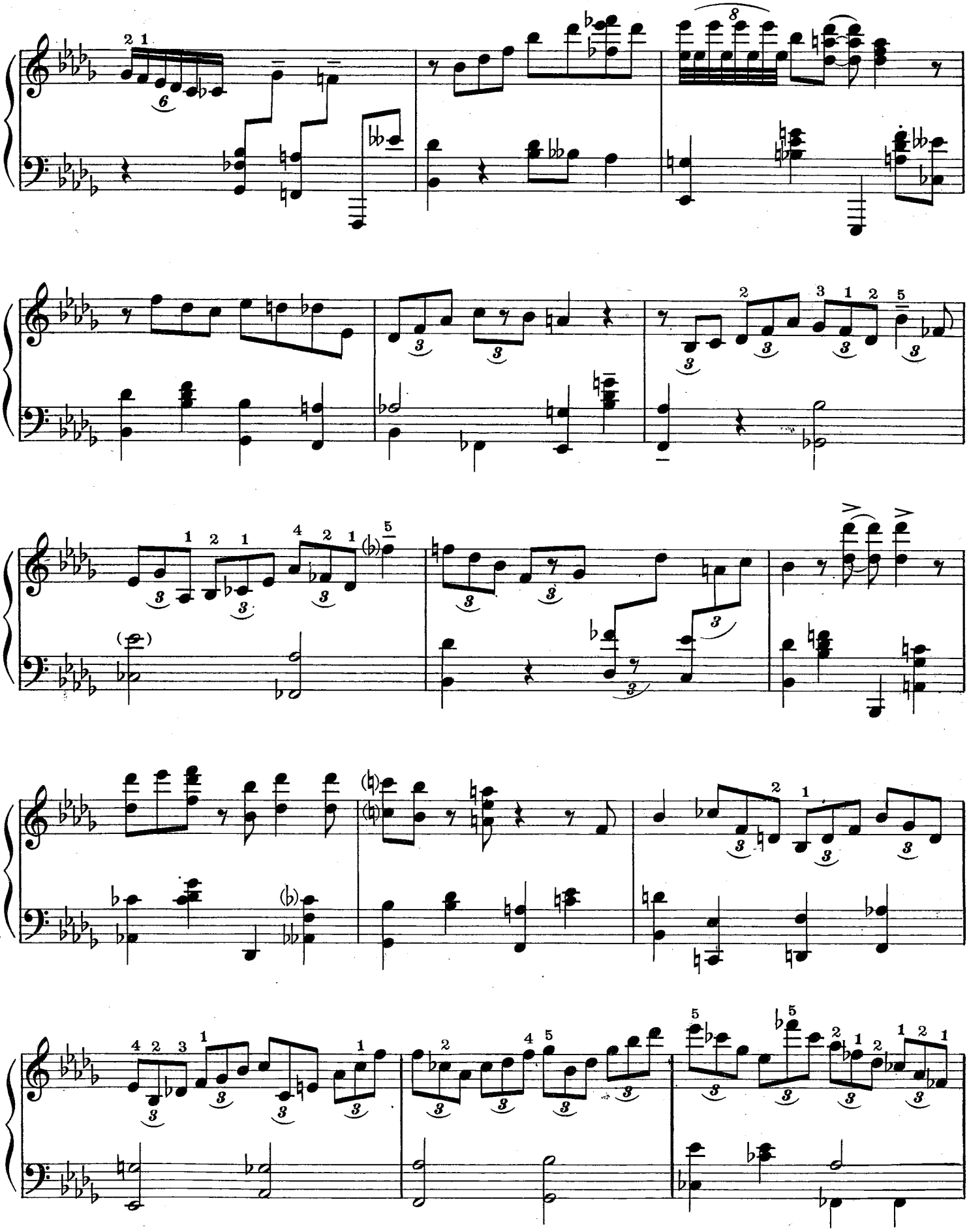
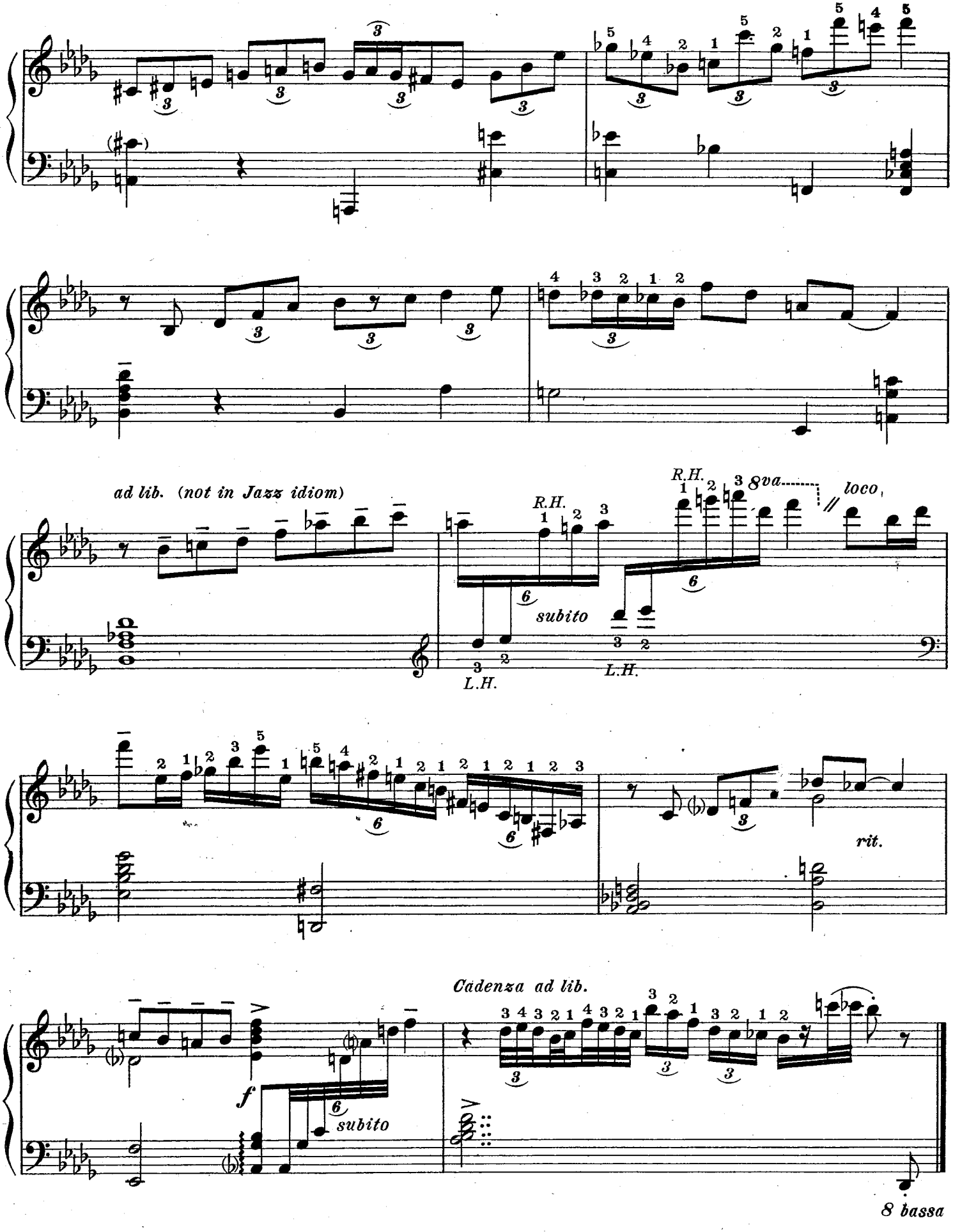

