

# Loren Stillman on “The Brothers Breakfast”

Transcription and Analysis  
by Jeff McGregor



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# LOREN STILLMAN ON "THE BROTHERS BREAKFAST"

THE LOREN STILLMAN QUINTET-6/23/16-SET 1

TRANSCRIBED BY JEFF MCGREGOR

(2:53-6:55)

D<sup>MIN</sup>(MAJ7) C<sup>#7</sup>(#9) B<sup>MIN</sup>(MAJ7) B<sup>b7</sup>(#9)

E FLAT

Musical score for E Flat, 4/4 time signature. The score consists of ten staves of music with various chords and triplets indicated.

Staff 1: Measures 1-4. Chords: D<sup>7</sup>, E<sup>b7</sup>, C<sup>MAJ7</sup>(#11), E<sup>7</sup>, A<sup>b7</sup>, E<sup>b7</sup>(#9). Triplets are present in measures 1, 2, 3, and 4.

Staff 2: Measures 5-8. Chords: A<sup>b</sup>MAJ7, G<sup>7</sup>ALT, F<sup>#7</sup>, F<sup>7</sup>, E<sup>7</sup>(b5). Triplet in measure 6.

Staff 3: Measures 9-12. Chords: B<sup>b</sup>MAJ7(#11), F<sup>#7</sup>, G<sup>MIN</sup>(MAJ7), E<sup>b7</sup>, A<sup>MIN</sup>(MAJ7). Triplets in measures 9, 10, 11, and 12.

Staff 4: Measures 13-16. Chords: D<sup>MIN</sup>(MAJ7), C<sup>#7</sup>(#9), B<sup>MIN</sup>(MAJ7), B<sup>b7</sup>(#9). Triplets in measures 13, 14, 15, and 16.

Staff 5: Measures 17-20. Chords: D<sup>7</sup>, E<sup>b7</sup>, C<sup>MAJ7</sup>(#11), E<sup>7</sup>, A<sup>b7</sup>, E<sup>b7</sup>(#9). Triplets in measures 17, 18, 19, and 20.

Staff 6: Measures 21-24. Chords: A<sup>b</sup>MAJ7, G<sup>7</sup>ALT, F<sup>#7</sup>, F<sup>7</sup>, E<sup>7</sup>(b5). Triplet in measure 21.

Staff 7: Measures 25-28. Chords: B<sup>b</sup>MAJ7(#11), F<sup>#7</sup>, G<sup>MIN</sup>(MAJ7), D<sup>MIN</sup>(MAJ7), D<sup>7</sup>, G. Triplets in measures 25, 26, 27, and 28.

Staff 8: Measures 29-32. Chords: D<sup>MIN</sup>(MAJ7), D<sup>7</sup>, G. Triplets in measures 29, 30, 31, and 32.

33 **D MIN (MAJ7)** **C#7(#9)** **B MIN (MAJ7)** **B b7(#9)**

37 **D7** **E b7**

39 **C MAJ 7(#11)** **E7** **A b7** **E b7(#9)**

41 **A b MAJ7** **G 7ALT** **F#7** **F7** **E7(b5)**

45 **B b MAJ 7(#11)** **F#7** **G MIN (MAJ7)** **E b7** **A MIN (MAJ7)**

49 **D MIN (MAJ7)** **C#7(#9)** **B MIN (MAJ7)** **B b7(#9)**

53 **D7** **E b7** **C MAJ 7(#11)** **E7** **A b7** **E b7(#9)**

57 **A b MAJ7** **G 7ALT** **F#7** **F7** **E7(b5)**

61 **B b MAJ 7(#11)** **F#7** **G MIN (MAJ7)** **D MIN (MAJ7)**

LOREN STILLMAN ON "THE BROTHERS BREAKFAST"

