JAZZ STANDARDS ARRANGED FOR CLASSICAL GUITAR IN THE STYLE OF ART TATUM

by

Stephen S. Brew

Submitted to the faculty of the
Jacobs School of Music in partial fulfillment
of the requirements for the degree,
Doctor of Music
Indiana University
May 2018

Accepted by the faculty of the
Indiana University Jacobs School of Music,
in partial fulfillment of the requirements for the degree
Doctor of Music

Doctoral Committee

_____
Luke Gillespie, Research Director

_____
Ernesto Bitetti, Chair

_____
Andrew Mead

_____
Elzbieta Szmyt

February 20, 2018

To my wife, Rachel
And my parents, Steve and Marge

Acknowledgements

This document would not have been possible without the guidance and mentorship of many creative, intelligent, and thoughtful musicians. Maestro Bitetti, your wisdom has given me the confidence and understanding to embrace this ambitious project. It would not have been possible without you. Dr. Strand, you are an incredible mentor who has made me a better teacher, performer, and person; thank you!

Thank you to Luke Gillespie, Elzbieta Szmyt, and Andrew Mead for your support throughout my coursework at IU, and for serving on my research committee. Your insight has been invaluable.

Thank you to Heather Perry and the staff at Stonehill College's MacPhaidin Library for doggedly tracking down resources.

Thank you James Piorkowski for your mentorship and encouragement, and Ken Meyer for challenging me to reach new heights. Your teaching and artistry inspire me daily.

To my parents, Steve and Marge, I cannot express enough thanks for your love and support. And to my sisters, Lisa, Karen, Steph, and Amanda, thank you.

To my amazing wife Rachel, who empowers and inspires me every day, thank you. I could not have done this without you.

Preface

"I'll tell you a story and it's true. When I was playing with the Spirits of Rhythm in New York in the 30s, a guy comes up to me and says if he could play the way I did, he would really have it made for him in every way. After he left I asked John Kirby — he had the resident band there — who the guy was. He tells me it was the great, great guitar player, Segovia…He came in several times after that. First he listened to me playing downstairs and then he'd go upstairs to Tatum. Art Tatum played the piano. *Tatum used to knock him out*."[1]

The preceding quote by jazz guitarist Teddy Bunn highlights a rather surprising interaction between two of the 20th century's most influential musicians: Andrés Segovia, the brilliant classical guitarist who elevated the stature of his instrument to unprecedented heights, and Art Tatum, the inimitable jazz pianist whose technique and imagination yielded fantastic interpretations that will never be equaled. For a brief moment, these two musical giants crossed paths.

Unfortunately, Bunn's quote leaves more questions than answers. For example, what was Tatum playing? Where did the performance take place? Did the men converse? Did Tatum ever hear Segovia perform?

We may never know the answers to these questions, but perhaps it may be more instructive to focus on what we do know. Art Tatum, a nearly-blind jazz pianist from Toledo, Ohio, was a rising star by the time Segovia heard him play in the 1930s. Luminaries such as Gershwin, Rachmaninoff, and Itzhak Perlman lauded his performances, while Vladimir Horowitz was said to have "praised him…extravagantly."[2]

---

1. Teddy Bunn, "Jazz Scene: Bunn is fighting back," interview by Peter Tanner, *Melody Maker*, 48, no. 52 (December 29, 1973): 35, accessed May 27, 2016, http://search.proquest.com.proxyiub.uits.iu.edu/eima/docview/1286377792/citation/FD76EC4DEA5A45B2PQ/1

2. James Lester, *Too Marvelous for Words: The Life and Genius of Art Tatum* (New York: Oxford University Press, 1994), 13.

In this light, it seems as though Segovia's admiration of Tatum was no different than that of his contemporaries.

On the other hand, Segovia never publicly lauded Tatum and generally denounced jazz and popular music. In this light, Bunn's quote becomes quite curious: what do we make of Segovia's alleged admiration of Tatum against his diatribes on popular music? Perhaps the answer lies in Segovia's professional ambitions and carefully-cultivated external image. Segovia wanted to elevate the guitar as a serious instrument worthy of the concert stage. As such, he sought to portray himself as refined, cultured, and sophisticated. In his opinion, public praise for a jazz musician may have undermined these efforts.

Whatever the case, we can accept that Segovia and Tatum, two of the most transformative figures of 20th century music, were once together in the same room. Though Tatum's interpretations of composers like Duke Ellington were surely very different than Segovia's interpretations of composers like Bach, both made indelible marks in their respective fields.

It remains unclear whether these two men actually interacted in the late 30s, but it is safe to say that their styles conflate now with the presentation of these arrangements.

The purpose of this project is to analyze Art Tatum's style, examining his improvisational techniques, melodic variation, harmonic excursions, and formal devices, and arrange a collection of jazz standards for the guitar in this style. I will begin with a history of arrangement and transcription for classical guitar, discussing the role of arrangement/transcription in the repertoire, types of arrangements and transcriptions, and current trends in the field. Next, I will provide a brief biography of Art Tatum, focusing

on historical, biographical, and musicological perspectives. Next, I will present a general overview of Tatum's style, focusing on his influences, repertoire, and technique. Finally, I will present the five arrangements and explain the manner in which I have adapted Tatum's style for the guitar. The fully notated arrangements are available in the appendix.

These arrangements are meritorious for two reasons: first, they present guitarists with the opportunity to expand their repertoire by offering new and interesting jazz-inspired arrangements. Though jazz arrangements are not new to the guitar, the effort to present a set of arrangements in the style of a particular improviser is, to my knowledge, a novel undertaking. Second, it is my hope that these arrangements offer listeners a new perspective on Tatum's style, perhaps shedding a different light on the pieces and bringing out latent qualities in the music. Though the original piano version is surely superior to these arrangements, perhaps there is a quality of the guitar, such as its intimate sound or sparkling harmonics, that complement aspects of the original. Taken altogether, it is my hope that these arrangements are good for the guitar, and good for Tatum.

Table of Contents

Table of Contents (cont.)

List of Examples

List of Examples (cont.)

List of Examples (cont.)

List of Examples (cont.)

List of Examples (cont.)

List of Examples (cont.)

List of Examples (cont.)

List of Figures

List of Tables

List of Appendices

CHAPTER I: OVERVIEW OF GUITAR ARRANGEMENT AND TRANSCRIPTION

In this section, I will discuss and clarify several topics related to guitar arrangement and transcription, including the role of arrangement and transcription in the repertoire, types of arrangements/transcriptions, and current trends.

The Role of Arrangement and Transcription

The adaptation of music from one instrument to another represents an enormously important aspect of the guitar's literature. Some of the instrument's most recognizable pieces — such as Bach's Lute Suites, Albéniz's *Suite Española*, Op. 47, and Falla's *Siete Canciones Populares Españolas* — are adaptations from other mediums. Though all instrumentalists play arrangements, no other instrumentalist values them like the guitarist. Segovia's transcription of Bach's *Chaconne*, for example, singlehandedly enhanced the legitimacy of the instrument. Likewise, the adaptation of vocal music (intabulations) by 16th century vihuelists inspired a more sophisticated compositional style. More recently, the arrangements of Roland Dyens introduced nontraditional genres such as jazz and popular music into the guitar's repertoire, leading to groundbreaking new techniques.

Guitarists perform myriad arrangements because they have less repertoire than other instruments. Since the guitar is highly idiosyncratic, it is difficult for non-practitioners to compose for it, meaning that most of the instrument's literature has been shaped solely by a small number of composer/performers. Hector Berlioz, in his *Treatise on Instrumentation* (1844), expressed the prevailing attitude of 19th century composers when he wrote, "it is almost impossible to write well for the guitar without being able to

play the instrument."[1] Federico Moreno Torroba's *Danza in E major* (1920) represents the first guitar piece written by a composer who was not a specialist on the instrument.

Furthermore, the six string guitar did not come to fruition until the 1780s, meaning that most works for the baroque guitar and lute require significant editing and arranging to be playable on the modern instrument.

To summarize, the six string guitar has a repertoire that stretches back to the 1780s, and from that time to 1920 the repertoire was shaped exclusively by guitarist/composers. Musicologist Malcolm Boyd was perhaps referring to this predicament when he asserted, "a large number of arrangements originate because performers want to extend the repertory of instruments which, for one reason or another, have not been favoured with a large…corpus of original solo compositions."[2]

Another reason guitarists favor arrangement and transcription is that the quality of the repertoire in the Baroque, Classical, and Romantic periods did not yield a substantial body of serious concert works. Though composers such as Corbetta, Sanz, Sor, Giuliani, and Tárrega stand as giants in the guitar's repertoire, one would not appraise them with composers such as Bach, Beethoven, or Mozart. Even regarding the 20th century, composers such as Stravinsky, Prokofiev, Copland, and Bartok never wrote for the guitar. As such, it is not surprising that guitarists look to transcription and arrangement to enhance their repertoire.

---

1. Hector Berlioz, *Treatise on Instrumentation*, trans. Theodore Front, (New York: Edwin F. Kalmus, 1948), 67.

2. Malcolm Boyd, "Arrangement," *Grove Music Online*, accessed May 29, 2017, http://www.oxfordmusiconline.com.proxyiub.uits.iu.edu/subscriber/article/grove/music/01332.

The first prolific arranger was the Spanish guitarist Fransisco Tárrega. Tárrega used arrangement/transcription to expand the guitar's repertory by adapting works of Schumann, Chopin, Beethoven, Bach, Granados, and Albéniz. Though by today's standards Tárrega's transcriptions seem trite, in the late 19th century they were nothing short of groundbreaking. In an era when guitarists "played nothing but their own compositions," Tárrega's transcriptions were regarded as pioneering and innovative. [3] Even Isaac Albeniz, after hearing Tárrega's arrangements of his music, was said to have "preferred the guitar version to the original."[4]

Most importantly, Tárrega's arrangements established a tradition which Segovia and others would emulate: mixing compositions written for the guitar with arrangements/transcriptions of pieces originally written for other instruments.[5] To this day, it is difficult to find a concert guitarist who has not arranged. Luminaries such as Manuel Barrueco, David Russell, Carlos Barbosa-Lima, Ernesto Bitetti, Julian Bream, Oscar Ghiglia, John Williams, and Eliot Fisk have all made contributions to the repertoire through arrangement and transcription.

Types of Arrangement and Transcription

The terms "arrangement" and "transcription" are often used interchangeably, much to the chagrin of scholars seeking a more nuanced understanding of musical adaptation. Generally speaking, transcription refers to the strict copying of a musical work while changing medium, such as converting notation to tab, recording to notation,

---

3. Maurice J. Summerfield, *The Classical Guitar: Its Evolution and Its Players since 1800*, 4th ed. (Newcastle-upon-Tyne: Ashley Mark Pub. Co, 1996), 207.

4. Ibid.

5. Graham Wade, *Traditions of the Classical Guitar* (London: Calder, 1980), 144.

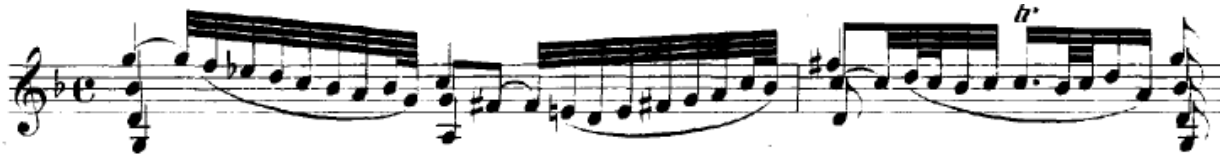
or one instrument to another, while an arrangement refers to a more personalized adaptation of music from one medium to another, usually with adjustments, adaptations, and at times recreations of the original material.[6]

I have identified four categories of arrangement/transcription in the guitar repertoire: literal transcription, adapted transcription, arrangement, and arrangement-composition.[7] Let us briefly examine each one.

Literal transcription refers to the adaptation of music from one medium to another without altering notes, rhythms, harmonies, or voicings. This type of transcription is very strict, and seeks to honor the original source by preserving it exactly. In a literal transcription, the transcriber seeks to present the composer's work in a pure and unfiltered manner.

An example of a literal transcription is Nicholas Goluses' adaptation of J.S. Bach's Violin Sonata No. 1 in G minor, BWV 1001. As we can see from the examples below, the music is virtually unchanged from the violin to the guitar. Goluses even preserves Bach's slur markings. The only difference is that the instrument has changed.

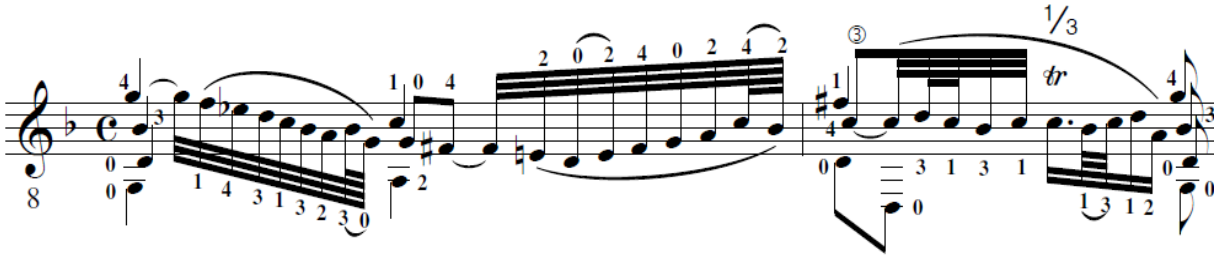
Example 1.1: Bach BWV 1001 – Adagio, mm. 1–2



6. Boyd, "Arrangement."

7. These terms represent my personal efforts at classifying the extensive use of arrangement and transcription in the guitar's repertoire. Though I have included numerous musical examples to illustrate each point, I concede that the terminology expressed is not universally accepted.

Example 1.2: Literal Transcription in Bach's BWV 1001 – Adagio, mm. 1–2 (trans. Goluses)



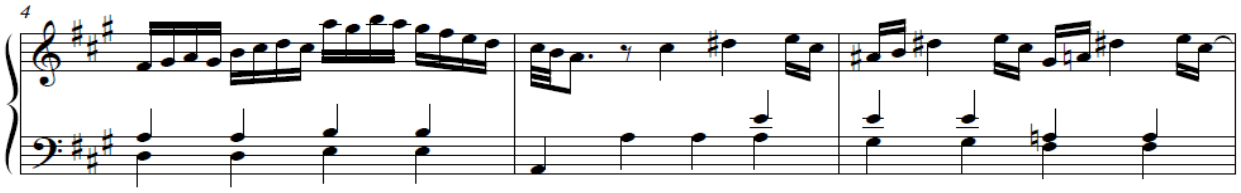
Though literal transcriptions seek to closely imitate the original source, there are several reasons why they are not always practical for guitarists. First, a guitar can only play six notes simultaneously, meaning literal transcriptions will not work for many piano or orchestral pieces. Second, complex polyphonic writing may not lend itself to an instrument where simultaneities must be played on different strings. Finally, a literal transcription may not yield a fluid or idiomatic performance. For example, if a guitarist attempts a literal transcription of a piece in D^{b} major, then he or she has no open strings in the diatonic collection. As a result, the piece would lack the resonance and fluidity that open strings provide. Not surprisingly, literal transcription occupies a small role in the literature. Violin and lute pieces work well for literal transcription, but most adaptations require some degree of editorializing on the part of the transcriber.

The next category is the adapted transcription, which refers to the adaptation of music from one medium to another in which the transcriber takes slight liberties with voicings, octaves, and keys to make the piece idiomatic. Like a literal transcription, the adapted transcription seeks to present the composer's ideas in a pure manner, making only slight alterations for ease and playability. These alterations, though ostensibly trivial, can greatly enhance the quality of the transcription. Eliot Fisk alludes to this idea when he argues:

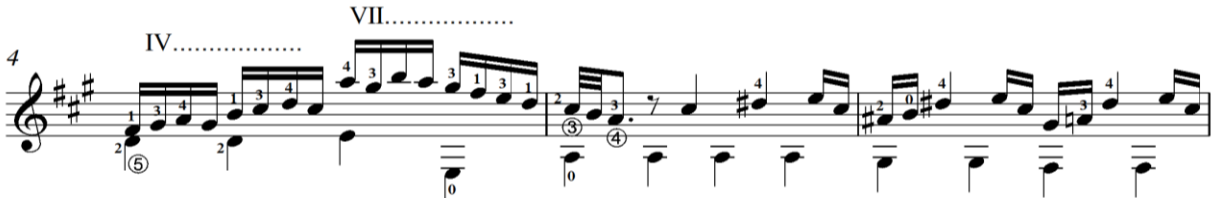
"transcription can be compared to the art of translation in language. An overly literal translation can become so cumbersome that the sense of the original is lost, while a freer translation may convey more of the sense of the original. Likewise in music. A freer transcription…can create more of the sense of the original than if you just go note for note."[8]

An example of an adapted transcription is Eythor Thorlaksson's adaptation of Scarlatti's Sonata in A major, K. 208. Thorlaksson preserves the melody and harmony, however he alters the voicings to make it playable. Notice how the left hand diads in the keyboard sonata are replaced with single notes in the transcription. Also, notice how the open Es and As in measures four and five help facilitate easier left-hand shifts.

Example 1.3: Scarlatti Sonata K. 208, mm. 4–6



Example 1.4: Adapted transcription in Scarlatti's Sonata K. 208, mm. 4–6 (trans. Eythor Thorlaksson)

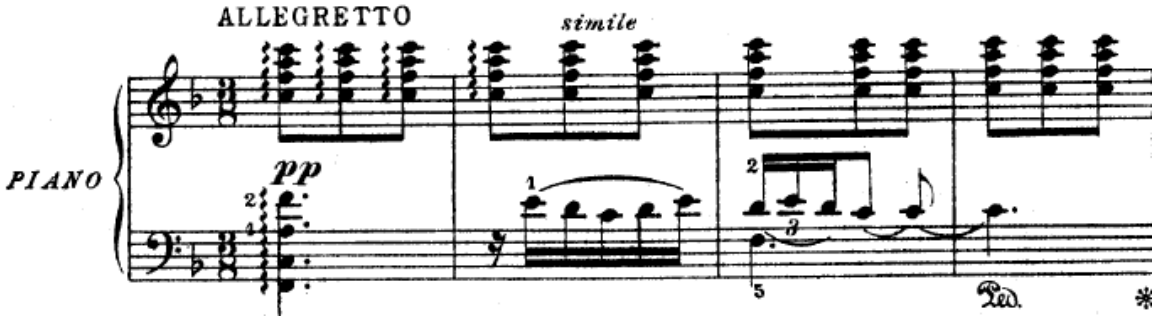


Another example of an adapted transcription is Tárrega's transcription of *Granada* from Albéniz's *Suite Española*, Op. 47. In the examples below, we see that Tárrega has changed the key from F major to E major. The change of key yields open strings in the bass, which helps sustain the harmony and frees the left hand to focus on

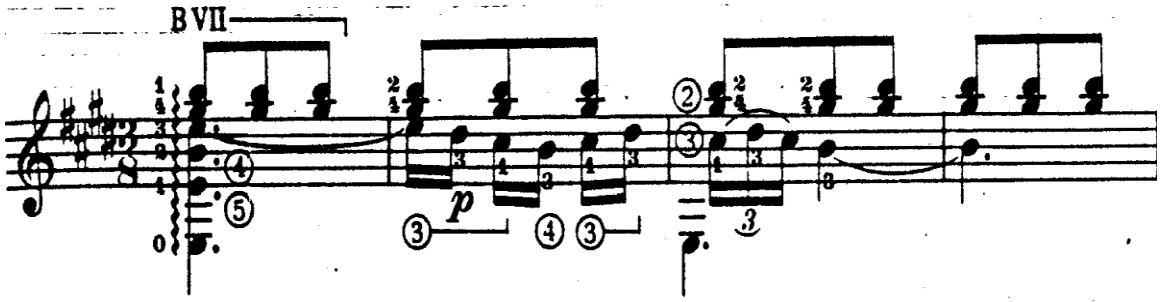
8. Eliot Fisk and Jim Tosone, "Eliot Fisk: An American in Europe, February 1996," in *Classical Guitarists: Conversations,* ed. Jim Tosone (Jefferson, N.C.: Mcfarland, 2000), *43.*

the melody. Though the listener loses the characteristically bright sound of F major, they gain the fluidity and sustain afforded by the guitar's affinity for E major.

Example 1.5: *Granada* from Albéniz's *Suite Española*, Op. 47 mm. 1–4



Example 1.6: Transposition of *Granada* from Albéniz's *Suite Española*, Op. 47 mm. 1–4 (trans. Tárrega)



The next category is the arrangement, which refers to an adaptation of music from one medium to another that is "filtered through the musical imagination of the arranger."[9] In an arrangement, a strict adherence to the original composition is superseded by an attempt to reimagine the work as if it were written for another medium. Arrangements often feature portions of newly-composed material, harmonic and melodic adjustments, and changes of texture. Roland Dyens referred to this concept when he argued that

9. Boyd, "Arrangement."

arrangers should seek to present an adaptation that transcends the original: “make people doubt the music was originally written for another instrument.”[10]

A fine example of this type of arrangement is Luis de Narváez’s (c. 1500–1560) intabulation of *Mille Regretz*. *Mille Regretz* is a 4-part *chanson* composed by Josquin des Prez in 1520. Its florid melody, expressive harmonies, and emotional text have made it one of the most enduring compositions of the Renaissance. It was said to have been the favorite song of the Holy Roman Emperor Charles V, and for this reason, Narváez named his intabulation *La Canción del Emperador*.[11]

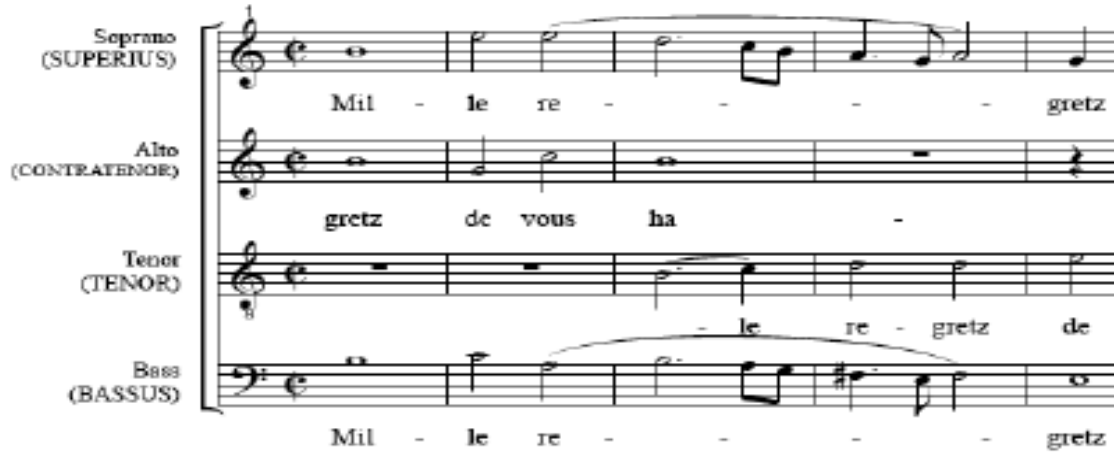
In the examples below, we see how Narváez preserves the melody and the harmony while adding a scalar countermelody in the lower voices. Since the Vihuela lacks the prolonged sustain of the human voice, this countermelody creates a feeling of connectivity. Though the countermelody is newly composed, its legato characteristics inhabit the character of the *Chanson*.

---

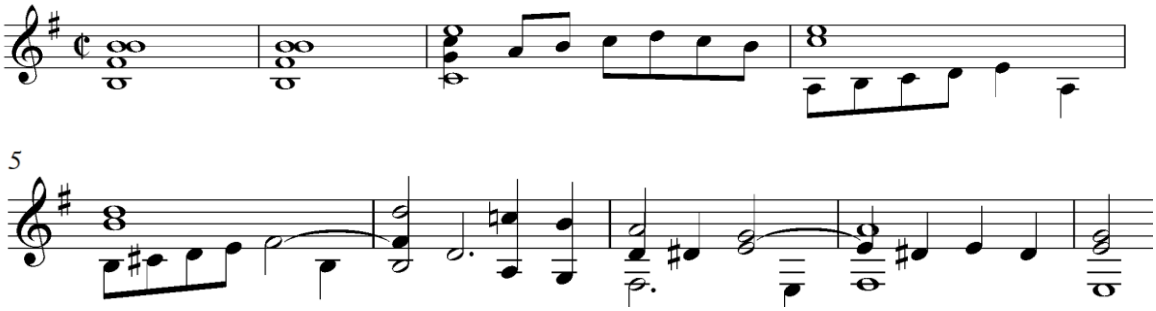
10. Roland Dyens, "The arrangements of Roland Dyens and Sérgio Assad: Innovations in adapting jazz standards and jazz –influenced popular works to the solo classical guitar" (DMA, University of Arizona, 2009), 79 interview by Guilherme Caldeira Loss Vincens.

11. Gerard Garno, "A New Look at the Segovia Repertoire: An Analysis of Segovia's Classical Guitar Masterpieces by Narváez, Frescobaldi, Bach, Scarlatti and Sor," in *A New Look at Segovia, His Life, His Music,* Graham Wade and Gerard Garno (Pacific, MO: Mel Bay Pub, 1997), 202.

Example 1.7: Josquin Des Prez - *Mille Regretz* mm. 1–5 (transposed for comparison)



Example 1.8: Additional countermelody in *Canción del Emperador* by Luis de Narváez, mm. 1–9

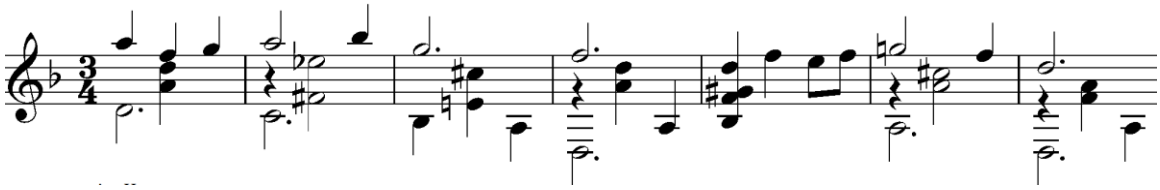


Another example of an arrangement is Miguel Llobet's (1878–1938) adaptation of *El Testament De N'Amelia*, a Catalan folk song. In this arrangement, Llobet re-orchestrates the melody in three ways, giving the piece a greater sense of color and sophistication.

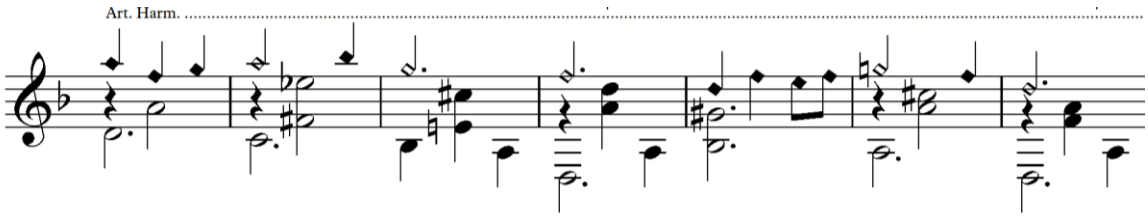
The examples below show three permutations of the melody. The first example is the initial iteration with the melody in the top voice. The second example features the melody with artificial harmonics, while the third example features the melody in the inner

voice. Though the melody remains unchanged, its re-orchestration represents an artful approach to arrangement that adds interest and variety.

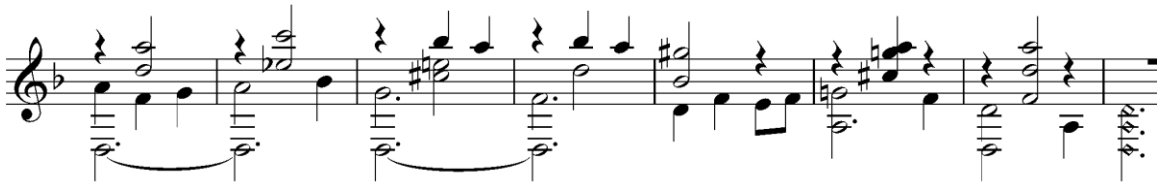
Example 1.9: Melody in upper voice from *El Testament De N'Amelia* by Miguel Llobet, mm. 11–17



Example 1.10: Melody in harmonics from *El Testament De N'Amelia* by Miguel Llobet, mm. 19–25



Example 1.11: Melody in inner voice from *El Testament De N'Amelia* by Miguel Llobet, mm. 51–58



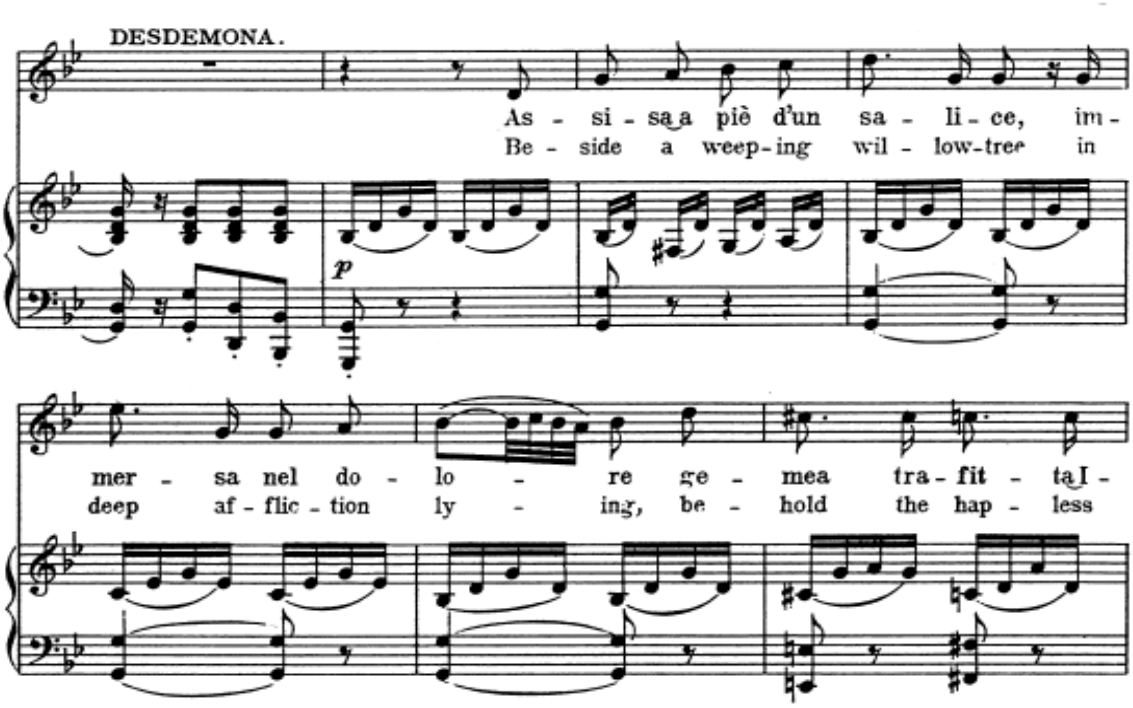
The final type of arrangement is the arrangement-composition. The arrangement-composition is characterized by an effort to incorporate significant portions of newly composed material alongside pre-composed material. In an arrangement-composition, the distinction between pre-composed and newly-composed material becomes blurred.

An example of an arrangement-composition is Mauro Giuliani's (1781–1829) *Rossinianas.* The *Rossinianas* are a set of six lengthy operatic fantasies based on themes from Rossini arias. Each one features an introduction, a collection of operatic themes, significant development of each theme, and a grand finale. Though much of the thematic

material is generated by Rossini, the development of that material — along with the introductions, finales, transitions, and variations — are all newly composed.

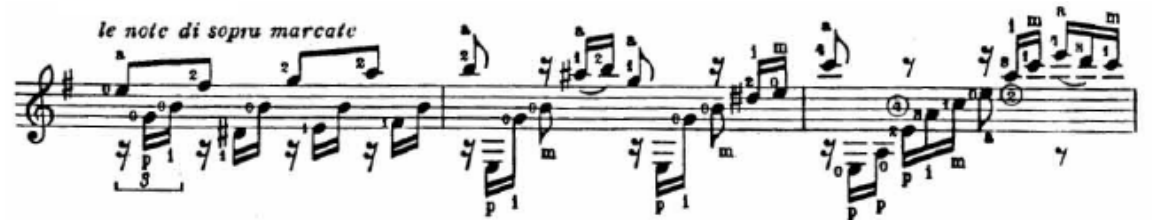
In Rossiniana No. 1, Op. 119, Giuliani uses the aria *Assisa a' piè d'un salice* from *Otello* as the first theme. He begins by presenting the aria in a pure manner, without significant alterations to the melody or harmony. He then repeats the theme, adding triplet arpeggios and chromatic neighbor tones. Finally, he adds thirty-second note arpeggios, increased chromaticism, and turns. With each iteration of the theme, Giuliani moves farther from the original.

Example 1.12: *Assisa a' piè d'un salice* from Rossini's *Otello*, mm. 1–7

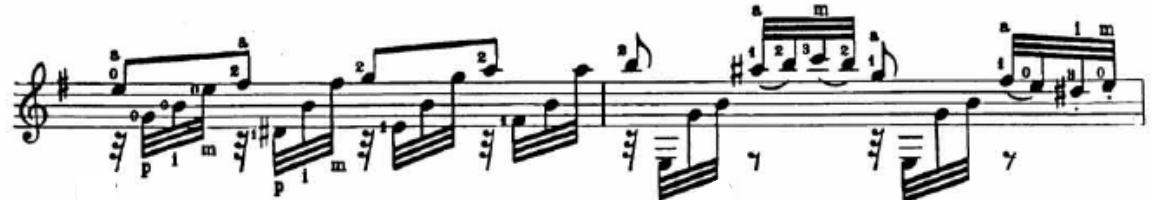


Example 1.13: Arrangement of *Assisa a' piè d'un salice* in Giuliani's *Rossiniana No. 1, op. 119*, mm. 68–70

Example 1.14: Development of *Assisa a' piè d'un salice* through triplets and chromaticism, mm. 86–88

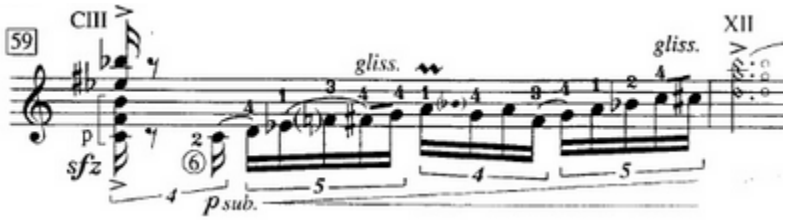


Example 1.15: Further development of *Assisa a' piè d'un salice* through thirty-second note arpeggios, chromaticism, and turns, mm. 104–105



Another excellent example of an arrangement-composition is Roland Dyens' arrangement of *Nuages* by jazz great Django Reinhardt. In this piece, Dyens (1955–2016) masterfully captures the spirit of the original while incorporating newly-composed material. He begins with a presentation of the head in a manner that emulates a small jazz combo: lightly-strummed accompaniment, melodic ornamentation, syncopation, and rhythmic bass lines. After that, he provides three choruses of original material emulating Django's guitar style, including rapid scalar runs, bends, wide vibrato, chromaticism, blues licks, and strumming. The following excerpt shows a solo in which the notes ascend in a circuitous manner with irregular rhythmic groupings, a hallmark of Django Reinhardt's style.

Example 1.16: Reinhardt-inspired solo in Roland Dyens' arrangement of Nuages (mm. 59–60)



In both Giuliani's *Rossiniana* and Dyens' *Nuages*, it becomes difficult to differentiate between borrowed material and newly-composed material. On the one hand, much of the harmonic, melodic, and rhythmic content is generated by an outside source. On the other hand, the formal design, melodic variation, and harmonic/thematic development are all a product of the arranger. In this sense, Dyens and Giuliani are blurring the line between arrangement and composition.

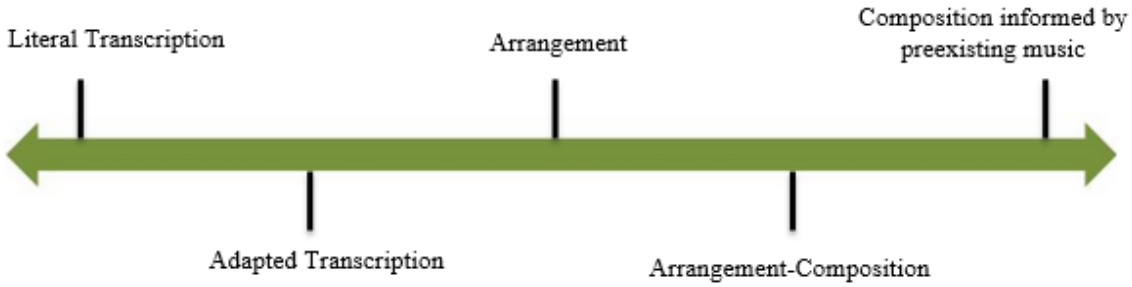
In his article *The Uses of Existing Music: Musical Borrowing as a Field,* J. Peter Burkholder identifies fourteen ways in which Charles Ives incorporated pre-existing music into his compositions.[12] Some of these devices, such as modeling, variation technique, and setting an existing tune with new accompaniment are highly reminiscent of Giuliani, while other devices, such as paraphrase and stylistic allusion, are more reminiscent of Dyens. Though guitarists will surely debate as to whether or not these devices constitute an arrangement or composition, I will use the term "arrangement-composition" to refer to these types of musical borrowings.

12. J. Peter Burkholder, "The Uses of Existing Music: Musical Borrowing as a Field," *Notes* 50, no. 3 (1994): 854, accessed May 26, 2017, https://doi.org/10.2307/898531.

