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

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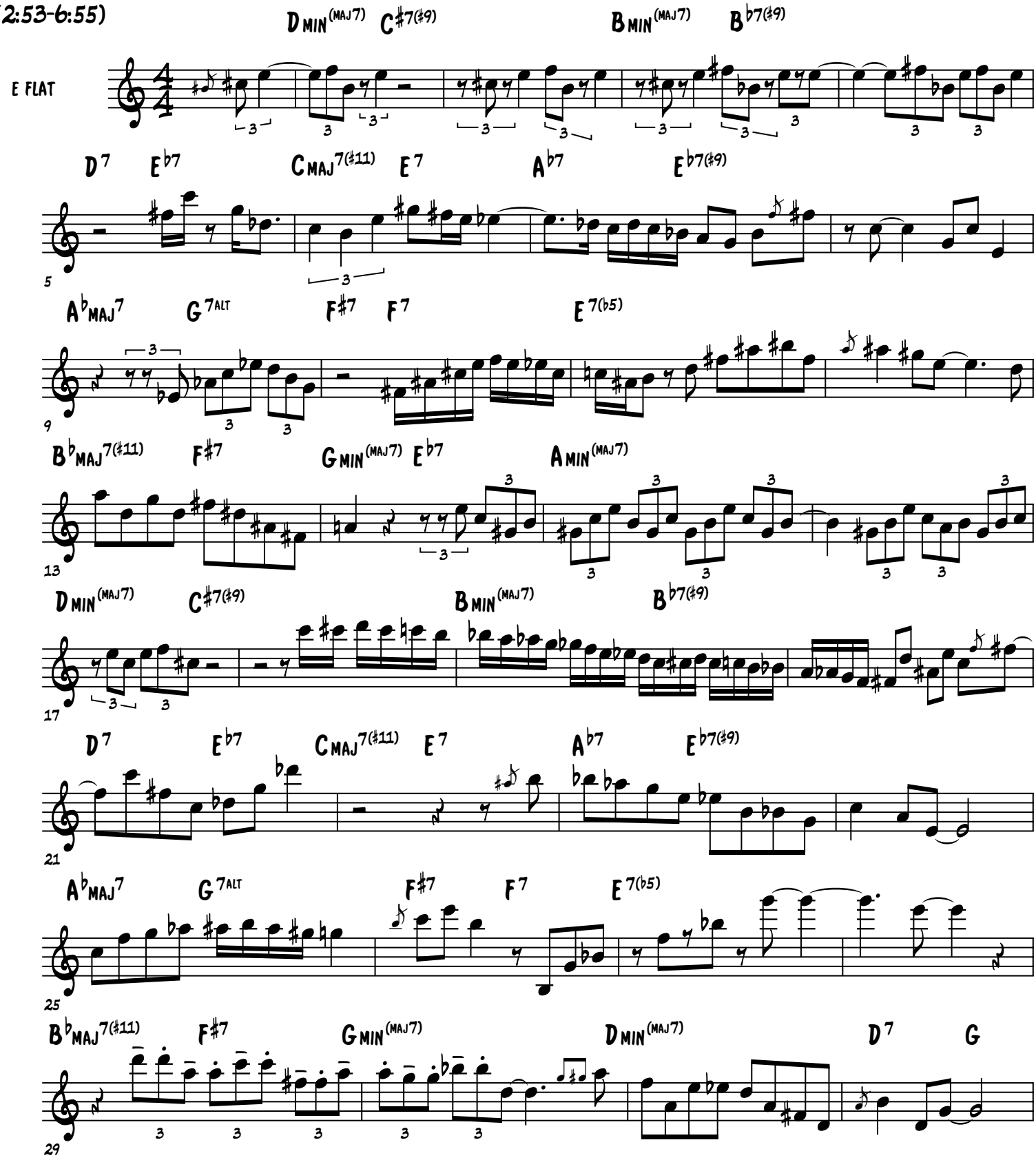
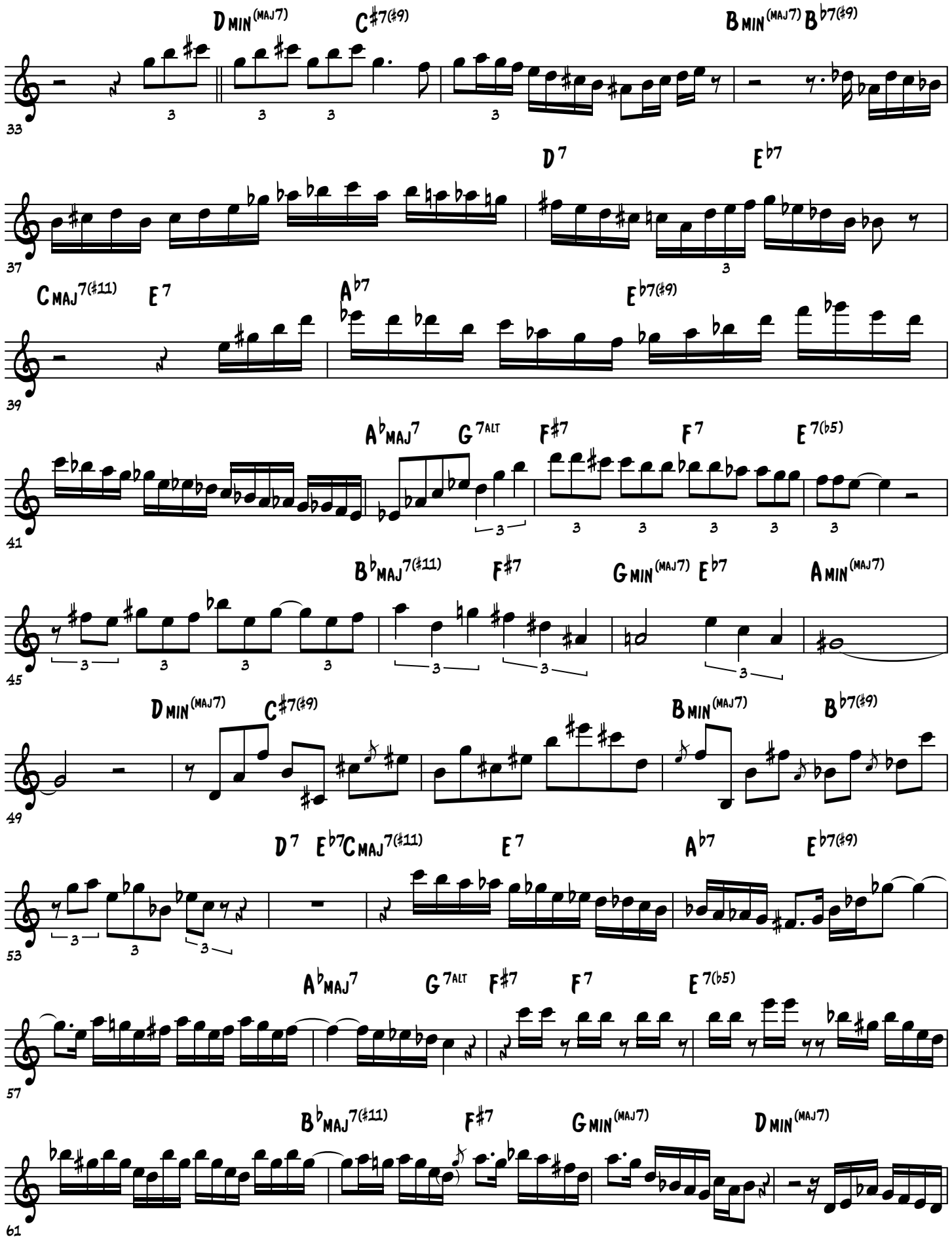
(2:53-6:55)

