The Rosenwinkel Introductions:
Stylistic Tendencies in 10 Introductions Recorded by
Jazz Guitarist Kurt Rosenwinkel

Jens Hoppe

A thesis submitted in partial fulfilment
of requirements for the degree of
Master of Music (Performance)

Conservatorium of Music
University of Sydney
2017
Declaration

I, Jens Hoppe, hereby declare that this submission is my own work and that it contains no material previously published or written by another person except where acknowledged in the text. This thesis contains no material that has been accepted for the award of a higher degree.

Signed: _______________________________ Date: 31 March 2016
Acknowledgments

The task of writing a thesis is often made more challenging by life’s unexpected events. In the case of this thesis, it was burglary, relocation, serious injury, marriage, and a death in the family. Disruptions also put extra demands on those surrounding the writer. I extend my deepest gratitude to the following people for, above all, their patience and support.

To my supervisor Phil Slater without whom this thesis would not have been possible – for his patience, constructive comments, and ability to say things that needed to be said in a positive and encouraging way. Thank you Phil.

To Matt McMahon, who is always an inspiration, whether in conversation or in performance.

To Simon Barker, for challenging some fundamental assumptions and talking about things that made me think.

To Troy Lever, Abel Cross, and Pete ‘Göfren’ for their help in the early stages. They are not just wonderful musicians and friends, but exemplary human beings.

To Fletcher and Felix for their boundless enthusiasm, unconditional love and the comic relief they provided.

Last but not least, I thank my lovely wife Helen, whose patience was tested over and over again. You helped in so many ways; I wouldn’t know where to begin. Your love and support means the world to me. Thank you.

I dedicate this work to my mother Lindgart Krauß (née Schultze). Thank you for your never-ending love and support. I am sorry I couldn’t finish it in time.
Abstract

This thesis is an examination of 10 introductions recorded by Kurt Rosenwinkel between 1996 and 2012. Introductions are classified into three Types. The aim of this project is to elucidate stylistic tendencies exhibited by the guitarist within these Types. One of the primary features of Rosenwinkel’s performances is the complex integration of single-note and chordal playing. This complexity of expression is viewed in terms of Textures. Monophonic and Homophonic Textures are the main categories of investigation. Nuanced divisions of these Textures into their constituent components facilitate their detailed analysis. Tonicisation and establishment of tonality are examined in light of their significance to the underlying structural organization of sections and form, especially in Rosenwinkel’s longer introductions. Other factors of structural significance, such as repetition, the roll of guitar effects, and open tunings, are discussed in relation to particular pieces. This research addresses a gap in the available resources relating specifically to the introductions performed by Kurt Rosenwinkel.
# Table of Contents

List of Figures .................................................................................................................. vii

List of Tables ..................................................................................................................... xv

List of Appendices ............................................................................................................. xvi

Introduction ......................................................................................................................... 1

1 Literature Review ........................................................................................................... 3

2 Definition of Terms and Nomenclature ......................................................................... 8
   2.1 Type I Introductions .................................................................................................. 12
   2.2 Type II Introductions ............................................................................................... 12
   2.3 Type III Introductions ............................................................................................... 12
   2.4 Monophonic Texture ................................................................................................. 13
   2.5 Homophonic Texture ................................................................................................. 13
      2.5.1 Chordal or Homorhythmic Texture .................................................................... 13
         2.5.1.1 Strict Texture................................................................................................. 14
         2.5.1.2 Free-Voiced Texture .................................................................................... 14
         2.5.1.3 Figured Chordal Texture .............................................................................. 14
      2.5.2 Melody and Accompaniment ............................................................................. 15

3 Method ............................................................................................................................. 16
   3.1 Transcription ............................................................................................................. 17
   3.2 Analysis ..................................................................................................................... 18

4 Analysis ........................................................................................................................... 20
   4.1 Stylistic Tendencies in Monophonic Texture ............................................................ 20
4.1.1 Melodic Tonicisation and Establishment of Tonality ........................................ 20
4.1.2 Arpeggios ......................................................................................................... 29
  4.1.2.1 Single and Multiple, Consecutive Arpeggios ........................................... 29
  4.1.2.2 Superimposition of Arpeggios ................................................................... 35
4.1.3 Melodic Deviation ............................................................................................. 38
  4.1.3.1 Reinterpretation of Scale Degree ............................................................... 38
  4.1.3.2 Alteration of Scale Degree ......................................................................... 41
  4.1.3.3 Octave Dependent Alteration of Scale Degree ......................................... 42
4.1.4 Hexatonics ......................................................................................................... 45
4.1.5 Chromaticism .................................................................................................... 47
4.1.6 Scale Passages .................................................................................................. 48
4.2 Stylistic Tendencies in Homophonic Texture ....................................................... 50
  4.2.1 Chordal or Homorhythmic Texture ................................................................. 50
    4.2.1.1 Strict Texture ............................................................................................ 50
    4.2.1.2 Free-Voiced Texture ................................................................................ 52
    4.2.1.3 Figured Chordal Texture .......................................................................... 53
  4.2.2 Melody and Accompaniment ......................................................................... 60
  4.2.3 Harmonisation and Harmonic Movement ...................................................... 62
  4.2.4 Voice Leading and Guide Tones ..................................................................... 72
4.3 Sonic and Structural Considerations ..................................................................... 76
  4.3.1 Rosenwinkel’s Tone ....................................................................................... 76
    4.3.1.1 Vocalising ................................................................................................. 76
    4.3.1.2 Effects ....................................................................................................... 77
    4.3.1.3 Open Tuning and Harmonics ................................................................... 77
  4.3.2 Repetition ....................................................................................................... 79
4.3.3 Tonality and Form ................................................................. 86

4.3.4 Transitions Between Sections............................................... 92

5 Conclusion .................................................................................. 100

References...................................................................................... 106
List of Figures

Figure 1: “Use Of Light”, Bars 1-6 .................................................. 20
Figure 2: “Use Of Light”, Bars 24-27 ............................................... 20
Figure 3: “Use Of Light”, Bars 10-14 ............................................. 21
Figure 4: “Use Of Light”, Bar 31 .................................................... 21
Figure 5: “Use Of Light”, Bar 13 .................................................... 21
Figure 6: “Use Of Light”, Bar 16 .................................................... 21
Figure 7: “Use Of Light”, Bar 24 .................................................... 22
Figure 8: “Safe Corners”, Bars 16-17 ............................................. 22
Figure 9: “Safe Corners”, Bars 37-38 ............................................. 22
Figure 10: “Safe Corners”, Bars 7-10 ............................................. 22
Figure 11: “Safe Corners”, Bars 11-15 .......................................... 22
Figure 12: “Safe Corners”, Bars 51-54 .......................................... 23
Figure 13: “Safe Corners”, Bars 1-3 .............................................. 23
Figure 14: “Safe Corners”, Bars 3-6 .............................................. 23
Figure 15: “Safe Corners”, Bars 14-15 .......................................... 23
Figure 16: “Safe Corners”, Bar 25 ................................................. 23
Figure 17: “Safe Corners”, Bars 30-31 .......................................... 23
Figure 18: “Safe Corners”, Bars 49-50 .......................................... 24
Figure 19: “Safe Corners”, Bars 26-29 .......................................... 24
Figure 20: “Safe Corners”, Bars 33-42 .......................................... 25
Figure 21: “Safe Corners”, Bars 53-59 .......................................... 25
Figure 22: “Safe Corners”, Bars 75-100 ....................................... 26
Figure 23: “Safe Corners”, Bars 107-110 ..................................... 27
Figure 24: “Safe Corners”, Bars 111-116 ................................................................. 27
Figure 25: “Safe Corners”, Bars 135-143 ................................................................. 28
Figure 26: “Safe Corners”, Bars 144-151 ................................................................. 28
Figure 27: “Safe Corners”, Bars 18-19, F♯m and C♯7 Arpeggios .......................... 29
Figure 28: “Safe Corners”, Bar 41, Gmaj9 Arpeggio ............................................. 29
Figure 29: “Safe Corners”, Bars 43-44, F♯m9 Arpeggio ........................................... 29
Figure 30: “Safe Corners”, Bar 46, G Arpeggio ....................................................... 30
Figure 31: “Safe Corners”, Bars 49-50, A13(b9) Arpeggio ...................................... 30
Figure 32: “Safe Corners”, Bars 52-53, D and A9 (C♯m7(b5)) Arpeggios ................. 30
Figure 33: “Safe Corners”, Bar 56, Em Arpeggio ...................................................... 30
Figure 34: “Safe Corners”, Bar 93, E Arpeggio ......................................................... 30
Figure 35: “Safe Corners”, Bar 109, B♭13sus4 Arpeggio ......................................... 30
Figure 36: “Safe Corners”, Bar 111, A♭ Arpeggio ..................................................... 31
Figure 37: “Safe Corners”, Bars 137-139, A♭m7(9) Arpeggios ............................... 31
Figure 38: “Safe Corners”, Bar 141, A♭m7 Arpeggio .............................................. 31
Figure 39: “Safe Corners”, Bar 146, B and Em6 Arpeggios ..................................... 31
Figure 40: “Safe Corners”, Bar 149, Em6 Arpeggio ................................................. 31
Figure 41: “East Coast Love Affair”, Bars 31-32, D Arpeggio ................................. 31
Figure 42: “East Coast Love Affair”, Bars 47-48, B♭ Arpeggio .................................. 32
Figure 43: “Safe Corners”, Bar 4 ........................................................................... 32
Figure 44: “Safe Corners”, Bars 23-24 ................................................................. 32
Figure 45: “Safe Corners”, Bars 33-36 ................................................................. 32
Figure 46: “Safe Corners”, Bars 37-38 ................................................................. 32
Figure 47: “Safe Corners”, Bars 77-78 ................................................................. 32
Figure 48: “Safe Corners”, Bars 94-97................................................................. 33
Figure 49: “East Coast Love Affair”, Bars 62-64.................................................. 33
Figure 50: “Use Of Light”, Part 1................................................................. 34
Figure 51: “Darn That Dream”, Bar 9................................................................. 35
Figure 52: “Darn That Dream”, Bar 14................................................................. 35
Figure 53: Am13 Arpeggio, From *Reflections* Recording Session Warm-up........ 36
Figure 54: “East Coast Love Affair”, Bars 90-91.................................................. 36
Figure 55: “East Coast Love Affair”, Bars 97-98.................................................. 36
Figure 56: “East Coast Love Affair”, Bars 92-93.................................................. 37
Figure 57: “Safe Corners”, Bar 79................................................................. 37
Figure 58: “Safe Corners”, Guitar Solo, 13 min 25 s ........................................ 37
Figure 59: “Safe Corners”, Guitar Solo, 15 min 4 s............................................ 38
Figure 60: “East Coast Love Affair”, Bars 63-64.................................................. 38
Figure 61: “Safe Corners”, Bars 19-21................................................................. 39
Figure 62: “Safe Corners”, Bars 26-30................................................................. 39
Figure 63: “East Coast Love Affair”, Bars 80-84.................................................. 39
Figure 64: “East Coast Love Affair”, Bars 83-86.................................................. 40
Figure 65: “East Coast Love Affair”, Bars 92-95.................................................. 40
Figure 66: “East Coast Love Affair”, Bars 86-88.................................................. 40
Figure 67: “East Coast Love Affair”, Bars 95-97.................................................. 41
Figure 68: “East Coast Love Affair”, Bars 88-91.................................................. 41
Figure 69: “East Coast Love Affair”, Bars 97-100.................................................. 41
Figure 70: “East Coast Love Affair”, Bars 61-62.................................................. 41
Figure 71: “Safe Corners”, Bars 48-54................................................................. 42
Figure 72: “Use Of Light”, Bars 16-19 ................................................................. 42
Figure 73: “Use Of Light”, Bars 27-30 ................................................................. 43
Figure 74: “Use Of Light”, Bar 33 ......................................................................... 43
Figure 75: “Use Of Light”, Bar 36 ......................................................................... 43
Figure 76: “Safe Corners”, Bars 162-164 ............................................................. 45
Figure 77: “Safe Corners”, Bars 165-166 ............................................................. 45
Figure 78: “Safe Corners”, Composed Band Introduction ...................................... 46
Figure 79: “Safe Corners”, Notational Comparison: F Hexatonic $b^2$, $b^7$ – Amaj7(#9#11) 46
Figure 80: “Safe Corners”, Notational Comparison: C Hexatonic $b^2$ – F#maj7(#9#11) .... 46
Figure 81: “Safe Corners”, Bars 101-105 ............................................................. 47
Figure 82: “Safe Corners”, Bars 167-172 ............................................................. 48
Figure 83: “East Coast Love Affair”, Bars 80-82 .................................................... 48
Figure 84: “Safe Corners”, Bars 1-3 ..................................................................... 48
Figure 85: “Safe Corners”, Bars 7-8 ..................................................................... 49
Figure 86: “Safe Corners”, Bar 13 ...................................................................... 49
Figure 87: “Safe Corners”, Bars 28-32 ................................................................. 49
Figure 88: “Safe Corners”, Bars 111-114 ............................................................. 49
Figure 89: “Safe Corners”, Bars 149-151 ............................................................. 49
Figure 90: “All Or Nothing At All”, Bars 1-16 ...................................................... 51
Figure 91: “Dream Of The Old”, Bars 1-16 ........................................................... 51
Figure 92: “A Life Unfolds”, Introduction Chords ............................................... 52
Figure 93: “Ask Me Now”, Bar 1 ........................................................................ 52
Figure 94: “Ask Me Now”, Bar 1, Original Melody .............................................. 53
Figure 95: “Safe Corners”, 3 min 54 s - 4 min 28 s .............................................. 53
Figure 96: “Minor Blues”, Bars 1-2 ................................................................. 54
Figure 97: “Star Of Jupiter”, Bars 1-2 ............................................................. 54
Figure 98: “Star Of Jupiter”, Bars 13-24 ........................................................... 55
Figure 99: “East Coast Love Affair”, Bars 1-4 .................................................... 55
Figure 100: “East Coast Love Affair”, Appoggiatura ........................................... 56
Figure 101: “East Coast Love Affair”, Bars 33-36, D Phrygian ............................. 56
Figure 102: “East Coast Love Affair”, Bars 49-52, B♭ Phrygian ............................ 56
Figure 103: “East Coast Love Affair”, Bars 65-68, D Major ............................... 56
Figure 104: “East Coast Love Affair”, Bars 104-107, D Melodic Minor ................. 56
Figure 105: “East Coast Love Affair”, Bars 120-123, D♭ Major .......................... 57
Figure 106: “Use Of Light”, Bars 39-59, Part 2 & 3 .......................................... 58
Figure 107: “Safe Corners”, Bars 65-71 ............................................................ 58
Figure 108: “Safe Corners”, Bars 128-132 ......................................................... 59
Figure 109: “Safe Corners”, Bars 80-81 ............................................................. 59
Figure 110: “Safe Corners”, Bars 106-107 ......................................................... 59
Figure 111: “Darn That Dream”, Bars 1-19 ......................................................... 61
Figure 112: “Use Of Light”, Part 2 ..................................................................... 63
Figure 113: “Ask Me Now”, Reduced Functional Analysis ................................... 64
Figure 114: “Ask Me Now”, Functional Analysis ............................................... 64
Figure 115: “Ask Me Now”, Bar 2 ..................................................................... 65
Figure 116: “Ask Me Now”, Bars 3-4 ................................................................. 65
Figure 117: “Darn That Dream”, Bars 1-2 ........................................................... 66
Figure 118: “Darn That Dream”, Bars 5-6 ........................................................... 66
Figure 119: “Darn That Dream”, Bars 7-8 ........................................................... 66
Figure 120: “Darn That Dream”, Bars 11-12 ................................................................. 67
Figure 121: “Darn That Dream”, Bar 13 ........................................................................ 67
Figure 122: “Darn That Dream”, Bars 18-19 ................................................................. 68
Figure 123: “Safe Corners”, Bars 65-75 ..................................................................... 68
Figure 124: “Safe Corners”, Bars 80-81 ..................................................................... 69
Figure 125: “Safe Corners”, 3 min 54 s – 4 min 18 s .................................................... 69
Figure 126: “East Coast Love Affair”, Bars 101-103 ...................................................... 70
Figure 127: “Safe Corners”, Bar 75 ............................................................................... 70
Figure 128: “Safe Corners”, Bars 115-116 ................................................................. 70
Figure 129: “Safe Corners”, Bars 118-119 ................................................................. 70
Figure 130: “Safe Corners”, Bars 169-171 ................................................................. 71
Figure 131: “Safe Corners”, Bars 117-127 ................................................................. 71
Figure 132: “Safe Corners”, Bars 168-169 ................................................................. 71
Figure 133: “Darn That Dream”, Bars 1-4 ................................................................. 72
Figure 134: “Ask Me Now”, Bars 1-2 ........................................................................ 72
Figure 135: “A Life Unfolds”, Bars 1-2 .................................................................... 73
Figure 136: “East Coast Love Affair”, Bars 101-103 .................................................... 73
Figure 137: “Ask Me Now”, Guide Tones .................................................................. 73
Figure 138: “Darn That Dream”, Guide Tones ............................................................ 74
Figure 139: “Ask Me Now”, Bar 3 ............................................................................. 74
Figure 140: “Safe Corners”, Bars 59-64 ................................................................. 75
Figure 141: “Safe Corners”, 3 min 54 s – 4 min 6 s .................................................... 75
Figure 142: “Safe Corners”, Bars 43-46 ................................................................. 79
Figure 143: “Safe Corners”, Bars 72-75 .................................................................... 79
Figure 144: “Safe Corners”, Bars 128-130................................................................. 79
Figure 145: “Safe Corners”, Bars 19-29...................................................................... 80
Figure 146: “Safe Corners”, 4 min 18 s...................................................................... 80
Figure 147: “Safe Corners”, Bars 59-64...................................................................... 81
Figure 148: “Safe Corners”, 3 min 54 s – 4 min 6 s...................................................... 81
Figure 149: “East Coast Love Affair”, Bars 1-32.......................................................... 82
Figure 150: “East Coast Love Affair”, Bars 104-119..................................................... 83
Figure 151: “East Coast Love Affair”, Bars 83-95......................................................... 83
Figure 152: “East Coast Love Affair”, Bars 88-100....................................................... 84
Figure 153: “East Coast Love Affair”, Bars 90-98........................................................ 84
Figure 154: “East Coast Love Affair”, Bars 1-4, D Melodic Minor .............................. 85
Figure 155: “East Coast Love Affair”, Bars 65-68, D Major......................................... 85
Figure 156: “East Coast Love Affair”, Bars 120-123, D♭ Major................................. 85
Figure 157: “East Coast Love Affair”, Bars 33-36, Section ‘B’.................................... 85
Figure 158: “East Coast Love Affair”, Bars 49-52, Section ‘C’.................................... 85
Figure 159: “East Coast Love Affair”, Bars 83-85........................................................ 86
Figure 160: “East Coast Love Affair”, Bars 88-89........................................................ 86
Figure 161: “Safe Corners”, Bars 19-29...................................................................... 88
Figure 162: “Safe Corners”, Composed Band Introduction........................................ 89
Figure 163: “A Life Unfolds”, Introduction Chords..................................................... 91
Figure 164: “A Life Unfolds”, First Phrase................................................................. 92
Figure 165: “Use Of Light”, Bars 37-38 ..................................................................... 92
Figure 166: “Use Of Light”, Bars 56-57 ..................................................................... 92
Figure 167: “Safe Corners”, Bars 53-54.................................................................... 93
Figure 168: “East Coast Love Affair”, Bars 119-120......................................................... 93
Figure 169: “Safe Corners”, Bars 143-144........................................................................ 93
Figure 170: “Safe Corners”, Bars 82-87............................................................................. 94
Figure 171: “Safe Corners”, Bars 101-111......................................................................... 94
Figure 172: “Safe Corners”, Bars 117-129......................................................................... 95
Figure 173: “Safe Corners”, Bars 133-137......................................................................... 95
Figure 174: “Darn That Dream”, Bars 9-11 ................................................................. 96
Figure 175: “Darn That Dream”, Bars 14-15 ................................................................. 96
Figure 176: “All Or Nothing At All”, Bars 13-16........................................................... 96
Figure 177: “Dream Of The Old”, Bars 13-16............................................................ 96
Figure 178: “Minor Blues”, Bars 13-16 ........................................................................... 97
Figure 179: “Star Of Jupiter”, Bars 17-24......................................................................... 97
Figure 180: “Darn That Dream”, Bars 18-19................................................................. 97
Figure 181: “East Coast Love Affair”, Bars 31-33........................................................... 98
Figure 182: “East Coast Love Affair”, Bars 47-49........................................................... 98
Figure 183: “East Coast Love Affair”, Bars 80-84........................................................... 98
Figure 184: “East Coast Love Affair”, Bars 103-104....................................................... 98
Figure 185: “Ask Me Now”, Bars 4-5............................................................................... 99
Figure 186: “East Coast Love Affair”, Bars 64-65........................................................... 99
Figure 187: “Safe Corners”, 4 min 24 s........................................................................... 99
## List of Tables

