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Thesis



A study of pianist Keith Jarrett's approach to the structuring of an improvised performance, based upon the standard song, from the years 1985 to 1989.

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Abstract

The study will examine the performances of three standard songs by Keith Jarrett and his "Standards Trio" (consisting of Jarrett on piano, Gary Peacock on double bass, and Jack De Johnette on drums) - *Stella by Starlight* (from 1985), *My Funny Valentine* (from 1986), and *Lover Man* (from 1989), all of which use an approach that consists of a substantial solo piano introduction, a flexible rendering of the melody, an extended piano improvisation, and a solo piano cadenza. The study, largely through transcription and analysis, will look at the similarities and differences in each performance with the purpose of shedding light on this particular approach that Jarrett takes to the improvised performance of a standard song.



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A study of pianist Keith Jarrett's approach to the structuring of an improvised performance, based upon the standard song, from the years 1985 to 1989.

1. Introduction

Keith Jarrett has been a prominent musician since the mid sixties, and has performed and recorded with many of the great jazz players including Miles Davis. He has recorded almost sixty albums under his own name in the jazz and improvised fields, around ten in the traditional classical field, and has appeared on some thirty recordings with other artists, as a sideman or collaborator, these largely being in the jazz field. In his early years, he also worked as a drummer, and during the sixties and seventies he played the soprano saxophone frequently. As well, a couple of his recordings, most notably *Spirits* from 1985, feature him playing all the instruments.

"The Standards Trio" (consisting of Jarrett on piano, Gary Peacock on double bass, and Jack De Johnette on drums) is probably best seen as a continuation of the style of jazz piano trio playing that the well known jazz pianist Bill Evans pioneered in the late 50's. This style involved the liberation of the bass and to a lesser degree, the drums, from strict accompanying roles and enabled more of a musical dialogue to occur between the three instruments.¹

The study will examine one of Jarrett's approaches to the improvised performance of a standard song, in the context of his Standards Trio, with the purpose of identifying the various elements that are used, so that the concepts may be understood by students of music and if desired, utilized in practice.

The particular approach to be studied is one that is applied to what is essentially a medium tempo piece, and consists of a substantial solo piano introduction, a flexible rendering of the melody, an extended piano improvisation, another flexible rendering of the melody, and a solo piano cadenza. Three performances which utilize this structure have been chosen and they are - *Stella by Starlight* (from *Standards Live*, 1985), *My Funny Valentine* (from *Still Live*, 1986), and *Lover Man* (from *Tribute*, 1989). All are the opening pieces from live concerts, so the examination of them will also give an insight into how Jarrett begins an improvised performance.

Jarrett's recordings show that this approach was first evident in 1985 on *Standards Live*, but tended not to be used after the 1994 album *At The Blue Note*. During these years he used many approaches, but they will be discussed in chapter eight.

The decision to examine this particular approach is based upon a personal attraction to the amount of variety and artistic creativity achieved within what is essentially a fairly simple musical framework. The introductions and cadenzas allow Jarrett to display his reflective, romantic side and are obviously informed not only by jazz, but by his substantial experience in playing classical music. The ensemble sections, however, (though not without classical influences), enable him to engage in the exciting, highly rhythmic creative interplay that is fundamental to jazz.

The study will be based around a portfolio of transcriptions and their analysis, combined with some diagrammatic material and descriptive text in order to present a comprehensive view of the pieces. The analysis of the transcriptions (due to their explicit nature) will involve a certain level of detail, but it should be understood from the outset, that in general the study will be looking at Jarrett's work here from a relatively broad perspective.

The portfolio contains full transcriptions of the introductions and piano solos. These sections have been chosen because arguably, they contain the bulk of Jarrett's most concentrated improvisation within these performances, and given the scope of this project, it is felt that complete representations of them will best facilitate a cohesive view of Jarrett's approach to improvisation in this context. Diagrammatic material will mainly be used to represent the cadenzas and to clarify the tonal schemes of the introductions. The descriptive text will largely be used to discuss the melody sections (this will include a certain amount of technical information) and the shape of each piece as a whole. This has been included (as stated above) so that a comprehensive picture of the pieces can be presented, but it is acknowledged that the following of the descriptive passages whilst listening to the recordings may have its limitations in comparison to following the score or the diagrams.

Again, for reasons of completeness, there will be some discussion of the general structural or formal elements present, but it should be made clear that a thorough examination of these aspects would require a separate study.

Taking into account the above, the specific method to be employed will be as follows :-

The pieces will be looked at one at a time, and broken down into their separate components (i.e. introductions, melody sections, piano improvisations, and cadenzas). Each component will then be examined in isolation, before looking at their contribution to the overall shape of each piece. The three pieces will then be compared to one another.

During the study, emphasis will be placed upon the identification of any recurring elements that are present. The comparison of the pieces will then involve a summary of these so that:- a) the student can clearly see the underlying principles involved in creating the musical effects that Jarrett achieves; b) conclusions can be made regarding patterns of practice. Differences will also be looked at, before finally discussing the aspect of spontaneity in Jarrett's work, so that an insight into how he balances this with craft can be gained.

2. About the analyses

2.1 The analyses

In general, there will be one musical example provided for each element that is discussed. If any other occurrences of that particular element are noted, it is assumed that the full transcription will be referred to. In occasional instances (e.g. the aspect of rubato in the introductions) a musical example has not been utilized, as it is felt that it would not adequately convey the musical effect under discussion.

For reasons of clarity, it will be assumed that the general melodic language used in the piano solos is in essentially what is commonly called the “post-bop” style. For the same reasons, it will be taken for granted that the harmonic approach throughout uses the extended and altered chords that are common in contemporary jazz practice. It will also be assumed that the left hand chords that are used in the ensemble sections are in general the ones that are commonly used by contemporary jazz pianists. These are typically built on the third or the seventh of the chord, rather than the root note.

The letters used in the analyses to describe the motifs in the introductions and one of the cadenzas (“A”, “B” etc.) refer only to the motifs in that particular piece of music, whereas the numbers used to describe the “general” or “universal” chromatic shapes (“1”, “2” etc.) carry over from piece to piece. In other words, “A” in the introduction to *Stella by Starlight* is different to “A” in the cadenza to *Stella by Starlight*, or “A” in the introduction to *My Funny Valentine*, whereas “1” in *Stella by Starlight* is the same as “1” in *My Funny Valentine* and “1” in *Lover Man*.

In the rhythmic analyses, the “+” sign means “on the and of”. e.g. “1+” means “on the and of 1”.

2.2 The transcriptions

It is perhaps obvious, but should be stated that particularly in the area of rhythm, the transcriptions of jazz improvisations tend to a degree, to be approximations of what was actually played. The nuances, subtle variations in note duration, subdivision of beats, contraction and expansion of phrases, interpretation of the pulse and so on cannot be adequately represented by our notation system, and the insertion of enough words to describe the specifics of any of them would make the score unwieldy, and probably still fall short. The reader is therefore urged to **listen** to the music. It should also be pointed

out that the practice of transcription at times involves decisions regarding notation that are bound to be subjective. The strategy underlying the transcription of this music was firstly to try and best represent what it seems Jarrett was intending for the purposes of analysis, and secondly to make the score readable to anyone who wishes to play it. Probably the most contentious aspect here is the interpretation of the sections in the introductions which are rubato, and which feature varied time signatures, but fortunately Jarrett's use of varied meters in *My Funny Valentine*, (which is in tempo) provided a good yardstick for this. The other factors that were taken into account here were the placement of the melodic phrases, and the harmonic rhythm.

The chord symbols in the transcriptions of the ensemble sections represent the overriding harmony at that point, whether it is stated by the piano, bass, or both. Where there are ambiguities or conflicts between the two, or where the bass plays noteworthy departures from the essential harmony, bass notes have been provided.

The notes or chords in the transcriptions that have brackets around them are "ghosted", or barely audible tones.

The instructions "Lay back", "Push" and "Delayed" are performance instructions. "Lay Back" means to play behind or "on the back of" the beat, and "Push" means the opposite. "Delayed" is an extreme form of "Lay back".

2.3 Terminology and technical information

"Motif" : The briefest intelligible and self-existent melodic or rhythmic unit.

"Melodic episode" : Will be taken to mean a melodic passage that is derived from a motif.

"Thematic episode" : Will be taken to mean any melodic section that has some recurring thematic content, whether it be an obvious repetition, a sequence, or a phrase that may begin with a particular theme that doesn't recur immediately.

"Phrase" : Will be taken to mean any melodic passage that is contained within the usual curved phrase markings in the score, or excerpts from it (these markings can also be called "slurs").

"Through composed" : Term applied to songs of which the music is different for every stanza, i.e. not a mere repeated tune.

“Organizational (level/approach)” : Refers to the form of melodic construction i.e. whether it is scale or arpeggio derived etc.

“Displacement” : Where a motif is rhythmically manipulated within a phrase so that it falls in different places in relation to the beat, often making it sound like the time has been “turned around” (i.e. making beat two sound like it’s beat one etc.).

“Playing around” with the beat: Will be taken to mean subtle variations in the rhythmic placement of notes or phrases that result in them being either slightly ahead of, or slightly behind the main beats (therefore respectively, “pushing ahead of the beat”, and “playing behind the beat”).

“Wind down” : Will be taken to mean the last section of an improvisation where it begins to subside.

“Groove” : In the realm of jazz, a persistently repeated pattern. More broadly, Feld (1988), defines it cautiously as “an unspecifiable but ordered sense of something that is sustained in a distinctive, regular and attractive way, working to draw the listener in.” Connections to dance are important, and the statement that a performance has, or achieves, a groove, usually means that it somehow compels the body to move.

“Feel” : Used to help describe either the rhythmic feeling of a particular musician, or a specific rhythmic approach or style (e.g. “He has a great time feel”, or “Swing feel” etc.).

“Swing” (hence “Swinging”) : Will refer to the rhythmic approach where the beat is divided unequally in a lilting fashion that implies three, rather than two subunits, though the subdivision is executed with such flexibility and variety as to give only an impression (and not an exact statement) of these values. The way in which the beat is subdivided in swing rhythms is exceedingly complex and may change constantly.

“Straight (eighths)” : A colloquial term used both verbally and in notation to indicate musical elements which are to be played with strictly even subdivisions of the beat (“straight eighths” referring, for example, to eighth notes of equal duration) rather than the irregular lilt of swing.

"Latin ([jazz] feel)" : A term applied to jazz in which elements of Latin American music, chiefly its dance rhythms, are particularly prominent. In striking contrast to genres of jazz based on swing rhythms, Latin jazz utilizes duple subdivisions of the beat.

"Two feel" : When the rhythmic accompaniment (usually in 4/4 meters) in an ensemble is essentially based upon half notes (minims).

"Four feel" : When the rhythmic accompaniment (usually in 4/4 meters) in an ensemble is essentially based upon quarter notes (crotchets).

"Double time feel" : Where the rhythmic accompaniment in an ensemble implies that the pulse is twice as fast as it actually is.

"Half time feel" : Where the rhythmic accompaniment in an ensemble implies that the pulse is half the speed it actually is.

"Funky" : Derived from the term "Funk", which is a style of African-American popular music that developed in the mid-60's out of soul music. It is characterized above all else by complex, interlocking, syncopated rhythmic patterns in duple meter.

"Be-Bop" : The style of jazz which developed in the 1940's.

"Post-Bop" : Generally taken to mean a current jazz style which has its roots in the Be-Bop style, but that also includes developments from the 1950's and 1960's.

"Solo break" : A section in the arrangement a song (most commonly the last two bars of the melody section) where the soloist improvises a passage or passages which lead to the main improvisation. It sometimes involves the rhythm section dropping out for its' duration.

"Fantasy" : A piece of instrumental music that one performs as one composes it; any kind of composition in which form takes second place in deference to the demands of imagination.

"Folk-like" : Will be taken to mean a style of music which is relatively simple harmonically, that tends to revolve around one key center, and that utilizes chords that feature many open fourth and fifth intervals (perhaps evoking the sound of early stringed instruments).

“Modal” : Will be taken to mean a style of music which is constructed entirely from one mode, and that exploits harmonies which are particular to that mode (e.g. the continual utilization of the flat sixth chord in the Aeolian mode etc.). In this study, it will be referring specifically to the Dorian and Aeolian modes.

“Turnaround” : A chord pattern at the end of the final phrase of a chorus which leads back to the beginning of the theme.

“Vamp” : A short passage, which is simple in rhythm and harmony; it is usually repeated ad libitum.

“Tri-tone substitution” : Where one chord is replaced with another whose root note is three tones (or an augmented fourth) away from it.

“Altered chord” (Alt.) : A dominant seventh chord that contains a fifth which is either sharpened or flattened, and a ninth (or second) which is either sharpened or flattened (sometimes it can include both altered fifths or ninths).

“Blues scale” : Traditionally a six note scale which contains specifically the first, flattened third, fourth, flattened fifth, fifth, and flattened seventh notes in any given key. Sometimes the major third, second, and sixth are also added. The flattened notes are actually approximate versions of what are commonly called the “blue notes”, and which were not originally fixed in pitch.

“Blues inflections” : Melodic figures which utilize in particular the blue notes (often in combination with embellishments).

“Typical blues piano figures” : Chordal figures played in the right hand (most commonly thirds, fourths, or fifths) that incorporate the blue notes or blues inflections. Often this involves the use of grace notes, or “crushed” notes, or “slides” to imitate non-fixed pitches.

“Line progression” : Term used to describe a harmonic progression which most commonly retains the tonic and third of a minor chord but features either chromatic ascending movement of the fifth (e.g. 5,#5,6,b7 – it may only use some of these, and it may also descend after it has ascended), or chromatic descending movement (this taking place over an established tonic) from the root note (e.g. 1,maj.7,b7,6 b6 - it may only use some of these,and it may also ascend after it has descended).

*Stella by Starlight*² is thirty-two bars long, has an A B C form, and is in the key of B flat major.

*My Funny Valentine*³ is thirty-six bars long, has an A B C form and is in the key of C minor.

*Lover Man*⁴ is thirty-two bars long, has an A A B A form, and is in the key of F major.

3. Stella by Starlight

3.1 The introduction

General description

The overall character is probably best described as romantic and slow moving, with sophisticated harmonies that very much reflect the song and Jarrett's classical sensibilities. It is played with a pronounced rubato, and though there are a number of pauses, it has a definite sense of flow. It begins reflectively, and after stating the melody, becomes more passionate in the development section which follows. It then returns to its former mood with the final melody statement.

Form and Melody

It is 104 bars long, runs for approximately three and a half minutes, and has a form which is comprised of: -

1. A brief introductory statement (5 bars);
2. A melody statement (19 bars – some bars are condensed, and the last 8 bars become the first 8 of the first development section);
3. Three improvised development sections (16, 16, and 29 bars);
4. Another melody statement (10 bars – the first 12 bars of the song with some bars condensed);
5. A coda (9 bars).

In the melody sections the original melody is not strictly adhered to, but the harmony is retained, and except for one instance (at bars 50- 53 where the melody is in the alto part [see ex.1]), the melody throughout is in the soprano part.

Ex.1 The melody moves briefly from the soprano to the alto part
(Bars 50-53 - straight lines show the path of the melody).

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The image shows a musical score for piano, specifically bars 50-53. The score is written for two staves: a treble clef staff (soprano part) and a middle clef staff (alto part). The key signature is two sharps (F# and C#), and the time signature is 4/4. The melody starts in the soprano part and moves to the alto part for bars 50-53. Straight lines indicate the path of the melody across the staves.

Cohesion in the development sections is achieved by the use of harmonies derived from the song, and the utilization of rhythmic motifs, which form the basis of various melodic episodes that occur within each section. Each section concludes with a V - I cadence. The two episodes in the first section are both eight bars long, but from then on there is no discernible pattern in their lengths or groupings, and they vary in length from four to eleven bars. The episodes are as follows: -

1st development section:

Bars 25-32, 1st episode: - This is based on motif "A"(see ex.2). After it is first stated⁵ (bars 25, 26 [includes crotchet pick up from previous bar]), it is then shortened by a crotchet (bars 27,28), then by 3 crotchets (bar 29), then by a crotchet (bars 30,31), then displaced (the crotchet pick up is on beat 2 rather than beat 4) and shortened by a crotchet (31,32);

Bars 33-40, 2nd episode: - This is based on motif "B"(see ex.2), and also uses "A". After it is first stated (bars 33,34), it's second half is played (bar 35 [the last crotchet is tied over to the next bar]), it is then shortened by 2 crotchets (bars 36,37), then "A" is played (bars 38-40 [it is lengthened by 2 crotchets]);

2nd development section:

Bars 41-45, 1st episode: - This is based on motif "B". After it is first stated (bar 41 [it actually starts in 40]), it is repeated twice (bars 42-45 [note how the first two statements again have the last crotchet tied over]);

Bars 46-56, 2nd episode: - This is based on motif "C" (see ex.2). After it is stated (bar 46), it is repeated twice (bars 48,50 [bars in between contain pick up notes]), then played as part of change to 3/4 (bars 52,53 [which means that the pick up at 53 is lengthened by a crotchet]), then lengthened by 4 crotchets as part of the change to 5/4 (bars 54,55);

3rd development section:

Bars 57-60, 1st episode:- This is based on motif "D" (see ex.2). After it is stated (bars 57,58 [incl. crotchet pick up from prev. bar]), it is repeated (bars 59,60);

Bars 61-64, 2nd episode: - This is based on motif "D1" (see ex.2). After it is stated (bar 61 [incl. crotchet pick up from prev. bar]), its pick up is lengthened by a crotchet as part of the change to 4/4 (bar 62) and it is lengthened by a crotchet (bars 63,64);

Bars 65-69, 3rd episode: - This is based on motif "D2" (see ex.2). After it is stated (bars 65-67 [incl. 2 crotchet pick up from prev. bar]), it is shortened by 2 crotchets (bars 68,69);

Bars 70-74, 4th episode: - This is based on motif "D1". After it is stated (bar 70 [incl. pick up from prev. bar]), its pick up is lengthened by a crotchet (bar 71) and it is repeated (bar 72). Bar 73 uses 2 crotchet pick up but phrase is truncated;

Bars 75-82, 5th episode: - This is based on motif "E" (see ex.2). After it is stated (bars 75,76 [incl. crotchet pick up from prev. bar]), it is lengthened by a crotchet (bars 77-79 [a part of the changed time sig.]), then its pick up is lengthened by 2 crotchets (bar 80) and it's first half lengthened by 2 crotchets (bars 81,82).

Bars 83-85, cadence.

Ex.2 Shows motifs.

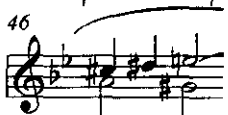
Motif "A"



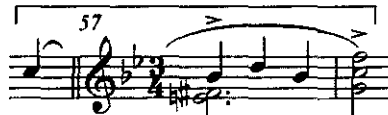
Motif "B" (Bars 33 and 34)



Motif "C"



Motif "D"



Motif "D1" (Bar 61 etc.)



Motif "D2" (End of bar 64 etc.)



Motif "E"



Rhythm

The main aspects here are the use of varied time signatures, and (as can be seen from the above analysis), the manipulation of the motifs, mainly through the use of augmentation, diminution, and permutation via the changed meters. There is also substantial syncopation present, as a number of the figures feature anticipations of a full beat (bars 35, 41, 55, 61 etc.[see ex.3]). Perhaps the most obvious aspect of the varied time signatures is the frequent shifting from 4/4 to 3/4 (although this does not occur in the first and second development sections), and this simply tends to change the character of the passage (e.g. bars 6-16 etc.). The incorporation of other meters however (particularly 2/4 + 3/4, or 5/4), affects things more overtly, and of course gives the rhythm an asymmetrical quality (e.g. bars 52, 55 etc.[see ex.4]). The manipulation of the motifs in general, creates rhythmic interest of course, but also lends a certain sophistication to the proceedings, and it is worth noting how the brief

displacement in bars 31 and 32 (see ex.5), and the manipulation in bars 61-64, are particularly noticeable for the way they make the time sound as though it was turned around.

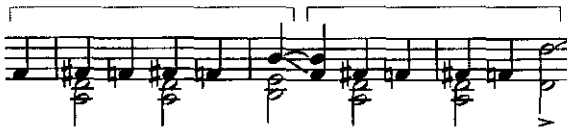
Ex.3 Anticipation of a full beat.(Bar 35)



Ex.4 Incorporation of mixed meters gives the rhythm an asymmetric quality. (Bars 52-56)



Ex.5 Shows displacement. (Bars 30 and 31)



The rubato aspect (although strictly to do with tempo) needs to be mentioned, as it features throughout, and generally it tends to heighten the expressive qualities of the introduction by adding brief ebbs or surges to the overall flow. A good example of the amount of variation here can be found in the first melody section, where, after a number of drawn out phrases, the tempo accelerates in bars 10-12, slows again at bar 13, and then returns to the faster speed at bar 24.

The overall effect that Jarrett achieves here is one of rhythmic freedom, flexibility, and a certain elasticity, qualities that have always been evident in his work. Describing Jarrett's playing when he was with Art Blakey, Jack DeJohnette said, "*It was totally free of the time... he would play around, outside of the pulse...*"⁶ Peter Stanley Elsdon in his analysis of Jarrett's solo ballad style says "*This kind of rhythmic flexibility is found fairly rarely in most jazz contexts*".⁷

Harmony

The tonal center is that of the song itself, Bb major, but the chord changes from bars 11 and 12 of the tune (which are essentially in D minor) feature often throughout, and this, combined with the fact that the first two chords of the song are also the II V chords in D minor⁸, means that there is a recurring D minor flavour throughout. These changes (from bars 11 and 12) are used in the introductory statement, and of course in both melody sections, but are most prominent in the third development section from bars 59-68 where they are repeated (with slight variations) a number of times (see ex.6.) This reiteration of a harmonic fragment of the tune (or a fragment of some related harmonies) is a device that Jarrett has often employed in introductions of this kind

(e.g. *I Wish I Knew* from 1985⁹, or *Days of Wine and Roses* from 1994¹⁰), and it creates the impression that the harmony has paused for a moment. There is one brief modulation to the relative minor (G) in bars 41-45.

Ex.6 Bars 59-68 - The chord changes from bars 11 and 12 are repeated a number of times.