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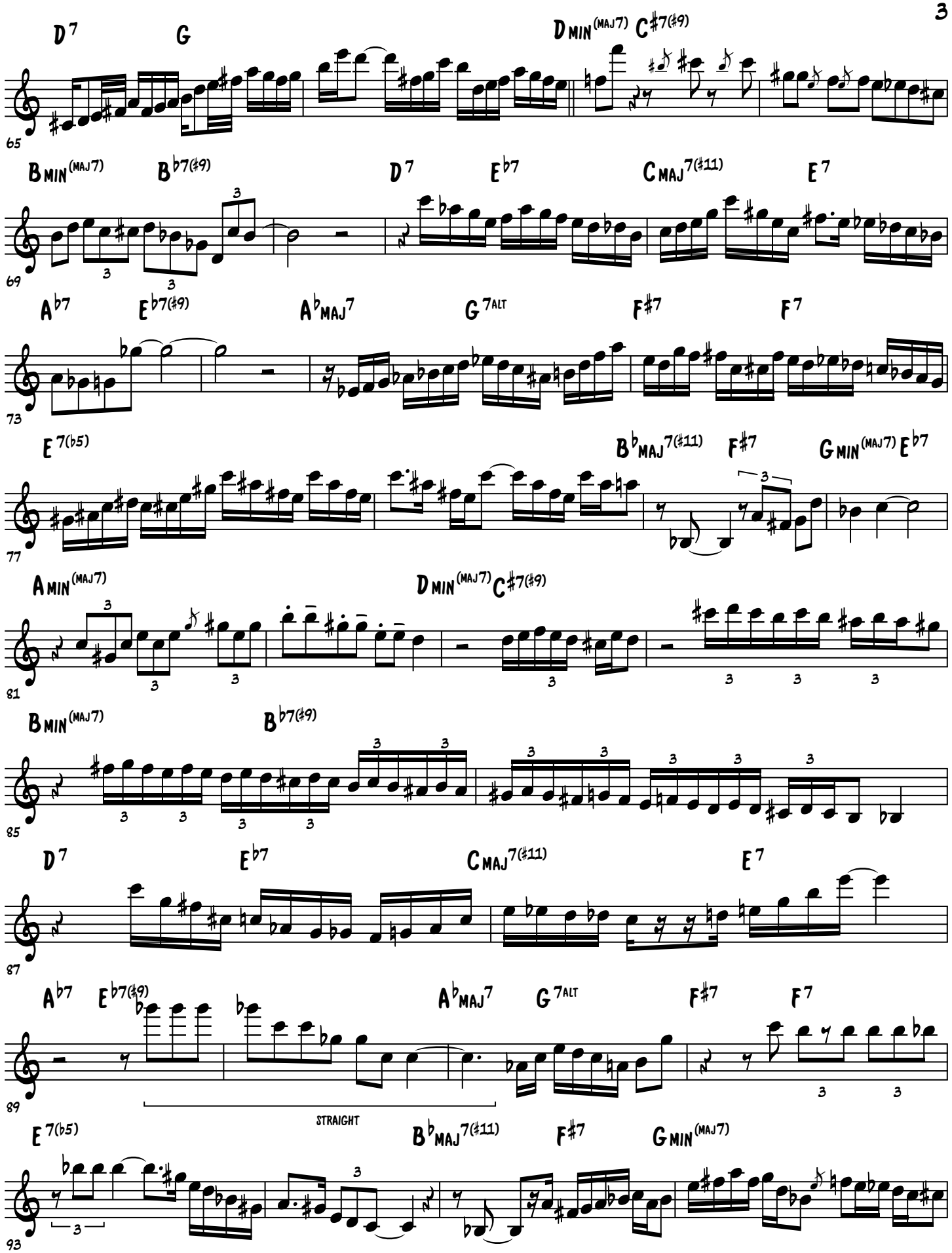
C#7(#9)
B min(maj7)
B♭7(#9)
33
D7
E♭7
37
C maj7(#11)
E7
A♭7
E♭7(#9)
39
A♭maj7
G7alt
F#7
F7
E7(♭5)
41
B♭maj7(#11)
F#7
G min(maj7)
E♭7
A min(maj7)
45
D min(maj7)
C#7(#9)
B min(maj7)
B♭7(#9)
49
D7
E♭7
C maj7(#11)
E7
A♭7
E♭7(#9)
53
A♭maj7
G7alt
F#7
F7
E7(♭5)
57
B♭maj7(#11)
F#7
G min(maj7)
D min(maj7)
61