Not every instance of musical borrowing, however, should constitute categorization as an arrangement-composition. Benjamin Britten's *Nocturnal, Op. 70* (1963), for example, makes extensive use of John Dowland's lute song *Come Heavy Sleep*. The allusions to Dowland, however, are steeped in Britten's highly personalized and chromatic harmonic vocabulary. In this instance, I believe the piece is composed by Britten, but informed by Dowland. It is a composition based on preexisting music, not an arrangement-composition.

These categories — literal transcription, adapted transcription, arrangement, arrangement-composition, and composition informed by preexisting music — are not rigid, compartmentalized forms. Instead, they are fluid, pliable devices that relate to one another in a flexible manner. As such, it is useful to view these categories as entities along a continuum rather than uncompromising classifications.

Figure 1: The Arrangement/Transcription Continuum



It is entirely possible for a piece to fall anywhere along the continuum, even in between two categories. A piece may, for example, overwhelmingly exhibit characteristics of an arrangement, but also feature a newly-composed introduction or coda. Such a piece would fall in between arrangement and arrangement-composition. As we will see with the Art Tatum arrangements, the arrangement/transcription continuum can be helpful in categorizing different arranging procedures.

Current Trends

The arrangements and transcriptions of the 21st century show an increased deference to non-classical styles. Instead of focusing on the canonical European tradition, modern guitarists incorporate jazz, pop, and folk-oriented arrangements to supplement the repertoire. In this section, we will examine guitarists who have embraced some of these genres in their arrangements.

The most apt exemplar of a nontraditional arranger is Roland Dyens. With an arranging oeuvre that encompasses 26 popular French songs, 13 jazz standards, 11 Pixinguinha arrangements, and many bossa nova-inspired arrangements, Dyens stands as a trailblazer for a new style. His excursions into these diverse genres is driven by a sincere appreciation for their aesthetic value. He asserts:

> "My basic ideas on music have been corroborated by the way Brazilian musicians organize their concert life. There is no musical frontier, they all participate in all kinds of classical or popular music.…I try to present my concerts in the same spirit, mixing music that I like with only one guideline: quality, not history."[13]

Though no one matches Dyens' prolific output, several guitarists have contributed innovative arrangements in recent years. Brazilian guitarist Carlos Barbosa-Lima has arranged a vast array of American and Brazilian popular songs, including works by Antônio Carlos Jobim, Luiz Bonfá, Ernesto Nazereth, George Gershwin, Cole Porter, and Scott Joplin, among others. Manuel Barrueco has arranged works of Keith Jarrett, Chick Corea, and Paul Simon, while Jason Vieaux arranged an entire album of Pat Metheney pieces. American guitarist Muriel Anderson has contributed folk-oriented material, including traditional bluegrass and banjo tunes, while renowned composers such as Leo

---

13. Roland Dyens, in Michelle Birch, "Jazz Mind and Classical Hands – Roland Dyens and his Style of Arranging and Performing" (Research Paper, Massey University, 2005) p. 8.

Brouwer and Toru Takemitsu have arranged Beatles songs for various solo and chamber settings. Itinerant guitarist Fernando Perez has arranged traditional Chinese, Indian, and Greek music. Even Grammy award winner David Russell has contributed nontraditional arrangements with his album *Message of the Sea: Celtic Music for Guitar*. As we can see, the arrangements of the present era represent a concerted effort to expand the repertoire through nontraditional genres. The table below shows a sample of recent arrangements.

Table 1: Examples of Nontraditional Arrangements

Guitarist	**Arrangements**	**Genre**
Roland Dyens	*Night and Day*, *Chansons Francaises,* 11 Pixinguinha pieces	American jazz, French pop, Brazilian folk
Carlos Barbosa-Lima	Scott Joplin, George Gershwin Cole Porter, Ernesto Nazereth	American & Brazilian jazz and folk
Manuel Barrueco	Keith Jarret, Chick Corea, Paul Simon	American jazz and Folk
Jason Vieaux	*Images of Metheny*	Jazz Fusion
Muriel Anderson	*Bluegrass Medley*	Bluegrass
Leo Brouwer	Beatles Songs	British pop
Fernando Perez	Traditional Chinese, Indian, Greek pieces	World Music
David Russell	*Message of the Sea: Celtic Music for Guitar*	Irish and Scottish Fiddle music

In conclusion, we see that arrangement and transcription represent an extremely important aspect of the guitar's repertoire. Since the guitar is a highly idiosyncratic instrument, it features less repertoire by non-guitar composers. As a result, guitarists

look to enhance their repertoire by adapting works from other mediums. Furthermore, the effort to differentiate between different types of arrangement and transcription is relatively underdeveloped. As such, I created the arrangement/transcription continuum to help classify various approaches. Finally, the arrangements/transcriptions of recent years have shown an increased emphasis on nontraditional genres such as jazz, pop, and folk.

CHAPTER II: BIOGRAPHICAL SKETCH OF ART TATUM

Early Life and Training

Unlike Bach, who was considered outdated in his own lifetime, or Schoenberg, who was considered ahead of his time, Art Tatum was strikingly reflective of the era in which he came of age. Born October 13th, 1909, Tatum grew up at a time in which the piano dominated the American social scene. According to Alyn Shipton, "In the first two decades of the twentieth (century), the piano was the pre-eminent medium of home entertainment."[1] In 1909 — the year Tatum was born — the United States produced more pianos than Europe for the first time ever, signaling the rise of the piano as an instrument for middle class families.[2] In 1910, "one in every 252 Americans bought a new piano," making the instrument the most popular in the country.[3] This culture, in which the piano was universally utilized and admired, played an enormous role in shaping Tatum's career and artistry.

Tatum's parents, Arthur Sr. and Mildred, worked hard to cultivate their son's unique gift. As a lower middle-class family, they did not have an abundance of money, yet they arranged for Art to have piano lessons. They even had the piano tuned regularly, usually at the expense of their disposable income.[4]

---

1. Alyn Shipton, *A New History of Jazz* (London: Continuum, 2001), 169.
2. Lester, *Too Marvelous for Words*, 15.
3. Shipton, *A New History of Jazz*, 169.
4. Imelda Hunt, "An Oral History of Art Tatum during His Years in Toledo, Ohio, 1909–1932" (PhD diss., Bowling Green State University, 1995), 75.

The Tatums, in contrast to other religious African-American families at the time, embraced jazz. They often listened to jazz recordings and radio broadcasts at home, and never sought to steer their son's interest to more "acceptable" genres, like classical or gospel. This attitude helped create a welcoming environment in which Tatum was free to explore his natural musical inclinations. As Dr. Imelda Hunt asserts:

> "Tatum lived in an atmosphere where his musical talents were… nourished and supported by a family that seemed to consider all music valid and honest. Seemingly, they did not exhibit the prejudices of other Negro congregates who considered any music outside of the spirituals and gospels to be a condemnation to hell."[5]

Tatum showed prodigious talent as a toddler. By the age of three, he was playing hymns he had heard in church. By the age of four he developed a technique in which he hit bass notes with his elbow, played chords with his left hand, and melody with his right, almost as if he was trying "to play 'stride' piano before he could reach even an octave."[6] By the age of seven he was practicing incessantly, learning songs by ear, and giving informal concerts to his parents, siblings, and relatives.[7]

According to biographer James Lester, Tatum's early training revolved around his attempts at imitating recordings. He asserts that Tatum most likely imitated artists such as Vladimir Horowitz, Jelly Roll Morton, James P. Johnson, and Fats Waller by playing along with piano rolls, radio broadcasts, and recordings. As Lester points out, Tatum "not only listened, but like most of the other jazz musicians of his era…taught himself to

---

5. Hunt, "An Oral History," 229.
6. Lester, *Too Marvelous for Words*, 35.
7. Hunt, "An Oral History," 95.

duplicate recorded performances."[8] Tatum was so adept at learning music in this manner, that it is said he could totally master a piece after only a single hearing.[9]

Despite his affinity for playing by ear, Tatum received formal training at the Toledo Conservatory, studying piano with Overton G. Rainey for two years. Rainey encouraged Art to study classical music, and generally discouraged the playing of jazz. In addition, Rainey — who was blind like Art — taught his pupil a method of reading notation in brail.[10] All of this training resulted in a level of refinement and technical sophistication that permeated Tatum's entire career. As Tatum-scholar Joseph Howard asserts, Rainey "provided the groundwork for the development of his tremendous technique, and helped develop his musical sensitivity."[11]

Tatum performed frequently as a child, and benefited greatly from the culturally vibrant community in which he came of age. Toledo was often referred to as "Little New York," and afforded countless performance opportunities for the bourgeoning young artist.[12] James Lester states that "as a teenager he was providing the music for social occasions — probably the one-steps, two-steps, cake-walks, and rags,"[13] and Dr. Imelda Hunt suggests that Tatum played "the local after-hours, rent parties, and musical joints," that "frequently found Europeans enjoying the music and nightlife of African Americans."[14] He reached greater success at the age of eighteen when he made his radio

---

8. Lester, *Too Marvelous for Words*, 44.
9. Ibid.
10. Hunt, "An Oral History," 99.
11. Joseph A. Howard, "The Improvisational Techniques of Art Tatum," vol. 1 (PhD. diss., Case Western Reserve University, 1978), 1.
12. Hunt, "An Oral History," 54.
13. Lester, *Too Marvelous for Words*, 42.
14. Hunt, "An Oral History," 62.

debut for WPSD in Toledo, eventually securing a daily show that was broadcasted by NBC.

By age of 23, Tatum had become a local legend. His name was well-known throughout Toledo, and he began to garner a sterling reputation regionally and nationally. It was this reputation that lead singer Adelaide Hall to seek him out during her performance in Toledo in 1932, and subsequently invite him to accompany her in New York City. As an ambitious pianist eager to prove himself, Tatum heeded the call.

Tatum's Blindness

Tatum's visual impairment began at an early age, though it is unclear whether or not he was born with the condition.[15] According to his brother Karl, Tatum was born with cataracts on his eyes, making him blind from birth.[16] His sister Arline, however, insisted that "Art was born with sight but developed diphtheria, measles, and scarlet fever,"[17] leading to blindness by the age of three.

Whatever the cause, we know that Tatum struggled with vision in his youth, prompting his parents to arrange myriad eye operations. These operations helped to partially restore his vision, and for a brief period Tatum could "see things held close in front of him, and…distinguish colors."[18] The cure, however, did not last long. In his early twenties, Tatum was mugged, robbed, and beaten after a late night gig. Despite

15. Lester, *Too Marvelous for Words*, 21.
16. Ibid.
17. Arline Tatum in Lester, *Too Marvelous for Words*, 21.
18. Lester, *Too Marvelous for Words*, 22.

being rushed to the hospital, one of his eyes had been damaged beyond repair.[19] He was left with "twenty-five percent vision in one eye and complete blindness in the other."[20]

Though the hardships of near-blindness were very stark, Tatum did not view his disability as a liability. With a congenial personality and insatiable appetite for social interaction, Tatum rarely came across as a person aggrieved by his handicap. In addition, his blindness may have enhanced his musicianship. Since Tatum was forced to rely on his ears, he developed an amazing sense of hearing. It is said that "he could tell what coin had been dropped on a table by the ring of it, or what note two spoons produced when hit together."[21]

Middle Years

New York was the epicenter of jazz in the 1930s and 40s. With legends such as Thomas "Fats" Waller, James P. Johnson, Willie "the Lion" Smith, Duke Ellingon, Billy Strayhorn, Billie Holiday and Coleman Hawkins, Tatum had an abundance of opportunities to network and perform.

Though Tatum came to New York as an accompanist, his primary goal was to establish himself as a soloist, and thus began partaking in competitions. These competitions, called "cutting sessions," were extremely popular in the jazz age, and are credited with elevating the level of virtuosity among instrumentalists. Cutting sessions usually took place in private homes, bars, or restaurants, and were characterized by showmanship and dazzling technical displays. One performer would play a piece, and the next performer would try to outdo him or her by performing something more

---

19. Lester, *Too Marvelous for Words,* 22–23.
20. Hunt, "An Oral History," 68.
21. Lester, *Too Marvelous for Words*, 36.

virtuosic. The process would continue until everyone had played, and the participants would generally agree upon a "winner." Though there were no formal awards, one could dramatically enhance their reputation by performing well at these sessions. As Rex Stewart explains, a musician's "skill was tested in competition…If he couldn't cut the mustard, he became part of the anonymous mob…however, if the critical, hard blowing jazzmen conceded him recognition, that acclaim would carry him on to bigger and better jobs."[22]

Tatum participated in a legendary cutting session in 1932, featuring an amazing array of talent: himself, Thomas "Fats" Waller, Willie "The Lion" Smith, and James P. Johnson. Tatum entered the competition as a relatively unknown and unproven musician, but left as the indisputable king of stride piano. As Fats Waller recalled years later, "That Tatum, he was just too good…He had too much technique. When that man turns on the powerhouse, don't nobody play him down. He sounds like a brass band."[23]

With the respect, admiration, and support of his peers, Tatum began to perform at high-profile venues such as the Onyx club, Café Society, and Kelly's Stables. He also remained active as a performer at parties, bars, and, cutting sessions, gaining a reputation for playing long hours and drinking copious amounts of beer.

In 1935 Art married his first wife, Ruby Arnold, about whom not much is known. They bought a house together in Los Angeles, but Tatum's busy concert schedule kept

---

22. Rex Stewart, *Jazz Masters Of The 30s* (New York: Da Capo Press, 1972), 143.

23. Thomas "Fats" Waller in Murray Schumach, "Interviewing Fats Waller and His Piano: The Exuberant Composer of 'Early to Bed' Tells Tales About His Life and Music," *New York Times*, 25 July 1943, accessed November 1, 2017, https://searchproquestcom.proxyiub.uits.iu.edu/docview/106855316/ABCEB543C17A4C77PQ/1?accountid=11620.

him away, and Ruby rarely traveled with him.[24] They divorced in 1955, and Ruby passed away a few years later.[25]

Tatum was itinerant during 1933-38, as he took various residencies in New York, Cleveland, Chicago, and Los Angeles. In 1938 he embarked on a successful tour of England where he performed at well-known establishments such as the Aston Hippodrome and BBC radio.

In 1938 he returned to New York and became a major attraction, "equaled only by vocalist Billie Holiday and tenor saxophonist Coleman Hawkins."[26] In 1943 he founded the Art Tatum Trio with Slam Stewart on bass and Tiny Grimes on guitar. The trio proved to be Tatum's most commercially successful venture.

Later Years

Tatum made two remarkable recordings in his later years. The first, in 1949, was a set of twenty-six jazz standards released on the newly-formed label Capitol Records.[27] These recordings are emblematic of a more mature style. As Gunther Schuller observed:

> "Tatum seemed to have understood the need to give each chorus its special character, even mood perhaps, rather than his more helter-skelter earlier approach of allowing any and all ideas to be crowded into a single chorus at will. In this more discriminating approach…Tatum gains a firmer grasp on the 'compositional' lucidity of his improvisations."[28]

The second, in 1953–54, was a remarkable collection of 124 pieces for Clef Records entitled "The Genius of Art Tatum." This project was the brainchild of jazz

---

24. Lester, *Too Marvelous for Words,* 99.
25. Ibid.
26. Howard, "Improvisational Techniques," 3.
27. My arrangements are based on this recording
28. Gunther Schuller, *The Swing Era: The Development of Jazz, 1930–1945* (New York: Oxford University Press, 1991), 492–93.

impresario Norman Granz. According to James Lester, "Granz…wanted to make a monument to what he saw as Tatum's genius…His plan for Tatum was…(to) invite him into the studio, start the tape, and let him play whatever he felt like playing."[29] With supporting musicians such as Lionel Hampton, Buddy Rich, Benny Carter, Roy Eldridge, and more, this recording represents Tatum's finest collaborative performances.

Tatum's more polished approach in the studio coincided with a more formal array of live performances. Unlike his early career, where he performed predominantly at bars, clubs, and house parties, Tatum now performed at concert venues in some of the nation's largest cities.

Unfortunately, Tatum's health began to decline due to years of reckless drinking. From his days as a young man in Toledo to his excursions in New York, Los Angeles, and everywhere in between, Tatum was known as a prolific drinker. In fact, it was said that "Tatum was known equally as well for his capacity to consume beer as he was for his piano playing."[30] According to first-hand accounts, it "was routine for Art to drink two quarts of whiskey and a case of beer in any 24-hour period" or to literally drink in the middle of a performance.[31] As one eyewitness recalled, "Art would be playing some incredible piece, and he'd go on with his right hand and with his left hand he'd reach up on top of the piano and get a shot of scotch and a swallow of beer, and put it back and never stop playing."[32]

---

29. Lester, *Too Marvelous for Words*, 204–5.
30. Hunt, "An Oral History," 247–48.
31. Lester, *Too Marvelous for Words*, 178.
32. Johnny Smith, in Lester, *Too Marvelous for Words*, 177.

In November of 1955, just twelve months before his death, Tatum married his second wife, Geraldine Williamson (1919–2010), with whom he had been living for several years. Geraldine met Tatum in a New York nightclub, and accompanied him on several tours.[33] Biographer James Lester presents a mixed portrayal of Geraldine. On the one hand, Tatum is said to have loved her deeply; on the other hand, she is portrayed as unsupportive of Tatum's career and antagonistic towards his family.

After years of decline, Art Tatum died of uremia on November 5th, 1956 at his home in Los Angeles.[34] He would have been proud of his funeral. It featured emotional performances by Ella Fitzgerald, Sarah Vaughan, and Buddy Cole. In addition, luminaries such as Oscar Peterson, Erroll Garner, Billy Taylor, and Dizzy Gillespie served as honorary pallbearers.

Tatum was buried at Rosedale Cemetery in Los Angeles. The upper left-hand corner of his gravestone is inscribed with the words, "Someone to Watch Over Me," and includes Gershwin's melody in notation. Across the bottom of the gravestone is a piano floating in the clouds with the inscription, "Though the strings are broken, the melody lives on."

---

33. "Mrs Geraldine Thelma 'Gerri' Rounds Tatum (1919 – 2010) – Find A Grave Memorial," Find a Grave, accessed July 3, 2017, https://www.findagrave.com/cgi–bin/fg.cgi?page=gr& GRid=62559435.

34. Uremia is a toxic blood condition resulting from severe kidney disease.

CHAPTER III: GENERAL OVERVIEW OF TATUM'S STYLE

Art Tatum is regarded as one of the greatest jazz pianists ever. His capacity for melodic development was endless, his affinity for harmonic invention was cutting edge, and his sense of groove was palpable. All this was facilitated by a flawless technique that could make even the most accomplished pianist envious. As Dave Brubeck remarked, "I don't think there's any more chance of another Tatum turning up than another Mozart."[1]

In this section, I will present a general overview of Tatum's style. I will begin with a brief exposition of influential genres such as ragtime, and stride. Next, I will discuss the source material for most of Tatum's improvisations, the American popular song. Finally, I will discuss Tatum's technique. More specific aspects of his style, such as melodic variation, ornamentation, harmonic substitutions, texture, tempo, and rubato will be discussed in chapter four.

Tatum's Influences

Art Tatum was born in an era where ragtime dominated American popular music. Scott Joplin's "Maple Leaf Rag" had sold over 500,000 copies by the time Tatum was born in 1909.[2] Several years later, Irving Berlin's "Alexander's Ragtime Band" (1911) and "Watch Your Step" (1914) helped bring the genre increased popularity.[3]

---

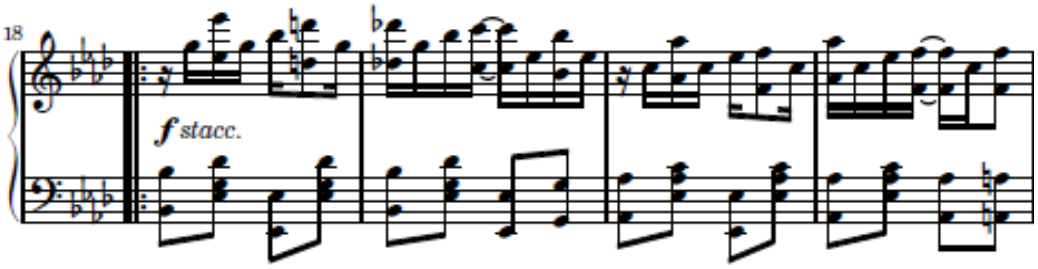
1. Dave Brubeck in Pete Welding, Program notes to Art Tatum *The Complete Capitol Recordings,* Capitol Jazz, CDP 7243–8–21325–2–3, CD, 1997).

2. Edward A. Berlin, "Joplin, Scott," *Grove Music Online*, accessed July 7, 2017, http://www.oxfordmusiconline.com.proxyiub.uits.iu.edu/subscriber/article/grove/music/A2253061?q=scott+joplin&search=quick&pos=1&_start=1#firsthit.

3. Gerald Bordman and Thomas S. Hischak, "Berlin, Irving," *Grove Music Online*, accessed July 7, 2017, http://www.oxfordmusiconline.com.proxyiub.uits.iu.edu/subscriber/article/grove/music/02827?q=irving+berlin&search=quick&pos=1&_start=1#firsthit.

Ragtime's most distinctive characteristic is its "ragged — i.e. syncopated — rhythm."[4] This "ragged" rhythm is driven by the left hand, which plays bass notes on the beat and chords after the beat producing an "oom-pah" texture, and the right hand, which plays melodic lines that emphasize off-beat accents. Scott Joplin's "Maple Leaf Rag" (1899) epitomizes this style. Notice the "oom-pah" rhythm of the left hand, and the pervasive syncopation in the right.

Example 3.1: Syncopated Texture in Joplin's "Maple Leaf Rag," mm. 18–21



Though Art Tatum was not a ragtime player, the genre had a profound influence on James P. Jones, Willie "The Lion" Smith, and Thomas "Fats" Waller, pianists who were highly important in Tatum's development.

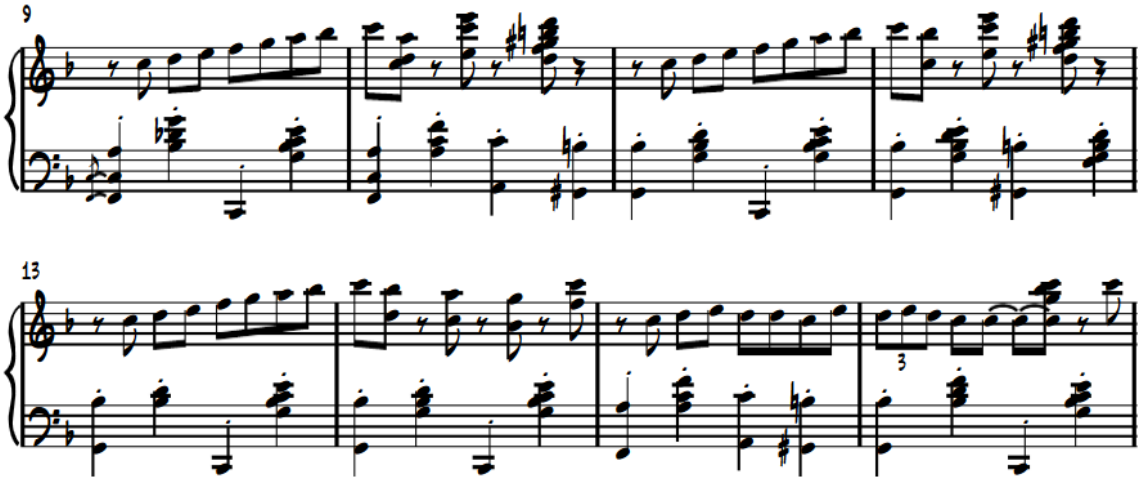
Ragtime gradually evolved into stride, and in the 1920s it became the leading style of piano performance, particularly in New York. Though stride preserved the quintessential "oom-pah" rhythm of ragtime, it differed in several ways. First, it exhibited more sophisticated left-hand techniques such as melodic 10ths, tenor melodies, and fuller chords. Second, it contained swing rhythm and triplets in the right hand, unlike the straight 16th note melodies of ragtime. Third, stride piano involved improvisation,

4. Edward A. Berlin, "Ragtime," *Grove Music Online*, accessed July 7, 2017, http://www.oxfordmusiconline.com.proxyiub.uits.iu.edu/subscriber/article/grove/music/A2252241?q=ragtime&search=quick&pos=1&_start=1#firsthit.

which was generally shunned in ragtime music. Finally, stride was extremely virtuosic, and demanded a more powerful technique than ragtime.

Fats Waller's "Handful of Keys," (1930) is emblematic of the stride style. In the example below, we see "oom-pah" rhythm in the left hand, a greater frequency of 10ths, tenor melodies, swing rhythm in the right hand, and pervasive syncopation.[5]

Example 3.2: Fats Waller's "Handful of Keys" mm. 9–16



Though Art Tatum was not a stride pianist, the style heavily influenced him. Some of his finest recordings, such as "Tea for Two," and "Tiger Rag," show a clear influence of stride textures, particularly in the left hand. In addition, Fats Waller, the greatest exponent of the stride style, was Tatum's primary musical inspiration. As Tatum himself admitted, "Fats, man. That's where I come from. And quite a place to come from."[6] By combining the stride style of Waller with a more intricate and linear right-hand approach, Tatum began to forge his unique musical voice.

---

5. Swing rhythm refers to playing even eights as triplets with a quarter–eight feel

6. Art Tatum in Barry Ulanov, *A History Of Jazz In America* (New York: The Viking Press., 1952), 224.

Popular American Song

Tatum's repertoire was comprised almost exclusively of popular American songs. With accessible harmonies, memorable melodies, catchy lyrics, and formulaic 32-bar A-A-B-A formal designs, it served as the perfect template for jazz improvisation.

Popular American songs from 1920–1950 are sometimes referred to as "The Great American Songbook," and exhibit elements of classical composition and popular styles. Some of the greatest exemplars of the Great American Songbook, such as Cole Porter, George Gershwin, Richard Rodgers, and Jerome Kern received formal musical training. At the same time, they wrote songs intended for popular consumption, taking advantage of mediums such as Broadway, radio, and a bourgeoning recording industry to reach a wide audience. Taken altogether, the genre straddles the line between art music and popular music.

Many performers, including Tatum, used these songs as a basis for jazz improvisation. They generally followed a set pattern: they would play the principal melody, followed by "a succession of improvised variations based on the harmonies of the theme, and then…a repetition of the theme itself."[7] Each repetition of the principal theme or improvised variation was called a "chorus," and it was up to the performer to decide how many choruses he/she would play in a performance. Tatum usually played between three and six choruses of a song.

Most popular American songs originated in Tin Pan Alley, "the section of New York…in which many music publishers had offices during the late nineteenth and early

---

7. Thomas Owens, "Forms," *Grove Music Online*, accessed August 11, 2017, http://www.oxfordmusiconline.com.proxyiub.uits.iu.edu/subscriber/article/grove/music/J154400.

twentieth centuries."[8] By 1911, Tin Pan Alley was a fixture in American culture with sheet music sales exceeding two billion copies.[9]

Tatum's repertoire, therefore, was based on popular music, and would have been intimately familiar to his audiences. As James Lester observes, "Tatum's material — basically, the American popular song — was so familiar that it provided listeners with a road map."[10]

Technique

The most astounding aspect of Tatum's playing was his impeccable technique. He played with power, clarity, and unmatched virtuosity that continues to tantalize pianists. Oscar Peterson enthused that "he was the best jazz instrumentalist of all times,"[11] and fellow pianist McCoy Tyner remarked that "all modern pianists…have drawn inspiration from him."[12] Dizzy Gillespie put it succinctly when he said, "first you speak of Art Tatum, then take a long deep breath, and you speak of the other pianists."[13]

The most striking characteristic of Tatum's technique is the sheer speed with which he executed difficult passages. Tatum played scales, arpeggios, and runs with incomprehensible velocity. In addition, these finger gymnastics never sound labored; on

---

8. Katherine Charlton, *Rock Music Styles: A History*, 7th ed. (New York, McGraw–Hill Education, 2015), 3.

9. Thomas S. Hischak, "Tin Pan Alley," *Grove Music Online*, accessed July 8, 2017, http://www.oxfordmusiconline.com.proxyiub.uits.iu.edu/subscriber/article/grove/music/A2257382?q=tin+pan+alley&search=quick&pos=1&_start=1#firsthit.

10. Lester, *Too Marvelous for Words*, 128.

11. Oscar Peterson in Pete Welding, Program notes to Art Tatum *The Complete Capitol Recordings*.

12. McCoy Tyner in Pete Welding, Program notes to Art Tatum *The Complete Capitol Recordings.*

13. Dizzy Gillespie, in Lester, *Too Marvelous for Words*, 1994, 165.

the contrary, they are often quite light. The few videos of Tatum that have survived show very efficient finger movements, and a true ease in execution.

Tatum's approach to performance mirrored that of a concert artist. His virtuosity was an integral aspect of his musicianship, infused with Lisztian bravura, and he often played songs similarly from one performance to the next, almost like a composed piece. As Bob Doerschuk asserts, "Earlier jazz pianists, even those with formal training, never approached his command of counterpoint, harmony and texture at the keyboard…He was more the child of the nineteenth-century virtuoso tradition than any other jazz performer of his day."[14]

In spite of his unparalleled talents and world-class technique, Tatum was not universally revered. Some felt he played too fast, with too many notes and not enough expression. Others felt his performances were more classical than jazz, alleging that the performances were pre-composed. As Jazz critic Whitney Balliett observed, "No one ever knew exactly what he was or what to do with him. He was said to be the greatest jazz pianist who ever lived and he was said to be not a jazz pianist at all."[15]

Nevertheless, many scholars agree that Tatum was a once-in-a-generation talent, and that his recordings have had a far-reaching effect on pianists and other instrumentalists.

In conclusion, we see that Tatum's unique style was heavily influenced by stride, which evolved from early 20th century ragtime music. Stride pianist Thomas "Fats" Waller was the most influential, though James P. Johnson, Earl Hines, and Willie "The

---

14. Robert Doerschuk, *88: The Giants of Jazz Piano* (San Francisco: Backbeat Books, 2001), 59.
15. Whitney Balliett, *Ecstasy at the Onion* (Westport: Greenwood, 1982), 111.

Lion" Smith also served as musical role models. Tatum's repertoire consisted almost exclusively of popular American songs written from 1915–1940. These songs generally featured accessible harmonies, memorable melodies, and formulaic 32-bar A-A-B-A formal designs. As such, they made an ideal template for Tatum to use as the basis for extended improvisations. Finally, Tatum possessed an incredible technique that aligned more closely with 19th century classical virtuosi than modern day jazz musicians. This technique has occasionally received criticism for its excessive showmanship, though even his harshest critics agree that his skill has been highly influential.

CHAPTER IV: ARRANGEMENTS IN THE STYLE OF ART TATUM

Overview of the Arrangements

In this section, I will provide an overview of the five arrangements in the style of Art Tatum. I will begin with a discussion of my general approach, and how I attempted to capture Tatum's sound on the guitar. Next, I will discuss how Tatum's performances are arrangements of American popular songs, and how my arrangements attempted to capture both Tatum and the original source. Finally, I will discuss the process of working with material that has not been transcribed, and how I relied on recordings to produce the arrangements in lieu of a written score.

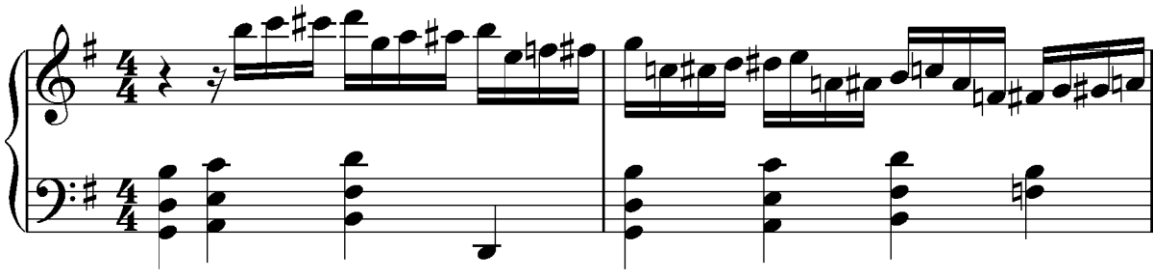
General Approach

A literal or adapted transcription of Tatum's music on a solo classical guitar is impossible, even in the hands of the most skilled concert artist. As such, these arrangements feature changes from the original source to make them playable. Some of these changes are trivial — such as the voicing of a chord, an adjustment of a single melodic pitch, or rhythmic displacement — and some are significant, such as a newly-composed run, harmonic substitutions, or development of melodic and/or motivic devices. In each case, I have attempted to capture Tatum's style and spirit, even when recomposing the music.

My governing approach with the arrangements was to reimagine what Tatum might have sounded like had he played the classical guitar. In this sense, I sought to capture the general musical intent more than the specific musical content. Let us examine a brief example of this approach.

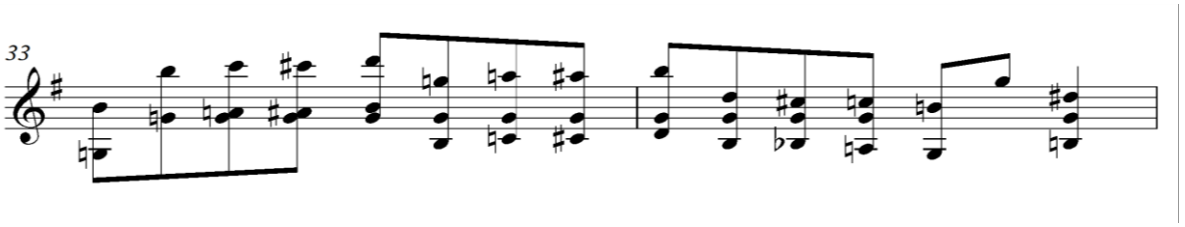
In mm. 33–34 of "After You've Gone," Tatum riffs on an ascending four-note motive (B-C-C$^{\#}$-D, G-A-A$^{\#}$-B etc…).

Example 4.1: Tatum's motivic development in "After You've Gone," by Henry Creamer and Turner Layton, mm. 33–34 (trans. Edstrom)



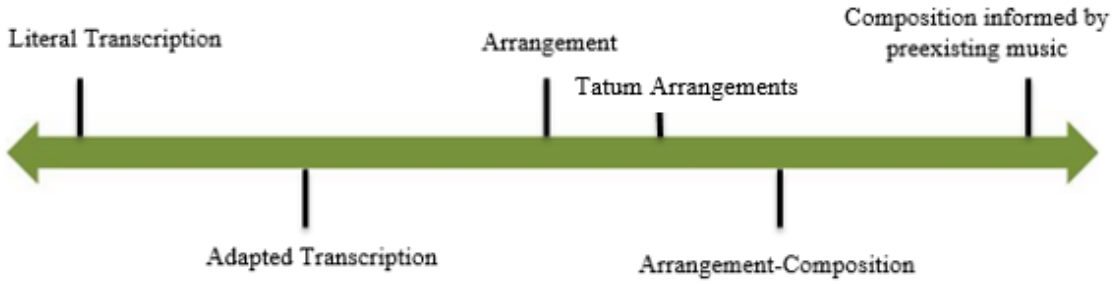
Since an exact duplication of the riff was impossible, I attempted to capture the general intent rather than the specific content. I preserved Tatum's essential melodic character (B-C-C$^{\#}$-D, G-A-A$^{\#}$-B etc…) while augmenting the rhythm. I also utilized the open G-string to fill out the harmonies and create a fuller texture. My adaptation is seen below:

Example 4.2: Imitation of Tatum's motivic development in "After You've Gone," by Creamer and Layton, mm. 33–34 (arr. Brew)



Though it is clearly different than Tatum's original, I believe it is the best estimation for how Tatum might have played it had he been a classical guitarist. The passage alludes to Tatum's style without copying it exactly. To put this into perspective, let us briefly revisit the arrangement/transcription continuum from chapter 1.

Figure 2: Tatum and the Arrangement/Transcription Continuum



The passage might fall somewhere in between "arrangement" and "arrangement-composition." The four-note motive is taken from Tatum, however the voicing and development of that motive is newly composed.

Source Material

Art Tatum was an interpreter, not a composer.[1] He played popular American songs from the 20s, 30s, and 40s, and improvised over the harmonic progressions. As such, his recordings were arrangements, meaning that my arrangements are arrangements of arrangements. This added a layer of intrigue to my approach, as I had to analyze the extent to which Tatum manifested the original song, and the extent to which I would integrate the original alongside my efforts at imitating Tatum.

Fortunately, Tatum often preserved the original melody in his interpretations, particularly during the first iteration of the chorus. As Joseph Howard observes, "when playing the popular song, the melody is always present in varied degrees. In fact many of

1. Though Tatum composed four short piano pieces, he is rarely considered a composer. His compositions have not received much scholarly attention.

Tatum's most effective improvisations are nothing more than the melody re-harmonized. The original melody is forever present in his improvisations."[2]

I found that my understanding of the original songs helped me to analyze and appreciate Tatum's interpretations on a deeper level. By comparing Tatum's interpretations with the original songs, I could better understand his variation technique, harmonic substitutions, and improvisational tendencies. This understanding, in turn, helped inform my own arrangements, particularly at the moments where new material was introduced.

Tatum played music that was familiar to his audiences. His listeners knew the songs he played, and could appreciate his efforts to transform and rearrange them. My audience will probably not be familiar with the original songs, creating a conundrum: how can the audience understand and appreciate Tatum's extensive variation techniques if they are unfamiliar with the source? My solution was to "introduce" the audience to the original within the arrangement. I have attempted to begin each arrangement with a pure statement of the melody during the first chorus, and in subsequent choruses increase the amount of Tatum-inspired writing. In this way, the listener is introduced to the theme (original tune), and then the development of the theme (Tatum-inspired writing).

