

Editorial notes

Metrical considerations

Despite the fact that Jarrett adopts a particularly flexible approach to meter and timing, for the purposes of a transcription it was assumed that he had an ongoing sense of meter defined as follows. In Ritooria, Jarrett seems to employ two types of rhythmic interaction between the left- and right-hand:

- a) Left-hand forms the basis of the meter and tempo; right-hand 'plays-along', although often altering the temporal surface by extending or shortening a beat. This style seems to prevail over (b) throughout the majority of the piece.
- b) Left-hand and right-hand seem rhythmically interdependent. This style is employed from bars 61 onwards and arguably in the opening bars (bars 1 - 5).

In the case of (a), despite Jarrett's rubato playing, metrical segmentation occurs fairly naturally due to his return to the root of the chord at the beginning of each bar. In the case of (b), and especially in bars 61 – 77, a $\frac{4}{4}$ meter was very clear.

Within this edition, therefore, the value of all barlines and time signatures is both functional and musical, and the meaning of these symbols represents my view of Jarrett's perception of meter that runs throughout his playing.

The scope of barlines and time signatures is, however, limited to this abstract sense of metrical perception. Jarrett often extends beats or cuts them short, almost always plays through crotchet left-hand rhythms with rubato, and often pauses on certain notes to finish what he is doing in the right-hand before he moves on. To this end, fermatas (pauses) have been employed in the edition:

⤴ = Short fermata (slight hesitation or very slight hesitation)

⤵ = Standard fermata (standard pause)

⏏ = Long fermata (long pause),

as have arrows that indicate a lean into the next beat or bar:

→ = Move quickly

It must be borne in mind that these markings are only adequate to give a general sense of the metrical and temporal nuances: they are employed only subjectively.

Temporal considerations

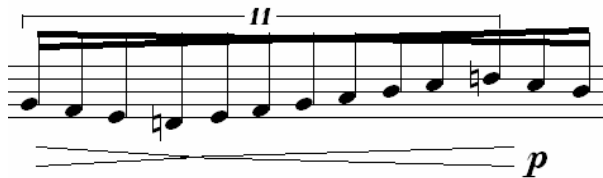
Given that Jarrett's tempo constantly fluctuates, and that it is often difficult to distinguish between tempo changes and pauses, it would be impossible to maintain specific tempo markings throughout the transcription. Approximate tempo markings have nevertheless been inserted to a good degree of accuracy.

Rhythmic considerations

Triplet and often sextuplet markings accurately display Jarrett's rhythmic intention; however tuplets with higher orders (septuplets, etc) usually exist in order to make possible the fitting of a certain number of right-hand notes into one left-hand note. In the latter case, tuplet order markings (i.e. the number shown with or without bracket above a group of beamed notes) have not been erased, because they may be of interest to the reader.

One exception to this case occurs from bars 48 – 50, where tuplet order markings could not be displayed for technical reasons related to general computer engraving rules.

Where possible, right-hand demisemiquavers have been grouped with a beam according to the left-hand note; however in some cases this was not possible, for example in bar 22, where the note-group was displayed as a decelerating and accelerating cluster as follows:



This also explains the tuplet order marking (11) that exists over only some of the notes in the group: the last two notes do not belong to the tuplet yet they belong to the accelerating and decelerating right-hand run.


Dynamic considerations

Dynamics were only loosely transcribed into two categories: loud and quiet. The more subtle dynamic markings (getting-louder and getting-softer) are reserved only for right-hand runs. Jarrett's style is such that his right-hand usually determines the dynamics of the piece. Left-hand accompaniment (when chordal in function, bars 1 - 53) does not seem to vary greatly in level.

Where there is an ascending right-hand run, the dynamic usually increases; when the run descends, the dynamic decreases. In many cases, these dynamics that are implicit in the direction of movement have therefore been omitted from the score, although in the more exaggerated cases these markings have been shown.

Engraving conventions

Pedalling: It is possible to distinguish from the recording that Jarrett makes extensive use of the sostenuto pedal as well as the sustain pedal. Furthermore, he makes rich use of the sustain pedal, often half-sustaining a note or letting it gently resonate as opposed to letting it fully resonate. For this reason it would be near impossible to accurately represent Jarrett's pedalling on a score. Approximate pedal markings have been inserted where pedalling is obvious, and at those times when pedalling is ambiguous, markings have been left out.

Symbol	Description	Name	Explanation
(◆)	Diamond-notehead enclosed in parentheses	Ghost note	A note which was played but is barely or only just audible
◆	Diamond-notehead	Fudged note	A note which was likely to have been played accidentally as a result of attempting to play another note at the same time
(●)	Standard notehead enclosed in parentheses	Unsure note	Usually, it is possible to distinguish a note from its percussive transient, but often this is not the case: an 'unsure note' is a note for which it is very difficult to assert existence. The note possibly does not exist but because of the resonances of the piano etc, it is perceived. The best example of this occurs in the final bar of the piece: if listened to extremely closely, it is possible to make out a G#, although this may be another percussive sound coupled with the second harmonic of the C# bass note.
→	Rightward arrow above stave		Acceleration into next bar
	Diagonal line leading from one right-hand note to the following left-hand note	Time-staggered note	The two notes pointed at by the line are played at the same time, (although it is implied that the right-hand note is an upbeat to the following left-hand chord, and so it is notated this way). This occurs once in bar 3.

Note on transcription methods

A highly developed methodology was employed in the transcription of this piece. Even though transcription was undertaken using only the ear, this methodology involved the ability of a computer to loop precisely defined small sections or phrases of the piece, and the auditory equivalent of 'zooming-in' on these sections (a process known as dynamic time-stretching) was undertaken. For each phrase, multiple levels of 'zooming' were employed, including listening to the phrase at its original speed so as to ensure a realistic impression of what was being played, and sections were left on repeat. The very finest level of 'zooming' involved a time-stretch factor of 6, which meant that every note could be distinguished in even the fastest of right-hand runs, and even 'fudged notes' (see above) could be distinguished. In order to transcribe very fast passages, such as the phrase of 64 notes in bar 46, it would first be necessary to determine the meter by listening to the section at speed and in context of the rest of the piece, then zoom-in to count the number of right-hand notes per left-hand note (this would often take 10-15 hearings at low-speed); only then could the note pitches and relative lengths be determined and transcribed. This would usually take over one hundred hearings of the section and would require further zooming. Such a method of multiple levels of time-stretching was also employed in the transcription of difficult-to-hear chords: it was important to determine the pitch at slow speed as well as cross-checking the result by listening back at normal speed. Such an accurate method was not employed in the transcription of pedal and dynamics markings, or tempo interpretation: there is relatively no subjectivity in the determination of a pitch or rhythm compared to that of a pedal-marking.