D7
G
D MIN(MAJ7)
C#7(#9)
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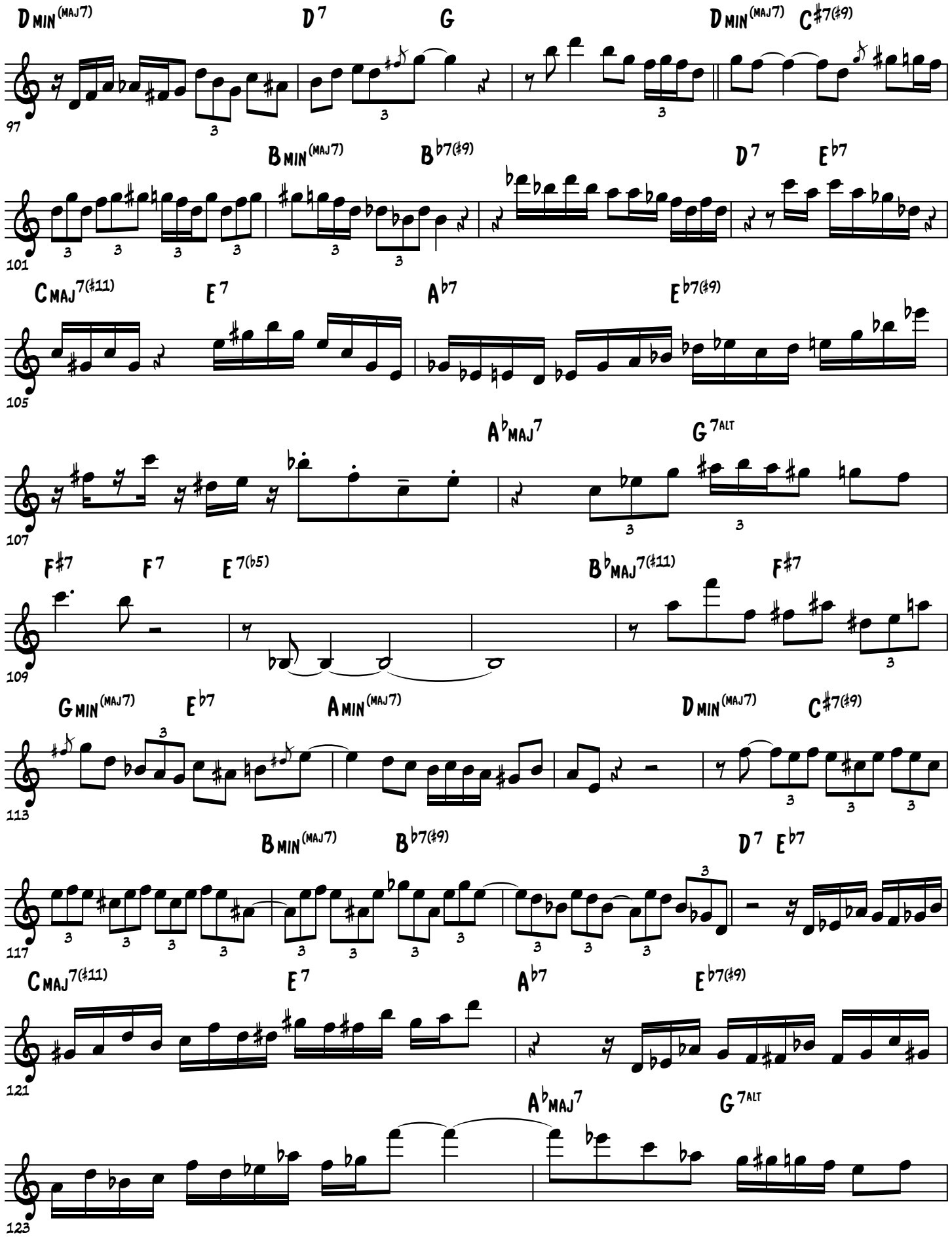
B MIN(MAJ7)
Bb7(#9)
D7
Eb7
C MAJ7(#11)
E7
69
Ab7
Eb7(#9)
Ab MAJ7
G 7ALT
F#7
F7
73
E 7(b5)
Bb MAJ7(#11)
F#7
G MIN(MAJ7)
Eb7
77
A MIN(MAJ7)
D MIN(MAJ7)
C#7(#9)
81
B MIN(MAJ7)
Bb7(#9)
85
D7
Eb7
C MAJ7(#11)
E7
87
Ab7
Eb7(#9)
Ab MAJ7
G 7ALT
F#7
F7
89
STRAIGHT
E 7(b5)
Bb MAJ7(#11)
F#7
G MIN(MAJ7)
93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D7
G
D min(maj7)
C#7(#9)
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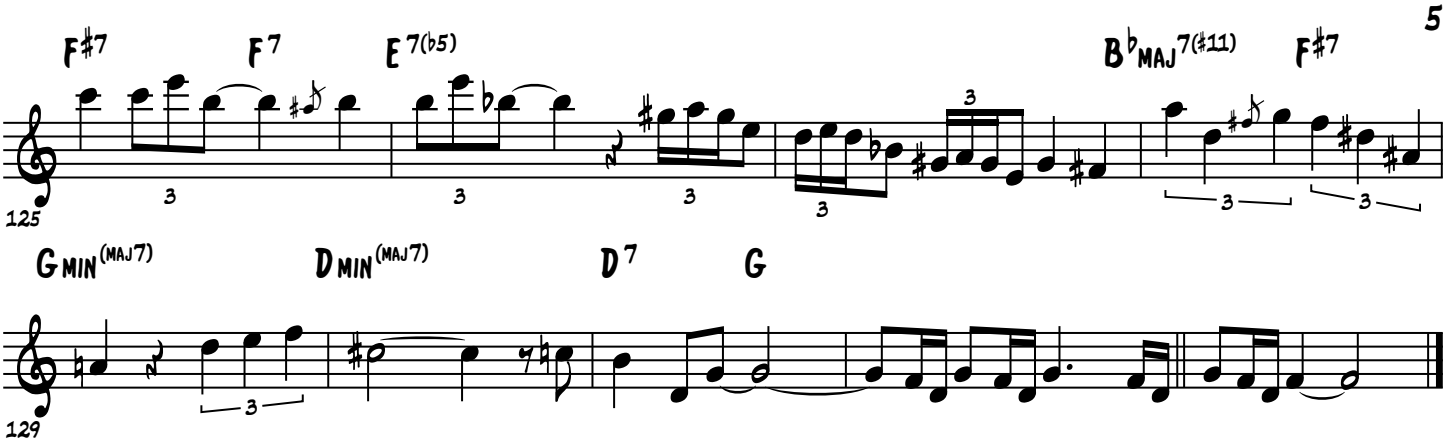
B min(maj7)
B♭7(#9)
D7
E♭7
101
C maj7(#11)
E7
A♭7
E♭7(#9)
105
A♭maj7
G 7alt
107
F#7
F7
E7(♭5)
B♭maj7(#11)
F#7
109
G min(maj7)
E♭7
A min(maj7)
D min(maj7)
C#7(#9)
113
B min(maj7)
B♭7(#9)
D7
E♭7
117
C maj7(#11)
E7
A♭7
E♭7(#9)
121
A♭maj7
G 7alt
123


F♯7
F7
E7(♭5)
B♭MAJ7(♯11)
F♯7
125

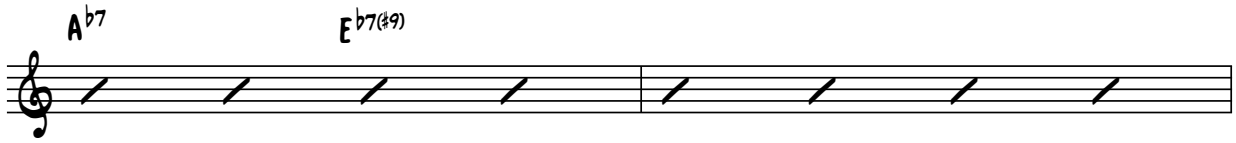
G MIN(MAJ7)
D MIN(MAJ7)
D7
G
129

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.