Table 1: Type I Introductions .................................................................................. 16  
Table 2: Type II Introductions .............................................................................. 16  
Table 3: Type III Introductions ............................................................................. 16  
Table 4: Monophonic Texture ................................................................................ 18  
Table 5: Homophonic Textures .............................................................................. 18  
Table 6: “Use Of Light”, Alterations in Fifth Octave ........................................... 44  
Table 7: “Use Of Light”, Alterations in Fourth and Fifth Octave .......................... 44  
Table 8: “Use Of Light”, Part 2, Progression and Functional Analysis ................ 63  
Table 9: “Darn That Dream”, Bars 7-8, Tritone Substitution ............................... 66  
Table 10: “Darn That Dream”, Bars 11-12, Maj7(#11) Substitution ..................... 67  
Table 11: “Safe Corners”, Sections and Tonalities .............................................. 88  
Table 12: “East Coast Love Affair”, Sections and Tonalities ............................... 90
List of Appendices

APPENDIX A: Songs With an Introduction, by Album ........................................ 109

APPENDIX B: Introductions, by Type ................................................................. 112

APPENDIX C: Songs Recorded More Than Once ................................................. 115

APPENDIX D: Transcription: “A Life Unfolds” ................................................... 116

APPENDIX E: Transcription: “All Or Nothing At All” ........................................ 117

APPENDIX F: Transcription: “Ask Me Now” ...................................................... 118

APPENDIX G: Transcription: “Darn That Dream” ............................................. 119

APPENDIX H: Transcription: “Dream Of The Old” ........................................... 120

APPENDIX I: Transcription: “East Coast Love Affair” ...................................... 121

APPENDIX J: Transcription: “Minor Blues” ...................................................... 124

APPENDIX K: Transcription: “Safe Corners” .................................................... 125

APPENDIX L: Transcription: “Star Of Jupiter” .................................................. 130

APPENDIX M: Transcription: “Use Of Light” .................................................... 131
Introduction

This project was motivated by an interest in guitarist Kurt Rosenwinkel’s music and a desire to gain a deeper understanding of the skills and techniques he employs in his introductions. Rosenwinkel is a distinguished musician, who has recorded extensively, both as leader and collaborator. Many of his recordings feature introductions, which range from short ostinato figures to extended solo improvisations. These introductions are the focus of this thesis and will henceforth be referred to collectively as the Rosenwinkel Introductions.

Introductions are an optional component of jazz performance practice. They augment the performance of a tune and add variety to the format of presentation. Conventional approaches to playing introductions, such as cadential turnarounds, are part of the presumed skill set of a working jazz musician, and are well represented in instructional publications.

Rosenwinkel eschews these conventional approaches, and the available instructional literature does not facilitate an understanding of the techniques employed by him. His extended solo introductions, in particular, contain non-conventional approaches too individualistic to be incorporated into formulaic method books. Published transcriptions and scholarly discourse of Rosenwinkel’s work focus on his compositions and improvisations within songs, usually omitting the introductions. Where transcriptions are available, they do not include analysis.

The aim of this thesis is to define and categorise the stylistic tendencies exhibited in the Rosenwinkel Introductions. This work will add to the body of knowledge regarding the guitarist’s work, contributing specifically to the available resources pertaining to his introductions.
Transcription and analysis forms the core of this investigation. Introductions are sourced from CDs released by Rosenwinkel from 1996 to 2012, and are classified into three Types. *Type I Introductions* are melodic or chordal ostinatos and have the shortest average duration. *Type II Introductions* are of medium average duration and consist predominantly of block or arpeggiated chords. *Type III Introductions* have the highest average duration and are characterized by their exploratory nature. They often incorporate a combination of single-note and chordal sections, ostinatos, as well as movement through different tonalities.

Rosenwinkel’s work exemplifies the integration of single-note and chordal playing. The full spectrum of his melodic and harmonic expression within Type I, II, and III Introductions is viewed as a continuum between *Monophonic Texture* and *Homophonic Texture*. This continuum is divided into subheadings in order to make possible the dissection of the Rosenwinkel Introductions into their constituent components.

---

1Rosenwinkel released 10 CDs in this period, from his debut *East Coast Love Affair* (Rosenwinkel, 1996) to *Star Of Jupiter* (Rosenwinkel, 2012). At the time of writing, *Star Of Jupiter* was the latest release.
1 Literature Review

Conventional approaches to playing introductions in jazz are well represented in instructional literature. These approaches include playing cadential turnarounds, chordal ostinatos (vamps), and similar stylistic devices. Publications such as *Intros, Endings & Turnarounds* (Valerio, 2001), *Modern Turnarounds* (Diorio, n.d.), and Jamey Aebersold *Turnarounds Cycles & II/VI’s* (Aebersold, 1979) elucidate this approach. The Rosenwinkel Introductions are not of a conventional approach and have not been the subject of rigorous investigation.

Literature and other resources regarding Kurt Rosenwinkel comprise publications of compositions and solo transcriptions, such as *Kurt Rosenwinkel Compositions* (Rosenwinkel, 2006), and *East Coast Love Affair Guitar Transcriptions* (Bernstein & Warnock, 2009), interviews, magazine articles, CD reviews, footage of performances and master classes on YouTube, Rosenwinkel’s own occasional contributions to a forum hosted on his website kurtrosenwinkel.com (Pinto), and contributions by Rosenwinkel enthusiasts on websites such as ThemusicofKurtRosenwinkel (MadsRH).

In an interview published in *Guitar Player*, Rosenwinkel mentioned that he had gained much from the study of George Van Eps’ *Harmonic Mechanisms For Guitar* (Milkowski, 2010; Van Eps, 1980). The study of these books, and their meticulous dissection of triad and interval permutations and melodic movement within these, may well have contributed to Rosenwinkel’s ability to negotiate and blur the boundary between single-note and chordal playing, but they do not address the topic of introductions.
A more direct influence may have been the guitarist’s time as a member of vibraphonist Gary Burton’s band (1991-1992). Rosenwinkel said: “Gary's a master musician, so listening to him play his solo pieces every night was the most musically inspiring experience for me” (Kelman, 2005).

Discussions of Rosenwinkel’s playing usually disregard his introductions, focusing instead on his compositions and improvisations within songs. Transcriptions of introductions that are available are generally without analytic content. Transcriptions and video demonstrations provide helpful assistance in learning how to play some of the Rosenwinkel Introductions, but there is very little information that facilitates an understanding of the stylistic devices employed by him.

Rosenwinkel, who is also an accomplished pianist, lists Keith Jarrett among his influences and tries to emulate certain aspects of his playing (Rover, 2006, para 6). Investigations of introductions played by Jarrett are, in their subject matter, the most relevant to this study, as Jarrett applied his experience of performing fully improvised solo concerts to the introductions and outros of jazz standards performed with his “Standards Trio”.

Terefenko (2004, 2010) examined in detail Jarrett’s introductions to “Stella By Starlight” and “Come Rain Or Come Shine”. He advocated the use of “classical and jazz theories in tandem” in the analysis of jazz improvisation (2010, p. 81). In Jarrett’s introduction to “Stella By Starlight”, Terefenko saw “unique examples demonstrating a close affinity between the syntaxes of jazz and common practice harmony” (2010, p. 86). He likened the introductions to free fantasias as defined by C.P.E. Bach and identified structural components within them (Exordium, Presentation, Transition, Departure, Return, and Codetta). Terefenko noted that Jarrett’s introductions can serve
both as fantasias before the band comes in as well as stand-alone pieces “with clearly
discernable formal structures and compositional logic” (2004, p. 185).

Bauer (2005) examined the outro of “Smoke Gets In Your Eyes” and the
introduction and outro to “Autumn Leaves”. He discussed Barry Kernfeld’s
improvisational taxonomy, which breaks improvisation down into categories such as
paraphrase, motivic interpolation, formulaic derivations, and modal underpinnings
(Kernfeld, 2002). Bauer argues that Jarrett’s playing differs from these classifications in
his avoidance of formulaic approaches and clichés. “The resultant form [of the
introductions/outros] is a hybrid between the original structure of the standard and
Jarrett's own, open-ended approach to improvisation” (Bauer, 2005, p. 63).

Using different methods and terminology, both Terefenko and Bauer identified
structure as a significant feature in Jarrett’s improvised introductions and outros. Also
significant is the transformation of the role of an introduction (or outro), in that it has
developed into an extension of a tune’s performance in terms of duration (in the case of
“Autumn Leaves”, the outro takes up half of the performance). In addition, and perhaps
more importantly, it provides further opportunity for improvisational expression within
the framework of the performance of a tune.

These observations apply equally to the Rosenwinkel Introductions.
Rosenwinkel avoids clichés and formulaic approaches to improvisation. The role of the
introduction has in many cases been transformed from its basic function of setting up
the tempo, rhythmic feel, and tonality, to a pre-song solo improvisation. Some are of
such compositional integrity that they can be performed as stand-alone pieces.
Rosenwinkel has, for example, performed the intro to “East Coast Love Affair” as part
of an improvised solo concert (Slifkas, 2015). Analysis reveals that, as with Jarrett, there are structural underpinnings evident in Rosenwinkel’s introductions.

Other factors preclude Terefenko’s and Bauer’s work from informing this investigation. Apart from the obvious instrument-specific differences, the subject matter involves highly individualistic improvisational expression. For this reason, insights into Jarrett’s playing, although informative, cannot be used to explain Rosenwinkel’s approach. Terefenko’s reference to a free fantasia, for example, is appropriate in Jarrett’s case, given his classical background and competence in both classical and jazz idioms. Rosenwinkel does not share this background or competence in classical music. Where Jarrett may draw on his understanding of structural principals informed by this background, Rosenwinkel resorts to different methods to establish form.

A further nuance to these differences is found in a CD review. In his review of Rosenwinkel’s 2009 release Reflections, Rick Anderson labels the guitar solo introduction to “East Coast Love Affair” as “too discursive” (Anderson, 2010, p. 854). The introduction referred to is just over a minute long and arguably well constructed around a reoccurring theme. This kind of criticism is less likely to be levelled at Jarrett, who appears to have carved out a unique position of authority for himself, in that his introductions are the subject of scholarly investigation, unlike those of Rosenwinkel.

In the absence of literature on the subject of the Rosenwinkel Introductions, the best sources of information are the recordings themselves. The introductions under investigation are those performed solo by the guitarist, or started solo with the band entering subsequently. All other introductions, such as those started collectively, or consisting of drum grooves, are disregarded. Of the 92 tracks recorded on the 10 CDs released by Rosenwinkel between 1996 and 2012, 22 have an introduction relevant to
this investigation. These account for 14% of the 22 tracks’ total duration. Differences between introductions can be observed and are defined in this study as Type I, Type II, and Type III Introductions. These three Types are equally represented in the analysis.

As the music discussed here is tonal and based on tertian harmony, the terminology used in its analysis is taken from Gauldin’s *Harmonic Practice in Tonal Music* (Gauldin, 2004) and adapted as necessary to effectively describe Rosenwinkel’s stylistic tendencies. Although Gauldin is primarily concerned with music from the common-practice era, which encompasses the Baroque period through to the Romantic period, his objective to show “how individual chords function within the larger realm of harmonic tendency, but also the interaction between melody and harmony” (p. xxi) is applicable to the analysis of jazz. This book was used in conjunction with *The Chord Scale Theory & Jazz Harmony* (Nettles & Graf, 1997), which “is [a] reliable [method] for analysing different idioms of tonal music: jazz, pop, rock, and other contemporary styles; even the analysis of Western art music between 1650 and 1900” (p. 7). These two books provided the most useful references for the structuring of the analysis, as well as specific analysis symbolism and definitions.
2 Definition of Terms and Nomenclature

To clarify the meaning of terms and numbers, and to avoid confusion between differing possible interpretations, definitions and explanations are listed below.

Chord names are given in capital letters. Minor chord names are qualified with a lower case m. Chord function is indicated with Roman numerals. Upper case Roman numerals indicate major chords; lower case Roman numerals indicate minor chords.

Diminished chords are labelled dim or °.
Augmented chords are labelled aug or +.

Extensions are given in Arabic numerals and are placed after the capital letter or Roman numeral. Arabic numerals 7, 9, 11, or 13, indicate dominant chords, unless qualified by lower case m (or lower case Roman numeral) for minor, or maj for major. Minor chords with major sevenths are written as m(maj7).

Alterations apply to fifths and ninths (♭5, #5,♭9, #9) and the enharmonic equivalents #11 and ♭13. They are given in parentheses.

Numbers with carets indicate both scale and chord degrees.