65 **D7** **G** **D MIN (MAJ7)** **C#7(#9)**

69 **B MIN (MAJ7)** **B b7(#9)** **D7** **E b7** **C MAJ 7(#11)** **E7**

73 **A b7** **E b7(#9)** **A b MAJ7** **G 7ALT** **F#7** **F7**

77 **E7(b5)** **B b MAJ 7(#11)** **F#7** **G MIN (MAJ7)** **E b7**

81 **A MIN (MAJ7)** **D MIN (MAJ7)** **C#7(#9)**

85 **B MIN (MAJ7)** **B b7(#9)**

87 **D7** **E b7** **C MAJ 7(#11)** **E7**

89 **A b7** **E b7(#9)** **A b MAJ7** **G 7ALT** **F#7** **F7**

93 **E7(b5)** **B b MAJ 7(#11)** **F#7** **G MIN (MAJ7)**

STRAIGHT

**D MIN (MAJ7)** **D7** **G** **D MIN (MAJ7)** **C#7(#9)**

97

**B MIN (MAJ7)** **Bb7(#9)** **D7** **Eb7**

101

**C MAJ7(#11)** **E7** **Ab7** **Eb7(#9)**

105

**Ab MAJ7** **G7ALT**

107

**F#7** **F7** **E7(b5)** **Bb MAJ7(#11)** **F#7**

109

**G MIN (MAJ7)** **Eb7** **A MIN (MAJ7)** **D MIN (MAJ7)** **C#7(#9)**

113

**B MIN (MAJ7)** **Bb7(#9)** **D7** **Eb7**

117

**C MAJ7(#11)** **E7** **Ab7** **Eb7(#9)**

121

**Ab MAJ7** **G7ALT**

123

LOREN STILLMAN ON "THE BROTHERS BREAKFAST"

Musical notation for measures 125-134. Chords: F#7, F7, E7(b5), Bb MAJ7(#11), F#7. Includes triplets and slurs.

Musical notation for measures 129-134. Chords: G MIN(MAJ7), D MIN(MAJ7), D7, G. Includes a triplet and a slur.



## Dominant Sharp Ninth Chords in Loren Stillman's solo on "The Brothers Breakfast"

Loren Stillman's solo over his original composition "The Brothers Breakfast" illustrates a variety of ways to navigate dominant chords with altered extensions. The following looks at how Stillman approaches dominant chords with sharp nines and considers how he structures his lines.

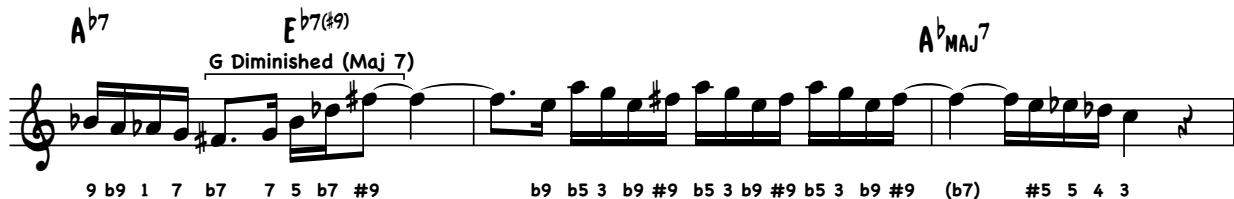
### Analysis

Our analysis will focus on what Stillman plays over this section of the form:



The following three examples demonstrate excellent approaches to dominant seventh sharp nine chords. In Example 1, Stillman plays up a G diminished major seventh chord starting from the seventh, outlining the main chord tones of E<sup>b7(#9)</sup> (#9-3-5-b7). Stillman follows this by cycling through a four-note cell of altered extensions (b5-3-#9-b9).

Example 1



In Example 2, Stillman begins by outlining G<sup>b</sup> major seventh over the E<sup>b7(#9)</sup>. The descending line that follows includes a number of altered chord tones, however it does not fall into a particular scale.

