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THE MODERN JAZZ GUITARIST'S APPROACH TO STANDARD REPERTOIRE

By
STEPHAN TIMOTHY WIEDER

A RECITAL PAPER

Submitted in partial fulfillment of the requirements for the degree of
Master of Music in Commercial Music Performance
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Stephan Wieder

Introduction

Gilad Hekselman, Jonathan Kreisberg, Julian Lage, Lage Lund, Mike Moreno, and Kurt Rosenwinkel are six guitarists who are currently involved in the modern jazz scene. These guitarists are among the highest caliber of modern day musicians according to active musicians and educators like Jen Larsen (Larsen 2019), regardless of genre, and are highly regarded by teachers and performers alike. Each of these six musicians perform similar or the same repertoire but bring their own style and technique. Jazz standards are used as a way to examine each player individually while providing a common backdrop for their musicianship. Standards are a common thread linking all jazz musicians as they study and perform these selections throughout their career. This paper analyzes the modern jazz guitarist's approach to standard repertoire.

In this paper, I will examine the six previously-mentioned guitarists through the lens of written transcription because this is one of the most effective ways to study, learn, and express the nuance of detailed musical ideas played by master musicians. The study of their transcriptions combined with details about their technique and musical equipment, will reveal a clearer understanding of their methods and style. The analysis of these transcriptions will focus on four main elements: phrasing, rhythmic choices, melodic choices, and overall thematic development.

By Starlight," Sammy Fain's "I'll Be Seeing You," Benny Golson's "Stablemates," and a standard blues (different selections per guitarist). Gilad Hekselman, Jonathan Kreisberg, Julian Lage, Lage Lund, Mike Moreno, and Kurt Rosenwinkel all

have recordings of them performing “Stella By Starlight,” which is why that musical selection is used for improvisational purposes as well as analysis of their approach to the melody. These recordings are in the form of both live and recorded albums, along with YouTube videos of live performances. Half of the selected musicians (Gilad Hekselman, Mike Moreno, and Lage Lund) have recorded media of them playing “Stablemates,” while the other half (Jonathan Kriesberg, Julian Lage, and Kurt Rosenwinkel) have recorded media of them playing “I’ll Be Seeing You.” Transcriptions of the musicians’ improvisations over “Stablemates” and “I’ll Be Seeing You” are used to further analyze their performances and playing styles. The final section of each analysis will explore their approach to improvising over a 12-bar blues. These transcriptions will allow for a solid foundation and understanding of these musicians’ approaches to the standard jazz repertoire.

Chapter 1

Gilad Hekselman

Gilad Hekselman was born in Israel where he started playing piano at the age of six and began playing guitar shortly after. He later moved to New York in 2004 and became one of the most creative guitarists in the area. Hekselman has played and recorded with Ari Hoenig, Chris Potter, and many other current jazz musicians and composers (Hekselman 2019). Like the other musicians in this paper, he has spent time developing and pushing the modern guitarists approach to jazz.

One main guitar Gilad Hekselman uses is a hollow body Victor Baker Model 15. Victor Baker wrote about this particular instrument on his blog, stating, “For this guitar he was looking for a bit more acoustic qualities, sort of in between what his first guitar is and what the Howard Roberts guitar that he used for years has” (Baker 2013). Baker also mentioned that the sound holes were widened to help give a more acoustic profile. Another guitar Hekselman plays frequently was crafted by Nico Moffa, an Italian luthier who originally worked on violins. Hekselman was introduced to Moffa during one of his European tours, where they sat down and discussed the model that he is seen playing in his interview with *Premier Guitar*, the Lorraine Prima (Kies 2021).

Hekselman plays through a few different amps, such as Fender Twins, Deluxe Reverbs, and Tone King Comet 40s (Blue 2018). He uses unique pedals, like the EHX Freeze, to sustain notes in a similar way to a piano sustain pedal, a technique he mostly

uses when playing solo. He also uses the Boss OC-3 guitar pedal in order to split his guitar polyphonically between the separate two string sets, EAD and GBE, on the guitar. He tends to use this when playing in a bass-less trio or when playing duo (Reverb 2016).

Hekselman focuses heavily on melodic development in his playing. At a masterclass he held at the Birmingham Conservatoire in England, Gilad discussed a specific exercise he works on when practicing: using the melody as a framework and embellishing it in each chorus. The next step he takes for this exercise is taking only one phrase of the melody and using just that rhythmic information to form an improvised chorus. These techniques can be seen in the following transcriptions of “Stella by Starlight.” “Stablemates,” and “Sandu”. (Hekselman 2017).

“Stella By Starlight”

This performance of “Stella By Starlight” by Gilad Hekselman was recorded in Paris at the Sunside Jazz Club in 2015. He was accompanied by Jeff Ballard on drums and Joe Martin on bass. It is important to note that he was performing in a trio with no other harmonic instruments. This allowed him to explore extensions that would have added dissonance over the standard harmony (Ballard 2015).

“Stella By Starlight” Melody

Gilad Hekselman introduces the tune by playing a short eight-bar intro (Figure 1.1). He quotes the last eight bars of the melody with some chord movement underneath. Hekselman uses the natural 9 over the half-diminished chords in his rootless voicings descending downward. This color is derived from the sixth mode of melodic minor. He uses this over the E-minor-7-flat-5, D-minor-7-flat-5, and C-minor-7-flat-5. While playing the introduction, he establishes time and leaves the last two bars open with no

new harmonic or melodic development. This space combined with a B-flat triad, signals to the band members that they should come in at the top of the form with him (Hekselman 2021e).

Figure 1.1. “Stella By Starlight” Melody 1, mm 1-8.

When the melody comes in, he once again uses the natural-9 scale degree in his voicing on the E-minor-7-flat-5 (Figure 1.2). The first four bars are fairly straightforward, with occasional chordal accompaniment since there are no other instruments adding harmony. The second four bars include more accompaniment. There is greater emphasis on voice leading between the lower voices around the melody. The lower accompaniment helps add forward movement to the individual melodic phrases.

Figure 1.2. “Stella By Starlight” Melody 1, mm 9-16.

Measures 17-20 of the melody (Figure 1.3) are even more dynamic with use of countermelodies. This helps contrast with the next four bars, which are full of space to add tension leading into the bridge.

Figure 1.3. “Stella By Starlight” Melody 1, mm 17-24.

The bridge demonstrates Hekselman’s knowledge of voice-leading combined with motifs (Figure 1.4). After the initial melody note at the beginning of each bar, Hekselman plays a series of seconds that add tension and momentum from one phrase to the next. The tension begins to resolve with his use of thirds instead of seconds over measure 29 and 30. He combats this release of tension with a quick moment of tension and resolution over measure 31, where he resolves the sharp-11 to the natural 5 in the following measure.

Figure 1.4. “Stella by Starlight” Melody 1, mm 25-32.

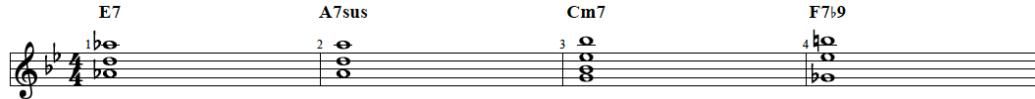
In bar 33, Hekselman lands on the natural 5 (B) over the E-minor-7-flat-5 (Figure 1.5). This, combined with the choice of landing on the flat-9 (E-flat) over the D-minor-7-flat-5, might show that he is taking artistic liberties due to the lack of other instruments, like a piano, providing harmonic information. He may be looking at all the descending minor ii-V progression as all secondary dominants. For instance, instead of the conventional E-minor-7-flat-5 – A7 – D-minor-7-flat-5 – G7 progression, Hekselman may instead be thinking E7 – A7 – D7 – G7. Instead of resolving the melody, he creates more tension by playing whole note chords over the last three bars.

Figure 1.5. “Stella By Starlight” Melody 1, mm 33-40.

“Stella by Starlight” Improvisation Analysis

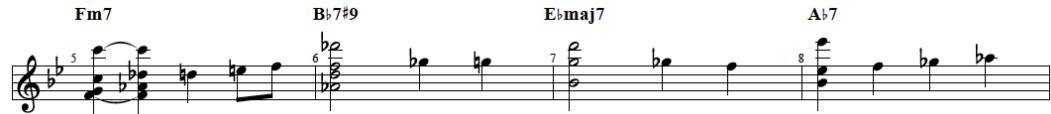
Gilad Hekselman builds on his idea leading into his first chorus by continuing the whole note chord voice leading (Figure 1.6). He takes artistic liberties over the first chord to make it dominant, or at the very least major, with two major thirds in his voicing. Over the A7, he plays no third, and instead makes it a sus voicing. This tension and openness due to the previous two chords are resolved with clarity over the C-minor-7 with his use of a standard C-minor-7 voicing. Over the F7, he plays a flat-9 and a sharp-11 to reinstate tension in his line (Hekselman 2021d).

Figure 1.6. “Stella By Starlight” Solo 1, mm 1-4.



Similarly to how he added momentum to measures 13-16 of the melody, he builds melodically in measures 5-8 of the solo (Figure 1.7). After voice leading the fifth up to the sixth by half step over the F-minor-7, he lands on a B-flat-7-sharp-9 chord. Using the flat-13 (G-flat) of the B-flat chord, he moves by step to the natural 13 (G). This is used as an anticipation of the 3 (G) of the E-flat-major-7 chord. Over the E-flat-major-7 chord he implies a minor 9 (C-minor-9) shape that yields all the chord tones. This same shape is used a whole step up (D-minor-9) over bar 9, which makes the tonic chord lydian. These two shapes are voice-led with the natural 5 (E-flat) of the A-flat-7 chord. The melodic line movement between these three chords is D (7 of E-flat) E-flat (5 of A-flat) E (sharp-11 of B-flat).

Figure 1.7. “Stella By Starlight” Solo 1, mm 5-8.



Hekselman plays an A7-flat-13 voicing that includes a C-sharp augmented triad, which is a melodic minor substitution in the altered scale (Figure 1.8). This then leads into the D-minor chord, in which Hekselman clearly plays both the minor third and major third of the chord. This could be interpreted as him viewing this chord and dominant

sharp-9, which has the properties to continue his line of tension. He ends the A section with a descending line that leads right into the bridge.

Figure 1.8. “Stella By Starlight” Solo 1, mm 9-16.

Hekselman creates a repeated motif over the bridge. Rhythmically, he creates a two-bar phrase, but melodically he stays very static (Figure 1.9). His use of the altered scale over the G7 chord is evident due to the use of extensions flat-5 and sharp-5. In the second bar of the C-minor-7 bar, he treats the chord as half-diminished. He then treats the A-flat-7 as lydian dominant and resolves the phrase on the B-flat-major-7 chord.

Figure 1.9. “Stella By Starlight” Solo 1, mm 17-24.

Unexpectedly, he picks up the same motif for the first few bars in the final section of the chorus (Figure 1.10). This is an example of developing phrases that can bring different sections together into one idea. Hekselman uses the sharp-11 over both the A7 and the G7 at the start of bar 26 and 28. He leads into the second chorus by ascending

diatonically over the B-flat-major-7 chord in a harmonically parallel phrase, a group of notes that share an intervallic relationship or construct that is maintained through a mode. This phrase is an inversion of a quartal voicing, which is then voiced in parallel across through the mode of B-flat ionian. This ends with a V/V chord leading to the top of the second chorus.

Figure 1.10. “Stella By Starlight” Solo 1, mm 25-32.

This chorus starts out more active than the beginning of the previous chorus (Figure 1.11). Over the F7 bar, Hekselman uses a half whole diminished scale in his line. He also uses 6ths over the B-flat-7 leading into an E-flat-major-7-sharp-5 chord.

Figure 1.11. “Stella By Starlight” Solo 1, mm 33-40.

In the following eight bars, Hekselman begins quoting the melody with different voices moving around it (Figure 1.12).

Figure 1.12. “Stella By Starlight” Solo 1, mm 41-48.

He continues to embellish the melody during the bridge (Figure 1.13). Tension is created when he strongly accents a major third over what is typically a C minor chord. This tension is also heard when he lands on the sharp-5 of the B-flat-major chord on beat one of the second to last measure of the bridge. This section is another example of how he has artistic freedom in a trio format with no other instrument supplying harmony.

Figure 1.13. “Stella By Starlight” Solo 1, mm 49-56.

The last eight bars of his chorus start out with an ascending line that contrasts with the descending motion of the harmony (Figure 1.14). The last four bars demonstrate how he may look at the half-diminished chords as dominant with his use of the natural 3rd and flat-13 over what is typically a C-minor-7-flat-5 chord.

Figure 1.14. “Stella By Starlight” Solo 1, mm 57-64.

“Stella By Starlight” Ending

Hekselman ends the tune with a side-step ii-V progression and makes the last V a dominant 13 flat-9, which is derived from half whole diminished (Hekselman 2021) (Figure 1.15).

Figure 1.15. “Stella By Starlight” Melody 1, mm 41-44.

“Stablemates” Improvisation Analysis

This performance of “Stablemates” by Gilad Hekselman is accompanied by guitarist Mike Moreno (Hekselman 2021c). Recorded in January 2021 as a part of Moreno’s living room YouTube series, Moreno and Hekselman performed a duo set that

included “Stablemates.” Hekselman plays somewhat more conservatively over the standard changes because in this setting, there is another guitarist supplying the harmony.

Starting in the sixth bar, Hekselman plays a triplet-based figure over the D-flat-7-sharp-11 and then moves that same phrase down a half-step to convey that same idea and embellish it over the C7 (Figure 1.16). Over the D-flat in bar 6 he expresses three-note groupings (G B D) while playing triplets, while at the beginning of bar 8 he thinks of a four-note grouping (F G-flat B-flat C) in triplets. He concludes the A section mostly diatonically except where he lands on the sharp-5 over the A-flat-7 (Hekselman 2021b).

Figure 1.16. “Stablemates” Solo 1, mm 5-14.

The bridge starts out more active with mostly eighth-note phrases utilizing half-step approaches, first to the root then to the flat third in the F-minor-7 bar, followed by a half-step to the major 7 and 9 on the G-flat-7 bar (Figure 1.17). He only plays G minor ideas over the G7 bar, starting with a G minor triad. I believe that since the next chord is a C7, his use of a G minor triad is treated like a standard ii-V progression, putting the phrase into the mixolydian mode, while a series of anticipations in measures 19-22 completes the bridge. This anticipation is demonstrated in the fourth beat of the C7 bar landing on F-sharp which is the fifth of B7. The fourth beat of that bar is a B-flat, which

is an anticipation to the B-flat-7 chord. The following chord in measure 21 has a delayed resolution, in which instead of it being anticipated in beat four of the prior bar, it instead resolves to the root in beat two of the A7 bar. The fourth beat of the A7 bar anticipates the A-flat-7 by landing on the root. Hekselman then utilizes the half-whole diminished scale over the last bar of the bridge.