8 bassa
8 bassa

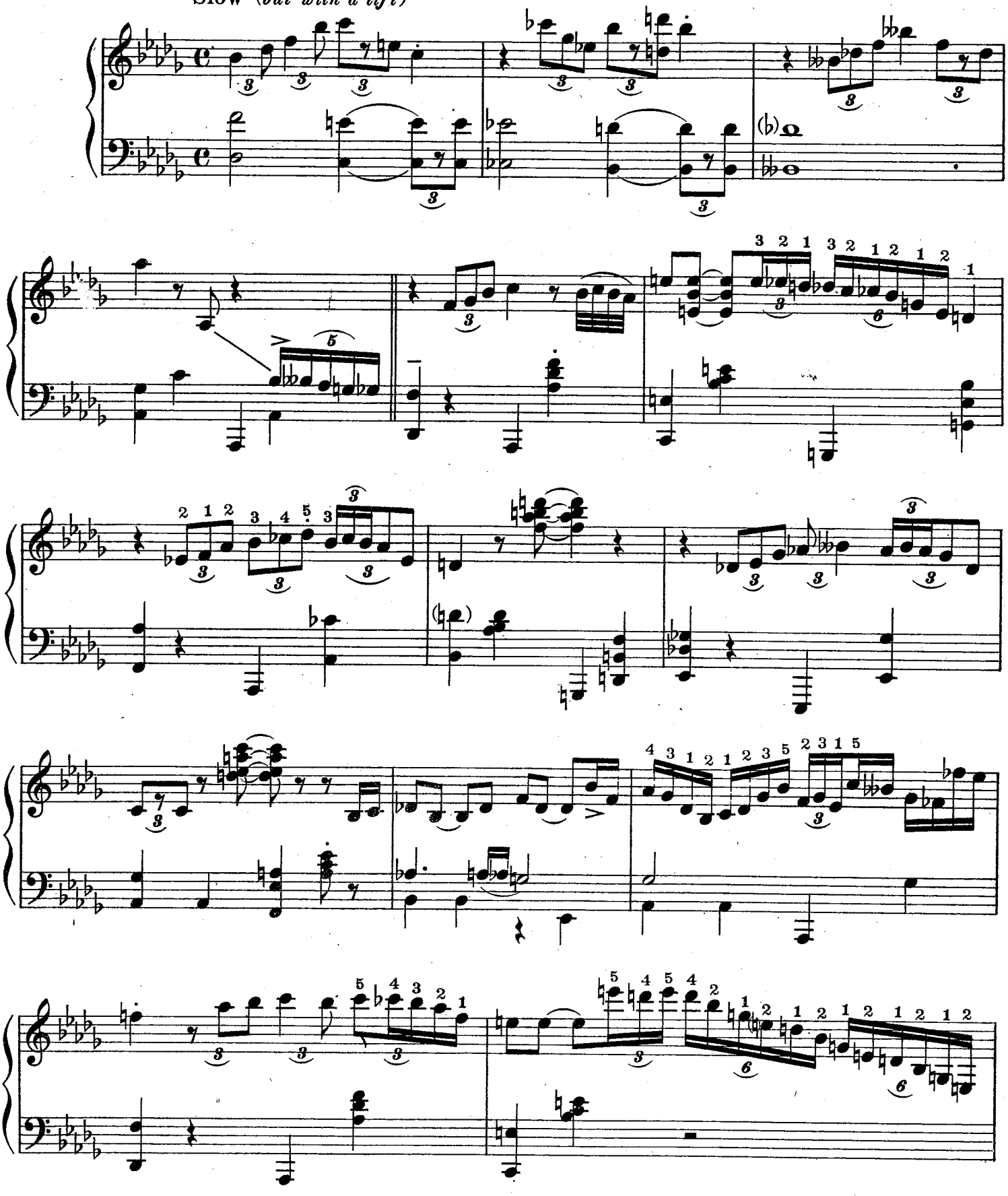

R.H.
R.H.
L.H.
L.H.
With a kick
8va
loco
loco




ad lib. (not in Jazz idiom)
R.H.
L.H.
subito
R.H.
8va
loco
L.H.
rit.
Cadenza ad lib.
f
subito
8 bassa

GANG O' NOTHIN'

