

Keith Jarrett之《Straight No Chaser》採譜分析

採譜／整理／分析-張凱雅



在爵士鋼琴領域中具一家之言的Keith Jarrett, 其豐功偉業及強烈的個人風格似乎已不再需要贅述, 今天, 就讓我們來看看, 常常被講得很“神”的他, 又是如何以他不凡的功力來詮釋這首Thelonious Monk的大名曲呢? 因實際的解說已於2001年誠品音樂台大店專題講座中進行, 錯過的朋友, 不妨藉由講座記錄一探, 而另一些我對Keith Jarrett演奏的看法, 也收錄於與543音樂站的訪談中與專輯推薦。

這個版本收錄於「Bye Bye Blackbird」(ECM 1467 513 074-2)專輯之中, 而《Straight No Chaser》本身即是一標準而基本的F調十二小節Blues, 也許有人會說「哎呀! Blues…那簡單就能搞定的嘛!」, 不過等你(妳)懂了Keith Jarrett的演奏後, 絕對是能让你(妳)改觀的。因為, 從這個版本的即興就足以讓你(妳)能了解、學習到「原來在Blues曲式上即興的可能性是如此地多呢!」

另外, 此次的採譜是以完整的鋼琴記譜呈現, 各位可由這樣的譜例清楚地看到或彈出正確的和聲, 特別是鋼琴手除了右手的即興線條以外, 左手的Comping是非常重要的。所以, 請各位依照指示來聆聽, 感受一下Keith Jarrett“構築”音樂的厲害本事囉! OK, 現在讓我們跟著音樂, 逐步地來簡單分析一下吧!

- 主題兩次, 兩手齊奏並有許多強調重音處
- 遇到Bb7和絃即出現#11音
- 最後一小節出現的雙音下行, 為Blues中常見和聲效果(網路上將只呈現和絃進行)

Straight , No Chaser

- T. Monk

Chorus 1

- 鋼琴開始即興
- 以明顯的F Blues音階為主
- 於第9小節出現Lay Back

Chorus 2

- 持續著Blues的色彩，並且更強調了基本的和絃聲響
- 第2與第8小節是Lay Back

No. 1

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Piano Solo

No. 2

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Chorus 3

- 第3至第6小節的句型，為半音使用之重點區域
- 此處出現Blues的另一特色～「三連音」

Chorus 4

- 雙音加上裝飾音，亦為彈奏Blues的特色之一
- 第1及第12小節為Lay Back
- 第10小節的線條小小地Outside了一下

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No. 3

No. 4

Chorus 5

- 仍有半音的運用
- 注意第9及第10小節的「幽靈音」(Ghost Notes)

Chorus 6

- 再度出現明顯的F Blues
- 兩拍三連音的使用
- 11及12小節為瀟灑的左手雙音下行 具為D7 G7 C7 的屬音階下行

由主題準備進入Chorus 1一樣的道理

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No.5

Musical notation for No. 5, measures 73-76. The treble clef staff shows a melodic line with accents and slurs, and the bass clef staff shows a harmonic accompaniment. Measure 73 starts with a treble clef and a key signature of one flat.

Musical notation for No. 5, measures 77-80. The treble clef staff continues the melodic line, and the bass clef staff provides accompaniment. Measure 77 starts with a treble clef.

Musical notation for No. 5, measures 81-84. The treble clef staff shows a melodic line with an accent in measure 84. The bass clef staff shows accompaniment. The text "Lay Back" is written in the middle of the system. Measure 81 starts with a treble clef.

No.6

Musical notation for No. 6, measures 85-88. The treble clef staff shows a melodic line with accents and slurs. The bass clef staff shows accompaniment. Measure 85 starts with a treble clef.

Musical notation for No. 6, measures 89-92. The treble clef staff continues the melodic line. The bass clef staff shows accompaniment. Measure 89 starts with a treble clef.

Musical notation for No. 6, measures 93-96. The treble clef staff shows a melodic line with accents and slurs. The bass clef staff shows accompaniment. Measure 93 starts with a treble clef.

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Chorus 7

- 在強烈的Blues Feel中開始帶入Bebop的八分音符音型
- 第10與第11小節的左右手都有大量的Ghost Notes, 造成Funky的感覺

Chorus 8

- 第4小節因有了半音的串連, 使得聲響突有「Out」的感覺
- 第6及第10小節也是常見的Blues句型
- 仍有Lay Back段落, 但第7小節有點加快喔!