Figure 1.17. “Stablemates” Solo 1, mm 15-22.

The final A section of this solo starts out with a melodic phrase that focuses only on the main key center and not the movement from D-flat-major-7 to C7 (Figure 1.18). In the ii-V progression to G-flat, he outlines a G triad with lydian dominant scale notes which is the tritone sub of D-flat-7. This dominant chord is resolved by him outlining G-flat-major-7 chord tones. With the inclusion of D natural and F natural in bar 30, he is interpreting the G-minor-7-flat-5 as a G-minor-7 resolving down by a whole step to the F-minor-7 in the ii-V progression. He adds momentum leading into the next chorus by playing a two-bar rhythmic and melodic motif: a melodic line of varying rhythms into the second bar of quarter notes that are primarily harmonized in thirds. The first dominant 7 in the ii-V progression is a quarter note descending line of sharp-11, 3, 9, 5, following the A-flat-7 of the ii-V progression being root flat-7, flat-13, flat-7, mostly harmonized. The

last time the repeated two-bar phrase played is in the last two bars of the song form, where in the last bar he plays a descending line of 9, root, 7, 13.

Figure 1.18. “Stablemates” Solo 1, mm 23-36.

To transition into the next chorus, Hekselman repeats that same quarter note line from measure 36 up a half-step since it is a ii-V progression a half-step up (Figure 1.19). His first new idea at the top of this chorus starts over the C7 bar in measure 40, where we mostly see a rhythmic idea of triplets being played for around six bars before being resolved. Over the B-flat-7 chord he plays an augmented triad, which results in a 7, sharp-11, 5, flat-7. Over the A-flat-7 he plays flat-9, sharp-9 and flat-13 ideas, since there is a natural fifth, flat-9, and flat-13.

Figure 1.19. “Stablemates” Solo 1, mm 37-50.

Over the second bar of the bridge, Hekselman plays a G-flat triad along with a flat-9 and sharp-9 (Figure 1.20). He plays a triplet motif leading into the B7 where he outlines mixolydian clearly on all of the descending dominants.

Figure 1.20. “Stablemates” Solo 1, mm 51-58.

Hekselman plays a melodic motif at the start of the last A, and even though it contradicts the tonality, he continues to play that and embellishes it over the following bars (Figure 1.21). He lands on a flat-9 over the G-flat-major-7 chord where he also plays 11 and sharp-5. He finishes his second chorus by playing mostly diatonically though the iii, vi, ii, V, which resolves the tension.

Figure 1.21. “Stablemates” Solo 1, mm 59-72.

“Sandu” Improvisation Analysis

“Sandu” was chosen as an example of a standard blues played Gilad Hekselman. He performed Sandu at the Cornelia Street Cafe in New York City in 2017 (Bernstein 2017). The other members of the band included Peter Bernstein on guitar, Joe Martin on bass, and Colin Stranahan on drums. This performance has a full rhythm section with Bernstein supplying harmony, which allows Hekselman to make different rhythmic and melodic choices he would not have made in the previous two examples.

Hekselman does not start out with a lot of movement during the first chorus (Figure 1.22). Instead, he focuses clearly on outlining the 13 of the E-flat-7 or the C note in general, which is the major third of the A-flat-7 chord. He also plays a triplet line over the C7 chord, which alternates between the sharp-9-flat-9 chromatically, and repeats that idea over the B-flat-7, also playing sharp-9-flat-9. This is followed by an augmented triad leading to him emphasizing the 9 of the E-flat-7 (Hekselman 2021a).

Figure 1.22. “Sandu” Solo 1, mm 1-12.

The second chorus still emphasizes the note C, but Hekselman adds more melodic development to increase the tension around the note (Figure 1.23). This is shown by having the 13 surrounded by the flat-13 and sharp-11 in the first bar. He plays a D-flat diminished triad over the fourth bar leading into the A-flat-7 (IV chord), which results in an E-flat-7 altered line leading to the IV. He emphasizes the major 7 over the I chord in both beats one and three of the seventh measure. Over the ii chord he plays an A-flat-major arpeggio which results in a F-minor-9 followed by a half step below approach to the third of the dominant 7. He finishes the dominant 7 measure by quoting the melody. He finishes the second chorus by playing a rhythmic motif that leads to the third of the one chord.

Figure 1.23. “Sandu” Solo 1, mm 13-24.

In Hekselman’s third chorus, he seems to be looking at the first four bars as all E-flat-7, making it derive from the altered scale in the second bar (Figure 1.24). Another interpretation may be that he treats the second bar as A-flat-7 altered. Over the fifth measure he plays a three-note grouping an octave displaced. Followed by a G-flat-major-7 arpeggio which yields flat-7, 9, 11, and 13, which outlines mixolydian. He quotes the melody over the last ii-V progression leading to I, which allows him to play a motif that is similar to measures 23 and 24 to end the second chorus.

Figure 1.24. “Sandu” Solo 1, mm 25-36.

Hekselman's fourth chorus starts out by quoting the melody and adding some rhythmic and octave displacement over measures 37-40 (Figure 1.25). Taking just the E-flat notes in the second half each bar over measures 37-40, he plays on beats 3 and 4 in measures 37 and 38. This is followed by the “and” of 3 and 4, then followed by 3 and 4 but inverted from the first bar, and finally followed by 3-4 (and). He then plays blues-vocabulary notes utilizing the flat third of the tonal center E-flat over the four chord. The last few bars are all treated as dominants with G7 leading to C7 to F7 to B-flat-7. He then plays an A-flat triad and a D-minor-7-flat-5 arpeggio in bar 46 before concluding the solo with descending diatonic triads, C-minor, B-flat, A-flat, G-minor. Each triad is anticipated by a sixteenth note.

Figure 1.25. “Sandu” Solo 1, mm 37-48.

Conclusion

Hekselman utilizes all rhythmic and melodic information from the melody in his improvisation approach. This is seen throughout the analysis above but is clearly seen at the ends of phrases over “Sandu.” Instead of treating “Sandu” like any other blues, Hekselman keeps the integrity of the melody in his subconscious when developing his improvisational ideas. He pushes the boundaries of the guitar to reach new places by

emulating instruments like the piano by using theory, practice and technology.

Hekselman commits to a sound even when it is not conventional, which is clearly visible in the last 8 measures of the melody leading into his solo in “Stella By Starlight.”

Chapter 2

Jonathan Kreisberg

Jonathan Kreisberg was born in New York but moved to Miami at the age of ten, where he later picked up the guitar. While in his teens, Kreisberg was featured in *Guitar Player* and *Downbeat* after only a few years of playing the instrument. Later in his career, he moved back to New York for more opportunity, where he played with greats like organist Dr. Lonnie Smith (Kreisberg 2021a). Kreisberg's playing is deliberate, engaging, and innovative.

Kreisberg uses one main guitar for both live and studio recordings, a 1976 Gibson ES-175, which allows him to use feedback to his advantage by letting his sustain grow at the end of specific phrases. If the space allows, he tends to play stereo through a Fender and a Polytone in stereo. For smaller venues, he typically plays through just a Fender-style amp. Kreisberg occasionally uses a polyphonic octave generator pedal, also known as an EHX POG, which simultaneously generates multiple octaves while playing a single note and is primarily used to lessen the pick attack for a more legato sound (Blue 2016a).

In an interview with Jazz Guitar Today, Kreisberg explains how his playing is deeply rooted in bebop combined with influences from classical and rock. He categorizes his playing influences into “two prisms”: jazz and classical, and rock and modal Indian music. Another element that Kreisberg discusses is that he likes to take something familiar and play with it both rhythmically and harmonically to make things timeless

and fresh (Kreisberg 2020). This technique shows his mastery in melody and phrases across genres, and exemplified by him taking it one step further, manipulating phrases that would otherwise feel stale or unimaginative.

“Stella By Starlight”

The recording being analyzed is of “Stella By Starlight” from Jonathan Kreisberg’s Album *Wave Upon Wave* (Kreisberg 2014). This specific recording on the album is an unusual quartet made up of Rick Rosato on bass and Colin Stranahan on drums. Instead of playing saxophone, for which he is best known. Will Vinson plays piano. On this recording, the piano’s prominent role is to provide the reharmonization of this standard, which allows Kreisberg to play his improvisations in a more modal style.

“Stella By Starlight” Melody

The recording starts with a specific drum pattern that reminds me of Ahmad Jamal’s arrangement of “Poinciana,” where drummer Vernel Fournier plays a motif behind the melody of the song. In this version of “Stella By Starlight,” the drums play an open cymbal sound in beats two and four, with consistent tom hits every second bar, which is vamped for about 16 measures before anyone else joins in. This drum part allows Kriesberg to approach the melody in a way that floats over the looped vamp. This intro in Figure 2.1 is an eight-bar phrase played twice, resolving the second time. The harmony during this intro is G-minor-11 for two bars, followed by G-flat-augmented-major-7/F for two bars. It is established in the introduction is used over the majority of the arrangement, which showcases an entire reharmonization of this standard (Kreisberg 2021e).

Figure 2.1. “Stella By Starlight” Melody 2, mm. 1-16.

Kreisberg plays the melody mostly conservatively, with few embellishments other than a specific hit that is seen leading into measure 28 and measure 46 (Example 2.2). Because the new harmony is centered around two primary chords, it causes Kreisberg’s approach to improvising to be far more modal. With the melody played in the key of B-flat, many of the melody notes over the G-minor-11 are from the sixth mode of the major scale (aeolian). The melody against the new harmony shows resolutions 3, 7, sharp-11, and sharp-5 of G-flat, which are chord tones of the third mode of melodic minor (lydian augmented). The hits in measure 27 are accompanied by the melody playing the 9 of both of these chords. This is also true of the melody over the E-minor and E-flat-minor chords seen in measures 45 and 46.

Figure 2.2. “Stella By Starlight” Melody 2, mm 17-50.

“Stella by Starlight” Improvisation Analysis

Centering the new harmony around two primary chords allows Kreisberg to approach improvisation in a far more modal way (Figure 2.3). The first four bars are a prominent quote of the melody with minor embellishments, while the second two bars are typically where his phrases resolve. They also tend to resolve to the 3rd (B-flat) of G-flat which happens to be the tonic of the standard when it is played more conventionally. This

outlining of a standard tonal center may be intentional to make the adjusted harmony still feel rooted in the original piece, which can be seen with the phrase over measures 5-7 (Kreisberg 2021d).

Figure 2.3. “Stella By Starlight” Solo 2, mm 1-8.

In measures 11 and 12, Kreisberg outlines the new harmony of F-minor-major-7 and E-flat-minor-major-7, by playing the same motif of 5, flat-3, and 9 over both measures (Figure 2.4). Over measure 16, he plays an ascending Lydian augmented scale leading into the bridge.

Figure 2.4. “Stella By Starlight” Solo 2, mm 9-16.

The bridge starts with a two-bar phrase statically adjusted over the following two measures to fit over the G-flat-augmented-major-7 (Figure 2.5).

Figure 2.5. “Stella By Starlight” Solo 2, mm 17-20.



The end of the first chorus involves a descending minor chord from E-minor to E-flat-minor, over which Kreisberg uses the same motif moved down a half-step (Figure 2.6). The motif is a chromatic line 9, flat-3, 3, 11 followed by a group of four descending notes 9, root, flat-7, 5. This is seen in measures 29 and 30 in Figure 2.6. Over the new harmony, an A-flat-minor chord, the notes are an ascending chromatic line 13, flat-7, 7, R followed by four descending notes 5, 11, 9. Kriesberg finishes the phrase by rhythmically playing the same motif as measure 31 in measure 33, this time following the scale tones seen in measures 29 and 30. He finishes the chorus by playing the same group of notes seen in measure 30 as eighth-note triplets.

Figure 2.6. “Stella By Starlight” Solo 2, mm 29-34.

Kriesberg begins his second chorus by quoting the melody (Figure 2.7). This also reinstates the form since his arrangement has been extended by two measures and gives release from the tension created by the new harmony. The resolution of the phrase to B-flat over measure 41 feels like the tonic even though it is the third of the adjusted harmony, due to the melodic pull to B-flat as the root of the song.

Figure 2.7. “Stella By Starlight” Solo 2, mm 35-42.

Kreisberg plays a B-flat triad over the G-minor-11, which results in flat-3, 5, flat-7 and then anticipates the F-minor-major-7 chord to rhythmically mimic the previous phrase seen over measure 43 into measure 44 (Figure 2.8). At first, it seems that he is playing a B-flat triad over the F-minor-major-7 until he descends to the A-flat, which makes it an A-flat augmented-major 7 arpeggio. This is the third mode of F melodic minor that showcases 9, 7, 5, flat-3. This is then moved in a parallel fashion over the E-flat-major-7 chord using an F augmented-major 7 arpeggio. Once again, we see the resolution to B-flat in measure 49 following a descending chromatic line.

Figure 2.8. “Stella By Starlight” Solo 2, mm 43-50.

In measures 51-54, he plays another motif that only requires one note change to fit over the G-flat-augmented-major-7 coming from the E-flat/G (Figure 2.9). This is a nod to the previous idea over measures 17-20. Once again, there is a resolution to the B-flat note in measure 57.

Figure 2.9. “Stella By Starlight” Solo 2, mm 51-58.

Aside from the descending chromatic section from F to E-flat (7, flat-7, 6), Kreisberg plays a mostly-ascending lydian augmented scale over measures 61 and 62 (Figure 2.10). Like the previous chorus, Kriesberg plays inside the harmony over the E-minor-11 and E-flat-minor-11 chords, followed by diatonic arpeggios over the A-flat-13 chord. With A-flat-13 treated as dorian, Kriesberg plays an A-flat-minor-7, G-flat-major-7, and B-flat-minor-7 arpeggio (Table 2.1).

Table 2.1. “Stella By Starlight” Arpeggio Chart

Chord	Scale Tones			
A-flat-minor-7	Root	Flat-3	5	Flat-7
G-flat-major-7	Flat-7	9	11	13
B-flat-minor-7	9	11	5	Root

Figure 2.10. “Stella By Starlight” Solo 2, mm 59-68.

At the end of “Stella by Starlight,” the last melody is played similarly to the melody seen in Figure 2.2, but the band vamps on the A-flat-minor-13 chord for several bars. Kreisberg improvises over this vamp in the same style as measure 65-68 until the band fades out.

“I’ll Be Seeing You” Improvisation Analysis

“I’ll Be Seeing You” is recorded on Jonathan Kreisberg’s album *Night Songs* (Kreisberg 2008). This trio recording is made up of Matt Penman on bass, Mark Ferber on drums, and Jonathan Kreisberg on guitar. Unlike his version of “Stella By Starlight,” this selection is performed using the song’s standard harmony. A significant exception is the composed turnaround choice of major chords descending in major thirds during the last two measures of the form. This is heard in both the melody and solo sections. Kreisberg makes different decisions in this trio format due to the absence of harmonic information that is established with the lack of piano or an additional guitar.