The image displays two systems of musical notation for piano accompaniment. The first system, labeled 'Ex.6 Bars 59-68', shows a sequence of chords: Dm, Dm, Bb6, Bb7sus, and Eb7. The second system, starting at bar 63, shows a sequence of chords: A7alt, A7/D, Dm, Bbm, A7(4b), Dm, Dm, and Bbm13. The notation includes treble and bass clefs, a key signature of two flats, and a 3/4 time signature.

As stated earlier, the harmony in general is derived from the song, but apart from the aforementioned D minor section, it draws largely upon the cycle of fifths progression that is found in the last eight bars. The first development section in fact is constructed from two of these, and in each case, the first chord is replaced with a substitute tonic, before the cycle begins on the second bar (see ex.7).

The second development section utilizes the cycle of fifths, but in a slightly different way. The first five bars contain the previously mentioned modulation to G minor, and mainly use a progression of fifths, however, the dominant chord D7 (bar 45) moves down a semitone to a C# minor chord (a tri-tone substitute for G) at bar 46, rather than resolving to a tonic G minor chord. The C# minor then becomes the first chord in a cycle of fifths progression which concludes at bar 56 when it resolves to the Bb major chord (see ex.7).

The third development section begins with a modulation to D minor, and then moves into the aforementioned repetition of the chord changes from bars 11 and 12 of the song, but like the passage at bars 45 and 46, the dominant chord (at bar 69) moves down a semitone rather than resolving to the tonic, D minor. The Ab chord at bar 70 then becomes the first chord in a

descending chromatic progression, which lasts until bar 79 where it shifts to another cycle of fifths pattern, and this, like the others, resolves to Bb major (see ex.7).

It should be obvious that the various similarities that are apparent here contribute to overall cohesion.

The coda consists of a 4 bar C pedal section (most of which centers around the tonality of the dominant F [see ex.7]), a deceptive cadence which involves another brief move to a D minor chord (begins at bar 100, and utilizes a fragment of the melody on the dominant chord [see ex.8]), and a descending chromatic progression to the secondary dominant (see exs.7 and 8).The phrase at bars 103 and 104 which leads to the melody, functions as a dominant statement, but of course moves to the first harmony of the song, E minor 7 b 5 (see exs.7 and 8).

There are a few remaining points of interest, and the first of these is the use of a number of fairly dissonant chords which add a contemporary flavour. They can be found at bars 30-32 (note how a D major triad is utilized here [see ex.9]), 49 and 50, 77, and 79. The second is the recurring use of a suspended Bb note above a number of D7 sus. chords (or minor 7 b 5, or minor 9), this creating a certain ambiguity until it resolves either up or down. These chords are found at bars 36, 76, and 101(see ex.8). The last is the very first chord of the introduction which though labeled Ab major, but could easily be interpreted as Bb7sus.or F minor 7.

Ex.7 **Diagram of the tonal structure** (Chords are simplified, and time signatures are not shown.)

1st Development section

Bbmaj								
Bar 25								
IGm (tonic subst.)	IEm7b5	IA7	IDm7b5	IG7	ICdim	IF7	IBb	I
Bar 33								
IAb (tonic subst.)	IEm7b5	IA7	IDm	IG7	ICdim	IF7	IBb	II

2nd Development section

Gmin.								
Bar 41								
IAm7b5	D7	IGm	IC7	IBbm Am // ID7	IC#m (tri tone subst.)	IF#m	B7	I
Bbmaj								
Bar 49								
I(B7)	IEm A7	I	ID7	IG7	ICmaj7	IF7	IBb	II

3rd Development section

Dmin.								
Bar 57								
IEm7b5	IA7	IDm	I	IBb7	IEb7	IA7	IDm	I
Bar 65								
IBbm	IA7	IDm	IDm / Bbm	IAm	IAb (tri tone subst.)	IG7	IGb	I
Bar 73								
IF7	IE	IEb7	ID7	IDb	IDbm	IF#7	IB7 // Em7b5	I
Bbmaj.								
Bar 81								
IA7	IDm	IG7	IF7	IBb	II			

Coda

Fmaj.									Bbmaj.	
Bar 96										
IF/C	IG/C	IC7	I	IF7	A7	IDm	Db	IC7	I(F7)	I
Bar 104										
I(F7)	II									

Ex.8 Last six bars of Coda - Shows deceptive cadence (bracket above line), melody fragment (bracket under top line), dominant statement (last two bars), and D min. 9 chord with added Bb.

Ex.9 Bars 30-32 – A D major triad is used to create a number of dissonant chords.

3.2 Opening melody section

The song is played as a medium swing, with Jarrett establishing this by playing a simple right hand line at the conclusion of the introduction, and once the first two notes of the melody have been stated, the band immediately joins in playing a two feel. The melody at first is played much as written, though of course with the expected syncopations, and there is a playful quality to the musical dialogue between the instruments. The highly syncopated piano left hand and the bass' roaming, melodic approach contribute in particular to this, and one is very much reminded of the classic Bill Evans trio with Scott La Faro. (e.g. tracks like *Witchcraft*¹¹ or *Sweet and Lovely*¹²) At bars 13-15, Jarrett pulls around the rhythm of the melody in what could be called his typical style,¹³ and once he reaches bar 19, the original melody is pretty much discarded in favour of an improvised version. Bars 25-28 feature more of the aforementioned pulling around, and this, combined with the syncopations in both the piano left hand and the bass figures, as well as the conversational style of the drums, creates much rhythmic colour, a characteristic trait of this trio. From bar 29 onwards, the rhythmic

tension is essentially released as the players come together in anticipation of the improvisation section.

The usual harmonic changes tend to be used throughout (see the chord chart which accompanies the transcriptions), except at bars 13 and 14 the progression is changed from F major, E minor 7b 5, A7 to A7, D minor, G minor, C7. The bridge section (bars 17-24), and the last eight bars (25-32) feature a few common variations – a G pedal for bars 17-20, a C dim.add 9 chord substituting for the first C minor at bar 19, an Eb min.maj. 7, Ab7 sus. progression at bars 21-22 rather than just Ab 7#11, and a Gb aug. chord in place of C minor 7 b 5 at bar 29. These changes (from the bridge onwards) tend to create harmonic tension, particularly the C dim.add 9, Eb min.maj. 7, and Gb aug. chords, all of which have a dark quality.

3.3 *Piano solo*

General description

It is five choruses in length (160 bars), and runs for approximately four and a half minutes. The overall shape is probably best described this way :-

First chorus – two feel, melody notes occasionally referred to, mainly quaver based;

Second chorus – four feel (continues for the rest of the solo), no obvious reference to melody, intensifies and becomes busier (many semi quavers) then becomes less busy near the end;

Third chorus – less busy but intensity maintained, then quickly becomes busy again and builds toward more intensity around the middle which is maintained until the end;

Fourth chorus – less busy but intensity maintained, further intensifies briefly before leveling out in the middle then re-intensifies, becomes busier and builds towards the final chorus;

Fifth chorus – starts busily with a climax of intensity and maintains it, then starts to wind down approaching the last eight bars before winding right down and referring to the melody in the last eight.

It is worth noting the use of many quaver triplets throughout.

Form

Form is achieved mainly by the combination of broad shapes that have been described above. (Note that at the beginning of the climax [bars 128 and 129] the very high register is used.) There is not any sustained use of a particular theme or motif, rather a sense of the solo being through composed. There are however, many thematic episodes throughout, and in general, they contribute to the development of the solo. The longer of these also tend to assist in the aforementioned changes in intensity. The most substantial of these is probably the one that starts at the end of bar 83, and runs until the end of 90 (see ex.10). The theme here is obviously the quaver triplets, which for the most part follow a descending pattern that also incorporates ascending figures. There are two other relatively long thematic passages that are worth noting, and the first of these can be seen at bars 104-113. Here, a B flat blues figure is utilized from bars 104-108, and is then followed by a phrase which develops from it. The second is similar, and can be found at the very end of bar 114, and runs until the beginning of 125. This passage uses one theme (bars 115-119) which at bar 120 develops into another (bars 120-125). Another long episode can be found at bars 134-140, and some briefer examples can be seen at bars 38-40, 43-45, bars 50-54 etc.

Ex.10 Bars 83-90 – Thematic episode (theme is quaver triplets, as bracket above the first group shows).

The image displays three staves of musical notation in a single system, representing bars 83-90. The first staff (bars 83-86) features a series of quaver triplets with a bracket above the first group. Chord markings above the staff are Cm, Ebm7, and Ab7. The second staff (bars 87-89) continues the triplet pattern with chord markings Bb, Bb, and Em7. The third staff (bars 90) shows a continuation of the triplet theme with chord markings A7alt/C# and A7alt. The notation includes various accidentals and dynamic markings such as accents (>).

Rhythm

The overall rhythmic character is a swinging one (the aforementioned quaver triplets contribute to this), but with a certain sense of freeness and (again) flexibility. This flexibility, apart from providing much variety in general, often manifests itself in the utilization of various approaches which create tension by playing around with the beat. Ian Carr whilst describing

an early solo of Jarrett's says this about his rhythmic approach – *"His sense of time is so finely poised that he can play within the pulse, enhancing the rhythmic drive, or in some other time he himself chooses... The alternation of these two approaches is one vital way of creating and releasing tension."*¹⁴

Probably the most prevalent of these approaches is Jarrett's aforementioned playing behind the beat, and it is perhaps most obvious in quaver passages such as the ones found at bars 46-49, 65-68, (and particularly) 108-113 etc. (see ex.11). The same approach to semi quaver passages can be seen in bars 7-8, 71-72, 131-132 etc., and a couple of examples of pushing ahead of the beat can be found in bars 21 and 106 (see ex.12).

Ex.11 Shows Jarrett's playing behind the beat.

Ex.12 Shows Jarrett's pushing ahead of the beat. (Bar 21)

The other approaches in evidence are the use of :-

Displaced figures, the first being in the opening phrase at bars 1-2 (the motif on beat 3 of bar 1 [which happens to be the opening theme of the song] is played on beat 2 of bar 2, [both Jarrett and Peacock also happen to play the E min.7 b 5 chord on beat 2] see ex.13), the other being in the passage at bars 120-125 (here, the motif on beat 2 of 120 is played on beat 1 of 122, and beat 3 of 124);

Irregular groupings of notes, as in bars 56, 70, 75, 77 etc.(see ex.14);

Crotchet triplets, as in bars 27, 64,114 etc.(see ex.15);

A highly syncopated phrase at bar 25 (see ex.16).

Ex.13 Shows displacement. (Bars 1 and 2)

Ex.14 Irregular note groupings. (Bar 56)

Ex.15 Crotchet triplets. (Bar 27)

Ex.16 Highly syncopated phrase. (Bar 25)

The most important aspects of the general variety mentioned above are:- the number of different rhythms present and the way they are combined; the length of the phrases; where the phrases begin and end in relation to the bar lines; aspects of the phrases' relationship to the beat which have not already been discussed.

A good example of the variety of rhythms and their combinations can be seen in the first eight bars, these alone containing a minim, dotted crotchets, crotchets, quavers, quaver triplets, and semi quavers (see ex.17). Other examples can be found at bars 21-30, 40-45, 55-57, 62-68 etc. The phrases vary in length from half a bar (bars 12, 18, 39 etc.) to seven bars (bars 84-90), but in general tend to be one or two bars long. Where they begin and end in relation to the bar lines further demonstrates Jarrett's flexibility, and his awareness of this is reflected in the following statement - "*As a pianist, you really have to phrase impossibly. I think I do that...*"¹⁵ An examination of the first seventeen bars will illustrate this aspect (also see ex.17).

First phrase:- starts on 4+, ends on 2+; Second phrase:- starts on 4, ends on 2; Third phrase:- starts on 3, ends on 3; Fourth phrase:- starts on 2, ends on 4; Fifth phrase:- starts on 1, ends on 1; Sixth phrase:- starts on 2, ends on 16th note after 4; Seventh phrase:- starts on 4+, ends on 1; Eighth phrase:- starts on 2, ends on 3+; Ninth phrase:- starts on 1+, ends on 1+.

The above example also shows partially of course, one of the main aspects of the phrases' relationship to the beat, and that is their level of syncopation. As can be seen, a large number of them begin and end on the beat, and though there are a number of syncopations within

those same phrases (bars 4,9,10 [beat 4],11,12,16 [2+,4+]) there is still an “on the beat” quality here (see ex.17). This is offset to a degree, by the placement of the left hand chords (which are almost all off the beat [see ex.18]), but is best seen as an example of Jarrett’s directness, and his comfort with playing simply when he wants to. Talking about the trio, Jarrett once remarked “All three of us love melody and don’t like playing clever.” ¹⁶

This aspect becomes less noticeable as the solo moves into the second chorus (where the band plays a four feel and Jarrett’s left hand chords are minimal), and it tends to become more regularly syncopated from the third chorus onwards. However, although the use of the aforementioned approaches which play around with the beat make things less regular, the accents in the lines often favour the main beats (see ex.19). The resulting approach is therefore one which combines sophistication with directness.

Ex.17 Bars 1-16 (includes the first part of 17) – Shows the variety of rhythms and their combinations, where the phrases begin and end in relation to the bar lines, some of the syncopations, and the “on the beat” quality

Ex.18 Some of the syncopated left hand chords in the first chorus. (Bars 3-5)



Ex.19 Shows how the accents in the lines often favour the main beats. (Bars 19 and 20)



Harmony

The chord changes in the piano solo are essentially the same as those used in the melody section, but as you would expect, there are a few variations. The role of the bass, is of course important here, and in general it combines functional root note playing with more melodically based lines. Often these lines utilize the thirds or fifths of the chords (along with scalar melodies), and as a result, create a certain amount of harmonic tension, but they always resolve to a root note after a bar or two. Occasionally, Peacock also plays his own brief substitutions (e.g. at bar 44 he plays Eb, B, Bb, B, rather than Bb, Eb, (see ex.20) and at bars 119 and 120 he plays a line over a Bb tonality which is F, B, A, G | F, A, Bb, F.

Ex.20 Bars 44 and 45 – Shows one of Peacock's substitutions.



Jarrett, as is often the case with this song, favours the use of the natural ninth (F#) on the E min. 7 b 5 chord (the sound of this chord is of course is one of the defining characteristics of the piece), and tends to exploit it's interchangeability with a tonic Bb maj. 7 # 5 chord (bars 56 and 65, 89 and 95 etc.[see ex.21]), although he also often uses a flattened third (C#) in Bb lines (bars 31, 55, 87 etc.[see ex.22]). (Note the substitution of an E min. 11th with a natural fifth for the E min. 7 b 5 in bars 25 and 89. This creates a brighter sound.) The most noteworthy variations are probably those found in the two bar section at bars 13 and 14, 45

and 46, 77 and 78 etc. As can be seen from the earlier reference to the chord changes here (see **Opening melody section**), this is a III, VI, II, V progression in F major, and in general Peacock outlines those changes. Jarrett however, treats them more freely and observes them some of the time (bars 13 and 14, 109 and 110 [see ex.23 - note how the melody in 110 utilizes an Ab dim. chord in place of C 7]), replaces them with allusions to D minor at other times (bars 45 and 46 [see ex.24 - note the faint A 7 chord in 46], and bars 77 and 78 [the chords here seem to be F maj./ E 7 b 9, A 7 | D min.]) or elaborates on them (bars 141 and 142 [see ex.25 -the pattern here is based on a descending chromatic idea, and is probably best interpreted as Ab dim., G min., D / F#, F dim., C / E]). These variations, and slight discrepancies between the bass and piano, tend to add both harmonic color, and a certain ambiguity.

Ex.21 Shows the exploitation of the interchangeability of the Bb maj. 7 # 5 and E min. 9 b 5 chords.
(Bars 56 and 65)



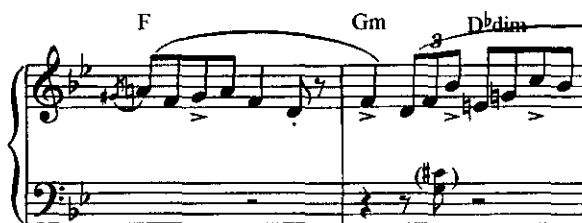
Ex.22 Shows the use of the flattened third in Bb lines.



Ex.23 Jarrett sometimes observes the chord changes from the melody section. (Bars 109 and 110)



Ex.24 Shows allusions to D minor. (Bars 45 and 46)



Ex.25 Shows elaboration on chord changes from melody section.



Other variations worth noting are the use of :-

Harmonic suspension (at bar 92 the chords are D 7, D min., G 7, rather than just G 7 [see ex.26]; at bar 103 the Bb 7 alt. chord is held over for two beats.);

Harmonic anticipation (on beat 4 of bar 89 the A 7 chord of the next bar is outlined; on beat 4 of bar 143 the D 7 chord of the next bar is outlined [see ex.27].);

Changes of chord quality within the bar (at bar 59 the chords are D min., D7 rather than just D min 7 b 5 [see ex.28]; at bar 75 a D 7 b 9 chord is played on beat one rather than D min.);

The superimposition of different chords over one harmony (at bar 144 [beat 2] an Eb maj. 7 chord is played over a D 7 harmony [see ex.27]; at bar 131 Eb, Bb, and F triads are played over a C minor harmony; at bar 134 [beat 2] a D triad is played over a Bb 7 harmony.).

These variations obviously contribute to general harmonic variety and tension, and combined with the ones above, create an overall impression of harmonic freedom.

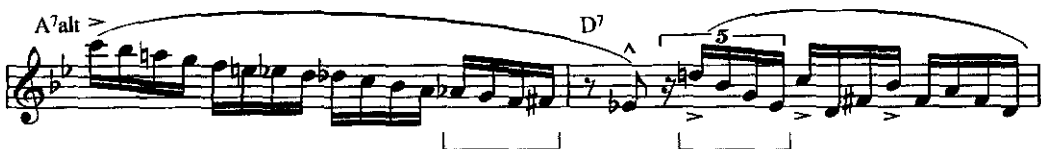
Ex.26 Harmonic suspension. Chords are actually D 7, D min., G 7.



Ex.28 Changes of chord quality within the bar. (Bar 59)



Ex.27 Bars 143 and 144 - Shows harmonic anticipation (beat 4 of 143 is D 7) and chord superimposition (beat 2 of 144 is Eb maj. 7).



Melody

Jarrett's lyrical, flowing, melodic style is very much in evidence here, and as you would expect, there is much variety. The lyrical aspect is particularly noticeable in passages like the ones at bars 13-16 (see ex.29), 19 and 20, 65-68, and this is enhanced by his characteristic use of melodic embellishments and grace notes (bars 81 [beat 3], 100, 101 etc. [see ex.30]). On an organizational level, the overall approach is based on a combination of scalar shapes and arpeggiated figures, with extensive use of chromaticism. As stated earlier, there are occasional references to the original melody notes in the first chorus, and these can be found in bars 1, 2, (see ex.31) and 13. The general diatonic shapes range from scale passages (bars 13, and 14 [see ex.32], and 147), to scalar-type figures (bars 6 [see ex.33], 52, 83, 84), to more purely melodic shapes (20, 27, 33 [see ex.34], 45, 47 etc.), to melodic shapes which feature large intervals (bar 94 [beat 4], bar 95 [beat 1- see ex.35], bar 128 [beat 4] etc.). There are many kinds of arpeggiated figures, and these range from triadic formations (bars 41 [see ex.36], 46, 57 etc.), to seventh chord outlines (bars 11 [see ex.37], 56, 64 etc.), to superimposed triads or sevenths (bar 19 [see ex.38], bar 80 [beat 4 – Bb / D 7 = D 7 alt.], bar 92 [beat 3 – F / A 7 = A 7 alt.]), to broken or composite formations (bars 7, 53 and 54 [see ex.39], 75 [beats 2 and 3] etc.).

The variety found here is a good example of Jarrett's melodic depth, and this has been described by Laurence Hobgood in the following terms - *"Combining an uncanny sense of simplicity and lyricism with a seemingly boundless instinct for connecting, extending and overlapping densely figured phrases, Jarrett embodies the current extent of supreme melodic thinking."*¹⁷

Ex.29 Lyrical passage. (Bars 13-16)

Ex.30 Characteristic use of grace notes.

Ex.31 Reference to melody.

Ex.32 Use of scale passages. (Bars 13 and 14)

Ex.33 Scalar-type figure. (Bar 6)

Ex.34 Shows a more purely melodic shape. (Bar 33)

Ex.35 Use of triadic formations. (Bar 41)

Ex.36 Melodic shapes with large intervals.

Ex.37 Use of seventh chord outline.

Ex.38 Superimposed seventh outline - Dmin./Cmin.=Cmin.13.(Bar 19)

Ex.39 Use of composite formation. (Bars 53 and 54)

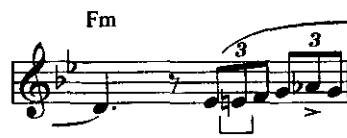
The use of chromaticism falls into a number of categories, and they are probably best described this way:-

- The use of chromatic notes as,
- 1) Components of a chromatic scale passage (bar 31[see Ex.40]).
 - 2) Passing tones between scale or chord tones (bars 5 [see ex.41], 21, 35, 36, 55 [second semi quaver] etc.).
 - 3) "Approach" tones – i.e. tones which lead to a chord tone, and that do not fall on the main beats of the bar ([in semi quaver passages the quaver subdivisions will also be considered the main beats] bars 14 [see ex.42], 35 [last semi quaver], 109 [2nd, 4th, and 6th quavers] etc.).
 - 4) Dissonant tones which fall on the main beats and then resolve ([these are similar to an appoggiatura] bars 14 and 15 [see ex.42], 23 [beat 1], 73 [beat 4], 76 [beat 2, 3rd semi quaver], 138 [beat 3] etc.).
 - 5) Upper and or lower "neighbour" tones – i.e. tones that embellish a chord tone from above and or below, and maybe on or off the main beats (bars 18, 48 [beat 3, 2nd quaver], 50 [see ex.43], 55 [beat 4] etc.).
 - 6) Components of what could be called "general" or "universal" melodic shapes – i.e. melodic shapes which feature some chromatic movement, and that can be utilized in many different harmonic situations. (What will hereafter be called "1" - bars 59 [there are 2 uses here, one on beat 3 and another on beat 4], 74 [beat1], 130 [beat 3]; "1a" - bar 92; "2" - bar 60; "3" – bars 77, 145 [beat 3]; "3a" – bar 92; "4" – bars 129, 130 [beat 1 – slightly modified]. – For examples of these see ex.44).