In the transcriptions, numbers in circles represent string numbers; Roman numerals indicate the position on the fretboard. For example, VII = seventh fret.
Examples:

\[ \begin{align*}
& \text{D} = \text{D major chord} \\
& \text{Cm} = \text{C minor chord} \\
& \text{Imaj9} = \text{Tonic major ninth chord} \\
& \text{iv7} = \text{Subdominant minor seventh chord} \\
& \text{V7} = \text{Dominant seventh chord} \\
& \text{V7/IV} = \text{Secondary dominant. ‘Five of Four’} \\
& \text{Bdim, B}^\flat = \text{B diminished chord} \\
& \text{Caug, C}^\sharp = \text{C augmented chord} \\
& \text{A_{13}^{(#9)}} = \text{A dominant 13\textsuperscript{th} chord with a raised ninth} \\
& \text{E_bmaj9^{(#5)}} = \text{E flat major ninth chord with a raised fifth} \\
& \text{Am(maj9)} = \text{A minor ninth chord with a major seventh} \\
& \Delta = \text{Major Triad} \\
& \hat{3} = \text{The third scale degree, or the third of a chord}
\end{align*} \]

Primary Dominant is defined as: “The dominant chord which precedes the tonic: V7/I” (Nettles & Graf, 1997, p. 179).

Secondary Dominants are defined as follows: “Any diatonic chord (except the VII) may be preceded by its own dominant chord. In addition to the primary dominant (V7/I), five secondary dominants exist: V7/II, V7/III, V7/IV, V7/V, and V7/VI. They use diatonic chord scales with alterations for the chord tones” (Nettles & Graf, 1997, p. 179).

Parallel tonality: refers to alternative scales, modes or keys of the same tonic.
Modal interchange is defined as: “Borrowing chords from parallel tonalities/modalities for use in the primary key” (Nettles & Graf, 1997, p. 178).

Melodic Tonicisation: is the emphasising of a note in a monophonic context so that it is perceived as the tonic. Rosenwinkel uses the following methods to melodically establish a tonic:

1. Frequent occurrence of a note.
2. Metrical stressing of a note through placement on downbeats.
3. Approach by leading tone.
4. Beginning and ending phrases with the same note.
5. Prolongation.
6. Arpeggios implying a chord or harmonic progression that confirms a tonic.
7. Scale passages.

Harmonic Tonicisation: is the emphasising of a note in a homophonic context so that it is perceived as the tonic. There are two ways in which Rosenwinkel harmonically establishes a tonic:

1. Playing a cadence.
2. Playing a diatonic progression.

Diatonic: refers to notes or chords existing within or belonging to a single mode or key. For example, Am(maj7), Cmaj7(#5), E7(b9), and Fmaj7(#9) are all diatonic to A harmonic minor.
Harmonic Chromaticism: is the root progression of adjacent chords by semitone.

Tonality\(^1\): refers to a specific, single mode or key that contextualises a tonic. Tonality is established by the mode or implied harmonic progression of a phrase in which melodic tonicisation occurs, or by a chordal progression where harmonic tonicisation occurs. For example, the note E could be tonicised in the tonality of E harmonic minor, E Phrygian, and so forth.

Deviation: The sudden and unexpected move from an established tonality to a different tonality. Deviations create melodic or harmonic interest and surprise. They are usually, but not necessarily, characterized by an immediate return to the original tonality.

Appoggiatura: is “An accented, melodic dissonance that resolves by step” (Gauldin, 2004, p. 102).

\(^1\)“Tonality is the broad organization of pitches around a central tonic in a passage or piece of music” (Gauldin, 2004, p. 34).
2.1 Type I Introductions

Type I Introductions consist of a repeated phrase and are generally of shorter duration (average 32 seconds). The repeated phrase can be a single-note or chordal motif, usually of two or four bar length. Chordal motifs are mostly played with a Latin feel. Type I Introductions serve to set up the rhythmic feel, tempo, and tonality of the piece they precede. Typically, Rosenwinkel plays the first half solo, and is joined by the band for the second half. In some cases, a Type I Introduction may follow a Type II or Type III Introduction (“Use of Light”).

2.2 Type II Introductions

Type II Introductions consist predominantly of block or arpeggiated chords but may contain some single-note, melodic content. They are of medium duration (average 57 seconds) and are harmonically more complex than Type I Introductions. The harmonic (and melodic) content may be based on the song they precede (“Darn That Dream”), follow a different progression that sets up the tonality and mood of a piece (“Ask Me Now”), or be a stand–alone piece, akin to a prelude (“East Coast Love Affair”). The implication of the harmonic movement often creates a sense of forward direction towards the beginning of the song.

2.3 Type III Introductions

These Introductions are of extended duration (average 2 min 45 s). They feature combinations of virtuosic single-note playing, chordal sections, ambient textures, and ostinatos. The explorative nature of these introductions is manifest in the movement through these different textural devices, as well as through different tonalities. This explorative quality does not imply the absence or randomness of structure and harmony,
but rather the genesis and development of such points of reference in real time. Type III Introductions are, in some cases, followed by composed introductions ("Safe Corners") played with the band.

2.4 **Monophonic Texture**


2.5 **Homophonic Texture**

Homophonic Texture indicates the presence of more than one voice. In this context, it means a minimum two and a maximum six notes (due to the limitations of the six-string guitar) played harmonically. Gauldin (2004) points out the characteristic relationship in Homophonic Texture between the textural foreground, a single prominent line, and the textural background of the remaining voices (p. 68). Homophonic Texture is divided into two types: Chordal or Homorhythmic Texture, and Melody and Accompaniment.

2.5.1 **Chordal or Homorhythmic Texture**

“In chordal or homorhythmic texture, all voices proceed in the same rhythm” (Gauldin, 2004, p. 68). In guitar practice, this is commonly referred to as block chord playing. The number of voices is either consistent (Strict Texture) or not consistent (Free-Voiced Texture). Any of the voices can carry a prominent melody, although it usually resides in the top voice. A variant of Homorhythmic Texture is Figured Chordal Texture (see 2.5.1.3).
2.5.1.1 **Strict Texture**

This term is used as a descriptor for those occasions in which Rosenwinkel maintains a consistent number of voices in his homorhythmic playing. The definition is narrowed and does not imply the separate stemming of each voice.¹

2.5.1.2 **Free-Voiced Texture**

Free-Voiced Texture identifies homorhythmic playing in which the number of voices is not consistent (Gauldin, 2004, p. 72).

2.5.1.3 **Figured Chordal Texture**

Gauldin (2004) defines Figured Chordal Texture as the arpeggiation of block chords/harmonies with a consistent figuration. “Although the sense of a real melody is weakened by the continual arpeggiation, we tend to hear the upper notes of the broken chords as the principal melodic line” (p. 69). The weakening of the textural foreground Gauldin is referring to is evident in the introduction to “Minor Blues”. In this case, the entire figure constitutes the melody, eliminating the contrast between textural foreground and background. “East Coast Love Affair”, on the other hand, is an example of an introduction featuring Figured Chordal Texture with a prominent melody situated in the top voice creating a clear contrast between textural foreground and background. For the purpose of categorisation of stylistic devices employed by Rosenwinkel, the definition of Figured Chordal Texture is understood to include the presence or possible absence of this contrast.

¹“Some compositions display a strict texture, in which a specific number of separate voice parts are retained throughout. Pieces in strict texture are notated in such a way that each voice is carefully separated from the others by means of its own rests and stemming” (Gauldin, 2004, p. 71).
2.5.2 Melody and Accompaniment

“In . . . melody and accompaniment, the foreground melodic line . . . is set apart both rhythmically and spatially from the background or accompaniment” (Gauldin, 2004, p. 69). This refers to situations in which the melody is played with a rhythmically detached accompaniment. The accompaniment ranges from dyads to fully extended chordal structures.
3 Method

For the purposes of this study, introductions from Rosenwinkel’s recordings between 1996 and 2012 are transcribed and analysed. Introductions are divided into three Types as defined in Chapter 2. The introductions chosen for transcription and analysis are representative of these Types.

**Table 1: Type I Introductions**

“All Or Nothing At All”, from *East Coast Love Affair* (Rosenwinkel, 1996)

“Dream Of The Old”, from *The Enemies Of Energy* (Rosenwinkel, 2000)

“Minor Blues”, from *The Next Step* (Rosenwinkel, Turner, Street, & Ballard, 2001)

“Star Of Jupiter”, from *Star Of Jupiter* (Rosenwinkel, 2012)

**Table 2: Type II Introductions**

“East Coast Love Affair”, from *Reflections* (Rosenwinkel, 2009)

“Darn That Dream”, from *Intuit* (Rosenwinkel, 1998)

“Ask Me Now”, from *Reflections* (Rosenwinkel, 2009)

**Table 3: Type III Introductions**

“Use Of Light”, from *The Next Step* (Rosenwinkel et al., 2001)

“Safe Corners”, from *The Remedy* (Rosenwinkel, 2008)

“A Life Unfolds”, from *The Remedy* (Rosenwinkel, 2008)
3.1 Transcription

Rosenwinkel’s liberal use of rubato in some introductions has resulted in minor inaccuracies in rhythmic transcription.\(^1\) The rubato manifests in both the variation of the pulse of consecutive phrases, and the accelerandos and rallentandos within them. This changing phrase pulse has necessitated choices of rhythmic notation that best represent the prevailing pulse, while maintaining, as much as possible, notational continuity between phrases. Decisions in this respect were made to facilitate ease of reading and analysis.

The rests between phrases are of approximate length. Bar lines are omitted where maintaining a time signature is unfeasible. Occasionally, enharmonic equivalents are used in the transcriptions and in the naming of chords to enable uncluttered notation and avoid complications in the analysis.

In order to enable quick cross-referencing to the recordings and transcriptions, either rehearsal marks, bar numbers, or the time (min s) at which a phrase occurs in the recording, are referred to in the analysis.

Transcribe! version 8.40.0 (Seventh String Software) and Sibelius 6.2.0 were used in the transcriptions.

\(^1\) Difficulties were encountered in the transcriptions when attempts were made to accurately notate the rhythmic subtleties of Rosenwinkel’s rubato playing. This proved to be a distraction from the actual objective, and a decision was made to notate rhythms at a more forgiving level of quantisation. The transcriptions are therefore not a facsimile of the recordings, rather a functional representation, as this would otherwise have rendered an overly complicated result, unsuitable for the purpose of analysis.
3.2 Analysis

Introductions are analysed for their harmonic, melodic, and rhythmic content, as well as other pertinent features, such as form and sonic considerations. A distinction is made between Monophonic and Homophonic Textures, as defined in Chapter 2, thus forming the primary categories of the investigation. Some introductions feature both Textures and will therefore provide examples for both categories.

Table 4: Monophonic Texture

<table>
<thead>
<tr>
<th>Text</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>“East Coast Love Affair”</td>
<td>(section E)</td>
</tr>
<tr>
<td>“Darn That Dream”</td>
<td>(some bars only)</td>
</tr>
<tr>
<td>“Use Of Light”</td>
<td>(Part 1)</td>
</tr>
<tr>
<td>“Safe Corners”</td>
<td></td>
</tr>
</tbody>
</table>

Table 5: Homophonic Textures

<table>
<thead>
<tr>
<th>Text</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>“All Or Nothing At All”</td>
<td>(Strict Texture)</td>
</tr>
<tr>
<td>“Dream Of The Old”</td>
<td>(Strict Texture)</td>
</tr>
<tr>
<td>“A Life Unfolds”</td>
<td>(Strict Texture)</td>
</tr>
<tr>
<td>“Ask Me Now”</td>
<td>(Free-Voiced Texture)</td>
</tr>
<tr>
<td>“Safe Corners”</td>
<td>(Free-Voiced Texture)</td>
</tr>
<tr>
<td>“Minor Blues”</td>
<td>(Figured Chordal Texture)</td>
</tr>
<tr>
<td>“Star Of Jupiter”</td>
<td>(Figured Chordal Texture)</td>
</tr>
<tr>
<td>“East Coast Love Affair”</td>
<td>(Figured Chordal Texture)</td>
</tr>
<tr>
<td>“Use Of Light” (Part two)</td>
<td>(Figured Chordal Texture)</td>
</tr>
<tr>
<td>“Safe Corners”</td>
<td>(Figured Chordal Texture)</td>
</tr>
<tr>
<td>“Darn That Dream”</td>
<td>Melody and Accompaniment</td>
</tr>
</tbody>
</table>
Stylistic devices employed within the two main categories of Monophonic and Homophonic Textures are analysed under appropriate subheadings. To augment examples and provide further evidence of reoccurring stylistic tendencies, additional material such as YouTube footage of Rosenwinkel performances and examples from his guitar solos are added.

Important considerations that exist outside the main categories of Monophonic and Homophonic Textures, or apply to both, are analysed separately. Sonic and structural considerations, such as Rosenwinkel’s tone and the overall form of his introductions, are examined.
4 Analysis

4.1 Stylistic Tendencies in Monophonic Texture

4.1.1 Melodic Tonicisation and Establishment of Tonality.

Rosenwinkel uses seven methods to melodically establish a tonic (see Chapter 2). Part 1 of the introduction to “Use Of Light” demonstrates five aspects of melodic tonicisation and establishment of tonality. The most utilised are frequent occurrence, prolongation, and metric stressing of the B\textsuperscript{b} bass note. B\textsuperscript{b} appears 31 times, including on beat one in 13 of 38 bars, as well as on numerous other downbeats and upbeats.

![Figure 1: “Use Of Light”, Bars 1-6](image1)

![Figure 2: “Use Of Light”, Bars 24-27](image2)
In addition, arpeggiation of B♭maj13♯11 is heard throughout this part of the introduction, establishing a B♭ Lydian tonality.

The fifth and least used aspect is approach by leading tone, which occurs in bars 13, 16 and 24.
In the first section of the introduction to “Safe Corners”, the note A is tonicised. The tonality is A Mixolydian, except for the first two bars, which are in A Dorian. The note A begins phrases.
The note A also ends phrases as a prolonged note.

**Rubato 101-219 bpm**

**Figure 13: “Safe Corners”, Bars 1-3**

**Figure 14: “Safe Corners”, Bars 3-6**

**Figure 15: “Safe Corners”, Bars 14-15**

**Figure 16: “Safe Corners”, Bar 25**

**Figure 17: “Safe Corners”, Bars 30-31**
In bars 26-29, F♯ is tonicised by repetition, starting and finishing a phrase, and a descending F♯ Ionian scale, establishing an F♯ major tonality.

Rosenwinkel alternately tonicises G and A in bars 33-42. G is here an embellishment of the prevailing A Mixolydian tonality. A low G note starts the phrase in bar 33 and ends three of the four phrases in this section (bars 36, 39, 42). G arpeggios are heard in bar 33-34 (Gadd9), bar 35-36 (Gsus2), and bar 41 (Gmaj9).

A is tonicised with an Aadd9 arpeggio in bars 34-35, an A9 arpeggio in bar 37, where the low A starts the phrase and is metrically stressed on beat one, and descending A∆ arpeggios in bar 38.
E is tonicised in bars 55-59 with metrically stressed Em11 arpeggio notes, an Em arpeggio in bar 56, and a prolonged E note ending the phrase in bar 59. The C natural notes in this phrase imply an E Aeolian tonality. Note that the prolonged E in bar 53-54 ends a phrase in which A is tonicised. This prolongation of E anticipates the tonicisation of E in the following bars.

E is again tonicised in bars 75-100. It starts and ends phrases (bars 75, 82, 84, 87, 89, 98), is metrically stressed (bars 84, 86, 93, 98, 99), repeated (bars 76, 87), and prolonged (bars 75, 80, 84, 87, 90, 99).
Rosenwinkel starts in an E Dorian tonality before ascending through an F#7(b9) arpeggio in bar 79, and an unusual E6/9(#9) arpeggio in bar 80-81. He returns to E Dorian in bar 82. The F natural in bar 83 hints at the upcoming E Mixolydian(b9b13) tonality in section C. Further indications come with G# on beat one of bar 86, and C natural in bar 88. A run of the parent scale’s (A harmonic minor) seven diatonic ascending and descending
arpeggios in bars 95-97 confirms the tonality. The first notes of the first six arpeggios (B, G♯, D, B, F, D) spell G♯o. In the context of the tonicised E, G♯o constitutes the upper structure of E7(b9).

At 2 min 49 s, Rosenwinkel transitions from an A minor tonality into a melodic line implying Bb13sus4. A prolonged Bb note in bar 109-110, which ends the phrase, strengthens the tonicisation of Bb. The accidentals anticipate the key signature of the subsequent A♭ Lydian section.

A♭ is tonicised with a metrically stressed A♭ note on beat one of bar 111 and an ascending A♭maj arpeggio. The following diatonic scalar passage establishes an A♭ Lydian tonality.

A♭ is again tonicised in bars 135-143 with prolongation (bars 136, 140), phrase beginnings and endings (bars 136, 137, 140), A♭m(7) arpeggios (bar 137, 138, 141),
frequent occurrence, and repetition (bars 142-143). Strictly diatonic playing establishes an $A^b$ Dorian tonality.

In bars 144-151, the note E is tonicised primarily through prolongation of the bass note.

The tonality is initially ambiguous with major and minor sevenths and major and minor thirds appearing in bar 145. On beat 4 of bar 145, an E Lydian run ascends into bar 146, continuing into an Em6 arpeggio. A descending Em6 arpeggio in bar 149, and a subsequent descending, two octave E melodic minor scale ending on a sustained low E in bar 151, confirm an E melodic minor tonality.
4.1.2 Arpeggios

Arpeggios feature prominently in Rosenwinkel’s monophonic playing and are often executed with virtuosic fluency. They occur singly within melodic lines, or consecutively to form longer segments. They can imply a harmonic progression or an extended chord and are usually an elaboration of the prevailing tonality, rather than a change of it. Rosenwinkel also superimposes arpeggios over chords to spell out a particular tonality.

