

Kurt Rosenwinkel on “Milestones”

Transcription and Analysis
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KURT ROSENWINKEL ON "MILESTONES"

THE JOEL FRAHM QUARTET-SET 1-3/1/2011

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(53:47-56:16)

C^{MIN7} **F⁷** **B^bMAJ⁷** **A^bMIN⁷** **D^b7**
C^{MIN7} **C[#]MIN⁷** **B^{MIN7}** **E⁷** **C^{MIN7}** **F⁷** **B^bMAJ⁷**
C^{MIN7} **F⁷** **B^bMAJ⁷** **A^bMIN⁷** **D^b7**
C^{MIN7} **C[#]MIN⁷** **B^{MIN7}** **E⁷** **C^{MIN7}** **F⁷** **B^bMAJ⁷**
A^{MAJ7} **A^{MIN7}** **D⁷** **G^{MAJ7}** **B^{MIN7(b5)}** **E⁷**
A^{MIN7} **D⁷** **B^bMIN⁷** **E^b7** **B^{MIN7}** **E⁷**
C^{MIN7} **F⁷** **B^b** **A^bMIN⁷** **D^b7**
C^{MIN7} **C[#]MIN⁷** **B^{MIN7}** **E⁷** **C^{MIN7}** **F⁷** **B^bMAJ⁷**

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2

Chords: C^{MIN}7, F⁷, B^bMAJ⁷, A^bMIN⁷, D^b7

33

Chords: C^{MIN}7, C[#]MIN⁷, B^{MIN}7, E⁷, C^{MIN}7, F⁷, B^bMAJ⁷

37

Chords: C^{MIN}7, F⁷, B^bMAJ⁷, A^bMIN⁷, D^b7

41

Chords: C^{MIN}7, C[#]MIN⁷, B^{MIN}7, E⁷, C^{MIN}7, F⁷, B^bMAJ⁷

45

Chords: A^{MAJ}7, A^{MIN}7, D⁷, G^{MAJ}7, B^{MIN}7(b5), E⁷

49

Chords: A^{MIN}7, D⁷, B^bMIN⁷, E^b7, B^{MIN}7, E⁷

53

Chords: C^{MIN}7, F⁷, B^bMAJ⁷, A^bMIN⁷, D^b7

57

Chords: C^{MIN}7, C[#]MIN⁷, B^{MIN}7, E⁷, C^{MIN}7, F⁷, B^bMAJ⁷

61

Chords: C^{MIN}7, F⁷, B^bMAJ⁷, A^bMIN⁷, D^b7

65

3

KURT ROSENWINKEL ON "MILESTONES"

69 **C^{MIN}7** **C^{#MIN}7** **B^{MIN}7** **E7** **C^{MIN}7** **F7** **B^bMAJ7**

73 **C^{MIN}7** **F7** **B^bMAJ7** **A^bMIN7** **D^{b7}**

77 **C^{MIN}7** **C^{#MIN}7** **B^{MIN}7** **E7** **C^{MIN}7** **F7** **B^bMAJ7**

81 **A^{MAJ}7** **A^{MIN}7** **D7** **G^{MAJ}7** **B^{MIN}7(b5)** **E7**

85 **A^{MIN}7** *LAY BACK* **D7** **B^bMIN7** **E^{b7}** **B^{MIN}7** **E7**

89 **C^{MIN}7** **F7** **B^bMAJ7** **A^bMIN7** **D^{b7}**

93 **C^{MIN}7** **C^{#MIN}7** **B^{MIN}7** **E7** **C^{MIN}7** **F7** **B^bMAJ7**

97 **C^{MIN}7** **F7** **B^bMAJ7** **A^bMIN7** **D^{b7}**

101 **C^{MIN}7** **C^{#MIN}7** **B^{MIN}7** **E7** **C^{MIN}7** **F7** **B^bMAJ7**

KURT ROSENWINKEL ON "MILESTONES"

4

C^{MIN}7 F⁷ B^bMAJ⁷ A^bMIN⁷ D^b7

105

C^{MIN}7 C[#]MIN⁷ B^{MIN}7 E⁷ C^{MIN}7 F⁷ B^bMAJ⁷

109

A^{MAJ}7 A^{MIN}7 D⁷ G^{MAJ}7 B^{MIN}7(b5) E⁷

113

A^{MIN}7 D⁷ B^bMIN⁷ E^b7 B^{MIN}7 E⁷

117

C^{MIN}7 F⁷ B^bMAJ⁷ A^bMIN⁷ D^b7

121

C^{MIN}7 C[#]MIN⁷ B^{MIN}7 E⁷ C^{MIN}7 F⁷ B^bMAJ⁷

125



Line Structure in Kurt Rosenwinkel's solo on "Milestones"

Kurt Rosenwinkel is one of the leading voices in jazz and his mastery is evidenced throughout this solo. The following will examine rhythmic variations in his lines and consider their overall effect.

