

More Than Just Guide Tones: Steve Larson's *Analyzing Jazz* — *A Schenkerian Approach*

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Analyzing Jazz: A Schenkerian Approach. By Steve Larson. Harmonologia: studies in music theory, no. 15. Hillsdale, NY: Pendragon Press, 2009. 204 pp.

The publication of Steve Larson's *Analyzing Jazz: A Schenkerian Approach* is an event to be celebrated by all scholars interested in the ways Schenkerian theory can help elucidate the subtleties and wonders of fine jazz improvisation. The book is based closely on Larson's doctoral dissertation at the University of Michigan (Larson 1987), with only "limited revisions" despite its appearance almost a quarter of a century later. The book's beautiful layout design helps minimize the inevitable difficulties of working with this material. That is, with music-theoretical publications of this sort, at least three distinct fields of information must be correlated: the explanatory text, the transcriptions of jazz solos, and the analytical graphs of those transcriptions. There may even be a fourth field, consisting of a lead sheet or score of the music being improvised on. And then of course, one should have the recordings handy to listen to and compare with the transcriptions and analyses.

Readers should be forewarned: Larson's discussions are so intricate that navigating the volume is no easy task. Larson may reference examples a few pages away, with the relevant transcription at the back of the book. By the time one locates all these examples, one loses one's place in the text or forgets exactly what was being argued. Larson's original dissertation solved this physical problem by placing the examples and transcriptions in separate volumes, but this method has two obvious disadvantages: the inconvenience of needing a sizable surface on which to spread the three volumes, and the expense of producing separate publications. Pendragon decided instead to embed all three fields of material in a single volume with oversize "landscape" pages, so that everything is in one place. Working from transcription to analytical sketch to commentary—while sometimes cumbersome—is as convenient as I can imagine within the limitations of traditional print publication.¹

¹ Although most of the example captions provide full information, some were too brief. For example, Example 5.32 (105) simply reads "D \flat –C \flat –B \flat Undelayed." If one has momentarily lost one's place in navigating the various pages, fully consistent piece locations (indicating measure numbers and place within the song form) would be helpful.

Before I begin discussing the book's content, a major disclaimer is in order. Steve Larson is a close friend of mine; indeed, I am one of the dedicatees of the book. Steve and I have collaborated on scholarly projects and have performed together in concerts. Quite obviously, I admire Larson's contributions to jazz theory and his scholarly work in general, and so it may come as no surprise that I think this book is an important publication. If at this point you anticipate that this review will be only an exhortation to purchase, I can only say "Not Quite!" My own work on jazz theory has been strongly influenced by Schenkerian thinking, but in some ways it diverges from Larson's. In this review-essay, I hope to elucidate how the Schenkerian approaches that Larson and I each champion differ not only in perspective but also in overall philosophy.

Many of us already own Larson's original dissertation, having recognized it as a key contribution to scholarly jazz theory and analysis. The question naturally arises as to why this 1987 work—if so important—is being published only now. Larson states that he originally intended to expand the thesis to focus on combinations of instruments other than piano, and to incorporate further research. Since then, however, Larson came to realize "that a complete view of jazz analysis is neither possible nor desirable." Further, in the 25 or so years since the dissertation was finished, scholarly activity in jazz music theory has expanded so dramatically that a "completist" project lost its urgency. Larson then decided that the work was best served by appearing as originally written, without extensive revision. However, in his introduction, Larson does cite a number of scholarly publications written since 1987 that, in his opinion, also exhibit Schenkerian influence (1). Full references to these works appear in his bibliography (202–04). Further, Larson throughout the text occasionally cites more recent work when it is relevant to his discussion.

Larson is certainly correct about the enormous growth in jazz theory scholarship since the mid-1980s. Larson cites some of this work (including my own) as complementary to his original work, but does not incorporate newer scholarship to revise the book's principal message or overall approach. This is understandable, as to do so would have entailed a major rewriting of the dissertation.

Another significant change from dissertation to book is the reprinting of the examples and transcriptions in clear and elegant computer notation. The music notation is a pleasure to read—an important consideration, as transcriptions fully occupy 84 of the book's 204 pages, and music examples cover (I would guess) 40% of the remaining pages.