Example 2





The approach to the dominant in Example 3 is harmonically freer than the previous examples. It uses an ascending three-note pattern that mostly follows the interval pattern of a minor second followed by a perfect fourth:

Example 3

b5 5 1 3 9 #9 5 #9 3 6 4 b5 7 5 6 9 7 1 4 9 #9 9 6 5 3 1

This pattern creates a grouping of three against four. Example 3a rebeams the line in order to better illustrate this grouping<sup>1</sup>:

Example 3a

<sup>1</sup> The G on beat three is the only note that does not fit into this grouping.





## Application

The following exercises are based on some of the melodic devices in the examples above. The first is an adaptation of a phrase from Example 2. It has been written out in all twelve keys. It should be your goal to work through these transpositions without the music.

Sheet music for the application exercise, showing the original phrase transposed into twelve keys. Each staff includes a key signature and a chord symbol.

Key Signature	Chord Symbol
E <sup>b</sup> 7(♯9)	A <sup>b</sup> MAJ <sup>7</sup>
B <sup>b</sup> 7(♯9)	E <sup>b</sup> MAJ <sup>7</sup>
F7(♯9)	B <sup>b</sup> MAJ <sup>7</sup>
C7(♯9)	FMAJ <sup>7</sup>
G7(♯9)	CMAJ <sup>7</sup>
D7(♯9)	GMAJ <sup>7</sup>
A7(♯9)	DMAJ <sup>7</sup>
E7(♯9)	AMAJ <sup>7</sup>



Four staves of musical notation, each with a chord label above it. The first staff is labeled **B<sup>7(49)</sup>** and **E<sup>MAJ7</sup>**. The second staff is labeled **F<sup>#7(49)</sup>** and **B<sup>MAJ7</sup>**. The third staff is labeled **D<sup>b7(49)</sup>** and **G<sup>bMAJ7</sup>**. The fourth staff is labeled **A<sup>b7(49)</sup>** and **D<sup>bMAJ7</sup>**. Each staff contains a melodic line with various rhythmic values and accidentals.

The second exercise is a chromatic pattern using the same interval pattern from Example 3. It has been written first in triplets and then in eighth-notes. The accent pattern of the second version creates a three against four polyrhythm.

Two staves of musical notation. The first staff shows a chromatic pattern in triplets, with a '3' above each group of three notes. The second staff shows the same pattern in eighth notes, with a '3' above the first three notes and '3' below the last three notes, indicating a three against four polyrhythm.



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(2:53-6:55)

CONCERT

F<sup>MIN</sup>(MAJ7) E<sup>7</sup>(#9) D<sup>MIN</sup>(MAJ7) C<sup>#7</sup>(#9)

Musical staff 1: Treble clef, 4/4 time signature. Notes include eighth and sixteenth notes with triplet markings (3).

F7 F#7 E<sup>b</sup>MAJ7(#11) G7 B7 F#7(#9)

Musical staff 2: Treble clef. Notes include eighth and sixteenth notes with triplet markings (3).

BMAJ7 B<sup>b</sup>7ALT A7 A<sup>b</sup>7 G7(b5)

Musical staff 3: Treble clef. Notes include eighth and sixteenth notes with triplet markings (3).

C#MAJ7(#11) A7 B<sup>b</sup>MIN(MAJ7) CMIN(MAJ7)

Musical staff 4: Treble clef. Notes include eighth and sixteenth notes with triplet markings (3).

F<sup>MIN</sup>(MAJ7) E<sup>7</sup>(#9) D<sup>MIN</sup>(MAJ7) C<sup>#7</sup>(#9)

Musical staff 5: Treble clef. Notes include eighth and sixteenth notes with triplet markings (3).

F7 F#7 E<sup>b</sup>MAJ7(#11) G7 B7 F#7(#9)

Musical staff 6: Treble clef. Notes include eighth and sixteenth notes with triplet markings (3).

BMAJ7 B<sup>b</sup>7ALT A7 A<sup>b</sup>7 G7(b5)

Musical staff 7: Treble clef. Notes include eighth and sixteenth notes with triplet markings (3).