Printed Scores

The vast majority of Art Tatum's output has not yet been transcribed for piano, let alone guitar. Brent Edstrom, Jed Distiller, and Riccardo Scivales have all transcribed several Tatum solos. Additionally, Felicity Howlett, in her dissertation "An Introduction to Art Tatum's Performance Approaches," transcribed several Tatum solos. Joseph

---

2. Howard, "Improvisational Techniques," 85–87.

Howard estimated that around 40 solos were transcribed in Tatum's lifetime.[3] When considering that Tatum made 583 commercial recordings, the number of available transcriptions is relatively small.

Of the five pieces selected for this project, only one — "After You've Gone," — had a piano transcription.[4] For the other four pieces, I relied on aural analysis to create my arrangements.

To facilitate the process of learning the music aurally, I used Audacity to change the recorded key to the new guitar key. This allowed me to hear the music in the key I would play it on the guitar. Additionally, I used Audacity to slow down the music, allowing for a more accurate processing of Tatum's intricacies.

The arrangements were fully notated before they were performed on the guitar. I would occasionally perform certain passages to check for playability, but a complete run-through of an arrangement at full speed was not even attempted until the arrangement was fully notated. Once the arrangement was fully notated, I began playing through and making edits. This was a long and arduous process, as the arrangements required significant changes from their original incarnation.

Overall, I believe the process of arranging aurally enhanced the project. An overreliance on a written score would have resulted in a more literal adaptation which, as we have previously discussed, would have been detrimental to the playability of the arrangements. Furthermore, learning the pieces "by ear" provided an opportunity to hear and process Tatum's groove, feel, articulation, touch, and phrasing, all of which are not

---

3. Howard, "Improvisational Techniques," 62–63.
4. Transcription by Brent Edstrom

adequately represented in a written score. As Mark Tucker and Barry Kernfeld observe, "Western notation is weak in its ability to represent the rhythms and timbres of jazz…No matter how much transcribers aim for accuracy…the essential element of jazz on paper may ultimately remain elusive."[5] Since jazz is an art form that has always privileged performance over composition, it makes sense that these arrangements would privilege the recorded performance over the written score.

In conclusion, we see that the arrangements were informed by an attempt to reimagine Tatum as if he played the guitar rather than by transcribing his music note-for-note. In addition, the arrangements seek to introduce listeners to the original song before employing significant Tatum-inspired writing. Finally, the arrangements were done aurally, with little consultation of a written score.

In the next section, we will examine the five arrangements.

---

5. Mark Tucker and Barry Kernfeld, "Transcription (ii)," *Grove Music Online*, accessed October 22, 2017, http://www.oxfordmusiconline.com.proxyiub.uits.iu.edu/subscriber/article/grove/music/J454700.

It's The Talk of the Town

"It's the Talk of the Town" was written in 1933 by composer Jerry Livingston and lyricists Al J. Neiburg and Marty Symes. It made the U.S. pop charts three times, peaking at number 6 in 1933 with a recording by Glen Gray and his Casa Loma Orchestra.[6] It was later recorded by luminaries such as Charlie Parker, Stan Getz, Benny Goodman, and Oscar Peterson.

The lyrics tell the story of a broken hearted person upset at the gossip that accompanies his/her separation. The agony of societal judgment seems to outweigh the sorrow of the breakup, as evidenced by the first verse: "I can't show my face, can't go anyplace. People stop and stare, it's so hard to bare. Everybody knows you left me, it's the talk of the town."[7]

The melody is quite simple, characterized by four repeated notes and a descending second, presented in an ascending sequence. The harmonies are straightforward as well, inhabiting many of the standard progressions of the 1930s, such as I - $^{b}iii^{o7}$ - ii^{7} - V^{7}.

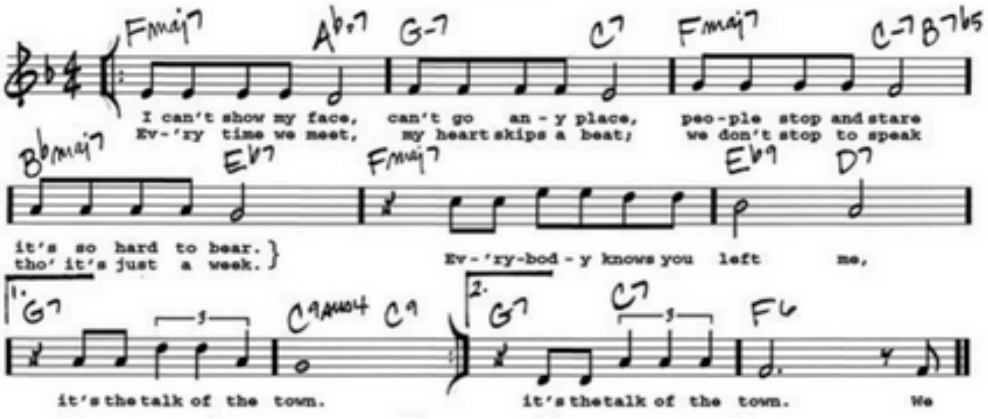
In spite of its simplicity, "It's the Talk of the Town" is a very catchy tune. The ascending melody seems to reflect growing anxiety, and the descending fifth in measure 7 sounds like an exasperated sigh. The harmonic movement to V/ii (m. 6) through a passing $^{b}VII^{9}$ represents a chromatic, yet smooth, tonicization.

---

6. Sandra Burlingame, "Jazz Standards Songs and Instrumentals (It's the Talk of the Town)," JazzStandards.com, accessed July 12, 2017, http://www.jazzstandards.com/compositions–2/itsthetalkofthetown.htm.

7. Jerry Livingston, Al Neiburg, and Marty Symes, *It's the Talk of the Town* (New York: Santly Bros., 1933).

Example 4.3: “It’s the Talk of the Town” by Jerry Livingston, Marty Symes, and Al J. Neiburg, mm. 1–8



Tatum recorded “It’s the Talk of the Town” three times. My arrangement is based on the Capitol Recordings, recorded September 29th, 1949 in Los Angeles. Tatum plays his arrangement in F major, a key not idiomatic for the guitar. As a result, I did my arrangement in D major. I employed a *scordatura* tuning in my arrangement, adjusting the 6th string from an E to a D. This allowed for the tonic to be heard in the lowest voice.

Overview

Tatum’s recording is 3:21 in duration, and consists of an introduction, two choruses, and a brief coda. He plays at a moderate tempo, with the quarter note at approximately 88 beats per minute. The form follows a standard structure consisting of a “theme…followed without pause by a succession of improvised variations based on the harmonies of the theme, and then by a repetition of the theme itself.”[8] In my discussion of the arrangement, we will examine Tatum’s melodic variation, the solo in the second chorus, and the left-hand groove throughout.

8. Owens, “Forms.”

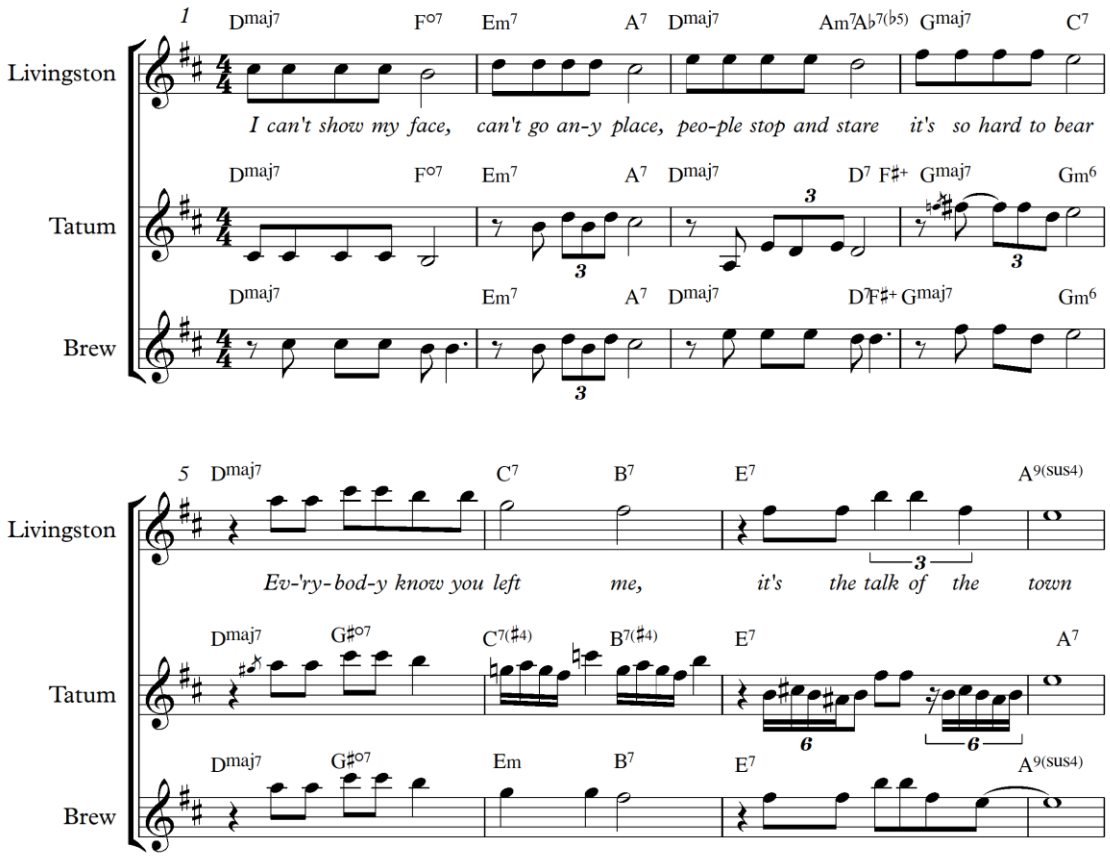
Chorus 1: Melodic Variation (mm. 6–38)

In this section, we will examine three permutations of the melody: the original as written by Livingston, Tatum's arrangement of the original, and my arrangement of Tatum's. We will see how Tatum changes and elaborates Livingston's original melody, and how I attempt to capture those elaborations.

In the comparative example below, one notices several differences between Tatum and Livingston. First, Tatum often begins on an upbeat, a contrast from Livingston that provides syncopation. Second, Tatum employs neighbor tones in mm. 2–4, and mm. 6–8. Third, Tatum makes several harmonic adjustments, such as the D7 and $F^{\#}$aug in m. 3, the Gm6 in m. 4, the G#dim7 in m. 5, and the extended chords in m. 6. Finally, Tatum completely abandons the melody in mm. 6–8, instead employing a turn-like figure with chromatic extended-tones in the harmony.

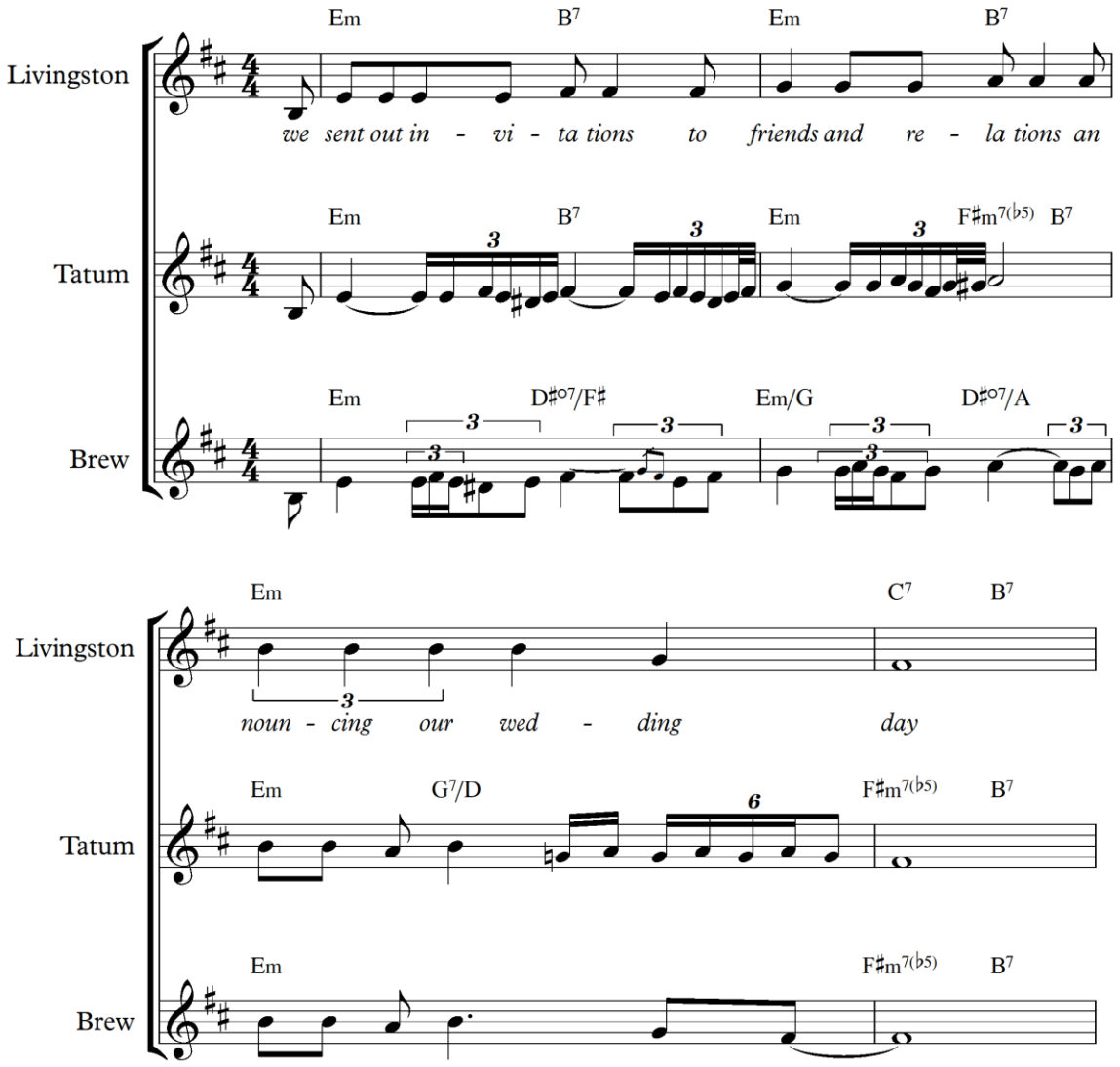
In my arrangement, I sought to find the middle ground between Tatum and Livingston. Like Tatum, I often begin the melody on the upbeat to create syncopation, and I retained Tatum's neighbor tones and harmonic adjustments in mm. 2–4. Unlike Tatum, however, I stayed true to Livingston's original melody in mm. 6–8. Also, I kept the melody in the same octave throughout, unlike Tatum, who jumps octaves rather frequently. Since my prospective listeners, unlike Tatum's, probably do not know this song, I felt it was appropriate to present it in a purer fashion than Tatum.

Example 4.4**:** Comparison of melodies in the A-section of "It's the Talk of the Town" by Symes, Neiburg, and Livingston, mm. 1–8 (Arrangement Used by Permission of Alfred Music)



Tatum also takes liberties with the melody in the B-section, employing chromatic turns in an ascending fashion. Let us examine how this variation departs from Livingston.

Example 4.5**:** Comparison of melodies in the B-section of "It's the Talk of the Town" by Symes, Neiburg, and Livingston (Arrangement used by permission of Alfred Music)



As we can see in the preceding example, Tatum takes a simple ascending melodic line and adorns it with florid turn-like figures. Though ostensibly Tatum's melody seems to depart from the original, it is actually quite similar. He maintains the most salient melodic pitches on beats one and three, and every melodic pitch is accounted for in

Tatum's interpretation. It was this technique, perhaps, that Joseph Howard referred to when he asserted, "The original melody is forever present in his interpretations."[9]

I was unable to capture the complete turn-like figures on the guitar, so I replaced them with mordents. I believe these figures sound similar to Tatum's turns, especially when played up to speed. In addition, I replaced many of Tatum's B^7 chords with D#-fully-diminished-sevenths to provide a more idiomatic arrangement. Since B^7 and $D\#dim^7$ share three common tones ($D^{\#}$, $F^{\#}$, and A), they are essentially interchangeable. This concept — in which a particular sonority may be replaced with a similar sounding sonority — is referred to as a substitution chord.

Chorus 2: the solo section (mm. 39–63)

In the words of Felicity Howlett, Tatum's improvisational techniques can be grouped into three categories, "(1) melody or melodic variation (paraphrase); (2) decorative material (formulas, scale/arpeggio combinations, etc.); and (3) freely improvised melodic or melodic/harmonic combinations which have no obvious link to the original tune."[10] In this section of "It's the Talk of the Town," there is a greater presence of categories two and three (decorative and original material) than category one (melodic variation). Let us examine some of these freely improvised melodic/harmonic combinations.

In m. 41, we hear one of Tatum's favorite devices: "the alternation of arpeggios and descending chromatic passages."[11] Tatum gives us an ascending $Dmaj^9$ chord

---

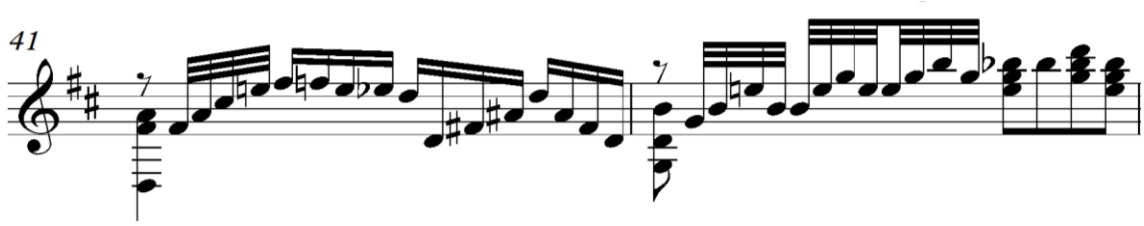
9. Howard, "Improvisational Techniques," 87.

10. Felicity Howlett, "An Introduction to Art Tatum's Performance Approaches: Composition, Improvisation, and Melodic Variation" (PhD. diss., Cornell University, 1983), 242.

11. Riccardo Scivales, *The Right Hand According to Tatum: A Guide to Tatum's Improvisational Techniques plus 10 Transcribed Solos* (Bedford Hills, New York: Ekay Music Inc., 1998), 21.

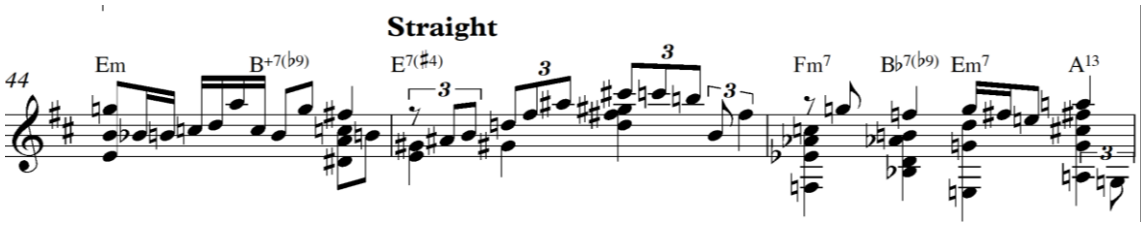
followed by a descending chromatic run that arrives on D. In the next measure, we hear a series of rapidly ascending arpeggios in inversion, a device "Tatum was especially fond of."[12] Taken as a whole, mm. 41–42 represent an example of a Tatum run that fits beautifully on the guitar.

Example 4.6**:** "It's the Talk of the Town" by Jerry Livingston, Marty Symes, and Al J. Neiburg, mm. 41–42 (Arr. Brew, Used by Permission of Alfred Music)



Another example of a guitar-friendly run is mm. 44–46. In these measures Tatum departs from the main melody in favor of a freely composed line which happened to fit beautifully on the guitar.

Example 4.7:"It's the Talk of the Town" by Livingston, Symes, and Neiburg, mm. 44–46 (Arr. Brew, Used by Permission of Alfred Music)

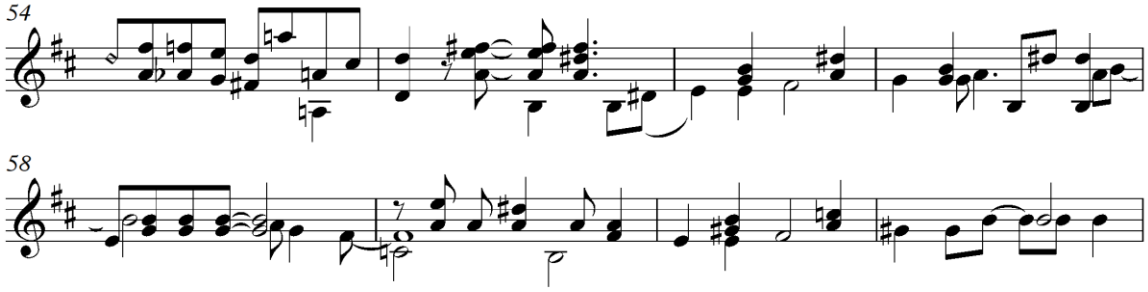


Take note of the striking harmonies in m. 46. We hear a ii^7-V^7 progression a half-step higher than the original key, only to immediately return to ii^7-V^7 in the primary key. These chromatic alterations are sometimes referred to as the "Tatum changes," and represent a distinctive characteristic of his improvisational technique.[13]

12. Ibid., 61.
13. Howard, "Improvisational Techniques," 192.

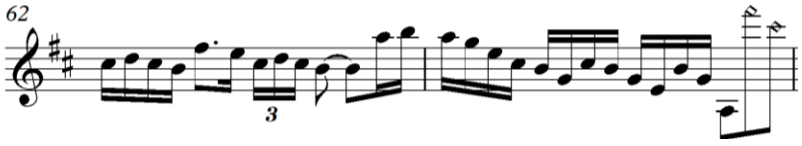
In mm. 54–61, Tatum doubles the tempo and employs a stride texture. I captured most of this passage on the guitar, though I put the melody in the inner voice for playability. Notice the accents on beats two and four, and the syncopation of the melody, both hallmarks of the stride style.

Example 4.8: Stride texture in "It's the Talk of the Town" by Livingston, Symes, and Neiburg, mm. 54–61 (Arr. Brew, Used by Permission of Alfred Music)



Tatum loved to play rapidly-descending arpeggios over dominant chords. In particular, he had a special affinity for sweeping dominant 9th arpeggios that land emphatically on the root. In the example below, I have created a run inspired by Tatum's affinity for this device. Though it is not a note-for-note adaptation of the recording, it is undoubtedly in the style of Tatum.

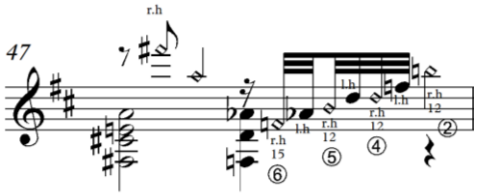
Example 4.9**:** Descending dominant arpeggios in "It's the Talk of the Town" by Livingston, Symes, and Neiburg, mm. 54–61 (Arr. Brew, Used by Permission of Alfred Music)



Tatum used arpeggios frequently in his improvisations, and it would be difficult to find a recording without extensive use of arpeggiated figures. One of the ways he used arpeggios was to extend the harmony of a particular chord up the piano. In these instances, he generally played lightly, and feathered the chord tones in a whimsical

manner as he ascended the keyboard. In measure 48, I attempted to capture this technique by alternating harmonics and natural notes in an ascending Fdim^7 arpeggio. The harmonics provide a sustained quality that imitates the piano, while the natural notes allow for a faster execution. It is not how Tatum played it at the piano, but I believe it is how Tatum would have played it on the guitar.

Example 4.10: Ascending arpeggiated sweep in "It's the Talk of the Town" by Livingston, Symes, and Neiburg, mm. 54–61 (Arr. Brew, Used by Permission of Alfred Music)

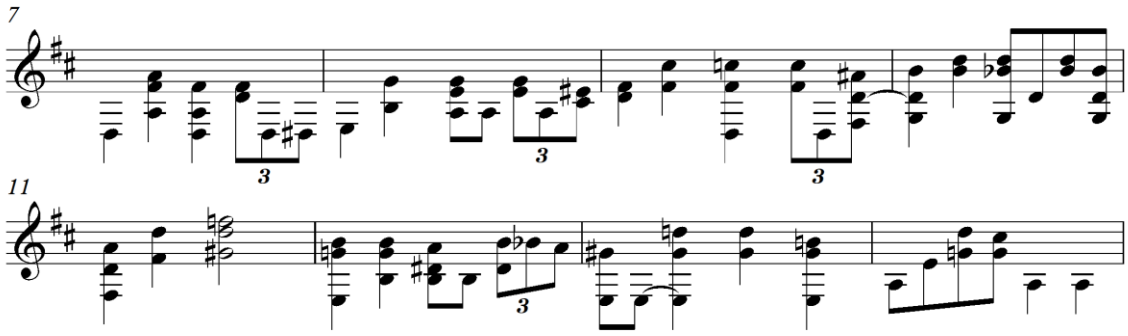


Tatum's Left Hand

In "It's the Talk of the Town," Tatum's left hand provides small countermelodies between chord changes, and active bass movement. These small details add tremendous intrigue to the performance, and I have attempted to capture them in my arrangement.

The example below features a phrase from "It's the Talk of the Town," with the melody omitted, allowing us to better examine how Tatum's left hand lends itself to the guitar. As we can see, the downbeat of every measure is preceded by a chromatically moving bass line, counter melody in the upper voice, or both. These features fit the guitar very well, and embody Tatum's left hand.

Example 4.11: Moving bass lines and counter melodies in "It's the Talk of the Town," by Livingston, Symes, and Neiburg, mm. 7–14 (arr. Brew, Used by Permission of Alfred Music)



Overall

My arrangement of "It's the Talk of the Town," is fairly idiomatic, and captures elements of Tatum's style in explicit and implicit ways. Some of the runs and arpeggios are near-duplicates of Tatum, while the ascending harmonics and melodic variation represent looser allusions to the style.

The most successful aspect of the arrangement is the adaptation of Tatum's left hand. With moving bass lines, small countermelodies, and downbeat chords that are approached by step, the feel of the left hand is highly reminiscent of Tatum.

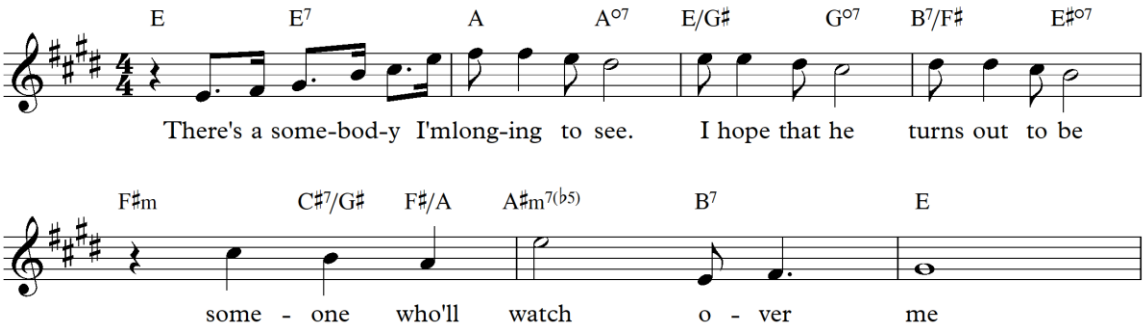
Someone to Watch Over Me

"Someone to Watch Over Me" was written in 1926 by George and Ira Gershwin. The song was originally part of a musical entitled *Oh, Kay!*, though it has since acquired a life of its own that eclipsed the musical altogether. It has been widely recorded and remains an indelible staple of American popular music.

"Someone to Watch Over Me" was one of Tatum's favorite songs, as he made eight studio recordings.[14] He must have felt a special affinity with the piece, for his gravestone is inscribed with the title in the upper left-hand corner.

The genius of the song lies in Gershwin's ability to infuse a simple, diatonic melody with chromatic harmonies. The A section, for example, is in E major and exhibits no chromatic pitches in the melody; the harmony, however, features sonorities such as Adim^7, Gdim^7, E$^{\#}$dim^7, and A$^{\#}$m7^{b5}, creating a rather colorful and unusual harmonic progression. The E$^{\#}$dim^7 in m. 32 is especially marvelous, as Gershwin uses it to pivot away from a traditional V-I cadence to tonicize F$^{\#}$ minor and extend the phrase.

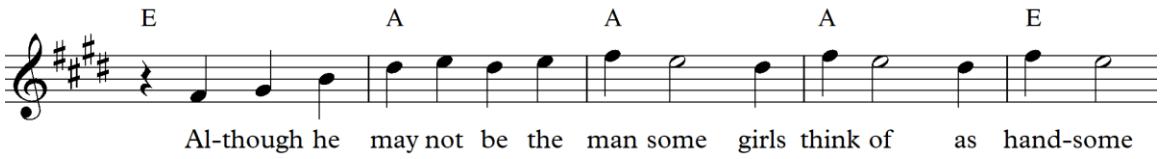
Example 4.12: "Someone to Watch Over Me," by George Gershwin and Ira Gershwin, mm. 29–34



The B section provides a more stable harmonic foundation, with a lengthy prolongation of the subdominant. The presence of D$^{\#}$ in the melody against an A major harmony, however, creates a strong dissonance.

14. Arnold Laubich and Ray Spencer, *Art Tatum, a Guide to His Recorded Music*, (Newark: Institute of Jazz Studies Rutgers University, 1982), 302.

Example 4.13: “Someone to Watch Over Me,” by George Gershwin and Ira Gershwin, mm. 44–46



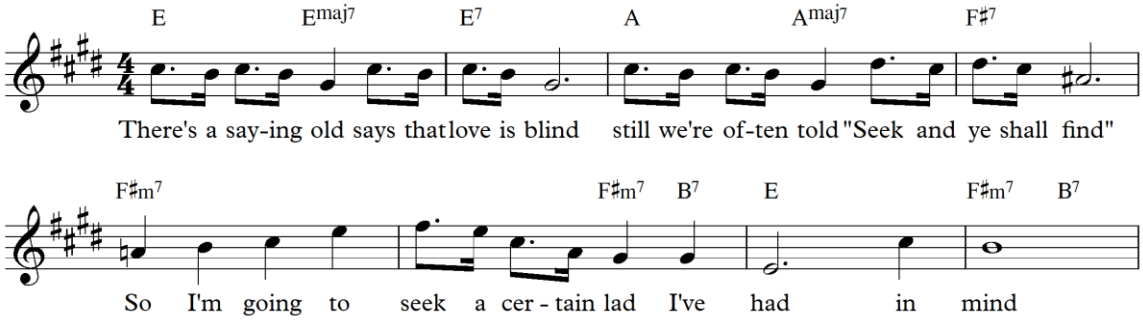
My arrangement is based on Tatum’s recording for Capitol Records in 1949. Tatum played in D^{b} major, a key not suitable for the guitar. As a result, I did my arrangement in E major.

Introduction

Many of Tatum’s recordings feature a slow, free introduction followed by a faster, more rhythmic exposition. By creating contrast within a single piece, Tatum offers the listener a balance between different styles. In my arrangement of “Someone to Watch Over Me,” I captured the dichotomy of these two styles, however in a different manner than Tatum.

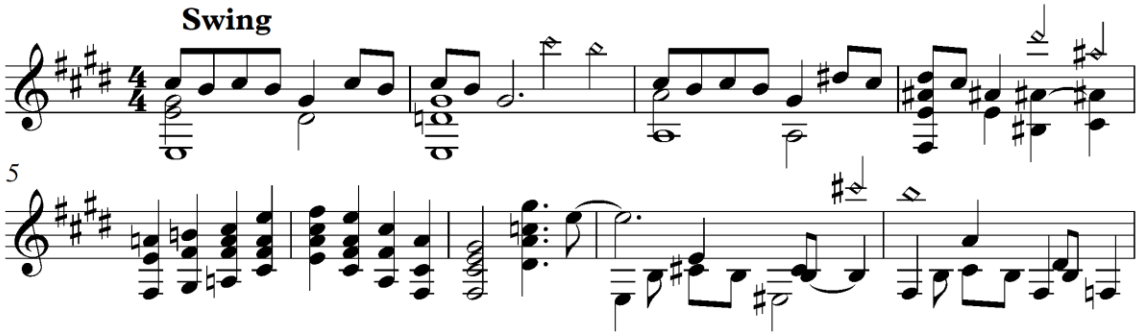
Instead of arranging Tatum’s introduction, I decided to use Gershwin’s original introduction. Since Tatum’s introduction features thick chordal voicings, complex counterpoint, and rapid arpeggiated sweeps that span the entire piano, I felt I could not adapt it for the guitar. Gershwin’s introduction, by contrast, is slow and straightforward. Since the purpose of the introduction is to provide contrast with the primary thematic material, I felt as though Gershwin’s introduction would fit perfectly. Let us examine the first phrase of the introduction:

Example 4.14: “Someone to Watch Over Me,” by George and Ira Gershwin, mm. 1–8



Here is my arrangement of that same phrase:

Example 4.15: “Someone to Watch Over Me,” by George and Ira Gershwin, mm. 1–8 (arr. Brew, Used by Permission of Alfred Music)



Though Gershwin’s rhythmic writing for this phrase is not exactly swing, it is meant to allude to the style. Most performers, including Tatum, swing the rhythm instead of playing the dotted-eighth sixteenth rhythm Gershwin provides. As such, I have indicated “swing” in my arrangement instead of copying Gershwin’s rhythm verbatim.

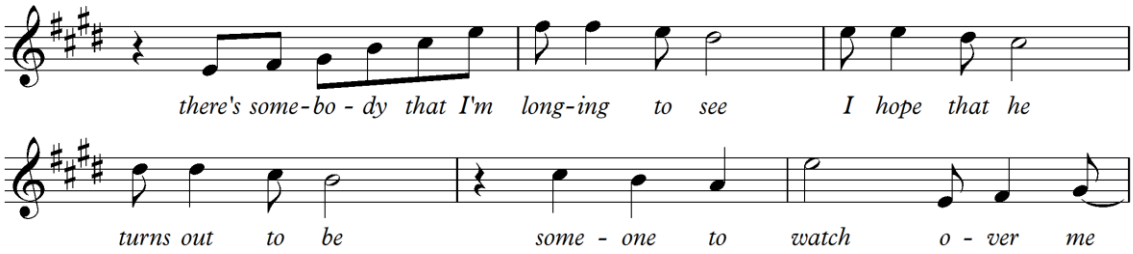
Variation technique

Tatum had a tremendous ability to vary melodic, rhythmic, and harmonic material. In fact, his affinity for variation often superseded his propensity for creating

unique solos. As Joseph Howard asserts, "his improvisations were more a theme with variations rather than composition of new lines."[15]

In this section, we will examine several variations of the first phrase from the chorus. Let us start with Gershwin's original melodic statement:

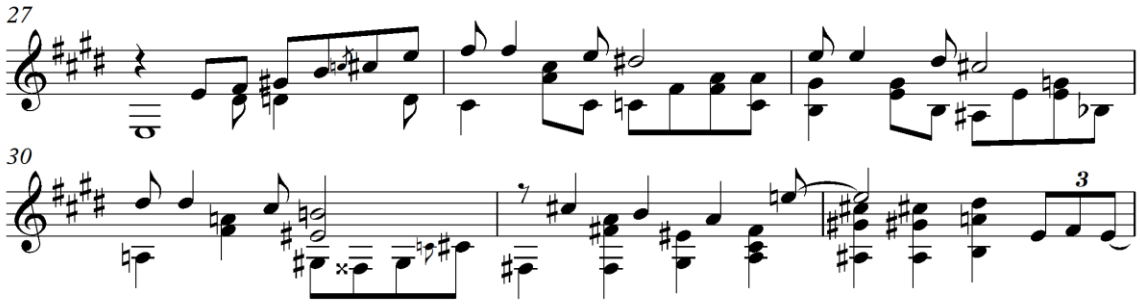
Example 4.16: Primary melody in "Someone to Watch Over Me," by George and Ira Gershwin mm. 1–6



Tatum liked to begin his arrangements with a relatively clear statement of the melody. As Joseph Howard observes, "the first procedure is a presentation or statement of the given melody (cantus firmus) with various types of alterations present."[16] These alterations are ornamental in nature, and do not obstruct the essential character of the melody. My arrangement of the first phrase is featured below. Like Tatum, I present the melody in a straightforward fashion, adding just a grace note in m. 27 and displacing the rhythm in m. 31.

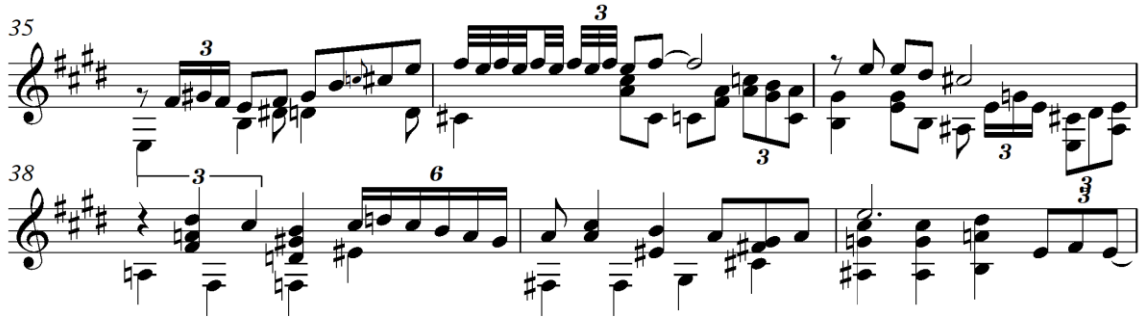
15. Howard, "Improvisational Techniques," 164.
16. Ibid., 90–91.