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No. 7

101

Lay Back

105

No. 8

109

Voice

Lay Back

113

Rush

117

Chorus 9

· 值得注意: 這裡是用簡單的音型來做節奏變化

Chorus 10

· 開頭為極短的動機重複

· 第8小節為一明顯的IIIm7b5-V7b9-Im7常見句型

· 第9小節原為Gm7, 此處則以G7代替; 而C7和絃當中使用了b9、b13音, 使得聲音再度Outside

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No. 9

121

125

129

No. 10

133

137

141

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Chorus 11

- 採用綿延不斷的句型來即興
- 有三次Outside之處, 分別是: 第4小節以B7來代替; 第7與第8小節只保留句型節奏; 第10小節為C7 alt音階
- 終極目標為打破和絃的限制, 改以線性進行來尋求音樂上的高潮

Chorus 12

- 在創造Outside的同時, 仍持續著以半音來串連樂句
- 注意第2小節亦為Altered之效果
- 第2到第3小節有三處相當清楚的Lay Back

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No. 11

145

149

Lay Back

153

No. 12

157

Lay Back

Lay Back

Lay Back

161

165

鋼琴即興結束，進入貝斯即興三個Chorus
 鋼琴的Comping則以三種感覺來呈現：1. 以和諧的Blues和聲及節奏為主 2. 只在頭與尾做一點點的裝飾效果 3. 以許多小二度的撞擊效果為主要和絃配置

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Bass Solo

The musical score consists of six systems of two staves each (treble and bass clef). Measure numbers 169, 175, 179, 192, 196, and 200 are indicated at the start of their respective systems. The score includes various musical notations such as triplets (marked '3'), accents (marked 'A'), and dynamic markings like 'mf' and 'f'. The bass line features complex rhythmic patterns and melodic lines, while the treble line provides harmonic support.

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Chorus 13

- . 鋼琴進
- . F Blues的降三音出現得很頻繁
- . 同樣以短的動機來玩節奏
- . 注意第9到第12小節重音的強調

- . 鼓即興 I
- . 鋼琴在此有一小撇的裝飾
- . 由此開始鋼琴與鼓玩著輪流交換的遊戲, 也就是爵士樂中常見的「Tradin'」

Chorus 14

- . 第1至4小節以像是「不倒翁」的句型來發展
- . 四度和聲的Comping
- . 第9與第10小節又是兩個常見的Blues句型

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No.13

Musical notation for measures 204-207. The piano part features a melodic line in the right hand and a bass line in the left hand. Measure 204 starts with a treble clef and a key signature of one flat. The bass line includes a sharp sign (♯) in measure 205.

Musical notation for measures 208-211. The piano part continues with a melodic line in the right hand and a bass line in the left hand. Measure 208 starts with a treble clef and a key signature of one flat. The bass line includes a sharp sign (♯) in measure 209.

Musical notation for measures 212-215. The piano part continues with a melodic line in the right hand and a bass line in the left hand. Measure 212 starts with a treble clef and a key signature of one flat. The bass line includes a sharp sign (♯) in measure 213.

Drum Solo

Musical notation for measures 216-219. The piano part continues with a melodic line in the right hand and a bass line in the left hand. Measure 216 starts with a treble clef and a key signature of one flat. The bass line includes a sharp sign (♯) in measure 217. A '9' is written above the right hand staff in measure 218, and another '9' is written above the left hand staff in measure 219.

No.14

Musical notation for measures 220-223. The piano part features a melodic line in the right hand and a bass line in the left hand. Measure 220 starts with a treble clef and a key signature of one flat. The bass line includes a sharp sign (♯) in measure 221.

Musical notation for measures 230-233. The piano part features a melodic line in the right hand and a bass line in the left hand. Measure 230 starts with a treble clef and a key signature of one flat. The bass line includes a sharp sign (♯) in measure 231.

- 鼓即興 II
- 鋼琴手在喝水納涼...

Chorus 15

- 在以簡潔的音為階梯爬到高點後，隨即以快速的十六分音符前後穿梭飛奔

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Musical score for measures 236-239. The right hand features a complex melodic line with slurs and accents, while the left hand provides a steady accompaniment with chords and eighth notes.

Musical score for measures 240-243. A box labeled "Drum Solo" is placed above the right-hand staff. The right hand has rests, and the left hand continues with accompaniment. Measure numbers 11 are indicated at the end of the system.

No. 15

Musical score for measures 263-266. The right hand plays a melodic line with slurs, and the left hand provides accompaniment with chords and eighth notes.

Musical score for measures 267-270. The right hand continues with a melodic line, and the left hand provides accompaniment.

Musical score for measures 279-282. The right hand plays a melodic line with slurs, and the left hand provides accompaniment.

Musical score for measures 281-284. The right hand plays a melodic line with slurs and accents, and the left hand provides accompaniment.

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· 鼓即興 III

· 回到主題

· 有兩處是採取特殊的和聲，加上兩拍三連音的拍型組合而成，造成意外的效果

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Drum Solo 11

Theme

KJ-Straight No Chaser



- Keith Jarrett Trio "Bye Bye Blackbird" Album (ECM 1467 513 074-2), 1991

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《風格相近之其他專輯作品參考》

1. Paul Bley Trio「Bebop」(SteepleChase SCCD 31259)
2. Alan Broadbent Trio「Everything I Love」(Discovery DSCD-929)

(歡迎對本會有任何疑問者與作者聯絡。)