

Solo Flight [14] Kurt Rosenwinkel

1. Transcription & analysis

"Untitled Improvisation" - Kurt Rosenwinkel [0:54] WBGO Studio Session 3 / 12 / 2008

" ii - V^{7sus} / 7(#11) - I "

C G C G Am Em F Δ G7^{sus} Db7 C G7/D

I IV (=ii) V bII I V

Alternating functions: "Gospel" triads [I, V, VI]

Tritone sub

C Δ F $\frac{6}{9}$ Em A7(b9) 7 alt. Dm7 A7 alt. 7(#11)

Rit. Accel.

I IV I iii/(ii) (V/ii) ii (V/ii) ii

Harmonizing the same melody note w / different functions

V^{7sus}(b9) / 7^{sus} / alt. (= #11 - 7 - #9)

Pedal note

* Chromatic approach quartal sonority voicing

Contrary motion

Dm(11) G13sus(b9) G6/9 Am7/C

ii V

13^{sus}(b9) / 7 b9 [= iV (Fm Δ / Ab)]

new tonal center [G]

Harmonizing the same melody note w / different functions

* Chromatic approach

2. Takeaways

a) Close voice leading / adding harmonic movement to repeating melody notes

F Δ /A = Dm9

3 fr.

2 1 3 4-4
[IV/ii] Voicing formula:
b6 - 5 - 4 / 3

**Fm Δ /Ab = G13sus(b9)
7(b9)**

3 fr.

2 1 3-3 4-1
[IV/V] Voicing formula:
6 - 5 / b5 - 3 / b3

C/C

2 fr.

2 1 3
[I] Voicing formula:
6 - b6

Dm7 m9 G13sus (b9) 7(b9) C/C

b) Quartal sonorities and chromatic approach: contrary motion / superimposing harmonic movement

G7sus - alt. (b13 / b9 / #11)

5 fr.

1 1 1 1-4
[V] Voicing formula:
4 - 4 - 3 / 4 / 5

G7sus / D G7alt. / Eb Am11 / D

3. Application

Em9 EbΔ(#11) Dm6 Dbm6 AbΔ/C

[ii - V / ii - bIIIΔ] (V / ii)

Mixing quartal sonorities w / 3rds and chromatic approaches

Fm6 CΔ9/E Cm9/Eb Db9 (#11)

iV (= Vb9sus)

Tritone sub

CΔ C9/E FmΔ FΔ BbΔ(#11)

Harmonizing repeated melody notes w / different functions

iV / IV / iV : adding harmonic movement

Am9 D7/F# Fm6 C/E