Example 4.17: Straightforward presentation of the melody in "Someone to Watch Over Me," by George and Ira Gershwin, mm. 27–33 (arr. Brew, Used by Permission of Alfred Music)



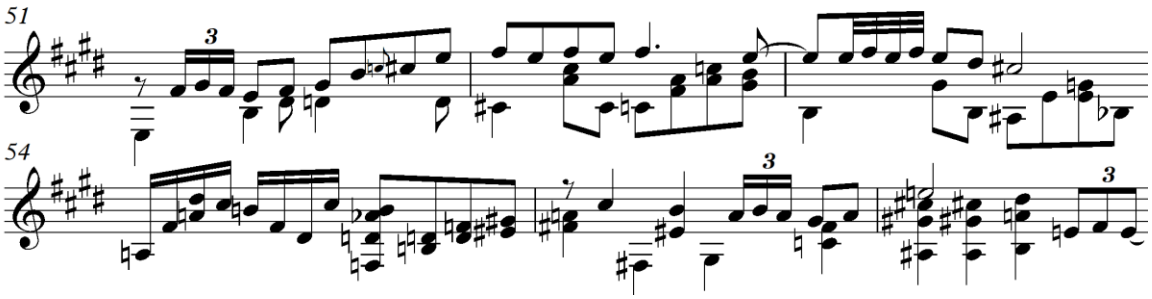
As the arrangement progresses, Tatum's variation techniques become more elaborate. In the following example, we see the presence of grace notes (m. 35), mordents (m. 35 and 37), trills (m. 36), and scalar passages (m. 38) all of which serve to vary and enhance the melody. Though it is quite adorned, the tune is still recognizable.

Example 4.18: Melodic variation in "Someone to Watch Over Me," by George and Ira Gershwin, mm. 35–40 (arr. Brew, Used by Permission of Alfred Music)



The following example represents yet another instance of variation technique. Once again, we see trills (m. 53), mordents (m. 51, 55), grace notes (m. 51), arpeggios (m. 54) and countermelodies (m. 52 and 54).

Example 4.19: Melodic variation and ornamentation in "Someone to Watch Over Me," by George and Ira Gershwin, mm. 35–56 (arr. Brew, Used by Permission of Alfred Music)



These variation techniques add interest and variety to the arrangement. By performing in this manner, Tatum ensured that his audiences could follow the essential melody, while leaving room for embellishment. As Felicity Howlett asserts, "Tatum's audiences of the 1930s knew that they would never be out of reach of the original tune during a performance."[17]

Tatum's Left Hand

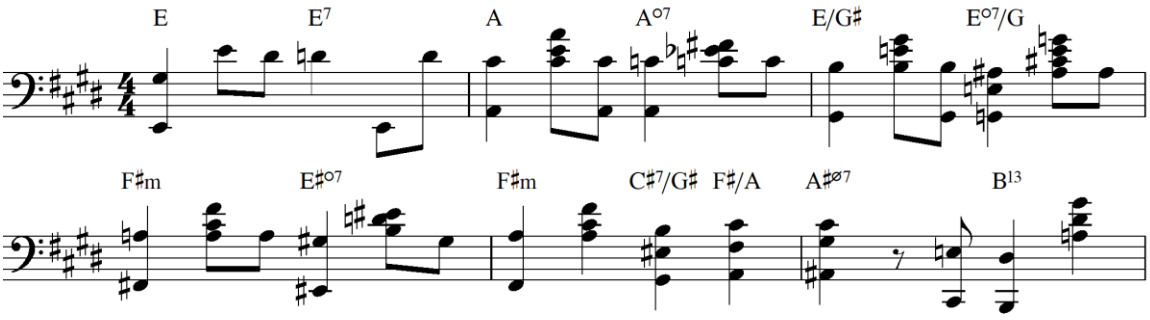
Tatum's left hand functioned differently than his right. It often set the pulse, articulated the harmony, and "provided the foundation for all the right-hand excursions."[18] Most importantly, Tatum's left hand articulated the groove and feel of a performance. As Bob Doerschuk observed, "Tatum always valued his left hand…as a source of propulsion."[19] Let us examine how I imitated Tatum's left hand in my arrangement.

The example below shows Tatum's left hand during the first phrase of the chorus. Notice how the chords are often articulated on beats two and four, a hallmark of the stride

17. Howlett, "An Introduction to Art Tatum's Performance Approaches," 141.
18. Howard, "Improvisational Techniques," 202.
19. Doerschuk, *The Giants of Jazz Piano,* 65.

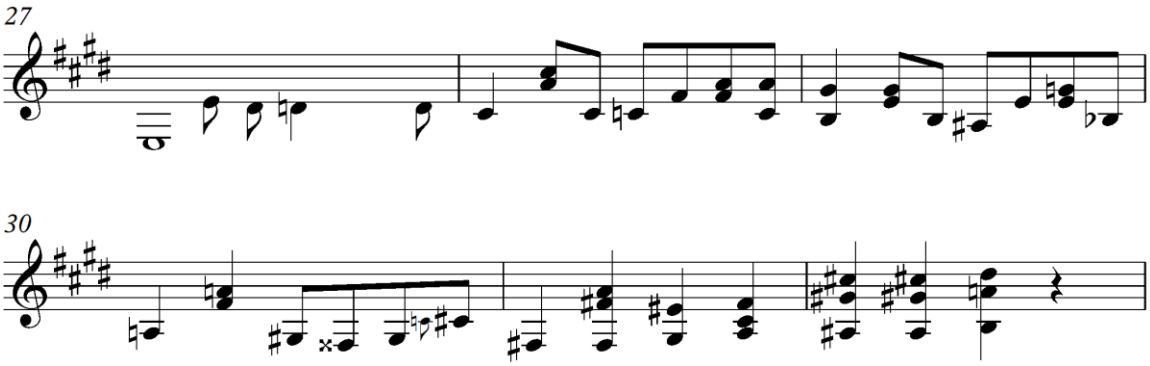
style. Additionally, Tatum provides a beautiful countermelody in the upper voice which descends chromatically from E to G#.

Example 4.20: Tatum's left hand in "Someone to Watch Over Me," by George and Ira Gershwin, mm. 27–33 (trans. Brew)



In my arrangement, I successfully captured the stride-influenced chords on beats two and four, along with the countermelody in the upper voice. Though I had to omit several bass notes, their presence in the sonorities provide a clear articulation of the harmony. I omitted the main melody in the following example to better illustrate how Tatum's left hand translated to the guitar.

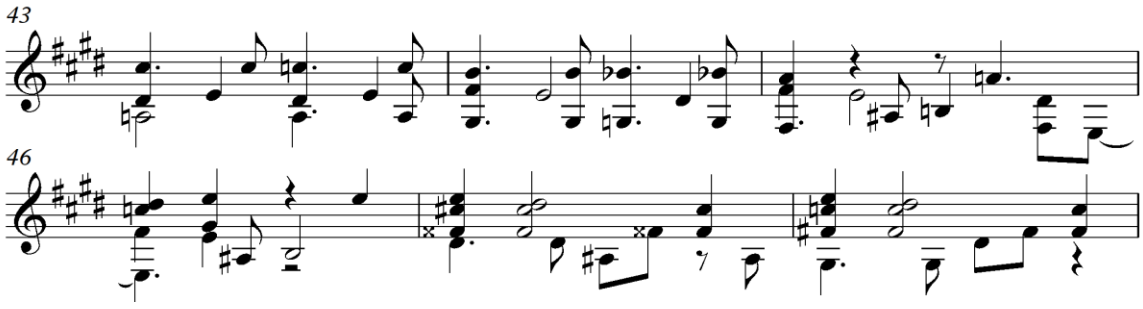
Example 4.21: Adaptation of Tatum's left hand in "Someone to Watch Over Me," by George and Ira Gershwin, mm. 27–32 (arr. Brew, Used by Permission of Alfred Music)



In the B section, I placed the melody in the inner voice to maintain the 10ths between the bass and the chromatically-descending counter melody. Though I omitted

the chords on beats two and four, the presence of melodic notes on those beats serve as adequate accents that recall the stride style:

Example 4.22: "Someone to Watch Over Me," by George and Ira Gershwin, mm. 43–48 (arr. Brew, Used by Permission of Alfred Music)



Spacial Figurations

Joseph Howard, in his dissertation *The Improvisational Techniques of Art Tatum,* asserted that Tatum tended to avoid empty sounds, and filled even the smallest crevices of space with some type of sonic stimulation.[20] Howard called these sonic-fillers "Spacial Figurations." As he explains in his dissertation, spacial figurations:

"Consist of filling intervals in a melody and embellishing held notes. Generally, these activities occur at the cadence. These 'spacial figurations' function in either a harmonic or linear capacity. Those that function harmonically are the arpeggios and motivically generated figurations derived from two, three, and four note motives. Those that function in a linear fashion are based upon the diatonic, pentatonic, whole-tone and other five and six note scale structures. Many of these 'spacial figurations' employ chromatically altered notes for both effect and execution convenience."[21]

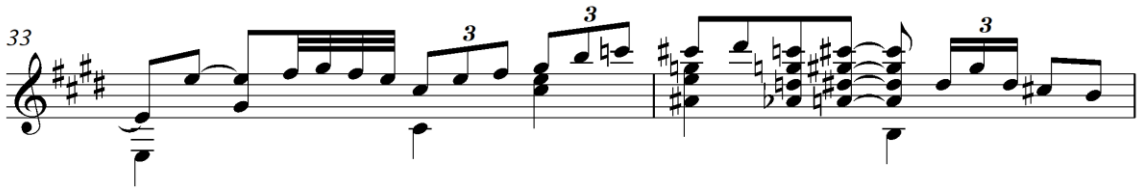
In this section, I will discuss several spacial figurations in "Someone to Watch Over Me."

The first such figuration is heard during the turnaround in mm. 33–34.[22] It features several classic Tatum devices, such as a pentatonic run in m. 33, and the

20. Howard, "Improvisational Techniques," 114–15.
21. Ibid., 171–72.
22. A turnaround refers to a harmonic progression that brings the listener back to the tonic or to the next section. A stereotypical turnaround progression is: I – vii – ii – V

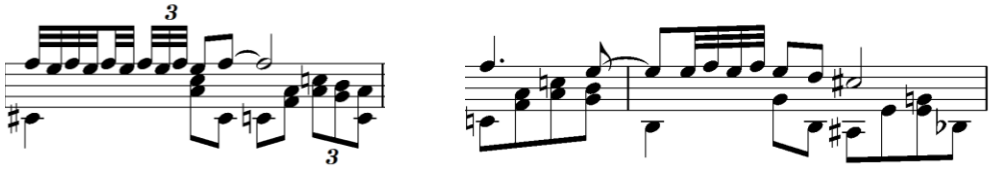
extended tones in m. 34. It is idiomatic for the guitar, and I employ it several times throughout the piece to create motivic unity.

Example 4.23: Turnaround in "Someone to Watch Over Me," by George and Ira Gershwin, mm. 33–34 (arr. Brew, Used by Permission of Alfred Music)



Another example of a spacial figuration are the extended trills. These trills often correspond with held notes in the original melody, and function as prolongations of melodic pitches. To my ears, the trills inhabit the world of the blues, imitating the wild vibrato of an emotional singer.

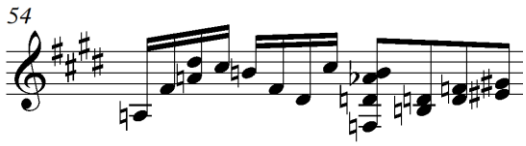
Example 4.24: Trills in "Someone to Watch Over Me," by George and Ira Gershwin, m. 36 & mm.52–53 (arr. Brew, Used by Permission of Alfred Music)



Tatum also liked to use arpeggios, and in the example below he embeds the melody within the arpeggiated texture, reminiscent of the Baroque *style brisé.*[23] Notice the melodic movement from D-C#-B within the arpeggio in m. 54.

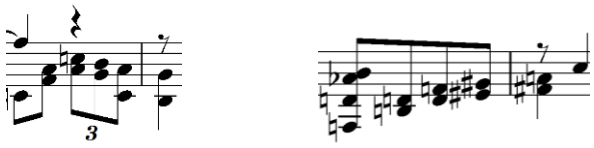
23. *Style brisé* – or "broken style" – A Baroque term that refers to irregular arpeggiated textures featuring broken chords and melodic ambiguity.

Example 4.25: Arpeggiated texture in “Someone to Watch Over Me,” by George and Ira Gershwin, m. 54



Another “spacial figuration” is Tatum’s use of parallel harmonic thirds as countermelodies between phrases. When arranging for the guitar, I inverted some thirds to sixths for playability.

Example 4.26: Parallel thirds and sixths as countermelodies in “Someone to Watch Over Me,” by George and Ira Gershwin mm. 36–37 & mm. 54–55



Overall

My arrangement of “Someone to Watch Over Me” inhabits the style of Tatum. The character of the left hand, the melodic variation, and the spacial figurations all embody Tatum's style.

In addition, Tatum’s blues techniques — such as trills, mordents, thirds, and grace notes — stand out more prominently on the guitar than they do on the piano. In this sense, I believe “Someone to Watch Over Me” successfully sheds a new light on the original.

After You’ve Gone

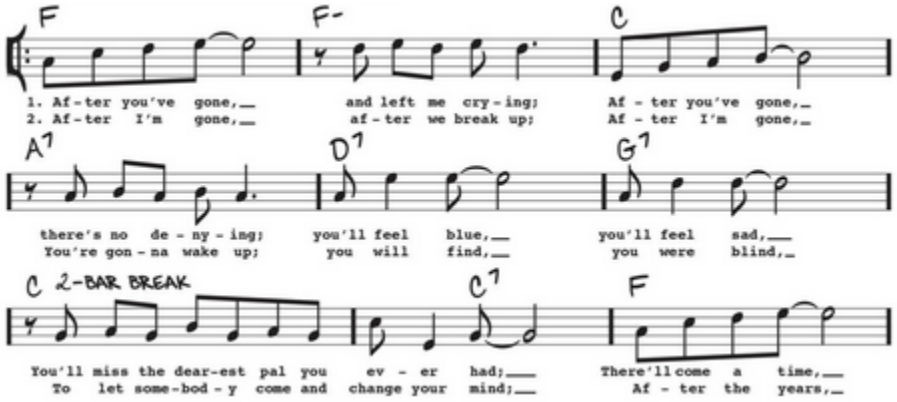
“After You’ve Gone” was published in 1918 by composer Turner Layton and lyricist Henry Creamer. It is easily one of the most recognizable songs of the era, and perhaps one of the most famous jazz tunes ever written. Songwriter Alec Wilder

describes it as "one of the most long-lived jazz standards," and "as American as a song can get."[24]

The lyrics tell the story of a bitter breakup, as a melodramatic speaker tries to convince his/her lover that a separation is a mistake: "After you've gone, and left me crying; After you've gone, there's no denying; You'll feel blue, you'll feel sad; You'll miss the dearest pal you've ever had."[25]

"After You've Gone" features a melody that enhances the harmony. In measures 1 and 3, for example, Layton gives us sustained tones that highlight sevenths and ninths with the bass. In addition, the song features several unusual features, such as beginning on the subdominant, and a chorus with just 20 measures.

Example 4.27: "After You've Gone" by Turner Layton and Henry Creamer mm. 1–9



Tatum recorded "After You've Gone" seven times; my arrangement is based on the Brunswick recording from August 24th, 1934, when Tatum was just 24 years old. Unlike some of the later recordings, Tatum plays at a reasonable tempo, with the quarter note at approximately 110 beats per minute.

---

24. Alec Wilder, *American Popular Song: The Great Innovators* (New York: Oxford University Press, 1972), 26–27.

25. Henry Creamer and Turner Layton, *After you've gone*, (New York: Broadway Music Corporation, 1918).

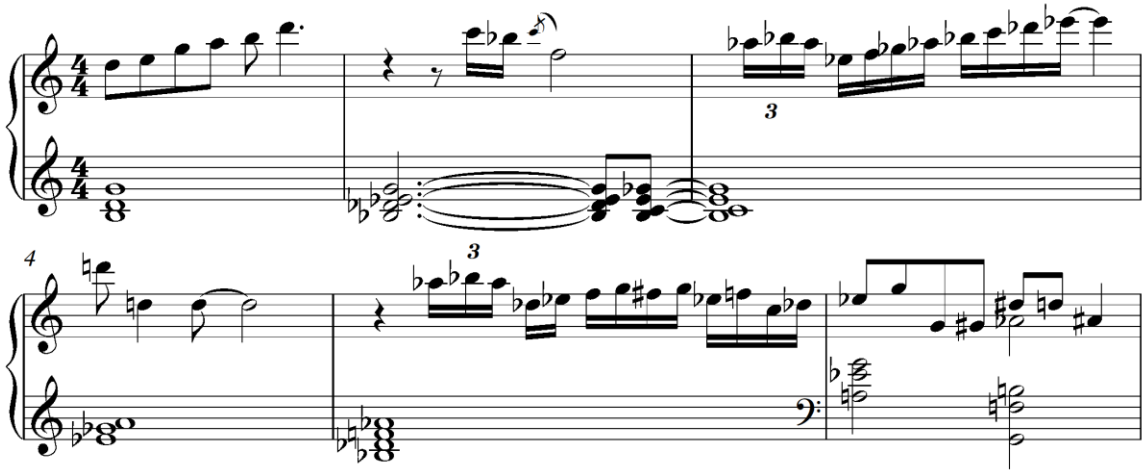
Tatum's recording is 3:06 in duration, a standard length for a solo performance. He includes a six measure introduction, four choruses of solos, and a five-measure coda. Fortunately, he plays in G major, a guitar-friendly key.

Jazz pianist Brent Edstrom made a masterful transcription of "After You've Gone," from which I have based my arrangement. This represents the only occasion which I consulted a written score to execute any of the arrangements.

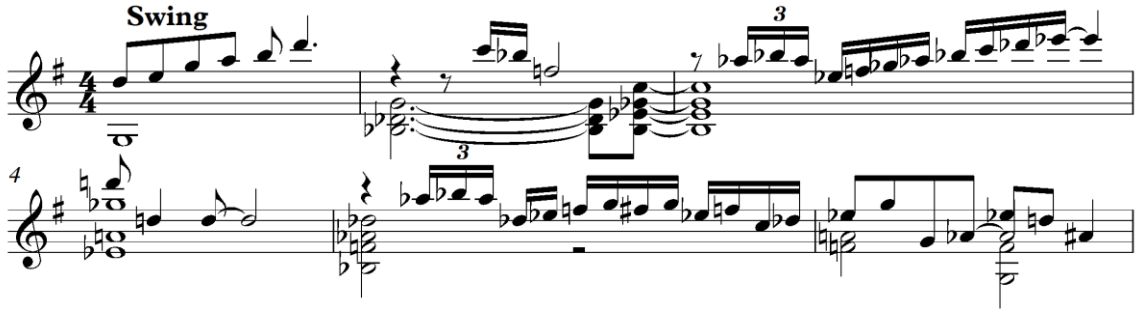
Introduction

I transcribed Tatum's introduction in a note-by-note fashion, changing only the left-hand chord voicings.

Example 4.28: "After You've Gone" by Layton and Creamer, mm. 1–6 (trans. Brent Edstrom)



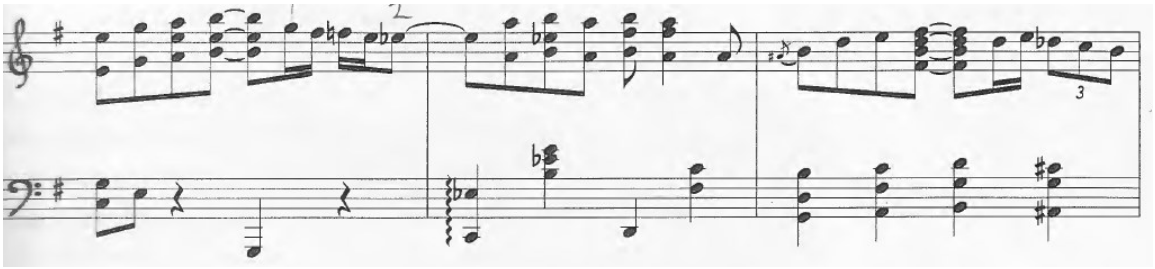
Example 4.29: “After You’ve Gone” by Turner Layton and Henry Creamer, mm. 1–6 (arr. Brew)



Chorus 1: mm. 7–26

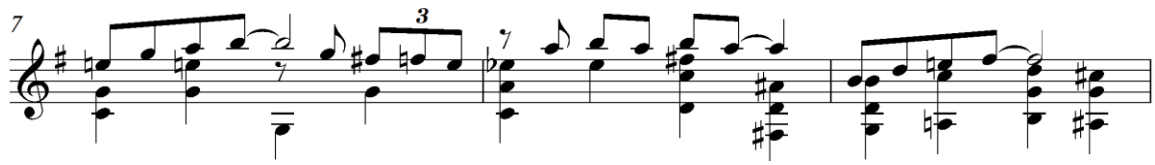
In this section, Tatum presents the melodic and harmonic material in a straightforward fashion, allowing the listener to get acquainted with the tune. This texture proved advantageous for the arrangement, as I could capture many of the gestures without significant alteration. Let us examine part of the first phrase:

Example 4.30: “After You’ve Gone” by Layton and Creamer, mm. 7–9 (trans. Edstrom)



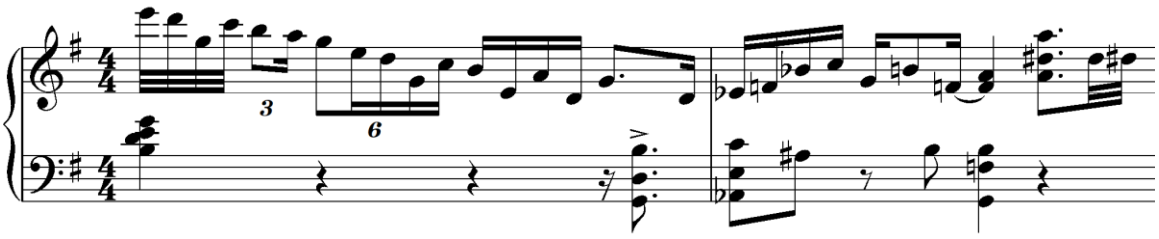
The example below shows my arrangement of this same phrase. Though I omitted the right hand octaves, I maintained the melody, descending chromatic scale, bass rhythm, and left-hand 10ths.

Example 4.31: “After You’ve Gone” by Layton and Creamer, mm. 7–9 (arr. Brew)



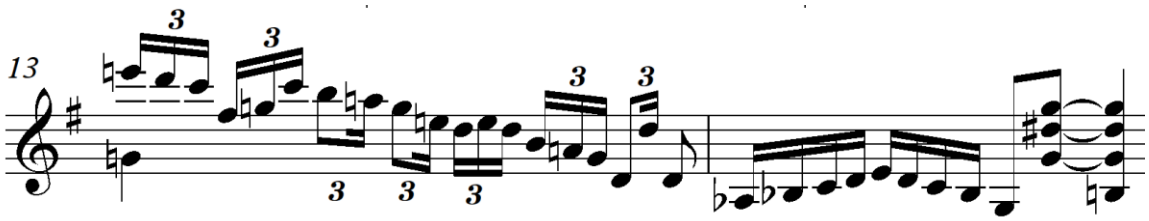
Let us now examine a phrase that required several adjustments to work on the guitar:

Example 4.32: "After You've Gone" by Layton and Creamer, mm. 13–14 (trans. Edstrom)



In my arrangement, I replaced the thirty-second notes on beat one with a sextuplet that preserved the general melodic character, such as motion from E to D and C to B. Next, I included a "Tatumesque" pentatonic run that ended on D. Finally, I employed a whole-tone scale on the A^{b} chord in measure 14, a scale which Tatum liked to use during breaks and turnarounds.[26] By maintaining key melodic pitches and employing a pentatonic and whole-tone scale, I imitated the sound of Tatum without copying his work exactly.

Example 4.33: "After You've Gone" by Layton and Creamer, mm.13–14 (arr. Brew)



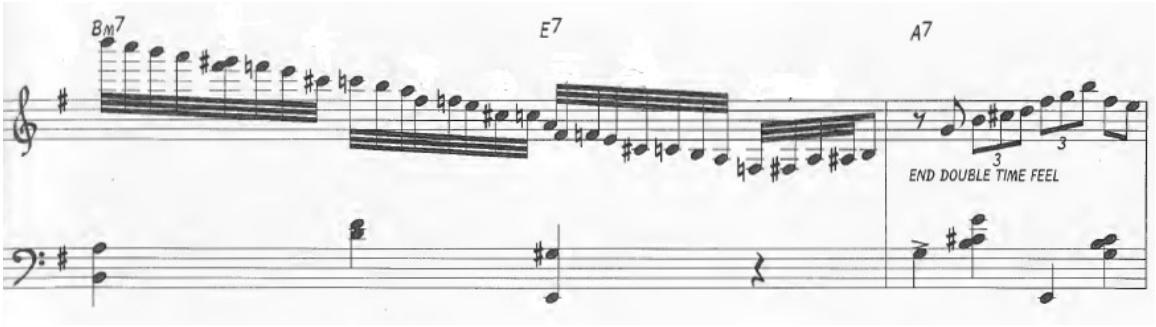
Chorus 2: mm. 27–46

In this section Tatum keeps the melody in the listener's ear, but increases chromaticism, lengthens scale runs, and experiments with changes of register. The

26. Scivales, *The Right Hand According to Tatum*, 56.

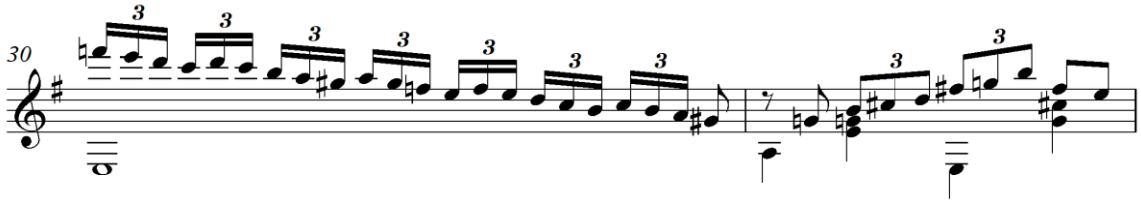
following scale manifests many of these characteristics, featuring four beats of rapidly descending thirty-second notes, highlighting an E^7 chord with extended tones. Let us examine this scale:

Example 4.34: Rapidly descending run in "After You've Gone" by Layton and Creamer mm. 30–31 (trans. Edstrom)



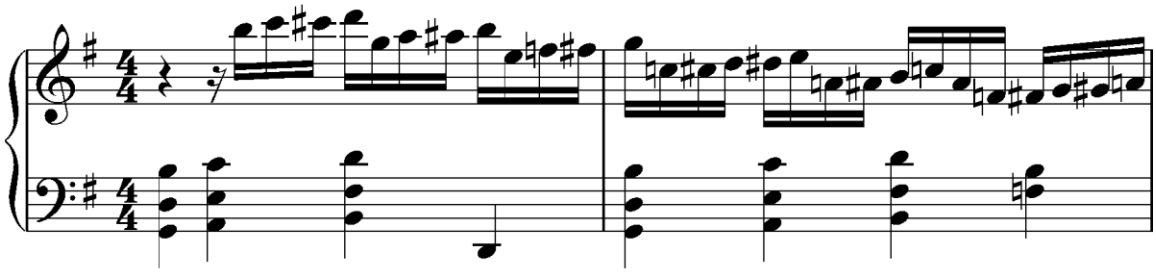
Since an exact duplication would have been impossible, I employed four beats of rapidly descending triplets, highlighting tones from E^{7b9} chord. Though my adaptation is more circuitous than Tatum's, I believe the rapidity and direction of the line yields a similar result. My adaptation is seen below:

Example 4.35: Imitation of Tatum's rapidly descending run in "After You've Gone" by Layton and Creamer, mm. 30–31 (trans. Brew)



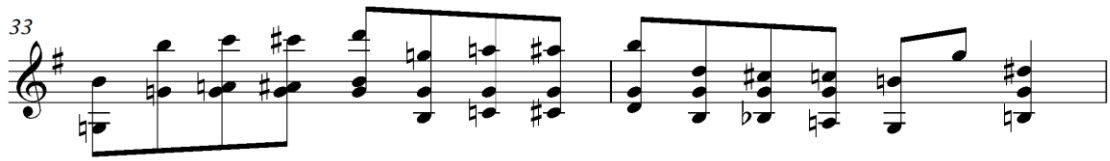
In mm. 33–34, Tatum riffs on an ascending four-note motive (B-C-$C^{\#}$-D, G-A-$A^{\#}$-B etc…). Let us examine this motive:

Example 4.36: Four-note motive in “After You’ve Gone” by Layton and Creamer, mm. 33–34 (trans. Edstrom)



In my arrangement, I maintained the melodic character (B-C-C$^{\#}$-D, G-A-A$^{\#}$-B etc…) while augmenting the rhythm. My adaptation is seen below:

Example 4.37: Imitation of Tatum's four-note motive in “After You’ve Gone” by Layton and Creamer, mm. 33–34 (arr. Brew)

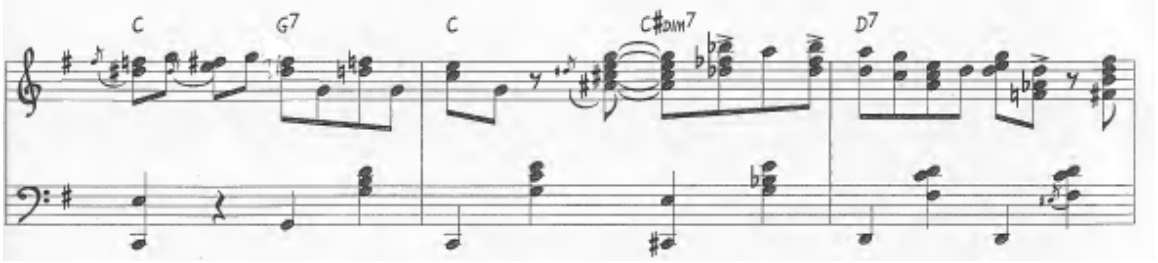


Chorus 3: mm. 47–66

In this chorus, Tatum experiments with different styles, textures, and harmonies. He largely abandons the original melody in favor of his own extended solos, creating a contrast from the previous two choruses.

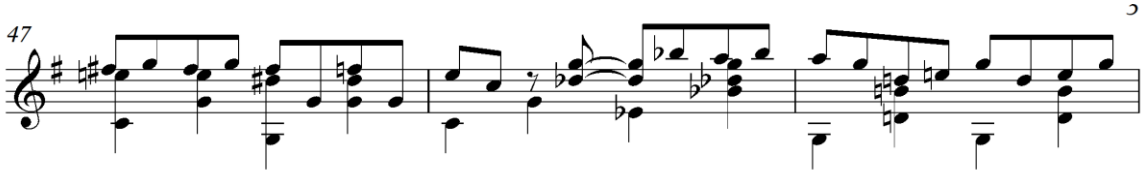
The first phrase features a blues-inspired texture that lent itself beautifully to the guitar:

Example 4.38: Blues-inspired texture in “After You’ve Gone” by Layton and Creamer, mm. 47–49 (trans. Edstrom)



Despite changing the harmony in m. 48 from a $C^{\#}dim^{7}$ to an E^{b7}, the melodic and textural characteristics were easy to capture.[27]

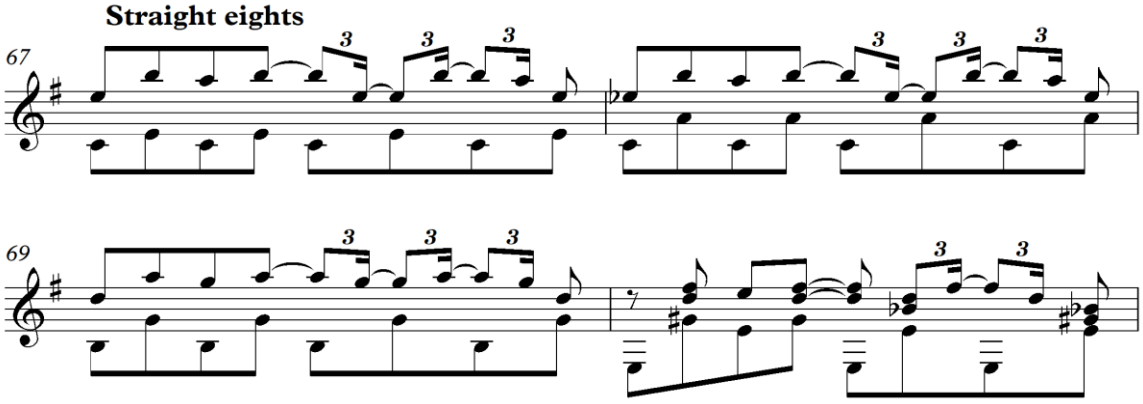
Example 4.39: Adaptation of Tatum's blues texture in "After You've Gone" by Layton and Creamer, mm. 47–49 (arr. Brew)



Chorus 4: mm. 67–84

The fourth chorus is approximately twenty beats-per-minute faster than the previous choruses, and is characterized by double time feel, active basslines, and chromatic harmony, features that were difficult to adapt to the guitar. As a result, I took Tatum's stride-inspired texture in m. 67 and applied it through mm. 67–75. Though it is not exactly what Tatum played, it captures the style and spirit of the performance.

Example 4.40: "After You've Gone" by Layton and Creamer, mm. 67–70 (arr. Brew)

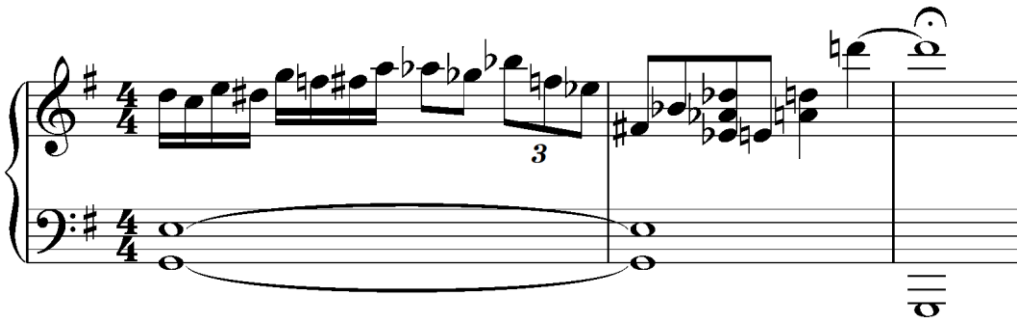


[27] Since $C^{\#}dim^{7}$ and E^{b7} share three common tones ($C^{\#}/D^{b}$, G, and B^{b}) they are essentially interchangeable. This is referred to as a substitution chord

Coda: mm. 85–90

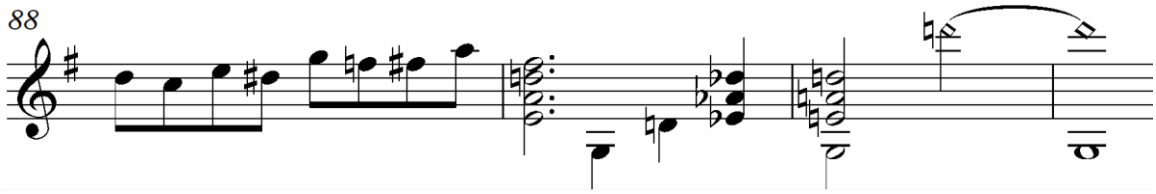
The coda is slower and freer than previous sections, and I maintained most of the harmonic and melodic writing, excepted only by the last three measures. Let us examine these measures:

Example 4.41: Tatum's coda in "After You've Gone" by Layton and Creamer, mm. 88–90 (trans. Edstrom)



In my arrangement, I augmented the rhythm on beats one and two, while ommitting the unidiomatic notes on beats three and four. Since the unidiomatic notes on beats three and four function as vagrant harmonies in an otherwise diatonic texture, I decided to insert my own more idiomatic vagrant harmony, an E^{9sus4} on the downbeat of m. 89. My adaptation of this phrase is seen below:

Example 4.42: Adaptation of Tatum's coda in "After You've Gone" by Layton and Creamer, mm. 88–91 (arr. Brew)



Overall

Of the five arrangements for this project, "After You've Gone" is the closest to an adapted transcription. Since I referenced a written score, I could better capture Tatum's

distinct intricacies. In addition, I did not have to transpose since Tatum played in G major, a guitar-friendly key.

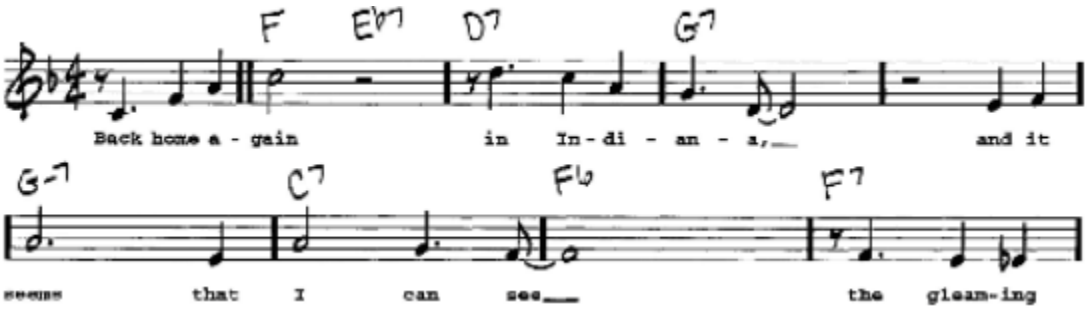
Since I referenced a written score and could see exactly how Tatum played certain passages, I prioritized a near-reproduction of Tatum's ideas over an idiomatic transcription. The result is a difficult, but playable, arrangement.