4.1.2.1 Single and Multiple, Consecutive Arpeggios

Single arpeggios are found within phrases.

Figure 27: “Safe Corners”, Bars 18-19, F♯m and C♯7 Arpeggios

Figure 28: “Safe Corners”, Bar 41, Gmaj9 Arpeggio

Figure 29: “Safe Corners”, Bars 43-44, F♯m9 Arpeggio
Figure 30: “Safe Corners”, Bar 46, G Arpeggio

Figure 31: “Safe Corners”, Bars 49-50, A13\(^{(b9)}\) Arpeggio

Figure 32: “Safe Corners”, Bars 52-53, D and A9 (C\(^{b5}\)m7\(^{(b9)}\)) Arpeggios

Figure 33: “Safe Corners”, Bar 56, Em Arpeggio

Figure 34: “Safe Corners”, Bar 93, E Arpeggio

Figure 35: “Safe Corners”, Bar 109, B\(^{b1}\)3sus4 Arpeggio
Figure 36: “Safe Corners”, Bar 111, Aᵇ Arpeggio

Figure 37: “Safe Corners”, Bars 137-139, Aᵇm7(9) Arpeggios

Figure 38: “Safe Corners”, Bar 141, Aᵇm7 Arpeggio

Figure 39: “Safe Corners”, Bar 146, B and Em6 Arpeggios

Figure 40: “Safe Corners”, Bar 149, Em6 Arpeggio

Figure 41: “East Coast Love Affair”, Bars 31-32, D Arpeggio
Rosenwinkel plays consecutive arpeggios to form longer segments.

Figure 42: “East Coast Love Affair”, Bars 47-48, $B^b$ Arpeggio

Figure 43: “Safe Corners”, Bar 4

Figure 44: “Safe Corners”, Bars 23-24

Figure 45: “Safe Corners”, Bars 33-36

Figure 46: “Safe Corners”, Bars 37-38

Figure 47: “Safe Corners”, Bars 77-78
The entire first part of the introduction to “Use Of Light” is essentially based on arpeggiation of B₃maj13(#11). Rosenwinkel employs an unusual B₃maj13(#11) open tuning in this recording. The almost exclusive use of open string harmonics in various fret positions results in chord tones and upper extensions being sounded throughout this part.
Figure 50: “Use Of Light”, Part 1

Roman numerals = fret number.
Arabic numerals = harmonics between frets
Circle numbers = string numbers.
<> = Harmonic

**A Rubato** Let notes ring throughout.

Delay effect set to approximately 126bpm, 6 fading repeats.
4.1.2.2 Superimposition of Arpeggios

The superimposition of arpeggios is another feature of Rosenwinkel’s playing in Monophonic Texture. These arpeggios are often arranged into five-note groupings.

Arpeggios from $b\hat{5}$ and $\#\hat{5}$:

The following example from the introduction to “Darn That Dream” shows the superimposition of $A^b9$ and $B^b9add11$ over the written D7 chord in different five-note groupings. This superimposition implies a fully altered D dominant chord: $D7^{(#9\ b9 \ #5 \ b5)}$.

![Figure 51: “Darn That Dream”, Bar 9](image)

In bar 14 of the same introduction, $Cmaj9^{(#11)}$ is superimposed over the written E7 chord. This superimposition implies altered and unaltered ninths: $E9^{(#9\ b13)}$.

![Figure 52: “Darn That Dream”, Bar 14](image)

Arpeggios from $\hat{1}$, $b\hat{3}$, $\hat{5}$, $b\hat{7}$:

An additional example that illustrates superimposed arpeggios in five–note groupings is taken from Rosenwinkel’s warm-up at the Reflections CD recording session (Pinto, 2010). An Am13 tonality is created with ninth arpeggios from the root ($m9$ arpeggio),
\(^{b3}\) (maj9 arpeggio), \(\hat{5}\) (m9 arpeggio), and \(^{b7}\) (maj9 arpeggio). The resulting four groupings consist of the following degrees:

\(1^{b3}-5^{b3}-7-9\); \(^{b3}-\hat{5}-7-9-11\); \(5^{b3}-7-9-11-13\); \(^{b7}-7-9-11-13-8\)

![Figure 53: Am13 Arpeggio, From Reflections Recording Session Warm-up](image)

A reoccurring superimposition is that of a major triad arpeggio with or without an added \(^{b7}\) \((^{b9})\). Triads are in parentheses in the following chord tone analyses.

**Triad from \(^{b5}\):**

\(G^{b}A^{b}\) add\(^{b9}\) superimposed over Cm\(^{7(b5)}\) results in: \(1^{b5}-7^{b5}-^{b5}-^{b5}-7^{b5}-9^{b5}-^{b5}\). Noteworthy is the unusual natural \(\hat{5}\) on a m\(^{7(b5)}\) chord resulting from this superimposition.

![Figure 54: “East Coast Love Affair”, Bars 90-91](image)

![Figure 55: “East Coast Love Affair”, Bars 97-98](image)
AΔ superimposed over Ebm7(b5) results in: \[1^\flat \ 7^\flat \ 3^-b \ 5^-b \ 7^-b \ 9^-b \ 5^-\]

**Figure 56: “East Coast Love Affair”, Bars 92-93**

**Triad from 8:**

Rosenwinkel superimposes F#Δadd9 over F#7: \[1^- \ 3^- \ 5^-b \ 7^- \ (8^-b \ 9^- \ 3^- \ 5^- \ 8^-)\]

**Figure 57: “Safe Corners”, Bar 79**

Two additional examples from Kurt Rosenwinkel’s solo on “Safe Corners” demonstrate his use of this triad superimposition on maj7(#9#11) chords.

**Triad from 7:**

In the bridge of “Safe Corners”, Rosenwinkel plays a line over Emaj7(#9#11) in which he superimposes EbΔadd9: \[1^- \ 2^- \ 4^- \ 6^- \ (7^-8^- \ 9^- \ 1^- \ 7^-)\]

**Figure 58: “Safe Corners”, Guitar Solo, 13 min 25 s**
At 15 min 4 s of the same solo, Rosenwinkel plays a similar line superimposing a $D\Delta$ over $E^b\text{maj}^7(\#9\#11)$, $\hat{1} - \hat{2} - \hat{4} - \hat{6} - (\hat{7} - \hat{9} - \hat{1} - \hat{7})$

![Figure 59: “Safe Corners”, Guitar Solo, 15 min 4 s](image)

4.1.3 Melodic Deviation

Melodic deviation is achieved in the following ways:

1. Reinterpretation of scale degree.
2. Alteration of scale degree.
3. Octave dependent alteration of scale degree.

4.1.3.1 Reinterpretation of Scale Degree

In bars 63-64 of “East Coast Love Affair”, $\hat{1}$ of the descending $D^b$ major arpeggio becomes $\hat{3}$ of the deviation A major arpeggio. Here, the original tonality is not returned to. Instead, the deviation functions as dominant to the following D major section.

![Figure 60: “East Coast Love Affair”, Bars 63-64](image)
In bar 19 of “Safe Corners”, 3 of the prevailing tonality (A Mixolydian) becomes 1 of the deviation (C♯ Major arpeggio). The original tonality is immediately returned to in bar 21.

![Figure 61: “Safe Corners”, Bars 19-21](image)

3 of the A Mixolydian tonality in bar 27, becomes 1 of the deviation F♯ Ionian scale in bars 28-30. The original tonality is immediately re-established with a 5, 4, 3, 2, 1 descending line in bar 30.

![Figure 62: “Safe Corners”, Bars 26-30](image)

Figure 65 shows the reinterpretation of scale degrees 1 and 5 of the prevailing tonality (D major scale run) as 5 and 9 of a Gm(maj9) arpeggio in bars 83-84 of “East Coast Love Affair”. These notes serve as a pivot between the D major section and the contrasting G minor section.

![Figure 63: “East Coast Love Affair”, Bars 80-84](image)

39
In the following examples, all of which are taken from the E section of the “East Coast Love Affair” introduction, the strength of the deviation is lessened by repetition. Upon repetition, the listener becomes accustomed to the deviation. This section is built around two pairs of arpeggios, Gm(maj9) to Ebm7(b5), and Em(maj9) to Cm7(b5). Each pair is heard four times. The second arpeggio of each pair is linked to the first by reinterpretation of scale degree. In bar 84, 86, 92-93, and 94-95 of “East Coast Love Affair”, 9 and 7 of Gm(maj9) become b5 and b3 of Ebm7(b5).

The transition between the two pairs is achieved by similar reinterpretation of scale degree. In bars 87-88 and 96-97, b3 and I of Ebm7(b5) become 9 and 7 of Em(maj9).
Figures 68 and 69 show the reinterpretation of $\hat{9}$ and $\hat{7}$ of Em(maj9) as $b\hat{5}$ and $b\hat{3}$ Cm7\textsuperscript{(b5)} in bars 88-89, 90-91, 97-98, and 99-100.

4.1.3.2 Alteration of Scale Degree

In bar 62 of “East Coast Love Affair”, $b\hat{2}$ of B\textsuperscript{b} Phrygian is raised to become $\hat{3}$ of an A\textsuperscript{b}Δ arpeggio.
The alteration of $\hat{2}$ of the prevailing tonality (A Mixolydian) to $b\hat{2}$ in bars 48-51 of “Safe Corners” implies a change of tonality to A Mixolydian $b2$. This tonality is confirmed with an A13($b9$) arpeggio in bar 49. The original tonality is returned to in bars 52-54 with $D\Delta$ and A9 arpeggios.

![Figure 71: “Safe Corners”, Bars 48-54](image)

### 4.1.3.3 Octave Dependent Alteration of Scale Degree

A variation of Rosenwinkel’s use of melodic deviation can be found in the introduction to “Use Of Light”. Instead of resolving deviations, they are repeated. After the tonality of $B^b\text{maj}13($#11) has been established, the dissonant B natural ($b\hat{9}$) is introduced in bar 17 and sustained through bars 18-19.

![Figure 72: “Use Of Light”, Bars 16-19](image)
This note is repeated, and further deviations F♯ (♯5) and C♯ (♯9) are added.

Figure 73: “Use Of Light”, Bars 27-30

Figure 74: “Use Of Light”, Bar 33

Figure 75: “Use Of Light”, Bar 36
The effect of this repetition and lack of resolution is a weakening of the dissonance and a lessening of the element of surprise. Deviations used in this manner become part of the tonality. In an interview at Camp Studio on June 7, 2008 Rosenwinkel elaborated:

There are some moments in my songs that have a chord that one needs to use octave specific scales to play over, that chord tones only sound good in the bottom register and a completely different scale emerges at the top, like a flower (Weisman, 2008).

In “Use Of Light”, these alterations occur in the fifth octave of the B♭maj13 arpeggio in bars 16, 17 (see figure 72).

**Table 6: “Use Of Light”, Alterations in Fifth Octave**

<table>
<thead>
<tr>
<th>1st octave:</th>
<th>B♭ (♭1)</th>
</tr>
</thead>
<tbody>
<tr>
<td>2nd octave:</td>
<td>D (♭3), G (6)</td>
</tr>
<tr>
<td>3rd octave:</td>
<td>D (♭3), A (7)</td>
</tr>
<tr>
<td>4th octave:</td>
<td>B♭ (♭8), E (♯1 1), F (♭5)</td>
</tr>
<tr>
<td>5th octave:</td>
<td>B♭ (♭9)</td>
</tr>
</tbody>
</table>

In bars 27-28, they occur in the fourth and fifth octaves of the B♭maj13 arpeggio (see figure 73).

**Table 7: “Use Of Light”, Alterations in Fourth and Fifth Octave**

<table>
<thead>
<tr>
<th>1st octave:</th>
<th>B♭ (♭1), G (6)</th>
</tr>
</thead>
<tbody>
<tr>
<td>2nd octave:</td>
<td>D (♭3), F (♭5), A (7)</td>
</tr>
<tr>
<td>3rd octave:</td>
<td>A (7)</td>
</tr>
<tr>
<td>4th octave:</td>
<td>B♭ (♭9), F♯ (♯5)</td>
</tr>
<tr>
<td>5th octave:</td>
<td>C♯ (♯9)</td>
</tr>
</tbody>
</table>
4.1.4 Hexatonics

Hexatonic scales are composites of two triads. The following examples are taken from the end of the solo introduction to “Safe Corners”, where Hexatonics anticipate the maj7⁹#₁₁ chords featured in the subsequent composed introduction played by the band. In bars 162-164, Rosenwinkel plays an F Hexatonic b₂ b₇ (₁, b₂, ₃, ₄, ₅, b₇) line. This scale is a composite of F major and E♭ minor triads. The #₄ and ₇ are added as chromatic passing notes.

Rosenwinkel follows this with a C Hexatonic b₂ (₁, b₂, ₃, ₄, ₅, ₆) line, a composite of C major and D♭ augmented triads. Here, ₂ and #₄ are chromatic passing notes.

Maj7⁹#₁₁ chords, which feature in the written introduction as well as in the bridge of “Safe Corners”, can be represented as polychords, also consisting of two triads. The first two chords of the written introduction can be represented as follows:

\[
\text{Amaj}^7(9\#11) = \frac{G\#}{A} \quad \text{F}\#\text{maj}^7(9\#11) = \frac{F}{F\#}
\]

The introduction is based on the arpeggiation of these polychords. The following transcription gives the tenor saxophone part in concert pitch.
Figure 78: “Safe Corners”, Composed Band Introduction

The correlation between the above Hexatonic scales and the first two maj7\(^{(9\#11)}\) chords of the composed introduction manifests in their common tones. They share four of their six notes.

Figure 79: “Safe Corners”, Notational Comparison: F Hexatonic \(b_2, b_7\) – Amaj7\(^{(9\#11)}\)

Figure 80: “Safe Corners”, Notational Comparison: C Hexatonic \(b_2\) – F\(^b\)maj7\(^{(9\#11)}\)
In the case of Amaj7\(^{(9\#11)}\), it is possible to include a fifth common tone. The \( \hat{1} \) of the F Hexatonic equates enharmonically to \#5 of Amaj7\(^{(9\#11)}\). Maj7\(^{(9\#11)}\) and maj7\(^{(9\#11\#5)}\) chords are bVI in harmonic minor and harmonic major tonalities respectively. The corresponding modes are ‘Lydian Sharp Nine’ and ‘Lydian Augmented Sharp Nine’. As there is no perfect fifth present in the written introduction, it is possible to apply a ‘Lydian Augmented Sharp Nine’ chord scale relationship to Amaj7\(^{(9\#11)}\). This increases the common tones to five by including F as \#5.

4.1.5 Chromaticism

Chromaticism obscures any tonal centre and introduces instability. Rosenwinkel uses chromatic passages in transitions between sections and often resolves them with a sustained final note.

In bars 101-103 of “Safe Corners”, a chromatic passage is part of a transition between the previous E Mixolydian\(^{(b9)}\) section and the following A\(^b\) Lydian section. This passage ends with a descending \( \hat{5} \) to \( \hat{1} \) A minor run and a prolonged A note.

![Figure 81: “Safe Corners”, Bars 101-105](image)

The passage in bars 167-169 also contains chromaticism, which obscures a clear tonality. This line includes every note in the chromatic scale except E. An F tonic could
be ascribed to this passage, due to the prolongation of the final F, reinforced with its fifth C. This would render bar 167 F Locrian, and the first two beats of bar 168 F Ionian.

![Figure 82: “Safe Corners”, Bars 167-172](image)

The final sustained F and C notes resolve the line’s inherent instability and conclude Rosenwinkel’s solo introduction. These notes provide a further link between the previous F and C Hexatonic lines and the first two chords of the subsequent composed introduction, as discussed in ‘Hexatonics’.

### 4.1.6 Scale Passages

In Rosenwinkel’s monophonic playing, diatonic, stepwise scale passages only occur for short durations. Lines tend to be broken up with arpeggios and skips.

![Figure 83: “East Coast Love Affair”, Bars 80-82](image)

![Figure 84: “Safe Corners”, Bars 1-3](image)
Figure 85: “Safe Corners”, Bars 7-8

Figure 86: “Safe Corners”, Bar 13

Figure 87: “Safe Corners”, Bars 28-32

Figure 88: “Safe Corners”, Bars 111-114

Figure 89: “Safe Corners”, Bars 149-151
4.2  Stylistic Tendencies in Homophonic Texture

Homophonic Texture is divided into Chordal or Homorhythmic Texture and Melody and Accompaniment.

4.2.1  Chordal or Homorhythmic Texture

Within Chordal or Homorhythmic Texture the number of voices is either consistent (Strict Texture) or not consistent (Free-Voiced Texture). A variant of Chordal or HomorhythmicTexture is Figured Chordal Texture.