Ex.40 Use of chromatic scale passage. (Bar 31)



Ex.41 Passing tong. (Bar 7)



Ex.42 Shows approach tone (second bracket) and dissonant tones (first and last bracket).



Ex.43 Upper and lower neighbour tones.



Ex.44 General or universal shapes.

"1" (Bar 59, beat 3.)



"1a" ("1" Inverted - Bar 92, beat 2.)



"2" (Bar 60, beat 2.)



"3" (Bar 77, beat 4.)



"3a" ("3" inverted - Bar 92, beat 1.)



"4" (Bar 129, beat 4.)



Apart from adding interest to the melodic lines, Jarrett's use of chromaticism here functions in a number of ways. It either serves or embellishes the basic harmony, (as in 2, 3, 5), or briefly obscures it, (4) or does both (1, 6). (This essentially holds true for the remaining pieces.)

The passage at bar 87, which contains many chromatic notes, is probably best seen as a utilization of the blues scale.

The role of the left hand ¹⁸

In this case, large sections of the solo contain no left hand at all. The only real sustained use is found in the first chorus, an eight bar passage towards the end of the fourth chorus, and the wind down section at the end of the solo which is approximately twelve bars long. This, of course is not unusual, and is a reflection of a common desire amongst jazz pianists to create unencumbered, horn like melodic lines. ¹⁹

The first chorus, in general features short, stabbing chords that are almost all off the beat (this has been touched on in the **Rhythm** analysis), and which contribute to the playful two feel. The last chord (bars 30-32) is a long one, and serves to delineate the first chorus from the

second (see ex.45) which of course, changes to a four feel. From then on, it either fills or punctuates (bars 37-40 [see ex.46]), again delineates (bars 64-68,148,149), or supports changes in intensity (83-90 [see ex.47], 116-118, 150-160).

Ex.45 A long sustained left hand chord helps to delineate the first chorus from the second.

Ex.46 The left hand fills and punctuates.(Bars 37-40)

Ex.47 The left hand supports changes in intensity.

3.4 Closing melody section

This section emerges from the brief one chorus bass solo which becomes more of an ensemble statement as it progresses, and thus provides a smooth transition between the two. The fact that (like the opening melody section) it is played with a two feel, much interaction between the instruments, a similar approach to the melody, and essentially the same harmonic changes, means that a certain thematic continuity is present. However, the different rhythmic, harmonic, and melodic colours that the players use, give it a different character, and make it apparent that a musical journey has occurred. This, of course, contributes to a sense of development. From the beginning of the C section, things become more spacious, and there is a gradual winding down in anticipation of Jarrett's cadenza, which begins at the resolution point (bar 31).

3.5 *The cadenza*

It contains 18 bars, runs for approximately 45 seconds, and is made up of three main sections which are grouped as follows :-

1st section: 4 bars;

2nd section: 6 bars;

3rd section: 8 bars;

It's overall approach is similar to the introduction, as it is played rubato, uses rhythmic motifs, utilizes varied time signatures, and incorporates similar harmonies. The structure will be described as follows:-

1st section: (see ex.48)

Bars 1-3 :- Bypasses tonic chord (it would normally occur on bar 31) and begins a cycle of fifths progression that is based on the last eight bars and utilizes motif "A" (see ex.48). After "A" is stated (bar 1 [includes quaver pick up from previous bar]), it is repeated (bar 2), then repeated in slightly altered form (bar 3).

Bar 4 :- Pauses on an Eb chord.

2nd section: (see ex.48)

Bars 5-10 :- Modulates briefly to A minor, becomes faster and changes from 4/4 to 3/4 (bars 5,6), then returns to tonic key area and 4/4 (bar 7) and begins another cycle of fifths progression (uses some of the dissonant chords noted in **Harmony** in the analysis of the introduction), then moves to a sequence of open fifths and pauses on a Db chord (bar 10). This all utilizes motif "B" (see ex.49). After it is stated (bars 5,6), it is repeated twice but permuted through the change to 4/4, and slightly lengthened at bar 9.

3rd section: (see ex.48)

Bars 11-15 :- Starts on an Eb/Bb chord and then mainly uses the aforementioned dissonant chords as well as incorporating varied time signatures within 4/4 (bars 13, 15). This all utilizes motif "C" (see ex.49 [note that it is similar to the "B" motif in the introduction]). After it is first stated (bars 11,12), it is repeated twice but permuted through the changed meters and shortened at bar 15.

Bars 16-18 :- Cadential phrase which uses an ascending chromatic progression. Pauses on an Ab diminished chord, resolves to tonic.

Ex.48 *Diagram of the Cadenza*

(Rubato)

1st section

"A"

Bar 1 (bar 31 of song) (pause) II

(4/4) IF7b9 Em7b5 / / IA7+ Dm7b5 / / IG7+ Cm7b5 / / IEb6

2nd section

"B"

Bar 5 (pause) II

(3/4) IAm/E IFmaj7#11 I(4/4)Gm7sus. Cm7b5 IAb/D G7 IDb/C IEb C Bb DbII

3rd section

"C"

Bar 11

(4/4) IEb/Bb Db/C Em7sus.#11 / IA13b9 I(2/4)D+ I(4/4)Abm7b5 I(5/4)Cmaj.7#5 I

Bar 16 (pause)

(4/4) IFmaj.7#11 Db/F Gbsus.2 / IG6addF Db/G Abdim. / IBbsus. – 3rd. II

Ex.49 Shows motifs.

Motif "A"

Motif "B"

Motif "C"

It is worth noting that even though there are many foreign harmonies here, the tonal center of Bb major is preserved by the use of the subdominant chord (Eb) at crucial points in the structure. Again, it should be obvious that the similarities between the cadenza and the introduction contribute to thematic unity.

3.6 Overview and Summary

The overall shape of this performance is of course, governed in broad terms by the structure that is particular to this approach, so it is the actual components within each section that contribute to the specific shape which is found here. The introduction functions as a prelude, which apart from presenting the melody has its own definite profile, this being most apparent when it moves from the melody statement into the development sections, and then back again. The opening melody section not only serves to amplify the melody and develop it (through ensemble interaction and Jarrett's melodic, harmonic, and rhythmic variations), but also has its own identity and functions as the introductory part of the ensemble section in the musical discourse.

The piano solo functions as a development section, building on what has preceded it, and part of this is a definite change of character between the first chorus (which maintains the playful two feel from the melody section) and the second (which moves into "four"). The second and remaining choruses continue the development, and are responsible for the gradual rise in intensity and eventual climax, which is achieved by building intensity in stages with plateaus in between.

The final part of the solo involves another change in mood when, at the end of the bridge in the last chorus, it begins to wind down. The closing melody section functions as the last part of the development by the ensemble, and (as mentioned earlier) makes it obvious through another change of character that a musical journey has taken place. The mood then changes once more as the band winds down before the cadenza, which subsequently acts as a final statement that not only has structural connections with the introduction, but of course is once again solo piano.

The general impression that comes across in this performance is one of a very passionate, spontaneous and flowing musical journey. This is made up of many definite musical episodes which are brought together by a strong underlying sense of form and structure. Jarrett's awareness of this aspect is confirmed in a statement that he made in 2001. "*I have instincts about form over long periods of time.*"²⁰

4. My Funny Valentine

4.1 The introduction

General description

The essential character here is one of a folk-like quality (with its preponderance of chords derived from the Aeolian mode and harmonic movement centered around the tonic) combined with classical elements (attention to detail in the voices, and the use of chords in their first inversion), jazz voicings, and bars of different lengths, which give it a contemporary edge. There is a strong sense of it being improvised in the moment, and this, coupled with the fact that (except for two brief ritardandos) it is played at a moderate tempo throughout, gives it much forward momentum. It builds towards a climax of fast moving chords, which occurs near the end, and then gradually winds down before concluding and moving into the main piece. There is no obvious reference to the melody or the verse of the song, rather an approach that sounds like a "Fantasy in C minor", where the main key of the song is freely explored.

Form and Melody

It is seventy bars in length, runs for approximately two minutes and fifteen seconds, and has a form which is comprised of five main sections that are separated by cadences. It is as follows :-

1st section: 7 bars;

2nd section: 5 bars;

3rd section: 10 bars;

4th section: 23 bars;

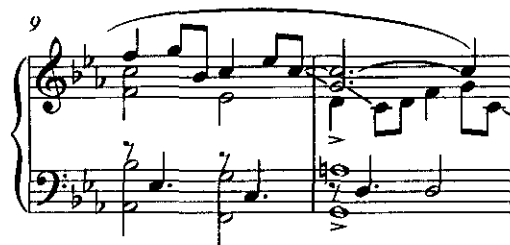
5th section: 25 bars;

A cohesive form is achieved by the use of definite melodic episodes within the sections, and these are again, based on rhythmic motifs which provide the core thematic material. These episodes (except for one instance at bars 44 and 45 where the left hand answers the right [see ex.50]) are all found in the right hand part, but often the melodies move from the soprano voice to the first or second alto (as in bars 9 and 10 [see ex.51], 21-25, 33 and 34 etc.) while the soprano continues with longer or sustained notes, thus adding a certain contrapuntal sophistication to the sound.

Ex.50 The right hand melody is answered by the left.



Ex.51 The soprano voice moves to the alto.



There is no obvious pattern in the lengths or groupings of the episodes, and they vary in length from three bars to nine. The most prominent motif is "A", and it is utilized in a number of ways. The episodes will be described as before, and are as follows: -

1st section:

Bars 1-3, 1st episode :- This is based on motif "A" (see ex.52). After it is first stated (bar 2 [the figure in bar 1 is a pick up]), it is repeated (bar 3);

Bars 4-7, 2nd episode :- This is based on motif "B" (see ex.52). After it is first stated (bar 4), it is repeated twice (bars 5,6 [at 6 it is lengthened by a quaver and leads to cadence figure at bar 7]). The figure at the end of 7 is a connecting phrase to the next section;

2nd section:

Bars 8-12, only episode :- This is based on motif "C" (see ex.52). After it is first stated (bar 9 [the figure in 8 is a pick up]), it is repeated (bar 10 [it is effectively shortened by a crotchet]), then it is played in slightly truncated form (bars 11,12);

3rd section:

Bars 13 and 14, opening phrase.

Bars 15-18, 1st episode :- This is based on motif "C1" (see ex.52). After it is first stated (bar 15 [includes quaver pick up from previous bar]), it is played in truncated and more syncopated form (bar 16), then permuted through a change to 3/4 (bars 17,18);

Bars 19-22, 2nd episode :- This is based on motif "C". After it is first stated (bar 19 [incl. quaver pick up from prev. bar, first note is lengthened by a quaver]), it is repeated (bar 21 [figure at bar 20 is a connecting phrase]);

4th section:

Bars 23-25, 1st episode :- This is based on motif “C”. After it is first stated (bar 23 [incl. quaver pick up from prev. bar, last note is lengthened by a quaver]), it is repeated (bar 25 [pick up in 24 is longer]);

Bars 26-34, 2nd episode :- This is based on motif “D” (see ex.52). After it is first stated (bars 26,27), it is displaced (it's quaver pick up is on 2+ rather than 1+), lengthened by a crotchet and repeated twice (bars 28-31 [incl. quaver and crotchet pick up from prev. bar]). The figure at 32,33 is a cadential phrase derived from “D”. The figure at 34 is derived from “C”;

Bars 35-37, 3rd episode :- The figure in bar 35 is a connecting phrase. This is based on motif “E” (see ex.52). After it is first stated (bar 36 [does not include first crotchet]), it is displaced (the quaver pick up is on 1+ rather than 2) and shortened by a quaver (bar 37);

Bars 38-41, 4th episode :- This is based on motif “A”. After it is first stated (beat 3 of 38, beat 1 of 39), it is repeated (bar 41 [the figure at 39,40 is a connecting phrase]);

The figure at the end of 41,42 is a connecting phrase. Bars 43-45, 5th episode :- This combines motif “F” (see ex.52) at bar 43 with a cadence figure which is played twice (bars 44,45 [note how this is the same as the one at bar 7]);

5th section:

Bars 46-54, 1st episode :- Begins with what is essentially motifs “F” and “A” combined (bars 46,47 [“F” has a quaver pick up added to it]) and which will now be called “A1” (see ex.52). This is then repeated (bars 48,49 [pick up from prev. bar is lengthened by 2 quavers]), then shortened by a crotchet as part of a change to 3/4 and repeated twice (bars 50-53 [incl. pick up from prev. bar,]), then played in 4/4 but shortened by a crotchet (bar 54 [pick up from prev. bar is 5 quavers]);

Bars 55-57, climactic passage (essentially all quavers).

Bars 58-63, 2nd episode :- This is based on motifs “A1” and “A”. “A1” is played (bars 58,59), then “A” is played (bar 60 [incl. pick up from prev. bar]), then “A” is displaced (the first quaver is on the last beat of the bar rather than the first) and played 3 times (starts on beat 3 of 60, end on beat 1 of 63);

Bars 64-70, 3rd episode :- This is based on motif “A”. After it starts (beat 2 of 63), it is repeated 5 times in various rhythmic permutations which involve changing time signatures;

Ex.52 Shows motifs.

Motif "A" (Bars 1 and 2)



Motif "B" (Bar 4)



Motif "C"



Motif "C1" (Bar 15)



Motif "D"



Motif "E" (Bar 36)



Motif "F" (Bar 43)



Motif "A1" (Bars 46 and 47)



The above analysis clearly shows the solidity of the structural foundation, and it is this, combined with the spontaneity and emotional depth that Jarrett brings to the proceedings, that makes the introduction so successful. This kind of balance was touched upon by Yehudi Menuhin in his description of Bach's music - *"However passionate it may become, there is always form..."*²¹

It is also worth noting that except for bars 26, 27, 49, and bars 64-69, the entire melody is created using the Aeolian scale.

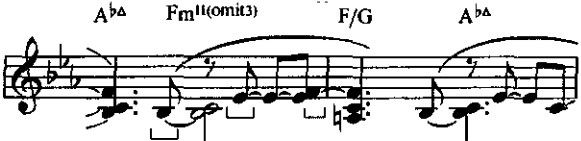
Rhythm

As mentioned earlier, apart from brief ritardandos at bars 12 and 68, it is played in tempo, and the impression of rhythmic simplicity that one might get upon first hearing is shown, upon close examination to be rather deceptive, as there is much variety here. This is achieved by substantial use of syncopation (as in bars 4-7 [see ex.53], 14-16, 19-22 etc.), space (bars 3 and 4, 12, 24, 66-70), and again (and most importantly), both the utilization of varied time signatures and the rhythmic manipulation of the aforementioned motifs. The manipulation, once more, is achieved by the use of augmentation, diminution, and permutation via changed meters, but in this case, also through the use of a number of displacements. These, (as can be seen from the analysis of the episodes above) can be found at bars 26-29 (see ex.54), 36,37, and 60-63.

Again, there is much shifting from 4/4 to 3/4, and vice versa (bars 16-17, 53-54 etc.), and the changes to 2/4 + 3/4 and 5/4, though creating some asymmetry (see ex.55), tend to be overshadowed by the displacements in this regard.

Here again, Jarrett displays a sense of rhythmic flexibility, and freedom with phrasing, and it is hard not to think of his experience as a drummer. He once said *"I've been playing drums all my life....It's really my first instrument!"* ²²

Ex.53 Use of syncopation. (Bars 4 and 5 – brackets only show some)



Ex.54 Shows displacement



Ex.55 Changes to 2/4 + 3/4 create some asymmetry. (Bars 28-31)



Harmony

As mentioned earlier, this introduction is centered very firmly around the tonic key of C minor, the only real modulation being a fleeting move to C major at bars 25 and 26, which of course reiterates the tonic further (see ex.62). The tonic chord of the relative major, E flat, is used a number of times from bar 23 onwards, and there is a brief chromatic shift to an E flat minor chord at bar 49, but these function only as passing chords (see ex.62). Before looking at the bulk of the harmonic content, one other component is also worthy of mention, and that is the final passage which begins at bar 64 (see ex.56). Even though it contains a number of notes that are outside of the Aeolian scale in its melody, and its harmony descends chromatically, the fact that it starts on the tonic, with a tonality that has been so well established means it functions simply as a contrasting, extended cadence.

Ex.56 Bars 64-70 Shows extended cadence which utilizes a descending chromatic progression and minor chords which feature both minor and major sevenths (Bars 66 and 68).

Chords for Ex. 56: $Cm7sus(b9)$, B^b , B^bm7 , A^b , $A^bm7add(ma7)$, B/G , $F\#m7add(ma7)$, B/F , $Em7sus(omit3)$, D^b/E^b , $Cm7sus$, F/G

The most predominant chords used are I, VI, IV, and V, and the fact that they often include suspensions (emphasising the intervals of the fourth and the fifth) contributes very much to the aforementioned folk-like, modal quality (see ex.57). The frequent use of the leading note (B natural) in the V chord (bars 12, 18, and 22) however, the utilization of major chords in their first inversion (bars 17, 25, 32, 35, 37, 40 and 41), and the use of triads in some cadences (bars 24 and 26) tend to reflect more upon the classical tradition (see exs.58-60). The influence of the jazz tradition is probably most obvious in the use of extended and altered chords (see ex.61).

Ex.57 The use of suspensions emphasizes the intervals of the fourth and the fifth. (Bars 3-5 – brackets only show some)

Chords for Ex. 57: A^b , A^b , $Fm11(omit3)$, F/G , A^b

Ex.58 Use of the leading note. (Bar 12)

Chord for Ex. 58: $G^{\circ}sus3$

Ex.59 Utilization of major chords
in their first inversion. (Bar 17)

Musical notation for Ex.59, showing two staves (treble and bass clef) with chords Fm6 and D/F# in first inversion. The music is in 3/4 time and includes a mezzo-forte (mf) dynamic marking.

Ex.60 Use of a triad in a cadence.
(Bar 24)

Musical notation for Ex.60, showing two staves (treble and bass clef) with a Cm triad. The music is in 3/4 time.

Ex.61 Use of extended and altered chords. (Bars 13 and 14)

Musical notation for Ex.61, showing two staves (treble and bass clef) with chords Am7sus, Ab47(#11), D7alt, and G7(#11). The music is in 3/4 time.

The harmonic progressions follow patterns that are typical of western music in general, although the previously mentioned passage at bar 64 is perhaps more jazz influenced. (Note its use of dissonant chords, particularly the ones at bars 66 and 68 where the minor chords feature both minor and major sevenths [see ex.56].) The most frequently used pattern is VI, IV, V (bars 3-6, 9,10, 19, 20 etc.), which sometimes resolves to I, but usually moves on to another chord, most often VI (e.g. see bar 5 in ex.62). The II V progression, so common in jazz, features a number of times (bars 11,12, 14-16 etc.) but again, only sometimes resolves to the tonic (e.g. see bars 14-16 in ex.62). There are a couple of step-wise progressions, the short one at bars 23-26 also being a sequence, which facilitates the brief modulation to C major. The longer one begins at bar 52, and except for skipping the seventh degree of the scale at 53, it descends scale-wise and is very effective in setting up the climax which occurs at bar 55 (for both of these see ex.62). As well as the aforementioned passage at bar 64 (which utilizes a descending chromatic pattern that actually starts at bar 62), there is one other section which uses a chromatic progression, but on this occasion it is an ascending one. It starts at bar 35 and continues through to the beginning of 42, and unlike the passage at bar 64 utilizes chords which are all closely related to the tonic key (see ex.62). It is important to note how these two sections, along with the previously mentioned one at bar 52, contribute to the drama and overall shape of the introduction.

Ex.62 *Diagram of the tonal structure* Chords are simplified, time signatures are not shown, and key is C minor except where indicated.)

1st section

Bar 1
 ICm IFm/C IAb IAb Fm IG7 Ab IFm G7 ICm II

2nd section

Bar 8
 ICm IAb Fm IG7 IAb D7 IG7 II

3rd section

Bar 13
 IAm Ab ID7 G7 ICm D7 IG7 Ab IFm D/F# IG7 IAb Fm IG7 IAb Fm IG7 II

4th section

Bar 23 _____Cmaj._____

Bar 23
 IEb Dm ICm IC/E Dm IC IEb IAb IFm IGm I

Bar 31
 IAb IBb7/D Eb IG7 ICm Eb Dm Eb // IFm D/F# Eb/G // IAb Am IBb6 G/B ICm A/C# I

Bar 39
 IDm IEb C/E IFm D/F# Gm // IAb Fm D7 IG7 ICm I II

5th section

Bar 46
 ICm I IDm Cm IEbm IAb Bbm D7IG7 IEb Dm ICm Ab7 I

Bar 54
 IG7 / Fm EbICm I I I I IEb/G D7 // ID7/F# I

Bar 62
 ID7 IDb ICm / B IBbm / A IAbm IG IF#m F7 // IEm Eb // ICm G7 // II

It is worth noting that the climactic passage from bars 55-57 utilizes many parallel fourth and fifth intervals in its chords, and this of course, tends to emphasize the modal, folk-like flavour (see ex.63).

Ex.63 Use of many parallel fourth and fifth intervals.

(Bars 55-57 – brackets only show some)

The image shows a musical score for piano accompaniment, specifically bars 55-57. The score is written on a grand staff with a treble and bass clef. The key signature is C minor. The tempo and dynamics are marked 'mf'. The score features a complex accompaniment with many parallel fourth and fifth intervals. Brackets are used to group some of these intervals. The chords are labeled as C^{m7}sus. The score is a transcription of a section from a larger piece.

4.2 Opening melody section

The first four bars of the song are played at a moderately slow tempo by the piano only, and act as a transition between the introduction and the rendering of the piece by the ensemble and here, Jarrett uses an ascending line progression in the accompaniment rather than the more common descending one (see the chord chart that accompanies the transcriptions). The ensemble enters at bar 5 with a straight eighths feel, and the song is given a fairly free reading, with the piano utilizing a single right hand line accompanied by left hand chords, and the band playing quite sparsely. The harmony, in comparison with the chord changes that tend to be used (again, see the chord chart) is slightly simplified, with the 4 bar C minor sequence that is central to the song being played (except for the first four bars) as C minor, G 7, C minor, F 7, instead of the descending chromatic sequence, the chords at bars 5 and 6, and 13 and 14 being played as just F minor rather than Ab major, F minor, and the chords in the first half of the bridge (bars 17-20) being played as Eb, Bb 7, Eb, rather than Eb, F min., Eb/G, F min. etc. (Note the use in bar 15 of the common substitution where B major replaces Ab minor, and the Eb dim. add 9 harmony in bar 19 which creates a darker sound than the usual major chord.)