Indiana

"Indiana" was published in 1917 by composer James F. Hanley and lyricist Ballard Macdonald. It ranks with "After You've Gone" as one of the most well-known pre-1920 American popular songs. With lyrics that reference the Wabash River, hay fields, and sycamores, it stands as the most famous song about the Hoosier state.

"Indiana" is in a standard 32-bar format, with balanced 8-measure phrases that constitute an A-B-A-C formal design. It generally features standard and predictable harmonies, excepted only by a fully diminished seventh chord on the tonic in measures 10 and 28. Its melodic writing is almost entirely diatonic, and often triadic.

Example 4.43: Simple melodic writing in "Indiana" by Ballard MacDonald and James F. Hanley, mm. 1–8



Its simplicity, however, is an asset, not a liability. Its predictable progressions and rapid tempo have made it a virtuosic showpiece for many jazz musicians. Composer

Alec Wilder may have been referring to songs like "Indiana" when he discussed the process by which a popular song becomes a jazz standard. He asserts,

"the principal jazz interest in any song lies in its 'changes': its harmony. And this harmony mustn't change too quickly. For if it does, the player will be unable to fool around within the confines of the chord…(also), the melody should be spare, containing a minimal number of notes."[28]

Tatum recorded "Indiana" six times. My arrangement is based on the trio recording with Tatum, guitarist Everett Barksdale, and bassist Slam Stewart for Capitol Records. This represents the only arrangement in this project derived from a combo performance rather than a solo piano performance.

Tatum's trio played in the key of G major, with the quarter note at approximately 200 beats per minute. I did my arrangement in D major, and at a slightly slower tempo. By changing the key and slowing the tempo, I created a more playable arrangement.

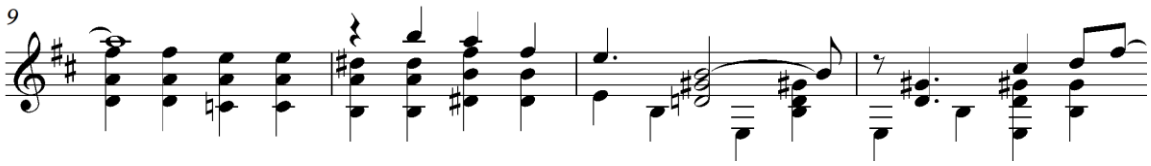
The trio performance features a brief introduction, five choruses of solos, and a coda. Tatum solos over three of the choruses, while Barksdale and Stewart solo over one each. My arrangement features an introduction, four choruses, and a coda. Since my arrangement should be played at a slower tempo, I omitted a chorus to keep the duration short enough. Tatum's recording with five choruses is 3:31 in duration, and my arrangement with four choruses is 3:34. Had I added a fifth chorus, the arrangement would have been too long.

Texture

28. Wilder, *American Popular Song*, 128.

Though the primary focus of this arrangement was Tatum's playing, I pay homage to Stewart's bass, particularly in the first and fourth chorus. Slam Stewart employs a walking bassline, a texture characterized by "a line played pizzicato on a double bass in regular crotchets in 4/4 metre…usually moving stepwise."[29] Though I could not always capture Stewart's stepwise motion, the bass is present on every beat. Furthermore, when played with the flesh of the thumb, as opposed to the customary nail, it sounds like an upright bass.

Example 4.44: Walking bassline in "Indiana" by MacDonald and Hanley, mm. 9 – 12 (arr. Brew)

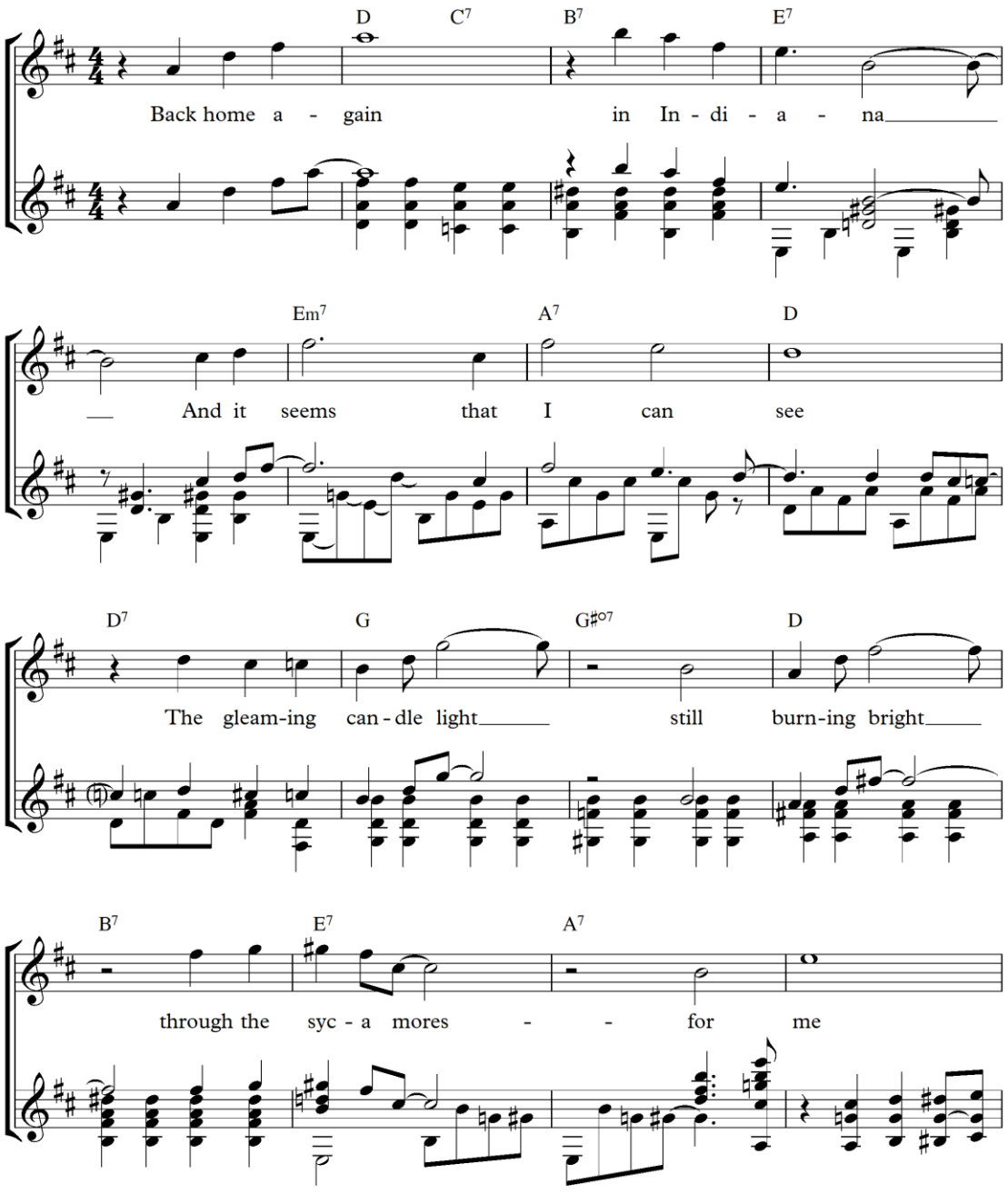


Chorus 1: mm. 9–41

After a brief introduction, I proceeded to arrange the first chorus in a straightforward manner, staying true to MacDonald's original melody and harmony as a way of introducing the listener to the tune. Since Tatum's performance consisted of many freely improvised passages, I felt as though the listener would benefit from hearing the original before hearing Tatum's complex elaborations. The comparative example below shows the first half of the chorus. Notice how the arrangement accounts for all melodic notes and harmonies. Other than slight syncopation, the arrangement is straightforward.

29. Gunther Schuller, "Walking Bass," *Grove Music Online*, accessed October 23, 2017, http://www.oxfordmusiconline.com/subscriber/article/grove/music/29835.

Example 4.45: Straightforward arrangement of MacDonald and Hanley's "Indiana," mm. 9–24 (arr. Brew)

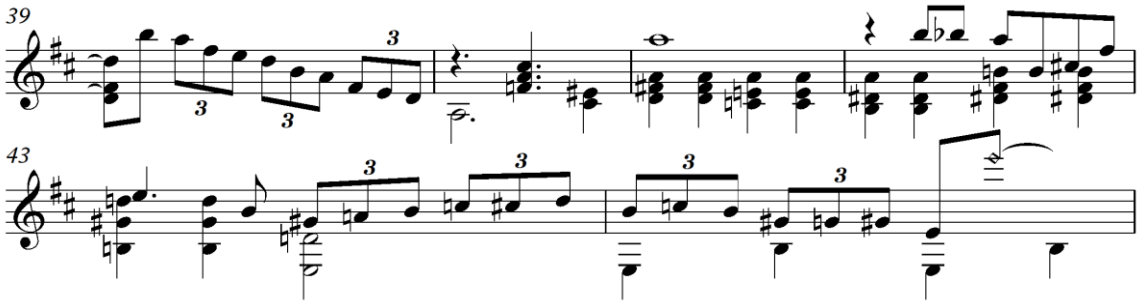


Chorus 2: mm. 41–72

In this chorus, I made a conscious effort to capture as much of Tatum's playing as possible. Since the listener has already been introduced to the main theme, they can now understand and appreciate Tatum's solos.

The example below features several Tatum devices. First, we hear a rapidly descending pentatonic scale in m. 39, a device which Riccardo Scivales describes as "the most recurrent, showy, and well-known Tatum lick."[30] Next we hear a snippet of the melody, with chromatic passing and neighbor-tone elaborations in m. 41. Finally, we hear four groups of triplets in E-mixolydian, with chromatic alterations in mm. 42–43. The quick triplets function as a connective line that bridges two phrases, and Tatum employed these pitches "for both effect and execution convenience."[31]

Example 4.46: Descending pentatonic scale, melodic elaboration, and triplets in "Indiana" by MacDonald and Hanley mm. 39–44 (arr. Brew)

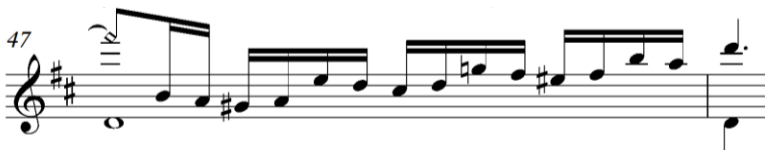


In the following example, Tatum employs a turn on each note of an ascending D major triad. Notice how the primary pitches — A, D, and F$^{\#}$ — are surrounded by a diatonic upper neighbor and chromatic lower neighbor. This device was derived from

30. Scivales, *The Right Hand According to Tatum*, 22.
31. Howard, "Improvisational Techniques," 172.

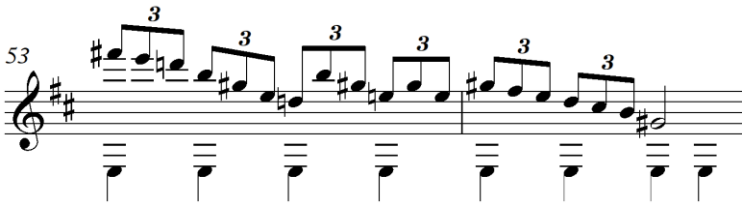
"the classical piano repertoire, which he — like many other jazz pianists — studied and knew well."[32]

Example 4.47: Classical-inspired turn in "Indiana," by Macdonald and Hanley, mm. 47–48 (arr. Brew)



Tatum liked to produce lengthy descending runs that spanned the entire range of the piano. As Felicity Howlett asserts, "these diatonic descending arches serve as wavy threads which spin down the piano from the conclusion of one melodic segment to the beginning of the next one."[33] In mm. 53–54, I employ a Tatum-inspired descending run based on the tones of an E^7 chord. It is not as lengthy or brilliant as Tatum's, however it is the closest estimation for how a guitar might capture the effect.

Example 4.48: Descending run in "Indiana," by MacDonald and Hanley, mm. 53–54 (arr. Brew)

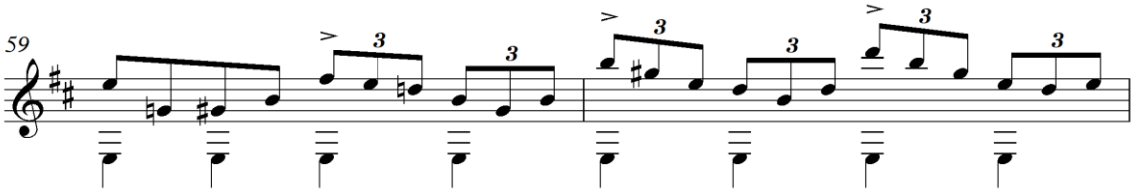


Tatum also loved "climbing runs" in which a sequence of notes is presented in an ascending fashion.[34] In the example below, I employ a Tatum-inspired "climbing run." Notice how the accented notes steadily rise. Though the intervallic content of the sequence is inconsistent, the overall effect is "Tatum-esque."

---

32. Scivales, *The Right Hand According to Tatum*, 58.
33. Howlett, "An Introduction to Art Tatum's Performance Approaches," 137.
34. Scivales, *The Right Hand According to Tatum*, 40.

Example 4.49: Climbing run in “Indiana,” by MacDonald and Hanley, mm. 59–60 (arr. Brew)

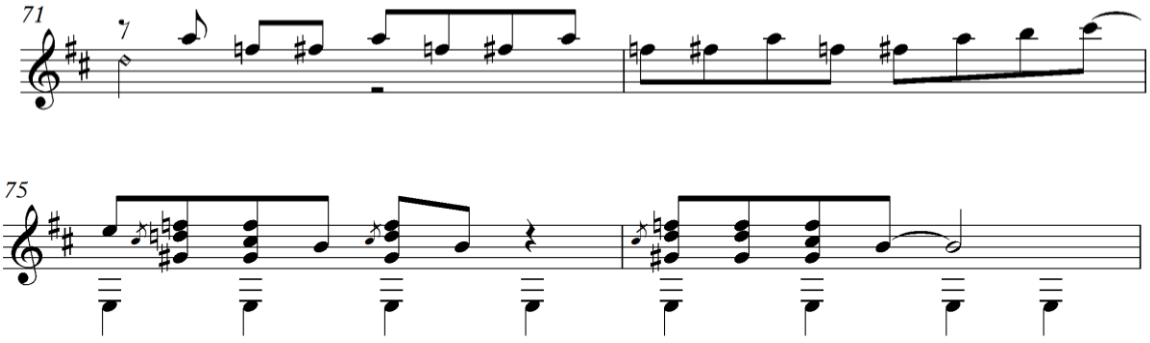


Chorus 3: mm. 73–105

Like the second chorus, the third chorus is characterized by freely-improvised material that loosely alludes to the melody.

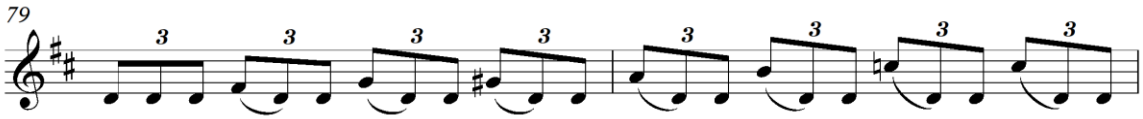
Tatum provides a hint of blues at the beginning of this chorus, as evidenced by the “blue notes” in mm. 71–72, and mm. 75–76. A blue note occurs when the third is lowered by a semitone. In the key of D major, a blue note would be characterized by F-natural, which features prominently in the proceeding examples.

Example 4.50: Blues-inspired passages in “Indiana” by Macdonald and Hanley, mm. 71–72 & 75–76 (arr. Brew)



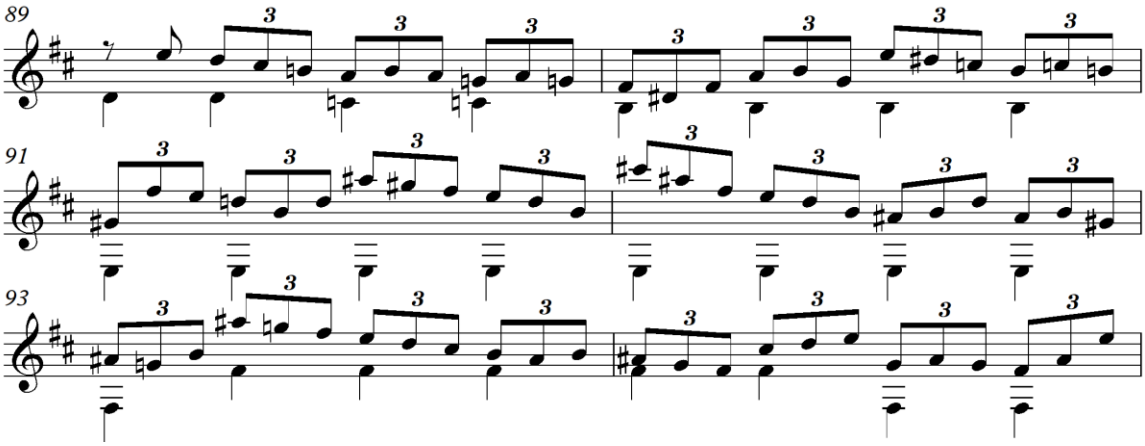
In mm. 79–80, I attempted to capture a tremolo effect Tatum employed on this recording. Tatum did not use the tremolo effect excessively, but since he played with bass and guitar on this recording, he may have felt more comfortable employing a technique that forced him to abandon left-hand chords and bass lines. I used slurs in my arrangement to facilitate speed.

Example 4.51: Tremolo in “Indiana,” by MacDonald and Hanley (arr. Brew)



As Tatum’s style matured, he tended to favor longer, more continuous lines over short bursts. As biographer James Lester observes, “in the ‘40s… Tatum began to expand the runs…to lengths of eight or more bars.”[35] The result is an unrelenting virtuosity that produces a feeling of propulsion, driving the music forward. The example below shows an attempt at capturing this technique, featuring six measures of continuous triplets. In the recording, Tatum plays the run at a blazing speed with irregular groupings and accents. In addition, he frequently changes the direction of the line. Though my arrangement is not exactly Tatum plays, it captures the overall intent.

Example 4.52: Long, continuous line in “Indiana” by MacDonald and Henry, mm. 89–94 (arr. Brew)



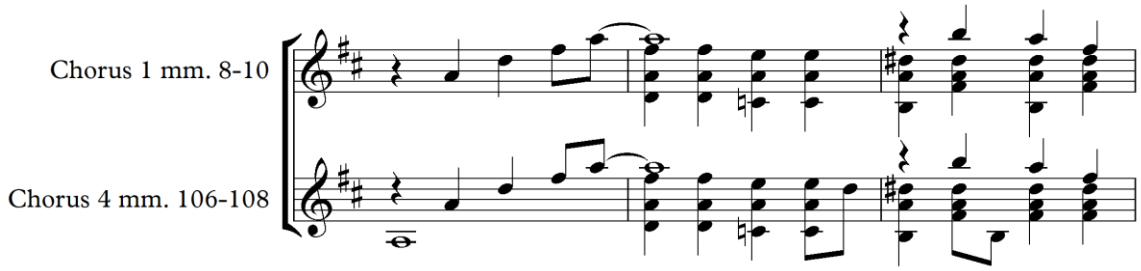
35. Lester, *Too Marvelous for Words*, 153–54.

Chorus 4 and coda: mm. 107–142

In the fourth chorus, I decided to recapitulate the primary thematic material, making it very similar to the first chorus. Tatum occasionally treated improvisations in this manner, and did so on several of his "Indiana" recordings. Though my arrangement of the fourth chorus is similar to the first chorus, there are several differences worth examining.

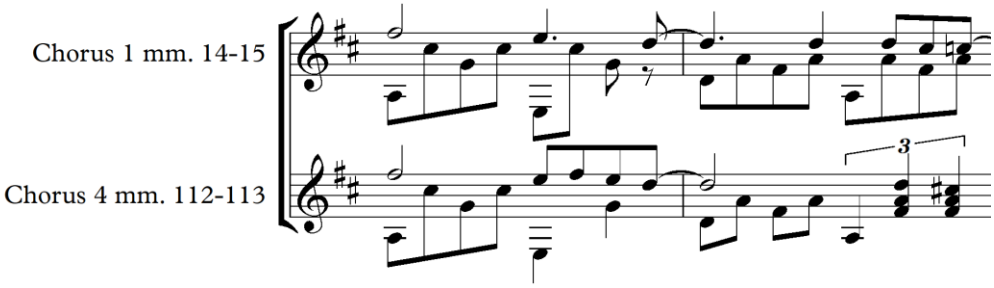
The examples below show comparisons between similar passages in the first and fourth chorus. In the first example, notice how the presence of D–natural in m. 107 and B–natural in m. 108 create slight syncopation when compared to the first chorus.

Example 4.53: Comparison of Chorus 1 and Chorus 4 in "Indiana" by MacDonald and Hanley mm. 8–10 and mm. 106–108 (arr. Brew)



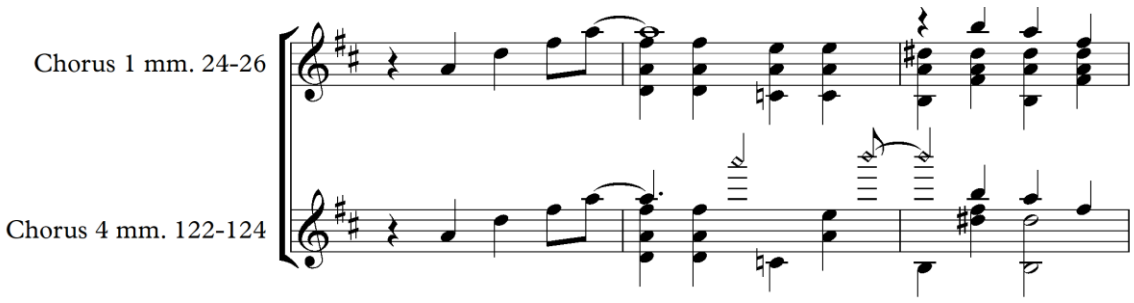
In the next example, notice how the upper neighbor in m. 112 embellishes and prolongs the original E in m. 14. Additionally, the chordal triplets in m. 113 represent a stronger, more declamatory texture.

Example 4.54: Comparison of Chorus 1 and Chorus 4 in "Indiana" by MacDonald and Hanley mm. 14–15 and mm. 112–113 (arr. Brew)



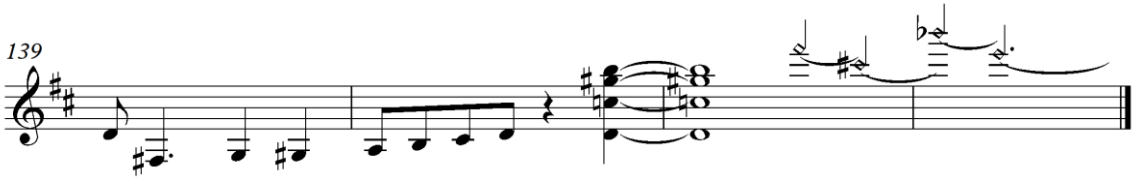
Finally, notice how the presence of harmonics add both syncopation and color in the following example:

Example 4.55: Comparison of Chorus 1 and Chorus 4 in "Indiana" by MacDonald and Hanley, mm. 24–26 and mm. 122–124 (arr. Brew)



Tatum ends his performance with a common rhetorical gesture found in jazz and blues. After a descending minor 6th in m. 139, Tatum walks the line back to D before providing a jarring $D^{13\#11}$ chord. The subsequent harmonics are an attempt to capture Tatum's rhapsodic noodling on the piano's higher keys.

Example 4.56: Closing phrase in "Indiana" by MacDonald and Hanley, mm. 139–142



Overall

The speed and vigor with which Tatum plays "Indiana" make it a wonderful virtuosic show piece. I have attempted to capture this excitement in my arrangement by adapting Tatum's style as idiomatically as possible. Though it is quite difficult, it is playable.

I believe this piece would be a welcome addition in the guitar's repertoire, particularly in the form of a closing piece at the end of a recital. Of particular strength is

the moving bassline that figures prominently in the first and fourth chorus. This bassline inhabits the character of a small jazz combo, and elevates the overall sophistication of the arrangement.

Goin' Home

"Goin' Home" was published by William Arms Fischer in 1922. It is a vocal arrangement of the English horn melody from the *Largo* of Dvořák's "New World Symphony," op. 95, second movement. Fischer added his own lyrics and scored the piece for low voice and piano.

Fischer, who was a pupil of Dvořák's at the National Conservatory of Music of America, sought to infuse the work with lyrics that reflected sentiments of nostalgia and homecoming: "Mother's there 'spectin' me, Father's waitin' too; Lots o' folk gather'd there, All the friends I knew…Home, home, I'm goin' home!"[36] According to Fischer, the lyrics were inspired by Dvořák's own homesickness. He writes "The *Largo*, with its haunting English horn solo, is the outpouring of Dvořák's own home-longing, with something of the loneliness of far-off prairie horizons."[37] "Goin' Home" enjoyed enormous popularity, and is considered one of the most famous and successful arrangements of Dvořák's *Largo*.[38] It is possible that Tatum first encountered "Goin' Home" in the Grace Presbyterian Church in Toledo, where hymns served as the foundation for his musical development. The example below shows the first phrase of Fischer's arrangement.

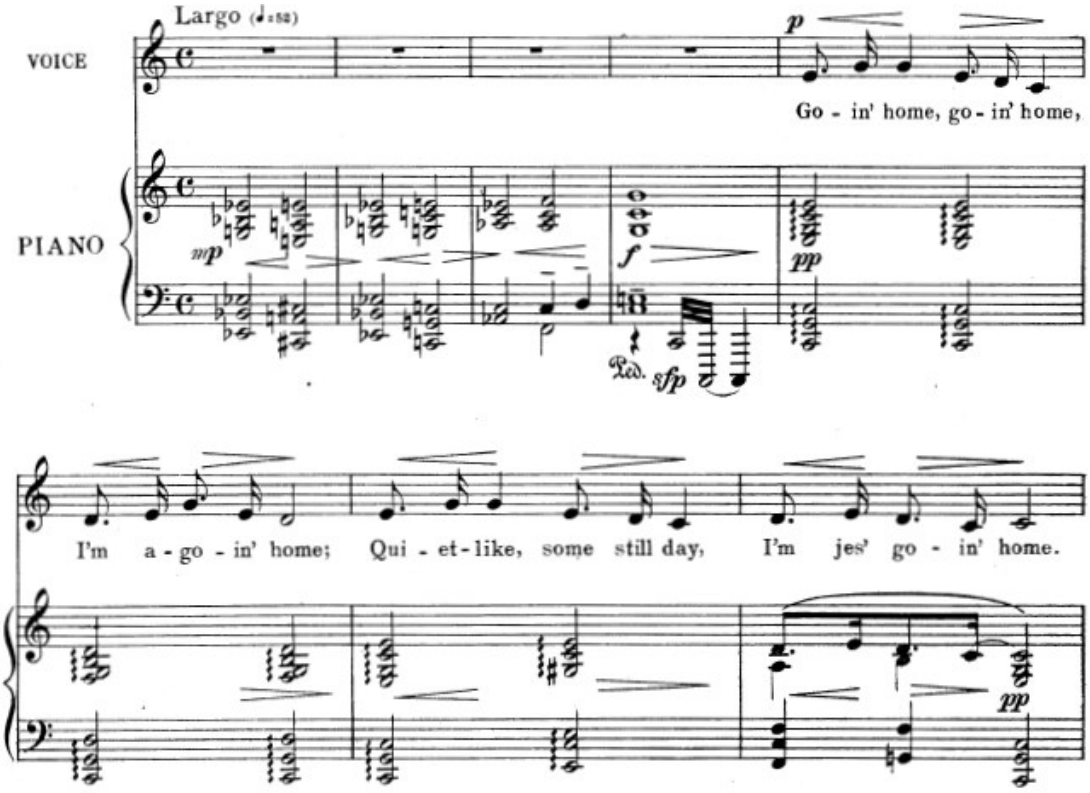
---

36. *Goin' Home: From the Largo of the Symphony "From the New World", op. 95* Music by Antonín Dvořák; Arrangement and lyrics by William Arms Fischer (London: Alfred Lengnick, 1922), 5.

37. Dvořák and Fischer, *Goin' Home,* 3.

38. Michael Beckerman, "Dvořák's 'New World' Largo and 'The Song of Hiawatha,'" *19th–Century Music* 16, no. 1 (1992): 48, accessed July 19, 2017, https://doi.org/10.2307/746618.

Example 4.57: "Goin' Home" by Dvořák, mm. 1–8, words and adaptation by William Arms Fischer



Tatum made just one studio recording of "Goin' Home," on September 29th, 1949 for Capitol Records. The piece is 3:10 in duration, quite standard for many of Tatum's solo recordings. Tatum recorded the piece in A^b major, a near-impossible key for guitar. As such, my arrangement is in G major.

My adaptation of "Goin' Home" sought to resemble Tatum's recording as closely as possible given the guitar's limitations. I only changed harmonies, voicings, and melodic passages for playability. Though I did my arrangement completely by ear, I will cite Omree Gal-Oz's transcription to illustrate musical examples.

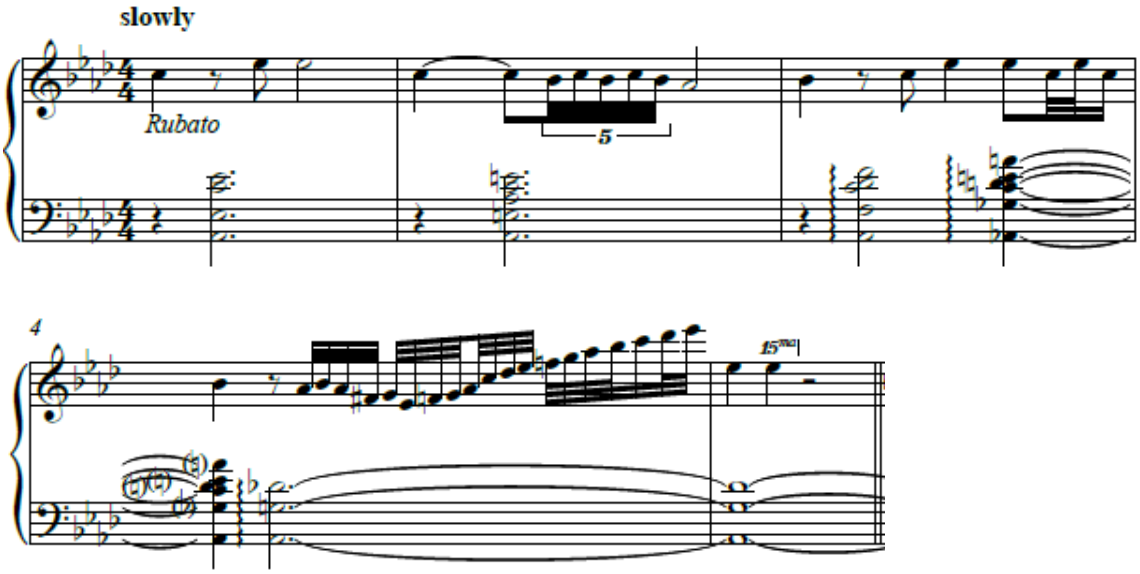
The formal structure of Tatum's "Goin' Home" is a fantasy variation, a form which "develops elements of the theme, especially its melodic motifs,…(while) departing

from any clear structural similarity with it."[39] Unlike classical variation structure, fantasy variations allude to a theme without adhering to enclosed, pre-fabricated phrases. In fact, fantasy variations are sometimes called free variations because of their "melodic and motivic allusiveness and structural looseness."[40]

Section 1: exposition, mm. 1–29

In this section, Tatum presents the themes in a hymn-like manner, with expressive rubato. He adheres to the most salient aspects of the melody, however he interpolates trills and scales. Let us examine the first phrase:

Example 4.58: "Goin' Home" mm. 1–5 (trans. Omree Gal-Oz)



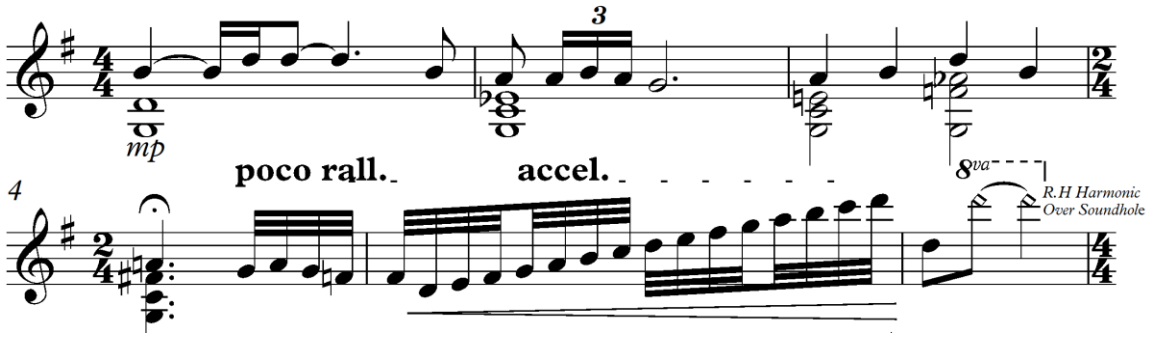
The example below shows my arrangement of this same phrase. Though it is quite similar to Tatum's, there are several differences. First, I decided to place the chords in mm. 1–3 on the downbeats in order to provide metric definition. Though placing the

39. Elaine Sisman, "Variations," *Grove Music Online*, accessed July 24, 2017, http://www.oxfordmusiconline.com/subscriber/article/grove/music/29050pg3?q=variation+fantasy&search=quick&pos=3&_start=1#firsthit.

40. Ibid.

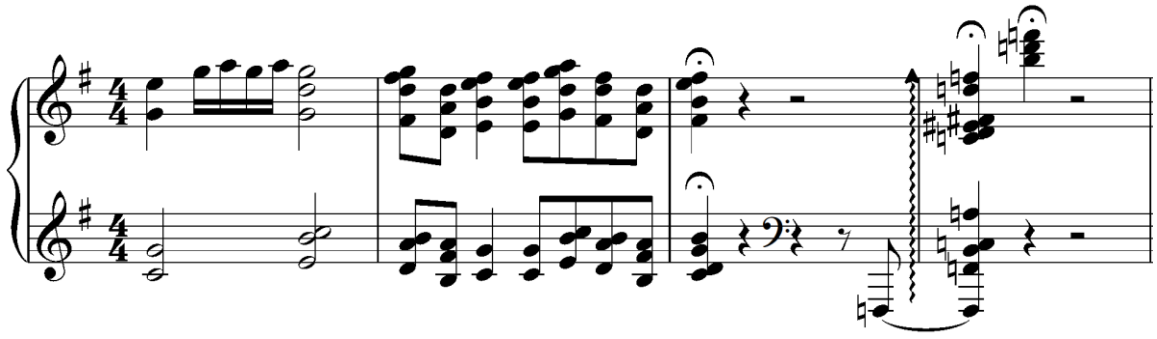
chords on beat two – as Tatum does – would have been possible, I believe the listener benefits from strong metric definition at the beginning of a piece. In addition, I shortened the trill in m. 2 to make it more playable. Though I could have written a five-note trill — as Tatum does — I felt that the ease and playability of a shorter three-note trill more appropriately fit the character of the gesture.

Example 4.59: "Goin' Home" mm. 1–6 (arr. Brew)



The secondary theme explores the subdominant. Let us examine this phrase:

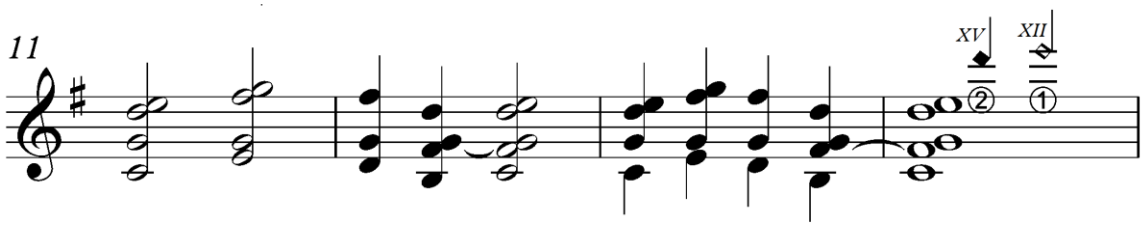
Example 4.60: "Goin' Home" mm. 10–13, transcribed for comparison (trans. Omree Gal-Oz)



The example below shows my arrangement of this same phrase. I omitted the trill in m. 10 to comfortably play the sonority on beat 3. In addition, I rearranged the sonorities in measure 11 so that the accompaniment in the top voice was in a lower octave. By moving it to a lower octave, one maintains the sonority while bringing out the melody.

The sweeping chord in measures 12–13 did not translate to the guitar. Since this chord functions as a transitional, coloristic sonority, I omitted it altogether. Instead, I inserted two artificial harmonics, which add color and sustain. Though the textures are very different, they have the same effect.