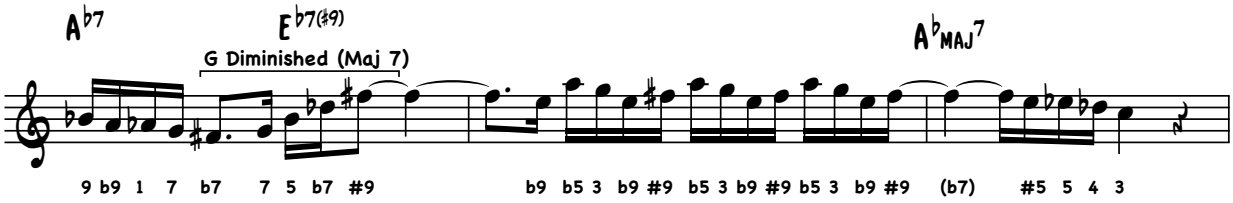
Analysis

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



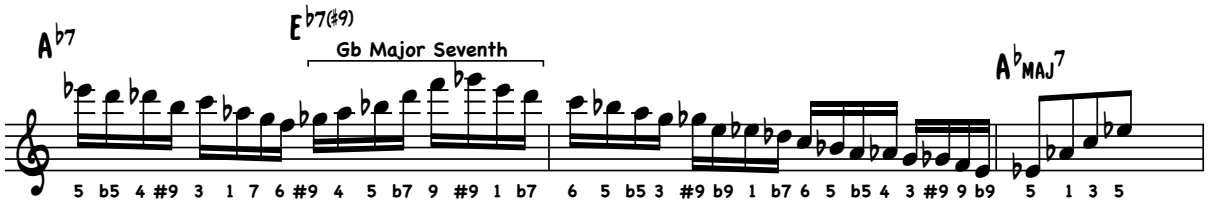
The following three examples demonstrate excellent approaches to dominant seventh sharp nine chords. In Example 1, Stillman plays up a G diminished major seventh chord starting from the seventh, outlining the main chord tones of $E^{b7(\#9)}$ (#9-3-5-b7). Stillman follows this by cycling through a four-note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

Example 1



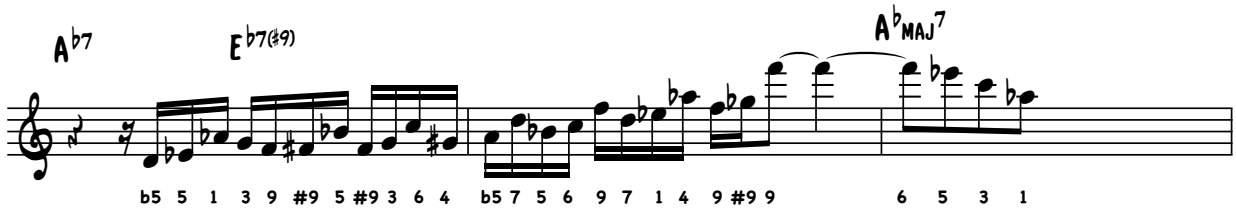
In Example 2, Stillman begins by outlining G^{b} major seventh over the $E^{b7(\#9)}$. The descending line that follows includes a number of altered chord tones, however it does not fall into a particular scale.

Example 2



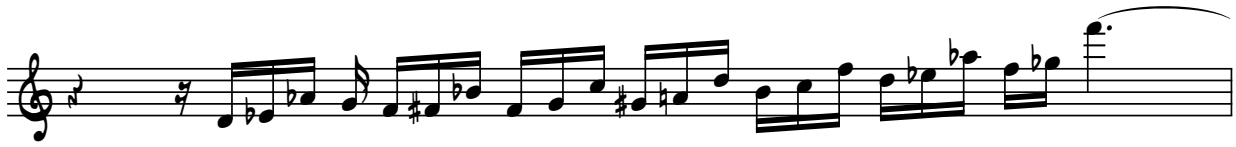
The approach to the dominant in Example 3 is harmonically freer than the previous examples. It uses an ascending three-note pattern that mostly follows the interval pattern of a minor second followed by a perfect fourth:

Example 3



This pattern creates a grouping of three against four. Example 3a rebeams the line in order to better illustrate this grouping[1]:

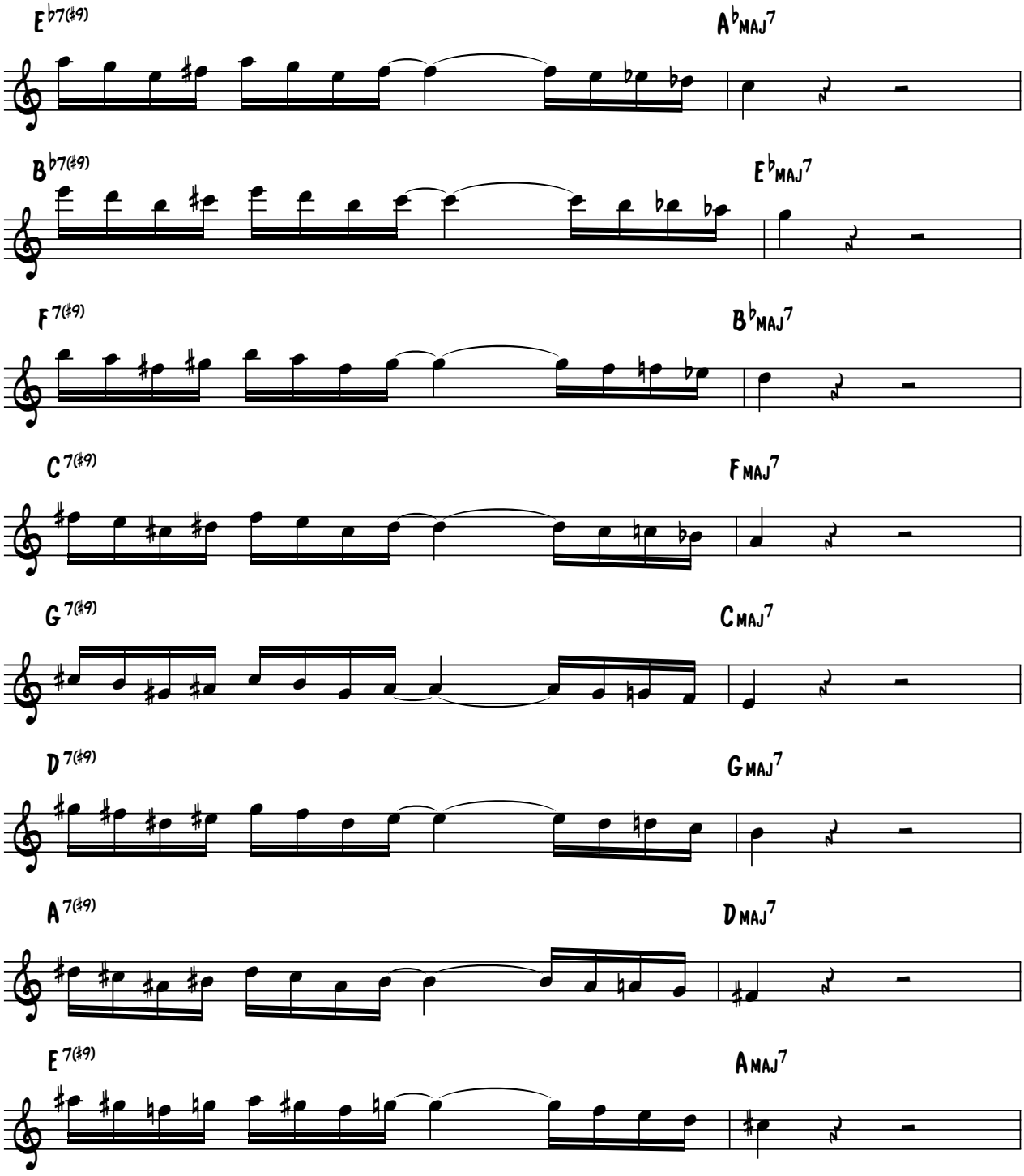
Example 3a

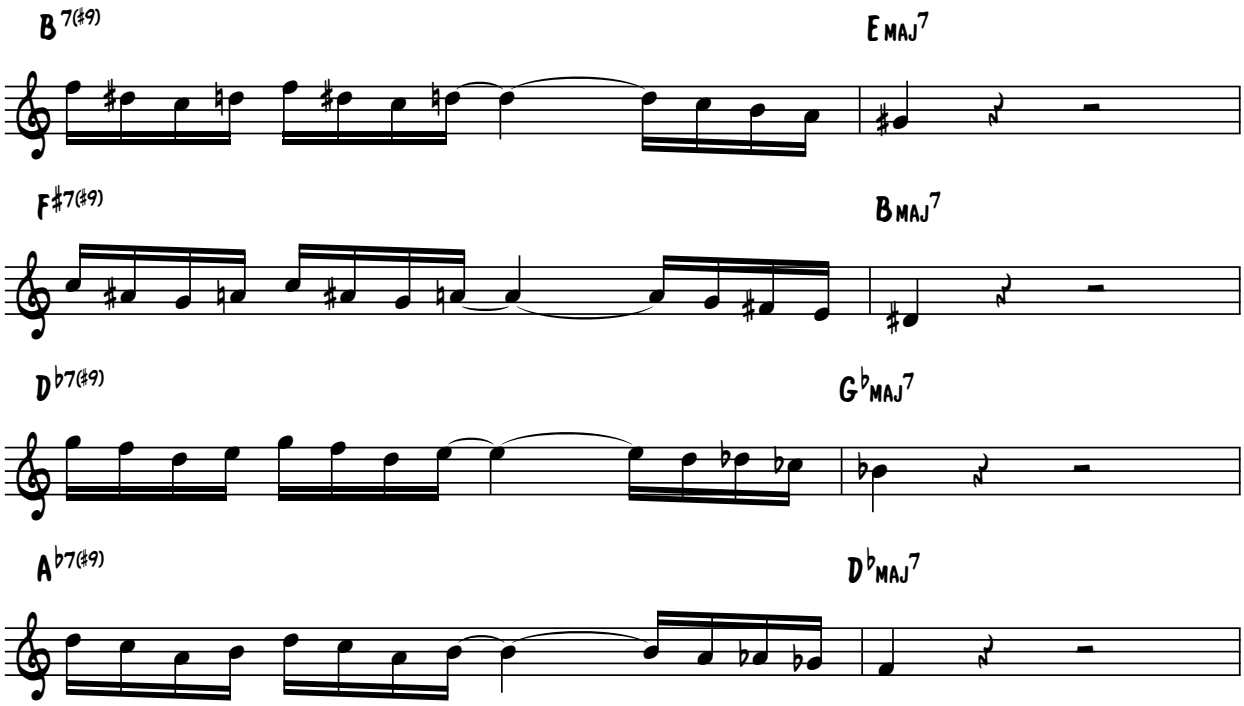


[1] The G on beat three is the only note that does not fit into this grouping.

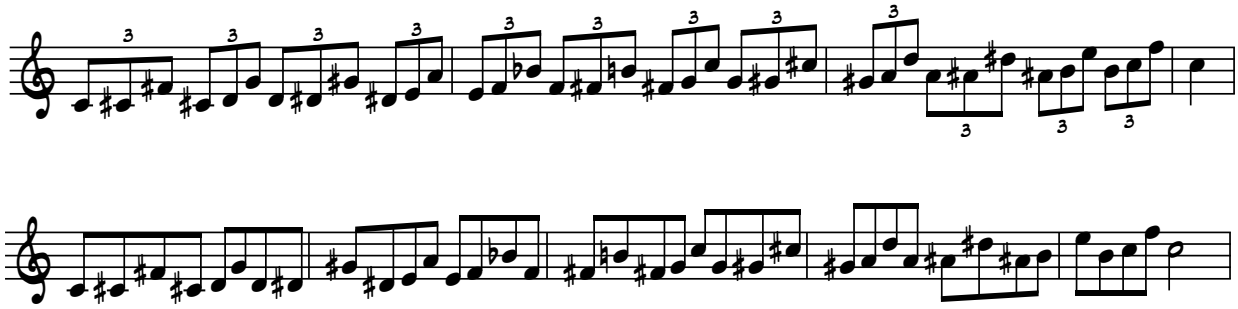
Application

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.