By ART TATUM



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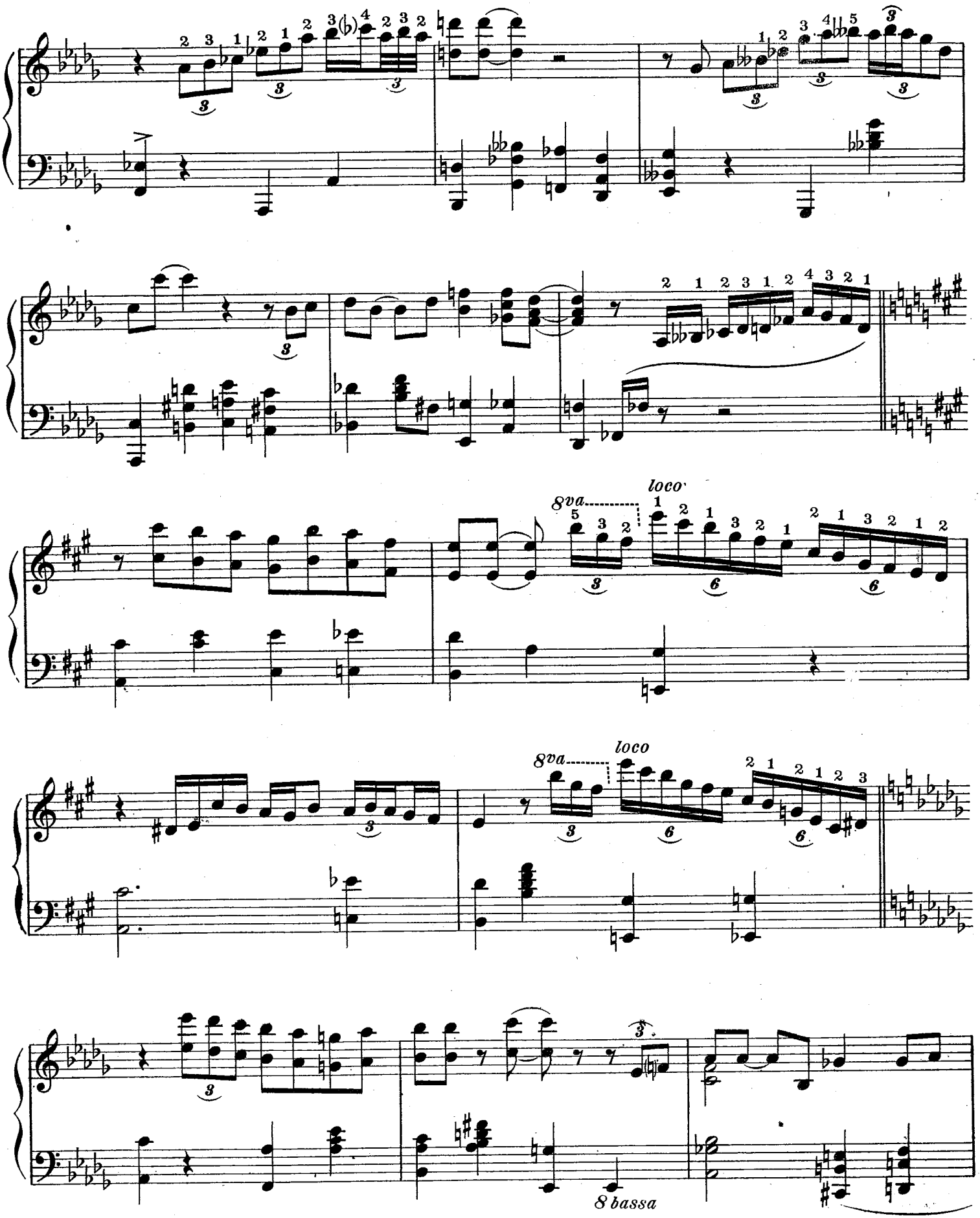