The melody (once the band has entered) is played very freely, and is subjected to rhythmic variation (bars 5-6 etc.), paraphrasing (bars 9-12 etc.), or departed from completely, as in bars 14-20. The melodic material here becomes part of a rhythmic episode which features the use of a displaced figure, this involving the manipulation of the motif (two crotchets followed by a minim) that occurs in bar 15. This motif (its minim is shortened to a dotted crotchet) of two and a half beats in length is played successively over a number of bars, and of course falls in different places in relation to the ground beat. This, in combination with the support of the left hand chords and the bass's off-beat figures, creates a suspended feeling and much

rhythmic tension. Bill Evans said this about his own use of rhythmic displacement - *"...the displacement of phrases, and the way phrases follow one another, and their placement against the meter and so forth, is something that I've worked on rather hard..."*²³

The tension is released at bar 21, where the melody (though altered melodically and rhythmically) is returned to, followed then at bar 25 by another paraphrase, this time utilizing block chords. These are played mainly in dotted crotchet rhythms, are almost all off the beat, and create a climax which lasts until bar 33, where the melody is briefly stated before the solo break begins at bar 34.

4.3 Piano solo

General description

It is three choruses long (108 bars), and runs for approximately three and a half minutes. The overall shape is as follows :-

First chorus - moderately slow tempo, melody occasionally alluded to, comparatively sparse, builds slowly towards the second;

Second chorus - double time feel (continues for the rest of the solo), no obvious reference to the melody, becomes busier, more intense and builds to a high point at the end;

Third chorus - double time feel, intensity sustained but kept in check before building to climax, winds down.

Form

Again, form is achieved mainly by the combination of broad shapes that has been described above. (Note that like before, the high points [bars 66- 70 and 97-104] both use the very high register.) Once more, there is not any sustained use of a particular motif or theme, but instead, a sense of the solo being through composed. There are again however, many thematic episodes here, and once more they tend to assist with the overall development of the solo, and sometimes facilitate changes in intensity (e.g. bars 49-51[see ex.64], 64-66). On the whole, they tend to be relatively short and are generally two to four bars long (bars 17- 20, 29-32, 57 (beat 2)- 58, 81-83 etc.). There is one longer one and this can be found at bars 3-12 where the figure in bar 4 is utilized in bars 9-12 (see ex.65).

Ex.64 Use of a thematic episode to facilitate changes in intensity. (Bracket shows theme)

Ex.65 Long thematic episode. (Bars 3-12 – bracket shows theme, and all subsequent uses)

It seems clear when looking at the profile of this solo and *Stella by Starlight's* that Jarrett is manipulating the shape of the improvisation with great awareness, as he goes along. Another comment of his further illuminates this - "...when I'm playing I think in terms of structure, but a very fluid structure that could change at any instant."²⁴

Rhythm

The overall impression here is again one of flexibility, and once more, there is much variety in terms of the different rhythms and their combinations, the lengths of phrases, where the phrases begin and end in relation to the bar lines, and the phrases' relationship to the beat.

A good example of the variety of rhythms and their combinations can again be found at the beginning of the solo, this time in the first twelve bars (see ex.66). Of particular note is the opening phrase (bars 1 and 2 alone containing crotchets, quavers, a quaver triplet, and semi-quavers), and the succession of anticipated quavers at bars 5 and 6. Other examples can be found at bars 20-26, 29-35, 37-47, 61-66 etc. The phrases vary in length from half a bar (bars 47, 65, 72 etc.), to five and a half bars (bars 91-96), but once more, they tend in general to be one or two bars long. Where they begin and end in relation to the bar lines again shows Jarrett's flexibility, and this will be illustrated as before by examining the first sixteen bars

(also see ex.66). - First phrase:- starts on 4+, ends on 1; Second phrase:- starts on 2+, ends on 1; Third phrase:- starts on 3+, ends on 2+; Fourth phrase:- starts on 2+, ends on 1; Fifth phrase:- starts on 2, ends on 3; Sixth phrase:- starts on 3+, ends on 4+; Seventh phrase:- starts on 1, ends on 4; Eighth phrase:- starts on 4+, ends on 2+; Ninth phrase:- starts on 4, ends on 2.

Once more, the above example also shows some of the syncopation present, and in this case it is considerable. When we look within those same phrases, there is also much to be found, and this is reinforced by the few accents here, which favour the off beats. In general however, the accents in the lines tend to be both on and off the main beats.

Ex.66 Bars 1-16 (includes first part of 17) – Shows the variety of rhythms and their combinations, where the phrases begin and end in relation to the bar lines, some of the syncopations, and the off beat accents.

Ex.67 Shows how the accents tend to be both on and off the main beats.(Bars 64 and 65)

There are three other important aspects here, and the first of these is the occasional use of displaced figures. They all vary a little from one another, but tend (as previously mentioned) to make the time sound as though it was turned around. These can be found in bars 14,15, 29,30, 49-51 (see ex.68), 64-66, and 77-79. The second, is a few instances of the behind the beat playing that is so prominent in *Stella by Starlight*, (bars 1, 3 [see ex.69], 24) and one of playing ahead of the beat (bar 104 [see ex.70]). These again of course, create a sense of rhythmic elasticity, though it seems that with Jarrett (in this case at least), the swing feel of *Stella* is far more conducive to this kind of approach than the straight eighths feel that is found here. The third is the small number of irregular groupings of notes that are found mainly in the last part of the solo (bars 94, 100 [see ex.71], 104) and which create the impression of brief departures from the ground beat.

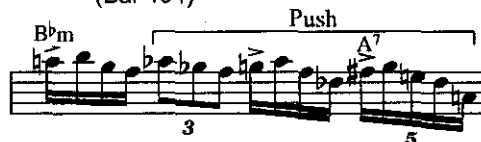
Ex.68 Shows displacement.



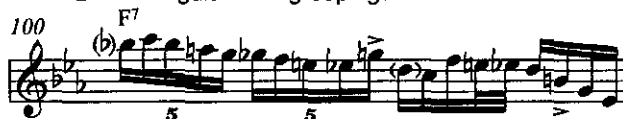
Ex.69 Jarrett's playing behind the beat.
(Bar 3)



Ex.70 Jarrett's playing ahead of the beat.
(Bar 104)



Ex.71 Irregular note groupings.



Harmony

Again, the chord changes here essentially follow those in the melody section, but with a number of variations. The bass's role is again, both functional and melodic, but in this case the melodic figures tend to utilize the fifth more than anything else, as this is more in keeping with the traditional approach to pieces with straight eighths and Latin feels. A couple of the harmonic sections are treated quite loosely, and the first of these is the section which is found in the second bar of each four bar C minor sequence. Here, Jarrett often plays just G 7, but Peacock frequently plays D, G, and occasionally this results in a momentary conflict (e.g. bar 24 [see ex.72]). The second is the descending chromatic sequence found in bar 22 of the structure. In the first two choruses (bars 22 and 58), the piano plays all C minor but the bass plays C, B, Bb, Eb, and in the third (bar 94), the piano outlines the changes whereas the bass plays more of a C minor figure (see ex.73). Obviously, these variations contribute to a sense of harmonic freedom.

Ex.72 Shows a momentary conflict between the piano and the bass.

(Bar 24 -the bass plays a D under a G7 altered chord)

Ex.73 Shows how this section of the piece is sometimes treated differently by both the piano and the bass. The bass outlines the changes in bar 22, but plays mainly C minor in 94, whereas the piano does the opposite in each case.

The most sustained and substantial variations however, occur from bars 66 to 72 (see ex.74). In bar 66, we see an Eb 7 alt. chord played under a D 7 line (harmonic suspension), followed in 67 by a Bb minor chord over a B bass note (harmonic anticipation), and then in 68 we see E min. 7, A 7 in place of Eb 7 (a tri-tone substitution). In bar 69 we not only see a D bass note in place of the usual Ab, but also the beginning of an interesting three bar harmonic episode. Here, (at the very end of the bar) Jarrett plays a root position F major 7 chord in the left hand, anticipating the next bar (which would normally be F minor 7, Bb7), but really functioning as a G7sus.chord. Peacock immediately responds with a G pedal figure at bar 70 (which he maintains throughout), and Jarrett shifts the left hand chords down chromatically whilst playing right hand lines that essentially outline G7. All of this creates considerable drama, as it bypasses the resolution to the relative major in favour of a dominant pedal. (It is also interesting to note that at bars 106 and 107 the resolution to the relative major is again bypassed in favour of a II V I progression in C minor.)

Another variation can be found at bars 43 and 44 (see ex.75), where the bass plays an Ab figure at bar 43 (non-specific chord quality) in place of the usual D, and then at 44 plays D, G, rather than just G. The piano line at 43 suggests Ab minor for beats 1, 2, and 3, and G7 for beat 4 (there is no left hand in this bar), and then at bar 44 it outlines D7, G7.

The above examples demonstrate very well the level of spontaneity and empathy that is present between the players. Author Geoff Dyer made the following comment about the trio - *"...while listening to the trio, it is often impossible to tell who is leading and who is following, who is initiating and who is responding."*²⁵

Ex.74 Shows the most sustained and substantial harmonic variations.

(Brackets show variations as per the text)

65 E^b7alt $D7alt$ $G7$

67 Cm B^bm7/B B^bm7/E^b $Em7$ $A7$

69 A^b7/E^b A^b7/D $F\#7/G$ $E\#7/G$

71 $E^b\#7/G$ $D7alt/G$ $G7$

Ex.75 Shows another harmonic variation. (Bars 43 and 44 – Bracket shows G7 outline)

A^bm $D7$ $G7$

Another example of harmonic suspension can be found at bars 80 (a D7 chord is outlined over a G7 [see ex.76]).

More examples of harmonic anticipation can be seen at bars 36 (see ex.77) and 108 (where the line is all G7, but the chords are D7, G7).

Another example of chord substitution can be found on beat 3 of bar 102, where a C# minor harmony is played in place of G 7 (see ex.78)

Ex.76 More harmonic suspension.
(Bracket shows D7 outline)

Ex.77 More harmonic anticipation.
(Bracket shows G7 outline)

Ex.78 Another chord substitution.

The variations here, of course create tension, add color, and contribute to a sense of harmonic sophistication and freedom.

Melody

Not surprisingly, a lyrical quality again pervades here, but the overall melodic character is quite different to *Stella by Starlight*. The minor key and different rhythmic feel of the piece (particularly the double time section) obviously contribute to this, but it is also testament to Jarrett's range and ability to improvise fresh lines each time he plays. Ian Carr, talking about one of Jarrett's solo tracks, compared his fast runs with those of Art Tatum - "...whereas the latter (Tatum) often performed the fast runs which were his stock-in-trade and part of his habitual repertoire, Jarrett seems to be actually conceiving and playing new lines at this amazing speed and intensity." ²⁶

The organizational approach tends to be based upon scalar shapes more than anything else, but there is a large variety of these (a lot of which utilize chromaticism), and arpeggiated figures feature throughout. The previously mentioned allusions to the original melody can be found in bars 5 and 6 (see ex.79), 10, 26, and 31-33, and once more, grace notes can be seen in the last bar of the solo break, and bars 8 (see ex.80), 9, 12, etc. Before the aspect of chromaticism is looked at, the general diatonic shapes will be described, and again, these range from scale passages (bars 3 [see ex.81], 49 and 50 [beats 4 and 1 respectively], 74 etc.), to scalar-type figures (bars 53 [see ex.82], 67, 78 etc.), to more purely melodic shapes (bars 2 [see ex.83], 7 [beats 3 and 4], 31, 38 etc.), and to melodic shapes which feature large intervals (last bar of solo break [see ex.84], bars 1, 22, 46, 70, etc.).

Ex.79 Allusions to the melody.



Ex.80 Use of grace notes. (Bar 8)



Ex.81 Scale passage. (Bar 3)



Ex.82 Scalar-type figure. (Bar 53)



Ex.83 A more purely melodic shape.

(Bar 2)



Ex.84 Melodic shape featuring large intervals.

(Last bar of solo break)



The use of chromaticism will be described as before:-

The use of chromatic notes as,

- 1) Components of chromatic scale passages (bars 42 [last 2 semi quavers to beat 2 of 43 – see ex.85], 91[first 6 semi quavers, 94 [beat 2]etc.).
- 2) Passing tones (bars 15 [see ex.86], 28 [beat 1, 2nd semi quaver], 36 [beat 3, last semi quaver], 56 [beat 2, 2nd semi quaver] etc.).
- 3) Approach tones (bars 7 [see ex.87], 27 [last semi quaver], 28 [beat 2, last semi quaver], 52 [first semi quaver] etc.).
- 4) Dissonant tones which fall on the main beats and then resolve (bars 8 [beat 3], 16 [see ex.88], 28 [beat 3, 3rd semi quaver], 41 [B natural], etc.).
- 5) Upper and or lower neighbour tones (bars 36 [see ex.89], 46 [beat 3], 54 [beat 3]).
- 6) Components of general or universal melodic shapes (“1” - bar 55; “2” – bars 43, 59 [beat 4, slightly modified], 68 [beat 3]; “3” – bar 93; “4” – bars 36, 56 [beat 3], 68 [beat1], 90 [beat 3], 108 [beat 2 - These differ slightly from the original model, but have the same shape]; “5” - bars 43, 56 [beat 4], 69 [beat 1], 103 [beat 3 - These tend to differ a little from one another, but all have similar shapes] – For examples see ex.90).

Ex.85 Chromatic scale passage.



Ex.86 Shows passing tone. (Bar 15)



Ex.87 Shows approach tone. (Bar 7)



Ex.88 Use of dissonant tone.



Ex.89 Upper and lower neighbour tones



Ex.90 General or universal shapes.

"1" (Bar 55, beat 4)



"2" (Bar 43, beat 4)



"3" (Bar 93, beat 4)



"4" (Bar 36, beat 1)

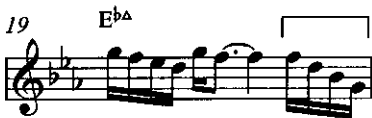


"5" (Bar 43, beat 3)



The arpeggiated figures tend to utilize either traditional seventh-type formations (bars 18-20 [see ex.91], 59 [beat 2], 71 [beat 4], 89, 90 etc.), superimposed triads (bar 21 [see ex.92], bar 39 [G/C minor = C min.maj.9], bar 66 [Bb/D7 = D7alt.] etc.), or combinations of triads (bar 95 [see ex.93], bar 102 [Bb & Ab minor/D7 = D7alt.,D13b5b9]). Obviously, these provide contrast to the prevailing scalar approach.

Ex. 91 Use of seventh-type outline. ²⁷



Ex. 92 Superimposed triad.

(Eb/G7 alt- Bar 21)



Ex.93 Combination of triads.(Bb & Ab/Ab7 = Ab7#11- Bar 95)



The role of the left hand

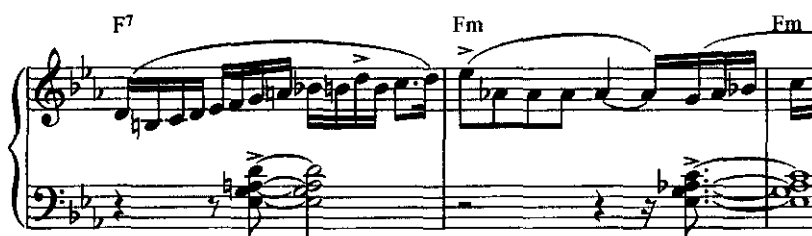
In general the left hand is used throughout, although there are two sections where it is absent for a number of bars (60-63 and 72-78), and in the second of these, it contributes to the leveling out that occurs at the beginning of the third chorus. This connection actually typifies the overall role here, as the left hand tends to be an integral part of the changes in intensity.

In the first chorus, there are many sustained chords along with shorter ones, and they tend to be both on and off the beat, this mirroring the steady build of the solo (see ex.94). In the second and third choruses (which feature the double time feel), the chords on the whole tend to become shorter and more syncopated, and are particularly active in supporting the increases in intensity. This often involves the playing of longer chords which are heavily accented and off the beat (bars 48-51(see ex.95), 65, 69,70 [see **Harmony**] etc.) as well as shorter, busier configurations (bars 52 (see ex.96), 56, 66, 68 etc. The long chord at bar 105 delineates the beginning of the brief wind down section (see ex.97).

Ex.94 Sustained chords are combined with shorter ones.



Ex.95 Long, heavily accented chords.



Ex.96 Shorter, busier configurations.

52 $Bb7_{sus}$ $Bb7_{alt}$

Ex.97 Long chord delineates.

105 $Ab7$ $Ab7$

4.4 Closing melody section

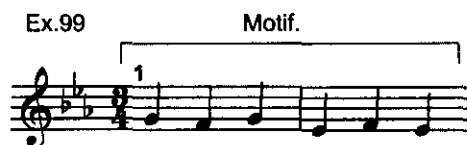
The character here contrasts very much with the preceding bass solo section (which maintains the aforementioned double time feel), and is played essentially with a half time feel. This is achieved primarily by Jarrett's use of a more sustained, minim based left hand accompaniment, and the pattern that DeJohnette plays on the ride cymbal. Again, we see the retention of enough elements from the opening melody section (essentially the same chord changes, a similar approach to the melody, a certain sparseness, occasional hints of the same rhythmic ploys) to ensure thematic continuity, but also enough differences (the previously mentioned half time feel, subtle harmonic variations, a little more of the original melody, less rhythmic tension) to give it a change of character, and make it clear to the listener that a musical journey has taken place. Once more, Jarrett's cadenza begins at the final resolution point (bar 35).

4.5 The cadenza (see ex.98)

This is 37 bars long, and lasts for just under a minute. It's basic structure is fairly simple, as it essentially utilizes one melodic motif throughout, and uses a harmonic progression which descends chromatically from the dominant of the relative major, Bb, to the tonic, C minor. (Note that this progression ties in with the chromatic progressions that occur in the introduction.) The motif is derived from the melody notes that originally occur in bar 34 (see ex.99), and these of course, are derived from the main theme of the piece. As it begins, Jarrett changes into 3/4 and doubles the speed (the quavers of the closing melody section then become crotchets), and much like the introduction, it is played in tempo throughout (except for a brief ritardando at the end). However, the rhythm of the melody in this case is a constant stream of crotchets, and potential monotony is avoided by the use of (again) varied time signatures (the aforementioned 3/4 combined with many bars of 4/4 and 5/4), changes to the melody notes (which of course reflect the changing harmonies), and the use of counter melodies in the tenor part. The tonal center of C minor is established by the reiteration of the tonic in the last 10 bars, and the movement of the counter melody, which circles around the fifth until the final resolution.

Ex.98 Diagram of the cadenza

Bar 1 (bar 35 of song)								
(3/4) IEb/Bb		IBb7 sus.	IBb7b9	I Am7b5		I Abmaj.7#11		
Bar 9								
IGm11		IGb6	I(4/4)	IGbmaj.7#11	I(5/4)Gb		I(3/4)	
Bar 17								
I(4/4)Gbm	I(5/4)		I(4/4)F7b9	I Emaj.9		I Ab7/Eb	IDmaj.7#11	
Bar 25								
I(5/4)	I(3/4)Db	I(5/4)Db#5	I(3/4)Cm	I(5/4)Cm#5	I(3/4)Cmb5	ICm		
Bar 33								
ICmsus.	I(4/4)Cmb5	ICm	ICm#5	ICm				



Jarrett's statement here functions very well in providing a thematically based conclusion to the piece, and does so once more with just the right balance of repetition and variety.

4.6 Overview and Summary

The introduction, again of course, functions as a prelude, but because in this case the melody of the song is not used, there is very much a sense of it being a piece in itself. This compositional quality is enhanced by the consistent pulse, which leaves little room for reflection. Its shape tends to be that of a gradual build towards a climax and then a winding down, which clearly signifies a delineation between sections, and of course sets the mood for the opening melody section. This section obviously introduces the melody of the piece and the ensemble part, but also has its own profile which is most apparent in the first half of the B section (where a rhythmic displacement occurs), the first eight bars of the C section (where there is a rhythmic block chord passage), and then in the last four bars where there is a clear breathing space between sections.

The piano solo once more functions as a development section, and in the first chorus it steadily works towards the second, where the change to the double time feel, though creating a different mood, feels like a natural progression. Again, the second and third choruses continue the development, essentially by increasing the levels of intensity via plateaus until a climax is reached. The wind down following the climax of course serves to delineate the piano solo from the bass solo, but in this case it is only four bars long, and the intensity level is still relatively high.

The closing melody section, once more functions as the final part of the development by the ensemble, and again (as previously mentioned) makes it apparent that a musical journey has occurred through another change in character. This character changes immediately once Jarrett signifies his intention to begin the cadenza, and prompts the band to drop out. The cadenza then functions as a coda that has obvious thematic content, similarities to the introduction, and is again of course, played by the piano alone.

The overall impression one gets from this performance is similar to that of the previous piece. There is a sense of it being a musical story which is high on passion, very flowing, and definitely "in the moment" at all times. Again, this story is made up of many different musical episodes which are underpinned by a strong sense of form and structure, but the level of spontaneity makes it a different story to *Stella by Starlight*, and the straight eighths feel and inherent differences in the introductions (of course) contribute to this.

5. Lover Man

5.1 The introduction

General description

The prevailing mood of this introduction is again a romantic one, though it is quite delicate and introspective, and its sophisticated harmonies are a little reminiscent of French composers such as Ravel. It is slow moving with a pronounced rubato, and a number of pauses occur, which contribute to its reflective nature. Only briefly, about two thirds of the way through, does the volume rise above the general quietness, and even then it is relatively restrained. The melody of the song is not actually stated, but the opening motif (which is utilized a great deal) uses the rhythm of its first phrase, and this of course, provides thematic unity. (This rhythm is not exactly the same as the written one, but rather a typical jazz variation of it - see ex.100.) The harmony is centered around the tonality of the first chord of the song, D minor, but it modulates briefly to a number of other related keys.