4.2.1.1  Strict Texture

The restriction of maintaining an equal number of voices imposed by Strict Texture is most easily adhered to with a repeated chordal figure, such as commonly featured in Type I Introductions. Repeating figures can, however, compromise melodic expression due to their rhythmic rigidity. Non-repeating Strict Texture figures pose the challenge of maintaining an equal number of voices within free rhythmic and melodic expression.

In the case of the 16 bar Type I Introduction to “All Or Nothing At All”, Rosenwinkel maintains Strict Texture for 12 bars spelling Am6, Am(maj7), and Am chords with three-note voicings. Melodic movement is limited to a change of voicing in bars 8 and 11. In bars 13-14, Rosenwinkel adds a fourth voice, extending the chords to Am(maj9) and Am(maj9(b5)). Descending dyads end the introduction in bar 16.
Rosenwinkel maintains Strict Texture in the Type I Introduction to “Dream Of The Old” with a three note Em(maj9) voicing played on the upbeats, and bass notes on beat one of every bar in a 1-5-1-5 pattern. There is no melodic component in this repeating figure. As in “All Or Nothing At All”, Rosenwinkel abandons Strict Texture in the last four bars of the introduction. Here, he changes to single notes.
In the Type III Introduction to “A Life Unfolds”, Rosenwinkel explores the cycle of fifths in Strict Texture. Open voiced triads follow a sequence of root position, second inversion, and first inversion. Melody results from the top voice’s movement through the inversions.

![Figure 92: “A Life Unfolds”, Introduction Chords]

4.2.1.2 Free-Voiced Texture

Free-Voiced Texture allows more freedom in the way chords are voiced, and therefore makes melodic expression less challenging. Varying the number of voices also allows greater diversity in harmonic expression. The occasional single-note movement in the melody does not undermine the prevailing Homophonic Texture.

The number of chord voices in the four bar introduction to “Ask Me Now” ranges from two to four. The harmonic rhythm of quarter notes in bar 1 changes to eighth notes in bar 2, remaining so until the resolving tonic chord D♭maj7 on beat 3 in bar 4. In bar 1, the melody in the top voice references the contour of the melody to “Ask Me Now”. It descends to beat 3, then skips up on the upbeat of beat 3.

![Figure 93: “Ask Me Now”, Bar 1]
Rosenwinkel’s use of Free-Voiced Chordal Texture towards the end of the introduction to “Safe Corners” creates a demarcation to the following transition into the composed introduction. These tremolo-strummed chords also add variety to the preceding predominantly Monophonic Texture.

4.2.1.3 Figured Chordal Texture

There are three ways in which Rosenwinkel creates Figured Chordal Texture:

1. Repeated arpeggiation of a chord in a rhythmic phrase.
2. Variation of a repeated rhythmic and melodic motif.
3. Supporting a melodic note with a subsequent arpeggio.
1. Repeated Arpeggiation of a Chord in a Rhythmic Phrase

Simple examples of Figured Chordal Texture are found in the Type I Introductions to “Minor Blues” and “Star Of Jupiter”. Both feature the arpeggiation of a single chord in an ostinato manner.

In “Minor Blues”, the notes of an E♭m⁷ add⁹ arpeggio constitute a two bar ostinato. Rosenwinkel adds rhythmic emphasis by strumming all downbeats percussively, creating a strong quarter note pulse. He plays the first eight bars solo and is joined by the band for the second eight bars. The bass doubles the guitar line.

![Figure 96: “Minor Blues”, Bars 1-2](image)

In the up-tempo introduction to “Star Of Jupiter”, Gsus2 is arpeggiated in a descending three-note motif: 2-1-5. The two bar figure comprises four iterations of this motif in a downbeat, upbeat, upbeat, upbeat sequence, 2 being accented throughout.

![Figure 97: “Star Of Jupiter”, Bars 1-2](image)

Rosenwinkel plays the first eight bars solo. The band joins him for the remaining 16 bars, with the piano doubling the motif. The piano maintains the motif unchanged to the end of the introduction, whereas the guitar starts altering it from the upbeat into bar 17. This results in an overlapping, denser texture. The quarter note at the end of the two bar
phrase is now replaced with an eighth note, resulting in continuous eight notes to the end of the introduction. In bar 22, Rosenwinkel reverses the figure so that it ascends 5-1-2. This heightens the intensity and creates forward propulsion leading into the head.

![Figure 98: “Star Of Jupiter”, Bars 13-24](image)

2. **Variation of a Repeated Rhythmic and Melodic Motif**

   The Figured Chordal Texture of the first section of the solo introduction to “East Coast Love Affair” consists of a rhythmic and a melodic motif.

![Figure 99: “East Coast Love Affair”, Bars 1-4](image)

The rhythmic motif is a one bar figure consisting of a half note on beat 1, two eighth notes on beat 2, and a quarter note on beat 3. The melodic motif of a stepwise moving scale line on beats 1 and 3 is harmonically supported by a seventh interval on beat 2. The seventh interval descends in thirds through the bars. This harmonisation results in an appoggiatura, whereby the accented, melodically dissonant note on beat 1 is resolved on beat 3.
The Figured Chordal Texture of the first section is repeated or varied and explored in other tonalities in five of the remaining six sections.
3. Supporting a Melodic Note With a Subsequent Arpeggio

Rosenwinkel frequently creates Figured Chordal Texture by supporting a melodic note with a subsequent arpeggiated chord, where the notes of the arpeggio are allowed to ring. The melody note is usually repeated as the last note of the arpeggio. Rosenwinkel uses this pattern in the second (Type II) and third part (Type I) of the introduction to “Use Of Light”. He follows a sustained melodic note with an ascending, arpeggiated chord.
In the predominantly Monophonic Texture of the “Safe Corners” introduction, Rosenwinkel creates diversity by playing seven bars of Figured Chordal Texture.

Figure 106: “Use Of Light”, Bars 39-59, Part 2 & 3

Figure 107: “Safe Corners”, Bars 65-71
Another five bar progression follows in bars 128-132.

Figure 108: “Safe Corners”, Bars 128-132.

Figured Chordal Texture normally implies the repeated use of a figure. There are, however, instances in “Safe Corners” where Rosenwinkel uses this technique in isolation to insert harmonic points of reference into single-note lines, as in the following examples:

F♯ supported by E-G♯-C-G = E6/9(#9)

Figure 109: “Safe Corners”, Bars 80-81

G supported by A-E-C-G = Am7

Figure 110: “Safe Corners”, Bars 106-107
4.2.2 Melody and Accompaniment

Melody and Accompaniment allows the most freedom within Homophonic Textures. Chords are interspersed between melodic statements, leaving the melody uncluttered while still providing the harmonic context.

Rosenwinkel uses this approach in most of the solo introduction to “Darn That Dream”, where he plays two ‘A’ sections of the head. The ‘taking turns’ of melody and chords, characteristic of Melody and Accompaniment, is evident in both ‘A’ sections.
Figure 111: “Darn That Dream”, Bars 1-19
Rosenwinkel separates bass notes from the strummed chords by anticipating them, usually by a sixteenth note. This draws attention to the intervallic relationship between melody and bass note, before the remainder of the harmonic information is stated.

4.2.3 Harmonisation and Harmonic Movement

Rosenwinkel employs a number of harmonisation techniques and harmonic movements in Homophonic Texture. They include: diatonic chord movement, passing diminished chords, secondary dominants, modal interchange chords, chords derived from voice leading, tritone substitution, interpolation, harmonisation with notes from associated modes, occasional unusual chord voicings, harmonising the last note of a phrase with its fifth, and harmonic chromaticism.

The harmonic progression of the second part of the introduction to “Use Of Light” is based on diatonic chord movement. The tonic chord is B\text{b}maj; the tonality is Lydian.
In essence, this part consists of diatonic movement away from B♭, returning to the tonic via a secondary dominant. The progression and functional analysis is as follows:

**Table 8: “Use Of Light”, Part 2, Progression and Functional Analysis**

<table>
<thead>
<tr>
<th>Chord</th>
<th>Chord</th>
<th>Chord</th>
<th>Chord</th>
<th>Chord</th>
</tr>
</thead>
<tbody>
<tr>
<td>Imaj7</td>
<td>II7</td>
<td>iii7</td>
<td>V7/VI</td>
<td></td>
</tr>
<tr>
<td>B♭maj9</td>
<td>C9</td>
<td>Dm9</td>
<td>D7add11</td>
<td></td>
</tr>
<tr>
<td>I6</td>
<td>II7</td>
<td>Imaj7</td>
<td>V7(♯5)/III</td>
<td>Imaj7</td>
</tr>
<tr>
<td>B♭6</td>
<td>C7add11</td>
<td>B♭maj7</td>
<td>A7(♯5)</td>
<td>B♭maj7</td>
</tr>
</tbody>
</table>

Figure 112: “Use Of Light”, Part 2
As the tonality is B♭ Lydian, II7 is diatonic and not a secondary dominant. The expectation for D7add11 (V7/VI) is to resolve to the tonic substitute Gm (vi). Instead, it resolves to the stronger tonic chord B♭6. The expected resolution for A7(#5) (V7(#5)/III) is the tonic substitute Dm (iii). It also resolves to the stronger tonic chord B♭maj7. The stepwise diatonic movement and the deceptively resolving secondary dominants confirm the tonic B♭ and constitute harmonic tonicisation.

The chords in the introduction to “Ask Me Now” form a prolonged cadence targeting the tonic chord first on beat 3 of bar 2, then on beat 3 of bar 4. A reduced functional analysis shows the diatonic underpinnings of the harmonic progression.

![Figure 113: “Ask Me Now”, Reduced Functional Analysis](image)

To embellish this basic progression, Rosenwinkel adds two passing diminished chords (♭vidim, ♯ivdim), a secondary dominant (V7/IV), and four modal interchange chords (Imaj7(#5) and vi6 = D♭ Lydian Augmented modal interchange, ♭VII6 and iv6 = D♭ Aeolian modal interchange).

![Figure 114: “Ask Me Now”, Functional Analysis](image)
In bar 2, Rosenwinkel uses modal interchange chords from D♭ Lydian Augmented (B♭ melodic minor) to harmonise beats 3 and 4. The tonic D♭ is harmonized as Imaj7(#5), vi becomes vi6. The upbeat connecting the two chords is derived from voice leading within the same mode. Imaj7(#5) is approached by V6–V7/IV–IVmaj7. The resolution to the tonic is weakened by its raised fifth, the chord’s short duration, and the continuing harmonic motion in eighth notes.

Figure 115: “Ask Me Now”, Bar 2

The ii7-V7 progression in bar 3, followed by an interpolated subdominant minor cadence on beats 1 and 2 of bar 4 (bVII6–iv6–#ivdim), and the quarter note duration of Imaj7 on beat 3, produce a stronger cadence and resolution to the tonic. This prolonged cadence confirms the D♭ tonic, and constitutes harmonic tonicisation.

Figure 116: “Ask Me Now”, Bars 3-4

In the solo introduction to “Darn That Dream”, Rosenwinkel plays a number of substitutions. Emaj13 voiced 1, 3, 6, 7, substitutes for B♭m7-E♭7 on beats 3 and 4 of bar 1. This voicing can also be considered B♭min7/11 voiced b♭7, b♭3, 1♭ over an E bass. The upper structure references the original B♭m7 chord and the bass note E creates a V-I to the following Am7 chord in bar 2. Rosenwinkel applies a Phrygian modal interchange to the Am7 chord, voicing it as Fmaj7/A.

65
Figure 117: “Darn That Dream”, Bars 1-2

Rosenwinkel substitutes F9 on beats 3 and 4 of bar 5 with G7sus4 and Gm9. The notes in these chords correspond to the upper extensions of F11 and the voicings result from voice leading between the previous Am(maj13) chord and the following Bm7(add11) chord.

Figure 118: “Darn That Dream”, Bars 5-6

Rosenwinkel applies tritone substitution to D7 in bar 8 with A♭13. He precedes this chord with its substitute V, A13, in bar 7.

Table 9: “Darn That Dream”, Bars 7-8, Tritone Substitution

<table>
<thead>
<tr>
<th>Bar</th>
<th>Original</th>
<th>Simplified</th>
<th>Substitution</th>
</tr>
</thead>
<tbody>
<tr>
<td>7</td>
<td>Am7 / D7</td>
<td>Am7 / / /</td>
<td>Am7 / A13 /</td>
</tr>
<tr>
<td>8</td>
<td>Bm7 B♭7 Am7 D7</td>
<td>D7 / / /</td>
<td>A♭13 / D7 /</td>
</tr>
</tbody>
</table>

Figure 119: “Darn That Dream”, Bars 7-8
In the second ‘A’ section, Rosenwinkel reharmonises the first two bars with maj7(#11) chords moving in parallel motion.

Table 10: “Darn That Dream”, Bars 11-12, Maj7(#11) Substitution

<table>
<thead>
<tr>
<th>Bar:</th>
<th>Original:</th>
<th>Substitution:</th>
</tr>
</thead>
<tbody>
<tr>
<td>11</td>
<td>G / Bb7m7</td>
<td>Gmaj7(#11) / Abmaj7(#11)</td>
</tr>
<tr>
<td>12</td>
<td>Eb7 / Am7</td>
<td>Bb7(#11) / Bmaj7(#11)</td>
</tr>
</tbody>
</table>

Gmaj7(#11) is a Lydian modal interchange chord. Rosenwinkel replaces the ii7-V7 (Bb7m7-Eb7) on beats 3 and 4 of bar 11 with the related I chord (Abmaj7) and applies the same Lydian modal interchange. In a similar manner to that in bar 2, where Am7 is treated as an inversion of Fmaj7, Rosenwinkel again resorts to the key of F major, with IV (Bb7maj7(#11)) replacing Am7 in bar 12. Finally, the reharmonisation is completed by B7(#5) also being changed to Lydian. As a consequence of this reharmonisation, the melody notes on beats 1 and 3 of bar 11 are lowered by a semitone.

Am7 is substituted with Fm9 in bar 13, similar to the Fmaj7 for Am7 substitution in bar 2.

Figure 120: “Darn That Dream”, Bars 11-12

Figure 121: “Darn That Dream”, Bar 13
Rosenwinkel abandons the melody in bar 18, instead playing a descending whole tone line on beats 1 and 2. The whole tone line is harmonized with parallel triads and fifths.

![Figure 122: “Darn That Dream”, Bars 18-19](image1)

In bars 65-75 of the introduction to “Safe Corners”, Rosenwinkel plays a diatonic harmonic progression in D major, in which harmonic deviation occurs in the form of a substitute chord and an interpolated progression. It is interesting to note that the guitarist voices many of the chords without thirds. Deviations are underlined:

\[
\begin{align*}
\text{Esus2} & \rightarrow E^b_{\text{maj7/D}} & \text{(no 3}\text{rd}) & \rightarrow C^#_{\text{m7(b5)}} & \text{(no 3}\text{rd}) & \rightarrow Bm7\text{add11} & \text{(no 3}\text{rd}) & \rightarrow \\
A^b/C & \rightarrow B^b_{\text{m7add11}} & \text{(no 3}\text{rd}) & \rightarrow C/E^b & \rightarrow Em/G & \rightarrow F^#_{\text{m7}} & \rightarrow \text{Esus2}
\end{align*}
\]

![Figure 123: “Safe Corners”, Bars 65-75](image2)
E\textsuperscript{b}/D replaces the Dmaj7 chord that would continue the diatonic sequence. Using this third inversion E\textsuperscript{b}maj7 chord allows the bass notes to progress diatonically through the substitution. The interpolated I-ii7/11-V13\textsuperscript{(b9)} progression from the key of A\textsuperscript{b} major in bars 69 to 71 constitutes a deviation, which is not immediately resolved. The sustained E\textsuperscript{b}13\textsuperscript{(b9)} (C/E\textsuperscript{b}) chord in bar 71 is not resolved until the descending E\textsuperscript{b} diminished blues scale run in bar 72 ends on Em/G, restoring the prevailing tonality.

The phrase starting in bar 76 climaxes on an unusual E6/9\textsuperscript{(add#9)} chord in bar 80. The open string low E note generates the overtone B, which is audible in the decay of the chord although not actually played. The notes in this chord (E–G\#-[B]-C\#-G–F\#) account for all the notes of the C\# blues scale.

![Figure 124: “Safe Corners”, Bars 80-81](image)

The C\#13\textsuperscript{(b9)} chord at 4 min 18 s of “Safe Corners”, which occurs after a repeated i(maj9)—IV13sus4 movement in E melodic minor, is borrowed from F\# harmonic major.

![Figure 125: “Safe Corners”, 3 min 54 s – 4 min 18 s](image)
The following simple but effective harmonization of a descending scale using notes of the same mode is from “East Coast Love Affair”, bars 101-103. Rosenwinkel allows the tonic A of the A Mixolydian scale to ring in bar 101 and uses repeated \( \hat{5} \) and \( \hat{8} \) to harmonise the scale in thirds, fifths and sixths.

![Figure 126: “East Coast Love Affair”, Bars 101-103](image)

Harmonising the last note of a phrase with \( \hat{5} \) provides stability and consonance while maintaining ambiguity of tonality.

