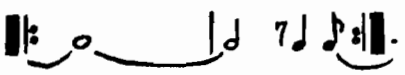
"After You've Gone"

This beautiful interpretation with plenty of swing was recorded on January 5, 1944 by the Art Tatum trio with Tiny Grimes (guitar) and slam Stewart (double bass and vocal effects). (This was Tatum's first trio, formed in 1943 and active during the Forties. In the early Fifties Tatum had another trio, with Everett Barksdale on guitar and still Slam Stewart (or Bill Pemberton) on string bass. This trio has left us some quite rare and truly outstanding recordings now reissued on the indispensable Capitol CDP 7 (92867 2, Vol. 1 & 2).

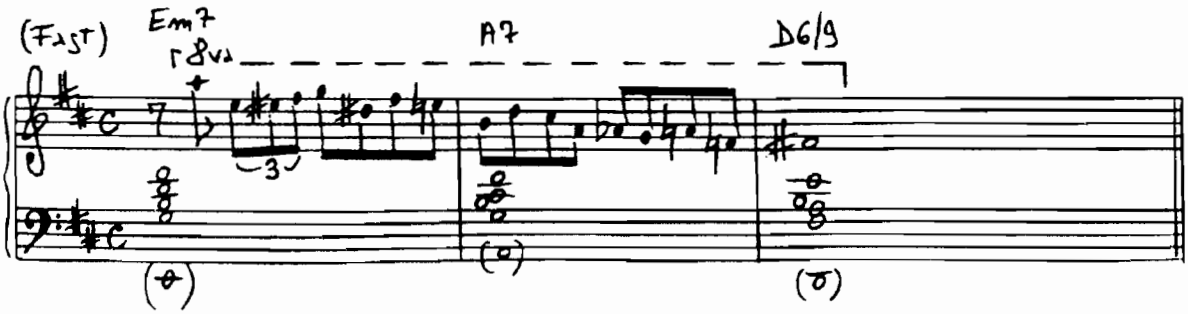
Tatum plays in a linear way, limiting his left hand role to the statement of the original chord changes, mostly following this simple and bebop-like rhythmic pattern:



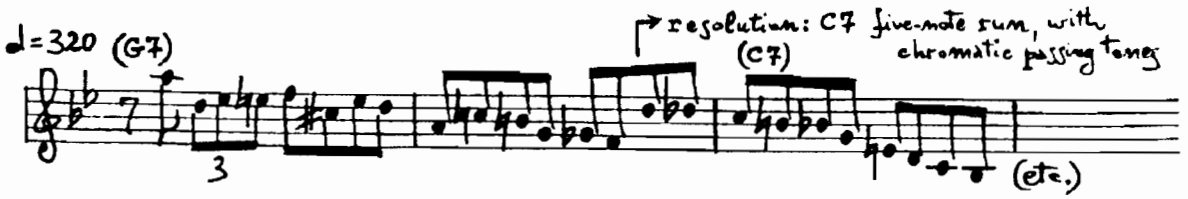
Also notice that many of the left hand chords he played in this piece are modern "rootless" chords (see for instance bars 23-27 and 50-51).

Transcribed here are the Intro and Tatum's two solo choruses, i.e., the first and the fourth one of this recording (the other two solo choruses, as usual, were taken by Grimes and by Stewart). Many interesting Tatum devices are found throughout this interpretation of "After You've Gone":

• the beautiful phrase played in bars 23-24 on a G7 chord leading to a C Major chord (a V7 / I cadence). The pattern of this phrase can be transposed and used in ii7 / V7 / I cadences. Here is an example in D Major (practice transposing in other keys as well):