The second bar of the first chorus is a line that uses flat-9, sharp-9, and flat-13 over the G7 (Figure 2.11). Because the instrumentation is a trio, Kreisberg adds two or three-note accompaniment in between phrases, which is seen in measures 3, 4, 5, and 7 in Figure 2.11. This use of occasional polyphonic accompaniment adds momentum and resolution to his improvisational lines. Over the B-flat-7, Kriesberg chooses to play mixolydian leading into the E-flat. Over the minor ii-V progression to C-minor, Kriesberg plays a descending altered scale with a quick rotation at the end of the bar leading to the flat-3 of C-minor (Kreisberg 2021b).

Figure 2.11. “I’ll Be Seeing You” Solo 1, mm 1-8.

Measure 10 and its pickup include a minor second interval, the 9 and flat-3 of C-minor (Figure 2.12). This tension is resolved with an anticipation of the F-minor chord followed by a quartal voicing over F-minor. This quartal voicing results in a minor 11 sound with 11, flat-7, flat-3. Measures 13 and 14 show diatonic triads over the B-flat-7-suspended that resolves to a B-flat-7-flat-9 voicing. These triads are F-minor, G-minor, and A-flat.

Figure 2.12. “I’ll Be Seeing You” Solo 1, mm 9-16.

Measure 18 and 19 include harmony that descends from a G7 to an F-minor (Figure 2.13). Kreisberg adds ascending motion by playing notes G and D (root and 5) to A-flat and E-flat over the F-minor (flat-3 and flat-7). Leading into the F-minor in measure 21, Kriesberg plays a descending C augmented triad. Over the B-flat-7 in measure 22, Kreisberg plays a descending line 13, flat-13, 5 with a B-flat note pedaled on top. Over the C7, Kreisberg plays another quartal voicing, which results in flat-13, flat-9, sharp-11.

Figure 2.13. “I’ll Be Seeing You” Solo 1, mm 17-24.

The previous quartal voicing is resolved with another quartal voicing over the F-minor-7, which showcases root, 11, flat-7 (Figure 2.14). Measures 25-28 consist of three one-bar motifs that descend from an F-minor-11 to a G triad and then move to a C-minor triad in first inversion. The last chord, which resolves the phrase, is another quartal voicing that uses lydian dominant over the F7. One more quartal voicing resolves the following triplet phrase from the F-minor-7 to the B-flat-7, producing sharp-9, flat-13, flat-9. The last two bars of the chorus include major chords descending by major thirds. He once again pedals a B-flat note above each of his voicings. This showcases a 5 over the E-flat, a major 7 over the B, a 9 over the A-flat, and a sharp-11 over the E.

Figure 2.14. “I’ll Be Seeing You” Solo 1, mm 25-32.

Starting with the second chorus, Kreisberg plays a lydian (sharp-11) over the tonic E-flat-major-7. He also adds momentum to his solo by playing a chord accompaniment on one and three for the first two bars. Over bar 34, he plays an A-flat

diminished triad over the G7, resulting in a flat-9, 3, 5. This chord is followed by a line that uses flat-13 and finishes the bar with a minor 2nd interval of a flat-9 and sharp-9. In bar 36, Kriesberg plays a descending C altered scale starting on the flat-7. Kriesberg treats the B-flat-7 in bar 38 like he treats the B-flat-7 in bar 6 with an ascending mixolydian scale. Bar 39 and 40 feature augmented vocabulary where he plays an E-flat triad, B triad, and a G triad (Figure 2.15).

Figure 2.15. “I’ll Be Seeing You” Solo 1, mm 33-40.

Bar 45 showcases Kreisberg's use of rhythmic complexity, where he takes three simple ascending diatonic triads and adds interest by displacing each root (Figure 2.16). This is followed by another quick descending altered scale leading to E-flat.

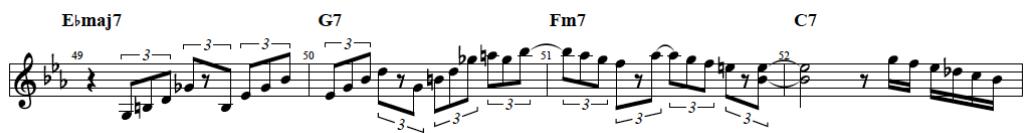
Figure 2.16. “I’ll Be Seeing You” Solo 1, mm 45-48.

Measures 49 and 50 showcase his use of the augmented scale over an E-flat-major-7 chord (2.17). These two bars feature a G-major-7, B-major-7, and an E-flat-major-7 (Table 2.2).

Table 2.2. “I’ll Be Seeing You” Arpeggio Chart

Chord	Arpeggio Notes			
E-flat-major-7	Root	3	5	7
B-major-7	Sharp-5	R	Flat-3	5
G-major-7	3	Sharp-5	7	Flat-3

Figure 2.17. “I’ll Be Seeing You” Solo 1, mm 49-52.



Once again, there is the same use of major chords descending by major thirds to resolve back to E-flat at the top of the form (Figure 2.18).

Figure 2.18. “I’ll Be Seeing You” Solo 1, mm 61-64.



“Relaxin’ At Camarillo” Improvisation Analysis

“Relaxin’ At Camarillo” was chosen as an example of a standard blues played by Jonathan Kreisberg (Kreisberg 2003). The analyzed recording of “Relaxin’ At Camarillo” is from Jonathan Kreisberg’s album *Nine Stories Wide*, featuring a trio made up of Larry Grenadier on bass, Bill Stewart on drums, and Jonathan Kreisberg on guitar. The group plays choices that sound deeply rooted in Charlie Parker’s recordings while allowing fresh creative interaction.

This solo over “Relaxin’ At Camarillo” showcases Kreisberg knowledge of playing inside the changes, making this solo sound rooted in traditional jazz vocabulary. The first two bars include a rhythmic nod to the melody. In bars 3 and 4, he continues with that rhythmic idea but changes the notes to a scale using the 9 and the flat-3 (Figure 2.19). He plays a motif over bars 5 and 6 that features an F major triad in bar 5 and an F minor triad in bar 6. In bar 8, Kreisberg plays an A7 arpeggio to lead into the ii-V progression. Measure 9 and 10 showcase classic ii-V progression vocabulary that showcases a flat-7 (C) of D-minor resolve to the third (B) of G7, where he chooses to play a flat-9 resolved to the root over the G7 (Kreisberg 2021c).

Figure 2.19. “Relaxin’ At Camarillo” Solo 1, mm 1-12.

The next chorus starts with an idea that descends by whole steps. To outline this movement, Kriesberg plays the 3 and 13 of each chord (Table 2.3).

Table 2.3. “Relaxin’ At Camarillo” Descending Pattern Chart

Chord	3rd	13
C	E	A
B-flat	D	G
A-flat	C	F
G-flat	B-flat	E-flat

Measure 18 is an excellent release from the technical outlining of the chord with his use of blues vocabulary using the blues scale (Figure 2.20). Measure 23 and 24 include an A-flat triad and an E triad, showcasing C augmented over the turnaround.

Figure 2.20. “Relaxin’ At Camarillo” Solo 1, mm 13-24.

Conclusion

Jonathan Kriesberg takes all that he has learned from the tradition of jazz while pulling inspiration from other music genres. His playing takes elements from past and current musical influences to express himself in an articulate manner. An example of this concept can be seen with his descending major thirds turnaround at the end of “I’ll Be

Seeing You". While he does stay true to the original composition, he makes subtle differences to elevate these standards with new ideas that are still rooted in tradition.

Chapter 3

Julian Lage

Julian Lage was a child guitar prodigy from San Francisco, California. Lage has had a robust career of playing with greats like Carlos Santana at just eight years old, and later Pat Metheny, and Martin Taylor. At this stage of his career, Lage plays a balance of original music combined with his favorite standards in a trio format (Lage 2021a). Lage tends to play different guitars based on the project. He plays a Manzer Archtop in most duo or solo formats (such as his performance of “Stella By Starlight”), and in trio formats, he plays a telecaster (as heard in his rendition of “I’ll Be Seeing You” and several other songs). For amplification, Lage favors a Fender-style amp with nothing more than a Strymon Flint Reverb (Blue 2016b). His use of almost an early electric country sound mixed with the blues and jazz style of music gives Lage a unique tone. This tone is very bright when he digs into the strings, but it sounds warm when he lightens up. His tone becomes a symbol of his blend of styles with a focus of improvisation.

In a guitar lesson posted on YouTube, Julian Lage discusses his views on developing lines over a ii-V-I chord progression. He begins by taking a line and analyzing it by its motion. Lage explains that one can take that motion and develop ideas around it instead of taking the line too literally. During this lesson, Lage also explains how he began playing the root of each chord while improvising, which helps him to

hear his ideas more clearly while also introducing a way to practice two-line ideas. The final aspect of the lesson includes his view of treating ii-V-I as two bars of tension followed by one bar of release. He starts with an example in C major, where he plays two bars of D-flat-major-7 followed by one bar of C-major-7. He explains that he often comes up with arbitrary progressions to impose over the ii-V-I progression, such as two bars of G-flat-minor, B-flat-minor, and D-flat-major-7 followed by a resolution to C (Lage 2009).

“Stella By Starlight”

The recording being analyzed is of “Stella By Starlight” is from Julian Lage’s performance with Sonoma State University’s guitar instructor Randy Vincent (Lage 2011). The performance is presented in a guitar duo format as a clinic for the school’s jazz forum.

“Stella By Starlight” Melody

Julian Lage and Randy Vincent begin playing with a rubato intro that follows the form of the song, followed by both of them establishing time leading into the melody. Lage plays the melody conservatively with elements of improvisation, and the improvisation aspect never gets in the way of obscuring the melody. Instead, Lage uses improvisational lines to build into and out of natural phrases the melody produces. Looking at Figure 3.1, there is chromaticism used in measure 10, beat two of measure 12, and beat four of measure 15. There is also a double-stop in measure 5 that includes a slur of chromaticism. In all four of these examples, chromaticism is used to either embellish the melody or create a single note line leading to a new phrase. Measure 4 and measure

10 both use octaves to displace the melody by an eighth note. Instead of playing the bridge melody monophonically, Lage plays a G7-flat-13 chord to represent the melody. This adds variety and change to the new section. The bridge ends with Lage playing an A triad, A-flat triad, and a B-flat triad in second inversion over measures 23 and 24, which can be seen in Table 3.1 (Lage 2021d).

Table 3.1. “Stella By Starlight” Bridge Scale Tone Chart

	Scale Tones		
A	7	sharp-9	sharp-11
A-flat	flat-7	9	11

Figure 3.1. “Stella By Starlight” Melody 3, mm. 1-24.

“Stella by Starlight” Improvisation Analysis

As seen in Figure 3.2, Lage starts with a phrase over the second half of measure 2, leading into his first chorus of improvisation. This phrase is modified to follow the changes over measures 4, 5, and 6. Over measure 4, Lage changes the D to a C-sharp to play the 3rd of A7. The phrase is then modified again starting in beat four of measure 4 into measure 5, where the use of A-flat instead of A-natural is used to play C aeolian over the C-minor-7. This tends to be an unorthodox choice when playing over a ii-V. The phrase is then played again, starting in beat one of measure 6 to play F mixolydian over F7 (Lage 2021c).

Figure 3.2. “Stella By Starlight” Solo 3, mm 1-6.

Measures 7 and 8 in Figure 3.3 feature octave displacement to make the chromatic line feel more dimensional and separate melodically (Figure 3.3). Measure 9 includes an E-flat-major-7 arpeggio leading into a double stop over A-flat-7, which showcases lydian dominant. Measures 13 and 14 are examples of chromaticism in Lage’s playing. First, a chromatic approach from 11 to flat-3, followed by a chromatic approach to the flat-3 of B-flat-minor before resolving to the 5 of E-flat-7.

Figure 3.3. “Stella By Starlight” Solo 3, mm 7-14.

Measures 17 and 18 in Figure 3.4 showcase more great usage of octave displacement in a phrase. The phrase generally has two notes per octave range before shifting octaves to one of the two notes previously played. The bridge, which starts in measure 19, showcases new melodic and rhythmic ideas which provide contrast to the previous line. The bridge builds into the final section of the song form using a triplet line all in B-flat.

Figure 3.4. “Stella By Starlight” Solo 3, mm 15-26.

Over the A7 in measure 28 in figure 3.5, Lage plays extensions sharp-11 and flat-9. A D-flat triad then follows this over the D-minor-7-flat-5 in measure 29. Lage uses a major-7 quickly before he later plays a flat-7 in beat four. The second half of measure 31 uses a G-flat augmented arpeggio over a C-minor-7-flat-5, which gives a natural 9 over the chord, derived from the sixth mode of melodic minor. There is then a walk down in

measure 32 of thirds chromatically starting with F and D-flat. The first chorus ends with a triplet line that features chromaticism to the chord tones of B-flat.

Figure 3.5. “Stella By Starlight” Solo 3, mm 27-34.

Seen in Figure 3.6, measure 36 features a phrase in octaves with the fifth in between, more commonly known as “power chords” in guitar vernacular. This phrase leads into a main rhythmic idea Lage implements through measures 36-42. There is no apparent systematic idea used melodically over these measures; however, it does outline the standard chord changes, or at least tonal centers that are represented above the improvisation in Figure 3.6. Over measure 37, Lage plays a major-7 over the C-minor-7. The break in the rhythmic phrase is seen at the beginning of measure 38, where Lage plays a B augmented triad. This use of an E-flat augmented triad, the third triad of C melodic minor, shows his treatment of the F7 as lydian dominant. This mode is also seen over the A-flat-7 chord in measure 42.

Figure 3.6. “Stella By Starlight” Solo 3, mm 35-42.

Rhythmically, the bridge starts the same way as the previous bridge in measure 19, which can be seen in Figure 3.7. This creates a form of continuity between his improvisation and the melody. Over measures 55 and 56, Lage plays a rhythmic phrase of a quarter or two eighth notes followed by three eighth note triplets. Melodically, this phrase is constructed with just scale tones; flat-7, 9, and sharp-11. The bridge ends with a flurry of sixteenth notes that features a sequence of thirds ascending diatonically over a B-flat lydian scale seen starting in beat three of measure 57. This complete phrase ends with chromaticism around the third of B-flat before leading into the final eight bars of the song form.

Figure 3.7. “Stella By Starlight” Solo 3, mm 51-58.

Lage treated the first two half-diminished chords seen at measures 59 and 61 differently and uniquely. Measure 59 features a locrian natural-9 sound while measure 61

uses locrian, but with a major third and major-7 used in his line. Measure 61 could also be looked at as a dominant with emphasis in the major-7 sound. In measure 60, Lage plays an A7-flat-9 drop two voicing in both root and first inversion. Over the G7 in measure 62, Lage plays a G half-whole diminished arpeggio before playing two G's split by two octaves. Lage plays a G-flat-major-7 arpeggio over the C-minor-7-flat-5, which results in flat-5, flat-7, flat-9, 11. The chorus ends with two measures of double stops in thirds played over the B-flat-major-7.