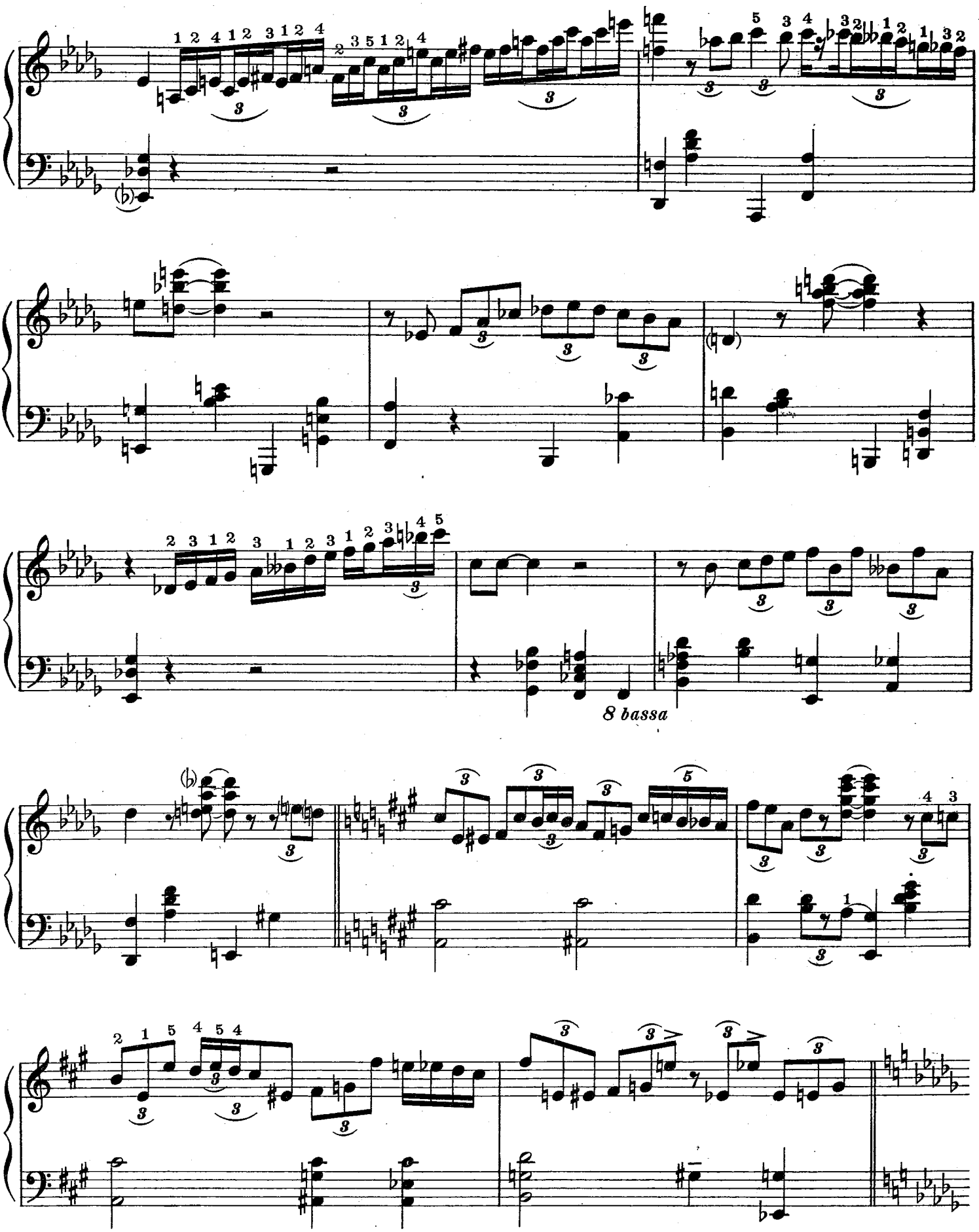
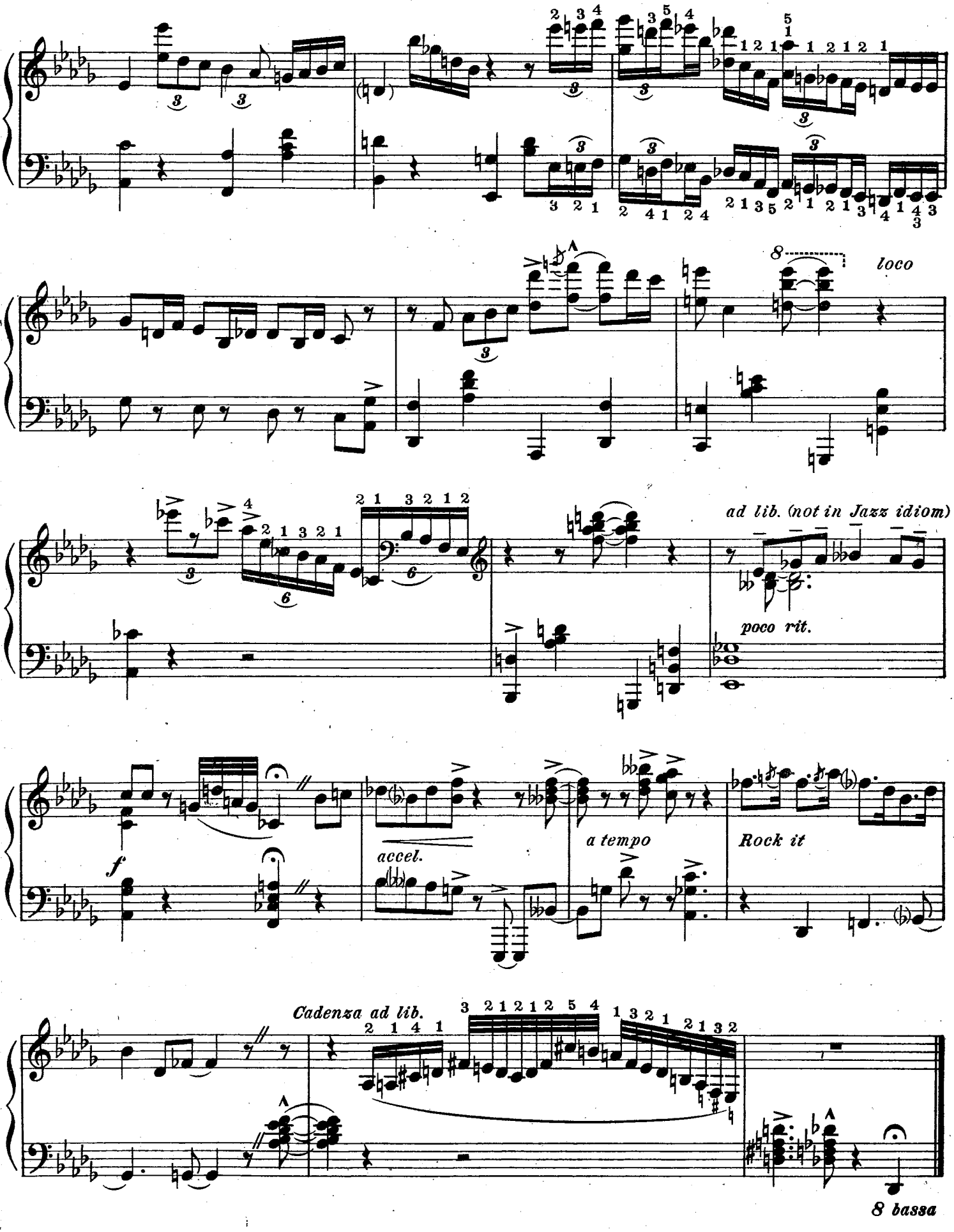
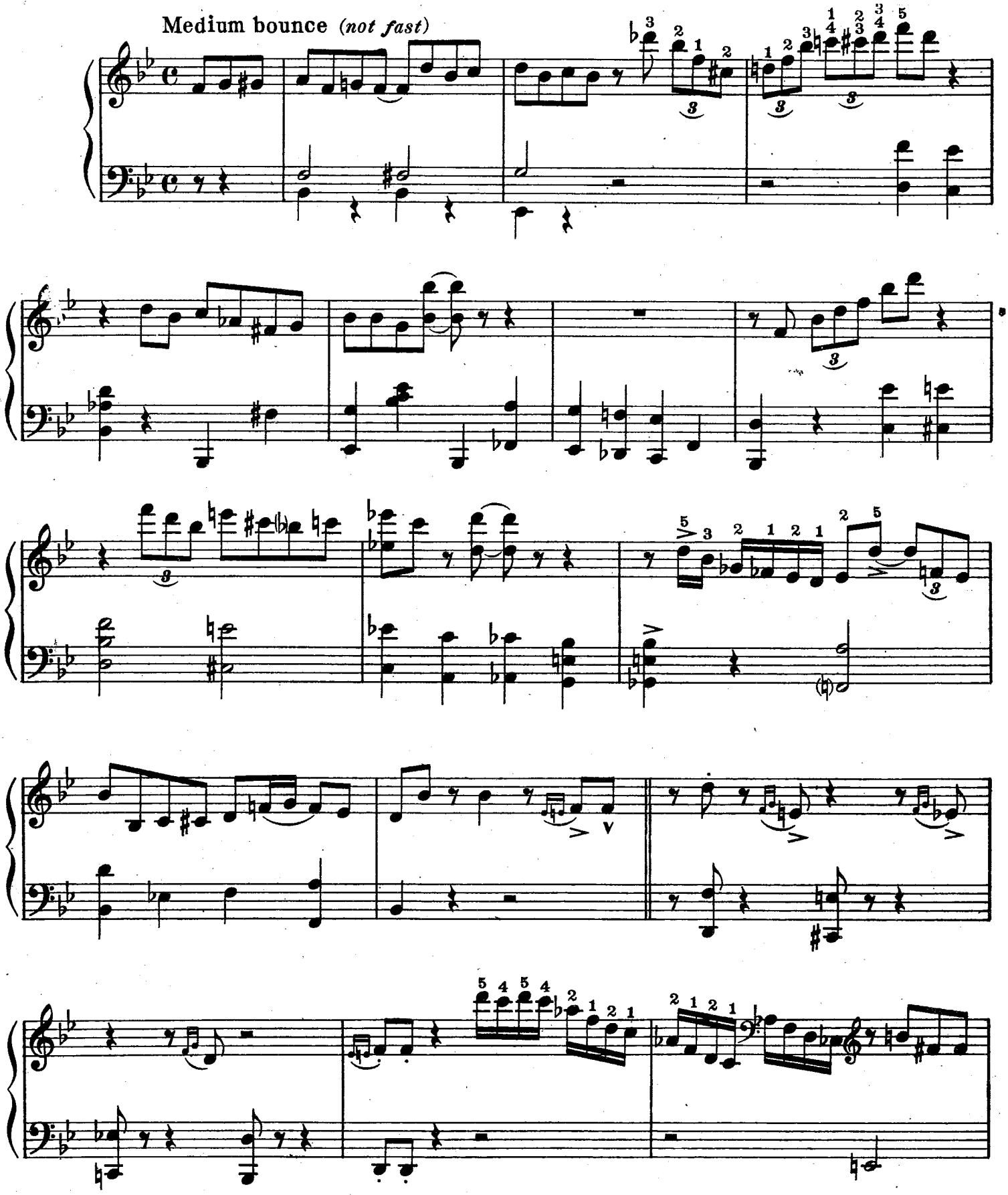