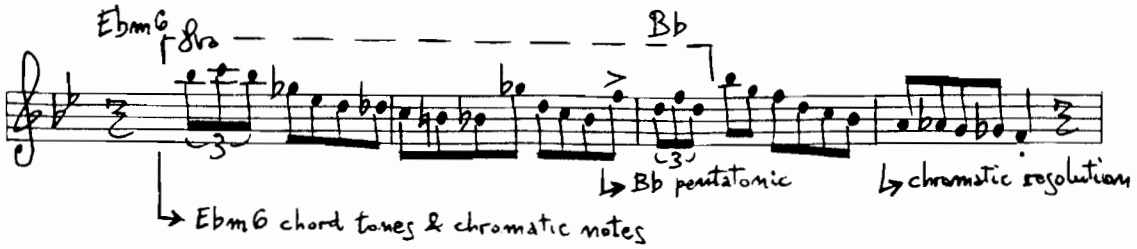


In his January 5, 1944 trio recording of "I Got Rhythm," Tatum played this very same figure, changing just the first note and the resolution:



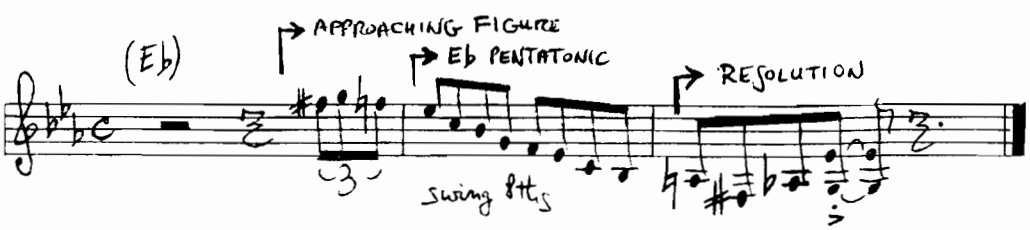
• the very effective "outside" (i.e. shifting a half-tone above) breaks played in bars 29-32 and 53-56.

• the four-bar long phrase found in bars 35-38. We can see it as follows: 1) Ebm6 chord tones, connected by chromatic notes; 2) Bb pentatonic run; 3) chromatic resolution:



• even longer (and much more adventurous) is the astounding phrase played in bars 45-52. Notice that it starts with the "climbing" run previously discussed.