Ex.100 Typical jazz variation of the original melody. (For the original, see the chord chart which accompanies the transcriptions.)



Form and melody

It is twenty-two bars long, runs for approximately one minute, and quite simple in its basic structure. It is made up of three main sections which are separated by cadences, and the form is as follows :-

1st section: 6 bars;

2nd section: 7 bars;

3rd section: 9 bars (this includes a 5 bar coda);

Again, a cohesive form is achieved by the use of motivically based melodic episodes within each section. The main motif, "A" is again rhythmic, but "B" is melodic. The primary melody, except for some brief overlapping of voices at bars 5 (see ex.101), 13, and 19, is in the soprano part but almost always, one or more of the middle voices moves to an adjacent tone on the second or fourth beat of each bar (see ex.102). This creates not only added melodic interest, but sets up a kind of call and response pattern which characterizes the whole introduction. (There are two brief counter melodies in the tenor part at bars 11 [see ex.103] and 21.)

Ex.101 Brief overlapping of voices.(Bars 4-6)



Ex.102 Movement of inner voices. (Bar 2)



Ex.103 Shows counter melody, and asymmetric effect of 5/4. (Bar 11)



Again, there is no obvious pattern in the lengths or groupings of the melodic episodes, and they vary in length from two to seven bars. They are as follows:-

1st section:

Bars 1 and 2, 1st episode :- This is based on motif "A"(see ex.104). After it is stated (bar 1), it is repeated (bar 2);

Bars 3-6, 2nd episode :- This is based on motif "A". It is slightly altered rhythmically as part of the change to 3/4, and played twice (bars 3-6) Note that here, and in the remaining utilizations of "A", a quaver pick up is added when the motif is repeated;

2nd section:

Bars 7-10, 1st episode :- This is based on motif "A". Again, it is slightly altered rhythmically (the first triplet is changed to 2 quavers) as part of the change to 3/4 and played twice (bars 7-10);

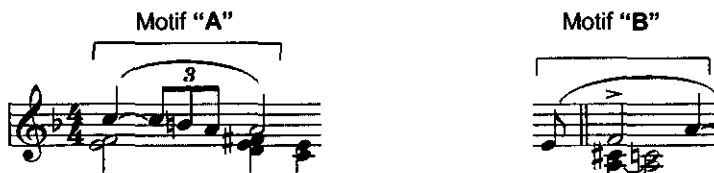
Bars 11-13, 2nd episode :- This is based on motif "A". It is altered slightly due to the changing time signatures and played twice (bars 11-13);

3rd section:

Bars 14-17, 1st episode :- This is based on motif "B" (see ex.104) which is defined by a rising interval (At first, a third). After it is first stated (bar 14 [including quaver pick up from previous bar]), it is repeated twice as a fifth, and with changed rhythms (bars 15-17 [the repetition at 16 uses a pick up]);

Bars 18-22, coda :- This has no obvious thematic content.

Ex.104 Shows motifs.



The melody (except for bar 10) is constructed entirely from the Dorian scale.

Rhythm

The most noteworthy aspect here is once again, the use of varied time signatures (see ex.105), and it is worth mentioning that even though it starts and ends in 4/4, and has a number of 5/4 bars, it is in 3/4 much of the time (see the full transcription). The utilization of 3/4 within 4/4 seems to show again, Jarrett's fondness for mixing these two meters, and it is really only in bar 11 where the 5/4 has a noticeable asymmetric effect (see ex.102). The remaining two bars of 5/4 (bars 16 and 18) tend to be absorbed in the rubato playing.

Ex.105 Varied time signatures.



The rubato, like in *Stella by Starlight*, is evident throughout, and contributes to the expressive qualities of the introduction. It is particularly noticeable in the opening phrase where the rhythm in bar 1 is drawn out, but in bar 2 is pushed forward, and in the last section (bars 17-22) where there is a general freeness.

Although this introduction is comparatively brief, there is again a rhythmic freedom in evidence, and like in *Stella by Starlight*, a sense of rhythmic elasticity. Comparing Jarrett's introductions with those of Bill Evans, Peter Stanley Elsdon said, "*And such introductions [Evans'] were characterized by rubato playing, although in Evans's case not quite to the same degree as we can hear in Jarrett.*"²⁸

Harmony

The tonal center is clearly D minor, and though the overall scheme is more harmonic than modal, it is interesting to note that the V minor appears a number of times (bars 1[see ex.106], 7, 18), which adds a certain modal flavour. The frequent use of the natural sixth both within the chords (bars 1[see ex.106],4,5-7 etc.), and as a root note (bars 5[see ex.107],11) gives it a brighter sound than would have been the case if it had stayed more within the Aeolian scale area, and of course is in keeping with the Dorian based melody. The modulations to A minor (bars 5-7), and G major (bars 7-9) also contribute to this brightness, and the fact that those same two keys are found in the bridge section of the main piece means that they also tend to function thematically. Apart from these, there are two brief modulations to the relative major, F (bars 3,4, and 10,11), and one to B flat major (bars 17,18). Except for the final cadence, there is only one resolution to the tonic and this occurs at bars 12-14, where it necessarily (after a number of modulations) restates the tonal center. After the previously mentioned move to B flat, the last four bars move steadily toward the final resolution via a VI, bVI, V progression, with the chord at bar 20 making it an interrupted cadence (see ex.108).

Ex.106 Shows the use of the V minor, and the natural sixth within the chords.(Bar 1)

Ex.107 Use of the natural sixth as a root note.

The most prevalent harmonic progression used here is the cycle of fifths (bars 1, 3-4, 5-10 etc.), though it is worth noting the brief chromatic descending movement from the end of bar 11 to 13, and the step-wise movement at bars 18-21 (see ex.108 for all of these.). There are two harmonies in particular that are worth examining, and the first is the chord in bar 3 which seems to function as both a first inversion V minor (with a major third added) and, as the dominant chord of the relative major (see ex.109). The second is the chord (mentioned

above) at bar 20 which could be looked at as a modified dominant built on the seventh degree, or as a bVI minor major seventh (which changes to major) with its second in the bass (see ex.110).

Ex.108 *Diagram of the tonal structure* (Chords are simplified, and time signatures are not shown.)

1st section

_____ Dmin. _____ Fmaj. _____ Amin. _____
 Bar 1
 IDm / Em AmIBb Gm IAm/C A/C / IF IBm7b5 IE7 II

2nd section

_____ Gmaj. _____ Fmaj. _____ Dmin. _____
 Bar 7
 IAm ID7 IG IC7 IF // Bm7b5 IBb Bbm / IA7 II

3rd section

_____ Bbmaj. _____ Dmin. _____
 Bar 14
 IDm IG7 IC7 ICm F7 IBb // Am IBb IC7 IBbm A7 IDm II

Ex.109 Chord functions as a V minor, and as a dominant of the relative major.

Ex.110 This chord could be looked as a VII dom. or as a bVI minor with it's second in the bass.

The previously mentioned aspect about the movement of the inner voices generally involves suspensions of one kind or another resolving (bars 2 [see ex.111],4,6,7 etc.), but sometimes they also move from a consonance to a dissonance (bars 3 [see ex.111], 8 – upper voices, 9 – lower etc.). The dissonances and so on however, are of secondary importance, as this is primarily about harmonic motion.

Ex.111 Movement of inner voices. (First bracket shows a dissonance moving to a consonance, the second, a consonance to a dissonance – Bars 2 and 3)

5.2 Opening melody section

This takes place over two choruses, and features a first chorus that tends to be relatively subdued followed by a second that is more intense, and as the piece is played at a ballad tempo (albeit a bright one), this allows much time for the players to explore a multitude of rhythmic, harmonic, and melodic variations. In the first chorus, Jarrett establishes the tempo firmly by the second bar, the band enters with a sparse accompaniment, and the rhythmic figures (though subtle) shift between crotchet based and quaver and semi-quaver triplet based subdivisions. The harmony used in bars 3 and 4 throughout varies slightly from the usual approach, and utilizes an ascending line progression on the G minor chord rather than moving to a C7 in bar 3 (see the chord chart which accompanies the transcriptions). In the A sections, the first phrase of the melody is played but much of the rest is either paraphrased or improvised, and the overall approach from the group is a kind of an open, floating one. They move into more of a consistent pulse for the B section (bars 17-24 – note that Jarrett uses the same line progression as earlier on the minor parts), tending then to maintain it (though with their customary rhythmic playfulness), and the melody, though rhythmically altered, is a little more faithful to the original. At bar 23, the double time triplet figures (most noticeably from the bass) become more prominent, and from then on they occur more often. In the last A section, the melody is treated in much the same way as it was in the first two, and the dynamic level, which on the whole has been moderately soft, increases to a moderately loud one which is then sustained into the second chorus.

A sense of development in the second chorus is achieved not only by the increased volume, but by Jarrett's use of many sustained chordal textures, more activity (particularly from the drums), and the heightened intensity of rhythmic interplay between the instruments. Jarrett begins the first A section with the melody, but quickly departs from it and improvises the remaining seven bars making it sound as though he is beginning his solo. However, he returns to the melody, and from then on, tends to treat it much the same way he did in the earlier A

sections but with more improvised lines after each theme. The chordal textures in general involve either a sustained left hand voicing which supports or punctuates the melody (bars 1-4 etc.), or a "locked hands" approach ²⁹ (bars 21, 22 etc.). This of course, results in a stronger, more forceful sound. The rhythmic interplay trades on the tension that results from playing more with the aforementioned double time triplet feel (sometimes which has a funky edge to it), yet moving away from it at times, and also hinting at the double time swing which inevitably occurs in the piano solo. When this happens, the release of tension provides a great springboard for the improvisation that follows.

Apart from the slight variations in the harmony that have already been noted, the usual chord changes are employed (again, see chord chart [bar 7 features the common substitution of Ab min., Db7 for Bb min., Eb7]), though Peacock plays a D pedal both times in the G major section of the bridge. A few other minor variations occur, one being the use of a Bb min. Eb 7 progression in bar 6 of the second A section in the first chorus rather than Bb 7, another involving the discarding of the line progression in the first two bars of bridge, and the last being the use of a C 7#11 in bar 3 of the bridge in the second chorus. Though it resolves, this chord creates a brief ambiguity due to the fact that it is used in the G major section but is essentially the same chord as a G min. maj. 9.

The amount of overall colour, spontaneity, empathy, and balance of individual creativity within an ensemble that the group display here, is an example of jazz trio playing at it's finest. DeJohnette once said this about his musical relationship with Jarrett - *"...the concept of what to ignore, what to leave in, what to leave out...we intuitively understand that...that's why when we play together...we never know what's going to happen, but we always get something happening that turns us on."*³⁰

5.3 Piano Solo

General description

It is two choruses in length (the double time swing feel making it essentially 128 bars), and runs for approximately three and a half minutes. The overall shape is as follows :-

First chorus – four feel (maintained throughout), quaver based, starts with reasonable intensity which increases in the second sixteen bars, becomes busier (many semi quavers) leading into the bridge and stays that way, further intensifies at the end of the bridge and briefly refers to

melody, then levels out a little (less busy) but maintains intensity and refers again to melody before further intensifying near the end;

Second chorus – intensity maintained, then increased towards the end of the first sixteen bars where it becomes busier again (it stays that way), intensity maintained, then a brief leveling out leading into the bridge (short allusion to melody at beginning of bridge) before returning to former intensity, brief reference to melody before building toward a climax of intensity (includes 6 bars of a reiterated note), then winds down over the last six bars.

Form

Like before, form is essentially achieved by the above sequence of shapes, and once more, the high point of the solo features some passages which use the very high register of the piano. The sense of it being through composed again pervades, but the aforementioned uses of the melody (which tend to delineate the bridge [see ex.112]), and the referencing of the blues inflections from bars 5 and 6 of the melody (see ex.113 - these occur every time [bars 9, 25, 57etc.] except in bar 89) give the improvisation additional shape. Thematic episodes feature again, and like before, they contribute to the general development of the improvisation, with the longer ones tending to be integral parts of rises in intensity (e.g. 74-78 etc.). Commonly, they are three or four bars in length (bars 2-4, 8-11, 17,18, etc.), but two of the longer examples are worth mentioning. The first of these runs from the end of bar 56 to the beginning of 63, and utilizes the blues inflections mentioned above by continually returning the flattened third (Ab), largely via typical blues piano figures (see ex.114). The second involves the reiterated note mentioned earlier, and can be found at bars 110- 116. Here, (in a way that is not dissimilar to the previous example) the note A is repeated many times, but with a certain amount of rhythmic variation, and slight melodic changes to the descending pentatonic passage which connects each repetition. This continues for five bars, and of course creates tension, which is finally released at bar 115 when the last A gives way to an ascending semi quaver passage that runs into bar 116. (Note how this last episode is preceded and set up by another one [bars105-108] which utilizes an ascending crotchet triplet idea that changes into quaver triplets.)

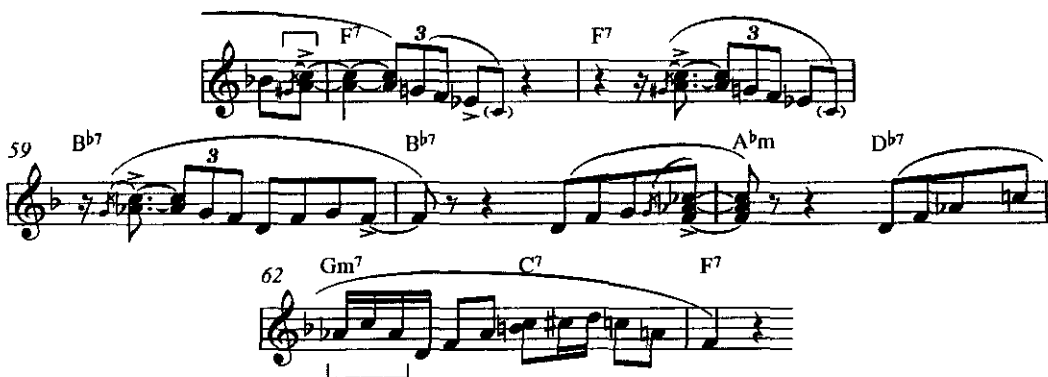
Ex.112 Use of melody. (Bars 42 and 43)



Ex.113 Referencing of blues inflections.



Ex.114 Thematic episode which utilizes blues inflections (Brackets show the two different utilizations – Bars 56-63)



Rhythm

The general character here is definitely a swinging one, though as you would expect, Jarrett's flexibility is again very much in evidence. It tends to swing more overtly than *Stella by Starlight*, mainly due to the fact that the left hand chords often fall into a groove pattern ³¹ (see ex.115), although some contrasts to this can be seen at bars 75-78, and 106-108 where the left hand is more sustained and heavily syncopated (see ex.115). There is a similar amount of playing behind the beat (bars 8 and 9, 11, 18 [see ex.116], 20, etc.), and again there are irregular groupings of notes (bars 40, 45, 46 [see ex.118], 80 etc.) and crotchet triplets (bars 12, 21, 24 [see ex.119] etc.), but in this case, there are no displacements. Talking about Jarrett's rhythmic approach in Charles Lloyds' band, Peter Stanley Elsdon said this - "*Whereas Lloyd floats above the rhythmic texture laid down by the rhythm section, Jarrett plays against it. That is, he creates a temporal dissonance by superimposing irregular rhythms against the pulse...*" ³²

Ex.115 Shows groove pattern. (Bars 9 and 10)



Ex.116 Use of a more sustained and heavily syncopated left hand. (Bars 106-108)



Ex.117 Playing behind the beat. (Bar18)



Ex.118 Irregular groupings of notes.



As before, one aspect of Jarrett's rhythmic flexibility can be seen by looking at the number of rhythms present, and the way they are combined. A good example of this can be found in the thirteen bar section which begins at bar 24 and ends at the beginning of 37 (see ex.119). Here we see crotchets, crotchet triplets, quavers, quaver triplets, semi quavers, and a grouping of six semi quavers on one beat, and it is worth noting how the passage of semi quavers that runs from bar 34 to 37 is broken up. Other examples can be seen at bars 42-48, 63-70, 83-86, 87-93 etc. The phrase lengths are much the same as before, and vary from half a bar (bars 31, 40 [beat 4], 71, 72 etc.), to five bars (bars 44-48 and 74-79), but are typically one or two bars long.

Ex.119 Bars 24-37 Shows crotchet triplets, and the variety of rhythms and their combinations.

The first sixteen bars will again be examined to illustrate where the phrases begin and end in relation to the bar lines (see ex.120). – First phrase:- starts on 1+, ends on 3; Second phrase:- starts on 4, ends on first quaver of quaver triplet after 4; Third phrase:- starts on second quaver of quaver triplet after 4, ends on 3; Fourth phrase:- starts on 4, ends on 3; Fifth phrase:- starts on 1+, ends on 4+; Sixth phrase:- starts on 1+, ends on 2; Seventh phrase:- starts on 3, ends on 2+; Eighth phrase:- starts on 3+, ends on 2+; Ninth phrase:- starts on second crotchet of crotchet triplet [first half of bar], ends on 4; Tenth phrase:- starts on 1, ends on 4; Eleventh phrase:- starts on 3, ends on 3.

Ex.120 Bars 1-16 - Shows where the phrases begin and end in relation to the bar lines, and shows some of the syncopations.

Once more, an examination of the above example and its phrases reveals the level of syncopation, and in this case it is substantial. Again, the few accents here favour the off beats, but overall, they tend to be both on and off the main beats.

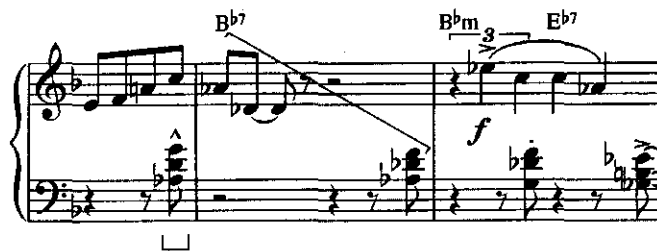
Harmony

The approach here is essentially the same as it is in the other two pieces, and the bass's role (as you would expect, given that both are swing pieces) is similar to that in *Stella by Starlight*. Peacock plays some fairly oblique lines, which again occasionally include substitutions (e.g. at bars 6-8 where the basic harmony is G min. 7 # 5 | G min. 6 | C 7, he plays Bb, A, D, Ab | Db, G, D, G | C, Db, Gb, C,³³ (see ex.121) at bars 73-75 where the harmony is F 7 | F7 | Bb 7, he plays D, D, C# F | E, Eb, B, Ab | G, F, Bb, F, at bar 121 he again plays D in place of F.), and like Jarrett, he treats the first four bars of the structure quite freely, often swapping the D's and G's.³⁴

Ex.121 One of Peacock's substitutions. (Bars 6-8)

There are a couple of other parts that are treated quite loosely, and the first of these is the previously mentioned section (see **Opening melody section** - at the original tempo it is at bar 6 in the A section) which occurs in bars 11 and 12 of the A section. Here, Peacock often plays Bb (with no third) | Bb, Eb (bars 11 and 12, 59 and 60 etc.) whilst Jarrett sometimes uses both Bb 7 and Bb min. 7 on the first bar (bars 11 [see ex.122], 27 [chord at end of 26 is Bb min., but line and chord in 27 are Bb7 sus., Bb 7], and occasionally Eb 7 on the second (bar12 [see ex.122]). The second is the first three bars of the bridge, where Jarrett plays A min. | B min. 7 b 5 | A min. the first time (bars 33-35), A min. | A min./ D | A min. the second time, in contrast to the G minor section where he always retains the aforementioned line progression. Overall of course, these variations contribute to a sense of harmonic freedom, and the aforementioned bass substitutions in particular, add some ambiguity to the proceedings.

Ex.122 Bars 11 and 12 (includes end of 10) - Shows how Jarrett mixes the Bb7 and the Bb min.7, and occasionally uses the Eb7.(First bracket shows Bb7 chord, second shows Bb minor line and chord)



As previously, the other noteworthy variations involve the use of harmonic anticipation, suspension, and relatively subtle chord substitutions. A number of these can be found in the section which runs from the end of bar 88 to the beginning of 94 (see ex.123 -Note that the first chord Gb 7, is a tri-tone substitution for C 7.)

Ex.123 Use of harmonic anticipation, suspension, and chord substitution. (Chord symbols above reflect basic harmony, chord symbols below show actual harmony)

Another example of harmonic anticipation can be seen in the second half of bar 61, where Jarrett plays C 7 alt. chords in the left hand, and what appears to be a Bb 9th outline in the right, even though the underlying harmony is Db 7 (see ex.125). The chords here are definitely an anticipation of the next bar, but the right hand line is really just part of the whole aforementioned melodic episode (see **Form**, and ex.114) which is based on F blues figures. Some other examples can be found at bar 34 (beat 4), and 76 (beat 4 [L.H.]). One brief section which starts on beat 3 of bar 102 and runs into 103 is worth mentioning (see ex.126). Here we see an A min. 7 # 5 outline (change of chord quality within the bar) followed by a D 7 b 9 outline which is suspended into the following G major tonality (first 2 quavers of bar 103).

Ex.125 Harmonic anticipation.(Bracket shows C7 alt. chords - chords in following bar are Gm7, C7)

Ex.126 Shows change of chord quality within the bar, and harmonic suspension. (Bars 102 and part of 103)

Once again, the above variations add colour to the improvisation, largely through Jarrett's manipulation of tension. Consequently, they also demonstrate to some degree, his flexibility in the harmonic area.

Melody

A flowing, lyrical quality is again in evidence, though once more the melodic character here differs from that of the other pieces. This is due not only to the sense of "the lines unfolding in the moment" that tends to characterize Jarrett's melodic approach, but also because the aforementioned blues flavour often pervades. An insight into the flowing aspect of his style can be gleaned from the following statement - *"Saxophone players in particular have influenced me. Not pianists. And if you think about Sonny Rollins, or Ornette [Coleman], [John] Coltrane, they're a voice. They have this freedom and they're not percussive. They can play a river of notes and it doesn't matter what the number is. So when I'm playing piano, I don't want to hear the attack as a percussive attack. I'm listening to this flow."*³⁵

Like *My Funny Valentine*, the overall structural approach tends to utilize scalar shapes more than anything else, but these are combined with arpeggiated figures and there is extensive use of chromaticism. However, in this case we also see some utilization of pentatonic scales. The previously mentioned references or allusions to the original melody can be seen in bars 42, 43, 49-52 (see ex.127), 97, and 105,106, and many grace notes can be found (bars 6 (see ex.128), 13, 15, 17 etc.). The general diatonic shapes again include scale passages

(bars 46 [beat 2], 115 [beat 3], 116 [see ex.129].), scalar-type figures (bars 20 [see ex.130], 35 [beats 3 and 4], 46 [beats 3 and 4] etc.), more purely melodic shapes (bars 1[see ex.131], 4, 21 [beats 3 and 4], 22, 30 [beats 3 and 4] etc.), melodic shapes which feature large intervals (bars 45 [see ex.132], 68 [beat 4], 78 [beat 4] etc.).