Chapter 2 of the dissertation, in which Larson discusses and defends his general methodology, was revised and published as an article in *Music Theory Spectrum* (Larson 1998). The changes Larson made for the *Spectrum* article are retained in Chapter 2 of the present book, with minor alterations such as incorporating

footnotes into the body of the text.² A more significant revision was Larson's decision to recast what appeared as four primary questions in the dissertation as three. In the dissertation, the four questions are: "(1) Can a method of analysis developed for the study of composed music be applied to improvised music? (2) Can features of jazz harmony (ninths, elevenths, and thirteenthths) not appearing in the music Schenker analyzed be accounted for by Schenkerian analysis? (3) Can Schenkerian analysis take into account the nature of improvisation? and (4) Can music based on popular songs have the complex structures shown in Schenkerian analyses?" (Larson 1987, vol. 1, 12–13).

In the book and *Spectrum* article, Larson omitted the third question and recast the last one as "(3) Do improvising musicians really intend to create the complex structures shown in Schenkerian analysis?" (page 4 in the present volume; or Larson 1998, 210). Larson apparently felt that his original third question was answered implicitly by the others. Of greater import is his revision to the last question, where Larson now seems to imply that the kind of complexity shown by Schenkerian analysis is intentional. Yet as the book progresses, Larson's analyses show implicitly that it is often misguided to infer intentional designs in the work of improvising musicians in the first place. I shall return to this last question in the next section of this essay. Otherwise, it should be noted that Larson's affirmative answers to the first two questions have been borne out, not only in Larson's work but also in the Schenker-influenced work of other jazz analysts.

Larson believes strongly in the value of Schenkerian analysis to deliver key insights into the nature of tonal jazz improvisation. While I agree with Larson in this regard, I am less likely to honor Schenkerian analysis in Schenker's original formulation, which reached its mature form with the publication of *Der freie Satz* (1935/1979). Whereas many of us apply Schenkerian principles with modifications we deem appropriate, Larson accepts Schenkerian theory in its original incarnation, and probably admired it even more so in the 1980s. Schenker's name hovers over the text constantly, not only in the book's title and in Chapter 2, where Larson discusses his method in general, but also in the text throughout. At key moments Larson will use "Schenkerian analysis" (rather than just "analysis") as a summarizing subject of the sentence, as in "Schenkerian analysis shows us..." Moreover, of the book's six chapters, the three central ones (with analyses of performances by Thelonious Monk, Oscar Peterson, and Bill Evans) are prefaced by quotations from

² A slightly more significant revision is the omission, in both the book and the *Spectrum* article, of Example 2.21 of the dissertation (1987, vol. 3, 322), an analysis of mm. 6–11 of an improvisation by Bill Evans. This brief analysis was not fully germane to Larson's argument in that chapter.

Schenker.³ I think, however, that Larson must be granted this license and constant thumping of the drum of Schenkerian analysis. His book originates in the mid-1980s, when Schenkerian theory still carried the aura of the exotic. The impetus behind his dissertation was to show the value of applying Schenkerian principles to jazz, a music genre Schenker disdained. Thus Larson's pioneering tone should be excused, even if his original motivation has since lost its urgency.

The book centers around the Thelonious Monk tune "Round Midnight." An unprecedented feature of Larson's work is that it includes complete transcriptions of performances on this tune by Monk, Bill Evans, and Oscar Peterson. His analyses compare two solo versions by Monk (April 5, 1957, and November 19, 1968), a solo version by Oscar Peterson (February 20, 1982), a live Bill Evans trio recording (May 30, 1963), and the multi-track, overdubbed three-piano version Evans created on *Conversations with Myself* (February, 1963). Also included among Larson's transcriptions is a "Round Midnight" introduction performed by Bud Powell.⁴ Larson uses Powell's introduction to clarify voice-leading issues that arise on the Monk performances (46), but does not otherwise comment on it.