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.



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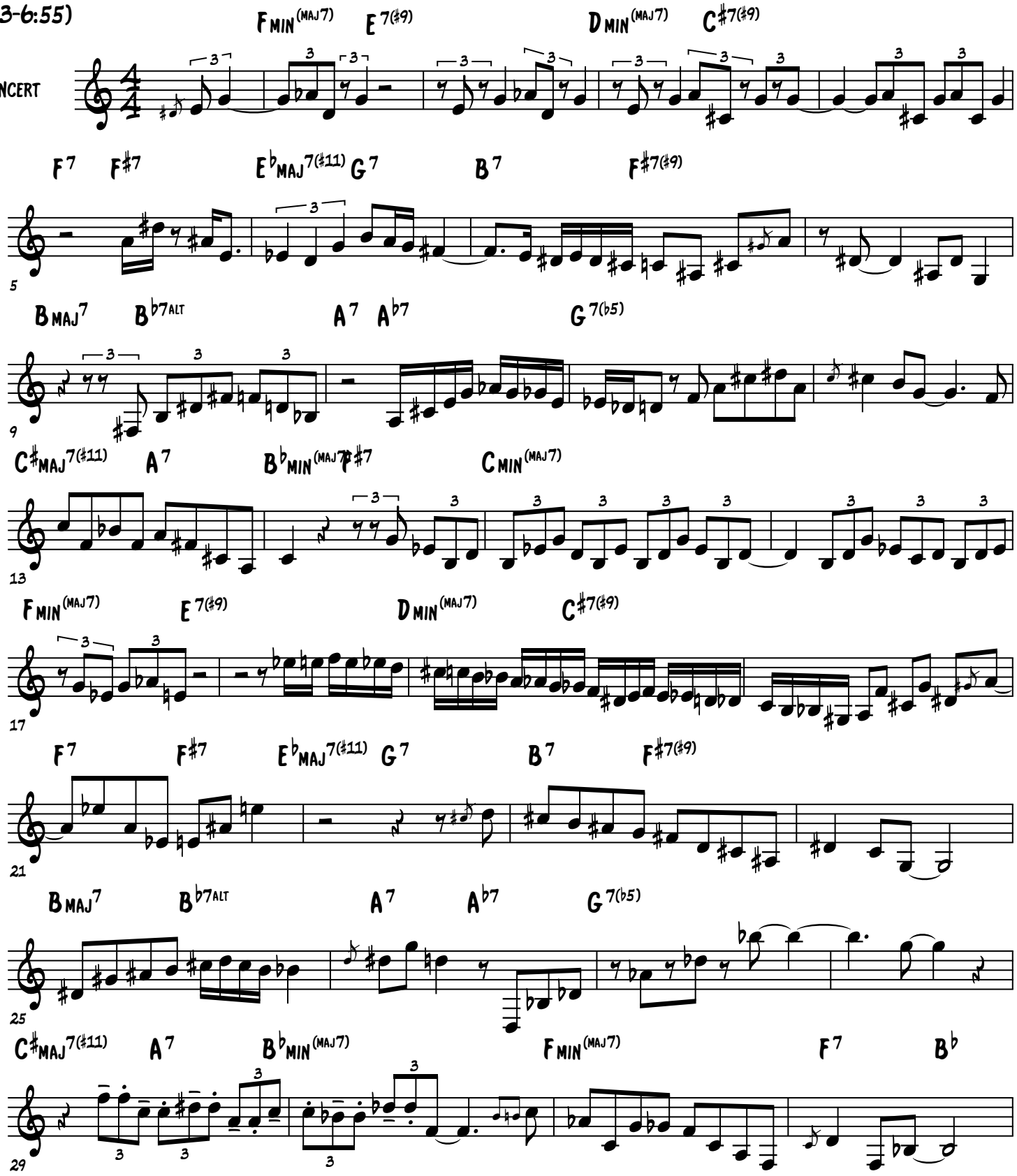
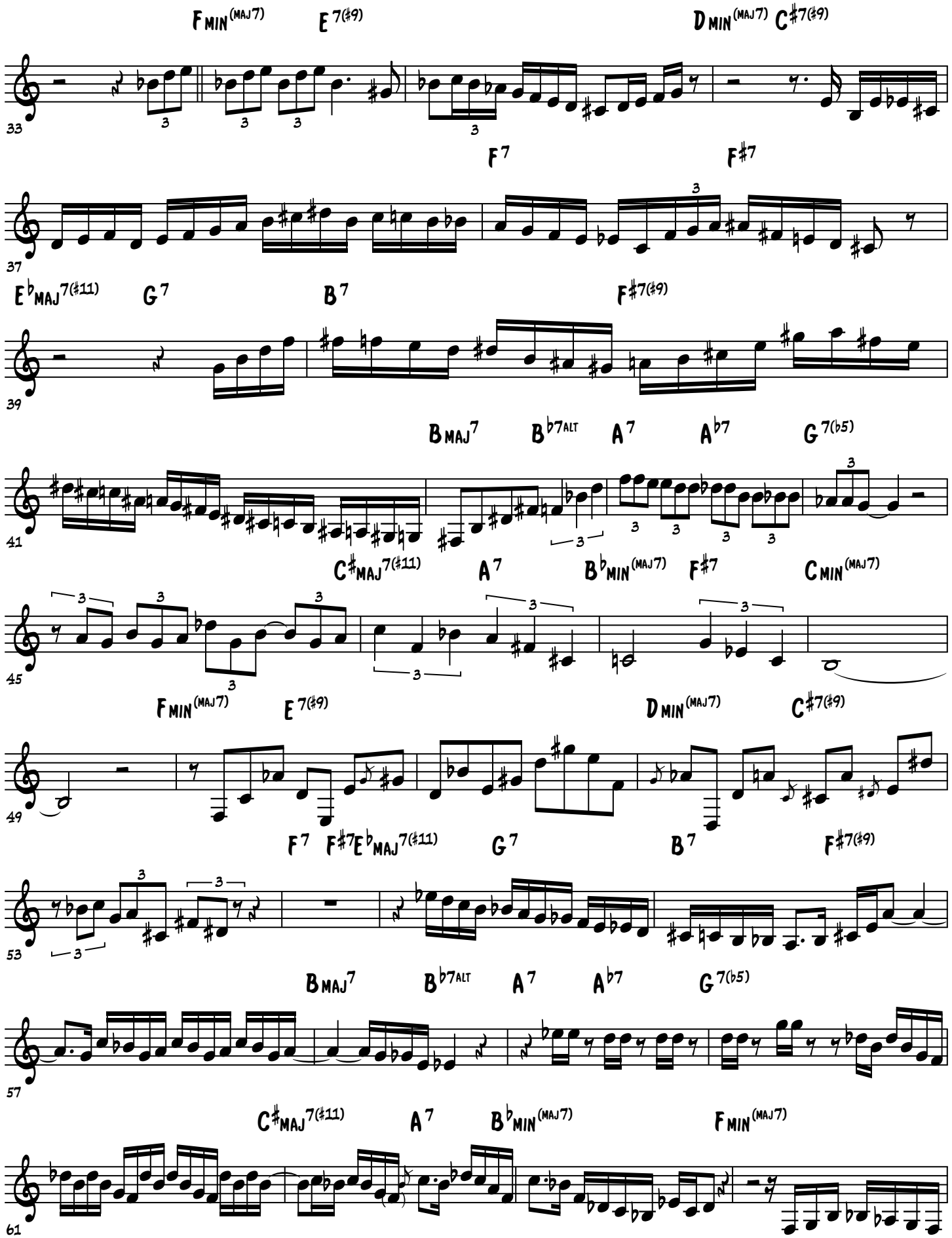
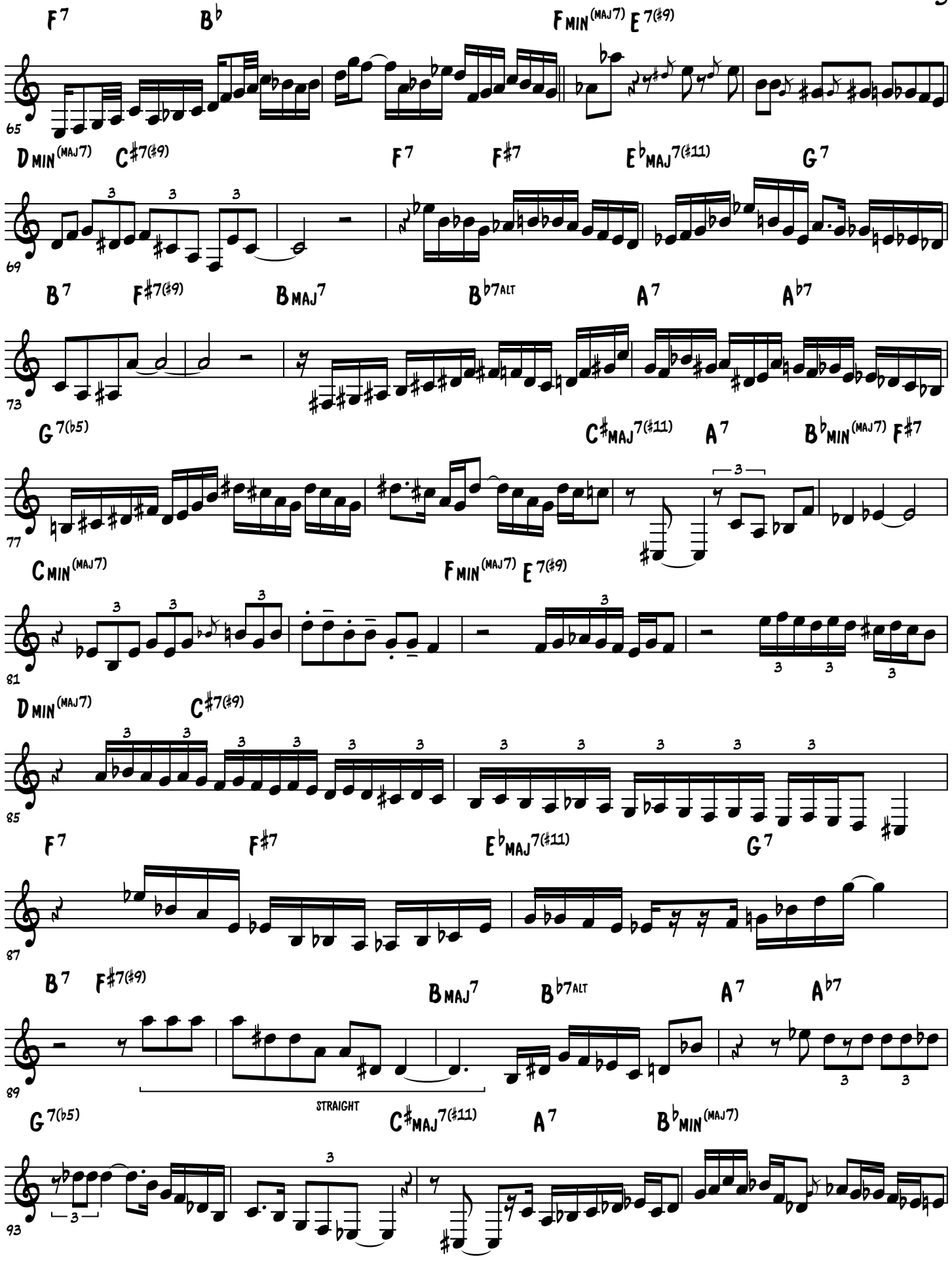
Concert