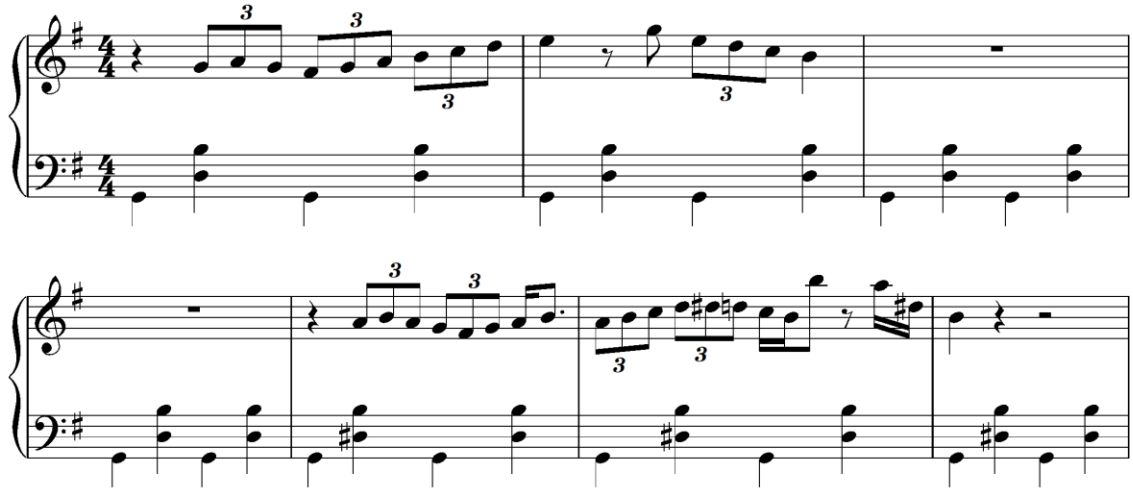
Example 4.61: "Goin' Home" mm. 11–18 (arr. Brew)



Section 2: Variation, mm. 30–63

In this section, Tatum abandons the slow rubato of the exposition in favor of a driving pulse with a steady left-hand ostinato. Though the pace has increased, the dynamics are restrained. Let us examine the beginning of section 2:

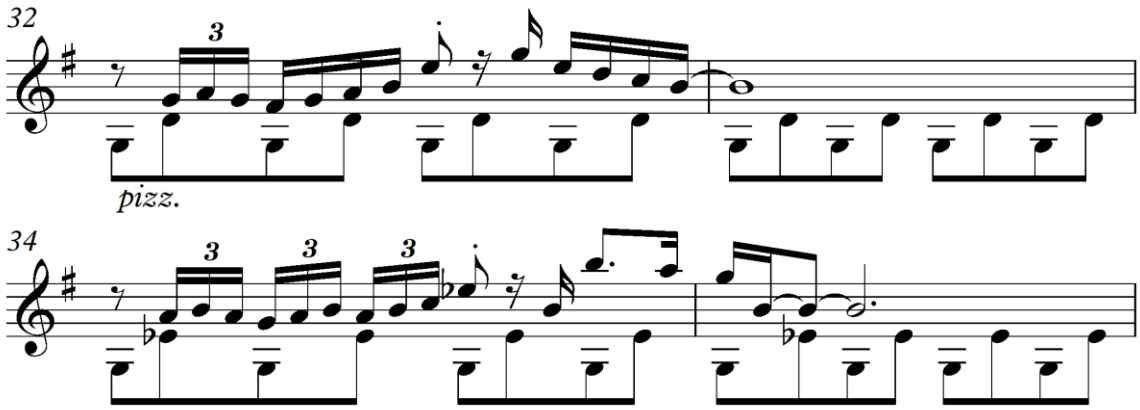
Example 4.62: "Goin' Home," mm. 31–37, transcribed for comparison (trans. Omree Gal-Oz)



In my arrangement, I omitted the sixths on the upbeats to facilitate the right-hand figurations. I also adjusted several notes in mm. 34–35 for playability, though I

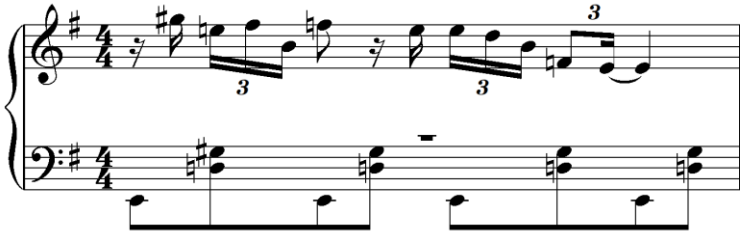
preserved the rhythm and contour. In an effort to capture the quiet dynamics of Tatum's performance, I have indicated *pizzicato* in the bass.

Example 4.63: "Goin' Home" mm. 32 – 35 (arr. Brew)



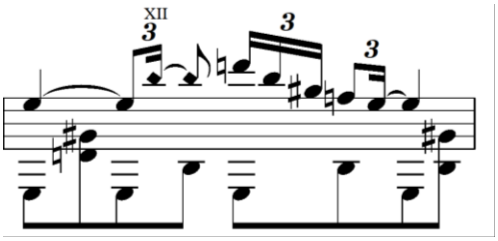
In mm. 53–54, Tatum employs a triplet figuration which is difficult to emulate on the guitar:

Example 4.64: "Goin' Home" m. 53, transcribed for comparison (trans. Omree Gal-Oz)



Since this is nearly impossible, I recomposed it while attempting to maintain the spirit of the gesture. I preserved the left-hand harmonies and rhythm throughout. Though I omitted the triplet figuration on beat one, I preserved the figuration on beat three. Since Tatum is playing a descending E^{7b9}, I decided to do the same thing, only I start my figuration on a high D. By beginning on a high D, I allow for a run that highlights more of the harmony. Like Tatum, I land forcefully on an F–natural on the upbeat of three.

Example 4.65: “Goin’ Home” m. 53

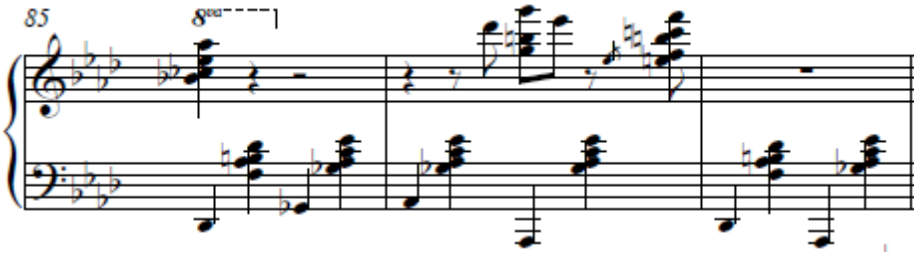


Though the notes have changed, I believe the intent has remained the same.

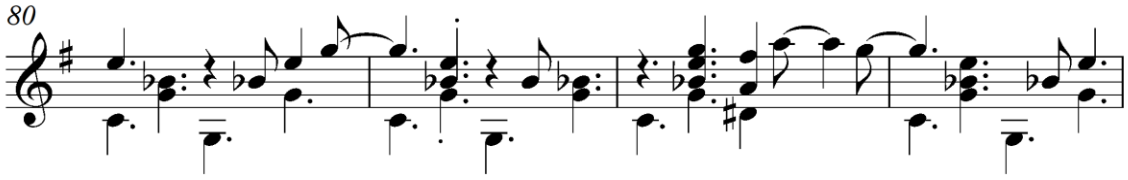
Section 3: mm. 78–101

In this section, Tatum finally unleashes a full stride texture, a fitting culmination of the building tension throughout the first two sections. Though the guitar cannot adequately capture Tatum’s thick right-hand voicings, it can capture the characteristic “oom-pah” textures of the left.

Example 4.66: Stride texture in Tatum's "Goin' Home" mm. 85–86 (trans. Omree Gal-Oz)



Example 4.67: Stride texture in Tatum’s “Goin’ Home” mm. 80–84 (arr. Stephen Brew)

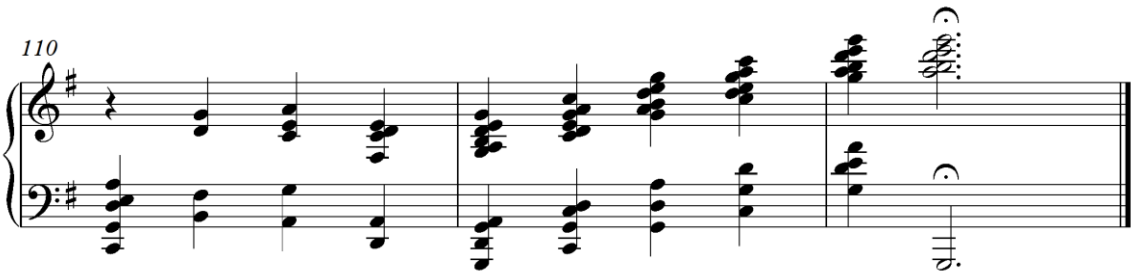


Closing Section mm. 102–114

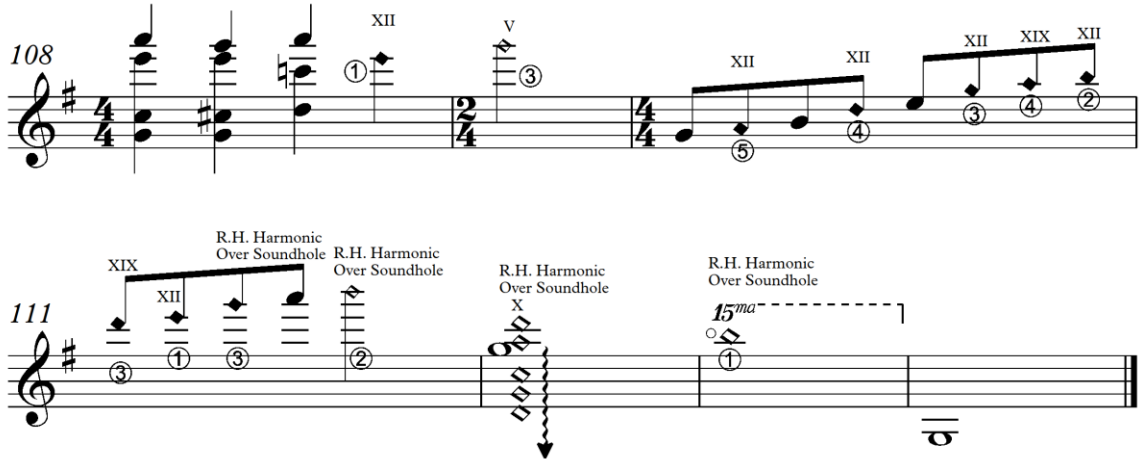
This section is a partial recap of the primary thematic material from the first section. For the most part, I preserve this material as it is presented in the beginning of the piece.

Though I retain many of Tatum's ideas in this section, I made adjustments to the coda. Tatum's original coda features an ascending sequence of pentatonic chords alternating between A^b and D^b. I decided to break up these chords and present an ascending pentatonic scale in harmonics. This texture creates overlapping tones and a bell-like effect. On the guitar, this harmonic texture captures the elegance of the ending more-so than an ascending block chord sequence.

Example 4.68: "Goin' Home" mm. 110-112 transcribed for comparison (trans. Omree Gal-Oz)



Example 4.69: "Goin' Home" mm. 108–114 (arr. Brew)



Overall

I believe "Goin' Home" is the strongest arrangement in the collection. With folk-inspired melodies and pentatonic scales, the piece fits the guitar both musically and technically. Advanced techniques such as pizzicato and cascading artificial harmonics serve the role of orchestrating the piece and adding color. Each section of the piece highlights a different character, which fits the guitar's resources very well, especially in the hands of a colorful and expressive performer.

CONCLUDING THOUGHTS: ARRANGING AS A TWO-WAY STREET

What makes an arrangement successful? Why are some arrangements considered masterworks while others are forgotten? Do all great arrangements share common characteristics?

The answers to these questions can be distilled into two criteria: A) the extent to which the arrangement enhances the guitar's repertoire, and B) the extent to which the arrangement enhances the original music. Let us further elucidate these criteria.

An arrangement enhances the guitar's repertoire if it offers something new and innovative. Roland Dyens' arrangement of *Nuages* by Django Reinhardt, for example, was groundbreaking when it was published in 2001. The idea of playing a jazz piece on classical guitar at that time was rare. In addition, the use of bends, strumming, and arpeggiated harmonics represented unusual techniques. Undoubtedly, the piece offered something new and innovative for the guitar's repertoire.

But it also offered something new and innovative for Django Reinhardt. It offered the opportunity to hear additional counterpoint, small countermelodies, strong dissonances, sparkling harmonics, and newly-composed melodies. It successfully shed a new and interesting light on the original. Dyens' arrangement of *Nuages* was good for the guitar, and for Reinhardt.

The fulfillment of both of these criteria evokes the image of a two-way street. One side of the street is the guitar's repertoire; the other side is the original source. In a successful arrangement, the music flows both ways at once. It simultaneously helps the guitarist and composer.

To what extent are the five arrangements in the style of Art Tatum two-way streets? On the one hand, these arrangements offer new and interesting repertoire selections for the classical guitarist. Though jazz arrangements are not new, an effort to create a set of arrangements in the style of a particular performer is, to my knowledge, a novel undertaking.

What about the other side of the street? Do the five arrangements enhance Tatum's performances? Let us examine three considerations in addressing this question.

First, the arrangements lend a quieter, more contemplative quality to Tatum's style. Since the classical guitar is a quiet instrument, it tends to naturally accentuate the intimate and introspective qualities of the music. Though Tatum could manifest these qualities brilliantly, they are more pronounced in the guitar arrangements.

Second, the limitations of the guitar's chordal capacity forced the arrangements to produce a leaner overall texture. Whereas Tatum could play thick chords of ten or twelve notes, the guitar can only play six. The guitarist loses the colorful chromatic pitches and bold voicings, but gains contrapuntal clarity.

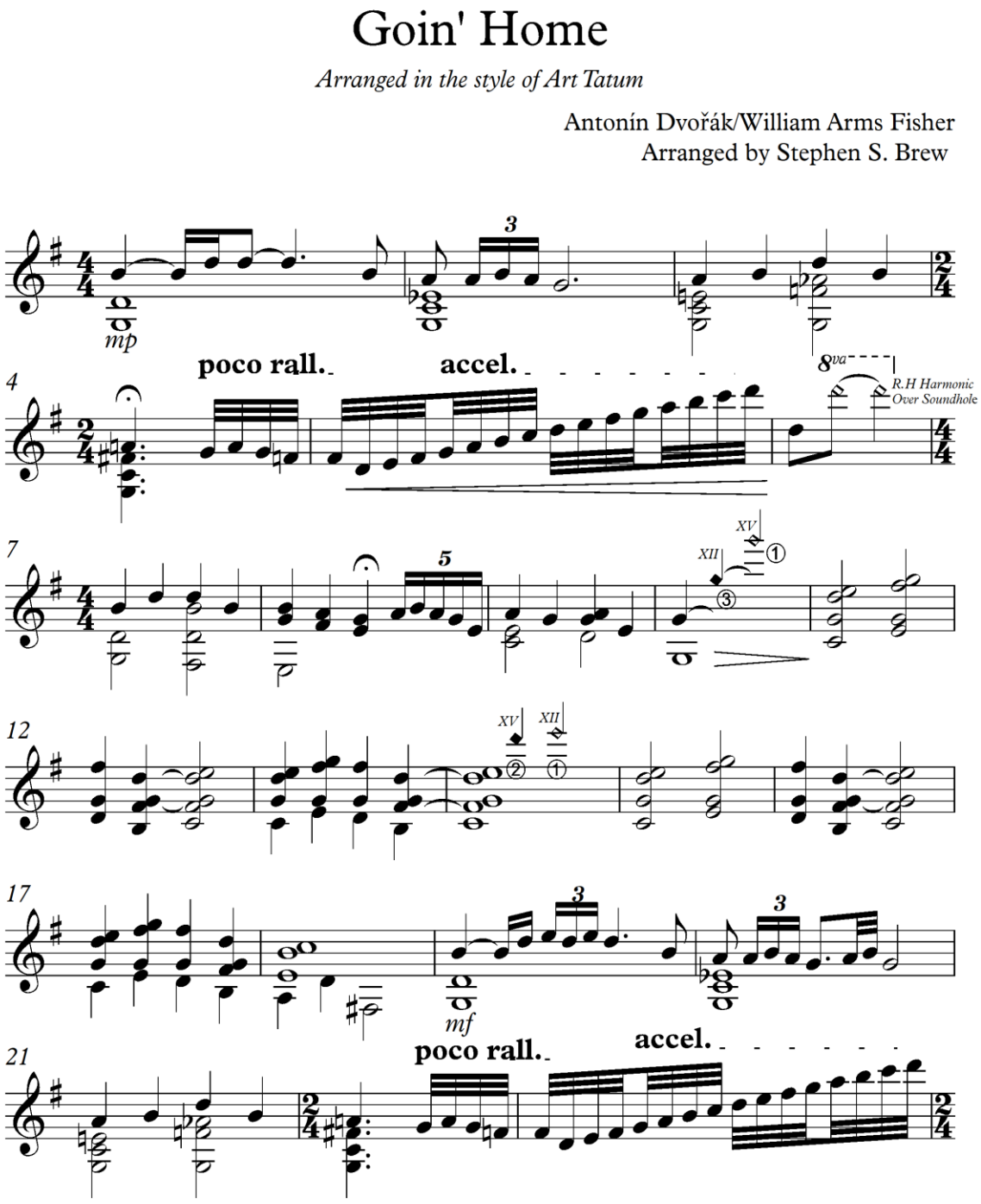
Finally, techniques such as harmonics, vibrato, glissando, and strumming all serve to shed a different light on the music. These techniques, which elude the piano, help transform Tatum into something different.

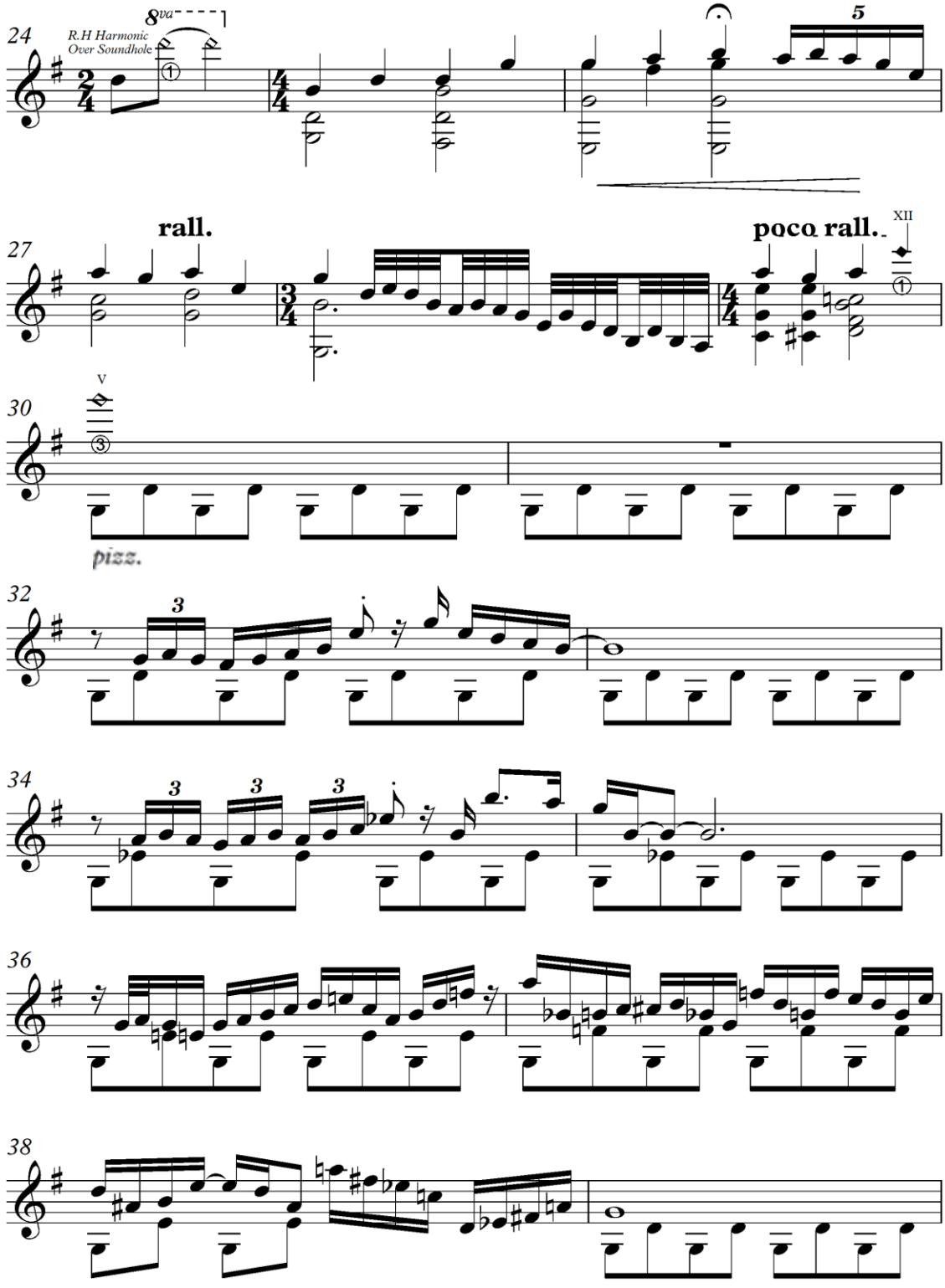
Whether or not these distinctions constitute an enhancement of the original is a matter of personal appraisal.

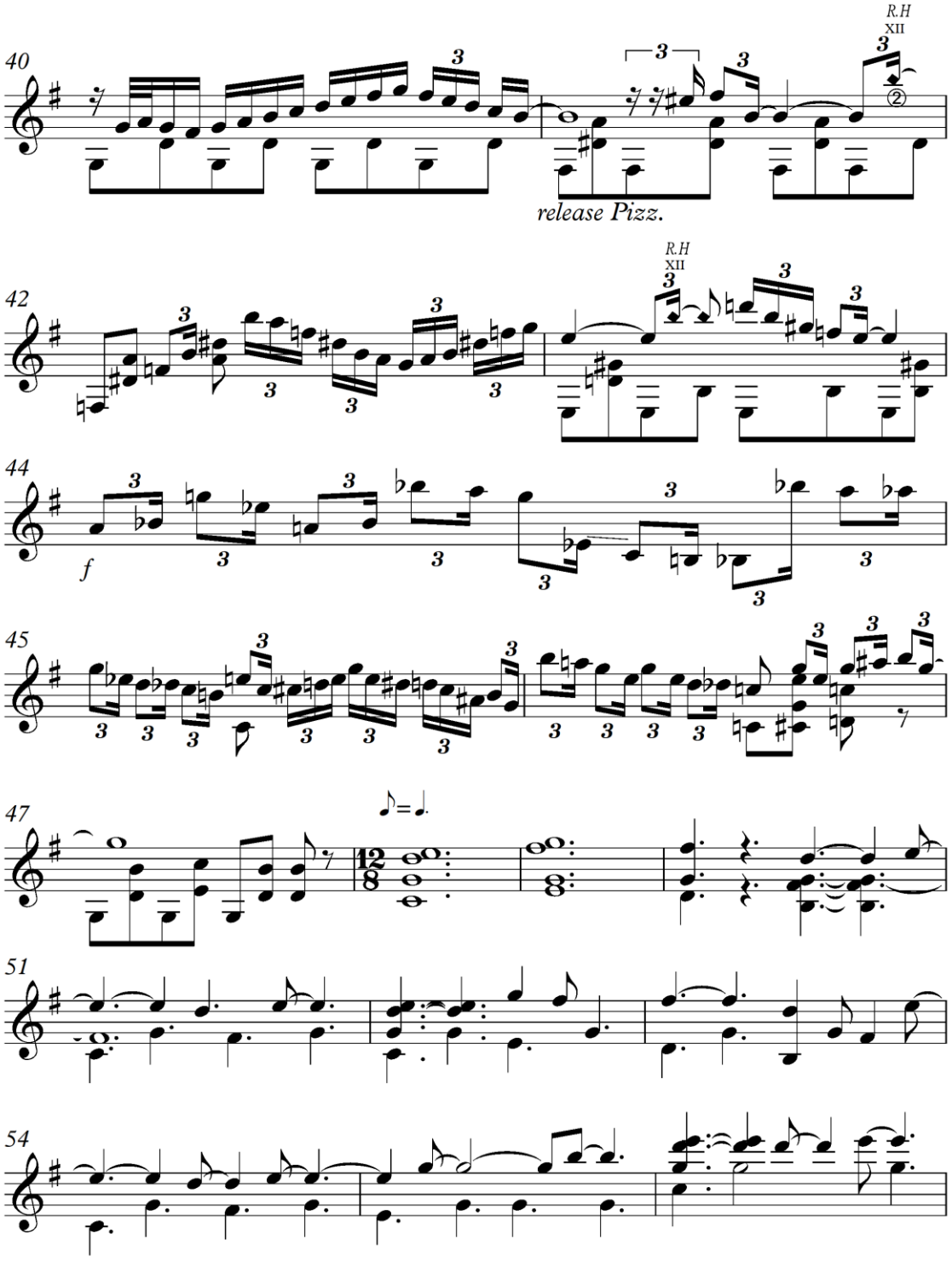
In my opinion, these arrangements are two-way streets. They enhance the repertoire by offering new and innovative pieces with advanced techniques, but they also complement Tatum's original. The cascading harmonics, cross-string pentatonic scales,

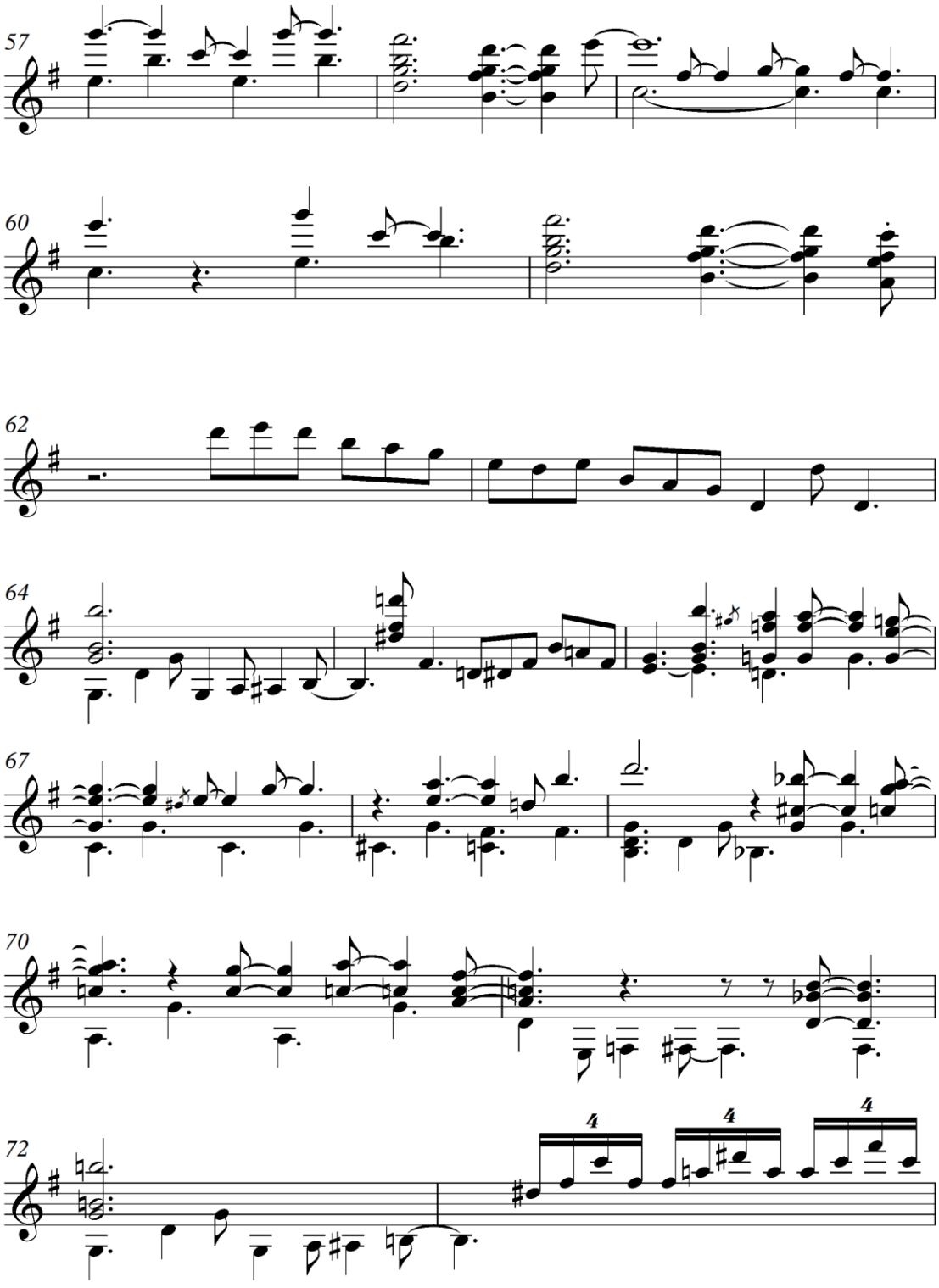
and syncopated finger picking techniques lend a folk-like quality to the music that is less pronounced in the piano version. In addition, the leaner texture and truncated chordal voicings lend clarity to the counterpoint. Finally, the quieter timbre of the guitar results in a more introspective and contemplative character. They are good for the guitar, and good for Tatum.

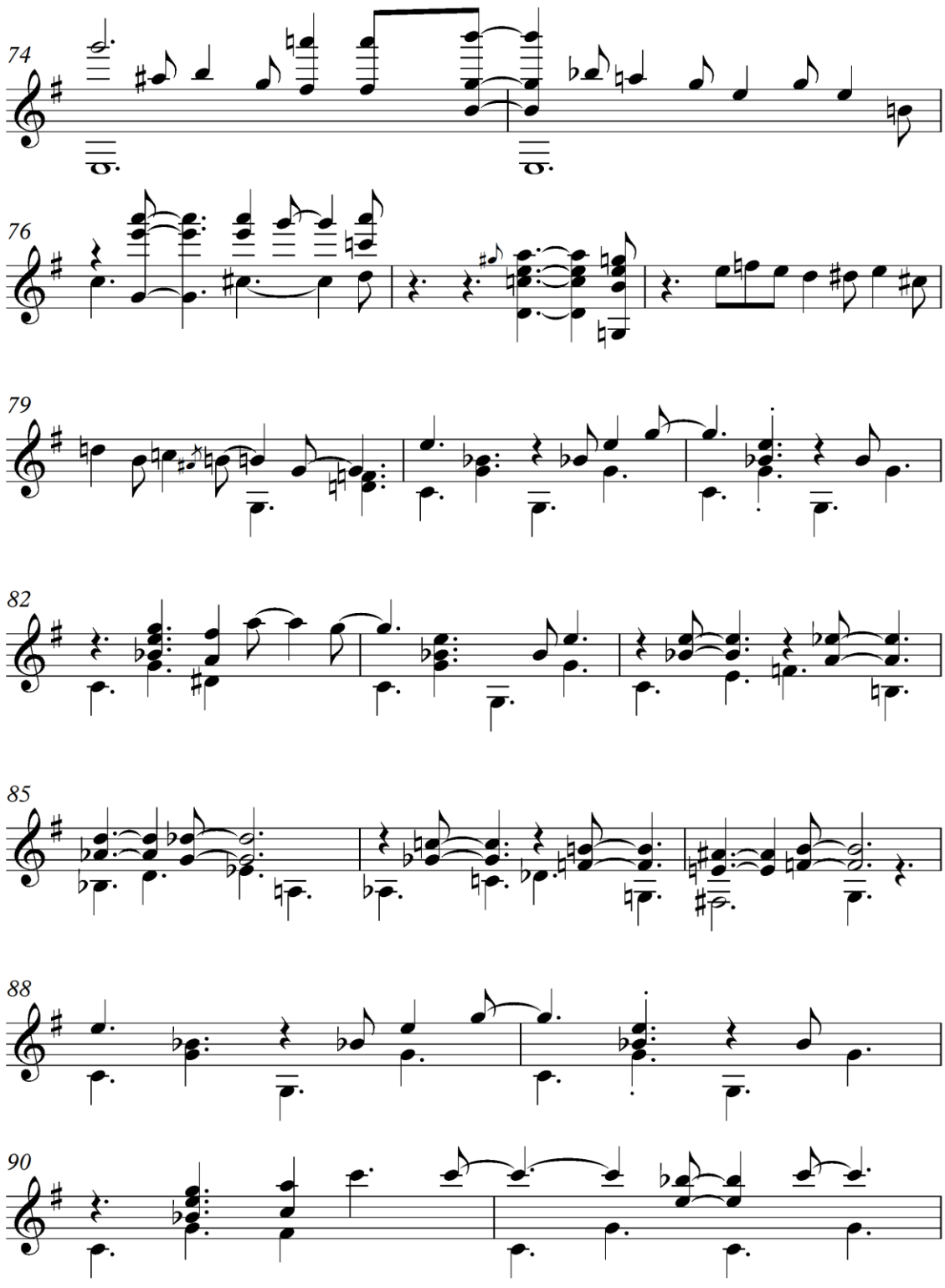
APPENDIX I: FULL SCORES

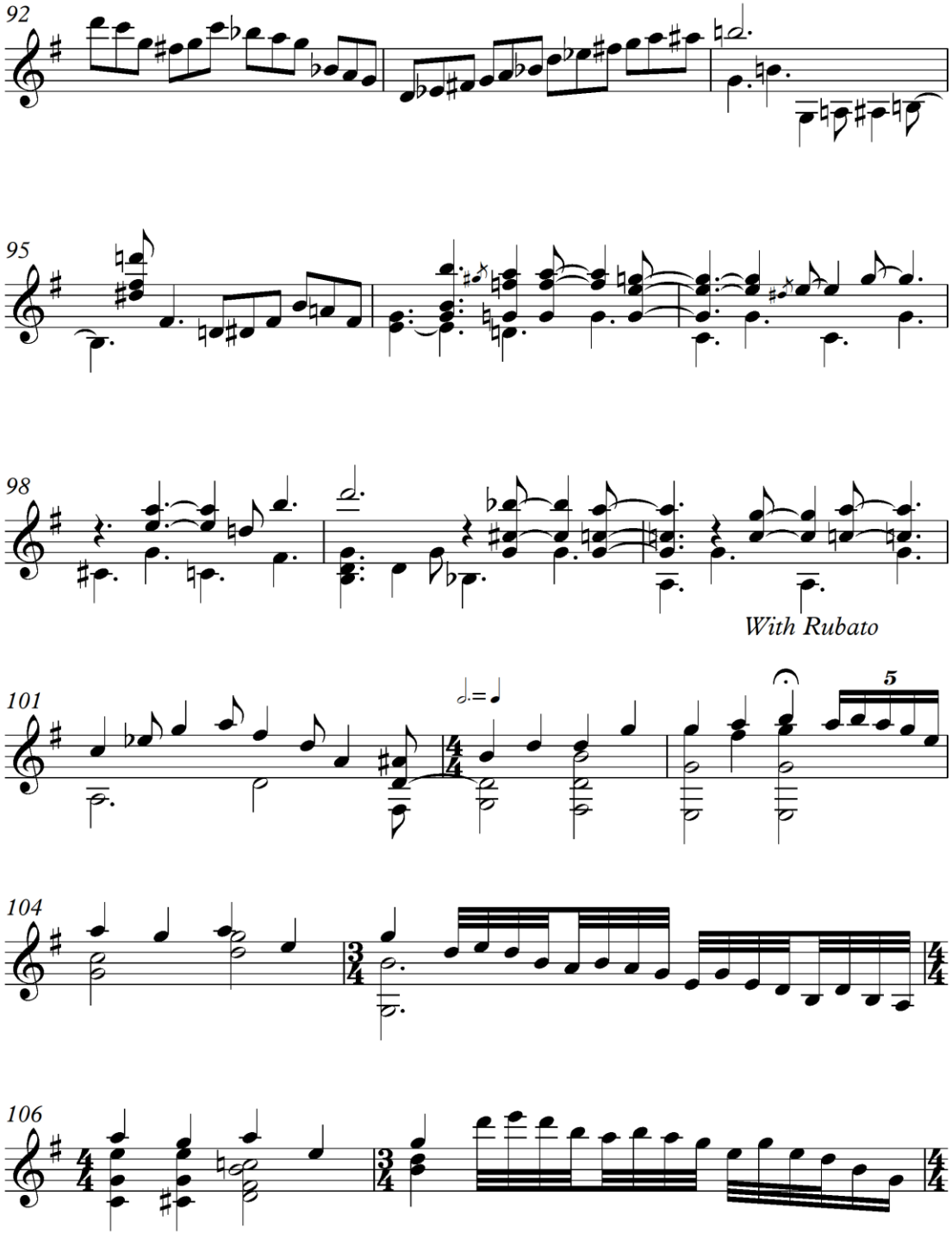


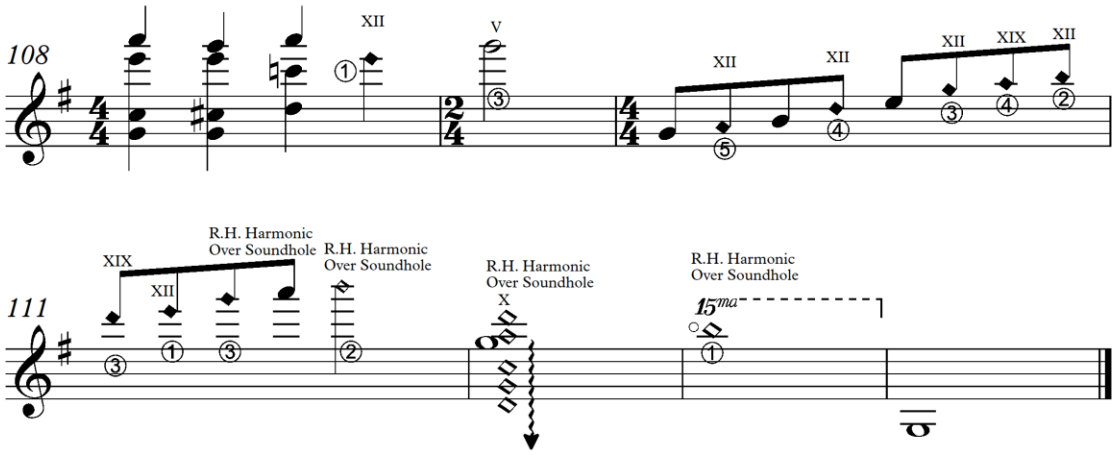

24
R.H Harmonic
Over Soundhole
8va
5
27
rall.
poco rall..
XII
30
V
pizz.
32
3
34
3
3
3
36
38


40
R.H
XII
release Pizz.
42
R.H
XII
44
f
45
47
51
54


57
60
62
64
67
70
72
4
4
4


74
76
79
82
85
88
90


92
95
98
With Rubato
101
5
104
106

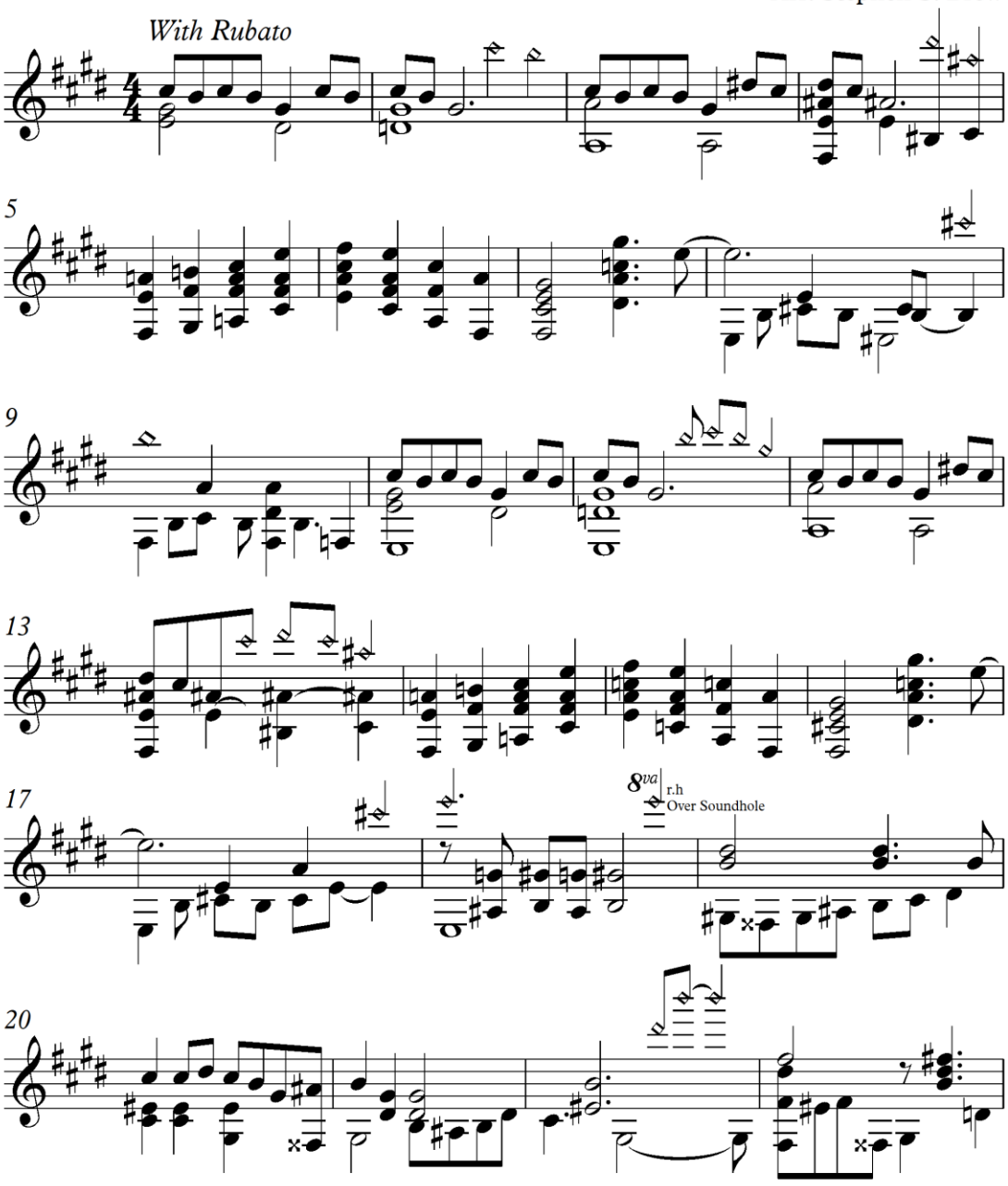

108
XII
V
XII
XII
XII
XIX
XII
111
XIX
XII
R.H. Harmonic
Over Soundhole
R.H. Harmonic
Over Soundhole
R.H. Harmonic
Over Soundhole
X
R.H. Harmonic
Over Soundhole
15ma