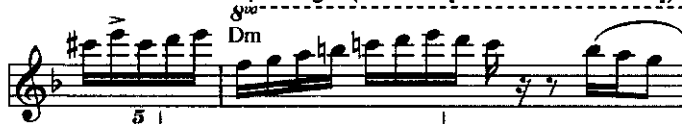
Ex.127 Reference to the melody.(Bars 49-52)



Ex.128 Use of grace note.(Bar 6)



Ex.129 Use of scale passage. (Bar 116 [includes end of 115])



Ex.130 Scalar-type figure (Bar 20)



Ex.131 A more purely melodic shape. (Bar 1)



Ex.132 A melodic shape with a large interval. (Bar 45)

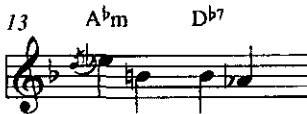


The arpeggiated figures mainly feature traditional seventh-type formations (bars 10 [see ex.133], 15, 27, 30, 45 [beat 3], 74 etc.), and there is some utilization of triads (bars 13 [see ex.134], 34 [beat 4].), but these tend to be used more often in a superimposed context (bar 12 [Ab / Eb 7 = Eb 13 sus.], 54 [see ex.135], 102 [G / A min. = A min. 11], 125 [Eb / Ab min. = Ab min. maj. 9], 127 [C / F = F maj. 9]). Some superimposed sevenths can be found at bars 38 (see ex.136), and 53 (D min. 7 / G min. = G min. 11), and there are two composite formations, one at bar 37, the other at 83 (see ex.137). There is one broken formation, and this runs from bar 65 to the first beat of 66 (see ex.138).

Ex.133 Use of seventh formation. (Bar 10)



Ex.134 Utilization of a triad.



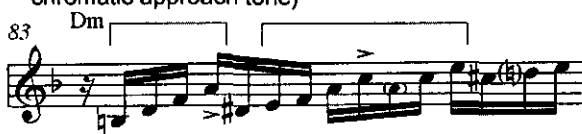
Ex.135 A superimposed triad. (Eb/F = F9 sus. – Bar 54)



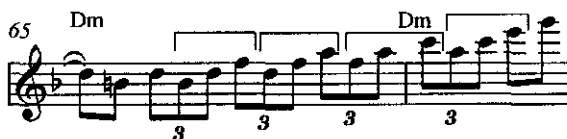
Ex.136 A superimposed seventh. (Emin.7/Amin.7 = Amin.11 – Bar 38)



Ex.137 A composite formation. (Min.6th and min.9th outlines connected by a chromatic approach tone)



Ex.138 Broken formation. (Incorporates Bdim., Dmin., Fmaj., and Amin. triads)



The components described above of course, contribute to the substantial melodic variety that is found in the solo, and this is enhanced by the use of chromaticism. It will be described as previously:-

The use of chromatic notes as:

- 1) Passing tones (bars 10 [see ex.139], 35 [2nd semi quaver], 46 [2nd quaver], 88 [beat 2, 2nd quaver], 89 [beat 2, 3rd semi quaver] etc.).
- 2) Approach tones (bars 83 [see ex.140], 90 [last semi quaver], 94 [beat 3, 2nd semi quaver], 107 [last quaver].).
- 3) Dissonant tones which fall on the main beats and then resolve (bars 8 [Ab], 34 [see ex.141], 78 [G#], 93 [beat 4, 3rd semi quaver], 106 [2nd crotchet in crotchet triplet].).
- 4) Upper and or lower neighbour tones (bars 6 [see ex.142], 28 [beat 1], 32 [beat 3, first 2 semi quavers], 44 [beat 2], 52 [beat 3] etc.
- 5) Components of general or universal melodic shapes ("1" – bars 80 [beat 4, slightly modified], 88; "2" – bar 103; "3" – bar 84 [beat 2]; "3a" – bar 89 [slightly modified]; "4a" – bar

100; "5" – bar 48 [has a similar shape to the others in the previous piece]; "6" – bars 36, 47 [beat 4], and 48 [beat 1]. – For examples see ex. 143).

Ex.139 Passing tone.(Bar 10)



Ex.140 Approach tone.



Ex.141 Dissonant tone. (Bar 34)



Ex.142 Upper and lower neighbour tones. (Bar 6)



Ex.143 General or universal shapes.

"1" (Bar 88, beat 4) "2" (Bar 103, beat 1) "3" (Bar 84, beat 2) "3a" (Bar 89, beat 1)



"4a" ("4" inverted – Bar 100, beat 3)

"5" (Bar 48, beat 3)

"6" (Bar 36, beat 3)



The use of pentatonic scales tends to involve either single four-note groupings (as in bars 36 [see ex.144], 84 [beat 1], 86 [beat 3], 101 [beat 4], and 103 [beat 2].), or two or three combined (as in bars 81 [beats 1 and 2], 87, 97, 98 [see ex.145], and 110-113.), and obviously these add to the overall melodic variety.

Ex.144 Single four note grouping.



Ex.145 Three four note groupings combined.



The role of the left hand

On the whole, the left hand is used throughout, but like *My Funny Valentine*, there are some sections where it is absent. These tend to be briefer, but there are more of them (bars 39 and 40, 81 and 82, 91-93, 109 and 110, 113 and 114), and in the second, fourth, and fifth instances the absences function as part of the overall drama. In all three of these cases, the right hand is playing an intense line whilst the left hand is absent, then the left hand enters in the following bar with an accented chord, and increases the drama of the passage (see ex.146). The third instance seems to allow space for some of the harmonic variations that have been noted in the **Harmony** section (ex.123).

For the bulk of the solo, the chords tend to be short, off the beat, and (as previously mentioned) they often fall into a groove pattern (see **Rhythm** – ex.115). The more sustained chords either provide contrast (bars 14 [see ex.147], 22, 34, 35 etc.), or support increases in intensity (bars 47 [see ex.148],102,103 etc.), or combine with shorter, busier configurations (all being accented) to support increases in intensity (bars 75-79 [see ex.149], 105-108 [these were touched on in **Rhythm**], or serve to delineate sections (bars 48,49 [see ex.150], and 123 [wind down section again]).

Ex.146 Shows how the left hand is sometimes used to increase the drama of a passage.

The image shows two systems of musical notation for piano. The first system, starting at bar 81, features a right hand with a melodic line of eighth and sixteenth notes, accented with > marks. The left hand is mostly silent, with a G7 chord indicated above the staff. The second system, starting at bar 83, shows the right hand continuing its melodic line. The left hand enters with sustained chords, including a Dm chord at the start and a G7 chord later. A triplet of eighth notes is marked with a '3' in the right hand.

Ex.147 Sustained chords provide contrast.(Bars 13 and 14)

The image shows a short segment of musical notation in the bass clef. It consists of several sustained chords, some with a fermata symbol above them, indicating they are held for a longer duration. The chords are connected by a bracket, suggesting they form a single harmonic unit.

Ex.148 Shows how the left hand is used to support increases in intensity.

Musical score for Ex. 148. The piece is in B-flat major. The right hand (RH) plays a melodic line starting at bar 46 with a $B^{\flat\Delta}$ chord. The left hand (LH) is mostly silent until bar 49, where it enters with a $Em^7(\flat 5)$ chord. The RH features a triplet of eighth notes in bar 47 and a quintuplet of eighth notes in bar 48. The LH provides a steady accompaniment of eighth notes.

Ex.149 Sustained chords combine with shorter, busier configurations to support increases in intensity.

Musical score for Ex. 149. The piece is in B-flat major. The right hand (RH) plays a melodic line starting at bar 75 with a $B^{\flat 7}$ chord. The left hand (LH) plays sustained chords: $B^{\flat 7}$ in bar 75, $A^{\flat}m$ in bar 76, and $D^{\flat 7}$ in bar 77. The RH features a triplet of eighth notes in bar 75 and a quintuplet of eighth notes in bar 76. The LH provides a steady accompaniment of eighth notes.

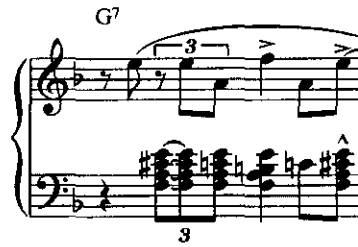
Ex.150 The use of the left hand to delineate sections.

(The long chord that crosses the bar line delineates the change from the bridge to the A section)

Musical score for Ex. 150. The piece is in B-flat major. The right hand (RH) plays a melodic line starting at bar 48 with an A^7 chord. The left hand (LH) plays sustained chords: A^7 in bar 48, Dm in bar 49, and Dm in bar 50. The RH features a triplet of eighth notes in bar 48 and a quintuplet of eighth notes in bar 49. The LH provides a steady accompaniment of eighth notes.

There are also a couple of uses of a locked hands approach, and these can be found at bars 18,(see ex.151) and 51,52 (crosses bar line).

Ex.151 Shows locked hands approach.(Bar 18)



5.4 Closing Melody Section

This once again follows the conclusion of the bass solo, and here we see an immediate return to the original tempo (the double time feel of the piano solo is maintained throughout the bass section). Like the other pieces, the fundamental elements of the opening melody section are retained (basic chord changes, approach to melody, varied rhythmic feels), but in combination with many variations (changes in harmonic colour, a little less of the original melody [and more substantial changes to it], rhythmic feels combined in different ways), which again make the character here noticeably different from the earlier one, and contribute to a sense of development. The changed character is perhaps more pronounced here (in comparison with the other two songs), largely due to the fact that the bridge section is played with quite marked contrasts between strong, rhythmic, chordal passages (mainly bars 17 and 18) and more reflective, floating ones (bars 20, 23, and 24). The band accompaniment becomes noticeably sparser from bar 30 onwards in preparation for Jarrett's cadenza, which like before, begins at the final resolution point (bar 32).

5.5 The cadenza

Once more, this is a relatively brief statement (lasting for approximately 50 seconds, and being 10 bars in length) which utilizes quite a simple structure. In essence, it is really a version of what is commonly called a "tag" ending³⁶, and in this case it is basically made up of two sections (one being 6 bars, the other being 3) which are played in tempo, separated by a short one bar rubato. Unlike the other pieces, it is quite different to the introduction, not only because it is mainly in tempo, but also because it is in another key, namely that of the tonic, F major. The melodic material also contributes to this contrast, as it is virtually all derived from the blues inflected phrases which occur in bars 5-7 of the song. The harmony is essentially based upon a descending chromatic progression combined with cycle of fifths movements, and a fairly traditional ending.³⁷ The specific form is as follows:-

1st section: (see ex.152)

Bars 1-6 :- Keeps steady 4/4 pulse, begins on tri-tone substitute for tonic (B 7) and descends chromatically (using mainly dominant chords), using the phrases (with slight variations) from bars 5, 6, and 7 of the melody (this involves some harmonic clashes) and then elaborates on them. Arrives at tonic (on bar 4) and moves again to B 7, then moves to IV, II dom., V, b II maj. 7, using blues inflected passages. These are followed by a similar flourish on the II maj. 7 chord before the tempo slows slightly at the end of bar 6.

Bar 7 :- Pauses briefly on an Eb triad (implies F 7 sus.) then accelerates slightly whilst playing phrase from bar 5 of melody over a tonic chord (altered dominant).

2nd section: (see ex.152)

Bars 8-10 :- Resumes tempo at bar 8 and begins a cycle of fifths progression which begins on B min. 7 b 5 and uses phrase from bar 6 of the melody. Ending begins at bar 9 using phrase from bar 7 of the melody and a ritardando starts half way through bar 9.

Ex. 152 Diagram of the cadenza

1st section

Bar 1 (bar 32 of song)			
IB7#11 / Bb7sus.Bb7IA7	Ab7 IGm	Gb7 IF7alt.	B7#11 I
Bar 5		(pause – rubato)	
IBb7sus.Bb7G7#11 / IC7sus.	Gbmaj.7#11	IEb	F7alt. II

2nd section

Bar 8		Rit.....	
IBm7b5	E13	Am7b5	D7IG7 F/A Bb7sus. B7#11IF/C Gb7 F7alt. / II

It should be fairly obvious that this cadenza underlines the recurring blues flavour of this performance.

5.6 Overview and Summary

Once more, the introduction of course, acts as a prelude, and like the previous piece, it doesn't use the melody in any obvious way and tends to sound like a composition in itself. In this case however, even though there is a slight rise in intensity in the middle, its relative brevity and rubato aspects tend to make it more of a mood setter. The pauses near the end clearly signal its impending conclusion, and this of course marks a change of section, but when the opening melody section begins and the ensemble enters, the reflective mood is more or less maintained. This first melody chorus builds gradually towards the second, which is more active, and which continues to build in intensity as it leads towards the piano solo. This (second chorus) functions in much the same way as the first choruses of the piano solos in the previous two pieces, and precedes a change in time feel which in this case of course, occurs at the beginning of the piano solo.

The piano solo again functions as a development section, and here, the first chorus builds steadily until the last eight bars where there is the first of a number of plateaus. These, in the second chorus, are once more combined with rises in intensity, all of which lead to a climax that is followed by a gradual wind down over the last six bars. The closing melody section, again of course, functions as the final development statement by the band, and (as mentioned earlier) its changed character reflects the preceding musical discourse. It has its own shape, which features a slight rise in the middle before tapering off towards the end, and again there is a distinct change of character as Jarrett clearly signifies his intention to begin the cadenza. This, once more functions as a coda that is based on thematic material, but in this case even though it is the same format as the introduction (solo piano), it differs from it quite noticeably in terms of mood, key, and tempo.

Not surprisingly, the overall impression here is much like that of the other two pieces. Once again there is very much a sense of it being a journey that is spontaneous, passionate, flowing, and the result of many different musical episodes being brought together by an underlying sense of form and structure. Its story is of course, different to the other songs, but its essential character is probably closest to that of *Stella by Starlight's*, as they are both swing pieces in major keys. It differs from *Stella* however, not only because of the contrasting approaches to the introductions, but in the way the cadenza and introduction contrast with one another, and also in the rhythmic feeling during the piano solos.

6. Comparison of the Pieces

For reasons of clarity, and because many of the general similarities and differences between the pieces have already been noted, the comparison will focus on the use of the specific elements that have been identified in the analyses. In order to show patterns of practice, the following lists will only include elements which occur in at least two of the pieces.

Elements that occur in all three pieces

1. The use of rhythmic motifs in the introductions to provide form.
2. The use of varied time signatures in the introductions.
3. The adherence, in the ensemble sections, to a general harmonic structure that is essentially fixed, but which allows for changes in certain sections.
4. The use, in the ensemble sections, of harmonic substitution which is freely and spontaneously chosen.
5. The use of changes in time feel (in the ensemble sections) to alter the character of a piece or its intensity levels, and thereby affecting the overall form.
6. The building of solos which essentially work toward a climax, and then conclude by winding down.
7. The use and manipulation of intensity levels to build the solos, and to provide form within them.
8. The use of the high register in the climaxes of the solos.
9. The use of a through composed approach to the solos.
10. The use of references to the song's melody in the solos to provide form.
11. The use, in the solos of thematic episodes to provide form.
12. The practice, in the ensemble sections, of playing behind the beat.
13. The use, in the solos, of uneven groupings of notes.
14. The use, in the solos of harmonic suspension and anticipation.
15. Extensive use, in the solos, of chromaticism within the melodic line.
16. The use, in the solos, of general or universal chromatic shapes within the melodic line.
17. The use, in the solos, of the left hand to support changes in intensity.
18. The use, in the cadenzas, of chromatic chord progressions.

Elements that occur in two of the pieces

1. The rhythmic manipulation of motifs, in the introductions, through the use of augmentation, diminution, and permutation via varied time signatures (*Stella* and *Funny Valentine*).
2. The use, in the introductions, of rhythmic displacement (*Stella* and *Funny Valentine*).
3. The substantial use, in the introductions, of cycle of fifths progressions (*Stella* and *Lover Man*).
4. The substantial use, in the introductions, of chromatic chord progressions (*Stella* and *Funny Valentine*).
5. The use, in the ensemble sections, of rhythmic displacement (*Stella* and *Funny Valentine*).
6. The creation of a cadenza which has a number of similarities to the introduction, which therefore provides form (*Stella* and *Funny Valentine*).
7. The use, in the cadenzas, of thematic material which is derived from the melody of the song, which therefore provides form (*Funny Valentine* and *Lover Man*).
8. The use, in the cadenzas, of varied time signatures (*Stella* and *Funny Valentine*).

The differences in the way these elements are used throughout the pieces will now be listed in broad terms. The numbers correspond with the above list. If an element is not mentioned, it means that its use is similar in each piece. (It should also be noted that when a particular element involves the contribution of another instrument [e.g. chord substitution], comments will be primarily referring to the piano's contribution.)

Differences in the use of the elements

All three pieces

2. Though there is a general tendency to incorporate substantial passages of 3/4 within a 4/4 context, the way that the different time signatures are combined and juxtaposed is different in each piece.
3. This is similar in the piano solo sections of each piece, but in the opening melody sections, *Stella* and *Lover Man* use it, whereas *Funny Valentine* does not.
4. *Funny Valentine* uses quite a bit more substitution than the other two.
7. *Stella* and *Lover Man* use more plateaus to build their solos.
11. The episodes are longer and more substantial in *Stella* and *Lover Man*.

12. *Stella* and *Lover Man* use much of this, whereas *Funny Valentine* only uses a small amount.
13. *Stella* has seven uses, *Funny Valentine* has three, *Lover Man* has ten. (This does not include embellishments.)
15. There is slightly more in *Funny Valentine*.
18. *Funny Valentine* uses one for its entire harmonic structure, whereas the other two only utilize it as part of the structure.

Two of the pieces

1. Though the basic techniques here are similar, and the permutation via varied time signatures often results in the lengthening or shortening of a motif, the combinations and juxtapositions are different in each piece.
2. There is one use in *Stella* and three in *Funny Valentine*.
4. The use is more substantial in *Funny Valentine*.
5. The use is more substantial in *Funny Valentine*.
8. The use is more substantial in *Funny Valentine*.

The above summary seems to show that Jarrett is working with a vocabulary of ideas which though grounded in craft, has been absorbed so thoroughly that it is very fluid and able to be called upon in a spontaneous way. This of course, goes along with his earlier statement about structure, and will be elaborated upon in the following chapter.

7. Summary and Conclusions

If the emphasizing of recurring elements has somehow created an impression that the three pieces are all much the same as one another, then we must remember that apart from the general approach that connects them, they are actually three quite different pieces of music. The objective of the analyses and so on has of course been to find out “what makes them tick” on a technical and organizational level, but ultimately the substance of the content comes down to something less easily definable, and that is creativity.

This aspect is of the utmost importance to Jarrett, as his albums’ liner notes often contain essays on the subject, and these tend to reflect a serious and deep preoccupation with process, and the purity of the creative act rather than the consideration of technical matters. His many statements in interviews and articles also reveal this. Talking to Art Lange about preparing for improvisation he once said - “...you shouldn’t even hear pianos or be near pianos for a while. It should all be, again, a new sound, from almost a primitive beginning.”³⁸ In a piece he wrote for *Downbeat* magazine in 1993, he states that “Jazz is an inner process that comes out as a celebration of constant discovery”³⁹.

This attitude is very much reflected in a sense of freshness and immediacy that is apparent in his playing, and by his controversial vocal sounds, which often accompany it. Though perhaps an over simplification, the word spontaneous has been used to describe this quality at various points during the study. It has been described by others in the following terms :- “Jarrett’s art is an art of the moment. It happens in the here and now and it is not repeatable.” (Peter Ruedi, critic)⁴⁰; “It’s almost scary to hear someone who apparently relies so totally on the spirited, flowing, almost effusive directions of his muse, yet the muse seems to never let him down...” (Bob Palmer, critic)⁴¹; “...I’ve played with him on so many nights and they [his accompaniments to melodies] were all different!...The way he voiced things and the inner lines he played behind the melody, and his own compositions were very often radically different but no less beautiful...it’s hard to believe!” (Jan Gabarek, saxophonist)⁴²

In terms of the Standards Trio, this quality is something that Jarrett has strived for from the beginning, and a statement of his about their first recording is testament to this. “We had a very serious dinner the night before we recorded. I prepared in advance of this dinner to talk about non-possessiveness, about how I didn’t have any arrangements, how there was not going to be any idea of how to do these things [the songs].”⁴³ This approach can be seen clearly if we compare the performances in the study with other Jarrett performances. Another performance of *Stella by Starlight* recorded a few months earlier⁴⁴ is quite different not only in the melody

sections and solo, but also in terms of the tempo, the introduction and the ending. Two other recordings of *My Funny Valentine* (1996⁴⁵ and 2002⁴⁶) also differ in similar ways to the one here, and this pattern can be seen throughout the Standards Trio albums and videos when a tune has been recorded more than once (e.g. *All The Things You Are*⁴⁷, *Autumn Leaves*⁴⁸, *On Green Dolphin Street*⁴⁹ etc.).

Jarrett therefore achieves a high level of spontaneity, which, through the use of many elements that provide form, is grounded in a rigorous sense of structure. He is of course, balancing the two, and “walking on the edge”. The pianist Dave Grusin commented on this - “...*the challenge is that you try to stay on the edge. ...I don't do that. Keith does that more with more fluidity and more constant putting himself out on the edge.*”⁵⁰ Jarrett himself expresses the balance like this - “*It's an incredibly rigorous and merciless thing [jazz] unless you're doused with drugs or something. And strangely enough, that rigorous thing is the representation in musical form of freedom.*”⁵¹

What we see here then, is an approach to structure which allows for a fluidity of form within a certain set of given reference points (an introduction, melody sections, a piano solo, a bass solo, a cadenza), with that form being able to be shaped in a spontaneous way, during the course of the performance. Peter Stanley Elsdon, after analyzing Jarrett's early improvised solo concerts and breaking them down into a set of identifiable styles says this - “...*the whole point of the solo concerts is about working with a fairly consistent set of materials which is being reshaped into new forms.*”⁵² Even though the performances in this study are based upon standard songs, and the context isn't as “free” as the solo concerts, the approach Elsdon describes is obviously much the same except for the set of materials. In the solo concerts it is a broad range of styles, in this case it is the aforementioned recurring elements.