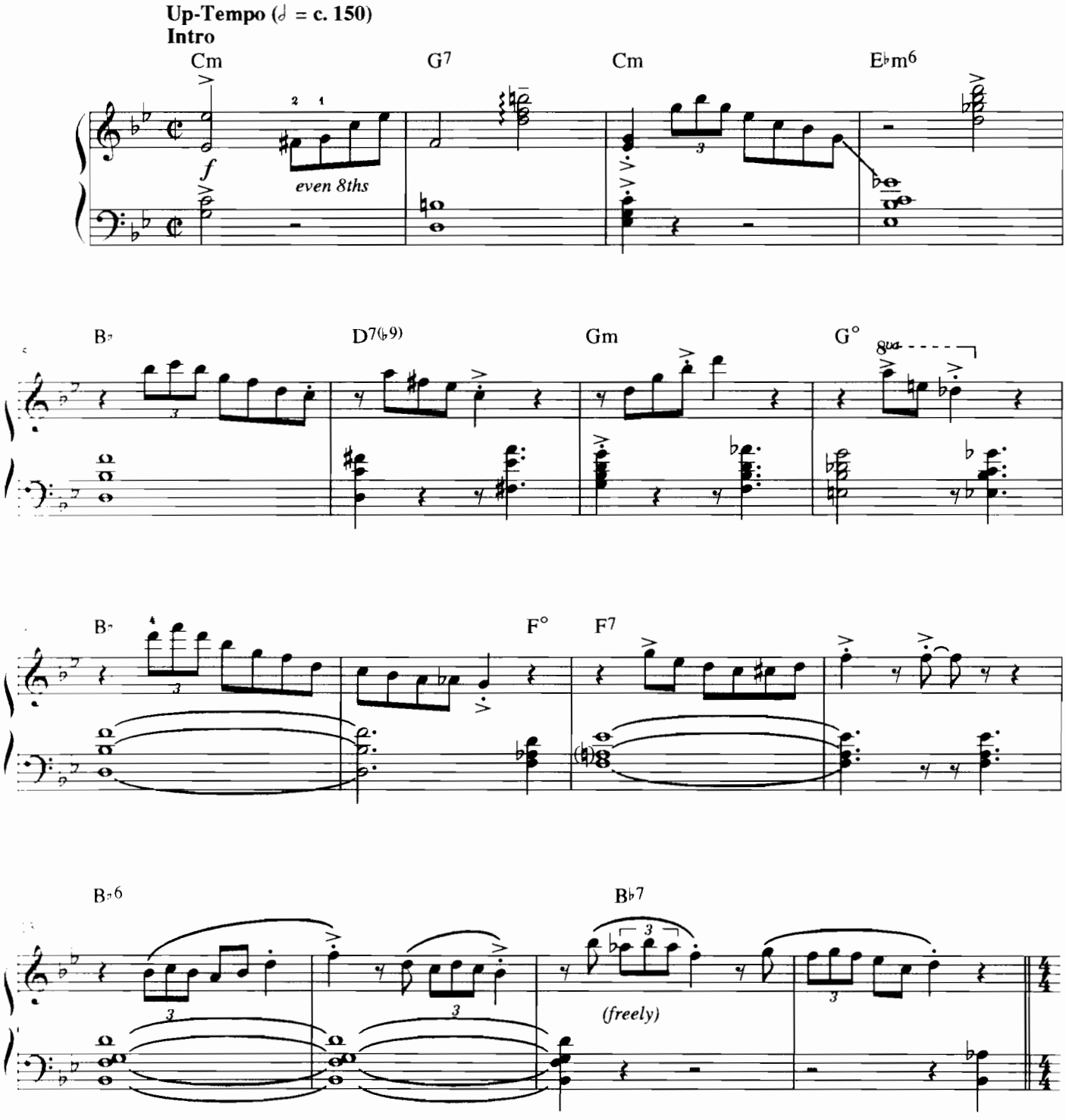
At the end of the string bass/vocal effects solo chorus by Slam Stewart, Tatum plays one of his distinctive descending four-note runs on a dominant seventh chord, thus flowing into the fourth and last chorus (bar 57 onwards). The main feature of the first half of this chorus is the long series of tenths in the bass (another of his favorite devices). Also notice that in bars 70-75 these tenths are split between the two hands. This episode was probably conceived in order to create contrast with the final part of this chorus (bar 76 onwards), which is again based on a "linear" right hand phrasing and a "horizontal" conception. In bars 80-81 we find the distinctive "broken" arpeggio figure. The overwhelming finale is taken in the spirited "shout" vein which was peculiar to stride pianists like James P. Johnson and Thomas "Fats" Waller (both of whom, we know, were crucial in the development of Tatum's style). Last but not least, notice that the concluding phrase played in bars 98-99 has become a cliché used by many other jazzmen after Tatum. It is based on the descending pentatonic major scale, and its pattern is easy to see. You can transpose it in various other keys. Here is an example in Eb:

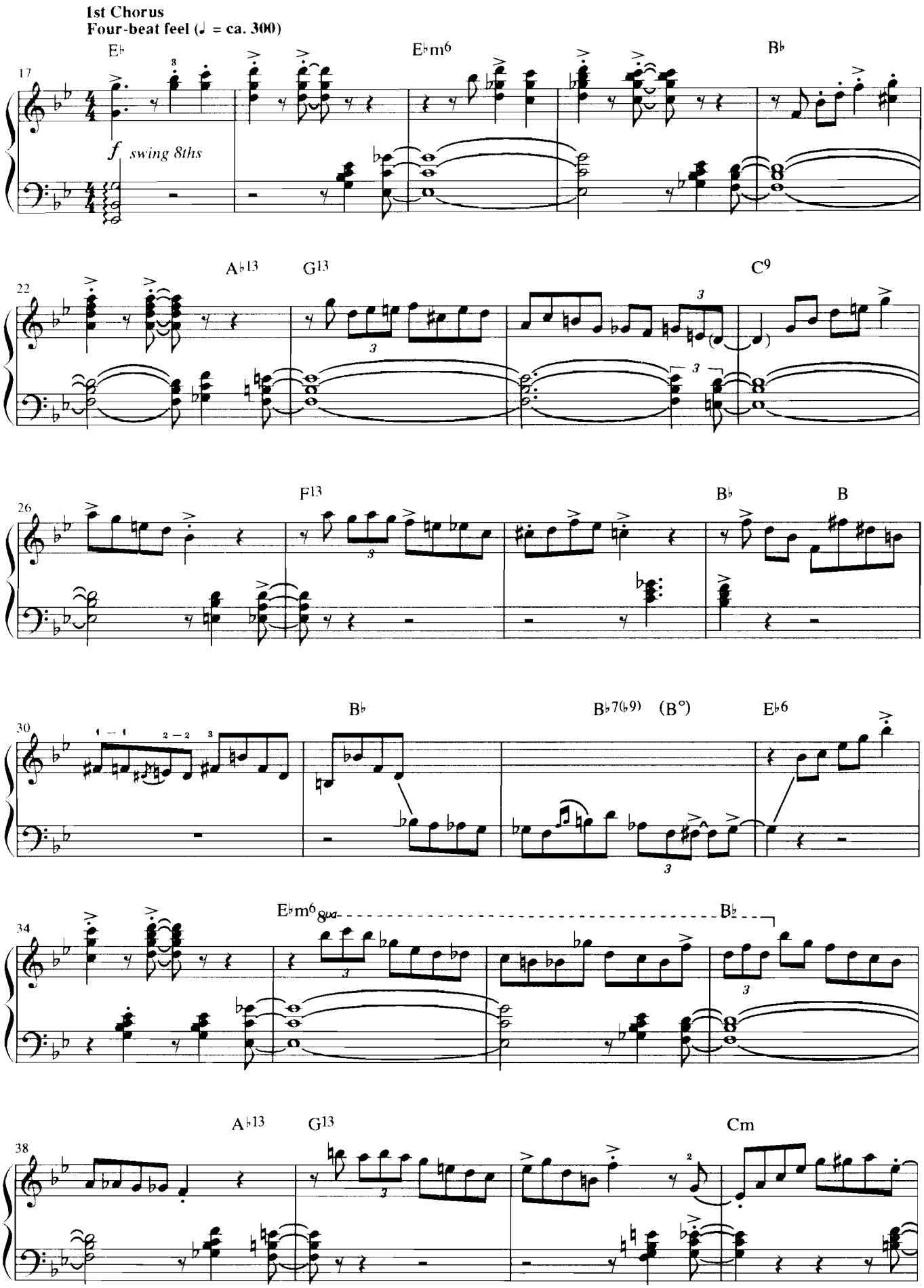