![Figure 127: “Safe Corners”, Bar 75](image)

![Figure 128: “Safe Corners”, Bars 115-116](image)

![Figure 129: “Safe Corners”, Bars 118-119](image)
As with monophonic chromaticism, harmonic chromaticism introduces instability, obscures any tonal centre, and has a transitioning function. Chromatically moving fifth dyads in bars 117-127, are connected with chromatic anticipations in the upper voice: F5–F♯5–G5–A♭5–A5–B♭5–B♭(♭9)–B5–C5–C♯5–D(3). This movement can be divided into three phrases, each ending on a sustained dyad. These phrase-ending dyads ascend in minor thirds: A♭5, B♭(♭9), and D(3).

This chromatic movement is echoed in the final bars 168-169 with C♯5-F♯5-F5.
4.2.4 Voice Leading and Guide Tones

Awareness of guide tone movement and attention to voice leading is evident in Rosenwinkel’s homophonic playing. Restricting bass note movement is one example of voice leading. In the first four bars of the introduction to “Darn That Dream”, Rosenwinkel reduces bass note movement by using inversions and substitutions. Of the 10 root notes given in a standard chart, Rosenwinkel plays four. This creates mostly stepwise motion in the bass and evens the harmonic rhythm.

Figure 133: “Darn That Dream”, Bars 1-4

Stepwise motion in the bass is also heard in the introduction to “Ask Me Now”.

Figure 134: “Ask Me Now”, Bars 1-2

Stepwise voice leading between triads features in the introduction to “A Life Unfolds”. Here it is achieved by each voice moving to the nearest voice of the next triad.
Oblique and contrary motion result from the simple harmonisation of a descending scale in bars 101-103 in “East Coast Love Affair”.

Stepwise guide tone movement connects chords in the four bar introduction to “Ask Me Now”. There are two guide tone lines, which mostly make up the middle two voices of the chords. Three octave displaced guide-tones in bar 3 (beat 2, 2+, 4), cause an interruption to the otherwise stepwise moving lines.
The introduction to “Darn That Dream” contains two guide tone lines moving mostly in stepwise motion. The higher line moves chromatically in bars 14-17.

Chords moving in parallel motion add a different tonal quality compared to chord movements incorporating stepwise guide tone movement. In the introduction to “Ask Me Now”, Rosenwinkel plays stacked fourths in descending parallel motion to spell out $A_b^{13}(b9#9#11)$.
Rosenwinkel plays Em7add11-Aadd9/E by moving the same voicing up a tone in parallel motion in the intro to “Safe Corners”.

![Figure 140: “Safe Corners”, Bars 59-64](image)

A similar move is heard at 3 min 54 s to 4 min 6 s, where Em(maj9) moves to A13sus4 in parallel motion, up a minor third.

![Figure 141: “Safe Corners”, 3 min 54 s – 4 min 6 s](image)
4.3 Sonic and Structural Considerations

Sonic and structural considerations apply to both Monophonic and Homophonic Textures. Sonic considerations relate to recognizable attributes of Rosenwinkel’s sound such as guitar effects and open tunings, that have an impact on, for example, timbre, voicings of chords, and prolongation of notes. Structural considerations pertain to the stylistic devices employed by Rosenwinkel to develop sections, the transitions between sections, and the overall form of introductions.

4.3.1 Rosenwinkel’s Tone

4.3.1.1 Vocalising

Rosenwinkel’s tone is a combination of his guitar sound and his singing. The latter has been mixed into his recordings since his fourth album *The Next Step* (Rosenwinkel et al., 2001). Rosenwinkel sings in a falsetto voice and is able to nearly reach the highest notes on the guitar. He can be heard singing an A above C above middle C (fret 17, top string of guitar) at 4 min 29 s of “Safe Corners”.

When playing single-note lines, Rosenwinkel sings in unison; when playing chords, he sometimes sings one of the inner harmonies to affect the balance of the voicing. He may also sing a note that is not played, thereby manipulating the voicing of a chord with his voice (in “Safe Corners” at 4 min 11 s, he only sings the top note B of E7sus4). In an interview with David Adler in the July/August 2005 edition of *Jazz Times* (Adler, 2005) Rosenwinkel explained: “I can bring out an inner voice of a chord, and I can emphasize it even after I’ve played the chord. With my voice I can manipulate the balance of the notes. It’s like my sixth finger.”
4.3.1.2 Effects

Rosenwinkel uses a variety of effects and processors. Among the staples are delay and reverb. This is significant, because it enables Rosenwinkel to manipulate the sustain of his guitar. The ethereal quality of Part 1 of the introduction to “Use Of Light”, for example, would not be possible without the use of these effects. In this introduction, the delay effect is set to approximately six fading repeats at 126 bpm. This enhanced sustain is utilized to great effect with a prevalence of long duration note values, and a quasi arpi ringing of subsequent notes. These sustained and overlapping notes herald the Figured Chordal Texture of the Part 2 of the introduction.

4.3.1.3 Open Tuning and Harmonics

Open tunings can extend the range of the guitar and make possible chord voicings that are otherwise unattainable. In “Use Of Light”, the unusual open tuning of 6=Bb, 5=G, 4=D, 3=A, 2=B♭, 1=E extends the range of the fretted guitar notes downward from three octaves plus a minor seventh (E₂ to D₆ on a 22 fret guitar) to four octaves plus a major third (B♭₃ to D₆). Natural harmonics, of which Rosenwinkel makes prolific use in this introduction, potentially add another three octaves plus a major third.

Rosenwinkel utilizes harmonics at fret 1.8 (three octaves plus major third above open string), fret 2.3 (three octaves above open string), fret 3.9 (two octaves plus major third above open string), fret 5 (two octaves above open string), fret 6.2 (three octaves plus major third above open string), fret 7 (octave plus fifth above open string), fret 12 (octave above open string), fret 15.9 (two octaves plus major third above open string), and fret 19 (octave plus fifth above open string). The highest note Rosenwinkel plays in “Use Of Light” is found in bar 28. This C♯₇ harmonic, or three octaves and a minor second above middle C, is played on the third string in fret 1.8. Interestingly, on this
and the preceding two harmonics B and F♯, Rosenwinkel allows the fundamentals G, D, and A respectively, to sound simultaneously.

It should be noted that the double bass continuously bows a low B♭ drone through the first part of the introduction. This B♭ is the same pitch as the open bottom string of the guitar, making the bass sound like a sonic extension, especially as the guitar frequently plays the low B♭. The bass drone and some light mallet work on the drums, predominantly cymbal swells, serve to enhance the ethereal mood created by the guitar.

A number of voicings of the Figured Chordal Texture in Part 2 would be very difficult or unattainable in standard tuning, due to the extreme stretches that would be required or notes being outside the range of standard tuning. It is interesting to note Rosenwinkel’s motivation for using open tunings:

I wrote several tunes including ‘Zhivago,’ ‘Use of Light,’ and ‘A Life Unfolds’ during a period of time when I was so discontented with playing the guitar that I started to explore alternate tunings . . . . My knowledge of the guitar was hindering my relationship to the music. I felt like I knew too much about what I was doing and not hearing the music directly (para 6).

[Rosenwinkel’s solution? Turning the tuning pegs to] obliterate all knowledge of the guitar in one fell swoop, to sabotage what I knew . . . . All of a sudden I knew nothing. I had to rely on my ears and touch. That helped me to experiment and improvise (Pinto, 2007, para 7).
4.3.2 Repetition

Repetition in Rosenwinkel’s playing is significant because it provides continuity within an introduction by referencing previous musical statements. On a larger scale, repetition functions as a structural device used to establish form. Repetition can occur immediately or be a later reiteration of a phrase, underlying idea or concept, or entire section. Repetition does not imply an exact restatement.

The implied harmonic movement Gmaj9—F♯m9—Em7 in bars 43-45 of the introduction to “Safe Corners” is revisited in bars 72-75 as Em/G—F♯m7—Esus2.

![Figure 142: “Safe Corners”, Bars 43-46](image)

Rosenwinkel takes up the idea again in bars 128-130. The quality of the first and second chords of the previous example are changed to major, the second chord is inverted: Emaj9(#11)—F♯/C♯—Eadd9

![Figure 144: “Safe Corners”, Bars 128-130](image)
The arpeggiated C♯7 chord in bars 19-20 of the introduction to “Safe Corners” finds its resolution in a tonicisation of F♯ in bars 26-27, and a descending F♯ major scale in bars 28-29. Rosenwinkel separates this implied V7-I movement with an interpolated phrase in the prevailing A Mixolydian tonality.

![Figure 145: “Safe Corners”, Bars 19-29](image)

This C♯ to F♯ deviation is repeated towards the end of the introduction at 4 min 18 s as C♯13(b9) to F♯7add4, with an interpolated return to the prevailing E minor tonality.

![Figure 146: “Safe Corners”, 4 min 18 s](image)
In “Safe Corners”, the strummed chords Em7add11 to Aadd9/E in bars 59-64 are repeated as Em(maj9) to A13sus4 at 3 min 54 s to 4 min 6 s. Rosenwinkel’s rare use of vibrato can be heard on the repeated chords.

Figure 147: “Safe Corners”, Bars 59-64

Figure 148: “Safe Corners”, 3 min 54 s – 4 min 6 s
The first 16 bars of the introduction to “East Coast Love Affair” are repeated immediately in bars 17-32 and again in bars 104-119.

Figure 149: “East Coast Love Affair”, Bars 1-32
The arpeggiation of Gm(maj9) and Ebm7(b5) in bars 83-84 of “East Coast Love Affair” is repeated 3 times.

Figure 150: “East Coast Love Affair”, Bars 104-119

Figure 151: “East Coast Love Affair”, Bars 83-95
The arpeggiation of Em(maj9) and Cm7(b5) in bars 88-89 is repeated 3 times.

![Figure 152: “East Coast Love Affair”, Bars 88-100](image)

The triad superimposition in bar 91 is transposed up a minor third in bar 93, and repeated in bar 98 of “East Coast Love Affair”.

![Figure 153: “East Coast Love Affair”, Bars 90-98](image)

The following are further examples of repetition by transposition from “East Coast Love Affair”. The rhythmic and D melodic minor motifs of the ‘A’ section are transposed to D major in the ‘D’ section, and D♭ major in section ‘G’.
The D Phrygian motifs of the ‘B’ section are transposed down a major third to B♭ Phrygian in section ‘C’.
The Gm(maj9) to Ebm7(b5) phrase in bars 83-85 is transposed down a minor third in bars 88-89.

Figure 159: “East Coast Love Affair”, Bars 83-85

Figure 160: “East Coast Love Affair”, Bars 88-89

4.3.3 Tonality and Form

Melodic and harmonic tonicisation and the consequent establishment of tonality are the main factors that define sections of the Rosenwinkel Introductions. Sections, in turn, define the overall form of an introduction. Therefore, the form of an introduction is, to a large extent, dictated by Rosenwinkel’s decisions regarding choice of tonality and the number of different tonalities employed.

In the case of introductions in which only one melodic or harmonic tonicisation occurs, such as “Ask Me Now”, “All Or Nothing At All”, “Dream Of The Old”, “Minor Blues”, and “Star Of Jupiter”, the form consists of only one section. Other introductions, such as “Safe Corners” and “East Coast Love Affair”, explore multiple tonalities and the form is therefore multi-sectional.
Exceptions are the introductions to “Darn That Dream” and “Use Of Light”. In “Darn That Dream”, Rosenwinkel plays the pre-existing structure of the first two sections of the written head. The form is therefore simple defined as ‘AA’.

The introduction to “Use Of Light” has three distinct parts, all in the same tonality. These parts are defined by differences in Type, Texture, and instrumentation. Part 1 (Type III) is played with the band in a floating time feel. Although of Monophonic Texture, the extended sustain achieved with the use of effects and the resultant ringing of notes into each other creates a quasi Homophonic Texture. Part 2 (Type III) is played solo in Figured Chordal Texture. The rubato execution is a transition from the floating time of Part 1 to the in tempo Part 3. Part 3 (Type I) is played solo for the first half and sets up the tempo of the head.

The process with which Rosenwinkel determines the choice of a particular tonality cannot be extrapolated from the transcriptions. Different performances of the same introduction, as well as Rosenwinkel’s own explanations, show that this process can be spontaneous, or refined over time. In other words, introductions may be of a purely impromptu nature, involve some preconception, or be composed. Rosenwinkel offered an explanation of one such process during a National Guitar Workshop Clinic in August 2006:

Sometimes I improvise with harmonic structures that are slightly random in my head. . . . One thing that I do is, . . . I’ll play and then I’ll wait for a chord to come into my head and I’ll just start playing on that chord and then wait for another one to come and then play on that chord and see what happens. . . . I’ll do that a lot (NGW, 2006).
This “slightly random” approach may explain the form of the introduction to “Safe Corners”, which consists of eight tonic sections exploring different tonalities:

**Table 11: “Safe Corners”, Sections and Tonalities**

1. ‘A’ section: A Minor/Mixolydian
2. ‘B’ section: E Aeolian/Dorian
3. ‘C’ section: E Mixolydian\(^{(b9b13)}\)
4. ‘D’ section: A\(^b\) Lydian
5. ‘E’ section: E Lydian
6. ‘F’ section: A\(^b\) Dorian
7. ‘G’ section: E Melodic Minor
8. ‘H’ section: F Hexatonic; C Hexatonic; Chromaticism

Evidence of a degree of preconception within this evolving form can be found, for example, in the arpeggiated C\(^#\)7 resolving to F\(^#\) after an interpolated A Mixolydian phrase.

![Figure 161: “Safe Corners”, Bars 19-29](image)
Both C\(^7\) and F\(^\#\) are deviations described earlier. The notion of a deviation that returns to the previous tonality implies structural forethought. The improvisational element lies in its execution.

An evidently preconceived section is the short, six bar introduction played by the band after Rosenwinkel’s solo introduction. This written section also serves as the outro of the piece.

![Figure 162: “Safe Corners”, Composed Band Introduction](image)

Deliberate choices and forward planning on a larger scale, in other words a compositional approach, is evident in the introduction to “East Coast Love Affair”. This song was first recorded on Kurt Rosenwinkel’s debut album of the same name, released in 1996. He recorded it again on his eighth CD Reflections (Rosenwinkel, 2009). The original recording does not have an introduction. It does, however, have an outro with a D melodic minor passage that has become the ‘A’ section of the introduction on the later recording. The other sections constituting the form of this introduction are variations on the theme of the ‘A’ section. A contrast is provided by the ‘E’ section,
which explores a different theme and acts as a bridge. The form consists of seven tonic sections exploring different tonalities:

Table 12: “East Coast Love Affair”, Sections and Tonalities

1. ‘A’ section: D Melodic Minor
2. ‘B’ section: D Phrygian
3. ‘C’ section: B♭ Phrygian
4. ‘D’ section: D Major
5. ‘E’ section: G Minor with transposition to E Minor
6. ‘F’ section: D Melodic Minor; repeat of the first half of ‘A’
7. ‘G’ section: D♭ Major

Rosenwinkel’s live performances of “East Coast Love Affair” show that this composed introduction has become an integral part of the song, as well as a stand-alone piece performed independently. In video footage of a live performance of “East Coast Love Affair” (Iwright540, 2009), Rosenwinkel can be heard improvising a new section before playing the composed introduction and the song. In his Improvisation #2, recorded at Solos: The Jazz Sessions (Slifkas, 2015), Rosenwinkel plays the composed introduction before freely improvising.

Another introduction based on a preconceived idea is from the 2008 recording of “A Life Unfolds” from The Remedy (Rosenwinkel, 2008). On the autograph of the chart, Rosenwinkel wrote: “Open Guitar Intro” (MadsRH, 2012). He first recorded this song on The Next Step (Rosenwinkel et al., 2001), where it features a Melody and Accompaniment introduction played in an open tuning. On the later 2008 recording from the The Remedy, Rosenwinkel’s introduction is a Homorhythmic, Strict Texture
exploration of open-voiced triads, moved counter clockwise through the cycle of fifths. This produces a repeated sequence of inversions: root position, second inversion, and first inversion.

Rosenwinkel explained:

I usually play an introduction to this tune and I think of it totally separately as its own little piece. I feel very free to do anything that strikes me at the moment, but lately I’ve been working with these open triads. I’ve been really fascinated with the cycle of fifths over the last year. One thing that really intrigues me about the cycle of fifths is that you can move through it in ways that, kind of, makes it sound like you’re not really changing. And yet, you can move very far away from where you started (MadsRH, 2012, para5).

Played in this manner, each chord becomes V of the following chord. Sustained chords, which mark the end of phrases, are therefore tonicised by their preceding chord and are points of resolution. This means that although the triad sequence is preconceived, the form evolves in real time dependent upon which triads Rosenwinkel decides to resolve to and sustain.
4.3.4 Transitions Between Sections

Having explored the stylistic tendencies that establish and provide the content of sections and the use of sections in the establishment of form, the ways in which Rosenwinkel transitions between sections are now recapitulated. Rosenwinkel utilises various techniques to negotiate transitions. They include: not playing a transition, chromaticism, anticipation of the new key or mode, increased harmonic rhythm, virtuosic flourishes, variation of a static pattern, ascending or descending scales or pickups, and preparation with V or substitute V chords.