8va
loco
8va
loco
8 bassa


8 bassa


loco
ad lib. (not in Jazz idiom)
poco rit.
f
accel.
a tempo
Rock it
Cadenza ad lib.
8 bassa

JUMPIN' FOR SUMPIN'

By ART TATUM



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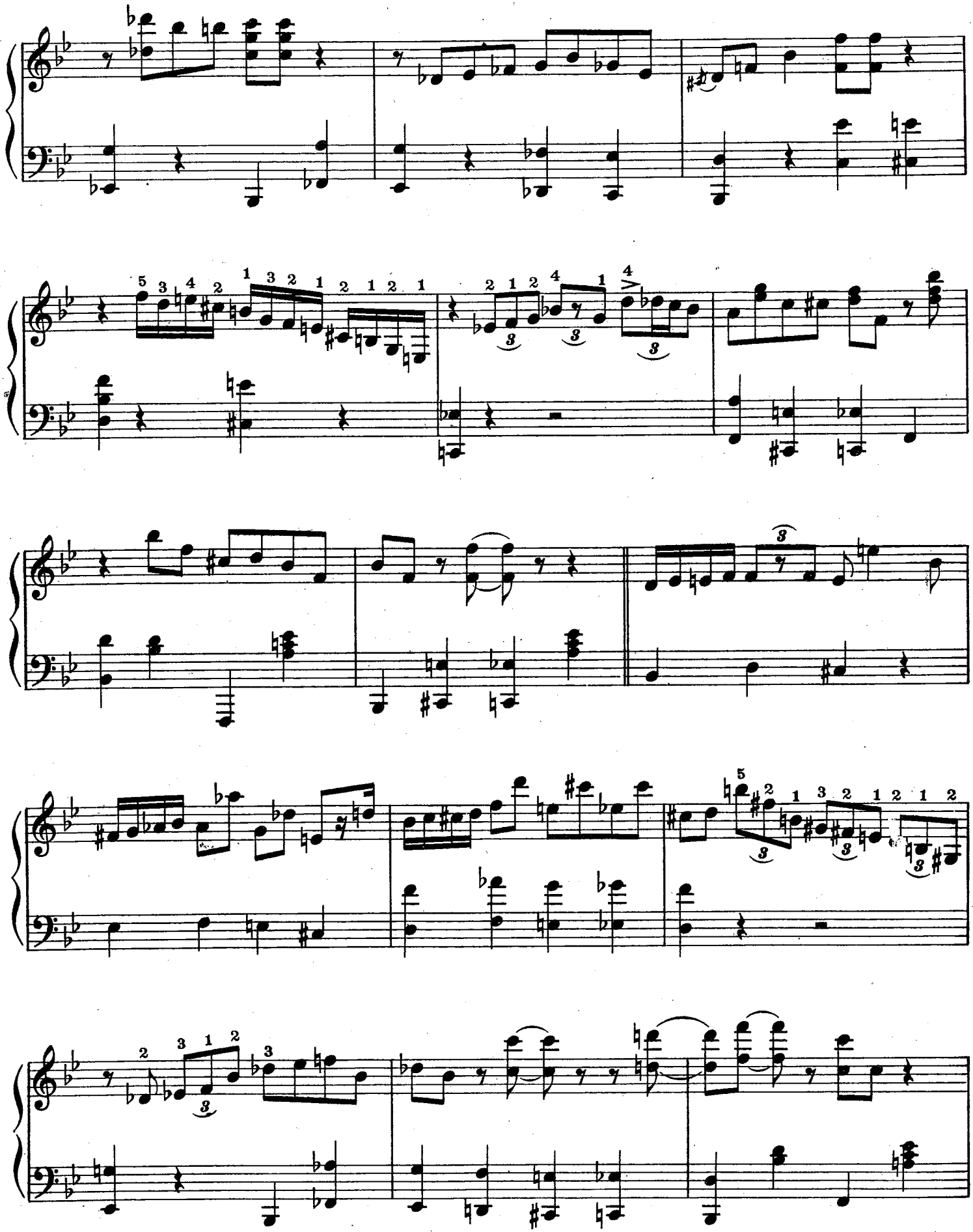
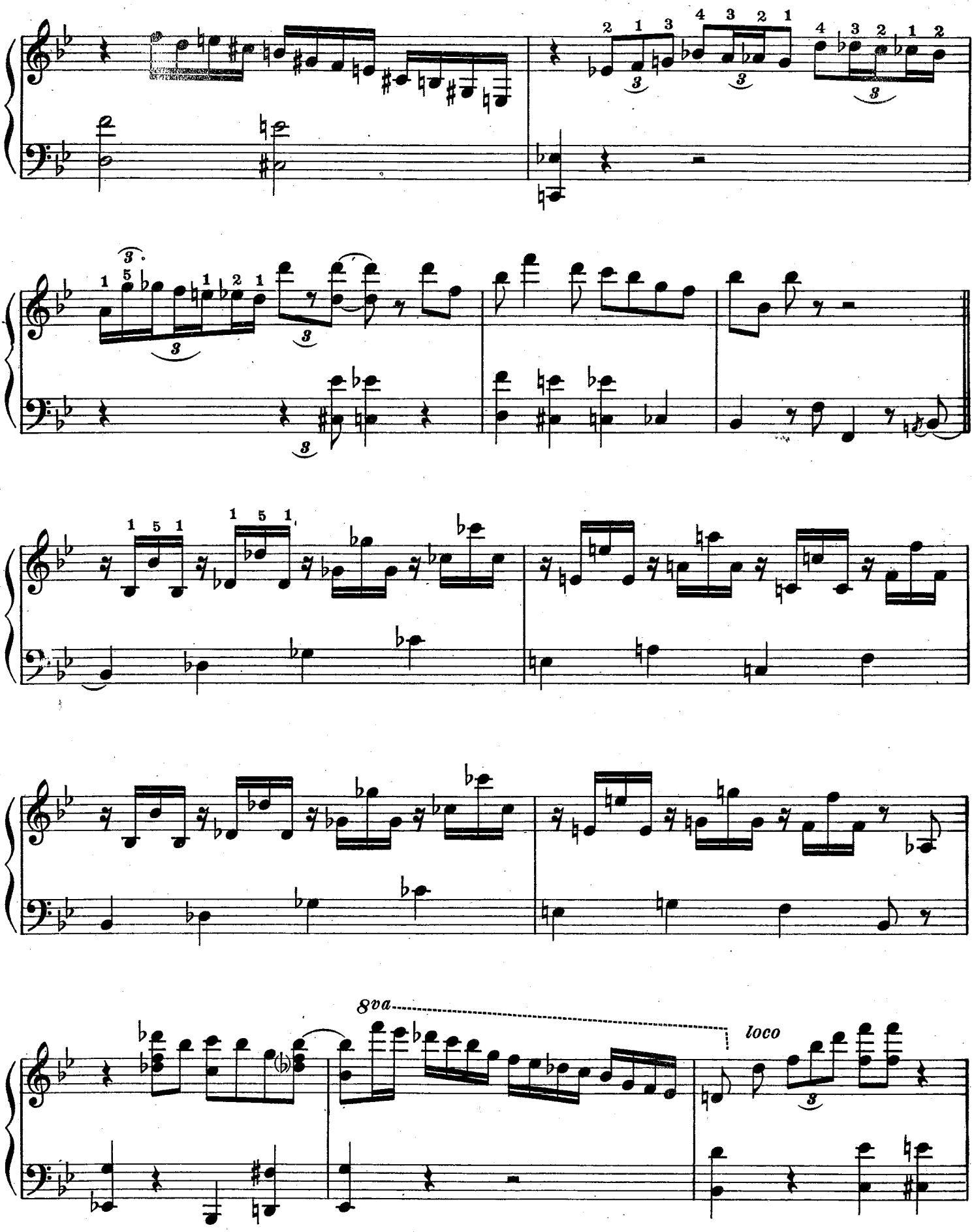
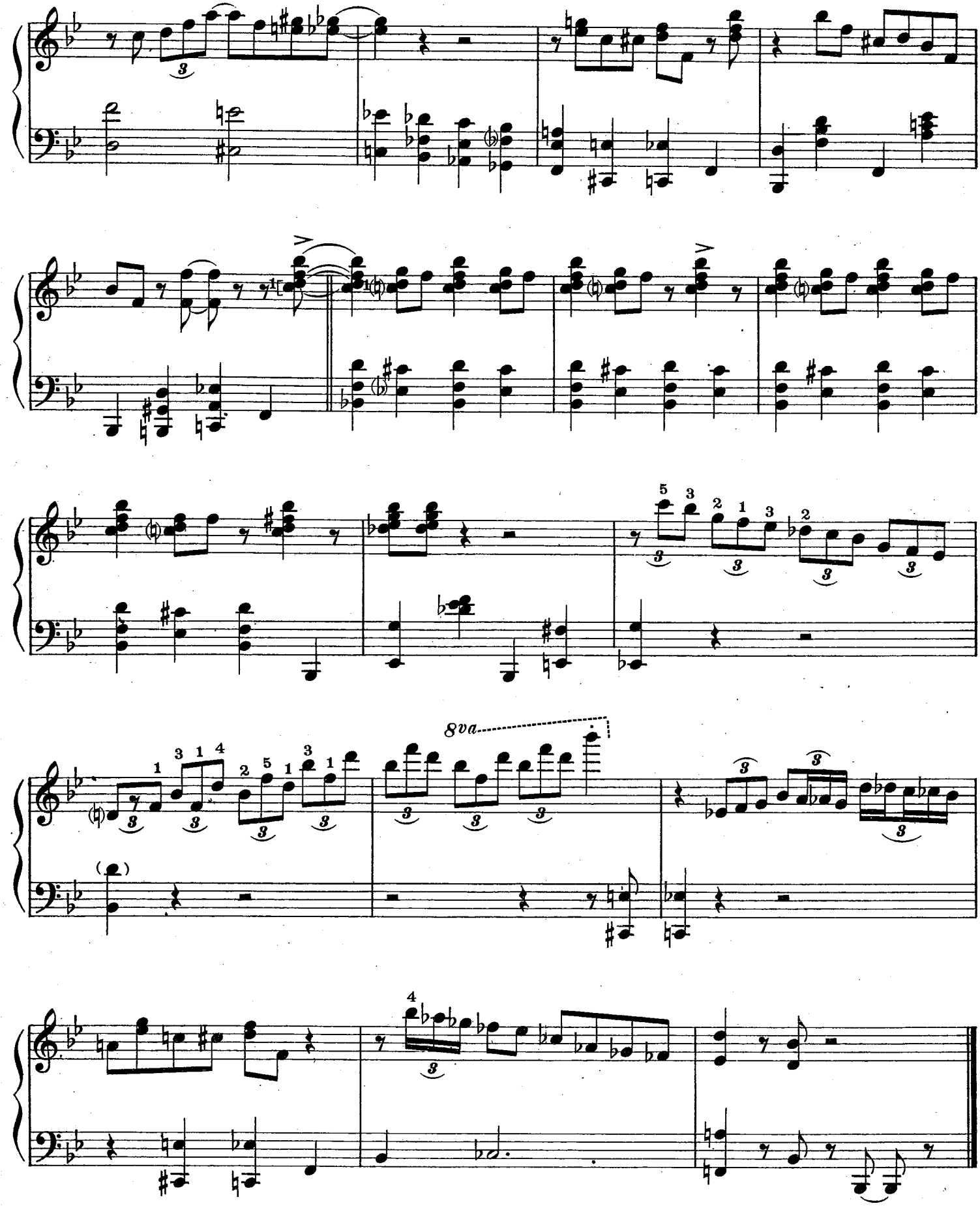
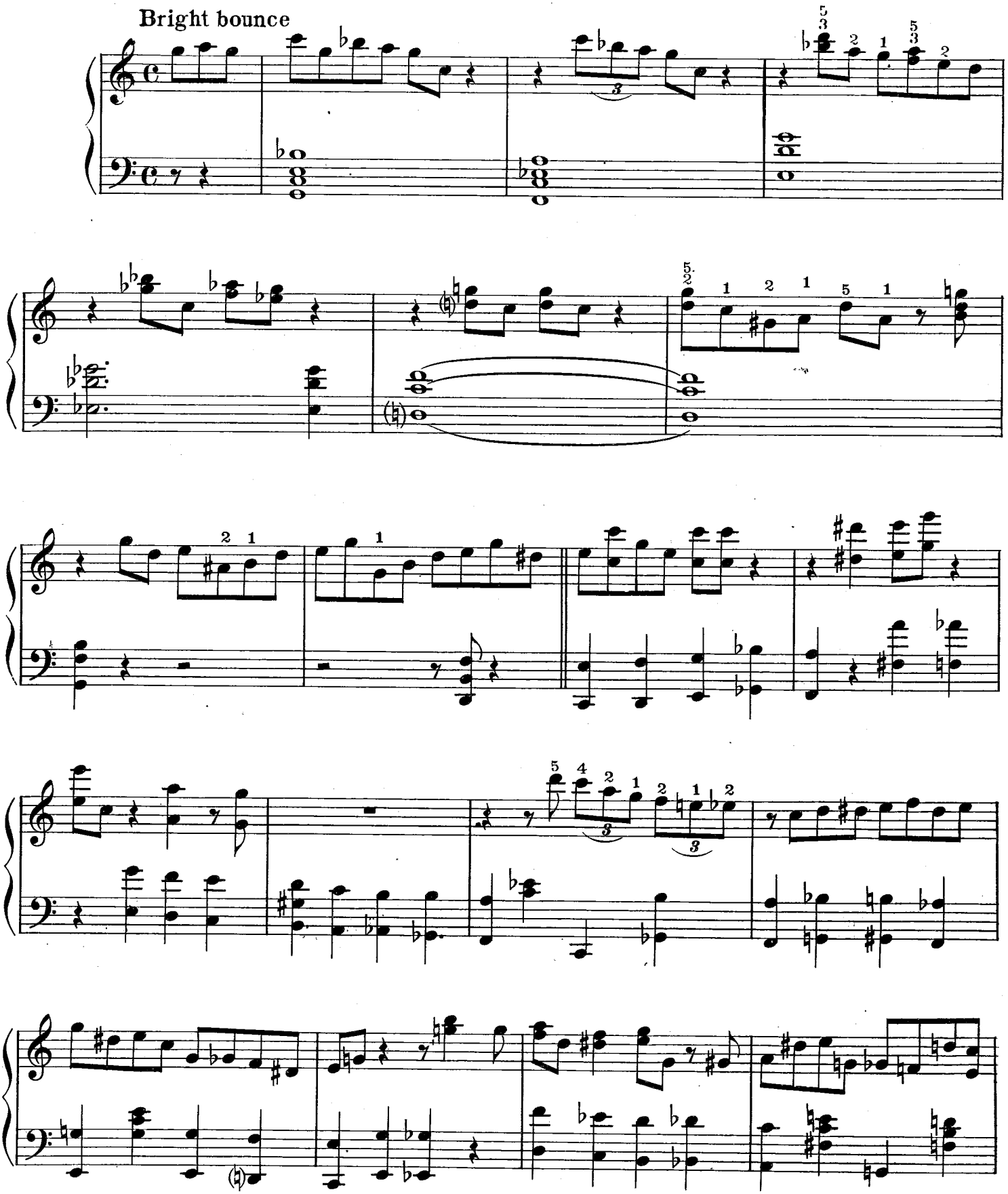