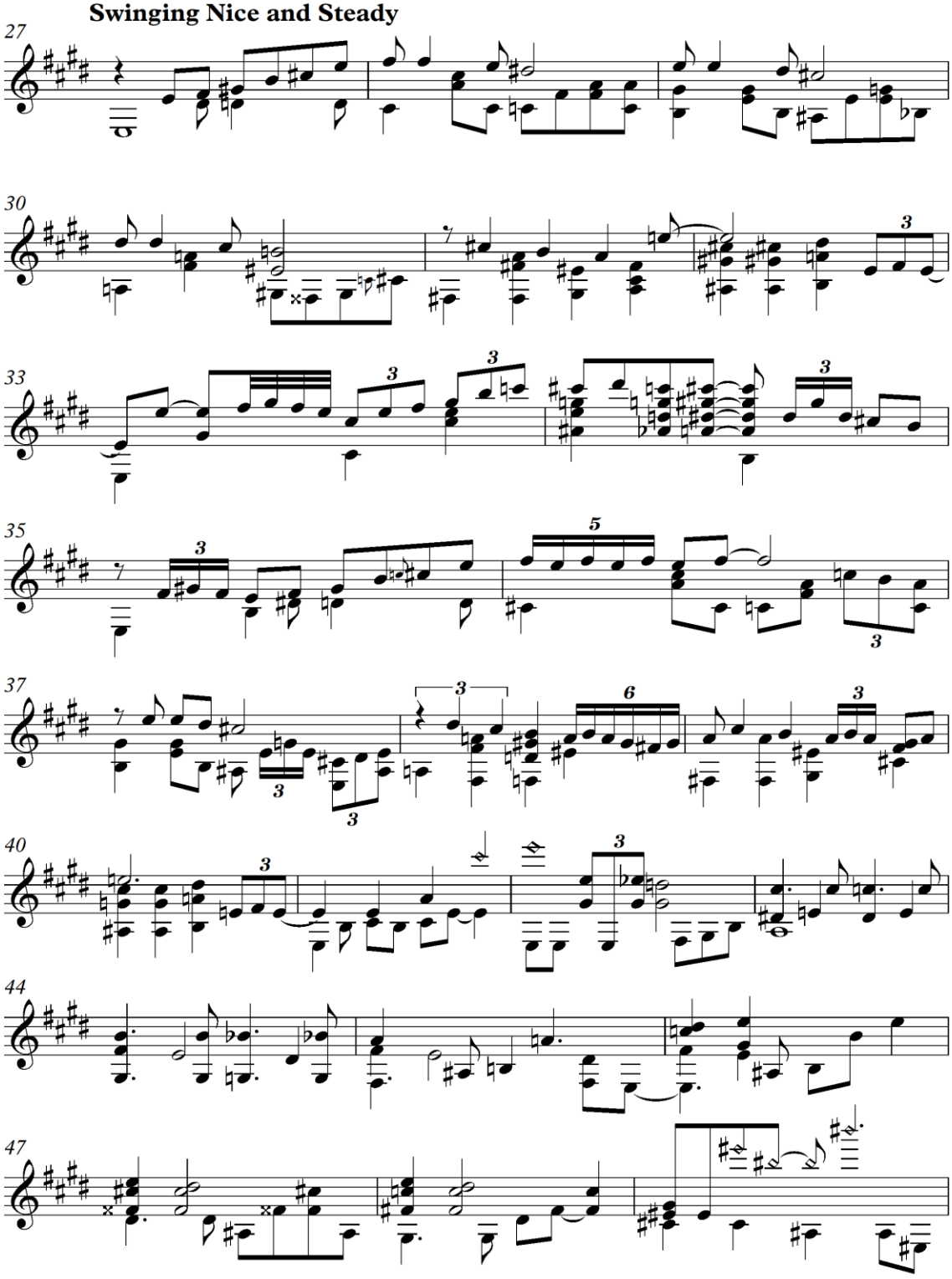
Someone to Watch Over Me

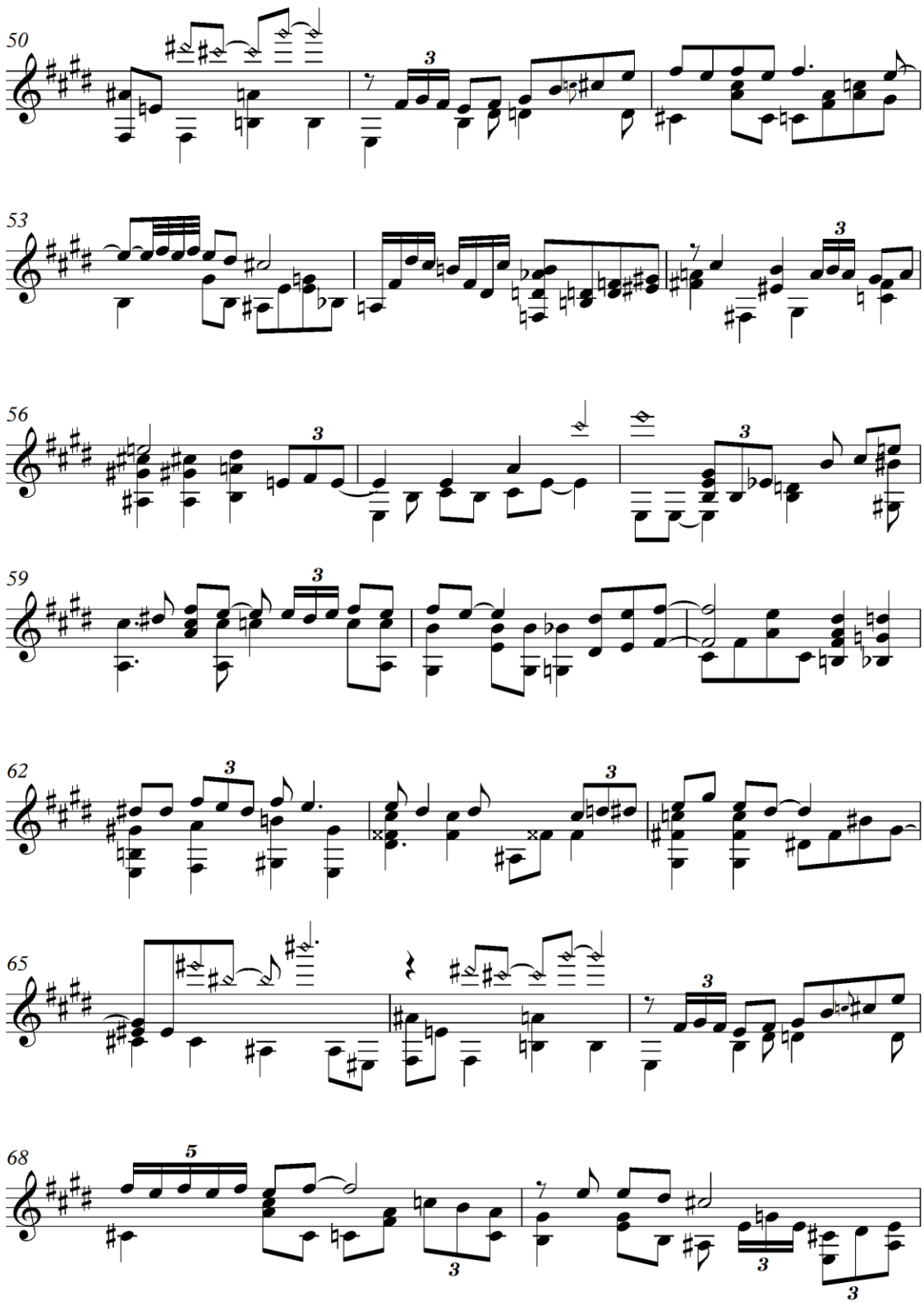
Arranged in the style of Art Tatum

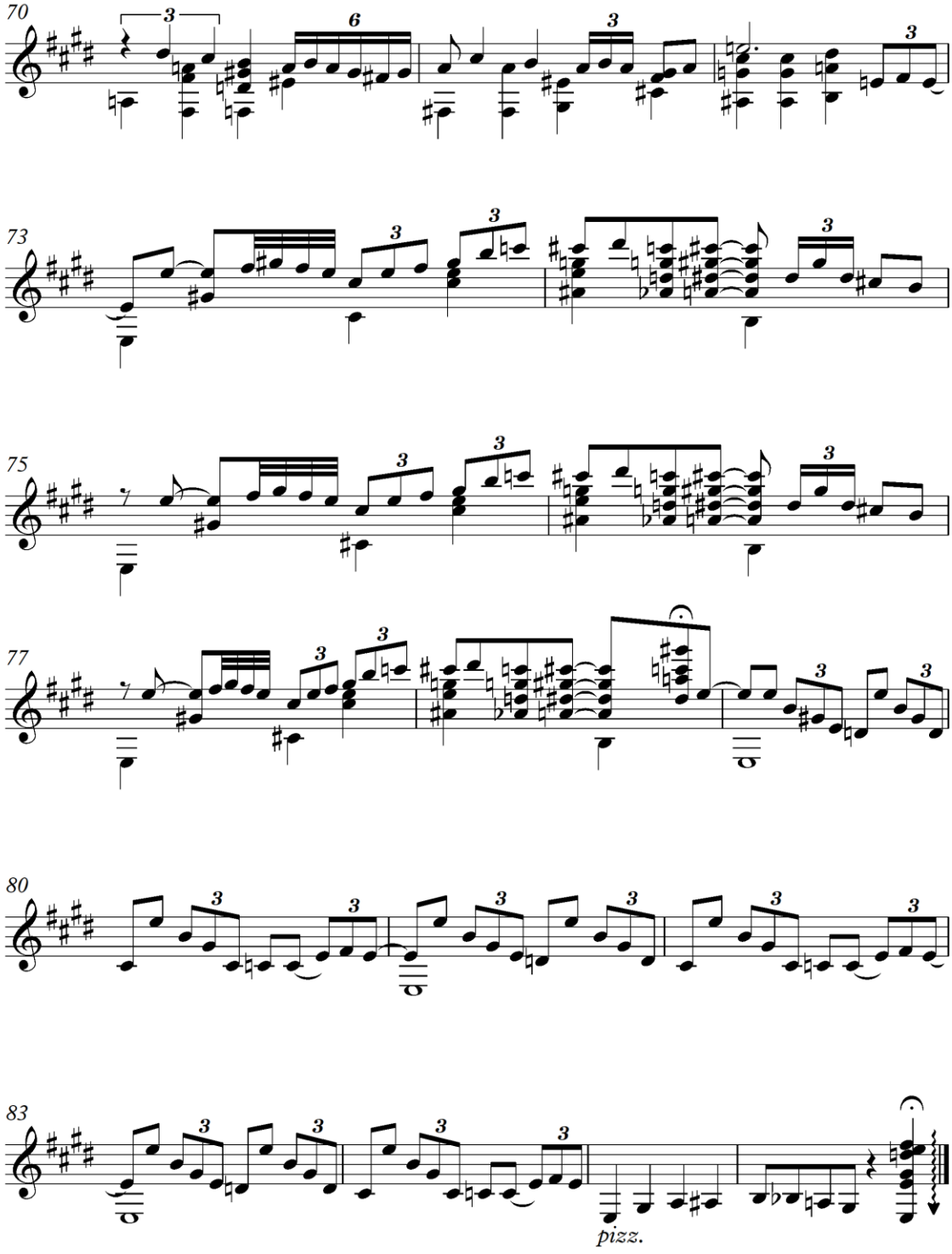
Swing

George Gershwin & Ira Gershwin
Arr. Stephen S. Brew




Swinging Nice and Steady
27
30
33
35
37
40
44
47


50
53
56
59
62
65
68


70
73
75
77
80
83
pizz.

It's The Talk of the Town

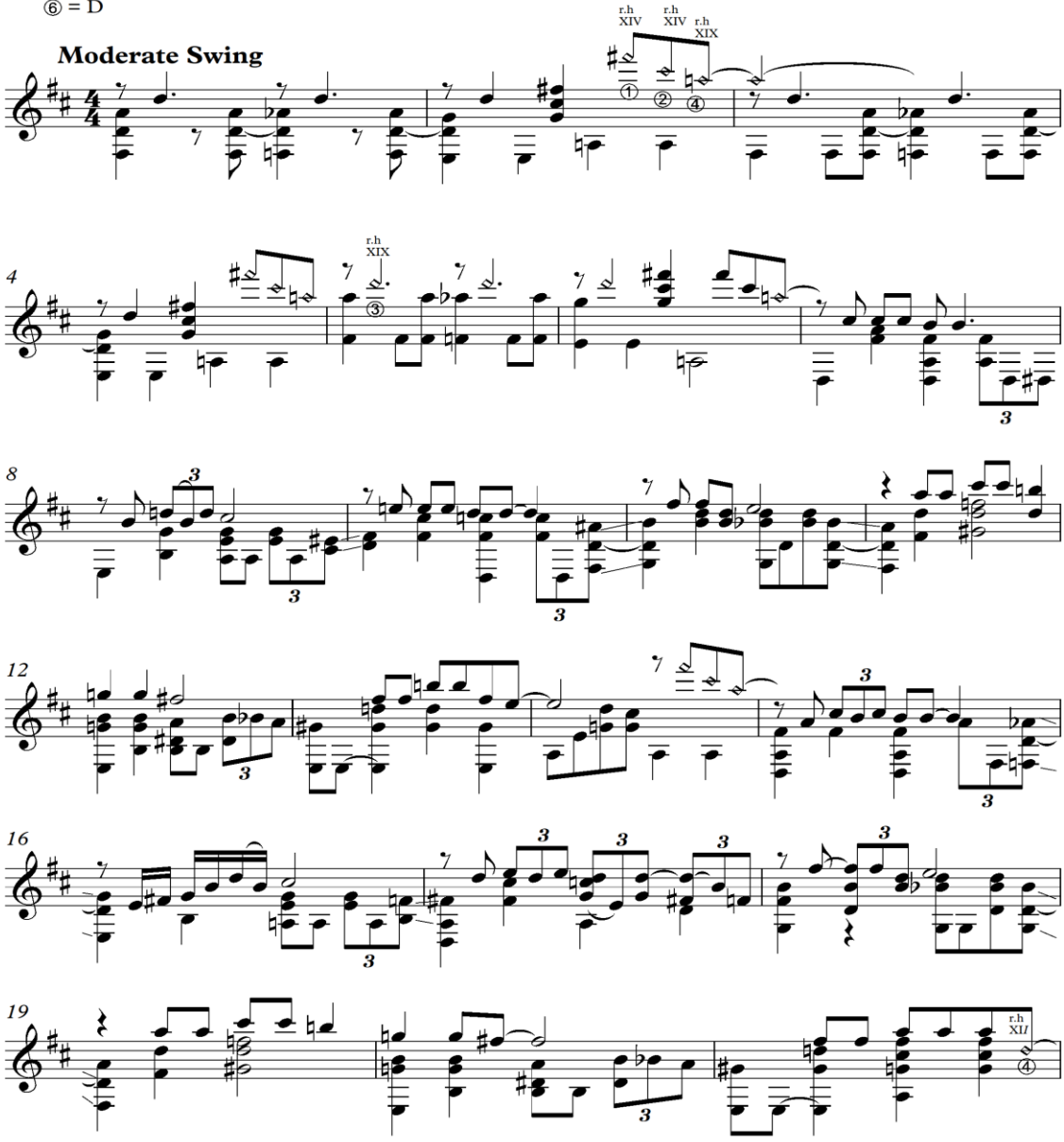
Arranged in the style of Art Tatum

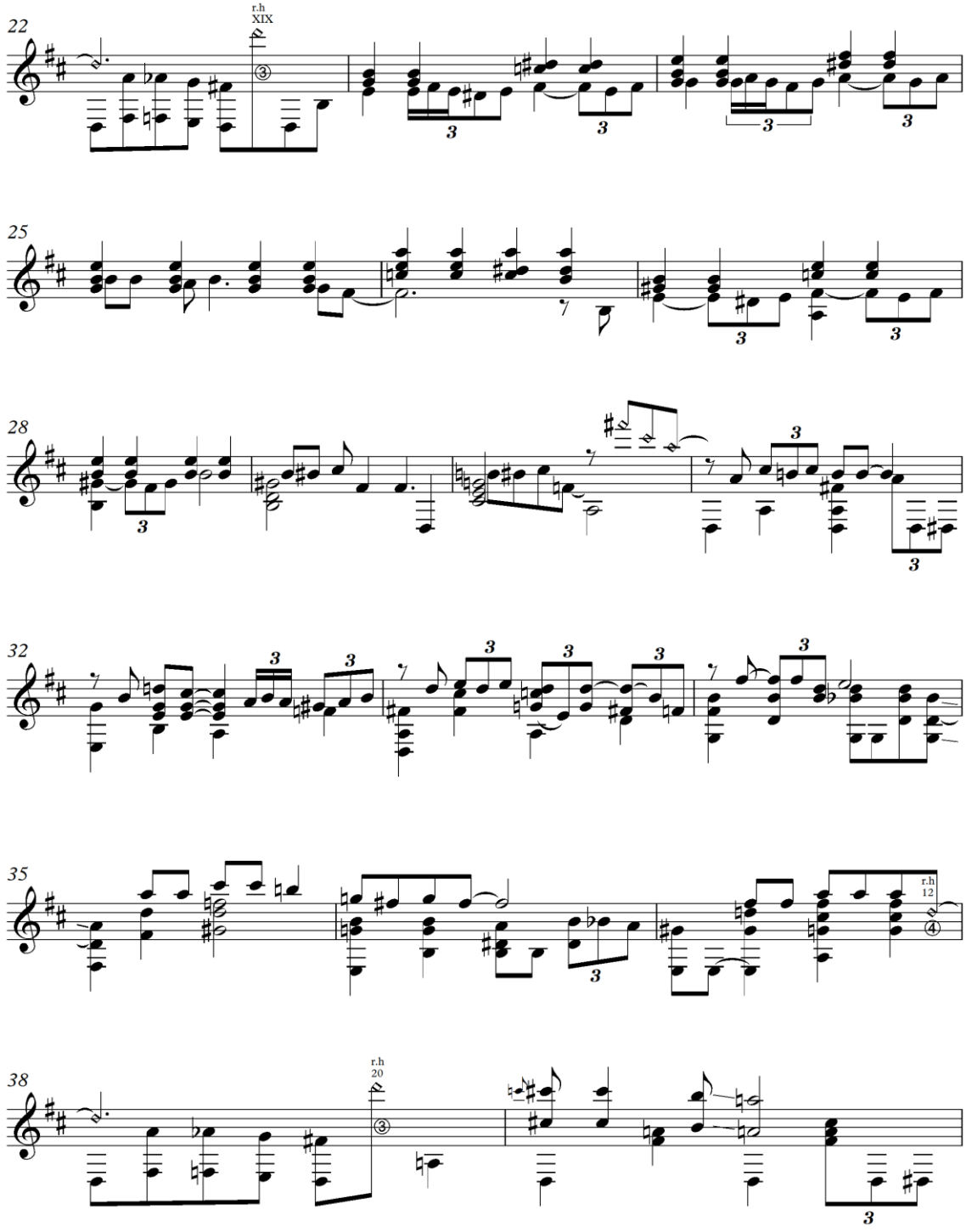
Lyrics by Marty Symes & Al Neiburg

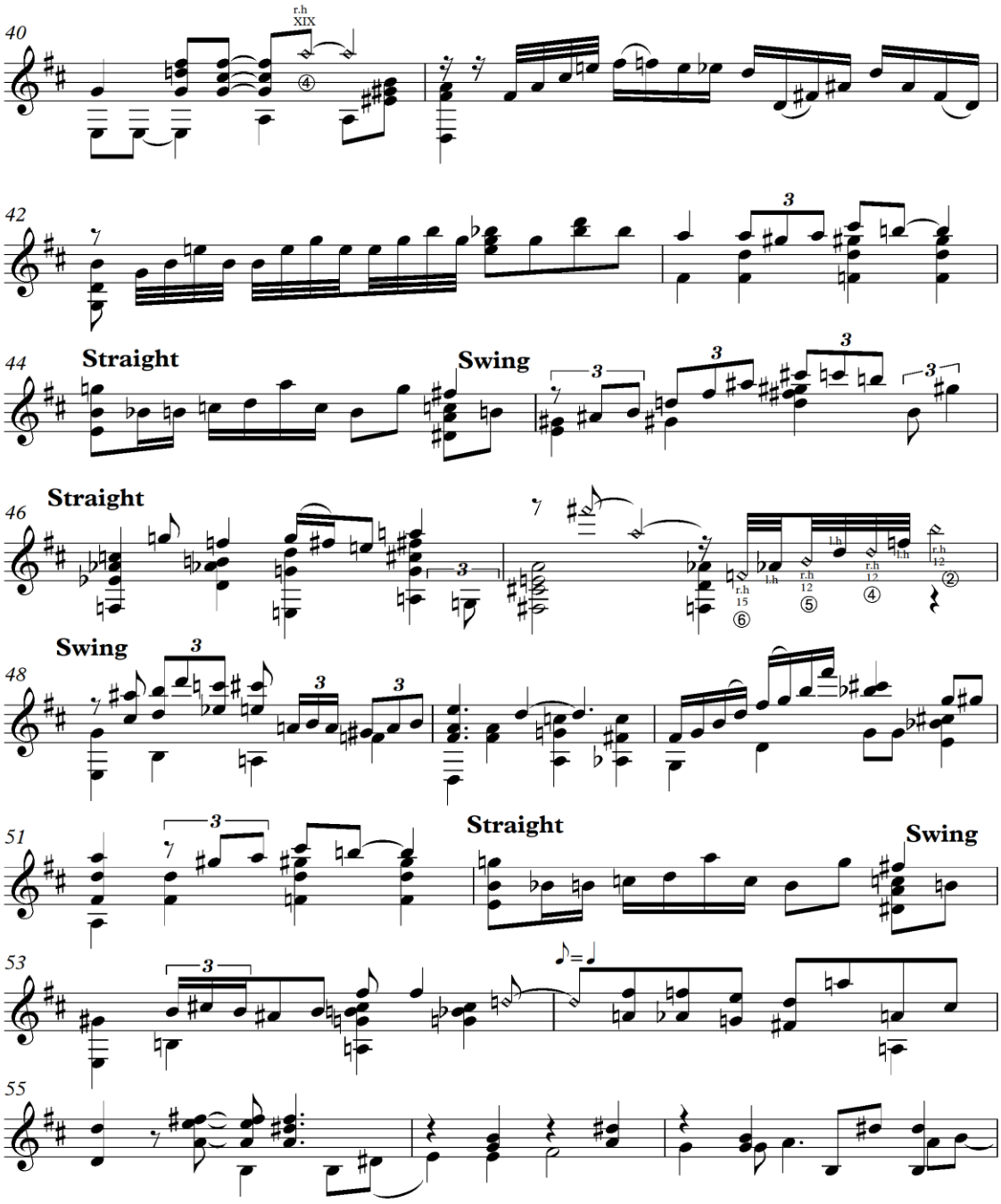
Music by Jerry Livingston
arr. Stephen Brew