Critical to the *Conversations with Myself* transcription was Larson's obtaining the original multi-track session recordings, which enabled him to isolate, then transcribe the separate piano tracks. Transcribing just one piano is already difficult, since players will commonly voice notes at varying volumes within chords and partially graze notes that may or may not be parts of lines or chords. Further, between various pedal effects and the blending overtones of the strings, it is sometimes impossible to determine what was played (or, with overdubs, to match the notes with the correct piano part). Having the three pianos on three audio files made the transcription possible.

While the transcription of the three-piano performance is a tour de force,⁵ equally impressive are the other transcriptions. The Oscar Peterson solo performance is a whirlwind of explosive technical flourishes, which Larson sets down with aplomb. Its intricate virtuosity recalls how Peterson can be seen as taking up the mantle of Art Tatum's legacy. The live Bill Evans trio performance includes full transcriptions of the bass and drum parts as well. Irrespective of the analyses, these transcriptions of three important pianists playing one of the best-known pieces of the jazz repertory are alone a valuable resource.

³ Larson even quotes Schenker when he is obviously off target, as for example, "Music is the only art in which an ending can also be a beginning..." (62). What about poetry, fiction, drama, film—virtually any medium where the work unfolds in time?

⁴ Larson doesn't date the performance, but according to the Lord discography it was recorded at a concert in Koblenz, Germany, on January 3, 1963. It is available on Quintessence QJ-25381.

⁵ Since completing his dissertation, Larson has transcribed other three-piano and two-piano performances from the album.

INTENTION AND SCHENKERIAN ANALYSIS

Before we consider the “Round Midnight” performances, I would like to examine Larson’s discussion of “The Touch of Your Lips” in Chapter 2. Here, Larson seeks to dispel what he believes are misconceptions held by scholars and musicians who claim that it is inappropriate to apply Schenkerian theory to jazz improvisation. In 1978, Evans appeared on the radio program *Piano Jazz*, where he discussed “The Touch of Your Lips” with pianist Marian McPartland, the show’s host, while demonstrating at the piano.⁶ Larson transcribes relevant portions of their conversation along with what Evans played and then correlates them. Larson argues that Evans has in mind an improvisational approach based in Schenkerian principles, which Evans applies consciously—and in real time—to his improvising. I agree that Evans’s comments convey a thought process consistent with Schenkerian principles.

It is important to note that Evans’s educational background may have enabled him to verbalize his improvisational approach vividly. From 1946 to 1950, as a scholarship student at Southeastern Louisiana College at Hammond, Evans studied classical piano and earned an undergraduate degree in piano and music education (Pettinger 1998, 14–19). Some aspects of Schenkerian thinking could have been a part of his training at Southeastern Louisiana. Later, in 1955, he enrolled at the Mannes College of Music for postgraduate work in composition (Pettinger 1998, 24). Mannes at the time was, as it remains to this day, an institution whose instruction in music theory was influenced by Schenkerian thinking.⁷

On the *Piano Jazz* program, Evans—perhaps picking up on a term he may have used at Mannes—stresses the importance of having a “basic structure” or “fundamental structure” in mind to guide improvisation. An important moment in the interview is the following statement by Evans, which I present in my transcription (Larson omits the parenthetical comment):

I always have, in anything that I play, an absolutely basic structure in mind. Now I can work around that differently or between the strong structural points differently (or whatever, but that must be). I find the most fundamental structure, and then I work from there [cf. Larson (10)].

What may be confusing in this excerpt is that Evans uses the term “fundamental structure,” which in Schenkerian theory refers to the *Ursätze* that are said to underlie all tonal pieces. One might infer that Larson is claiming that Evans is consciously applying Schenkerian principles to his improvisation because of his use

⁶ The interview and performance are available on the CD *Marian McPartland's Piano Jazz with Guest Bill Evans*, The Jazz Alliance TJA-12038-2, tracks 8 and 9.

⁷ Larson mentions Evans’s musical study at Mannes (31) and his probable exposure to Schenkerian thinking there, but generally avoids discussing biographical issues.

of the term. A closer consideration of the interview, however, shows rather that Evans is referring to “fundamental structure” more as a conscious plan for approaching the improvisation. Larson’s analysis demonstrates the specifics of Evans’s plan, one that consistently supports a Schenkerian reading of the resulting improvisation.