Figure 3.8. “Stella By Starlight” Solo 3, mm 59-66.

“Stella By Starlight” Ending

Julian Lage and Randy Vincent trade and solo together before they both decide to conclude the song with only the last eight bars of the form. This ending is then tagged, followed by a moment of rubato that is similar to the introduction before the song is concluded.

“I’ll Be Seeing You” Improvisation Analysis

“I’ll Be Seeing You” was a live recording featured on Julian Lage’s *Live in Los Angeles* album (Lage 2016), and the trio also features Scott Colley on bass and Kenny Wolleson on drums. This live recording is the sister recording of the studio album *Arclight*, which features the same list of songs. While both recordings are worth listening

to, this live recording features several examples of Julian Lage's improvisational methodology.

Julian Lage starts his improvisation by playing long phrases, as seen in Figure 3.9. Looking at the first twelve measures, there is a target note at the end of ideas that descend by whole steps. Measures 1-3 display a mostly five-note phrase that ends on a C. Lage uses a rhythmically different phrase in measures 5-7, but melodically only uses a three-note phrase that ends on B-flat. This also happens with the phrase that ends in measure 11 with an A-flat. Measure 12 begins a new idea with Lage teasing a rhythmically displaced or offbeat-oriented idea that is later shown in this chorus (Lage 2021b).

Figure 3.9. "I'll Be Seeing You" Solo 2, mm 1-12.

This offbeat idea is fully in effect leading into measure 15. Starting in the second half of measure 15 in Figure 3.10, we see an idea that moves up in fourths before turning around and descending by fifths starting with the G note in measure 17. Measure 18 showcases Lage's use of the half-whole diminished scale with a sharp-9 and 13. This entire phrase ends in measure 19 with an F-minor triad. The following phrase that begins in measure 21 uses chromatic approaches to emphasize different chord tones. First, we see an emphasis on the 5 and then the root of F-minor, followed by an emphasis on the flat-7 of B-flat. This phrase over measure 21 and 22 is then rhythmically changed to

eighth note triplets, with a chromatic approach to the flat-3 followed by a chromatic line to the flat-5 over measures 23 and 24. The end of this passage features a modified two-octave C7 arpeggio featuring; root, 3, 5, flat-7, flat-9.

Figure 3.10. “I’ll Be Seeing You” Solo 2, mm 13-24.

Starting in measure 25 in Figure 3.11, Julian Lage restates the melody of the song, which allows him to bring the listener into his next phrase. This also creates space due to the rhythmic simplicity. Measures 29-32 showcase Lage’s use of octaves in his playing to emphasize specific notes and polyphonic rhythmic ideas. Over the F-minor-7 and A-flat-minor-6, he emphasizes an A-flat while changing that emphasis to an E-flat over the E-flat-major-7 and B-flat. Measure 31 and 32 add tension that pushes him into the next chorus by playing a three-note phrase over eighth notes.

Figure 3.11. “I’ll Be Seeing You” Solo 2, mm 25-32.

Measures 33-40 in Figure 3.12 contains a phrase similar to the melody, but with chord tones accompanying the melodic line in a quarter note legato style.

Figure 3.12. “I’ll Be Seeing You” Solo 2, mm 33-40.

Julian Lage also plays lines that have a wide melodic range, either ascending or descending. An example of this can be found in measures 45 and 46, where he plays a descending line with a rhythmic motif that is resolved with a dynamic range of notes that outline a iii-VI-ii-V progression (Figure 3.13). The phrase concludes with an aggressive slide up a sixth from B natural to A-flat in measure 51.

Figure 3.13. “I’ll Be Seeing You” Solo 2, mm 45-52.

“Turnaround” Improvisation Analysis

“Turnaround” has been chosen as an example of a standard blues played by Julian Lage. The recording being analyzed of “Turnaround” is from a video clip from a restaurant in Austria (Lage 2019). The rest of the quartet is made up of Jakob Aumaier on

guitar, Gregor Aufmesser on bass, and Martin Kleibl on drums. Because it is an intimate setting with a complete rhythm section, Lage plays ideas that are a mix of safe and explorative.

The first two measures of C7 in Figure 3.14 start with an emphasis of both sharp-9 and 13. Lage loosely quotes the melody over measures 3-5. Measures 7 and 8 showcase Lage's use of expression using one note rhythmically, starting in the second half of measure 7. The most amount of rhythmic and melodic activity is found over the ii-V in measures 9 and 10. Measure 11 is similar to measures 1 and 2 in that they contain the same chord tones, which keeps the integrity of his first chorus intact as a whole idea (Lage 2021e).

Figure 3.14. “Turnaround” Solo 1, mm 1-12.

Measure 17 shows the use of a C-diminished arpeggio over the F7, which features the scale tones 3, flat-9, flat-7, 5 (Figure 3.15). In measure 20, Lage plays chromatically from the 5 to the flat-7, followed by emphasizing chord tones with half-step above approaches. Over measure 23, Lage plays two-note groupings of chord tones over triplets.

Figure 3.15. “Turnaround” Solo 1, mm 13-24.

The musical score for Julian Lage's "Turnaround" Solo 1, measures 13-24, is presented in five staves. The key signature changes frequently, indicated by labels above each staff: C7, F7, C7, F7, C7, A7, Dm7, G7, and C7. Measure numbers 12 through 23 are marked above the staves. The music consists of sixteenth-note patterns and eighth-note chords. Blue markings under the notes in measures 13, 16, 17, 20, and 21 indicate specific performance techniques, likely related to the "broad strokes" mentioned in the text.

Conclusion

Julian Lage's playing tends to be based solely on improvisation with the melody in mind. He conveys this by playing lines that emulate streams of consciousness. Lage improvises using broad strokes. This can be seen in his rhythmic approach to playing over measures 39-42 in Figure 3.6. He takes inspiration from other artists indirectly, looking at the direction they are heading, not necessarily the notes they are playing. Lage thinks in larger phrases and concepts that convey his deep understanding of music.

Chapter 4

Lage Lund

Lage Lund was born and raised in Norway before moving to New York in 2002. Lund was the first electric guitarist to enroll at the Juilliard School of Music (Lund 2021b), and in 2005 he won the International Monk Competition, which acted as a catalyst to his jazz career (Haxholm 2015). His playing is interactive and non-conventional at times, and according to his website, Pat Metheny deems him as his favorite young guitarist (Lund 2021b).

Lage Lund typically uses either his Schottmueller custom guitar or a Sadowsky style hollow body with a fender-style amp for a majority of his performances. The combination of the hollow body guitar and a fender-style amp allows for his warm and simplified sound. Lund uses multiple effects to add a modern flare to his tone, including the EHX Freeze, which sustains notes similarly to a sustain pedal on a piano, and different reverbs accompanied by a Strymon El Capistan Tape dEcho Delay. These effects allow him to manipulate his sound in a spatial context (Blue 2016c).

“Stella By Starlight”

This version of “Stella By Starlight” was recorded for Morten Haxholm’s album *Viridian* (Lund 2015). The quartet featured on the recording is made up of Morten Haxholm on bass, William Larsson on piano, Moren Lund on drums, and Lage Lund on

guitar. The purpose of this album was to keep a New York sound with larger European influences (Haxholm 2015).

“Stella By Starlight” Melody

Lage Lund approaches the melody of “Stella by Starlight” two different ways simultaneously (Figure 4.1). His single line ideas usually focus on the actual melody with some circumstances where he approaches the notes by half-step. This is seen in measures 8 and 9, where he plays a descending line that approaches the melody with an octave displacement between beat four of measure 8 and beat three of measure 9. The other method that accompanies the single-note lines is his use of tension and release with two- or three-note chords. These chords create tension through clusters, as seen in beat three of measure 2. There is also tension in his use of a half-whole diminished idea utilizing a D-major/F in measure 3 that is released with his forward motion leading to an A-minor triad, communicating a dominant 9 sound over the F in measure 5. This release sets up another resolution from a flat-9 and flat-7 of F resolving to the 5 and 3 of B-flat in measures 5 and 6 (Lund 2021e).

Throughout the melody, there is also use of unconventional and difficult-to-position chord voicings and fingerings. One example of this is in measure 16 in Figure 4.1, where Lund plays a G-sharp dominant chord with octave F-sharp. The octave is split using the pinky on the A string ninth fret, and the pointer finger playing on the B string seventh fret. This chord helps convey a tritone substitution leading to the G7 chord. Another example of this is in measure 19, where the pointer finger has to reach to five or six frets behind the rest of the fingers to reach the E-flat note.

Figure 4.1. “Stella By Starlight” Melody 4, mm 1-24.

“Stella by Starlight” Improvisation Analysis

Lage Lund begins his first chorus with a motif that involves a two-note chord followed by a single note after the chord changes, which can be seen in Figure 4.2. Initially, Lund plays the two notes F and B-flat over the first three measures. These are all common tones between the three first chords that demonstrate the same notes becoming different chord tones. This is then modified with a B-natural to fit over the F7 in measure 4. The motif is modified once again to play over the following chord changes in measures 5, 6, and 7. It is interesting to note that Lund plays a 7 over both the B-flat-7 and A-flat-7. The use of the 7 over a dominant chord is a color that Lund uses frequently throughout the following examples (Lund 2021d).

Figure 4.2. “Stella By Starlight” Solo 4, mm 1-8.

Musical score for "Stella By Starlight" Solo 4, mm 1-8. The score consists of two staves. The top staff is in E minor 7 flat 5 (Em7b5) and the bottom staff is in F minor 7 (Fm7). The measures are numbered 1 through 8. Chords shown include Em7b5, A7b9, Cm7, F7, Fm7, Bb7, Ebmaj7, and Ab7.

In Figure 4.3 measure 16, Lund plays an A-flat-major-9 arpeggio over a D7, which showcases 11, flat-5, flat-7, flat-9, flat-13. It is interesting to note that Lund is using this arpeggio to convey several altered extensions.

Figure 4.3. “Stella By Starlight” Solo 4, mm 13-16

Musical score for "Stella By Starlight" Solo 4, mm 13-16. The score shows a single staff with measures 13 through 16. Chords shown are Fmaj7, Em7b5, Am7b5, and D7alt. Measure 16 features an arpeggiated A-flat-major-9 chord.

Lund plays a G augmented triad in measure 18 over the G7 and then an F triad along with major-7 over the C-minor chord in measure 19 in Figure 4.4. This chord hit, accompanied by a single note, is similar to Lund’s idea at the beginning of the chorus. Lund then outlines lydian dominant over the A-flat-7 before resolving from the fifth of A-flat down a half step to the third of B-flat. This is followed by a B-flat arpeggio played in measure 23.

Figure 4.4. “Stella By Starlight” Solo 4, mm 17-24.

Over measure 26 in Figure 4.5, Lund plays extensions: flat-9, sharp-9 and flat-13 over the A7. Then over the G7 in measure 28, Lund plays an idea around an F-minor triad, showcasing flat-9, 11, and flat-7 over the dominant chord. This is another example of Lund using a color, such as the 11, that is typically not used over a dominant chord. One explanation could be a delayed resolution to the dominant, implying a ii-V progression. Over the C-minor-7-flat-5 in measure 29, there is only use of notes flat-7, flat-3, and 11. The 11 of C-minor-7-flat-5 resolves up by half step to the flat-9 over F-7, but the rest of measure 30 revolves around the mixolydian mode. Measure 31 and the first half of measure 32 show a delayed resolution to B-flat, with either an imposed ii-V progression or a B-flat-sus with chromaticism. This phrase is then resolved with a B-flat triad starting in beat three of measure 32.

Figure 4.5. “Stella By Starlight” Solo 4, mm 25-32.

The second chorus in Figure 4.6 starts out with a single note—a G played in two octaves—followed by a major second interval of A and B resolving up a half step to B-flat and C to follow the changes from A7 to C-minor. Over the F7 in measure 36, Lund plays a sharp-9, flat-13 voicing that resolves down by half-step to follow the chord changes from F7 to F-minor-7. Measure 37 follows the same rhythmic motif as measure 35. Measure 38 shows use of both a 7 and flat-7 over the B-flat-7. This phrase ends with a two-note major second interval in beat three of measure 40 that makes up the 3 and sharp-11 over the A-flat-7.

Figure 4.6. “Stella By Starlight” Solo 4, mm 33-40.

The D-minor triad in Figure 4.7 in beat four of measure 42 shows an anticipation of the D-minor-7 chord. The fifth of E-flat-7 in measure 44 resolves down to the third of F-major-7. Over measure 46, Lund plays a descending dominant scale with chromaticism down from the flat-13 to the sharp-11, and from the 9 down to the root. The second half of measure 48 shows an E-flat-minor-7 arpeggio over the D7, showcasing chord tones flat-9, 3, 7, sharp-11, flat-13.

Figure 4.7. “Stella By Starlight” Solo 4, mm 41-48

The musical score for 'Stella By Starlight' Solo 4, measures 41-48, is presented in two staves. The top staff begins with a B-flat major 7 chord (Bb maj7) at measure 41, followed by an E minor 7 flat 5 chord (Em 7b5) at measure 42, an A major 7 flat 9 chord (A7b9) at measure 43, a D minor 7 chord (Dm7) at measure 44, a B-flat minor 7 chord (Bb m7) at measure 45, and an E flat 7 chord (Eflat 7) at measure 46. The bottom staff continues with an F major 7 chord (F maj7) at measure 45, an E minor 7 flat 5 chord (Em 7b5) at measure 46, an A minor 7 flat 5 chord (Am 7b5) at measure 47, and a D7 alt chord at measure 48.

The bridge starts out with an A-flat-minor triad accompanied by a D over the G7, demonstrating the altered mode, which can be seen in Figure 4.8. Over the C-minor, Lund emphasized a major 7, similarly to how he treated this same chord over the last chorus in measure 19. Over the A-flat-7 in measure 53, Lund plays a sharp-11 pedaled between a 7, 13, and a 5. Beat four of measure 53 displays a E-flat-augmented triad followed by a B-flat triad in measure 54. Over almost every dominant chord, Lund has chosen to highlight a major-7 over the dominant sound.

Figure 4.8. “Stella By Starlight” Solo 4, mm 49-56.

The musical score for 'Stella By Starlight' Solo 4, measures 49-56, is presented in two staves. The top staff begins with a G7 alt chord at measure 49, followed by a C minor 7 chord (Cm7) at measure 50, a C major 7 chord (C maj7) at measure 51, a C minor 7 chord (Cm7) at measure 52, and a C major 7 chord (C maj7) at measure 53. The bottom staff begins with an A flat 7 sharp 11 chord (Aflat 7#11) at measure 53, followed by a B flat major 7 chord (Bflat maj7) at measure 55, and a B flat major 7 chord (Bflat maj7) at measure 56.

