

Example 4.5
Changes Comparison

Movie Soundtrack Original Jazz Changes

B^b B^b7(A⁶/B^b) F⁷omit7 - 13 - b13 - 5 F⁷

1 Em⁷(b5) A⁷ Cm⁷ F⁷

Jarrett's Changes

Em¹¹(b5) A⁷(b⁹) Cm¹¹ F⁷(b⁹)

(1) B^bsus⁷ E^badd2/B^b A^{b9}

(2) Fm⁷ B^b7 E^b A^{b7}

(3) Fm⁷ B^b7 E^bma⁷ A^{b7}

(4) Fm⁹ B^b7(b⁹) E^bma⁷ E^bma⁷

(1) B^b/F Gm⁶(E) Dm D^b7(b5)

(2) B^b Gm Dm⁷ B^bm D⁷(b5)

(3) B^bma⁷ Em⁷(b5) A⁷ B^bm⁷ E^b7

(4) B^bma⁷ Em⁷(b5) A⁷Dm^{ma9} B^bm⁷

(1) F/C B^b Am⁹(b5)

(2) F B^b Cm D⁷

(3) Fma⁷ Em⁷(b5) A⁷ Am⁷(b5)

(4) A⁷(b⁹) Dm⁷ Gm⁹ C¹³ Am⁷(b5) D¹³(b9)

(1) G⁷(b9) Cm¹¹

(2) G⁷ Cm⁷

(3) G⁷ Cm⁷

(4) G⁷(b13) G⁷(b⁹) Cm⁹(#11)/G Cm⁹/G

(1) E^bm(ma7) Dm⁷ B^b/D

(2) E^bm B^b

(3) A^b7 B^bma⁷

(4) E^bm^{ma9} A^bsus¹¹ B^bma⁷

(1) B^bo/D Fm⁶/A^b G⁷

(2) B^bo Fm G⁷

(3) Em⁷(b5) Dm⁷(b5) G⁷

(4) Em¹¹(b5) A⁷(b⁹) D⁷alt G⁷(b⁹)

(1) Cm⁷(b5) F⁷(b5)B^bo7

(2) E^bm F⁷ B^b

(3) Cm⁷(b5) F⁷ B^bma⁷

(4) E^bm^{ma7}/G^b F¹³ B^badd²

* In the movie soundtrack the tune was played in the keys of D major and B major. To facilitate changes comparison I transposed the original version to the key of Bb major.

** In the soundtrack the tune ends on a 1.

Jarrett's left hand structures, in spite of their fluctuating complexity, include the guide tones of the corresponding chords. The presence of the essential jazz counterpoint guarantees a smooth unfolding of the progression. Jarrett often transforms the structure of a chord by