F MIN(MAJ7) E 7(♯9) D MIN(MAJ7) C♯7(♯9)
33
F 7 F♯7
37
E♭MAJ7(♯11) G 7 B 7 F♯7(♯9)
39
B MAJ7 B♭7ALT A 7 A♭7 G 7(♭5)
41
C♯MAJ7(♯11) A 7 B♭MIN(MAJ7) F♯7 C MIN(MAJ7)
45
F MIN(MAJ7) E 7(♯9) D MIN(MAJ7) C♯7(♯9)
49
F 7 F♯7E♭MAJ7(♯11) G 7 B 7 F♯7(♯9)
53
B MAJ7 B♭7ALT A 7 A♭7 G 7(♭5)
57
C♯MAJ7(♯11) A 7 B♭MIN(MAJ7) F MIN(MAJ7)
61


F7 B♭ F MIN(MAJ7) E7(♯9)
65
D MIN(MAJ7) C♯7(♯9) F7 F♯7 E♭MAJ7(♯11) G7
69
B7 F♯7(♯9) BMAJ7 B♭7ALT A7 A♭7
73
G7(♭5) C♯MAJ7(♯11) A7 B♭MIN(MAJ7) F♯7
77
CMIN(MAJ7) FMIN(MAJ7) E7(♯9)
81
D MIN(MAJ7) C♯7(♯9)
85
F7 F♯7 E♭MAJ7(♯11) G7
87
B7 F♯7(♯9) BMAJ7 B♭7ALT A7 A♭7
89
STRAIGHT
G7(♭5) C♯MAJ7(♯11) A7 B♭MIN(MAJ7)
93

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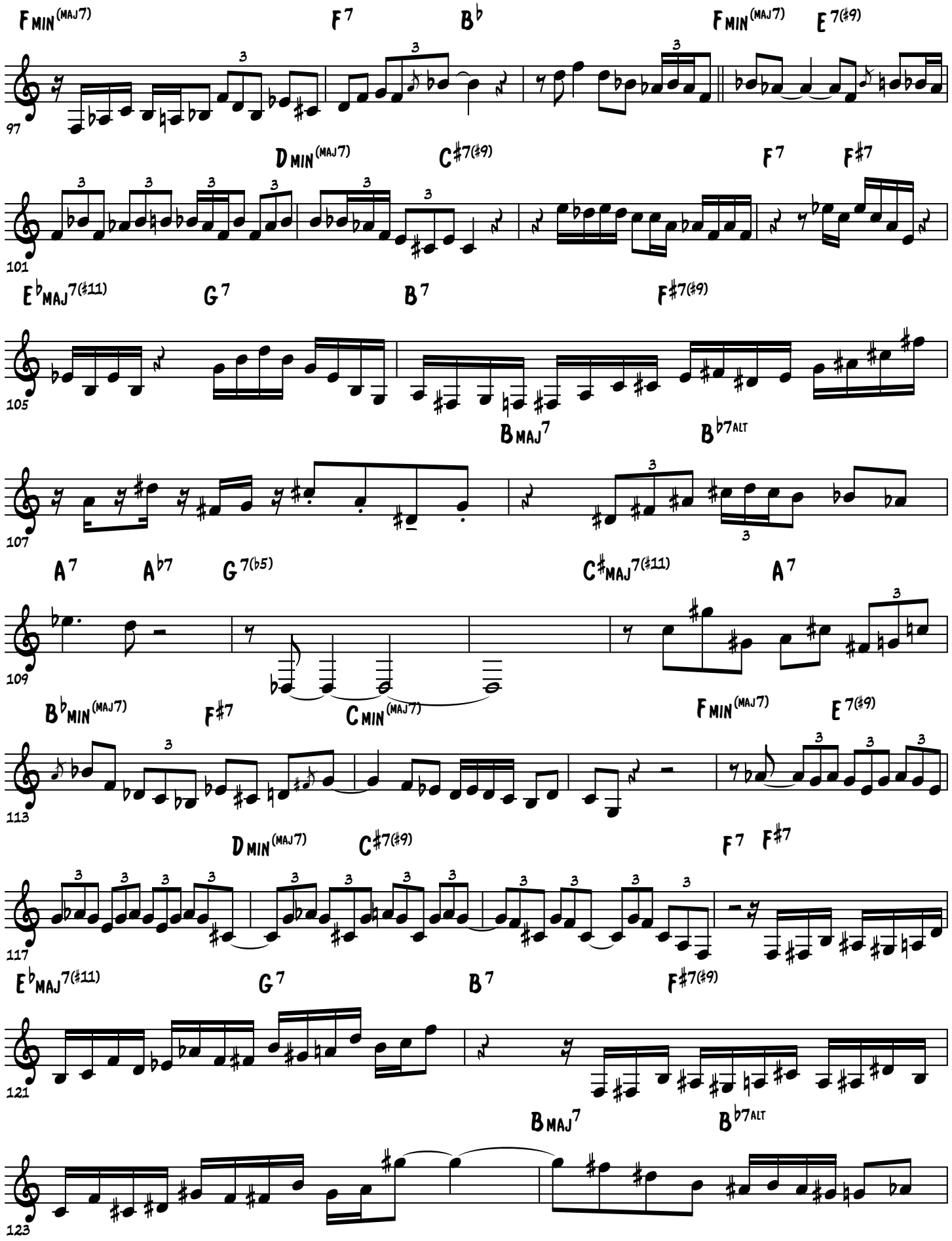

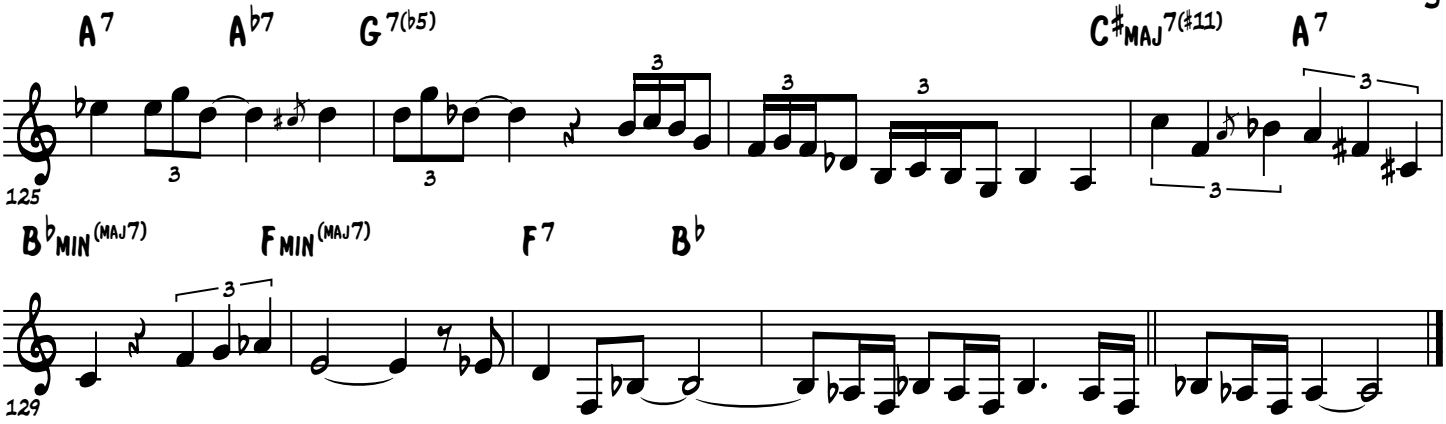
A7
Ab7
G7(b5)
C#MAJ7(#11)
A7
125

BbMIN(MAJ7)
FMIN(MAJ7)
F7
Bb
129