“Stablemates” Improvisation Analysis

This performance of “Stablemates” was recorded live at Smalls, A New York jazz club-and features a quartet made up of Will Vinson on alto saxophone, Aaron Parks on piano, Matt Brewer on bass, Marcus Gilmore on drums, and Lage Lund on guitar (Lund

2013). One element found in the analysis is Lund's use of common tones to play through the chord changes by focusing on tonal center, and not actually creating tension and resolution. This most likely allows him to focus on interaction with the rhythm section. Other times, Lund focuses on tension and release by strictly playing over the chord changes, emphasizing specific chord tones or tension tones. This is apparent in his use of tritone substitutions and his approach to the bridge.

As seen in Figure 4.9, Lage Lund plays a C-augmented triad over the C7 in measure 4 and resolves the flat-7 of C to the flat-3 of A-flat-minor in measure 5. B-flat and D-flat are emphasized over every chord in the three bars ii-V-I progression in G-flat. These two notes are common tones between the three chords that do not create tension or resolution. A C-augmented triad is used again over the C7 in measure 8 with the 5 of C resolving up to the flat-3 of F-minor (Lund 2021c).

Figure 4.9. "Stablemates" Solo 2, mm 1-8.

In Figure 4.10, Lund outlines an F-minor triad over measure 9 to solidify the chord changes. Over the A-flat-7, Lund plays extensions sharp-5, flat-9, sharp-11, 13. Lund plays an F-minor-7 arpeggio over the D-flat-major-7, which emphasizes the 7 and 9 of the chord. Measure 14 utilizes the fifth mode of melodic minor: mixolydian flat-6.

Figure 4.10. “Stablemates” Solo 2, mm 9-14.

Musical score for "Stablemates" Solo 2, mm 9-14. The score consists of two staves of music. The top staff starts with Fm7 at measure 9, followed by Bb7 at measure 10, Ebm7 at measure 11, and Ab7 at measure 12. The bottom staff starts with Dbmaj7 at measure 13, followed by C7alt at measure 14.

In the bridge, seen in Figure 4.11, Lund emphasizes a 9 over the majority of the dominant 7 chords. G7 in measure 17 is the only dominant chord that is treated with a flat-9-sharp-9.

Figure 4.11. “Stablemates” Solo 2, mm 15-22.

Musical score for "Stablemates" Solo 2, mm 15-22. The score consists of two staves of music. The top staff starts with Fm7 at measure 15, followed by G7 at measure 16, G7 at measure 17, and C7 at measure 18. The bottom staff starts with B7 at measure 19, Bb7 at measure 20, A7 at measure 21, and Ab7 at measure 22.

Lund plays an A-flat triad over the C7, which showcases root, flat-13, and sharp-9 (Figure 4.12). He then continues to play an A-flat triad over the F-minor-7, which gives the extensions, flat-3, 5, flat-7. Over the B-flat-7 in measure 32, Lund plays the extensions, sharp-9, 11, 13 by playing a B augmented triad. Lund treat the A-flat-7 with flat-9 and sharp-9 extensions before resolving to a D-flat lydian sound over measure 35.

Figure 4.12. “Stablemates” Solo 2, mm 27-36.

In Figure 4.13, Lage Lund anticipates a tritone substitution over the ii-V-I progression starting in measure 41. He does this by outlining a G triad in first inversion starting in beat three of measure 41. This ii-V progression phrase is resolved to G-flat, where he plays over it using the lydian mode. Over the B-flat-7, Lund emphasizes a sharp-11, and over the A-flat-7 he uses the altered dominant mode.

Figure 4.13. “Stablemates” Solo 2, mm 41-48.

“Billie’s Bounce” Improvisation Analysis

“Billie’s Bounce” was chosen as an example of a standard blues played Lage Lund (Lund 2018). He played “Billie’s Bounce” with a quartet made up of Melissa Aldana on Saxophone, Matt Penman on bass, and Jochen Rueckert on drums. The following analysis showcases Lund’s rhythmic mastery by executing a displaced

rhythmic line. Another element to examine is his use of minor triads to express himself over the chord changes.

Lund uses several triad ideas in his first chorus. He outlines an F triad over the second half of measure 1 that ends with half step resolutions to the fifth and the third in measure 2 (Figure 4.14). He plays an E-flat diminished arpeggio over measure 3, which outlines an F7-flat-9 sound. At the end of measure 4, Lund anticipates the third of B-flat, which is a tool he uses frequently in this chorus. Over the F7 in measure 7 there is a quick major-7 scale degree, which is a sound Lund likes to use over dominant chords.

Analyzing all of measure 8 as D7, Lund uses half-whole diminished with his use of flat-9, sharp-11, 13. Lund plays a G-minor triad in second inversion at the top of measure 9. He then anticipates the C7 with a flat-9 at the end of the measure. Over the C7, Lund plays a descending D-flat-minor triad before anticipating the F7 with a 5. This ii-V-I progression starting in measure 9 is treated with three minor triads, first a G-minor triad followed by a D-flat-minor triad, which then resolves to an F-minor triad over the F7. This makes the F7 more colorful with a sharp-9. Measure 12 features another minor triad, a G-flat-minor triad that imposes a bII7 sound. This is derived from a G-flat melodic minor substitution (Lund 2021a).

Figure 4.14. “Billie’s Bounce” Solo 1, mm 1-12.



Measures 13-15 and 17-18 show Lund’s use of displacing the beat by an eighth note to create rhythmic variety to his lines, as seen in Figure 4.15. Lund anticipates the IV chord again in this chorus, but this time by playing the root at the end of measure 16. He then ascends chromatically through his line from B-flat to C as an anticipation of the F7 in measure 19. Measures 24-25 show the same idea that he used at the beginning of his first chorus, where he plays diatonically over the I chord, but with half step resolutions to the 3 and 5.

Figure 4.15. “Billie’s Bounce” Solo 1, mm 13-24.



Conclusion

Lage Lund uses two to three note polyphonic ideas that interject between his singular improvisational lines. An element of Lund's expression during soloing, which is not apparent in the solo transcriptions, is his deep-rooted communication with the rhythm section. Lage Lund uses non-conventional chord voicings that showcase his determination to play what he hears instead of using premeditated forms of expression, which can be seen in Figure 4.5. He uses the natural-7 and natural-11 numerous times over dominant chords, which is unorthodox, and idea that can be seen in Figure 4.1.

Chapter 5

Mike Moreno

Mike Moreno was born and raised in Houston, Texas, where he studied at the Houston High School for the Performing and Visual Arts. A scholarship to the New School brought Moreno to New York following his high school graduation. Moreno regularly plays with great musicians like Bob Reynolds and Kendrick Scott (Moreno 2021a).

Mike Moreno plays two different Stephen Marchione guitars, one of which is his model 59 Burst semi-hollow body, developed and created between Moreno and Marchione. The other guitar he has played more recently is a Les Paul-inspired Marchione electric. Moreno tends to play through a medium-sized pedalboard with about eight to ten different pedals. In a gear-based video, Moreno mentions that he strives for one tone instead of several various alterations. He explains that he usually keeps his Klon Centaur overdrive pedal on most of the time but will switch between his other two overdrives throughout a performance. Before the signal reaches his amp, Moreno plugs into a Telefunken EF804 tube pre-amp, which then connects to his Roccaforte 18-watt combo amp (Moreno 2021b).

“Stella By Starlight”

The performance being analyzed is of “Stella By Starlight” performed live for a Jochen Rueckert project labeled “Guitar Center Quartet” due to the group featuring both

Lage Lund and Mike Moreno (Moreno 2018). The quartet's rhythm section was made up of drummer Jochen Rueckert and bassist Joe Martin.

“Stella By Starlight” Melody

The quartet performs this song as a non-swinging ballad in the key of D-flat. Mike Moreno leads the introduction of “Stella By Starlight” with a somewhat rubato intro that begins to solidify time before initiating the melody. Moreno tends to play notes that are typically held out for large amounts of time as multiple shorter-note valued phrases. This is seen throughout the melody but is already apparent in measures 1, 3, 6, and 7 (Figure 5.1). Another observation is that Moreno uses the slower tempo and space to lead into the melody in a more improvisational approach, as seen with his use of an ascending mixolydian scale over measure 4, followed by a descending chromatic line targeting the next melody note in the following measure. This is observed several other times, including in measure 24, where he ascends a D-flat major scale skipping over the 11 before resolving to the melody note. This measure also shows his use of guitar-related techniques of hammer-ons¹ and pull-offs,² to create a legato line with intentional accents. Moreno then abandons the melody towards the end of the form to build into his solo, by playing a primarily chromatic line in a triplet rhythmic pattern (Moreno 2021f).

¹ a playing technique performed on guitar by sharply bringing a fretting-hand finger down on the to the fingerboard behind a fret, causing a note to sound.

² a playing technique performed on guitar by pulling a finger off the fret to allow for a different note on the same string to ring out. Opposite of a hammer-on.

Figure 5.1. “Stella By Starlight” Melody 5, Measures 1-32.

“Stella by Starlight” Improvisation Analysis

Mike Moreno uses the slower tempo and room to convey similar ideas in his first improvisational chorus as he did in the melody (Figure 5.2). For example, he plays a sixteenth-note phrase that spans almost two full octaves over measures 7 and 8. He mainly descends a G-flat major scale with some chromaticism and an enclosure around the third of C-flat-7. Moreno also uses a three against two rhythmic phrase over measures

10-14, which features two interval jumps of a fifth in measures 11 and 12. This allows Moreno to develop an intervallic phrase without playing shorter note qualities (Moreno 2021e).

Figure 5.2. “Stella By Starlight” Solo 5, Measures 1-14.

Leading into the bridge in measure 16, Moreno plays a sixteenth-note triplet idea over the F7 that is carried over to the first measure of the bridge (Figure 5.3). The main motif he plays over the bridge is found in measures 19-21, where he plays each note twice in a sixteenth-note pattern. This idea is played mostly over the E-flat-minor-7, but like earlier into the bridge, Moreno continues the idea into the next chord change.

Figure 5.3. “Stella By Starlight” Solo 5, Measures 15-24.

Similar to his sixteenth-note triplet idea leading into the bridge, he repeats that rhythmic idea over measures 25 and 26 (Figure 5.4). Moreno can fit several notes into a couple of measures by playing combinations of quintuplets and sextuplets, as seen in measures 28 and 29. Moreno plays measure 31 swung while the rest of his solo follows the non-swung ballad feel.

Figure 5.4. “Stella By Starlight” Solo 5, Measures 25-32.

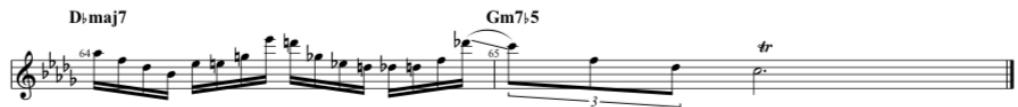
Moreno plays another sextuplet phrase during the first two measures of the bridge. The subdivision is exceptionally accurate, showing his advanced internal sense of time (Figure 5.5).

Figure 5.5. “Stella By Starlight” Solo 5, Measures 49-52



Moreno ends his second chorus by possibly thinking about D7 leading into G-minor-7-flat-5 at the top of the next chorus. This is seen in the second half of measure 64, where he plays extensions flat-9 and sharp-9 over the imposed D7 before a delayed resolution that quotes the melody (Figure 5.6).

Figure 5.6. “Stella By Starlight” Solo 5, Measures 64-65



“Stablemates” Improvisation Analysis

Guitarist Gilad Hekselman accompanies this performance of “Stablemates” (Moreno 2021d). Recorded in January 2021 as a part of Moreno’s living room YouTube series, he and Hekselman performed a duo set that included “Stablemates.” In this analysis Moreno, like others examined before, shows his use of triads built on different chord tones and extensions to bridge the gap between chord changes. He also adjusts melodic material directly with the chord changes, but uses rhythmically complex structure to connect non-conventional chord movement.

Mike Moreno plays over the D-flat-7 with one minor triad leading into another (Figure 5.7). Starting on the last eighth-note of measure 5, Moreno plays an Eb-minor triad into a D-minor triad to convey a suspended-13 sound turned into a flat-9-flat-13

sound leading into G-flat-major-7. Moreno starts a three-note motif over the ii-V seen in measures 9 and 10. He then moves this motif down a whole step to play over the next ii-V starting in measure 11 (Moreno 2021c).

Figure 5.7. “Stablemates” Solo 3, Measures 5-14.

Starting at the pickup to measure 18, Moreno plays a triplet followed by a two-note motif that targets the root of each descending dominant chord (Figure 5.8). He delays the resolution so that each dominant has a root accented on a different beat. This shows his creative approach to a descending motif using rhythmic displacement.

Figure 5.8. “Stablemates” Solo 3, Measures 15-22.

In measure 26, Moreno plays a descending major triad in the first inversion on the flat-6 of (Figure. 5.9). This use of a major triad showcases both a flat-9 and a flat-13 over

the dominant chord. Moreno emphasizes both the flat-9 and the sharp-9 over the D-flat-7 in measure 28. The flat-9 is resolved to the 13 of G-flat-major-7.

Figure 5.9. “Stablemates” Solo 3, Measures 23-30.

In measure 32, Moreno plays a D augmented triad over the B-flat-7 (Figure 5.10). This collection of notes emphasizes a flat-13 sound over the dominant chord, and the root of the augmented triad resolves up by half-step to the root of the E-flat-minor-7 in measure 33. Measure 34 is another example of Moreno using a major triad built on the flat-6 of the dominant chord, previously seen in measure 26.

Figure 5.10. “Stablemates” Solo 3, Measures 31-34.

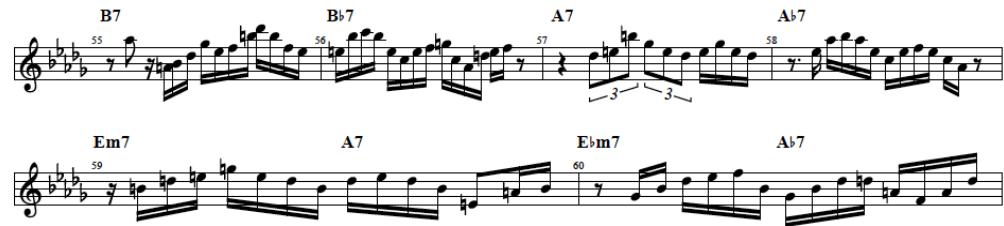
Starting in measure 36, Moreno plays a four-note grouping over triplets. He then shifts these four notes down by half-step over one measure at a time (Figure 5.11). These four notes convey different chord tones over each new chord when shifted. This allows an emphasis on the half step movement between the tonal center of D-flat-major and D-major.

Figure 5.11. “Stablemates” Solo 3, Measures 35-38.



During the bridge in measures 55-56, Moreno begins a descending phrase, emphasizing a lydian dominant sound (Figure 5.12). In measures 57-59, he plays a more conventional major or mixolydian sound descending over the progression. By continuing the major idea over measure 59, he plays a G-major pentatonic scale over the E-minor-7 and A-7, all of which are diatonic notes to that specific ii-V.