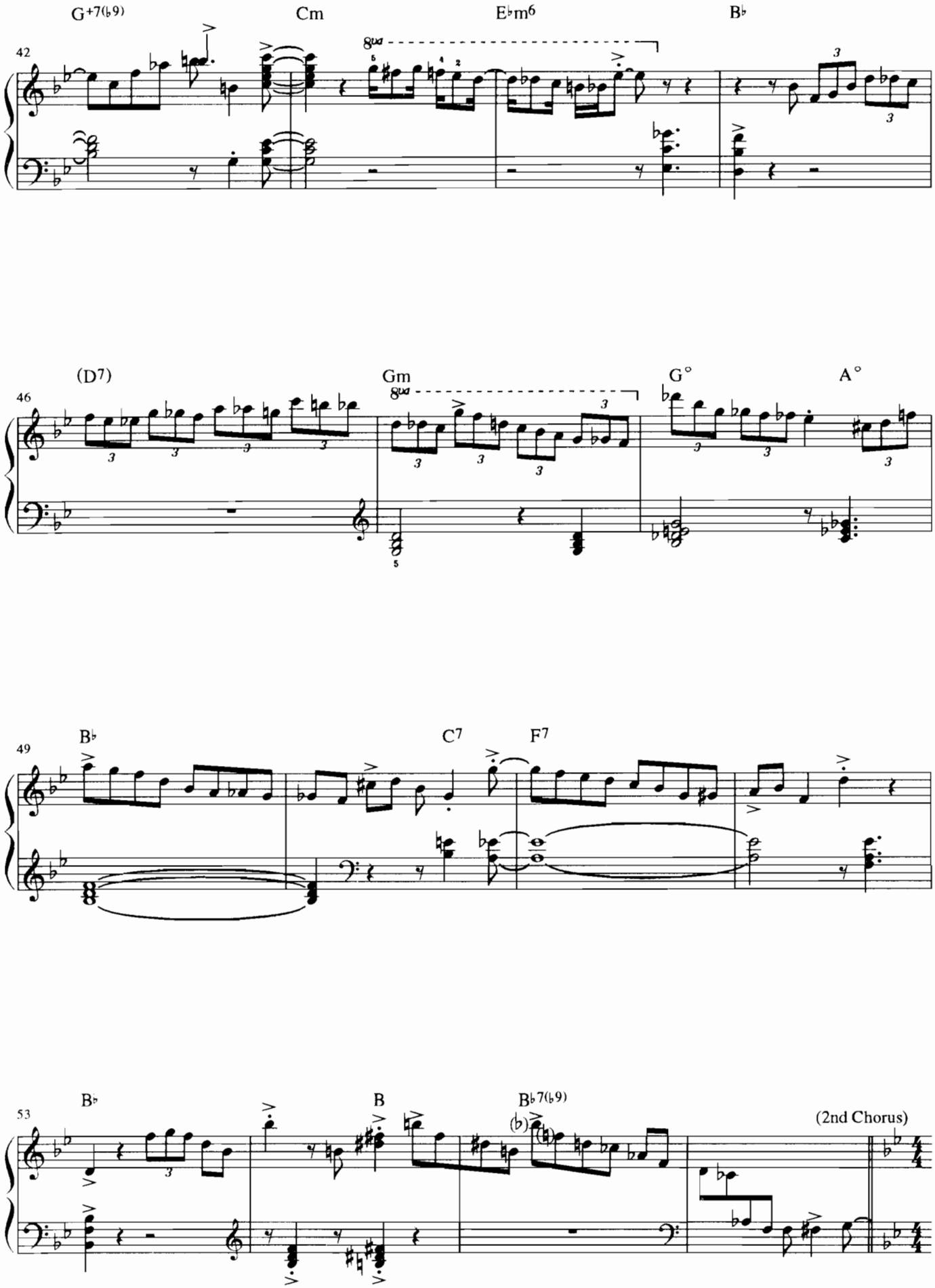
After You've Gone

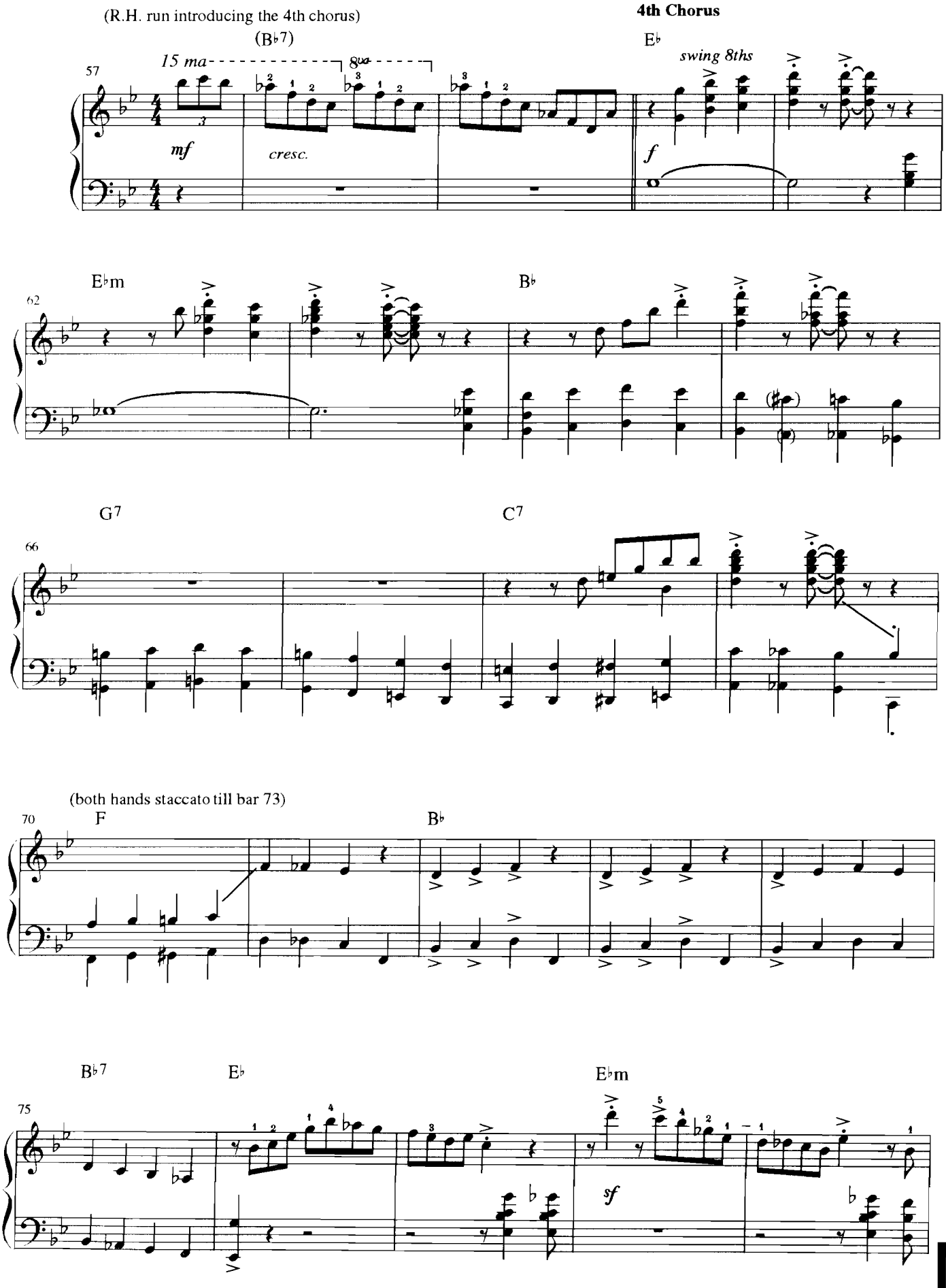
as recorded by Art Tatum on January 5, 1944