C#MAJ7(#11) A7 B<sup>b</sup>MIN(MAJ7) F<sup>MIN</sup>(MAJ7) F7 B<sup>b</sup>

Musical staff 8: Treble clef. Notes include eighth and sixteenth notes with triplet markings (3).

29

LOREN STILLMAN ON "THE BROTHERS BREAKFAST"

F MIN (MAJ7)

E 7(#9)

D MIN (MAJ7) C#7(#9)

33

F7

F#7

37

E<sup>b</sup> MAJ 7(#11)

G7

B7

F#7(#9)

39

B MAJ7

B<sup>b</sup> ALT

A7

A<sup>b</sup>7

G7(b5)

41

C# MAJ 7(#11)

A7

B<sup>b</sup> MIN (MAJ7)

F#7

C MIN (MAJ7)

45

F MIN (MAJ7)

E 7(#9)

D MIN (MAJ7)

C#7(#9)

49

F7

F# E<sup>b</sup> MAJ 7(#11)

G7

B7

F#7(#9)

53

B MAJ7

B<sup>b</sup> ALT

A7

A<sup>b</sup>7

G7(b5)

57

C# MAJ 7(#11)

A7

B<sup>b</sup> MIN (MAJ7)

F MIN (MAJ7)

61

LOREN STILLMAN ON "THE BROTHERS BREAKFAST"

65 **F7** **B<sup>b</sup>** **F<sup>MIN</sup>(MAJ7)** **E7(#9)**

69 **D<sup>MIN</sup>(MAJ7)** **C#7(#9)** **F7** **F#7** **E<sup>b</sup>MAJ7(#11)** **G7**

73 **B7** **F#7(#9)** **BMAJ7** **B<sup>b</sup>ALT** **A7** **A<sup>b</sup>7**

77 **G7(b5)** **C#MAJ7(#11)** **A7** **B<sup>b</sup>MIN(MAJ7)** **F#7**

81 **C<sup>MIN</sup>(MAJ7)** **F<sup>MIN</sup>(MAJ7)** **E7(#9)**

85 **D<sup>MIN</sup>(MAJ7)** **C#7(#9)**

87 **F7** **F#7** **E<sup>b</sup>MAJ7(#11)** **G7**

89 **B7** **F#7(#9)** **BMAJ7** **B<sup>b</sup>ALT** **A7** **A<sup>b</sup>7**

93 **G7(b5)** **C#MAJ7(#11)** **A7** **B<sup>b</sup>MIN(MAJ7)**

STRAIGHT

97 **F MIN (MAJ7)** **F7** **B<sup>b</sup>** **F MIN (MAJ7)** **E7(#9)**

101 **D MIN (MAJ7)** **C#7(#9)** **F7** **F#7**

105 **E<sup>b</sup> MAJ7(#11)** **G7** **B7** **F#7(#9)**

107 **B MAJ7** **B<sup>b</sup> ALT**

109 **A7** **A<sup>b</sup>7** **G7(b5)** **C# MAJ7(#11)** **A7**

113 **B<sup>b</sup> MIN (MAJ7)** **F#7** **C MIN (MAJ7)** **F MIN (MAJ7)** **E7(#9)**

117 **D MIN (MAJ7)** **C#7(#9)** **F7** **F#7**

121 **E<sup>b</sup> MAJ7(#11)** **G7** **B7** **F#7(#9)**

123 **B MAJ7** **B<sup>b</sup> ALT**

LOREN STILLMAN ON "THE BROTHERS BREAKFAST"

Musical score for Loren Stillman on "The Brothers Breakfast". The score consists of two staves of music in G major, with a key signature of one sharp (F#). The first staff begins at measure 125 and contains the following chords: A7, Ab7, G7(b5), C#MAJ7(#11), and A7. The second staff begins at measure 129 and contains the following chords: BbMIN(MAJ7), FMIN(MAJ7), F7, and Bb. The music features various rhythmic patterns, including eighth and sixteenth notes, and includes triplets in measures 125, 126, 127, 128, 129, and 130. The piece concludes with a double bar line at the end of the second staff.