In the following examples, Rosenwinkel holds a note or chord at the end of a section and does not play a transition.

![Figure 164: “A Life Unfolds”, First Phrase](image1)

![Figure 165: “Use Of Light”, Bars 37-38](image2)

![Figure 166: “Use Of Light”, Bars 56-57](image3)
The continuation of a pattern into the next section makes a transition superfluous. The Figured Chordal Texture of section ‘F’ of the introduction to “East Coast Love Affair” is continued into section ‘G’.

In bar 143 of the introduction to “Safe Corners”, a 1-8-5 arpeggio confirms the previous tonality of A♭ minor. There is no transition to the E minor tonality of the next section.

Another way in which Rosenwinkel transitions between sections is by anticipating the new key or mode with the introduction of accidentals. In the following example, the introduction of F natural and G♯ into an E Dorian context creates a gradual transition to the E Mixolydian b9b13 tonality of the next section.
To move from the E Mixolydian $b^9b^{13}$ section to the following $A^b$ Lydian section, Rosenwinkel uses chromaticism (bars 101-103) before temporarily resolving to A minor. He then anticipates the key signature of the $A^b$ Lydian section with the introduction of $B^b$, $A^b$, and $E^b$ in bars 108-109.

Rosenwinkel employs homophonic chromaticism in bars 117-127 to transition from $A^b$ Lydian in section ‘D’ to E Lydian in section ‘E’. The ascending trajectory of the upper voice is continued in the E Lydian section.
In the transition from E Lydian in section ‘E’ to A♭ Dorian in section ‘F’, Rosenwinkel anticipates the new key signature.

Rosenwinkel plays a virtuosic flourish followed by a melodic lead-in to the second ‘A’ section of “Darn That Dream” in bars 9-10. He plays another flourish as a demarcation between phrases at the end of the first four bars of the second ‘A’.
In Type I Introductions, Rosenwinkel signposts the end of the introduction by varying the previously repeated phrase. In the last four bars of “All Or Nothing At All”, he introduces m(maj9) chords and dyads descending in quarter notes.

In the last four bars of “Dream Of The Old”, Rosenwinkel ceases the chordal figure and instead plays a single-note line on the offbeats.
In “Minor Blues”, Rosenwinkel varies the last two beats of the last bar with a rhythmic punctuation of dyads implying a I—IV cadence.

![Figure 178: “Minor Blues”, Bars 13-16](image)

Rosenwinkel varies the last eight bars of the 24 bar Type I Introduction to “Star Of Jupiter”. The previous accent sequence (downbeat, upbeat, upbeat, upbeat) is randomised and the descending three-note motif 2-1-5 is inverted in the last three bars.

![Figure 179: “Star Of Jupiter”, Bars 17-24](image)

Rosenwinkel plays transitions in the form of ascending or descending scales, arpeggios or pickups. The introduction to “Darn That Dream” transitions into the head with a harmonised, descending whole tone scale on beats 1 and 2 of bar 18. The harmonic rhythm increases from half notes to eighth notes at this point.

![Figure 180: “Darn That Dream”, Bars 18-19](image)
Two transitions in “East Coast Love Affair” consist of ascending arpeggios.

Figure 181: “East Coast Love Affair”, Bars 31-33

Figure 182: “East Coast Love Affair”, Bars 47-49

In bars 80-84, it is an ascending D major scale with the last two notes acting as a pivot to the following Gm(maj9) arpeggio.

Figure 183: “East Coast Love Affair”, Bars 80-84

A transition in the form of an ascending pickup is found in bar 103.

Figure 184: “East Coast Love Affair”, Bars 103-104
Rosenwinkel also transitions into the head of “Ask Me Now” with an ascending pickup.

Figure 185: “Ask Me Now”, Bars 4-5

Rosenwinkel uses V and substitute V chords as transitions. In bar 64 of “East Coast Love Affair”, an arpeggiated AΔ functions as V to the following D major section.

Figure 186: “East Coast Love Affair”, Bars 64-65

A tritone substitution (F♯7add4 for C7) at 4 min 24 s of “Safe Corners”, prepares the following F hexatonic.

Figure 187: “Safe Corners”, 4 min 24 s
5 Conclusion

In this study, the Rosenwinkel Introductions are classified into three Types. Type I Introductions are melodic or chordal ostinatos and have the shortest average duration. Typically, Rosenwinkel will start Type I Introductions solo, before the band joins in. The ostinato is often altered or abandoned towards the end of the introduction, signposting its conclusion.

Type II Introductions are of medium average duration and consist predominantly of block or arpeggiated chords.

Type III Introductions have the highest average duration and are characterized by their exploratory nature. They often incorporate a combination of single-note and chordal sections, ostinatos, as well as movement through different tonalities. Within these three Types, Rosenwinkel employs Monophonic and Homophonic Textures.

Monophonic Texture

In Monophonic Texture, melodic tonicisation and consequent establishment of tonality are an important feature. Seven methods of melodic tonicisation were observed: frequent occurrence of a note, metric stressing of a note through placement on downbeats, approach by leading tone, beginning and ending phrases with the same note, prolongation, arpeggios implying a chord or harmonic progression that confirms a tonic, and scale passages. In longer introductions, Rosenwinkel tends to establish and explore multiple tonalities, whereas in shorter introductions, only one tonality may be established. In both cases, Rosenwinkel may punctuate sections of a tonality with deviations to non-diatonic notes or arpeggios.
Melodic deviations create an element of surprise. They are usually followed by a return to the original tonality. When deviations are not followed by a return to the original tonality and are instead repeated, they become part of the tonality. Three methods of deviation have been identified: reinterpretation of scale degree, alteration of scale degree, and octave dependent alteration of scale degree.

Rosenwinkel’s playing in Monophonic Texture can be described as modal based rather than motif based. He is more often heard exploring and exploiting the melodic possibilities of various scales or modes, rather than developing a motif. In doing so, scalar passages are usually broken up with skips and arpeggios.

Single and consecutive arpeggios constitute a significant part of Rosenwinkel’s playing. Single arpeggios stay mostly within one octave and rarely exceed two octaves. Consecutive arpeggios can account for longer passages. Both single and consecutive arpeggios are usually diatonic and as a consequence tend to confirm a tonality. Superimpositions of consecutive arpeggios over an established tonality imply fully extended chords, fully altered chords, or result in a mixture of altered and unaltered extensions. These superimpositions are typically maj9, m9, and dom9 arpeggios arranged into five-note rhythmic groupings. Played with virtuosic fluency, they create a cascading effect. Rosenwinkel superimposes five-note groupings onto the 1, b3, b5, 5, #5, and b7. A variation is the superimposition of a major triad arpeggio with or without an added b2 (b9). Rosenwinkel plays this triad from the b5 of m7(b5) chords, from the 5 of dom7(b9) chords, and from 7 of maj7(#9#11) chords.
Homophonic Texture

Homophonic Texture is divided into Chordal or Homorhythmic Texture, and Melody and Accompaniment. In Chordal or Homorhythmic Texture, Rosenwinkel maintains the same number of voices (Strict Texture) only in ostinatos, or in a repeated sequence of inversions. Free-Voiced Texture is less constraining than Strict Texture. The freedom to incorporate varying numbers of voices is usually observed in conjunction with freer expression of melodic content.

A variation of Chordal Texture is Figured Chordal Texture, which Rosenwinkel establishes in three ways: repeated arpeggiation of a chord in a rhythmic phrase, variation of a repeated rhythmic and melodic motif, and supporting a melodic note with a subsequent arpeggio.

Melody and Accompaniment is another variation of Rosenwinkel’s use of Homophonic Texture. Chords are interspersed between melodic statements. This ‘taking turns’ leaves the melody uncluttered while still providing the harmonic context. Bass notes of strummed chords are often anticipated by a sixteenth note, drawing attention to the intervallic relationship between melody and bass.

Rosenwinkel’s playing in Homophonic Texture draws on common harmonic practices in jazz. They include diatonic chord movement, passing diminished chords, secondary dominants, modal interchange chords, chords derived from voice leading, tritone substitution, interpolation, and harmonisation with notes from associated modes. Perhaps more idiosyncratic are phrases ending on harmonic fifths (providing stability and consonance while maintaining ambiguity of tonality), harmonic chromaticism, and the occasional unusual chord voicing.
A high level of awareness of guide tones and voice leading is evident within these harmonic movements. This conveys a sense of underlying logic and harmonic eloquence.

This eloquence finds further expression in harmonic deviations. Similar to melodic deviations, the effect of unexpected, non-diatonic harmonies relies on the establishment of a diatonic context. Rosenwinkel creates this context with harmonic tonicisation through cadences and diatonic progressions. The contrast between this context and the harmonic deviation is highlighted by the subsequent return to the previously established tonality.

Other factors shaping the Rosenwinkel Introductions are the guitarist’s sound, open tunings, and the use of harmonics. Rosenwinkel’s sound is a composite of his guitar tone, his vocals, and effects like reverb and delay. His vocals allow him to manipulate voicings and affect their balance. Effects allow the decay of the guitar signal to be manipulated. Long decay times in conjunction with open tuning and harmonics, for example, account for the ethereal quality of the introduction to “Use Of Light”.

The use of repetition is significant, providing coherence and continuity in longer introductions, and shaping the overall form where entire sections are repeated. Its use is subtle, as it usually does not consist of exact reiterations, but a repeat and variation of an underlying concept or idea. In a secondary function, repetition of deviations can normalise dissonance.

**Form**

Tonicisation, both melodic and harmonic, and consequent establishment of tonality is a defining feature of sections. Sections, in turn, define the overall form of an introduction. Therefore, the number of tonalities explored determines the form of an
introduction. This may range from one to multiple tonalities. The longer an introduction is, the more tonalities may be explored.

Rosenwinkel employs various methods to transition between sections, including not playing a transition, chromaticism, anticipation of the new key or mode with the introduction of accidentals, increased harmonic rhythm, virtuosic flourishes, variation of a static pattern, ascending or descending scales or pickups, and preparation with V or substitute V chords. In many cases, these transitions are characterized by ambiguity of tonality, accounting for a sense of instability.

In summary, the form of multi-sectional introductions can be described as consisting of sections of tonal stability punctuated with surprising deviations, and connected by less stable transitions.

Through interviews and repeated performances of a tune, various degrees of preconception can be ascertained. Introductions may be of a purely impromptu nature, involve some preconception, or be composed. Occasionally, composed introductions played by the ensemble follow Rosenwinkel’s solo introductions.

The Rosenwinkel Introductions generally do not draw on material from the song. They function more as a preparation of the tonality of the song, or as a completely separate pre-song improvisation.

This study is limited to the introductions recorded between 1996-2012. At the time of writing, Rosenwinkel is completing three new CDs. Study of introductions on these new releases may augment and refine the results of this study.

The headings and subheadings in this thesis are artificial divisions that make possible the dissection of the Rosenwinkel Introductions into their constituent
components. It must be remembered, however, that the guitarist’s performances encompass the full spectrum of what has been delineated as Monophonic Texture on the one hand, and Homophonic Texture on the other. Rosenwinkel negotiates this continuum seamlessly, blurring the boundaries of these artificial divisions.

Rosenwinkel’s merging of single-note and chordal playing into one continuous expression, his use of harmony and rhythm, his unique tone, as well as his distinctive compositions, make him instantly recognisable. As Bill Frisell put it:

There’s this kind of fluidity and architecture in the lines that he plays that I don’t think I’ve heard anybody else do. There’s a mystery in it to me. It’s not obviously derived from some other player. He’s really developed his own language with the musical information and physically the way he’s playing the instrument (Adler, 2015).

A final observation in regard to the discussed stylistic tendencies of Kurt Rosenwinkel is that, although they are not obviously derivative, they are also not innovations. Singing and playing in unison has been a hallmark of George Benson’s style (admittedly, Rosenwinkel’s vocalising is much more subtle and targets not just the melody note), the use of effects such as reverb, delay, overdrive, and harmonisers, was adopted by guitarists as soon as these became available, the use of consecutive and superimposed arpeggios is a staple of the jazz vocabulary, and long improvised solo introductions are found in the work of Keith Jarrett, Michael Brecker, and others. Yet, to anyone who has listened to Rosenwinkel, his playing is instantly recognisable. By creatively combining the discussed stylistic elements in new and interesting ways, Rosenwinkel has developed a distinct and unique voice.
References


MadsRH. The Music of Kurt Rosenwinkel. Retrieved from
http://themusicofkurtrosenwinkel.blogspot.com.au


http://www.kurtrosenwinkel.com/archives/144


http://www.kurtrosenwinkel.com/forum/


Distributed by Universal Music and Video Distribution, Inc.,.


# APPENDIX A: SONGS WITH AN INTRODUCTION, BY ALBUM

<table>
<thead>
<tr>
<th>Duration of introduction (min: s)</th>
<th>Description</th>
</tr>
</thead>
</table>

### 1 East Coast Love Affair (1996) 48 min 26 s

1. Trk. 2 “All Or Nothing At All” 0:21 Type I, starts solo
   Band from 0:10
2. Trk. 4 “Pannonica” 0:04 Drums, groove
3. Trk. 6 “‘Round Midnight” 0:32 Type II
   Composed by Dizzy Gillespie
4. Trk. 7 “Little White Lies” 0:06 Drums, groove

### 2 Intuit (1999) 70 min 42 s

1. Trk. 1 “How Deep Is The Ocean” 0:10 Band, ostinato
2. Trk. 3 “Darn That Dream” 0:56 Type II, two x ‘A’
   2nd ‘A’ reharmonised
3. Trk. 4 “Dewey Square” 0:10 Band, eight bars
4. Trk. 5 “When Sunny Gets Blue” 0:17 Type II
   Descending bass line
5. Trk. 9 “Summertime” 0:35 Band, slow two chord
   Ostinato
6. Trk. 10 “Conception 2” 0:10 Band, eight bars

### 3 The Enemies Of Energy (2000) 60 min 34 s

1. Trk. 1 “The Enemies of Energy” 0:07 Shaker
2. Trk. 2 “Grant” 0:07 Band, groove
3. Trk. 4 “Number Ten” 0:28 Drums/bass, groove
4. Trk. 7 “Christmas Song” 0:18 Drums, groove
5. Trk. 8 “Dream Of The Old” 0:21 Type I, starts solo
   Band from 0:10
   Nylon-string guitar
6. Trk. 10 “Hope An Fear” 0:42 Drums, spacious
   Band from 0:23
   Composed

### 4 The Next Step (2001) 62 min 01 s

1. Trk. 1 “Zhivago” 1:03 Type III
   Type I from 0:36
   Band from 0:43
   Dropped tuning
2. Trk. 2 “Minor Blues” 0:27 Type I, starts solo
   Band from 0:13
3. Trk. 3 “Shifting Design” 1:59 Git/sax, rubato
   Composed
   Dropped tuning
   Type III
   Ostinato from 2:22
   Dropped tuning
5 Heartcore (2003) 67 min 46 s
1. Trk. 1 “Heartcore” 0:16 Drum groove, sustained
  alternating notes 1, 5
2. Trk. 2 “Blue Line” 0:16 Piano (B. Meldau), solo
3. Trk. 4 “Your Vision” 0:50 Drums/bass, ostinato with
  Piano from 0:28
4. Trk. 6 “Our Secret World” 0:11 Band, composed
5. Trk. 10 “Thought About You“ 0:10 Piano (B. Meldau), solo
  Ostinato from 1:13
6. Trk. 10 “The Next Step” 0:28 Piano (B. Meldau)
  Ostinato from 0:12

6 Deep Song (2005) 74 min 14 s
1. Trk. 1 “The Cloister” 0:32 Drums, groove
  Bass/piano from 0:07
   Composed
2. Trk. 2 “Brooklyn Sometimes” 0:35 Piano (B. Meldau), solo
3. Trk. 3 “The Cross” 0:37 Drums/bass, ostinato with
   Piano from 0:28
4. Trk. 4 “If I Should Loose You” 0:11 Band, composed
5. Trk. 6 “Use of Light” 1:31 Piano (B. Meldau), solo
   Rubato
   Ostinato from 1:13
6. Trk. 10 “The Next Step” 0:28 Piano (B. Meldau)
   Ostinato from 0:12

7 The Remedy (2008) 121 min 13 s
Disc 1 60 min 14 s
1. Trk. 1 “Chords” 0:29 Piano, two chord vamp
   Drums/bass from 0:12
   Type I, starts solo
   Band from 0:14
2. Trk. 2 “The Remedy” 0:42 Type III
3. Trk. 4 “A Life Unfolds” 4:45 Type III
Disc 2 60 min 59 s
1. Trk. 1 “View From Moscow” 0:13 Git/piano, repeated
   descending chords
   Type I, chordal
2. Trk. 2 “Terra Nova” 1:13 Type III
   Composed with band
   from 4:48
3. Trk. 3 “Safe Corners” 5:03 Sax solo, rubato
   Git from 4:34
   Ostinato from 7:23
   Band from 7:40
4. Trk. 4 “Myrons World” 7:54
### 8 Reflections (2009) 50 min 56 s