Figure 5.12. “Stablemates” Solo 3, Measures 55-60.



Moreno concludes the chorus with a three-note melodic phrase over measures 65-68, which he alters to follow the chord progression (Figure 5.13). In order to transition this phrase from G-flat-major-7 to F-minor-7, Moreno adjusts the note B to C, and then uses a B in his line to convey a flat-9 sound over the B-flat-7.

Figure 5.13. “Stablemates” Solo 3, Measures 65-72.

“Tenor Madness” Improvisation Analysis

“Tenor Madness” was chosen as an example of a standard blues played by Mike Moreno. (Moreno 2017). This arrangement of “Tenor Madness” was recorded at a New York Jazz Master Workshop in Poland on August 13 2017 (Moreno 2017). The musicians featured in this workshop are Illia Bondarenko on violin, Artem Panteleev on piano, Matt Penman on bass, Kendrick Scott on drums, and Mike Moreno on guitar. This is one of the few recordings of Mike Moreno playing a blues standard. In this analysis, we see Moreno showcase a commitment to motifs rhythmically and melodically. This transcription also highlights Moreno’s more traditional approach to playing over less-complex chord changes.

Moreno plays dominant bebop in the second measure over the E-flat-7, resolving with an outline of a B-flat-7 in measure 3 (Figure 5.14). He then uses a trill technique to move down mostly chromatically to the E-flat-7 in measures 3, 4, and 5. Over measure 8, Moreno plays a group of notes outlining a D-7-sharp-9 followed by a G-7-sharp-9. There is descending chromaticism between both the 9 and the root, followed by the 11 to the sharp-9 in measures 9 and 10 (Moreno 2021g).

Figure 5.14. “Tenor Madness” Solo 1, Measures 1-12.

Moreno plays a C-flat minor triad idea over measure 16, showcasing a sharp-9 and a flat-13 leading into the four chords (Figure 5.15). Over the F-7 in measure 21, Moreno approaches around the flat-7 of F, followed by a descending line that uses sharp-9 and flat-9. Moreno concludes his second chorus with a B-flat minor pentatonic idea with chromaticism between the forth and fifth scale degrees, which is an example of his use of the blues scale.

Figure 5.15. “Tenor Madness” Solo 1, Measures 13-24.

Conclusion

Mike Moreno, based on the analysis of the previous three songs, has mastered the ability to see triad pairs built on chord tones and extensions. This, combined with his rhythmic accuracy and constantly evolving rhythmic ideas, allows him to develop spontaneous and energetic improvisational lines. This can be seen throughout all the transcriptions, but specifically Figure 5.4 and Figure 5.7. Moreno uses guitar techniques like hammer-ons and pull-offs to his advantage as seen in Figure 5.14.

Chapter 6

Kurt Rosenwinkel

Kurt Rosenwinkel first appeared in the New York music scene in 1991, where he performed alongside legendary musicians like Gary Burton and Brad Mehldau (Rosenwinkel 2021a). Rosenwinkel and the previously-mentioned guitarists are at the forefront of musical exploration. Their artistry is used as instructional material in books like Jens Larsen's *Advanced Jazz Guitar Concepts: Modern Jazz Guitar Soloing with Triad Pairs, Quartal Arpeggios, Exotic Scales and More*. In the preface to this work, Larsen says, "The second book in my Modern Jazz Guitar Concepts series focuses on cutting edge concepts that I don't see covered in other educational resources. These are the concepts I hear in the playing of musicians like Kurt Rosenwinkel, Chris Potter, Mike Moreno, and Peter Bernstein, to name a few" (Larsen 2019). Rosenwinkel's playing is melodic and intervallic.

In an interview with D'Angelico Guitars, Rosenwinkel describes how he is constantly trying to recreate the sound and tone from his head onto the guitar. He approaches this from a spiritual viewpoint first, with practice and gear being the tools that allow the sound to manifest itself. Rosenwinkel loosely quotes Pablo Picasso saying, "don't worry about trying to develop your own voice, just try and draw a perfect circle, and it's impossible, and the flaws, that's your voice" (Rosenwinkel 2017, 0:49). This reflects his playing by a synthesis of years of listening and playing, but he will always

sound individual. He focuses on a legato-style sound, with the pick attack almost completely taken away and shaves off the attack using a polyphonic octave generator or EHX POG into a compressor pedal (Rosenwinkel 2020).

Kurt Rosenwinkel describes his approach to teaching scales using the initial seven different positions on the neck, each outlining a mode. He then combines each into groups of two, leaving four sections on the neck. The ultimate goal is to have one pattern that is internalized over the entire neck (Rosenwinkel 2017). He shows how this allows for larger intervallic jumps and positional freedom across the neck, which can be seen later in the transcription analysis (Rosenwinkel 2019a).

“Stella By Starlight”

This “Stella By Starlight” recording was performed as a masterclass for the 2009 Tuscia In Jazz Festival and features a guitar duo of Eddy Palermo and Kurt Rosenwinkel (Rosenwinkel 2009). Rosenwinkel starts by playing over the changes of the whole form before an F-7-flat-13 vamp leading into the melody. This vamp also solidifies the decision to play the tune in a Latin style.

“Stella By Starlight” Melody

Rosenwinkel stays conventionally diatonic until the A-flat-7 in measure 13, where he takes an improvisational approach to outlining a lydian dominant sound over the A-flat-7 while the melody remains mostly clear and traditional until the bridge (Figure 6.1). Rosenwinkel adds to the melody without altogether abandoning it, as seen in measures 26 and 27. He emphasizes the melody note D, while also adding improvisation around it. This shows how he internalized the melody in order to expand upon it. Measures 34-37

show Rosenwinkel's transition into his first chorus, where he completely abandons the melody and plays over the ii-V-I (Rosenwinkel 2021e).

Figure 6.1. “Stella By Starlight” Melody 6, Measures 1-37.

F7b13

Em7b5 A7 Cm7 F7

Fm7 Bb7 E maj7 A b7

Bb maj7 Em7b5 A7 Dm7 Bb m7 E b7

F maj7 Em7b5 Am7b5 D7

G7 Cm7

A b7 Bb maj7

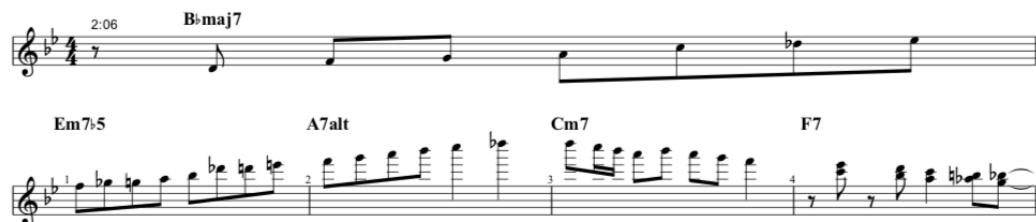
Em7b5 A7 Dm7b5 G7

Cm7b5 F7 Bb maj7

“Stella by Starlight” Improvisation Analysis

The first four measures of his first chorus immediately show off Rosenwinkel’s methodology regarding scales (Figure 6.2). He plays an ascending line that spans four octaves in one phrase, and the phrase ends with double stops that outline an F7 mixolydian scale (Rosenwinkel 2021d).

Figure 6.2. “Stella By Starlight” Solo 6, Measures 1-4



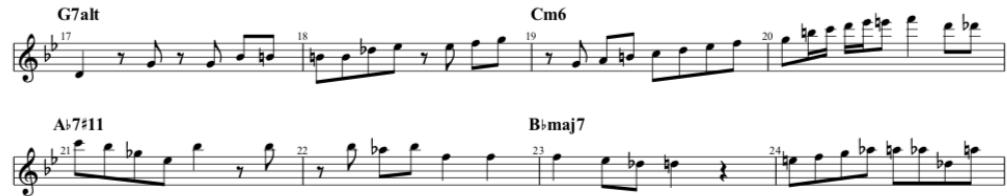
Rosenwinkel plays a line that features two jumps up a fifth from the previous note in measure 9 (Figure 6.3). The leap comes from the F to the C and the B-flat to the F.

Figure 6.3. “Stella By Starlight” Solo 6, Measures 9-10.



After the interval jumps by a fifth, Rosenwinkel starts outlining a G dominant chord with an altered idea using sharp-9, flat-5, and sharp-5 (Figure 6.4). His phrase ascends throughout measures 17 and 18, and he repeats the ascending idea over the following chord change, where he chooses to play an ascending C melodic minor scale over the C-minor chord. In measure 22, Rosenwinkel uses the F as a common tone between A-flat-13 and B-flat-major-7.

Figure 6.4. “Stella By Starlight” Solo 6, Measures 17-24



Rosenwinkel uses a motif of descending an intervallic fifth throughout ii-V in measures 37 and 38 (Figure 6.5). He descends a minor scale over the F-minor-7, but over the B-flat-7 he makes sure to target flat-9, sharp-9, and flat-13.

Figure 6.5. “Stella By Starlight” Solo 6, Measures 37-38.



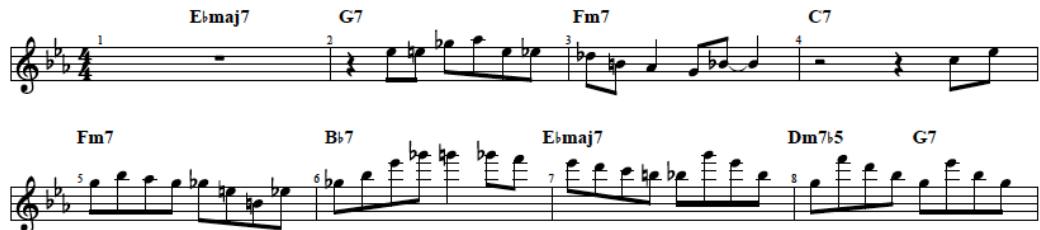
“I’ll Be Seeing You” Improvisation Analysis

This “I’ll Be Seeing You” recording was performed for Chris Cheek’s album *I Wish I Knew* (Cheek 1997). The album that this recording is on features a piano less quartet composed of Saxophonist Chris Cheek, bassist Chris Higgins, drummer Jordi Rossy, and guitarist Kurt Rosenwinkel (Yanow 2022). In the analysis, there are examples where Rosenwinkel decides to treat the same dominant chord, F7 or the II7 for example, in several different ways. Traditionally, lydian or mixolydian would be played over a II7, but he also uses altered extensions depending on what he explicitly hears. Rosenwinkel also highlights his natural tendencies to hear improvisational lines through several octaves.

In this track, Kurt Rosenwinkel plays extensions flat-9, sharp-11, flat-13, and 13 over the delayed resolution into measure 3 (Figure 6.6). He treats the B-flat-7 in measure

6 similarly with both a flat-13 and 13, but with an 11 instead. Rosenwinkel plays a descending major bebop idea before playing triads E-flat, G-minor, and E-flat again in measure 7 through measure 8 (Rosenwinkel 2021b).

Figure 6.6 “I’ll Be Seeing You” Solo 3, Measures 1-8.



Instead of playing the conventional mixolydian or lydian dominant over the F7 in measure 12, Rosenwinkel uses extensions sharp-9 and flat-13 (Figure 6.7). Instead of playing measure 13 as F-minor, he continues his dominant ideas with the addition of a flat-9 and sharp-11. Over the B-flat-7 in measure 14, Rosenwinkel descends what seems to be mixolydian before adding flat-9 and sharp-9 in the second half of the measure.

Figure 6.7 “I’ll Be Seeing You” Solo 3, Measures 9-16



Rosenwinkel descends an E-minor-7 arpeggio in the second half of measure 18, which gives no altered extensions to G7 (Figure 6.8). This arpeggio leads into a descending E-flat triad, which shows a descending thirds motif followed by another

descending thirds motif a half-step below. While measure 21 is typically treated as an F-minor, Rosenwinkel seems to focus on an E triad. An E7 is the tritone substitution for the following B-flat-7, which is treated as half-whole diminished. Rosenwinkel may have thought about making these two bars E7 followed by B-flat-7, instead of the more frequently used ii-V. Over the C-7, Rosenwinkel plays a three-note phrase of flat-7, sharp-11, and flat-9 that resolves to C before repeating those same three notes down an octave.

Figure 6.8. “I’ll Be Seeing You” Solo 3, Measures 17-24

Over the F-minor-7 in measure 25, Rosenwinkel begins an idea using ascending thirds through F dorian (Figure 6.9). He then alters his last group of notes, B-flat and D, to follow into the G7 bar with B and D. This time, Rosenwinkel treats the F7 more conventionally using lydian dominant. He then plays up and down the E-flat major pentatonic measures 31 and 32.

Figure 6.9. “I’ll Be Seeing You” Solo 3, Measures 25-32.



Over the B-flat-7 in measure 38, Rosenwinkel plays all the altered extensions with a delayed resolution to the third of E-flat (Figure 6.10). Rosenwinkel treats the F-minor-7 as a half-diminished 9.

Figure 6.10. “I’ll Be Seeing You” Solo 3, Measures 37-48.



“Sandu” Improvisation Analysis

“Sandu” was chosen as an example of a standard blues played Kurt Rosenwinkel. This recording of “Sandu” is performed by a quartet for the Jazz-Schmiede Düsseldorf in 2019 (Rosenwinkel 2019b) The quartet consists of Tobias Meinhart on saxophone, Ludwig Hornung on piano, Tom Berkmann on bass, Mathias Ruppnig on drums, and Kurt Rosenwinkel on guitar and was brought together to bridge the musical cultures of

New York and Germany (Meinhart 2019). The analysis highlights Rosenwinkel's use of pentatonic scales to convey specific extensions over the chord changes. This solo also shows examples of how and when he effortlessly transitions into sixteenth note phrases.

Rosenwinkel plays his first chorus using only notes from a combination of E-flat major pentatonic and E-flat-minor pentatonic (Figure 6.11). These notes include E-flat, F, G-flat, G, A-flat, B-flat, and C. The G-flat is almost always used as a chromatic approach to the G, which can be seen in measures 4, 9, and 10. The exceptions, where Rosenwinkel plays a G-flat without it approaching a G, can be found over the IV chord in measures 2, 5, and 6. Throughout this first chorus, Rosenwinkel constantly reinstates the root of the progression. The chorus starts with a whole note E-flat, followed by a line that resolves to quarter note E-flat in measure 3. This can also be seen in measures 11 and 12, where he anticipates beat four and beat two of the following measures with an E-flat (Rosenwinkel 2021c).

Figure 6.11. “Sandu” Solo 2, mm. 1-12.