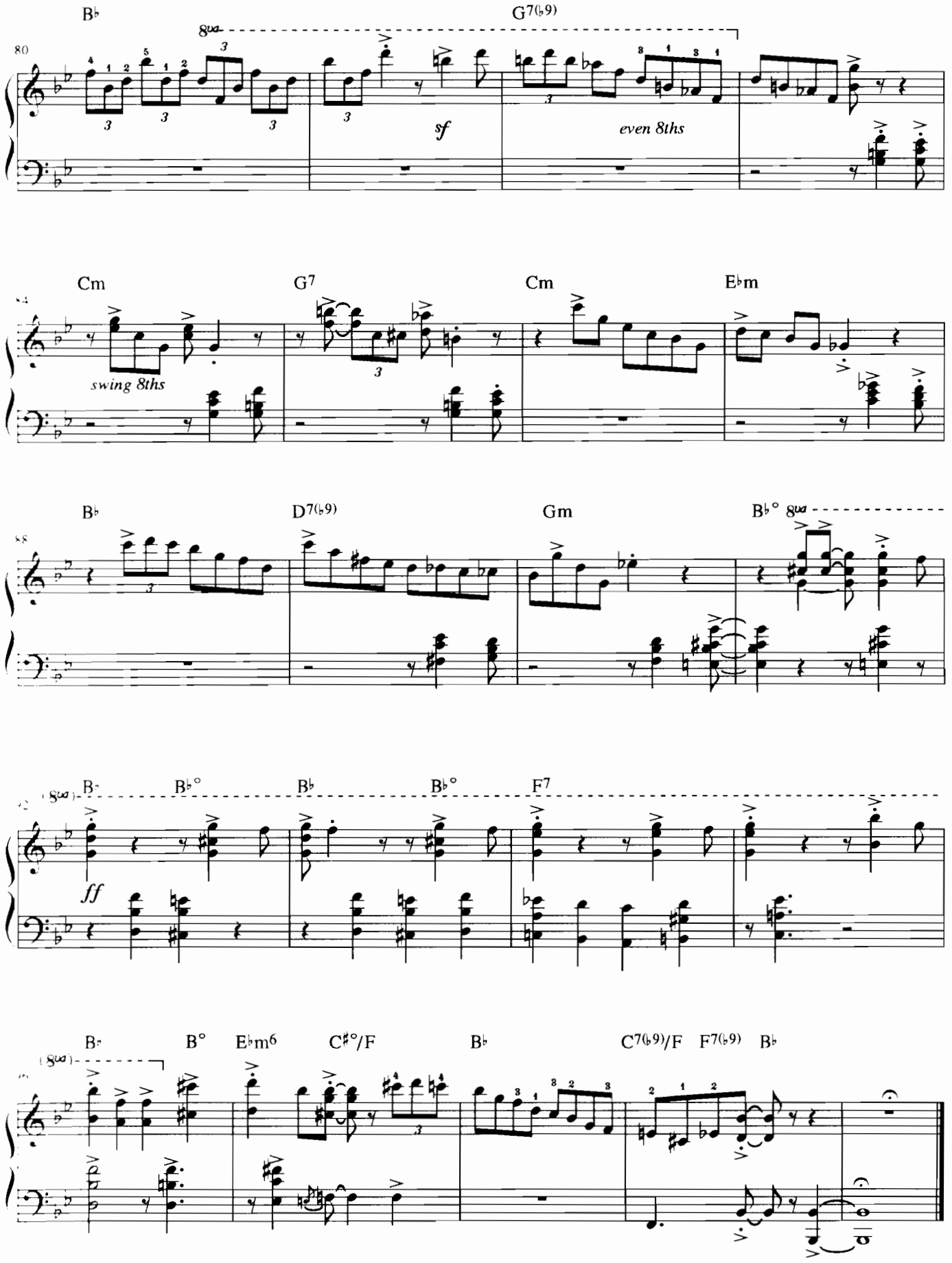
Henry Creamer and Turner Layton
Transcribed by Riccardo Scivales




1st Chorus
Four-beat feel (♩ = ca. 300)
E♭
E♭m6
B♭
17
f swing 8ths
A♭13
G13
C9
22
F13
B♭
B
26
B♭
B♭7(♭9)
(B°)
E♭6
30
E♭m6
8va
B♭
34
A♭13
G13
Cm
38


G+7(♭9)
Cm
E♭m6
B♭
42
8va
(D7)
Gm
G°
A°
46
8va
B♭
C7
F7
49
B♭
B
B♭7(♭9)
53
(2nd Chorus)


(R.H. run introducing the 4th chorus)
(B♭7)
4th Chorus
E♭
swing 8ths
15 ma
8va
57
mf
cresc.
f
E♭m
B♭
62
G7
C7
66
(both hands staccato till bar 73)
70
F
B♭
B♭7
E♭
E♭m
75
sf


B♭
G7(♭9)
80
8va
sf
even 8ths
Cm
G7
Cm
E♭m
swing 8ths
B♭
D7(♭9)
Gm
B♭° 8va
ff
B♭°
F7
B°
E♭m6
C♯°/F
C7(♭9)/F
F7(♭9)