<table>
<thead>
<tr>
<th>No.</th>
<th>Track</th>
<th>Title</th>
<th>Duration</th>
<th>Type</th>
<th>Arrangement</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Trk. 1</td>
<td>“Reflections”</td>
<td>0:52</td>
<td>Type II</td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td>Trk. 2</td>
<td>“You Go To My Head”</td>
<td>0:14</td>
<td>Band, composed</td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td>Trk. 3</td>
<td>“Fall”</td>
<td>0:10</td>
<td>Drums, groove</td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td>Trk. 4</td>
<td>“East Coast Love Affair”</td>
<td>2:08</td>
<td>Type II, composed</td>
<td></td>
</tr>
<tr>
<td>5.</td>
<td>Trk. 5</td>
<td>“Ask Me Now”</td>
<td>0:17</td>
<td>Type II</td>
<td></td>
</tr>
<tr>
<td>6.</td>
<td>Trk. 6</td>
<td>“Ana Maria”</td>
<td>0:25</td>
<td>Band, two chord ostinato</td>
<td></td>
</tr>
<tr>
<td>7.</td>
<td>Trk. 7</td>
<td>“More Than You Know”</td>
<td>1:05</td>
<td>Band, rubato, composed</td>
<td></td>
</tr>
</tbody>
</table>

### 9 Our Secret World (2010) 66 min 13 s

<table>
<thead>
<tr>
<th>No.</th>
<th>Track</th>
<th>Title</th>
<th>Duration</th>
<th>Arrangement</th>
<th>Type</th>
<th>Arrangement</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Trk. 1</td>
<td>“Our Secret World”</td>
<td>0:12</td>
<td>Drums, groove</td>
<td>Single note line 0:07</td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td>Trk. 2</td>
<td>“The Cloister”</td>
<td>2:00</td>
<td>Big band, composed</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td>Trk. 3</td>
<td>“Zhivago”</td>
<td>0:53</td>
<td>Type II</td>
<td>Type I from 0:33</td>
<td>Band from 0:40</td>
</tr>
<tr>
<td>4.</td>
<td>Trk. 4</td>
<td>“Dream of the Old”</td>
<td>0:20</td>
<td>Type I, starts solo</td>
<td>Band from 0:10</td>
<td></td>
</tr>
<tr>
<td>5.</td>
<td>Trk. 5</td>
<td>“Turns”</td>
<td>0:21</td>
<td>Sax, composed</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6.</td>
<td>Trk. 7</td>
<td>“Path of the Heart”</td>
<td>2:50</td>
<td>Drums, solo</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### 10 Star Of Jupiter (2012) 91 min 39 s

**Disc 1 42 min 52 s**

<table>
<thead>
<tr>
<th>No.</th>
<th>Track</th>
<th>Title</th>
<th>Duration</th>
<th>Type</th>
<th>Arrangement</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Trk. 1</td>
<td>“Gamma Band“</td>
<td>1:05</td>
<td>Type III</td>
<td>Git with effects, vox</td>
</tr>
<tr>
<td>2.</td>
<td>Trk. 3</td>
<td>“Something, Sometime”</td>
<td>0:18</td>
<td>Band, ostinato</td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td>Trk. 4</td>
<td>“Mr Hope”</td>
<td>0:11</td>
<td>Drums</td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td>Trk. 5</td>
<td>“Heavenly Bodies”</td>
<td>0:45</td>
<td>Piano (A. Parks)</td>
<td>Organ (guitar?)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Quarter note chords</td>
<td>Drums from 0:31</td>
</tr>
</tbody>
</table>

**Disc 2 48 min 47 s**

<table>
<thead>
<tr>
<th>No.</th>
<th>Track</th>
<th>Title</th>
<th>Duration</th>
<th>Type</th>
<th>Arrangement</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Trk. 1</td>
<td>“Spirit Kiss”</td>
<td>0:39</td>
<td>Band, composed</td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td>Trk. 2</td>
<td>“Kurt 1”</td>
<td>0:24</td>
<td>Piano (A. Parks), ostinato</td>
<td>Drums/bass from 0:08</td>
</tr>
<tr>
<td>3.</td>
<td>Trk. 3</td>
<td>“Under It All”</td>
<td>1:13</td>
<td>Type II</td>
<td>Playing over held organ sound chords</td>
</tr>
<tr>
<td>4.</td>
<td>Trk. 5</td>
<td>“Déjà Vu”</td>
<td>1:10</td>
<td>Piano (A. Parks), solo</td>
<td></td>
</tr>
<tr>
<td>5.</td>
<td>Trk. 6</td>
<td>“Star Of Jupiter”</td>
<td>0:21</td>
<td>Type I, ostinato</td>
<td>Band from 0:07</td>
</tr>
</tbody>
</table>
## APPENDIX B: INTRODUCTIONS, BY TYPE

<table>
<thead>
<tr>
<th>Song/Duration</th>
<th>Total Duration</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Type I Introductions</strong>: 7/22</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. “All Or Nothing At All” 6 min 22 s 0:21/0:10</td>
<td>East Coast Love Affair (1996)</td>
<td>Latin, 16 bars: Eight solo, eight w. band Two bar chordal phrase w. occasional variation Variation to mark end of each eight bars</td>
</tr>
<tr>
<td>2. “Dream Of The Old” 10 min 22 s 0:21/0:10</td>
<td>The Enemies Of Energy (2000)</td>
<td>Nylon-string, Latin, 16 bars: Eight solo, eight w. band Four bar chordal phrase Chord stays unchanged Bass note moves: 8, 5, 1, 5 Last four bars descending line marks end of introduction</td>
</tr>
<tr>
<td>3. “Minor Blues” 5 min 54 s 0:27/0:13</td>
<td>The Next Step (2001)</td>
<td>16 bars, percussive strokes Eight bars solo, eight bars with band, two bar single note phrase: Ebmin^add9 arp. Strict alternate strumming All down beats have a percussive strum creating a strong quarter note pulse.</td>
</tr>
<tr>
<td>4. “The Remedy” 11 min 37 s 0:42/0:14</td>
<td>The Remedy (2008)</td>
<td>Latin, 36 bars, 12 bars solo 24 bars with band Six bar chordal phrase Percussive r. h. backbeat Adds melodic fragment to ostinato when band enters Chordal, Latin, 31 bars solo AABA form, (8-8-7-8bars) B harmonically contrasting Rhythmic ostinato with chordal movement</td>
</tr>
<tr>
<td>6. “Dream of the Old” 11 min 34 s 0:20/0:10</td>
<td>Our Secret World (2010)</td>
<td>Ostinato, 24 bars Fast two bar single-note phrase, eight bars solo 16 bars with band Last eight bars have variation, creating an intensifying effect</td>
</tr>
<tr>
<td>7. “Star Of Jupiter” 8 min 58 s 0:21/0:07</td>
<td>Star Of Jupiter (2012)</td>
<td>Latin</td>
</tr>
</tbody>
</table>
Type II Introductions: 9/22
1. “‘Round Midnight” 9 min 09s
   East Coast Love Affair (1996)
   Composed by Dizzy Gillespie
   Melody and Accompaniment
   Two x ‘A’ (head)
   2nd ‘A’ reharmonised

2. “Darn That Dream” 8 min 19 s
   Intuit (1999)

3. “When Sunny Gets Blue” 7 min 52 s 0:17/0:17
   Intuit (1999)
   Descending bass line
   Homorhythmic,
   Free Voiced Texture

4. “The Next Step” 10 min 02 s
   The Next Step (2001)
   Type I from 0:51
   Homorhythmic, Free Voiced Texture
   Piano (K.R.)

5. “Reflections” 9 min 15 s
   Reflections (2009)
   Composed
   Homorhythmic, Reflections (2009)
   Lines with counterpoint
   Figured Chordal Texture

6. “East Coast Love Affair” 9 min 55 s 2:08/2:08
   Reflections (2009)
   Homorhythmic
   Reflections (2009)
   Free Voiced Texture

7. “Ask Me Now” 5 min 24 s
   Reflections (2009)
   Homorhythmic, Melody
   and Accompaniment
   Type I from 0:33, same
   as other version at 0:50

8. “Zhivago” 8 min 45 s
   Our Secret World (2010)
   Homorhythmic, Melody
   and Accompaniment
   Playing over held chords, organ sound

9. “Under It All” 7 min 27 s
   Star Of Jupiter (2012)
   Homorhythmic, Melody
   and Accompaniment

Type III Introductions: 6/22
1. “Zhivago” 9 min 04 s
   The Next Step (2001)
   Descending ostinato from 0:36
   From 0:50 same ostinato
   as other version at 0:33
   Dropped tuning

2. “Use Of Light” 9 min 18 s
   The Next Step (2001)
   Floating, ostinato from 2:22
   Band from 2:30
   Dropped tuning
   ‘Exotic’

3. “A Life Unfolds” 6 min 31 s
   The Next Step (2001)
   Chordal, open triads
   Cycle of 4ths

4. “A Life Unfolds” 17 min 52 s
   The Remedy (2008)
   Composed with band
   from 4:48

5. “Safe Corners” 17 min 12 s
   The Remedy (2008)
   Harmonized vox

6. “Gamma Band” 7 min 03 s
   Star Of Jupiter (2012)
   Detune effect on guitar
## Statistics

<table>
<thead>
<tr>
<th>Description</th>
<th>Duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total duration of all 10 CDs:</td>
<td>11 hr 53 min 44 s</td>
</tr>
<tr>
<td>Total duration of all songs with solo introductions:</td>
<td>3 hr 24 min 38 s</td>
</tr>
<tr>
<td>Total number of tracks recorded on 10 CDs:</td>
<td>92</td>
</tr>
<tr>
<td>Total number of solo introductions:</td>
<td>22</td>
</tr>
<tr>
<td>Total duration of all solo introductions:</td>
<td>28:58/26:00 (14% of total track duration)</td>
</tr>
<tr>
<td>Median duration of all solo introductions:</td>
<td>1:04/0:58</td>
</tr>
<tr>
<td>Average duration of solo introductions:</td>
<td>1:19/1:11</td>
</tr>
</tbody>
</table>

### Type I Introductions

<table>
<thead>
<tr>
<th>Subtype</th>
<th>Total duration</th>
<th>Median duration</th>
<th>Average duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total</td>
<td>3:45/2:17</td>
<td>0:21/0:10</td>
<td>0:32/0:19</td>
</tr>
</tbody>
</table>

### Type II Introductions

<table>
<thead>
<tr>
<th>Subtype</th>
<th>Total duration</th>
<th>Median duration</th>
<th>Average duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total</td>
<td>8:40/7:53</td>
<td>0:53/0:52</td>
<td>0:57/0:52</td>
</tr>
</tbody>
</table>

### Type III Introductions

<table>
<thead>
<tr>
<th>Subtype</th>
<th>Total duration</th>
<th>Median duration</th>
<th>Average duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total</td>
<td>16:33/15:50</td>
<td>2:18/2:14</td>
<td>2:45/2:38</td>
</tr>
</tbody>
</table>
APPENDIX C: SONGS RECORDED MORE THAN ONCE

1. “East Coast Love Affair”  
   *East Coast Love Affair* (1996)  
   *Reflections* (2009)
2. “Conception”  
   *Intuit* (1999)  
   *Intuit* (1999)
3. “Dream Of The Old”  
   *Our Secret World* (2010)
4. “Synthetics”  
   *Deep Song* (2005)
5. “Zhivago”  
   *The Next Step* (2001)  
   *Our Secret World* (2010)
6. “A Shifting Design”  
   *The Next Step* (2001)  
   *Star Of Jupiter* (2012)
7. “Path Of The Heart”  
   *The Next Step* (2001)  
   *Our Secret World* (2010)
8. “Use Of Light”  
   *The Next Step* (2001)  
   *Deep Song* (2005)  
   *Our Secret World* (2010)
   *The Next Step* (2001)  
   *Deep Song* (2005)
10. “A Life Unfolds”  
    *The Next Step* (2001)  
    *The Remedy* (2008)
11. “Our Secret World”  
    *Heartcore* (2003)  
    *Our Secret World* (2010)
    *Deep Song* (2005)  
    *Our Secret World* (2010)
A Life Unfolds

Kurt Rosenwinkel's Introduction Chords From *The Remedy* CD

Kurt Rosenwinkel
APPENDIX E: TRANSCRIPTION: “ALL OR NOTHING AT ALL”

All Or Nothing At All
Kurt Rosenwinkel's Introduction From East Coast Love Affair CD

Arthur Altman
APPENDIX F: TRANSCRIPTION: “ASK ME NOW”

Ask Me Now

Kurt Rosenwinkel’s Introduction From Reflections CD

Thelonius Monk

58bpm

Bbm6  |  A°  |  2  |  Ab6 D♭9/Ab  Gbmaj13  Gbmaj7  Dbmaj7(♭9)  Bbm6

3  |  Eb9  |  Ebm11  |  Ab13(♭11)  Ab7♭9  Cs6  |  4  |  Cs6  Gbm6  G♭  Dbmaj7

5  |  Head  |  Gm7  |
APPENDIX G: TRANSCRIPTION: “DARN THAT DREAM”

Darn That Dream
Kurt Rosenwinkel's Introduction From Intuit CD

Jimmy Van Heusen

\[ \begin{aligned}
    \text{\textcopyright 72}
    \quad & \text{G} \\
    & \text{Blon11/E or Emaj3} \\
    & \text{Fmaj7/A} \\
    & \text{B7\#11}/A \\
    & \text{Em7/B} \\
    & \text{D9\#5}/A \\
    & \text{Bm7\#5} \\
    & \text{E7} \\
    & \text{Am(add9)} \quad \text{Am(maj13)} \quad \text{G7(add4)} \quad \text{Gm9} \quad \text{Bm7(add11)/E} \\
    & \text{Bb5} \\
    & \text{Am7(add10)} \quad \text{Al3} \\
    & \text{Ab13} \quad \text{D7} \\
    & \text{Al9} \quad \text{D7\#5} \quad \text{Bb9add11} \\
    & \text{D7\#9} \quad \text{D7\#11} \\
    & \text{Gm9} \quad \text{B7\#11} \\
    & \text{Bm7\#11} \\
    & \text{Fm9} \quad \text{D7\#11} \\
    & \text{Bn7} \quad \text{E7alt.} \quad \text{Cmaj9\#11} \\
    & \text{Am7} \\
    & \text{F7\#11} \\
    & \text{Bm77} \\
    & \text{Bb5} \\
    & \text{Am7(add11)} \quad \text{D7 \#13} \\
    & \text{G \# F} \quad \text{Ab5 \ Gb5 \ Am7 \ D7} \\
    & \text{G} \\
\end{aligned}\]
APPENDIX H: TRANSCRIPTION: “DREAM OF THE OLD”

Dream Of The Old
Kurt Rosenwinkel's Introduction From The Enemies Of Energy CD

Kurt Rosenwinkel
APPENDIX I: TRANSCRIPTION: “EAST COAST LOVE AFFAIR”

East Coast Love Affair
Kurt Rosenwinkel's Introduction From Reflections CD

Kurt Rosenwinkel

A 230bpm

B 0:27
2
APPENDIX J: TRANSCRIPTION: “MINOR BLUES”

Minor Blues
Kurt Rosenwinkel's Introduction From The Next Step CD

Strict alternate picking. All down beats are strummed percussively.

Kurt Rosenwinkel

X = Percussive strum
n = Downstroke
v = Upstroke

\[
\begin{align*}
\text{Part 1:} & \\
\text{Part 2:} & \\
\text{Part 3:} & \\
\text{Part 4:} & \\
\text{Part 5:} & \\
\text{Part 6:} & \\
\text{Part 7:} & \\
\text{Part 8:} & \\
\text{Part 9:} & \\
\text{Part 10:} & \\
\text{Part 11:} & \\
\text{Part 12:} & \\
\text{Part 13:} & \\
\text{Part 14:} & \\
\text{Part 15:} & \\
\text{Part 16:} & \\
\end{align*}
\]
APPENDIX K: TRANSCRIPTION: “SAFE CORNERS”

Safe Corners
Kurt Rosenwinkel's Introduction From The Remedy CD

Kurt Rosenwinkel
APPENDIX L: TRANSCRIPTION: “STAR OF JUPITER”

Star Of Jupiter
Kurt Rosenwinkel's Introduction From Star Of Jupiter CD

Kurt Rosenwinkel

Head

\[ \frac{130}{8} \]

\( q = 270 \)
APPENDIX M: TRANSCRIPTION: “USE OF LIGHT”

Use Of Light

Kurt Rosenwinkel's Introduction From The Next Step CD

Roman numerals = fret number.
Arabic numerals = harmonics between frets
Circled numbers = string numbers.

Rubato

Delay effect set to approximately 126bpm, 6 fading repeats.

Kurt Rosenwinkel
1:43 Chordal Section

Bmaj9

C9

Dm9

D7 add11

B6

C7 add11

B7

A7(#5)/C#

Bmaj7

B7

C

2:21 Intro vamp

Play 4 x XII