Beat four in measure 13 shows a tritone substitution with a root and 3rd of A leading into the A-flat-7 chord (Figure 6.12). Bar 16 and its pickup feature a staple of Rosenwinkel's playing, with his transition into a smooth sixteenth-note phrase. This

phrase is rooted in E-flat mixolydian until the off-beat of beat three, and he transitions into using flat-9, sharp-9, and flat-13 to resolve to A-flat-7. Again, we see a moment of mostly sixteenth notes over the E-flat-7 in measure 20. Based on the collection of notes Rosenwinkel plays in the first half of the measure, one could deduce that he was playing either aeolian or mixolydian with a natural 9, sharp-9, and a flat-13. He then plays a descending mixolydian scale over the second half of measure 20 and resolves chromatically into the third of F, making it a subdominant leading to V. The second half of measure 24, features a B-flat augmented triad followed by a G-flat-minor-7 arpeggio before resolving to the third of E-flat.

Figure 6.12. “Sandu” Solo 2, mm. 13-24.

Conclusion

Kurt Rosenwinkel uses pentatonic scales to convey extensions, which can be seen in Figure 6.11. He effortlessly transitions into different rhythmic ideas as seen in Figure 6.12. Rosenwinkel also utilizes lines that span several octaves as seen in Figure 6.2 and does this by either jumping thirds or fifths to allow for movement across the neck in short periods of time. He also uses the upper register of the guitar more frequently than most.

These techniques combined with his flute-like, non-attack driven tone, makes his overall sound incredibly unique.

Conclusion

This approach is a small snapshot of each artist. In reality, there is a lot of material out there where they might not make the same decisions they did in the examples examined during this analysis. Based on this specific analysis, there are many similarities in technique and approaches that can be found. Gilad Hekselman and Lage Lund tend to utilize a more extreme tension and release methodology, sometimes at the expense of not conventionally outlining specific changes and modes. Hekselman and Julian Lage do not stray too far from the melody in both of their playing, and they also improvise with countermelodies in mind more often than the other guitarists. Like Mike Moreno, Jonathan Kreisberg has a solid internal sense of time but uses chord stabs to solidify harmony like Lage Lund. Kreisberg also tends to outline changes more conventionally with some outliers, similar to Kurt Rosenwinkel's approach to changes. Julian Lage and Mike Moreno have a few comparable techniques; however they fall between the two methodologies of tension and release focused playing and articulate vocabulary to outline the changes. They also both tend to use guitar-based techniques more frequently. Lage and Moreno both play flurries of notes, but Moreno tends to play these passages in smaller intervals than Lage. Rosenwinkel and Lage tend to use larger intervallic vocabulary.

All six players are extremely well-versed in most aspects of improvisation, but they all have different inherent tendencies when playing. Hekselman tends to think and

play the guitar like a piano, utilizing many rootless chords that move based on voice leading instead of traditional guitar-based voicings. He also thinks in medium-to-long phrase structures. Jonathan Kreisberg has very clear and seemingly thought-out phrases featuring triads and arpeggio-based development. Kreisberg likes to take familiar phrases and alter them to make his vocabulary sound both familiar and explorative. He uses a lot of augmented sounds in his playing, which is also apparent in his take on modifying or reharmonizing standards, but still focuses on keeping the integrity of the standard while making it his own. Julian Lage's technique and approaches have an outstanding balance between the ambiguity of conceptualizing tension and release with conventional vocabulary. He tends to use more extensive intervallic language and motivic ideas. Lage Lund uses unconventional chord voicings on guitar, and he tends to use small two- or three-note chords throughout his improvisation and triplet-based vocabulary. Lund's frequent use of rhythmic displacement helps anticipate the changes and add a new feeling to the beat. Mike Moreno frequently plays flurries of notes that are seemingly inspired by master bebop saxophonists. Moreno is rhythmically well-versed and has a very precise sense of time. He tends to use hammer-ons, pull-offs, slides,³ and subtle bends, which are all guitar-based techniques. Moreno tends to move back and forth between being rooted in the melody and taking his own liberties during his improvisation. He has shorter motifs that target transitions between one or two chord changes. Lastly, Kurt Rosenwinkel has a spiritual approach to guitar. He plays with a well-balanced combination of theoretical and philosophical ideas. Rosenwinkel clearly outlines specific sounds over changes and has

³ a legato technique of sliding ones finger up or down a single string or multiple strings to approach a new note.

effortless transitions into sixteenth-note lines. His soloing is very melody-driven, but he does not always draw inspiration from the literal melody of the tune.

While there are several other guitarists that should be analyzed to the extent of the six that were chosen, this small study is an adequate representation of the current generation upholding and pushing the jazz tradition. This analysis shows that these musicians commit to an idea or sound, even when it is not traditional. They all truly respect the composition, which is apparent in the way they play the melody and in their improvisation. Reharmonization and knowing the melody to the point of internalization allows them to re-imagine these standard compositions to a modern landscape.

Appendix A

Transcriptions of Gilad Hekselman

Stella By Starlight Melody

As recorded by Gilad Hekselman
Transcribed by Stephan Wieder

Standard tuning
 $\text{♩} = 115$

Em9b5 A7-9 Dm9b5 G7b13

Dm7 Gb7b13 Cm9b5 F7b13 Bb

Em9b5 A7-9 Cm7 F7

Fm7 Bb7 Emaj7 Ab7

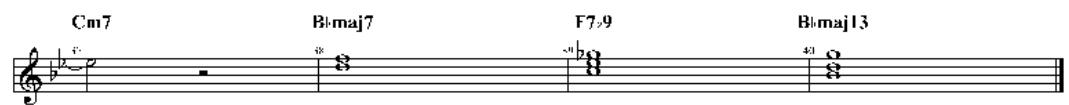
Bmaj7 E7b5 A7-9 Dm7 Bbmaj7 E7

Fmaj7 Em7b5 Am7b5 D7b9

G7-9 Cm7

A7#11 Bbmaj7#11 Bmaj7

E7 A7 D7-9 G7-9



Stella By Starlight

As recorded by Gilad Hekselman
Transcribed by Stephan Wieder

♩ = 105

1:31

E7 A7sus Cm7 F7b9

Fm7 B7b9 Emaj7 A7

Bbmaj7b11 A7b13 Dm7 (major 3rd) Bbm7 E7

Fmaj7 Em7-5 Am7b5 D7-9

G7b9 Cm7 Cm7b5

A7b11 Bbmaj7

Em7-5 A7b11 Dm7-5 G7b11

Cm7b5 F7sus F7b13 Bbmaj7 B7b13

Em7-5 A7b9 Cm7 B13b9

Fm7 Bb7 Emaj7b5 Ab7

Bbmaj7 Em7b5 A7b9 Dm7 Bbm7 Eb7

Fmaj7 Em7b5 Am7-5 D7b9

G7b9 Cmaj7 Cm7

A7 Bbmaj7b5

Em7b5 A7 Dm7b5 G7b9

C7b13 E7b9 Bbsus Bb

Stablemates

As recorded by Gilad Hekselman
Transcribed by Stephan Wieder

= 150

Em7 A7 Ebm7 Ab7 Dmaj7 C7sus
Am7 Bb7 Gmaj7 Gm7sus C7sus
Fm7 Bb7 Em7 Ab7 Dmaj7
Dmaj7
Fm7 G7 G7 C7 C7
B7 Bb7 A7 Ab7
Em7 A7 Ebm7 Ab7 Dmaj7 C7
Abm7 D7 Gmaj7 Gm7sus C7
Fm7 Bb7 Ebm7 Ab7 Dmaj7 Dmaj7

Sheet music for a jazz solo, likely for trumpet or similar instrument, featuring 12 staves of musical notation. The music is in 4/4 time and consists of 12 measures. The key signature is B-flat major (two flats). The chords are indicated above each staff.

Chords listed from top to bottom:

- Measure 1: E^m7, A7
- Measure 2: E^m7, A[>]7
- Measure 3: D^{-maj}7
- Measure 4: C7^{b9}
- Measure 5: A^bm7
- Measure 6: D7
- Measure 7: G^bmaj7
- Measure 8: G^m7^{b5}, C7^{b9}
- Measure 9: Fm7
- Measure 10: E^bm7
- Measure 11: A[>]7
- Measure 12: D^{-maj}7
- Measure 13: D^{-maj}7
- Measure 14: Fm7
- Measure 15: G7
- Measure 16: G7
- Measure 17: C7
- Measure 18: B7
- Measure 19: B^b7
- Measure 20: A7
- Measure 21: A[>]7
- Measure 22: E^m7
- Measure 23: A7
- Measure 24: E^m7
- Measure 25: A^b7
- Measure 26: D^{-maj}7
- Measure 27: C7^{b9}
- Measure 28: A^bm7
- Measure 29: D7
- Measure 30: G^bmaj7^{b5}
- Measure 31: G^m7^{b5}, C7
- Measure 32: Fm7
- Measure 33: B^b7
- Measure 34: E^bm7
- Measure 35: A^b7^{b13}
- Measure 36: D^{-maj}7

Sandu

As recorded by Gilad Hekselman
Transcribed by Stephan Wieder

Standard tuning

♩ = 140

0:40

The sheet music consists of ten staves of musical notation for a single instrument. The music is in 4/4 time, key signature is B-flat major (two flats). The tempo is indicated as ♩ = 140 and the start time is 0:40. The notation includes various note heads, stems, and rests. Chords are labeled above the staff at the beginning of each measure: Eflat7, Aflat7, Eflat7, A7, Bflat7, Eflat7, Gflatm7, C7, Fm7, Bflat7, Eflat7, Aflat7, Eflat7, A7, Bflat7, Eflat7, C7, F7, Bflat7, Eflat7, Aflat7, Eflat7, Bflat7, Eflat7, C7, Fm7, Bflat7, Eflat7, A7, Eflat7, Bflat7, Eflat7, C7, F7, Bflat7, Eflat7, A7, Eflat7, Bflat7, Eflat7, C7, Fm7, Bflat7.

A musical score consisting of four staves of music for a solo instrument, likely trumpet, in E-flat major (two flats) and common time. The score is divided into four sections by measure numbers:

- Section 1 (Measures 31-36):** The first staff starts with an Fm7 chord. Measures 31-33 show eighth-note patterns. Measure 34 begins with a B7 chord. Measures 35-36 show eighth-note patterns.
- Section 2 (Measures 37-42):** The second staff starts with an Eb7 chord. Measures 37-39 show eighth-note patterns. Measure 40 begins with an A7 chord. Measures 41-42 show eighth-note patterns.
- Section 3 (Measures 43-48):** The third staff starts with an Eb7 chord. Measures 43-45 show eighth-note patterns. Measure 46 begins with an F7 chord. Measures 47-48 show eighth-note patterns.
- Section 4 (Measures 49-54):** The fourth staff starts with an A7 chord. Measures 49-51 show eighth-note patterns. Measure 52 begins with an Eb7 chord. Measures 53-54 show eighth-note patterns.

The score includes various performance techniques such as grace notes, slurs, and dynamic markings like forte (f), piano (p), and sforzando (sf).

Appendix B: Transcriptions of Jonathan Kreisberg

Stella By Starlight Melody

As recorded by Jonathan Kreisberg
Transcribed by Stephan Wieder

Standard tuning
♩ = 162

Chords indicated above the staves:

- Gm11
- GaugM7/F
- Gm11
- GaugM7/F
- Gm11
- GaugM7/F
- Gm11
- GaugM7/F
- Gm11
- Ebm7
- EmM7
- Gm11
- GaugM7/F
- Eb/G
- GaugM7/F

Musical score for measures 37 through 47. The score consists of four staves:

- Staff 1 (Treble Clef):
 - Measure 37: GmII (G major II), 2 eighth-note chords.
 - Measure 38: Rest.
 - Measure 39: GaugM7/F (G augmented major 7/F), 2 eighth-note chords.
 - Measure 40: Rest.
- Staff 2 (Treble Clef):
 - Measure 37: GmII (G major II), 2 eighth-note chords.
 - Measure 38: Rest.
 - Measure 39: GaugM7/F (G augmented major 7/F), 2 eighth-note chords.
 - Measure 40: Rest.
- Staff 3 (Treble Clef):
 - Measure 37: EmII (E minor II), 2 eighth-note chords.
 - Measure 38: Rest.
 - Measure 39: EmII (E minor II), 2 eighth-note chords.
 - Measure 40: Rest.
- Staff 4 (Treble Clef):
 - Measure 37: A⁰mII (A⁰ minor II), 2 eighth-note chords.
 - Measure 38: Rest.

Stella By Starlight

As recorded by Jonathan Kreisberg
Transcribed by Stephan Wieder

• = 162

131

Gm11

G-augM7/F

Gm11

G-augM7/F

Gm11

FmM7

F#mM7

Gm11

G-augM7/F

E/G

G-augM7/F

Gm11

G-augM7/F

Gm11

G-augM7/F

Em11

E-m11

A#m13

Gm11
 37
 G-augM7/F
 38 f
 b
 Gm11
 39
 G-augM7/F
 40
 41
 Gm11
 42
 FmM7
 43
 E-mm7
 44
 Gm11
 45
 G-augM7/F
 46
 47
 Eb/G
 51
 G-augM7/F
 52
 53
 54
 Gm11
 55
 G-augM7/F
 56
 57
 58
 Gm11
 59
 G-augM7/F
 60
 61
 62
 Em11
 63
 Em11
 64
 Abm13
 65
 66
 67
 68
 69

I'll Be Seeing You

As recorded by Jonathan Kreisberg
Transcribed by Stephan Wieder

B = 136

1:30

Ebmaj7 G7alt Fm7 C7

Fm7 B7 Ebmaj7 Dm7b5 G7alt

Cm7 Cm7 Fm7 Fm7

Bb7sus B7 Ebmaj7 Bb7b13

Ebmaj7 G7alt Fm7 C7

Fm7 B7 Gm7b5 C7

Fm7 Dm7b5 G7b9 Cm7 F7

Fm7 A7m6 Bb7b9 Ebmaj7 Bmaj7 Abmaj7 Emaj7

Ebmaj7b11 G7b9 Fm7 C7alt

The sheet music consists of ten staves of musical notation, likely for a jazz piece. The chords indicated across the staves are:

- Measure 1: Fm7
- Measure 2: B7
- Measure 3: Ebmaj7
- Measure 4: Dm7-5
- Measure 5: G7b9
- Measure 6: Cm7
- Measure 7: Fm7
- Measure 8: Fm7
- Measure 9: B7
- Measure 10: Ebmaj7
- Measure 11: G7
- Measure 12: Fm7
- Measure 13: C7
- Measure 14: Fm7
- Measure 15: B7
- Measure 16: Gm7b5
- Measure 17: C7
- Measure 18: Fm7
- Measure 19: Dm7-5
- Measure 20: G7
- Measure 21: Cm7
- Measure 22: F7
- Measure 23: Fm7
- Measure 24: Dm7-5
- Measure 25: G7
- Measure 26: Cm7
- Measure 27: F7
- Measure 28: Fm7
- Measure 29: Am6
- Measure 30: Ebmaj7
- Measure 31: Bmaj7
- Measure 32: Gmaj7
- Measure 33: Emaj7

Relaxin' At Camarillo

As recorded by Jonathan Kreisberg
Transcription by Stephan Wieder

= 210
0:52

C7

F7 **C7** **A7**

Dm7 **G7** **C7** **A7** **Dm7** **G7**

C7

F7 **C7** **Em7** **A7**

Dm7 **G7** **C7** **A7** **Dm7** **G7**

Appendix C – Transcriptions of Julian Lage

Stella By Starlight Melody

As recorded by Julian Lage
Transcribed by Stephan Wieder

Standard tuning
♩ = 120

The sheet music consists of ten staves of musical notation for a single instrument, likely a guitar or bass. The notation includes various chords and melodic lines. The chords labeled are: Em7-5, A7-9, Cm7, F7, Fm7, Bb7, Ebmaj7, Ab7, B-maj7, Em7-5, A7-9, Dm7, Bbm7, Eb7, Fmaj7, Em7-5, Am7-5, D7-9, G7-13, Cm7, A7-7, Bbmaj7, Em7-5, A7-9, Dm7-5, G7-9, Cm7-5, F7-9, and B-maj7. The music is marked with measure numbers 1 through 31. The notation includes various rhythmic patterns, including eighth and sixteenth note groups, and dynamic markings like accents and slurs.

