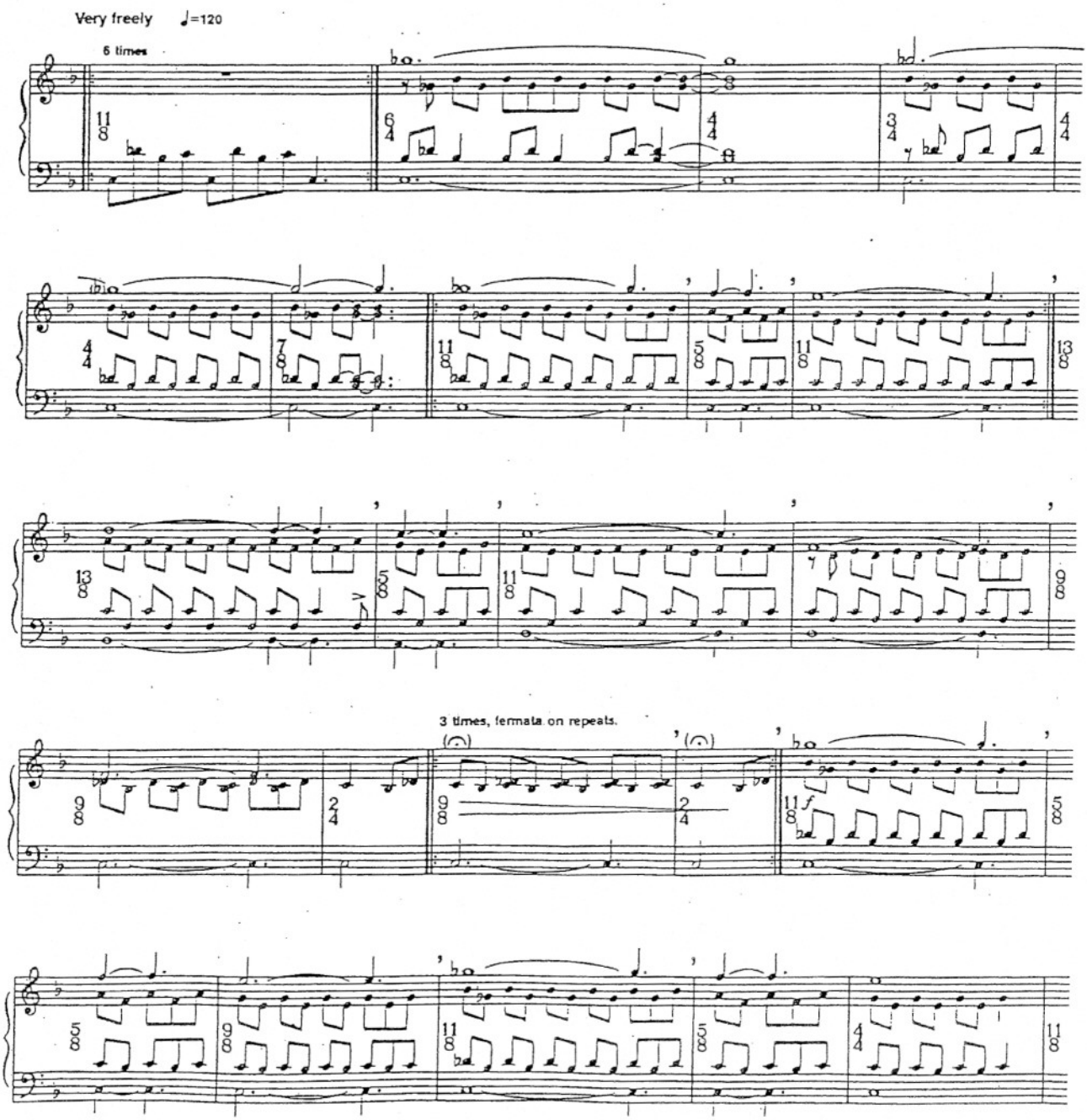
THE MUSIC BELOW and on the following pages is a transcription of the beginning of Keith Jarrett's solo piano concert in Kyoto, Japan, on November 5, 1976, as heard on the ten-record set *Sun Bear Concerts*. We have taken the opportunity to give such a lengthy example of Jarrett's solo style because we felt that readers would appreciate seeing how his ideas evolve during the course of several minutes. We would have liked to document the entire development of which this passage is the beginning, but we don't have room.