Analysis

Rosenwinkel's solo is almost entirely linear and his lines use mostly eighth-notes. This kind of bop-oriented approach is common, especially over this type of tune. While the approach is common, the results are exceptional. There are many reasons why, but one of the most important is his use of rhythm. Let's examine this using the follow excerpt:

Example 1

Example 1 shows two staves of musical notation. The first staff contains the following chords: B^{MIN}7(b⁵), E⁷, A^{MIN}7, D⁷, B^bMIN⁷, and E^b7. The second staff contains: B^{MIN}7, E⁷, C^{MIN}7, and F⁷. The notation includes eighth notes, eighth-note triplets, quarter notes, and sixteenth notes.

Rosenwinkel uses primarily eighth-notes, but interspersed through these lines are eighth-note triplets, quarter notes, and sixteenth notes. These rhythmic variations are crucial. Consider what happens if we remove them and make the line entirely eighth-notes:

Example 1a

Example 1a shows two staves of musical notation, identical to Example 1 but with all rhythmic variations removed, resulting in a line of entirely eighth notes. The chords and note choices remain the same as in Example 1.

In terms of note choice and voice leading, these lines are still strong; however, a long, unbroken string of eighth-notes becomes tiresome. Those small rhythmic variations in the original version are vital. They maintain forward-motion and continuity while avoiding predictability or monotony. Playing through both examples makes this clear.



Another important feature of Rosenwinkel's lines is where they start. He can begin anywhere in the measure and this allows for greater rhythmic variety. Looking through the solo, there are examples of lines beginning on almost all different parts of the measure:

ONE



AND OF ONE



TWO



AND OF TWO



THREE



AND OF THREE

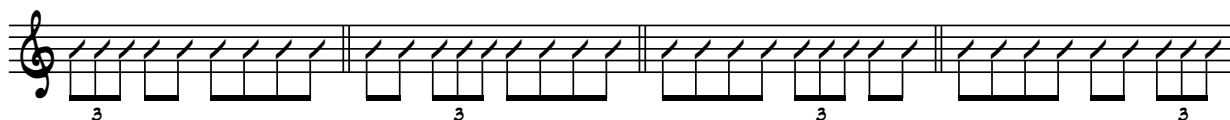


AND OF FOUR

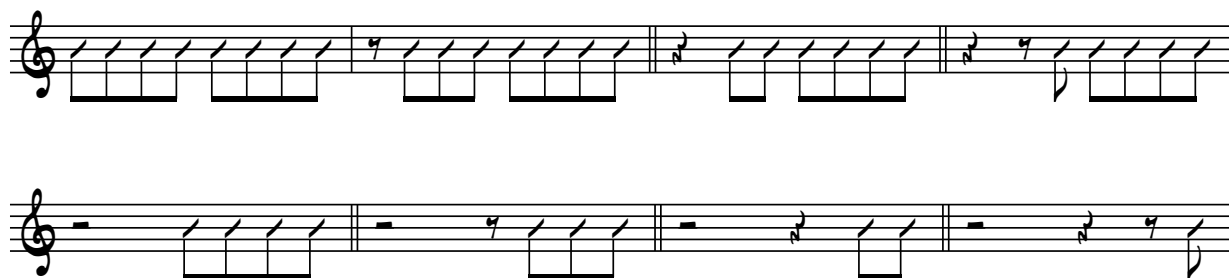


Application

The following eight rhythms go through some of the variations found in the solo. Select a tune you know well and practice playing each rhythm through that chord progression:



Starting lines on different parts of the measure should also be practiced:



This simply lays out different starting points. Lines can continue in a variety of ways, but the important thing is to feel comfortable beginning your ideas anywhere in the measure.