Interestingly, Bill Evans made a statement in 1964 that tends to echo the above. He talks about using a certain structure (in his case, a standard song) to provide a base from which to work, but sees this structure essentially as a skeleton that can be manipulated, and shaped at will.

Jarrett's approach to the standard song here is then perhaps best seen as one which is in the Evans tradition, but with a particular emphasis on spontaneity and freedom.

8. Summary of Approaches

The approaches Jarrett takes to standard songs between the years 1985 and 1994 tend to fall into the following categories: -

- 1) Ballads- ballad tempo maintained throughout (may or may not have an introduction or cadenza).
- 2) Ballads- tempo can be implied double time feel, or actually doubled, thus changing it from a slow to a medium tempo, and is usually a swing feel (may or may not have an introduction or cadenza).
- 3) Medium tempo pieces (swing or latin feel, may or may not have an introduction or cadenza, and may have an extended ending).
- 4) Uptempo pieces (tend to be swing, and not to have introductions, but may have an extended ending).
- 5) Pieces which have a gospel or funk feel (may or may not have an introduction or cadenza, and may have an extended ending).
- 6) Bebop tunes- medium to uptempo (tend not to have introductions, melody usually played straight, and tend not to have extended endings).
- 7) Pieces in $\frac{3}{4}$ time (usually medium tempo, swing feel, may or may not have an introduction or cadenza, and tend not to have extended endings).

Note: - occasionally vamps or turnaround sections will be inserted into the structure of the pieces, and often the extended endings become pieces in themselves and are given titles of their own.

Two of the pieces in the study, *My Funny Valentine* and *Lover Man* come from category 2), and the third, *Stella by Starlight*, from category 3), but the first two have their time feels doubled so they become medium tempo pieces, and as stated earlier, all three have introductions and cadenzas.

9. About the Standards Trio

The Standards Trio allows Jarrett to pursue his improvisational muse in a setting that combines freedom within structure, and much potential for creative interplay with his like-minded colleagues.⁵³ This group represents the state of the art in jazz piano trio playing, a tradition which dates back to the 1940's, and is probably best seen as a continuation of the style that the well known jazz pianist Bill Evans pioneered in the late 50's. This style involved the liberation of the bass and to a lesser degree, the drums, from strict accompanying roles and enabled more of a musical dialogue to occur between the three instruments, and it is important to note that both Peacock and DeJohnette played in the Bill Evans Trio at different times.⁵⁴ The level of interaction between the players in the Standards Trio reaches great heights of empathy and creativity, with the drums in general playing more of a contributing role than was the case in the Evans groups. Also, Jarrett is a much looser and more eclectic player than Evans was, and rarely plays anything the same way twice, placing a premium on music improvised in the moment. The Standards Trio therefore becomes a vehicle for Jarrett to explore many of his approaches to improvised music making. Solo piano introductions can reflect his classical influences from baroque to contemporary, or draw on his experience with non western music. The piano improvisations can draw from Ragtime through to free jazz. The pieces also commonly feature extended endings, which often last longer than the piece itself, and enable him to improvise in a way that is more meditative and non-western.

10. Biography

10.1 Biography

Keith Jarrett was born in Allentown, Pennsylvania, on the 8th of May 1945. He started piano lessons around the age of 3 after it had been discovered that he had perfect pitch, and an ability to improvise. He began performing publicly by age 5, by 7 was writing melodies and improvising on them, and shortly before his 8th birthday gave a concert which featured the usual classical pieces by composers such as Mozart, Bach, Beethoven, Mendelssohn and Grieg, along with compositions of his own.

From about the age of 11 he began playing dance music and jazz, and at 15 was playing around town in his own group. At 16 he left school, and before long was working and touring professionally, and in 1962 made his first recording with a big band. In 1963, through a scholarship from *DownBeat* magazine, Jarrett moved to Boston and studied at the Berklee School of Music. A year later he moved to New York, and there he joined Art Blakey's Jazz Messengers, recording his first fully fledged jazz album with them in 1966. This album, called either *Buttercorn Lady* or *Get the Message*, shows Jarrett at the age of 20 to be a remarkably mature jazz performer, highly creative, with brilliant technique, and displaying advanced rhythmic concepts.

Shortly after this, he joined saxophonist Charles Lloyd's quartet for a stay of 3 years which would prove to be a pivotal career move. This group, though essentially a jazz band, embraced a wide range of styles and along with jazz standards and free improvisation, would play rock-oriented songs, and versions of Beatles tunes. Their eclecticism and Lloyd's connections with eastern spirituality, meant that they appealed to a wider audience than is normally the case with a jazz group, and during the "Flower Power" era of the late 60's they gained wide exposure, often playing in the rock venues of the day. Apart from the exposure that Jarrett also gained, he was often given a solo spot where he would improvise freely, and this sowed the seeds for the solo piano improvisations he became renowned for later on.

Following his departure from this band, he began working and recording with his own trio before being asked to join Miles Davis's group around 1970, where he stayed for 18 months. Here he played electric keyboards in what was essentially a funk-rock band which, as was usually the case with Davis's bands, allowed for great personal freedom and much experimentation.

In 1972, his first solo piano album *Facing You* was released, and the following year he began playing solo concerts where he would simply improvise freely with no pre-determined songs or structures, sometimes for an hour at a time. The music would embrace the huge range of styles that Jarrett had absorbed, from long ruminations on a single chord using eastern scales, to driving gospel inspired sections, to complex and dissonant harmonic excursions influenced by 20th century classical composers, to plucking the strings on the piano or hitting the body of it as though it was a drum. This was quite revolutionary at the time, and through the eclectic nature of the music, he was able to draw a large audience which went way beyond the confines of hard-core jazz listeners. The most well known recording of this side of his output is *The Koln Concert*, recorded in 1975, and to this day, representative of the style that many people associate with him.

During this period Jarrett also maintained 2 distinctly different quartets, one American and the other European, both of which featured mainly his compositions, the European group being particularly influential. Jarrett was also involved in many other projects during the mid to late 70's which are too numerous to mention but included writing orchestral music, solo piano music and recording improvisations on a church organ.

In the early 80's he began to perform classical music, playing concertos by more contemporary composers such as Bartok, Stravinsky and Barber, then in 1987 he recorded his first classical album, J.S. Bach's *The Well Tempered Clavier* book 1, and has since that time recorded many more classical works, including Bach's *Goldberg Variations* (on harpsichord), Handel's *Keyboard Suites*, Shostakovitch's *Preludes and Fugues*, and a number of Mozart's piano concertos.

In 1983 he formed his "Standards Trio" with Gary Peacock on bass and Jack DeJohnette on drums, to concentrate largely on the standard jazz repertoire, and since that time they have continued to perform and have recorded 16 albums and 3 videos. In 1986, Jarrett also recorded an album of clavichord improvisations *The Book of Ways*, which demonstrates his incredible diversity and improvisational prowess with many pieces sounding like compositions from the baroque and pre-baroque eras.

In 1996 he became ill with chronic fatigue syndrome and was forced to retire from performing for a few years, but by 1999 he had recovered enough to record a solo album and was again actively performing with his trio, something which he continues to do to this day.

To summarize, Keith Jarrett has embraced many of the forms of music making from the 20th century, and some from before, in both improvised and composed contexts, has been highly influential in the jazz world and beyond, and at the age of 58 still remains a vital figure.

10.2 Awards

He has received many awards during his career and these include: -

The French Grand Prix du Disque 1972 (for the album *Expectations*);

The Grand Prix du Festival Montreux 1973 (for the album *Facing You*);

Record of the Year 1974 from *Downbeat* magazine (Critics poll) and *Time* magazine, (for the album *Solo Concerts*);

The Deutscher Schallplattenpreis 1975 and Record of the Year 1975/76 from *Jazz Forum* (for the album *Belonging*);

Album of the Year 1977 from *Melody Maker* magazine and the Deutscher Schallplattenpreis 1978 (for the album *The Survivors Suite*);

The Grosser Deutscher Schallplattenpreis 1979 and the Silverdisk Award from *Swing Journal* 1979 (for the album *Sun Bear Concerts*);

Record of the Year 1979 from *Jazz Forum* (for the album *My Song*);

Album of the Decade from *Stereo* magazine Readers Poll (for the album *The Koin Concert*);

Best Jazz Pianist 1982 from *Keyboard* magazine;

Record of the Year 1983 from *Audio* (Germany) (for the album *Standards Vol.1*);

Record of the year 1985 from *Jazz Life* critics poll (Japan) (for the album *Standards Vol.2*);

Jazz musician of the year 1986 from *HiFi Vision* (Germany), and Album of the year 1986 from *Swing Journal* (for the album *Standards Live*);

Prix du President de la Republique, Academie Charles Cros: Best recording of the year, all categories (1990) (for the album *Tribute*);

Best Classical Keyboardist 1991 from *Keyboard* magazine editors poll;

Classical CD of the year 1992 from *CD Review* (for the album *Shostakovich Preludes & Fugues*);

Pianist of the year and album of the year 1996 from *Downbeat* (Critics poll) (for the album *At The Blue Note*);

Best Acoustic Group (The Standards Trio) 1998 and 1999 from *Downbeat* (Readers poll);

Pianist of the year 2000-2002 from *Downbeat* (Critics poll);

The Polar Music Prize (Sweden) 2003;

10.3 Artist Quotations

"Keith Jarrett, Jack De Johnette, all the guys I've used have changed the whole style of music today." "Nobody plays like Keith." Miles Davis ⁵⁵

"When I was 13, a friend knew about Keith Jarrett and he bought me the *Koln Concert*. That's an ideal I aspire to.... to have the amount of creativity that he has and the ability to tap into it." Brad Mehldau ⁵⁶

"An awesomely gifted pianist and improviser revered worldwide by musicians of every persuasion, Keith Jarrett's prodigious recorded output is testament to his far reaching musical abilities and puts him truly in a class of his own." Mike Nock

"I have to say that Keith Jarrett is the most consummate pianist of his generation. He is absolutely awe-inspiring as a pianist and as a musician." Paul Grabowsky ⁵⁷

"...these [Jarrett's solo] concerts revolutionized the art of piano improvisation. Even when captured on record, they retained their sense of drama, of a single artist challenging his own capacity for creativity. Most of the time, he was able to meet the challenge, with a lyric inventiveness and flowing line that was unprecedented in jazz." Bob Doerschuk ⁵⁸

"...Jarrett's spontaneous structuring of his music, his ability to incorporate and express basically European ideas in the jazz idiom, and the ecstatic heights to which he pushed his tone and melodies opened up new territory for other pianists to explore." Len Lyons ⁵⁹

"In the 1980's, Keith Jarrett worked with his trio project, "Standards", and turned the spotlight on "The Great American Songbook". Together with bass player Gary Peacock and drummer Jack DeJohnette, his further development of the art of group improvisation, in what can only be described as chamber music forms, has been completely outstanding." The Polar Music Prize committee. ⁶⁰

" (Jarrett) is a "pianistic totalizer" whose fingers – and, above all, head and heart – command almost everything played on a piano." " Especially successful (during the eighties) was the Keith Jarrett Trio, which offered unusually fresh and melodically mature interpretations of standards..."

Joachim Berendt ⁶¹

“...his trio draws on the stylistic adventures of jazz’s classic period – from the 1930’s to the 1960’s – and turns them into chamber music that’s as playful as Louis Armstrong, as serious as Pierre Boulez. There’s an effortless complexity to their reinvention and reharmonization of the “Great American Songbook” that recalls the Bill Evans trio, plus the inquisitive abstraction of Miles Davis’s best bands. Few artists – in any kind of music – put so much into one evening.” John L Walters ⁶²

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Tribute, the Keith Jarrett Trio, rec. October 1989, ECM847135-2

ENDNOTES

- ¹ For a complete profile of the Standards Trio, see chapter 9
- ² Composed by Victor Young, 1946
- ³ Composed by Richard Rogers and Lorenz Hart, 1937
- ⁴ Composed by Jimmy Davis, Roger "Ram" Ramirez and Jimmy Sherman, 1942
- ⁵ Note that for clarity, from now on, in general the longer notes at the end of the motifs are not being considered.
- ⁶ From *Keith Jarrett, The Man and his Music*, page 26
- ⁷ From *Keith Jarrett's Solo Concerts and the Aesthetics of Free Improvisation 1960-1973*, page 152
- ⁸ These chords (E min. 7 b 5, A 7), which are the ones generally used by jazz musicians in this part of the song, are actually based on a tri-tone substitution for the tonic chord, Bb maj. 7. See the chord chart which accompanies the transcription.
- ⁹ From *Standards (video)*, Keith Jarrett, Gary Peacock, Jack DeJohnette
- ¹⁰ From *Keith Jarrett at the Blue Note*
- ¹¹ From *Portrait in Jazz*
- ¹² From *Explorations*
- ¹³ This refers to Jarrett's characteristic practice of delaying and or anticipating the rhythm of a phrase playing in a very pronounced way. Again, it is part of the sense of rhythmic elasticity that often pervades his playing.
- ¹⁴ From *Keith Jarrett, The Man and his Music*, page 34
- ¹⁵ From *Downbeat Magazine*, September 1986, page 86
- ¹⁶ From *Downbeat Magazine*, September 1999, page 34
- ¹⁷ From *The Jazz Times*, June 2002, page 6
- ¹⁸ For clarity, it will be assumed from now on that references to the use of the left hand mean only the playing of chords.
- ¹⁹ The practice of playing solos that only used the right hand was particularly prominent in Herbie Hancock's playing in Miles Davis' quintet of the mid 60's.
- ²⁰ From *Downbeat Magazine*, December 2001, page 39
- ²¹ From *The Music of Man*, page 2
- ²² From *Keith Jarrett, The Man and his Music*, page 10
- ²³ From *Bill Evans, How My Heart Sings*, page 259
- ²⁴ From *Keith Jarrett's Solo Concerts and the Aesthetics of Free Improvisation 1960-1973*, page 97
- ²⁵ From *Scattered Words*, page 5
- ²⁶ From *Keith Jarrett, The Man and His Music*, page 60

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- ²⁷ Strictly speaking this is G min.7/Eb, but because the 9th is so often used it will not be considered a superimposition.
- ²⁸ From *Keith Jarrett's Solo Concerts and the Aesthetics of Free Improvisation 1960-1973*, page 152
- ²⁹ This is where the hands move together whilst playing a chordal texture of some kind.
- ³⁰ From *Keith Jarrett, The Man and His Music*, page 50
- ³¹ This involves the playing of short chords which anticipate the first and third beats. Examples can be found at bars 9 and 10, 19 and 20, 23, 26 etc.
- ³² From *Keith Jarrett's Solo Concerts and the Aesthetics of Free Improvisation 1960-1973*, page 83
- ³³ Note that Jarrett plays a Db 7 substitute in his line at bar 6 which probably influences Peacock's note choices in bar 7
- ³⁴ This refers to Jarrett's exploitation of the interchangeability of the left hand chords in the first four bars of the A section i.e. D minor 6/9 is the same as G13, D minor 9 is the same as G13 sus. etc. See bars 17-20, 49-52 etc.
- ³⁵ From *Scattered Words*, page 27
- ³⁶ This is where, (as the name implies) the end section of a song is extended by utilizing melodic, and or harmonic material from the piece itself.
- ³⁷ This refers to an ending that is often used in jazz and blues styles which features an ascending II, III, IV, # IV, V, b II, I progression.
- ³⁸ From *Downbeat Magazine*, June 1984, page 17
- ³⁹ From *Downbeat Magazine*, December 1993, page 62
- ⁴⁰ From *Keith Jarrett, The Man and His Music*, page 133
- ⁴¹ From *Keith Jarrett's Solo Concerts and the Aesthetics of Free Improvisation 1960-1973*, page 99
- ⁴² From *Keith Jarrett, The Man and His Music*, page 88
- ⁴³ From *Downbeat Magazine*, June 1984, page 63
- ⁴⁴ From *Standards*
- ⁴⁵ From *Tokyo 1996*
- ⁴⁶ From *Keith Jarrett, Gary Peacock, Jack DeJohnette, Up For It*
- ⁴⁷ Recorded on *Standards Volume 1; Tribute; Tokyo 1996*
- ⁴⁸ Recorded on *The Keith Jarrett Trio, Still Live; Keith Jarrett at the Blue Note; Tokyo 1996; Keith Jarrett, Gary Peacock, Jack DeJohnette, Up For It*
- ⁴⁹ Recorded on *Keith Jarrett, Standards 2 Video; Keith Jarrett at the Blue Note*
- ⁵⁰ From *Downbeat Magazine*, May 1992, page 21

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- ⁵¹ From *Downbeat Magazine*, December 2001, page 36
- ⁵² From *Keith Jarrett's Solo Concerts and the Aesthetics of Free Improvisation 1960-1973*, page 205
- ⁵³ It is worth noting that Jarrett and DeJohnette played together for a number of years in both Charles Lloyd's and Miles Davis's bands
- ⁵⁴ Jarrett's connection to Evans' trios is all the more apparent when you consider that the drummer Paul Motian (who was in Evans' most famous trio) had a long association with Jarrett
- ⁵⁵ From *Satchmo to Miles*, page 246, and *Downbeat* magazine, October 1988, page 19
- ⁵⁶ From *Downbeat* magazine, September 2002, page 28
- ⁵⁷ From *Jazztrack*, page 183
- ⁵⁸ From *Keyboard* magazine, September 1986, page 84
- ⁵⁹ From *The Great Jazz Pianists*, page 295
- ⁶⁰ From *Scattered Words*, page 52
- ⁶¹ From *The Jazz Book*, page 290
- ⁶² From *The Guardian*, Tuesday May 6, 2003

Stella By Starlight

Victor Young

(Original changes - B^bMaj7 F7)

A

Em7(b5) A7(b9) Cmin7 F7

5 Fmin7 Bb7 EbMaj7 Ab7

9 BbMaj7 Em7(b5) A7(b9) Dmin7 Bbmin7 Eb7

13 FMaj7 Em7(b5) A7 Am7(b5) D7(b9)

B

17 G7(#5) Cmin7

21 Ab7 BbMaj7

C

25 Em7(b5) A7(b9) Dm7(b5) G7(b9)

29 Cm7(b5) F7(b9) BbMaj7

Introduction to Stella by Starlight

Molto Rubato

rit.

Keith Jarrett

A^bΔ7

Cm⁷sus

Dm⁷sus

B^bm(ma7)

B^bm(ma7)

Musical notation for the first system (measures 1-4). The piece is in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Molto Rubato' and 'rit.'. The dynamics are marked 'mf'. The notation includes a treble and bass clef with various chords and melodic lines.

Am⁷(#5)

Em⁷(b5)

A⁷alt

Cm⁷sus

F⁷sus F¹³(b₉)

5

Musical notation for the second system (measures 5-9). The notation includes a treble and bass clef with various chords and melodic lines. The dynamics are marked 'p'.

accel.

rit.

Fm¹³

B^bdim

B^b

E^bdim(add9)

A^b7sus

A^b13(b9)

E^b/B^b

B^b

Am/E

A⁷(b9)

10

Musical notation for the third system (measures 10-15). The notation includes a treble and bass clef with various chords and melodic lines. The dynamics are marked 'p'.

rit.

Dm⁹

B^bm⁶

Am⁷(#5)

A⁷alt

Dm⁷sus

C⁹

B^bΔ

Am⁷(b5)

A⁷alt

D⁷alt

16

Musical notation for the fourth system (measures 16-20). The notation includes a treble and bass clef with various chords and melodic lines. The dynamics are marked 'mp'.

accel.

rit.

Faster

G⁷(#9)

G⁷alt

C⁷(#11)

Cm

A^b7(#11)

B^bΔ

Gm⁷

21

Musical notation for the fifth system (measures 21-24). The notation includes a treble and bass clef with various chords and melodic lines. The dynamics are marked 'p'.

2 rit. rit. Gradually return to faster tempo

26

Em7(b5) A7sus A7+ Dm7(b5) D^b/G G13(b9) D/C Cdim(add 9)

31

F7sus F13(b9) B^bΔ A^bΔ7(#11) Em7(b5) A7alt A13(#9)

36

rit. rit.

Dm11(b5)(add B^b) G13(#9) D/C D^b/C F7sus A7+ B^bΔ

41

Am7(b5) E/D Gm⁶ C7sus C7(#11) B^bm Am D7sus D7alt

46

rit. A little slower

C[#]m7(#5) C[#]m7(#5) F[#]m11 B13(b9) B13(b5) Em^{ma}9(b6) A7sus

51 A⁷ D⁹ G⁷sus C^Δ7(#5) F⁷sus F⁷(#11)/A B^bΔ

Return to faster tempo

57 Em⁷(b5) Am⁷(#5) A⁷(b9) Dm Dm B^b6 B^b7sus E^b7

rit. - - - -

63 A⁷alt A⁷/D Dm B^bm A⁷(#9) Dm Dm B^bm¹³ Am⁷(#5)

rit. - - - -

70 A^bΔ⁷(#11) G⁷sus(b9) G⁷+ G^bΔ⁷(#11) F⁷sus(b9) E^Δ E^b7sus

p *mp*

76 D⁷sus E/D D^bΔ⁷(#5) D^bm C/F# F/C B⁷sus(b9) Em⁷(b5)

mf

rit..

More freely

A7sus A7alt

Dm

G7alt

F7alt

Bb

Em7(b5)

81

Musical notation for measures 81-86. The system includes a treble and bass clef with various chords and melodic lines. A dynamic marking of *mp* is present.

A7+

Cm7sus

F

Fm7

Bb7(b9) Bb7

Ebdim

EbΔ(#11)

Ab7(#11)

87

Musical notation for measures 87-91. The system includes a treble and bass clef with various chords and melodic lines.

accel..