The growth of the melodic material from the opening phrases is especially striking. With only a couple of momentary exceptions, the melody never goes higher than the Gb sounded at the very beginning (during the passage following the one given here, the range extends upward by an octave; in addition, the melody acquires a lot of sixteenth-note motion and the chords get thicker). The progressive shortening of the bars is also notable.

One point about the transcription must be emphasized: Jarrett's rhythms are very free, and in consequence they can only be approximated on the printed page. In this passage, there are frequent small hesitations at the ends of bars, generally indicated here by breath-marks. In some cases such a hesitation corresponded exactly to a metric value in the melody, and could thus be notated. In other cases this was impossible. The melody itself is also very free rhythmically, at many spots simply floating over the regular eighths in the left hand in such a way that no precise relation between them could be assigned. We have used plus signs (+) over notes that occurred before the moment indicated by their printed value, and minus signs (–) over those that occurred after.

For the rest, we'll let the music speak for itself. —JA



TRANSCRIPTION BY JIM AIKIN

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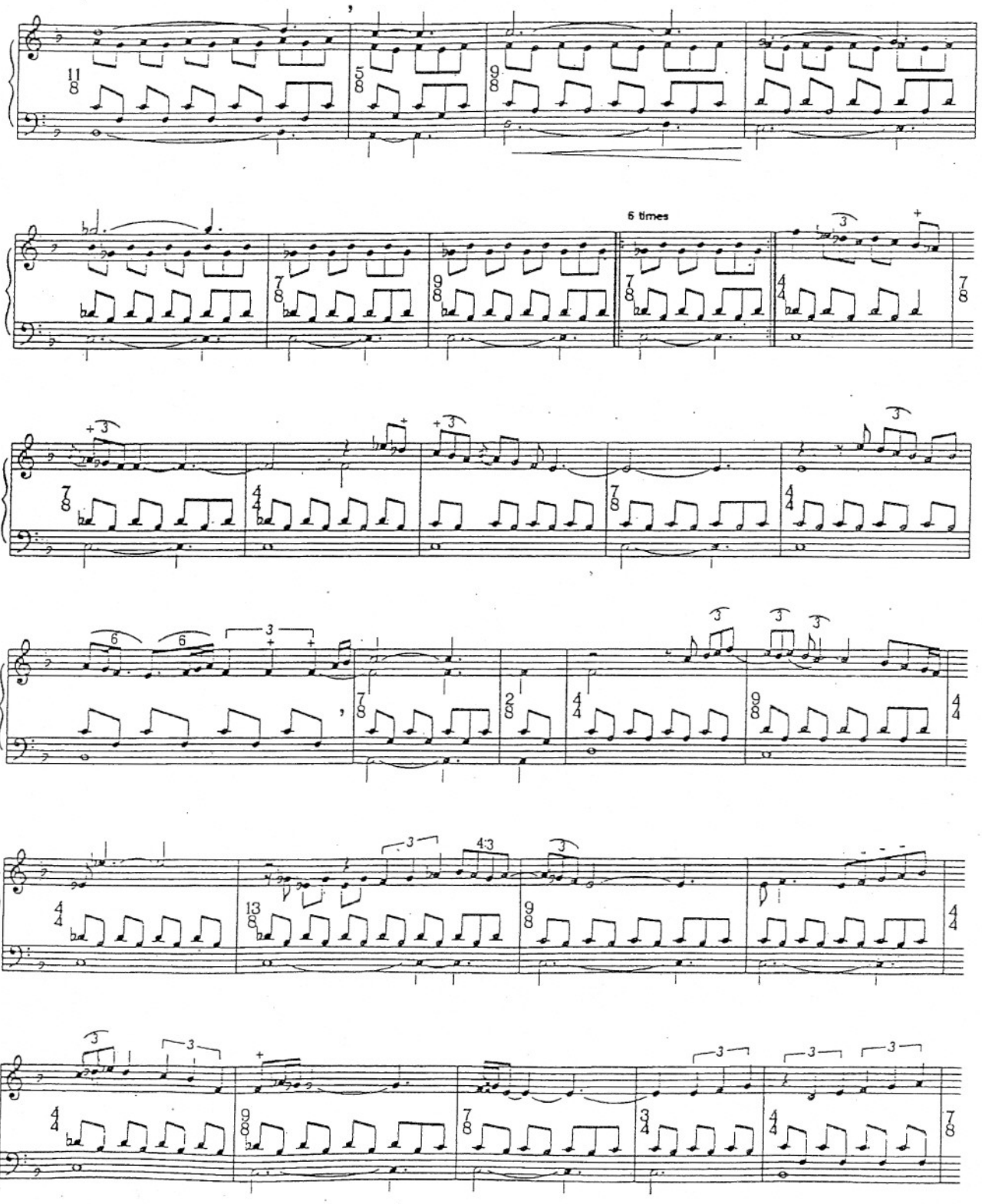
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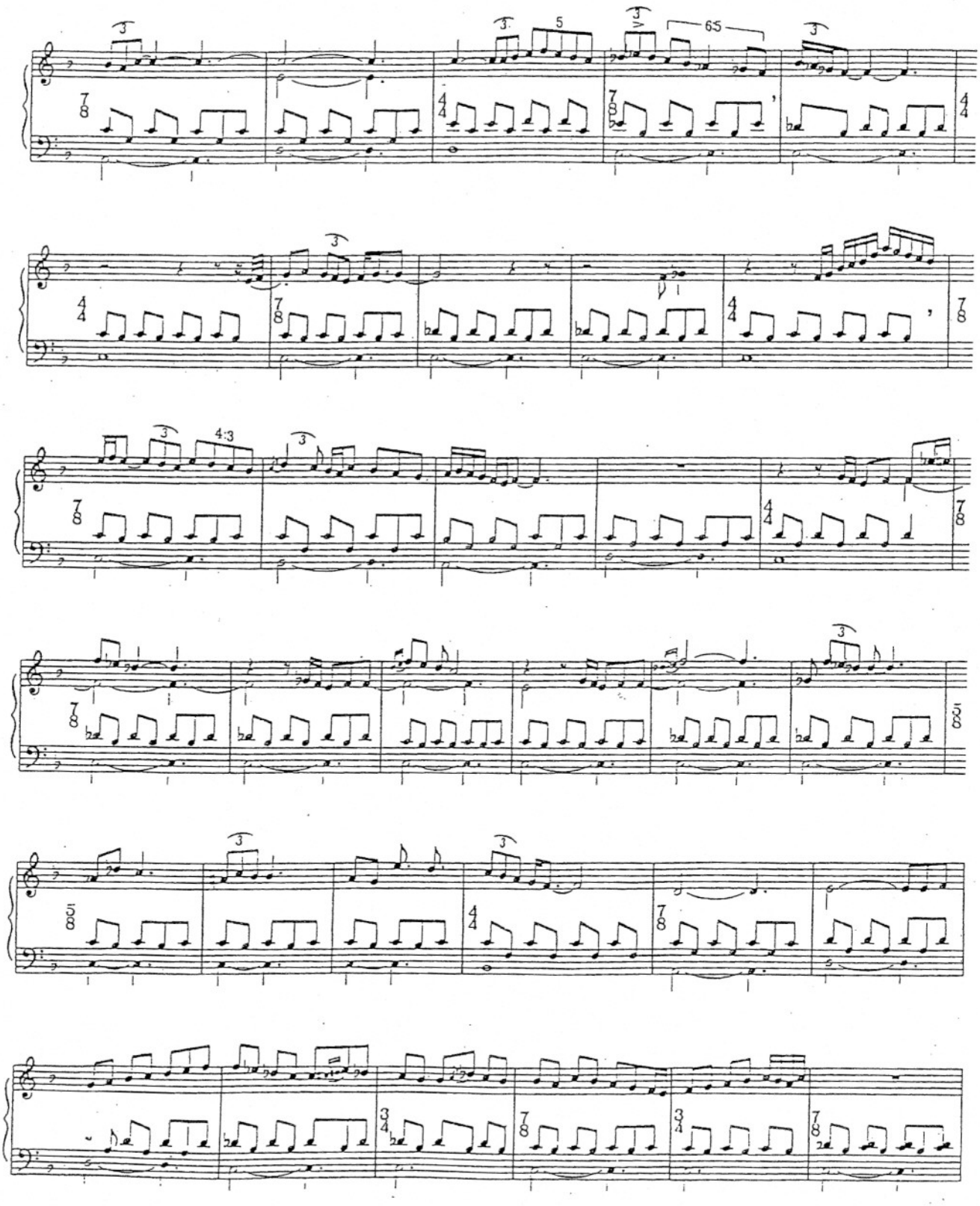

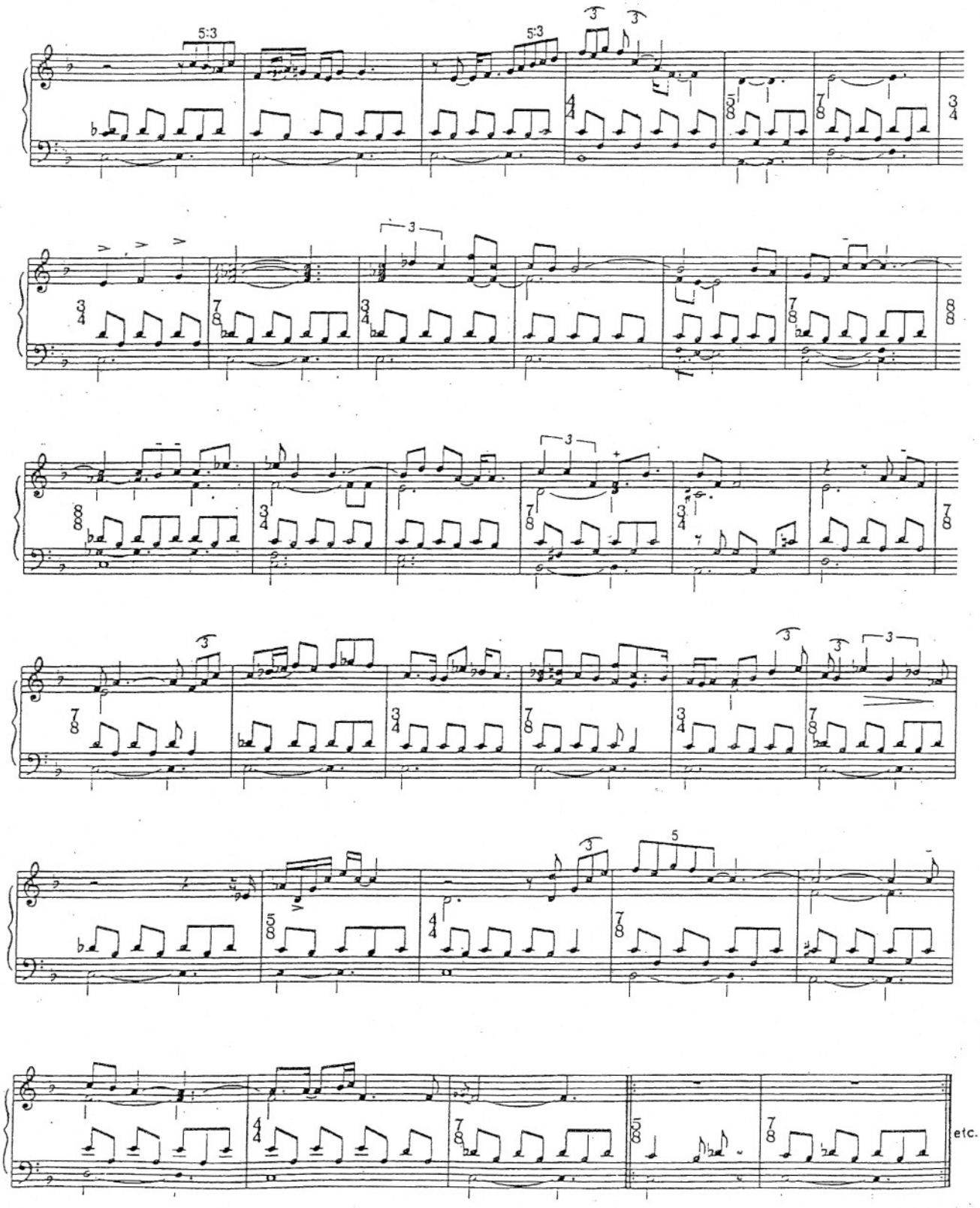
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