8va
loco


8va

LIVE JIVE

By ART TATUM



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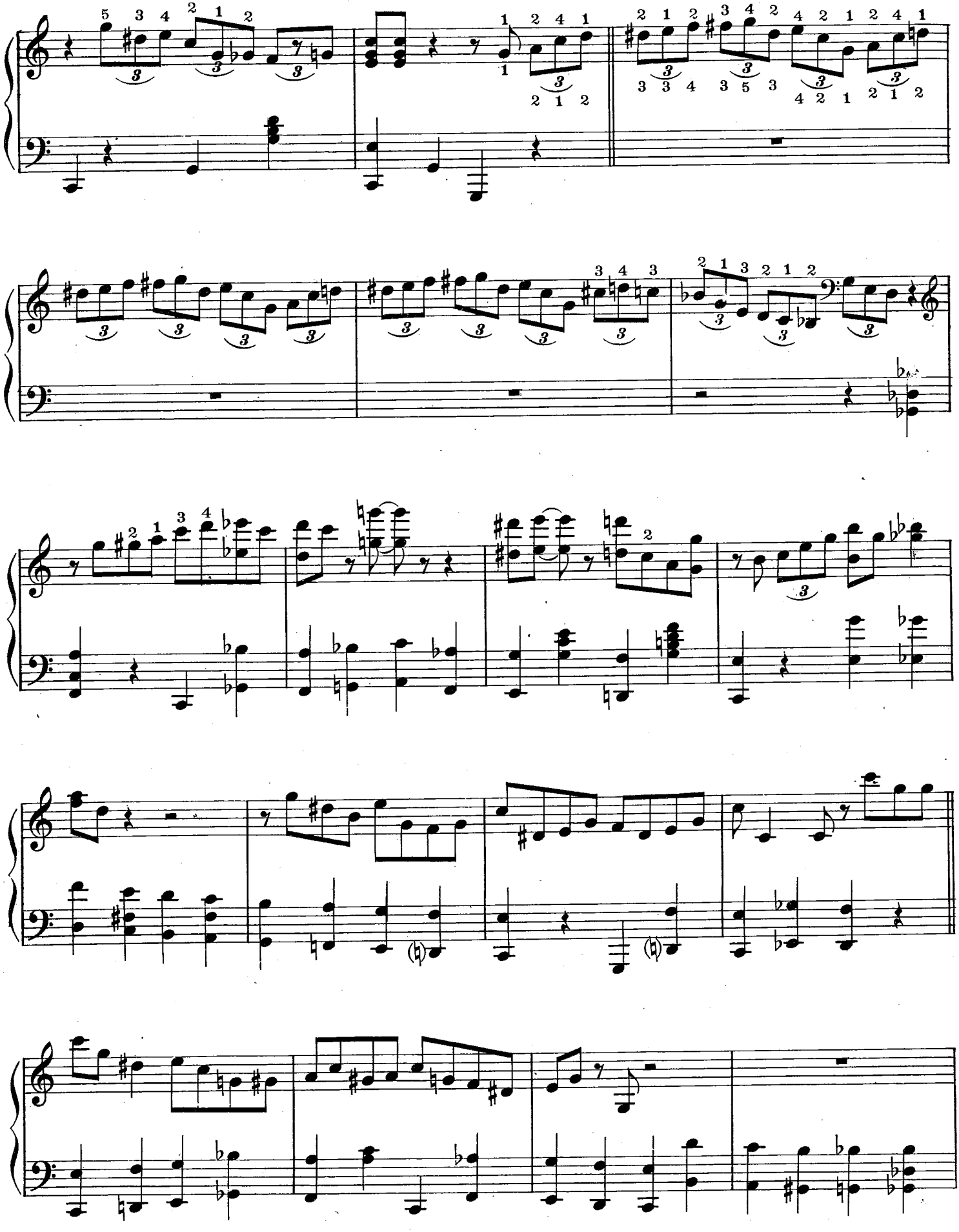