BbΔ

Em7(b5)

A7(b9) Dm

Bbm11

F/C

G/C

C7

92

Musical notation for measures 92-98. The system includes a treble and bass clef with various chords and melodic lines.

C7sus

F7sus

F7sus

A7alt

D7sus(addBb)

DbΔ7(#11)

99

Musical notation for measures 99-101. The system includes a treble and bass clef with various chords and melodic lines. A triplet of eighth notes is marked with a '3' below it.

C7sus

N.C.

Med. swing tempo

102

Musical notation for measures 102-104. The system includes a treble and bass clef with various chords and melodic lines.

Stella by Starlight Solo

Keith Jarrett

Solo Break

$\text{♩} = 145 \text{ mm.}$

B^b

$Em^7(b5)$

A^7+

Musical notation for measures 1-2. The piece is in B-flat major (two flats). Measure 1 starts with a treble clef and a bass clef. The melody in the treble clef begins with a quarter note G4, followed by eighth notes A4, Bb4, and A4. The bass line consists of sustained chords. Dynamics include *mf* and accents. A slur covers measures 1 and 2.

Cm

F^7

Fm

$B^b7(b9)$

Musical notation for measures 3-4. Measure 3 features a triplet of eighth notes in the treble clef. Measure 4 continues with a triplet. The bass line provides harmonic support with chords. Dynamics include accents and *mf*.

$E^b\Delta$

$E^bm(ma7)/G^b$

B^b

$Em^7(b5)$

A^7+

Musical notation for measures 5-6. Measure 5 contains a triplet of eighth notes. Measure 6 features a 'Delayed' triplet of eighth notes. The bass line includes chords and dynamics like accents and *mf*.

Dm

B^bm

E^b7

F^Δ

D^7alt

Musical notation for measures 7-10. Measure 7 starts with a triplet of eighth notes. Measure 8 has a triplet. Measure 9 features a triplet. Measure 10 continues with a triplet. The bass line includes chords and dynamics like accents and *mf*.

Gm

C^7

$Am^7(b5)$

D^7alt

G^7

Musical notation for measures 11-14. Measure 11 starts with a triplet of eighth notes. Measure 12 has a triplet. Measure 13 features a triplet. Measure 14 continues with a triplet. The bass line includes chords and dynamics like accents and *mf*.

2 18 G⁷ Cm Cm E^bm(ma7) Push

22 A^b7 B^b B^b Em⁷/A Em⁷

26 A⁷⁺ A^b7 G⁷⁺ Cdim(add 9) Cdim(add 9)/G^b

30 F⁷sus B^b B^b

2nd CHORUS
33 Em⁷(b5) A⁷ Cm

36 F7 Delayed Fm Bb7

39 EbΔ A**7** Bb

42 Em7(b5) A7 Dm Bbm7/Eb Bbm F Lay back

Lay back

46 Gm Dbdim Am7(b5) D7 G7

Lay back

Lay back

50 G7 Cm Cm Ab7

54 $A\flat 7$ $B\flat$ $B\flat$

57 $Em 7(b5)$ $A 7/C\#$ $A 7$ Dm $D 7^{alt}$

60 $G 7^{alt}$ Cm $(F 7)$ $B\flat$

3rd CHORUS Lay back

64 $B\flat$ $Em 7(b5)$ $Em 7(b5)/A$ $A 7$ Cm

68 $F 7$ Fm $B\flat 7$

71 $E^{\flat}\Delta$ Delayed $E^{\flat}m7$ $E^{\flat}m(ma7)$ B^{\flat} 5

74 $A7$ Dm/A 5 (b)

76 $B^{\flat}m6/D^{\flat}$ F/A ($E7(b9)$) $A7$ *mf* 5

78 (Dm) $Am7(b5)$ $D7^{alt}$ *f*

81 $G7$ $G7$ Cm 3 3

Cm

E^bm⁷

A^b7

84

B^b

B^b

E^m7

87

^{8va}

A⁷alt/C[#]

A⁷alt

D^m7(b⁵)

90

(8)

G⁷

C^m

92

F⁷

B^b

B^b

94

4th CHORUS

97 $Em^{7(b5)}$ $F7^+$ $A7$ $\overbrace{Delayed}^{Cm}$

100 $F7^{sus}$ Fm B^b7

103 E^b E^bm7 $\overbrace{Delayed}^{B^b}$

106 $\overbrace{Push}^{Em^{7(b5)}}$ $A7$ $\overbrace{Delayed}^{Dm}$ B^bm $\overbrace{Delayed}^{(F)}$ $\overbrace{Lay back}^{D^7}$

110 $(Gm \ G\#dim)$ $Am^{7(b5)}$ $A7^+$ D^7alt G^7

Delayed
G7

Cm

Cm

Ebm7

Lay back

114

Lay back

Bbdim

Bb

Em7(b5)

118

Ab7

Lay back

Em7(b5)/A

A7

Dm7(b5)

D7alt

Dm7(b5)/G

G7

122

Cm

F7

125

Bb

Bb

8va

127

5th CHORUS

(8)
Em7(b5)

A7

129

Lay back

Cm

F7

Fm

131

Bb7

EbΔ

Ab7(#11)

134

Bb

Em7(b5)

A7+

137

Dm

Bbm

139

10

Lay back
(A^bdim Gm D/F# Fdim C/E)

141

143

145

148

151

154

A⁷⁺/C[#] A⁷⁺ D⁷alt G⁷alt Cdim(add 9) 11

Lay back Lay back

158

F⁷ B^b B^b

mf 3 3 etc.

My Funny Valentine

Rodgers/Hart

A

Cmin Cm(maj7) Cmin7 Cmin6

5 A^bMaj7 Fmin7 Dm7(♭5) G7(♭9)

9 Cmin Cm(maj7) Cmin7 Cmin6

13 A^bMaj7 Fmin7 (B Maj7) A^bmin6 (B♭7sus4) B♭7(♭9)

B

17 E^bMaj7 Fmin7 Gmin7 Fmin7 E^bMaj7 Fmin7 Gmin7 Fmin7

21 E^bMaj7 G7 Cmin7 B7 B^bmin7 A7 A^bMaj7 Dm7(♭5) G7(♭9)

C

25 Cmin Cm(maj7) Cmin7 Cmin6

29 A^bMaj7 Dm7(♭5) G7(♭9) Cmin7 B^bmin7 A7(♯11)

33 A^bMaj7 Fmin7 B♭7(♭9) E^b6 Dm7(♭5) G7(♭9)

Introduction to My Funny Valentine

♩ = 105

Keith Jarrett

Cm(add 9)(omit3)

Fm⁶/C

A^{bΔ}

A^{bΔ}

Fm¹¹(omit3)

mp

Musical notation for measures 1-4, including treble and bass staves with chords and dynamics.

F/G

A^{bΔ}

Fm¹¹

F/G

Cm⁷sus

Cm⁹

5

Musical notation for measures 5-8, including treble and bass staves with chords and dynamics.

rit..

A^{bΔ}

Fm⁹(omit3)

G⁹sus

A^{bΔ}

D⁷alt(omit3)

G⁹sus³

Am⁷sus

A^{bΔ}7(#11)

9

Musical notation for measures 9-13, including treble and bass staves with chords and dynamics.

D⁷alt

G⁷(#11)

Cm⁶

D⁷alt

G⁷sus

A^{bΔ}

Fm⁶

D/F#

14

Musical notation for measures 14-17, including treble and bass staves with chords and dynamics.

G⁹sus³

A^{bΔ}

Fm⁷

G⁹sus³

A^{bΔ}

Fm⁷

18

Musical notation for measures 18-21, including treble and bass staves with chords and dynamics.

2
22

G7sus3 EbΔ Dm11 Cm C/E Dm11

26

C EbΔ7(#11) AbΔ7(#11) Fm7 Gm7 Ab6

32

Bb7/D EbΔ F/G Cmsus(omit3) EbΔ Dm7 Eb

35

Fm7 D/F# Eb/G AbΔ Am7sus Gm/Bb G/B Cm9 A7/C# Dm

40

Eb6 C/E Fm7 D/F# Gm AbΔ Fm9 D7alt G7sus AbΔ7(#11)

44

Cmsus Cm7 Cm(#5) 6 7 Cm(#5) 6 7 Dm11 Cm7sus 3

mp

49

Ebm11 Ab6/9(omit3) Bbm11 D7alt G9sus Eb Dm7 Cm9 Ab7

f

54

G7sus Fm(omit3) Eb6 Cm7sus Cm7sus Cm7sus

mf

58

Cm7sus Cm7sus EbΔ/G Dm7(b9) D7alt/F# D7alt

mp

63

DbΔ7(#11) Cm7sus(b9) BA Bbm7 AΔ Abm7add(ma7) B/G rit..

rit..

68

accel. **rit.**

F#m7add(ma7) B/F

Em7sus(omit3) D^b/E^b

Cm7sus F/G

Musical score for piano, measures 68-71. The score is in 4/4 time and features a melodic line in the right hand and a bass line in the left hand. The key signature has two flats (B-flat and E-flat). The piece includes dynamic markings 'accel.' and 'rit.' and chord changes: F#m7add(ma7) B/F, Em7sus(omit3) D^b/E^b, Cm7sus, and F/G.

My Funny Valentine Solo

Keith Jarrett

Solo Break

♩ = 115

Fm⁷ Lay back B^b7 E^bΔ/B^b E^bΔ D⁷alt G⁷alt Lay

SOLO

back Cm G⁷+ Cm⁷ Lay back F⁷

1

Fm Fm D⁷alt G⁷alt

5

Cm G⁷+/D G⁷+ Cm F⁷(#11)

9

Fm Fm B^Δ7

13

2
16 Bb^7_{sus} Bb^7 $E^b\Delta$ Bb^7_{sus}

19 $E^b\Delta$ B/B^b $E^b\Delta$ D^7_{alt} G^7_{alt}

22 Cm B^7 $B^b m$ E^b7 A^b7 G^7_{alt}/D *Delayed*

25 Cm G^7+/D G^7+ Cm F^7

29 Fm^7 D^7_{alt} G^7_{alt} Cm B^7

32 $B^b m$ $E^b 7(b9)$ $A^b \Delta 7$ Fm^7 $B^b 7$ $E^b dim$ $E^b \Delta 7$ 3

36 $D^7 alt$ $G^7 alt$ 2nd CHORUS Cm G^9/D G^7+

(Double time feel)

39 $Cm(ma7)$ F^7 Fm

42 Fm $A^b m$

44 D^7 G^7 Cm

4

Dm^{7(b5)}

G⁷⁺

Cm

F⁷

46

Musical notation for measures 46-48. Treble clef with a key signature of two flats. Bass clef with a key signature of two flats. Chords: Dm^{7(b5)}, G⁷⁺, Cm, F⁷.

Fm

Fm/C

Fm

B⁴7

49

Musical notation for measures 49-51. Treble clef with a key signature of two flats. Bass clef with a key signature of two flats. Chords: Fm, Fm/C, Fm, B⁴7.

B^b7sus

B^b7alt

E^b

52

Musical notation for measures 52-53. Treble clef with a key signature of two flats. Bass clef with a key signature of two flats. Chords: B^b7sus, B^b7alt, E^b.

Fm

B^b7+

E^b

54

Musical notation for measures 54-55. Treble clef with a key signature of two flats. Bass clef with a key signature of two flats. Chords: Fm, B^b7+, E^b. Measure 55 has a "5" above the staff.

A^bm⁷/B^b

B^b7

E^b/G

E^b

Dm⁷

G⁷

56

Musical notation for measures 56-58. Treble clef with a key signature of two flats. Bass clef with a key signature of two flats. Chords: A^bm⁷/B^b, B^b7, E^b/G, E^b, Dm⁷, G⁷.

Cm (B⁷ B^bm⁷ E^b7) A^b7/E^b

58

Musical notation for measures 58-59. Treble clef with a melodic line and bass clef with chords. Chords are Cm, B⁷, B^bm⁷, E^b7, and A^b7/E^b.

G⁷/D G⁷ Cm

60

Musical notation for measures 60-61. Treble clef with a melodic line and bass clef with chords. Chords are G⁷/D, G⁷, and Cm.

G⁷/D G⁷ Cm F⁷

62

Musical notation for measures 62-63. Treble clef with a melodic line and bass clef with chords. Chords are G⁷/D, G⁷, Cm, and F⁷.

Fm E^b7alt D⁷alt G⁷

65

Musical notation for measures 64-65. Treble clef with a melodic line and bass clef with chords. Chords are Fm, E^b7alt, D⁷alt, and G⁷.

8va Cm B^bm⁷/B B^bm⁷/E^b Em⁷ A⁷

67

Musical notation for measures 66-67. Treble clef with a melodic line and bass clef with chords. Chords are Cm, B^bm⁷/B, B^bm⁷/E^b, Em⁷, and A⁷.

6
69

A^b7/E^b A^b7/D F^A7/G E^A7/G

71

E^bA⁷/G D⁷alt/G G⁷ 3rd CHORUS Cm

mf

74

G⁷ Cm F⁷

77

Fm Fm/B^b Fm/D D⁷alt

80

G⁷alt Cm⁶ G⁹/D G⁹+

83 Cm⁶ F⁷ Fm 7

86 Fm B^Δ7 B^b7

89 E^b Fm B^b7 E^b

92 B^b7sus B^b7 E^b Dm G⁷

94 Cm (B⁷ B^bm E^b7) D⁷alt A^b7(#11)

8
8va
96 G⁷sus G⁷ Cm

(8)
98 D⁷alt G⁷ Cm

100 F⁷ Fm

8va
102 D⁷alt C[#]m⁷/G G⁷

(8)
103 Cm B^bm B^bm Push A⁷

(8)

A^bΔ7

D7alt

G7alt

105

Musical score for measures 105 and 106. The key signature has two flats (B-flat and E-flat). Measure 105 features a melodic line in the right hand with eighth-note patterns and a bass line with chords. Measure 106 continues the melodic line and includes a fermata over the final notes. Chord symbols A^bΔ7, D7alt, and G7alt are positioned above the staff.

(8)

Cm

G⁷/D

G⁷

107

Musical score for measures 107 and 108. The key signature has two flats (B-flat and E-flat). Measure 107 features a melodic line in the right hand with eighth-note patterns and a bass line with chords. Measure 108 continues the melodic line and includes a fermata over the final notes. Chord symbols Cm, G⁷/D, and G⁷ are positioned above the staff.

Introduction to Lover Man

Keith Jarrett

Molto Rubato

accel.

Dm⁷sus

D/E Am B^b6

Gm⁶

Am/C A/C

F^Δ7(#11)

Musical notation for measures 1-4. The piece is in 4/4 time. Measure 1 starts with a piano (*mp*) dynamic. The melody features a triplet of eighth notes in the right hand. The bass line consists of quarter notes. Chords are indicated above the staff.

Bm⁷(b5)

E⁷sus E⁺

F^Δ7(#11)/A Am

D⁷sus D⁷alt

G^Δ7(#11)

Musical notation for measures 5-8. Measure 5 begins with a piano (*p*) dynamic. The melody continues with triplet eighth notes. The bass line has quarter notes. Chords are indicated above the staff.

C⁷sus C⁷

F^Δ

Bm⁷(b5)

rit.
B^bΔ⁷(#11) B^bm⁶

A⁷alt

Edim

Dm(ma7) Dm⁷

Musical notation for measures 9-14. Measure 9 starts with a piano (*p*) dynamic. The melody features a triplet of eighth notes. The bass line has quarter notes. Chords are indicated above the staff. Measure 14 has a mezzo-forte (*mf*) dynamic.

G⁷(#11)

C⁷sus

C⁷(#11)

rit.
Cm11(omit3)

F⁷sus F⁷(b9)

B^bΔ

Am11 F^Δ/A

Musical notation for measures 15-18. Measure 15 begins with a mezzo-forte (*mp*) dynamic. The melody features a triplet of eighth notes. The bass line has quarter notes. Chords are indicated above the staff.

B^b6

rit.
C⁷sus(b9)

C⁷sus

B^bm

A⁷alt

Dm⁷sus

B^bΔ⁷(#11)/D

Musical notation for measures 19-22. Measure 19 starts with a piano (*p*) dynamic. The melody features a triplet of eighth notes. The bass line has quarter notes. Chords are indicated above the staff.

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Davis, Ramirez & Sherman

Dmin7 G7 Dmin7 G7 Gmin7 C7 Gmin7 C7

A

(A^bmin7 D^b7)

F7(#9) B^b7 B^bmin7 E^b7 Gmin7 C7 F / Em7(b5) A7 F / Bm7(b5) E7

5

1. 2.

Amin Am(maj7) Amin7 D7 GMaj7 Amin7 G/B / Amin7 D7

B

Gmin7 Gm(maj7) Gmin7 C7 F (B^bMaj7) Em7(b5) A7

14

3

Dmin7 G7 Dmin7 G7 Gmin7 C7 Gmin7 C7

A

(A^bmin7 D^b7)

F7(#9) B^b7 B^b7 E^b7 Gmin7 C7 F / Em7(b5) A7

22

Medium Swing

Lover Man Solo

Keith Jarrett

♩ = 142mm

Dm/A

G⁷

Dm

G⁷

Musical notation for measures 1-4. The piece is in 3/4 time with a tempo of 142mm. The key signature has one flat (B-flat). The notation includes a treble clef and a bass clef. The melody in the treble clef starts with a quarter note G4, followed by eighth notes A4, Bb4, and C5. The bass line consists of chords: Dm/A, G7, Dm, and G7. There are slurs over the first two measures and the last two measures. A triplet of eighth notes (G4, A4, Bb4) is marked in the final measure. The dynamic marking *mf* is present.

Gm

Gm

Gm

C⁷

Lay back

Musical notation for measures 5-8. The melody continues with eighth notes. The bass line consists of chords: Gm, Gm, Gm, and C7. There are slurs over the first two measures and the last two measures. A triplet of eighth notes (G4, A4, Bb4) is marked in the fourth measure. The dynamic marking *f* is present.

F⁷

F⁷

Bb⁷
Lay back

Bbm

Eb⁷

Musical notation for measures 9-12. The melody continues with eighth notes. The bass line consists of chords: F7, F7, Bb7, Bbm, and Eb7. There are slurs over the first two measures and the last two measures. A triplet of eighth notes (G4, A4, Bb4) is marked in the fourth measure. The dynamic marking *f* is present.

A^bm

Db⁷

Gm⁷(b5)

C⁷alt

F^Δ

Em⁷(b5)

A⁷+

Musical notation for measures 13-16. The melody continues with eighth notes. The bass line consists of chords: A^bm, Db⁷, Gm⁷(b5), C⁷alt, F^Δ, Em⁷(b5), and A⁷+. There are slurs over the first two measures and the last two measures. The dynamic marking *f* is present.

Dm

G⁷

Lay back

Dm(ma⁷)

G⁷

Lay back

Musical notation for measures 17-20. The melody continues with eighth notes. The bass line consists of chords: Dm, G7, Dm(ma7), and G7. There are slurs over the first two measures and the last two measures. A triplet of eighth notes (G4, A4, Bb4) is marked in the second measure. The dynamic marking *f* is present.

2

21 *Gm* *Gm7(#5)* *Gm* *C7(b9)*

25 *F7(#9)* *F7(#9)* *Bb7sus* *Bb7* Lay back

29 *Abm* *Db7* *Gm7(#5)* *C7* *FΔ* Lay back

32 *Dm6* *E7alt* *Am* *Bm7(b5)/A*

35 *Am* *D7* *mf*

37 G^{Δ} $Am7/D$ G^{Δ}

40 $D7$ Gm $Gm7(\#5)$

43 Gm^{13} $C7^{alt}$ F^{Δ}

46 $B^{\flat\Delta}$ $Em7(b5)$

48 $A7$ Dm 8^{va} $G7$ Lay back

4 (8) Lay back

51 Dm Lay back G7 Gm F7sus

55 Lay back

C7 C7 F7 F7

mf

59 Lay back

Bb7 Bb7 Abm Db7

62

Gm7 C7 F7 Em7(b5) A7+

2nd CHORUS

65 Lay back

Dm Dm G7

f

68 Dm Gm Eb(add9)

71 Gm C7 F7 F7

Lay back Lay back

75 Bb7 Bb7 Abm Db7

78 Gm C7 F Gm6 A7

81 G7 G7

6
83
Dm G7

85
Gm Gm7(#5) Gm/F

88
Gb7 F7

90
F7 Bb7

92
Bb7 A♭m Db7
mf

Lay back

94 Gm C7 FΔ

Musical score for measures 94-95. Measure 94 has a Gm chord and a C7 chord. Measure 95 has an FΔ chord. The right hand has a melodic line with slurs and accents, and the left hand has a bass line with a '5' fingering in measure 94.

96 G(add9)/B E7alt Am Am/E Am/D Lay back

Musical score for measures 96-97. Measure 96 has a G(add9)/B chord and an E7alt chord. Measure 97 has an Am chord and an Am/E chord. The right hand has a melodic line with slurs and accents, and the left hand has a bass line with a 'f' dynamic marking. A 'Lay back' instruction is above the Am/D chord in measure 97.

99 Am D7alt

Musical score for measures 99-100. Measure 99 has an Am chord. Measure 100 has a D7alt chord. The right hand has a melodic line with slurs and accents, and the left hand has a bass line with a '5' fingering in measure 100.

101 GΔ Am/D

Musical score for measures 101-102. Measure 101 has a GΔ chord. Measure 102 has an Am/D chord. The right hand has a melodic line with slurs and accents, and the left hand has a bass line with triplets and a '5' fingering in measure 102.

103 GΔ GΔ Gm Lay back

Musical score for measures 103-104. Measure 103 has a GΔ chord. Measure 104 has a GΔ chord and a Gm chord. The right hand has a melodic line with slurs and accents, and the left hand has a bass line with triplets. A 'Lay back' instruction is above the Gm chord in measure 104.

8 Gm(#5) Gm¹³ Gm Gm(#5) Gm C⁷ G^{b7}

106

109

F B^bΔ Em^{7(b5)/A}

112

E^b7 A⁷ Dm Dm

115

G⁷(#11) Dm

(8)

Gm Gm⁷(#5) Gm

117

120 9

C7alt F7

3 5 5 6 3

Lay back

122

F7 Bb7 Bb7

3 3

Lay back

125

Abm Db7 Gm C7

3 3

Lay back

127

F# Em7(b5) Bbm6(add b7)/A Dm

3 3

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