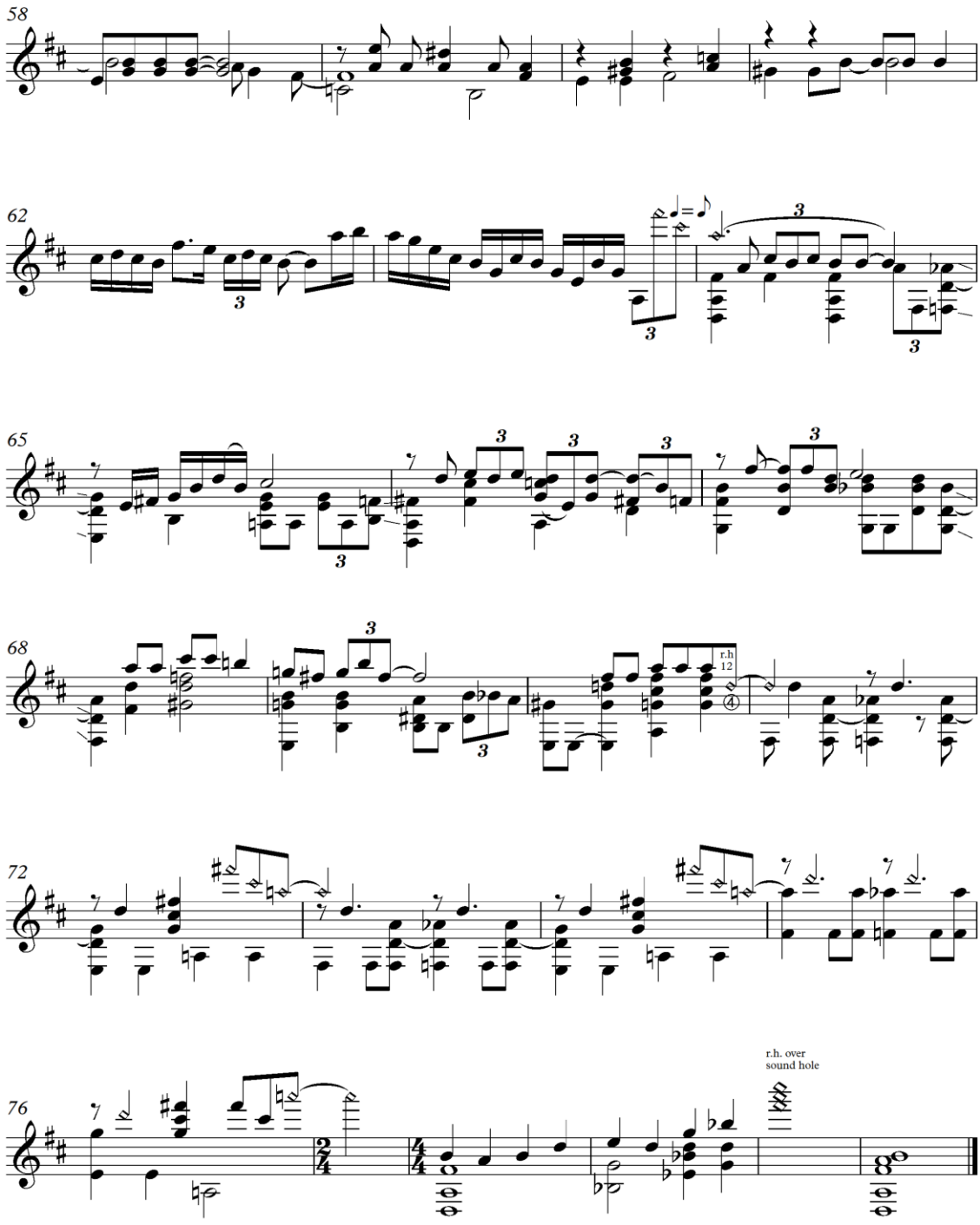
⑥ = D

Moderate Swing




22
r.h
XIX
25
28
32
35
r.h
12
38
r.h
20


40
r.h
XIX
42
44
Straight
Swing
46
Straight
Swing
48
51
Straight
Swing
53
55

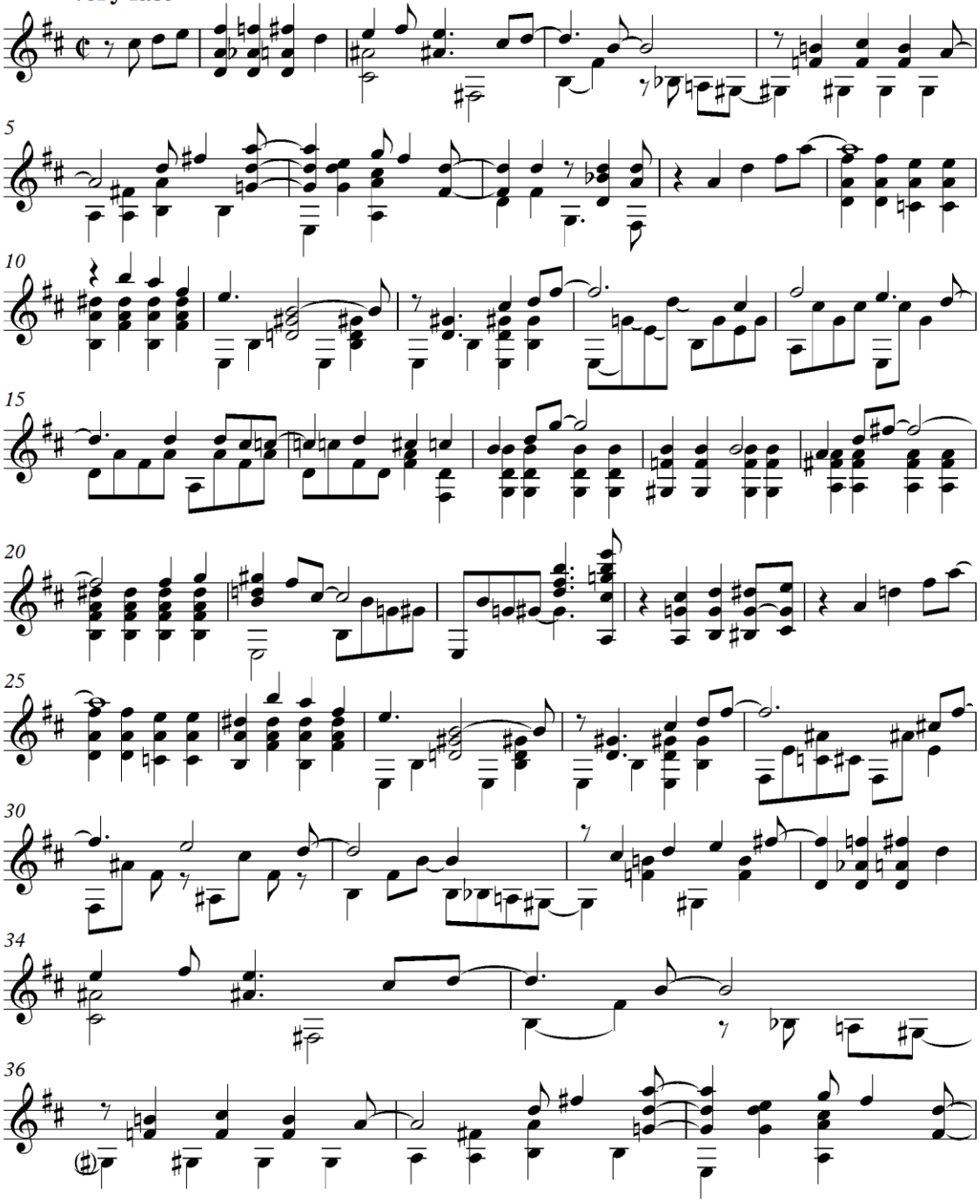

58
62
65
68
r.h
12
72
76
r.h. over
sound hole

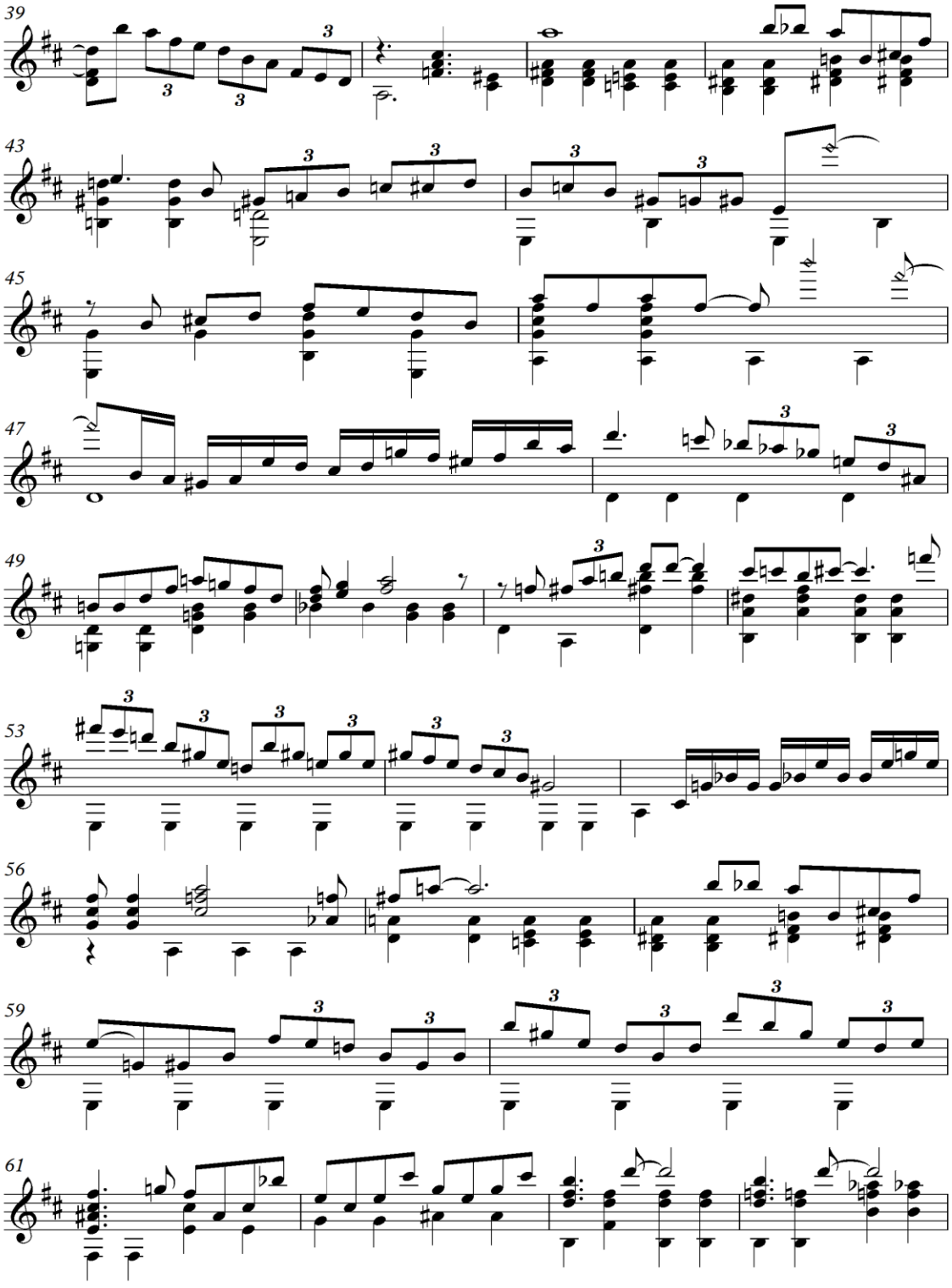
Indiana

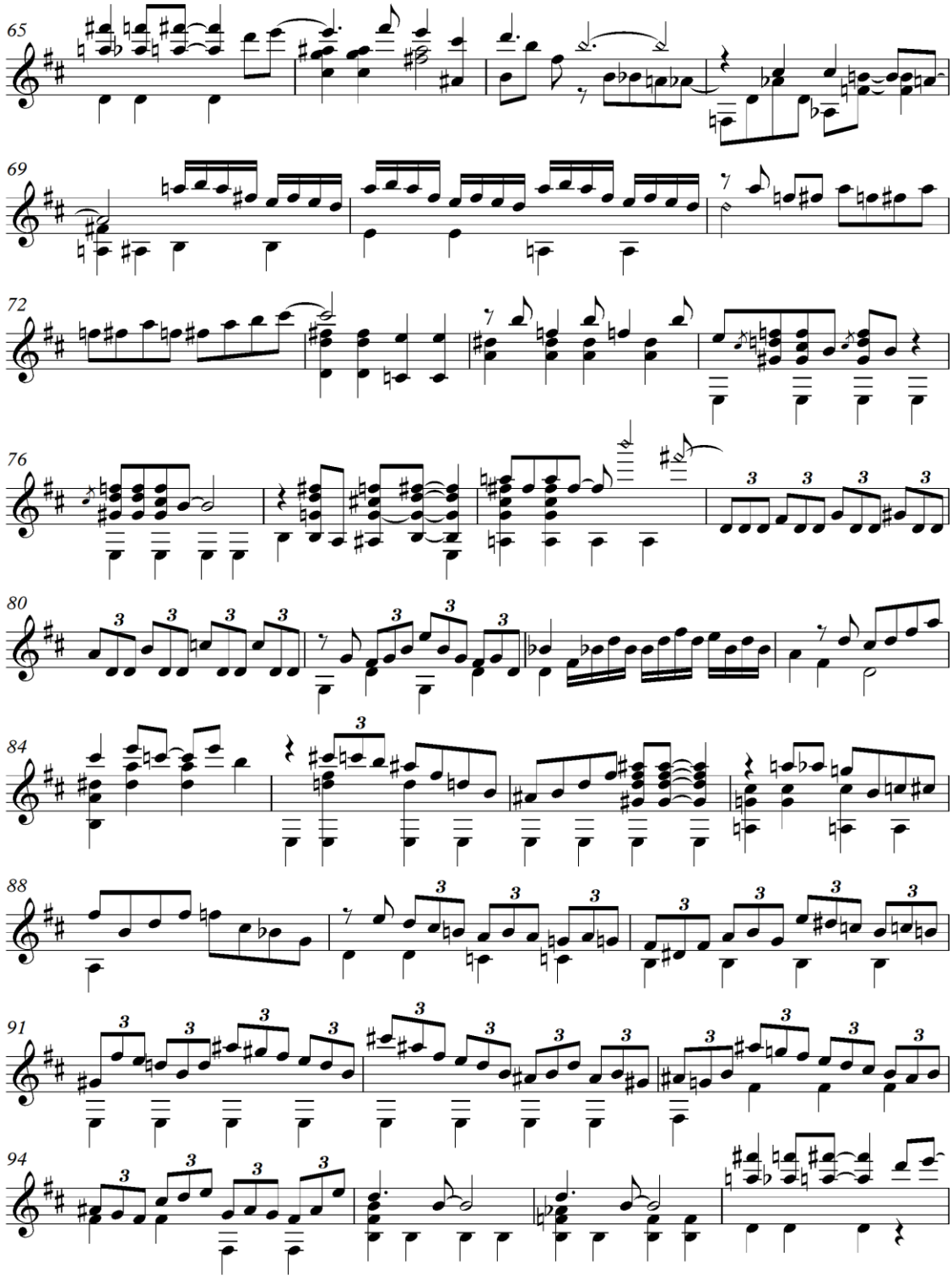
Arranged in the style of Art Tatum

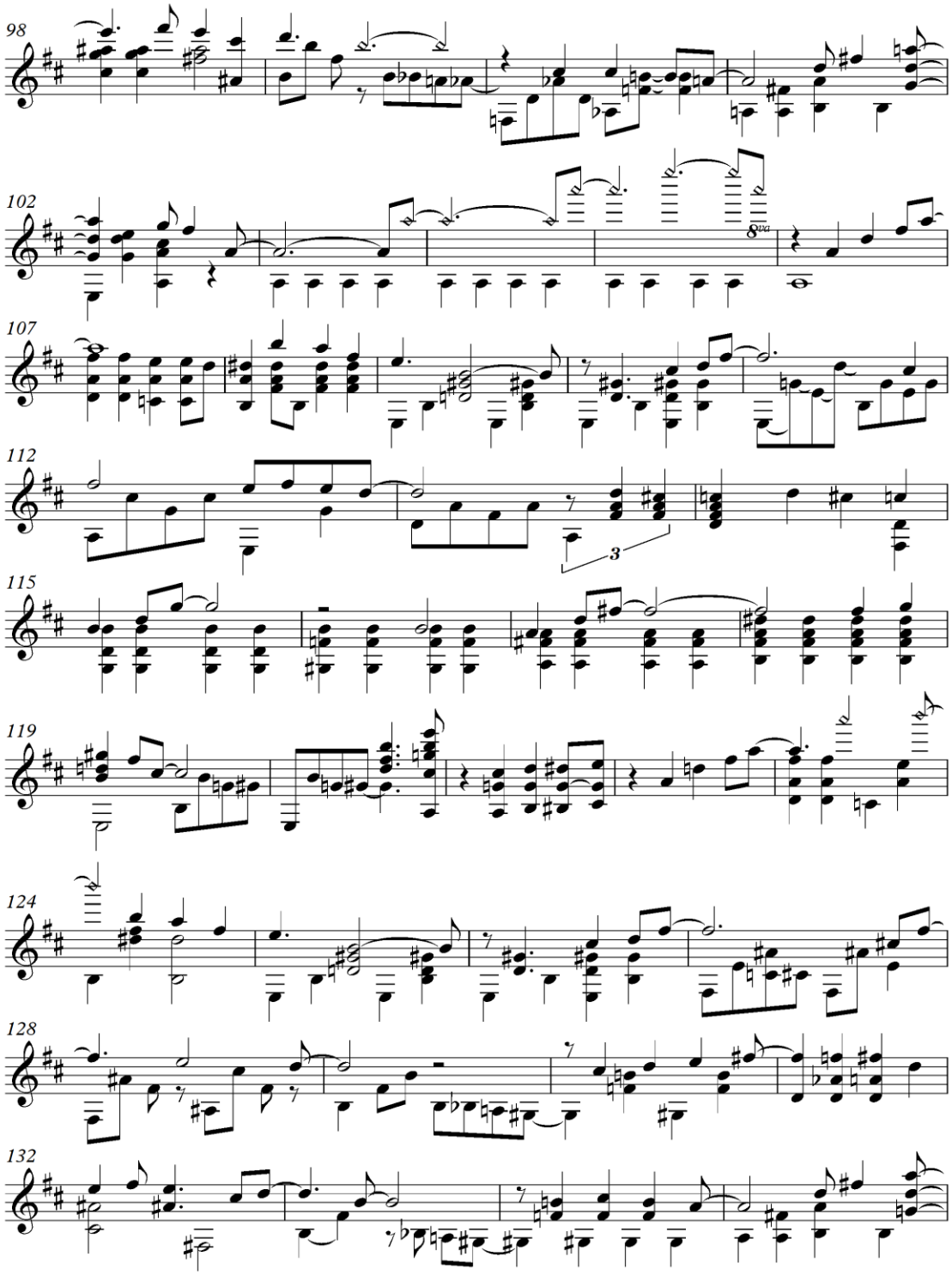
Swing
Very fast

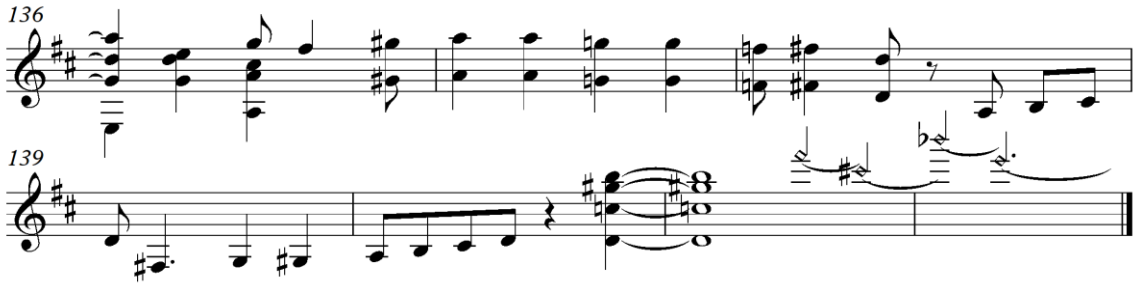
James F. Hanley/Ballard MacDonald
arr. Stephen S. Brew




39
43
45
47
49
53
56
59
61


65
69
72
76
80
84
88
91
94

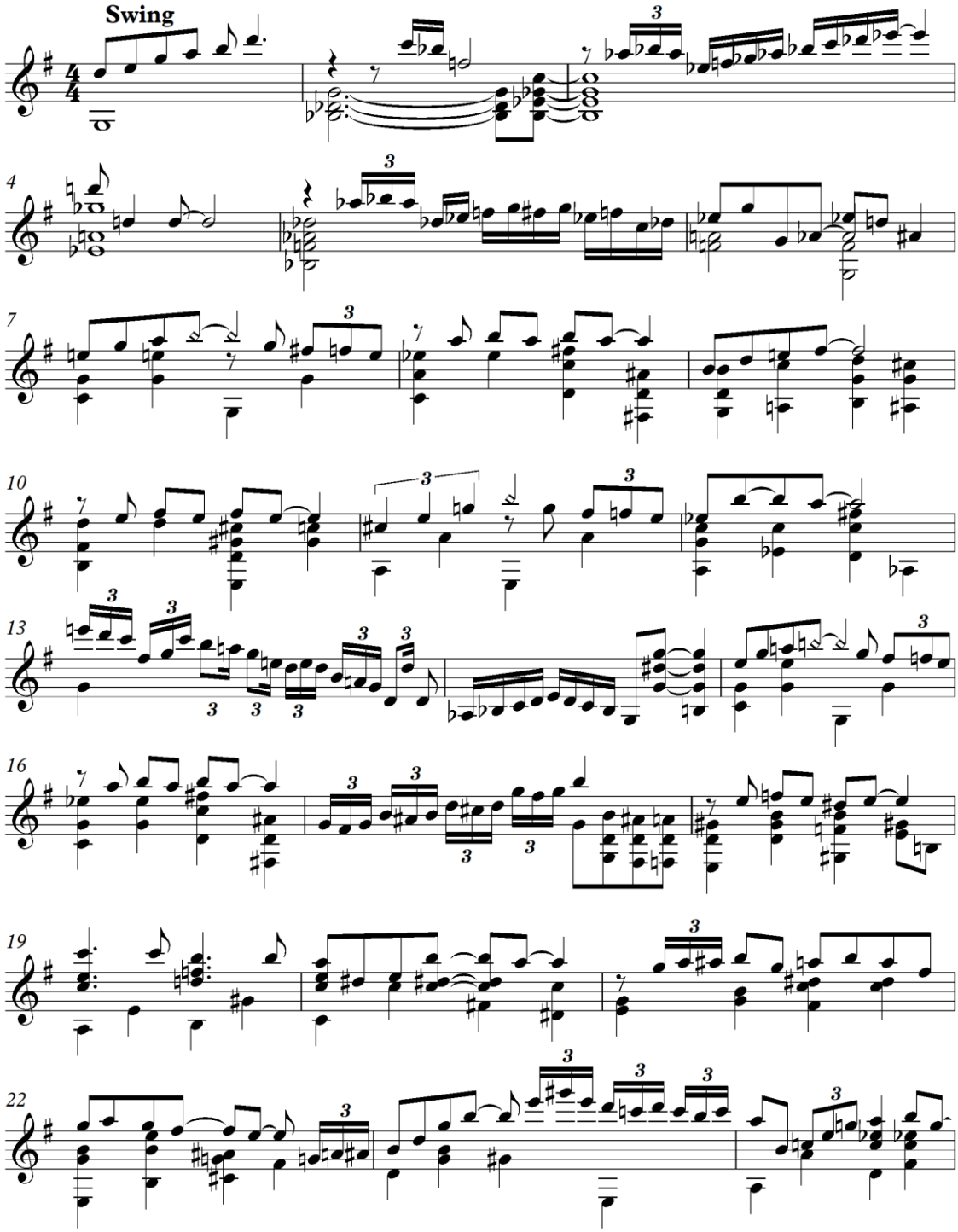

98
102
8va
107
112
3
115
119
124
128
132

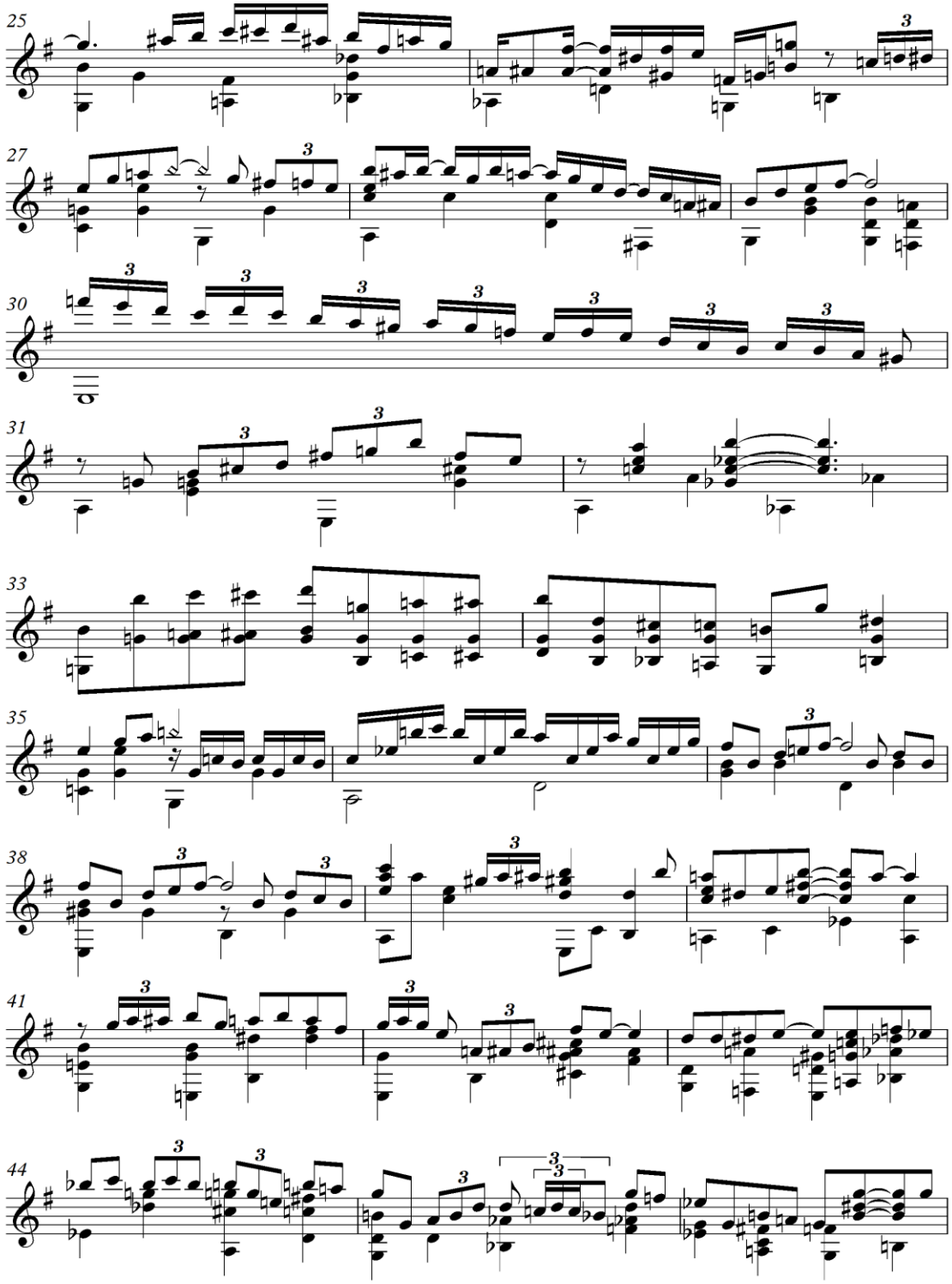

136
139

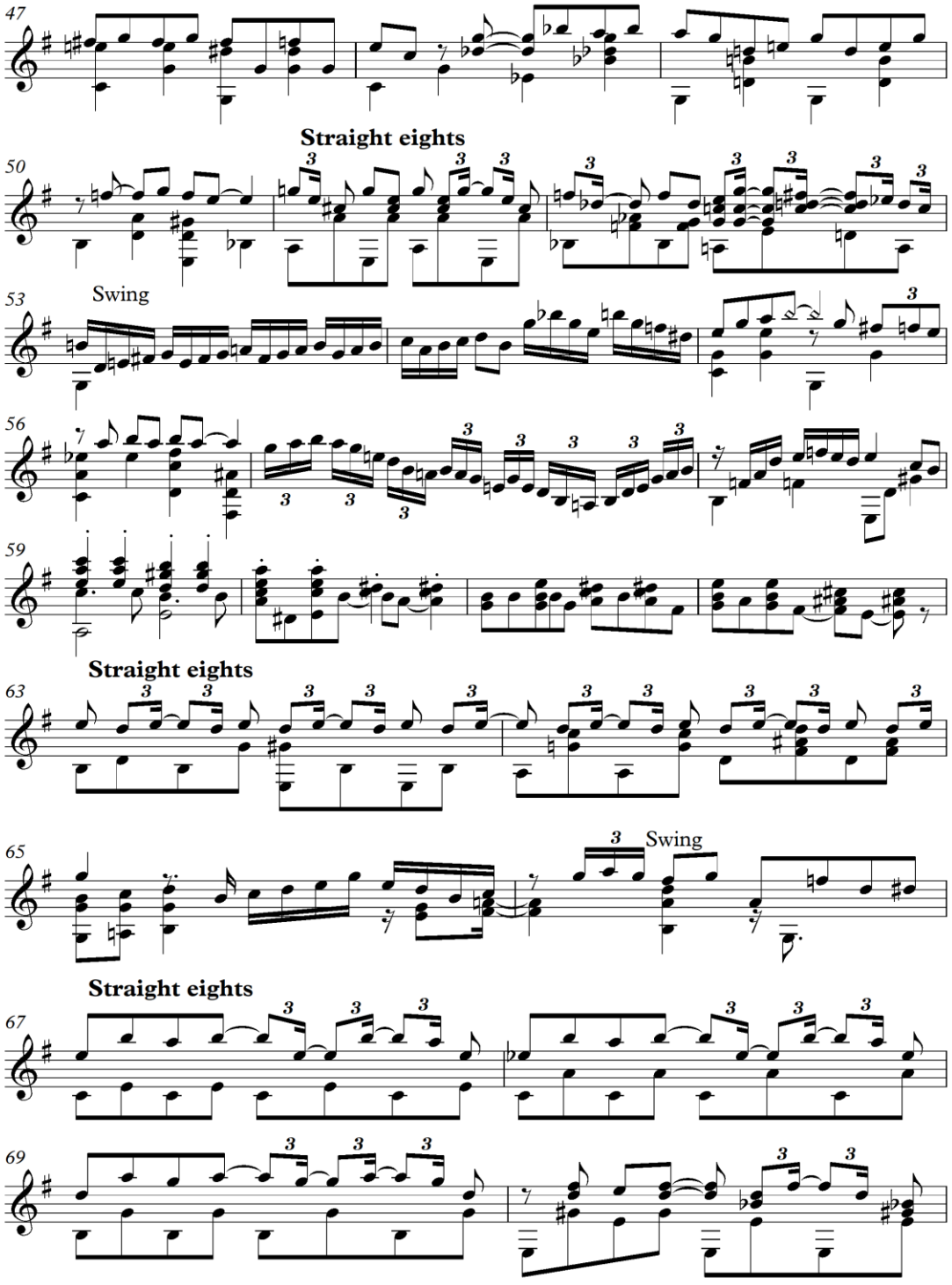
After You've Gone

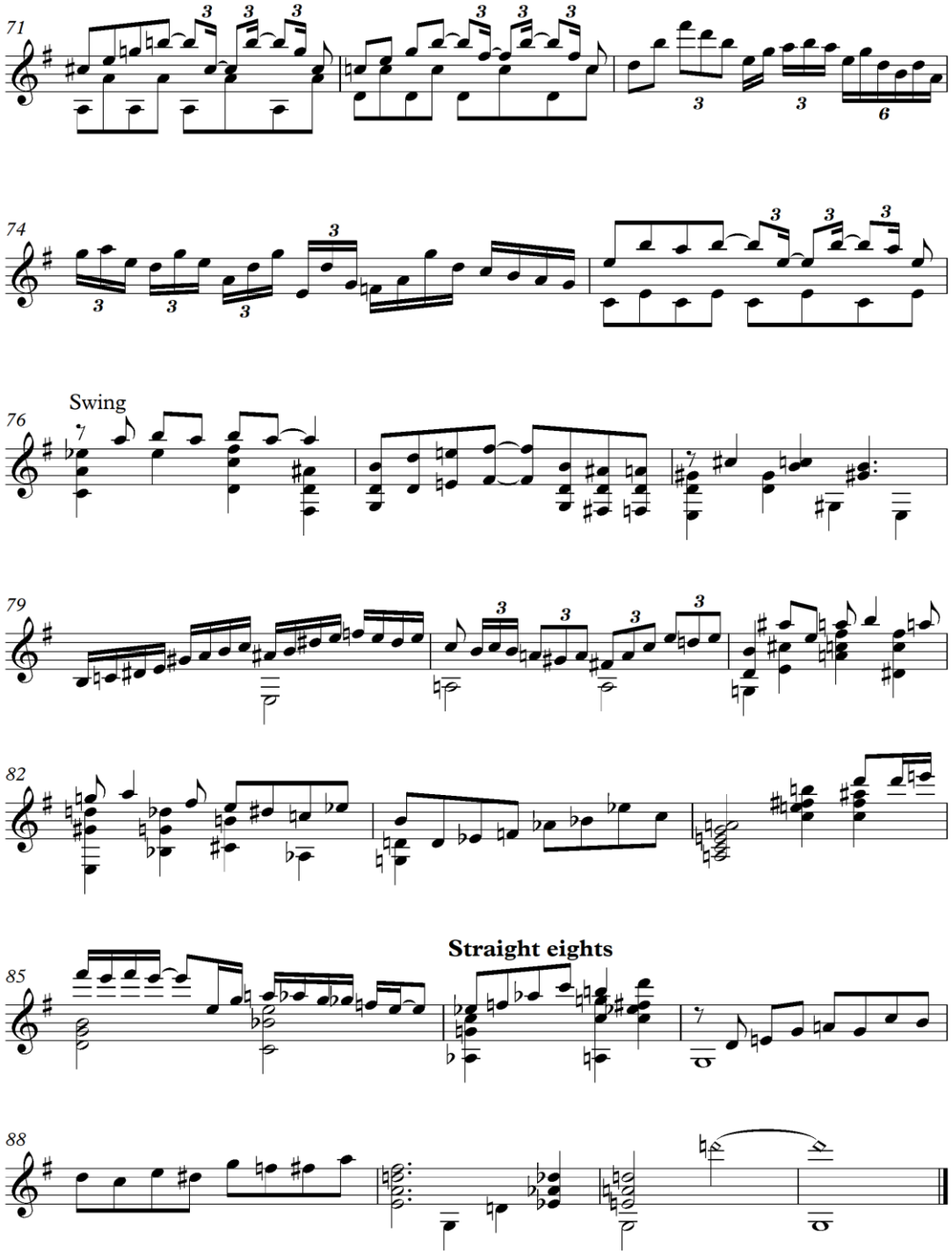
Arranged in the style of Art Tatum

Turner Layton/Henry Creamer
arr. Stephen S. Brew




25
27
30
31
33
35
38
41
44


47
Straight eights
50
Swing
53
56
59
Straight eights
63
Swing
65
Straight eights
67
69


71
74
Swing
76
79
82
Straight eights
85
88

BIBLIOGRAPHY

Books and Dissertations

Balliett, Whitney. *Ecstasy at the Onion*. Westport, Conn: Greenwood, 1982.

Berlioz, Hector. *Treatise on Instrumentation*. Translated by Theodore Front. Kalmus Piano Series; Variation: Kalmus Piano Series. New York: Edwin F. Kalmus, 1948.

Charlton, Katherine. *Rock Music Styles: A History*. McGraw-Hill Education, 2014.

Doerschuk, Robert. *88: The Giants of Jazz Piano*. San Francisco: Backbeat Books, 2001.

Fisk, Eliot. "Eliot Fisk: An American in Europe." In *Classical Guitarists: Conversations*, edited by Jim Tosone, 34-64. Jefferson, N.C.: McFarland, 2000.

Garno, Gerard "A New Look at the Segovia Repertoire: An Analysis of Segovia's Classical Guitar Masterpieces by Narváez, Frescobaldi, Bach, Scarlatti and Sor." in *A New Look at Segovia, His Life, His Music,* Graham Wade and Gerard Garno, 195–392. Pacific, MO: Mel Bay, 1997.

Howard, Joseph A. "The Improvisational Techniques of Art Tatum. (Volumes I-III)." PhD diss., Case Western Reserve University, 1978.

Howlett, Felicity. "An Introduction to Art Tatum's Performance Approaches: Composition, Improvisation, and Melodic Variation." PhD diss., Cornell University, 1983.

Hunt, Imelda. "An Oral History of Art Tatum During His Years in Toledo, Ohio, 1909-1932." PhD diss., Bowling Green State University, 1995.

Laubich, Arnold, and Ray Spencer. *Art Tatum, a Guide to His Recorded Music*. Newark: Institute of Jazz Studies at Rutgers University, 1982.

Lester, James. *Too Marvelous for Words: The Life and Genius of Art Tatum*. New York: Oxford University Press, 1994.

Schuller, Gunther. *The Swing Era: The Development of Jazz, 1930-1945*. New York: Oxford University Press, 1991.

Scivales, Riccardo. *The Right Hand According to Tatum: A Guide to Tatum's Improvisational Techniques Plus 10 Transcribed Solos*. Bedford Hills, New York: Ekay Music, Inc., 1998.

Shipton, Alyn. *A New History of Jazz*. London: Continuum, 2001.

Stewart, Rex. *Jazz Masters of the 30s*. New York: Da Capo Press, 1972.

Summerfield, Maurice J. *The Classical Guitar: Its Evolution and Its Players since 1800*. 4th ed. Newcastle-upon-Tyne: Ashley Mark Pub. Co, 1996.

Turnbull, Harvey. *The Guitar, from the Renaissance to the Present Day*. New York: C. Scribner's Sons, 1974.

Ulanov, Barry. *A History of Jazz in America*. New York: The Viking Press, 1952.

Vincens, Guilherme Caldeira Loss. "The Arrangements of Roland Dyens and Sérgio Assad: Innovations in Adapting Jazz Standards and Jazz-Influenced Popular Works to the Solo Classical Guitar." PhD diss., University of Arizona, 2009.

Wade, Graham. *Traditions of the Classical Guitar*. London: Calder, 1980.

Wilder, Alec. *American Popular Song: The Great Innovators*. New York: Oxford University Press, 1972.

Articles and Websites

Beckerman, Michael. "Dvořák's 'New World' Largo and 'The Song of Hiawatha.'" *19th-Century Music* 16, no. 1 (1992): 35–48. Accessed July 19, 2017. https://doi.org/10.2307/746618.

Berlin, Edward A. "Joplin, Scott." *Grove Music Online*. Accessed July 7, 2017. http://www.http://www. oxfordmusiconline.com.proxyiub.uits.iu.edu/ subscriber/article/grove/music/A2253061?q=scott+joplin&search=quick&pos=1 &_start=1#firsthit.

———. "Ragtime." *Grove Music Online*. Accessed July 7, 2017. http://www.oxfordmusiconline.com.proxyiub. uits.iu.edu/subscriber/ article/ grove/music/A2252241?q=ragtime&search=quick&pos=1&_start=1#firsthit.

Birch, Michelle "Jazz Mind and Classical Hands – Roland Dyens and his Style of Arranging and Performing." Research Paper, Massey University, 2005. Accessed November 4, 2017. https://michellebirchclassicalguitar.musicteachershelper.com.

Bordman, Gerald, and Thomas S. Hischak. "Berlin, Irving." *Grove Music Online*. Accessed July 7, 2017. http://www.oxfordmusiconline.com.proxyiub. uits.iu.edu/subscriber/article/grove/music/02827?q=irving+berlin&search=quick &pos=1&_start=1#firsthit.

Boyd, Malcolm. "Arrangement." *Grove Music Online*. Accessed May 29, 2017. http://www.oxfordmusiconline.com.proxyiub.uits.iu.edu/subscriber/article/grove/music/01332.

Burkholder, J. Peter. "The Uses of Existing Music: Musical Borrowing as a Field." *Notes* 50, no. 3 (1994): 851–70. Accessed May 26, 2017. https://doi.org/10.2307/898531.

Burlingame, Sandra. "Jazz Standards Songs and Instrumentals (It's the Talk of the Town)." JazzStandards.com. Accessed July 12, 2017. http://www.jazzstandards.com/compositions-2/itsthetalkofthetown.htm.

Dyens, Roland. Interview with Guilherme Caldeira Loss Vincens. "The arrangements of Roland Dyens and Sérgio Assad: Innovations in Adapting Jazz Standards and Jazz-Influenced Popular Works to the Solo Classical Guitar." PhD diss., University of Arizona, 2009.

Hischak, Thomas S. "Tin Pan Alley." *Grove Music Online*. Accessed July 8, 2017. http://www.oxfordmusiconline.com.proxyiub.uits.iu.edu/subscriber/article/grove/music/A2257382?q=tin+pan+alley&search=quick&pos=1&_start=1#firsthit.

Kubik, Gerhard. "Blue Note (I)." *Grove Music Online*. Accessed October 25, 2017. http://www.oxfordmusiconline. com/subscriber/article/grove/music/03310.

Owens, Thomas. "Forms." *Grove Music Online*. Accessed August 11, 2017. http://www.oxfordmusiconline.com.proxyiub.uits.iu.edu/subscriber/article/grove/music/J154400.

Schuller, Gunther. "Walking Bass." *Grove Music Online*. Accessed October 23, 2017. http://www. oxfordmusiconline.com/subscriber/article/grove/music/29835.

Schumach, Murray. "Interviewing Fats Waller and His Piano: The Exuberant Composer of 'Early to Bed' Tells Tales About His Life and Music." *New York Times*, 25 July 25, 1943. Accessed November 1, 2017. https://search-proquest-com.proxyiub.uits.iu.edu/docview /106855316/ABCEB543C17A4C77PQ/1?accountid=11620.

Sisman, Elaine. "Variations." *Grove Music Online*. Accessed July 24, 2017. http://www.oxfordmusiconline.com/subscriber/article/grove/music/29050pg3?q=variation+fantasy&search=quick&pos=3&_start=1#firsthit.

Tanner, Peter. "Jazz Scene: Bunn Is Fighting Back." *Melody Maker* 48, no. 52 (December 29, 1973): 35. Accessed May 27, 2016. http://search.proquest.com.proxyiub.uits.iu.edu/eima/docview/1286377792/citation/FD76EC4DEA5A45B2PQ/1.

Tucker, Mark, and Barry Kernfeld. "Transcription (ii)." *Grove Music Online*. Accessed October 22, 2017. http://www.oxfordmusiconline.com.proxyiub.uits.iu.edu/subscriber/article/grove/music/J454700.

Wilson, Jeremy. "Jazz Standards Songs and Instrumentals (After You've Gone)." Jazzstandards.com. Accessed July 10, 2017. http://www.jazzstandards.com/compositions-0/afteryouvegone.htm.

———. "Jazz Standards Songs and Instrumentals (Someone to Watch Over Me)." Jazzstandards.com. Accessed July 21, 2017. http://www.jazzstandards.com/compositions-0/someonetowatchoverme.htm.

Scores and Recordings

Albéniz, Isaac. *Suite Española: for the Piano*. Edited by Isidore Philipp. New York: International Music Co, 1952.

_____. *Suite Española no. 1. Granada*. Arranged by Francisco Tárrega. In *Transkriptionen.* Edited by Karl Scheit. Vienna: Universal Edition, 1981.

Bach, Johann Sebastian. *Drei Sonaten und Drei Partiten für Volino Solo*. Edited by Günter Hausswald. Kassel: Bärenreiter, 1959.

_____. *Violin Sonatas BWV 1001, 1003, 1005*. Transcribed for Guitar by Nicholas Goluses. Van Nuys, CA: Alfred, 2014.

Britten, Benjamin, and John Dowland. *Nocturnal: After John Dowland, for Guitar, Op.70.* London: Faber and Faber, 1965.

Creamer, Henry and Turner Layton. *After You've Gone*. In *The B^{b} Real Dixieland Book*. Arranged by Robert Rawlins. Milwaukee: Hal Leonard, 2014.

Dvořák, Antonín, and William Arms Fischer. *Goin' Home: from the Largo of the Symphony "From the new world", op. 95*. London: Alfred Lengnick, 1922.

Dyens, Roland. *Mes Arrangements a L'amiable: Pour Guitare Solo.* Paris: Editions Henry Lemoine, 2001.

Edstrom, Brent, arr. *The Art Tatum Collection*. Arrangements as recorded by Art Tatum, transcribed by Brent Edstrom. Milwaukee: Hal Leonard, 1996.

Gershwin, George and Ira Gershwin. *Someone to Watch Over Me*. In *The Great American Songbook - Jazz*. Milwaukee: Hal Leonard, 2014.

Giuliani, Mauro. *Rossiniana: N. 1, Op. 119, Per Chitarra.* Edited by Ruggero Chiesa. Milano: Edizioni Suvini Zerboni, 1976.

Hanley, James F. and Ballard MacDonald. *Indiana*. Vol. 1 2nd Ed. of *The Real Vocal Book*. Milwaukee: Hal Leonard, 2006.

Livingston, Jerry, Al Neiburg, and Marty Symes. *It's the Talk of the Town*. Vol. 1 2nd ed. of *The Real Vocal Book High Voice*. Milwaukee: Hal Leonard, 2006.

Llobet, Miguel. *Cançons Populars Catalanes*. Edited by Stefano Grondona. Heidelberg: Chanterelle, 2009.

Narváez, Luis de, *Cancion Del Emperador = Chanson De L'empereur [Sur Un Thème De Josquin "Mille Regretz."* Transcribed and fingered by Nicolas Alfonso. Bruxelles: Schott Freres, 1972.

Rossini, Gioacchino. *Assisa a' piè d'un salice* from *Otello*. Part of *Arien-Album: Berühmte Arien für Mezzo-Sopran mit Klavierbegleitung*. Edited by Alfred Dörffel. Leipzig: Peters, 1900.

Tatum, Art. *The Complete Capitol Recordings*. Hollywood: Capitol Jazz CDP 7243-8-21325-2-3, CD, 1997.

_____. *Goin' Home*. Arranged by Omree Gal-Oz. N.p.: Omree Gal-Oz Music, 2013.

Scarlatti, Domeniconi. *Sonata K. 208*. Edited by Pierre Gouin. Montréal: Les Éditions Outremontaises, 2013.

_____. *6 Sonatas for Guitar*. Arranged and Fingered by Eythor Thorlaksson. Hafnarfjörður Iceland: The Guitar School - Iceland by Sveinn Eythorsson, n.d. Accessed November 5, 2017. http://www.classical-guitar-school.com/.

Welding, Pete. Liner notes to *The Complete Capitol Recordings*, Art Tatum, Hollywood: Capitol Jazz CDP 7243-8-21325-2-3, CD, 1997.