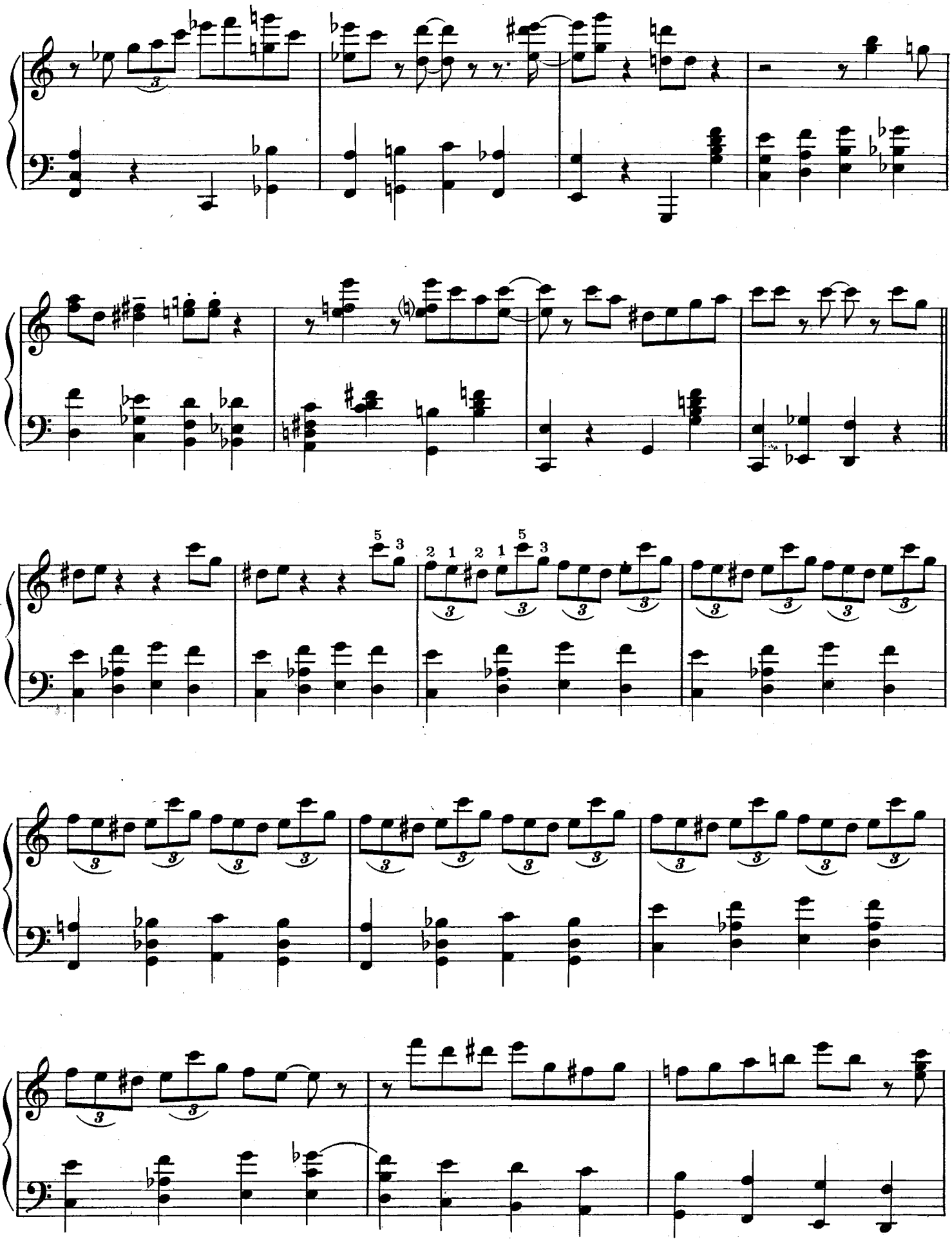

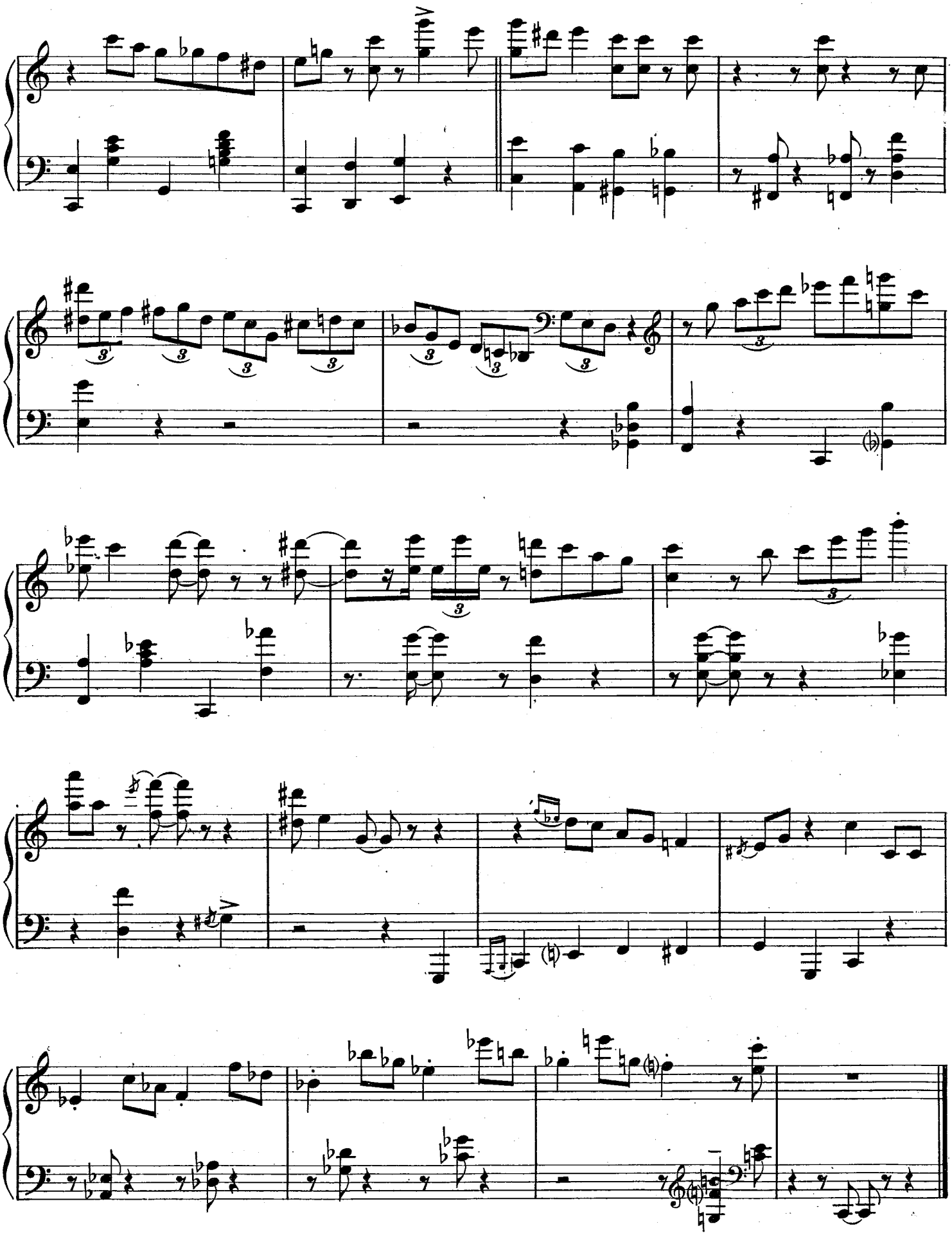

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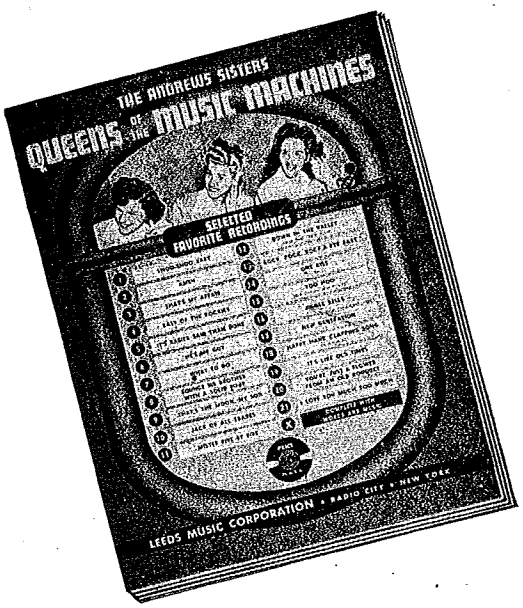

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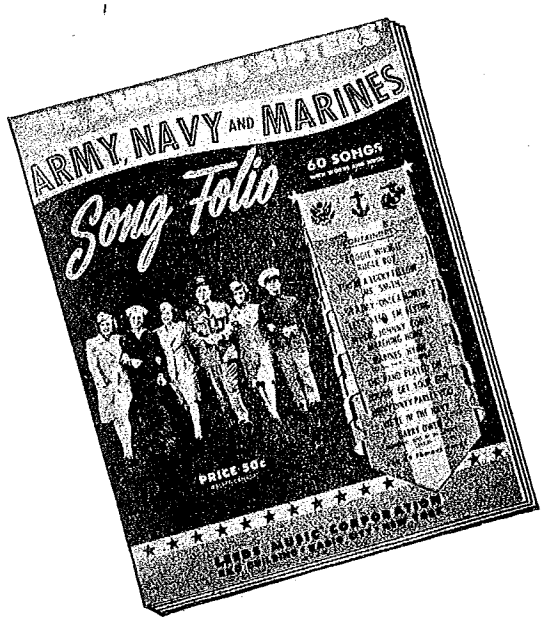

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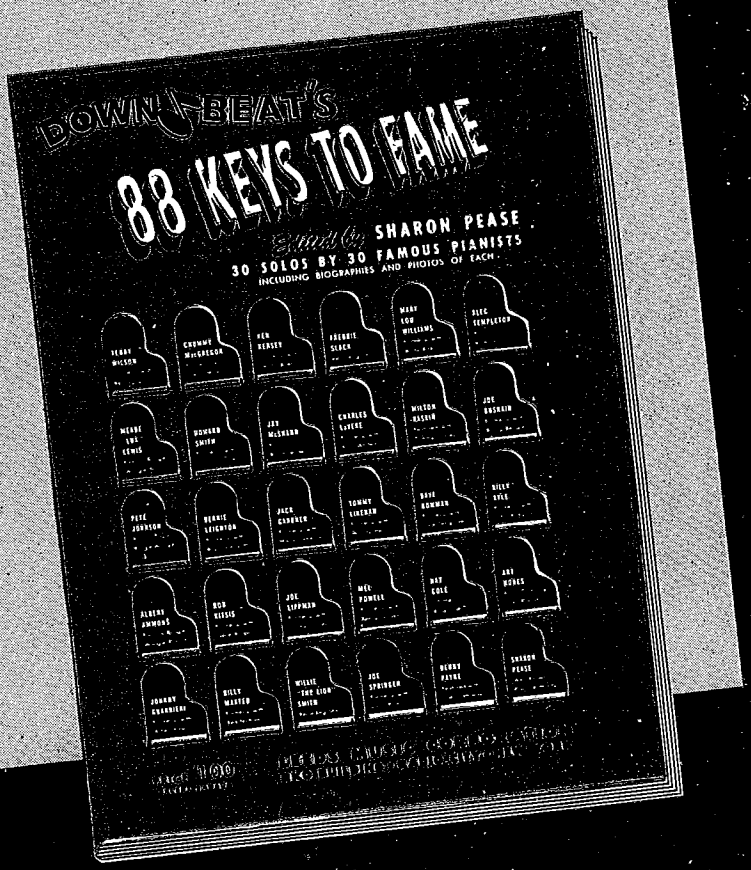

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