Stella By Starlight

As recorded by Julian Lage
Transcribed by Stephan Wieder

B-maj7

E7alt

B-maj7

Fm7

A7alt

Cm7

E7

Fm7

B7

E7alt

A7

B-maj7

E7alt

A7

Dm7

B-m7

E7

Fmaj7

E7alt

Am7

D7

G7alt

Cm7

A7#11

B7alt

E7alt

A7

Dm7

G7

Cm7

E7alt

Sheet music for a jazz piece, featuring ten staves of musical notation with corresponding chords labeled above each staff.

Chords and Measures:

- Staff 1: E_m7:5 (measures 1-2), A7:9 (measures 3-4), C_m7 (measures 5-6), F7 (measures 7-8)
- Staff 2: F_m7 (measures 17-18), B7 (measures 19-20), E_m7:5 (measures 21-22), A_b7 (measures 23-24)
- Staff 3: B_a7:5 (measures 25-26), E_m7:5 (measures 27-28), A7:9 (measures 29-30), D_m7 (measures 31-32), B_a7:5 (measures 33-34), E7 (measures 35-36)
- Staff 4: E_m7:5 (measures 37-38), E_m7:5 (measures 39-40), A_m7:5 (measures 41-42), D7:9 (measures 43-44)
- Staff 5: G7:alt (measures 45-46), C_m7 (measures 47-48)
- Staff 6: A_b7:11 (measures 49-50), B_a7:5 (measures 51-52)
- Staff 7: E_m7:5 (measures 53-54), A7:9 (measures 55-56), D_m7:5 (measures 57-58), G7:9 (measures 59-60)
- Staff 8: C_m7:5 (measures 61-62), F7:9 (measures 63-64), B_a7:5 (measures 65-66)
- Staff 9: (empty staff)

I'll Be Seeing You

As recorded by Julian Lage
Transcribed by Stephan Wieder

Standard tuning

♩ = 120

The sheet music consists of ten staves of musical notation for a single instrument. The key signature is B-flat major (two flats). The tempo is indicated as ♩ = 120. Measure numbers 1 through 38 are shown above the staff. The chords and rhythms are as follows:

- Measure 1: E♭maj7
- Measure 2: G7
- Measure 3: Fm7
- Measure 4: C7
- Measure 5: Fm7
- Measure 6: B♭7
- Measure 7: E♭maj7
- Measure 8: G7
- Measure 9: Cm7
- Measure 10: Fm7
- Measure 11: C7
- Measure 12: Fm7
- Measure 13: B♭7
- Measure 14: Gm7
- Measure 15: C7
- Measure 16: Fm7
- Measure 17: B♭7
- Measure 18: E♭maj7
- Measure 19: G7
- Measure 20: Fm7
- Measure 21: C7
- Measure 22: Fm7
- Measure 23: B♭7
- Measure 24: Gm7b5
- Measure 25: C7
- Measure 26: A♭maj7
- Measure 27: Dm7b5
- Measure 28: G7
- Measure 29: Cm7
- Measure 30: F7
- Measure 31: Fm7
- Measure 32: A♭m6
- Measure 33: E♭maj7
- Measure 34: B♭7
- Measure 35: E♭maj7
- Measure 36: G7
- Measure 37: Fm7
- Measure 38: C7

Fm7 Bb7 Emaj7 Dm7:5 G7

Cm7 Fm7 C7

Fm7 Bb7 Emaj7 Bb7

Emaj7 G7 Fm7 C7

Fm7 Bb7 Gm7:5 C7

Amaj7 G7 Cm7 F7

Fm7 A1m6 Emaj7 Bb7

Turnaround

As recorded by Julian Lage
Transcribed by Stephan Wieder

Standard tuning

$\text{♩} = 120$

C7



F7

F#dim

C7

A7



Dm7

G7

C7

G7



C7

F7

C7



F7

C7

A7



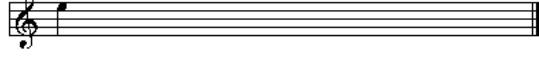
Dm7

G7



C7

C7



Appendix D – Transcriptions of Lage Lund

Stella By Starlight Melody

As recorded by Lage Lund
Transcribed by Stephan Wieder

Standard tuning
♩ = 120

Em7-5 A7 Cm7 F7

Fm7 B7 Emaj7 A7

B-maj7 Em7-5 A7 Dm Bbm7 Eb7

Fmaj7 Em7-5 A7 Am7-5 D7-9

G7 Cm7

A7 B-maj7

Em7-5 A7 Dm7-5 G7

Cm7-5 F7 B-maj7

1 2 3 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29

Stella By Starlight

As recorded by Lage Lund
Transcribed by Stephan Wieder

= 125

The sheet music consists of ten staves of musical notation for a single instrument, likely piano or guitar. The music is in common time and key signature of one flat. The first staff begins with Em7b5. Subsequent chords labeled include A7b9, Cm7, F7, Fm7, B7, Bmaj7, A7b9, Dm7, Bm7, E7, Bmaj7, Em7b5, A7b9, Dm7, Bm7, F7, G7alt, CmM7, A7#11, Bmaj7, Em7b5, A7b9, Dm7b5, G7b9, Cm7b5, F7b9, Bmaj7, Em7b5, A7b9, Cm7, and F7. Measure numbers are indicated above the staff at various points.

Stablemates

As recorded by Lage Lund
Transcribed by Stephan Wieder

• = 248
0:00

Em7 A7 Ebm7 A:7 D:maj7 C7alt
Abm7 B:7 G:maj7 Cm7b5 C7alt
Fm7 Bb7 Ebm7 Ab7 D:maj7 C7alt
Fm7 Gb7 G7 C7
B7 Bb7 A7 Ab7
Em7 A7 Ebm7 Abm7 D:maj7 C7alt
Abm7 D7 G:maj7 Cm7b5 C7alt
Fm7 Bb7 Ebm7 Ab7 D:maj7 C7alt
D:maj7

Fm7 B7 Emaj7 A7

Bmaj7 Em7b5 A7b9 Dm7 Blmaj7 Eb7

Fmaj7 Em7b5 Am7b5 D7alt

G7alt Cm7

A7#11 Blmaj7

Em7b5 A7b9 Dm7b5 G7b9

Cm7b5 F7alt Blmaj7

Billie's Bounce

As recorded by Lage Lund
Transcribed by Stephan Wieder

Standard tuning

♩ = 242

The sheet music consists of ten staves of musical notation for a single instrument. The music is in 4/4 time and uses standard tuning (♩ = 242). The key signature changes throughout the piece, indicated by various sharps and flats. Chords labeled include F7, B♭7, Gm7, C7, F7, B♭7, Gm7, C7, F7, B♭7, F7, Am7, D7, and B7. The notation includes various note heads, stems, and rests, with some notes connected by beams. Measure numbers are visible above the staff in several places.

Appendix E – Transcriptions of Mike Moreno

Stella By Starlight Melody

As recorded by Mike Moreno

Transcribed by Stephan Wieder

Standard tuning

$\epsilon = 120$

Stella By Starlight

As recorded by Mike Moreno
Transcribed by Stephan Wieder

Standard tuning

$\bullet = 123$

2:07

Sheet music for 'Stella By Starlight' featuring 12 staves of musical notation for a guitar tablature. The music is in 4/4 time, key signature is B-flat major (two flats), and the tempo is indicated as 123 BPM with a 2:07 duration. The tabs show various guitar chords and techniques like hammer-ons, pull-offs, and slides. Chords labeled include Gm7:5, C7alt, Ebm7, A7, Am7, D7, Gmaj7, C7, Dm7, G7, Bm7, Gm7:5, C7:9, Fm7, Dm7, G7, C7:5, F7:9, B7:9, Ebm7, C7:11, D-maj7, Gm7:5, C7:9, Fm7:5, B7, E7:5, A7, D-maj7, and Eb7:5. The music concludes with a measure of Eb7:5 followed by a measure of A7, D-maj7, and Eb7:5.

Gm7b5 C7 E1m7 A1b7

A2m7 D27 G2maj7 C27

D2maj7 Gm7b5 C7 Fm7 D1m7 G17

A2maj7 Gm7b5 Cm7b5 F7

B27 E2m7

C27 D2maj7

Gm7b5 C7 Fm7b5 B17

E2m7b5 A27 D2maj7

b7

Stablemates

As recorded by Mike Moreno
Transcribed by Stephan Wieder

= 160

Em7 A7 Ebm7 Ab7 Dm7 C7

Am7 D7 Gmaj7 Gm7 C7

Fm7 B7 Ebm7 Ab7

Dmaj7

Fm7 G7 G7 C7

B7 B7 A7 Ab7

Em7 A7 Ebm7 Ab7 Dmaj7 C7

Am7 D7 Gmaj7 Gm7 C7

Fm7 B7 Ebm7 Ab7

Dmaj7 C7

Em7 A7 Ebm7 Ab7 Dmaj7 C7

Am7 D7 Gmaj7 Gm7 C7

Fm7 B7 Ebm7 Ab7

Dmaj7 C7

Dmaj7

C7sus5

Aim7

D7

G-maj7

Gm7sus5

C7sus9

Fm7

B7

E-m7

A7

Dmaj7

D-maj7

Fm7

G7

G7

C7

B7

B7

A7

A7

Em7

A7

E-m7

A7

Dmaj7

C7sus5

Aim7

D7

G-maj7

Gm7sus5

C7sus9

Fm7

B7

E-m7

A7

Dmaj7

Tenor Madness

As recorded by Mike Moreno
Transcribed by Stephan Wieer

♩ = 190

7:6

B_b7 E7 B_b7 G7 Cm7

F7 B_b7 G7 Cm7

B_b7 Eb7 B_b7 G7 Dm7

F7 B_b7 G7 C7 F7

B_b7

Appendix F – Transcriptions of Kurt Rosenwinkel

Stella By Starlight Melody

As recorded by Kurt Rosenwinkel
Transcribed by Stephan Wieder

Standard tuning
 $\bullet = 160$
 $1\text{-}0$
F7:13

<img alt="Musical transcription for 'Stella By Starlight Melody' by Kurt Rosenwinkel. The transcription consists of ten staves of music for a single instrument, likely guitar or piano. Each staff begins with a key signature of one flat (F#) and includes a tempo marking of 160 BPM. The first staff shows a complex rhythmic pattern with eighth and sixteenth notes. Subsequent staves feature chords and melodic lines, with labels indicating chord changes: Em7b5, A7, Cm7, F7, Fm7, Bb7, Ebmaj7, Ab7, Bmaj7, Em7b5, A7, Dm7, Bbm7, Eb7, Fmaj7, Em7b5, Am7b5, D7, G7, A7, Bbmaj7, Em7b5, A7, Dm7b5, G7, Cm7b5, F7, Bbmaj7. Measure numbers are indicated above the staff lines, such as 1, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 5810, 5811, 5812, 5813, 5814, 5815, 5816, 5817, 5818, 5819, 5820, 5821, 5822, 5823, 5824, 5825, 5826, 5827, 5828, 5829, 5830, 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5862226930,

Stella By Starlight

As recorded by Kurt Rosenwinkel
Transcribed by Stephan Wieder

Standard tuning

$\bullet = 160$

2:06 **B^{maj}7**

Em7, A7alt, Cm7, F7

Fm7, Bb7, Ebmaj7, Ab7

Bbmaj7, Dm7, A7alt, Dm7, Bbm7, Eb7

Fmaj7, Em7b5, Am7b5, D7alt

G7alt, Cm6

Ab7#11, Bbmaj7

Em7, A7, Dm7, G7b9

Cm7b5, F7alt, Bbmaj7, Bbmaj7

Em7, A7, Cm7, F7

Fm7 Bb7 Ebmaj7 Ab7

Bbmaj7 Em7b5 A7alt Dm7 Bbm7 Eb7

Fmaj7 Em7b5 Am7b5 D7b9

G7alt Cm7 Cm7 G7-9

Ab7-11 Bbmaj7 HEL.P

Em7b5 A7-9 Dm7-5 G7-9

Cm7-9 F7alt Bbmaj7

3:26

I'll Be Seeing You

As recorded by Kurt Rosenwinkel
Transcribed by Stephan Wieder

♩ = 145

3:28

3:28

E♭maj7 G7 Fm7 C7

Fm7 B♭7 E♭maj7 Dm7b5 G7

Cm7 Cm7 Fm7 F7

Fm7 B♭7 E♭maj7 B7

E♭maj7 G7 Fm7 C7

Fm7 B♭7 Gm7b5 C7alt

Fm7 Dm7b5 G7alt Cm7 F7

Fm7 Am6 B7 E:maj7 Fm7 B7

E:maj7 G7alt Fm7 C7

Fm7 B7 Emaj7 Dm7b5 G7,9

Cm7 Fm7

Fm7 Bb7 Gm7 C7 B7

Emaj7 G7,9 Fm7 C7

Fm7 B7 Gm7b5 C7,9

Fm7 Dm7b5 G7,9 Cm7 F7

Fm7 A>m6 B7 Emaj7 E maj7

Sandu

As recorded by Kurt Rosenwinkel
Transcribed by Stephan Wieder

Standardizing

• = 120

The image shows a musical score for a jazz piece, likely for piano or guitar. It consists of six staves of music, each with a different key signature and time signature. The chords are labeled above the staves, and measures are numbered. The first staff starts with E7 in 4/4 time. The second staff starts with A17 in 2/4 time. The third staff starts with Eb7 in 4/4 time. The fourth staff starts with E7 in 4/4 time. The fifth staff starts with Fm7 in 4/4 time. The sixth staff starts with Bb7 in 4/4 time. The music continues with Eb7, Eb7, A7, B7, E7, A7, B7, F7, Bb7, Eb7, Bb7, and Eb7. Measures are numbered 1 through 25.

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