An important point regarding intention and Schenkerian analysis is that improvising musicians often follow voice-leading norms⁸ because they have learned the proper resolution of “guide tones,” particularly the thirds and sevenths of seventh chords.⁹ Improvisers will often practice the proper resolution of guide tones, particularly through the circle-of-fifths progressions favored by much bebop repertory. When guide tones proceed properly, voice-leading structures naturally result, and these may give rise to larger-scale voice-leading structures and, if the improviser is skillful enough, even the kinds of hidden repetitions and relationships uncovered by close analysis. At the foreground level, the treatment of guide tones may be, I think, conscious or unconscious (depending on how well the player knows the changes), and will complement a plan (as “basic structure”) for improvisation.

This brings us back to Larson’s final question (“Do improvising musicians really intend to create the complex structures shown in Schenkerian analyses?”). Larson never answers a simple yes to this question. Rather, Larson’s point, convincingly demonstrated throughout the book, is that it is wrong to assume that improvised tonal structures are fundamentally distinct from the composed tonal structures traditionally explicated by Schenkerian analysis. Moreover, as Larson demonstrates, voice-leading simplicity often underlies the foreground complexity of these improvisations. Where, then, does that leave the issue of the improviser’s intentions? Certainly jazz musicians intend to play as well and as expressively as they can, and they may have a “basic structure” in mind as an approach to the piece, and they may follow voice-leading norms at the foreground, and they may intend to build their solos dynamically or postpone resolutions of sections or entire choruses; but it remains impossible to measure the extent of players’ conscious intentions beyond such basic planning.¹⁰

“THE TOUCH OF YOUR LIPS”

Let’s turn now to Larson’s analysis of the Ray Noble tune “The Touch of Your Lips” from the *Piano Jazz* broadcast. Larson does not deal with the tune itself at length; he is more concerned with showing that Evans’s description of his playing

⁸ The bases of voice leading in bebop, which underlies tonal modern jazz practice, are laid out in Strunk (1985, 97–102). See Hermann (2004, 230–35) for a discussion of bebop guide tones in relation to traditional species counterpoint and the creation of voice-leading lines.

⁹ See, for example, Levine (1995, 22) or Rawlins-Bahha (2005, 70–72 or 224–25).

¹⁰ For more on intention in improvisation, see Martin (1996, 35–37).

on “The Touch of Your Lips” can serve as an analysis of his improvisation. As I mentioned above, I think that Evans’s verbal comments are better thought of as an approach to playing the piece rather than a description of the piece’s basic structure. Moreover, I think the different ways Larson and I understand voice leading in the tune will help clarify our approaches to the Schenkerian analysis of popular song and, more generally, hierarchic principles in jazz analysis.

At the largest scale of the form, Larson hears the piece as a Schenkerian $\hat{3}-\hat{2} // \hat{3}-\hat{2}-\hat{1}$ “interrupted form” (Example 2.18, 22). A paradigm of Schenkerian thinking, the interrupted form describes a two-part formal plan whose first part ends on a half cadence, $\hat{2}$ supported by V . The piece then begins its “second half” with the same music that begins the first half, but at some point diverges so that the second-half conclusion is supported by a perfect authentic cadence, $\hat{1}$ supported by I . A great many 32-bar tunes in the classic song repertory exhibit interrupted structures, primarily through ABAC form. (An interrupted structure also underlies “Round Midnight,” but is adapted there to an AABA form.)

“The Touch of Your Lips,” which is in C major, tonicizes III#3 (E major) at m. 13, the cadence point at the end of the first half. Larson and I agree that this III#3 harmony arises from a “conceptually prior” V chord, but Larson would add that this structural V supports an implied $\hat{2}$ that is not found in the music. The V chord itself does eventually arrive, in m. 16, to lead back to the song’s second half, but it supports $\hat{7}$ (B) melodically. I think that the arrival on $\hat{7}/III\#3$ at m. 13 is among the most salient aspects of the piece, and I find it particularly significant that this arrival on III#3 supports the leading tone in C major. Larson would surely agree that the III#3 chord at m. 13 is salient, but I think he would emphasize that its force and effect derive from its “source” in the classical Schenkerian paradigm that locates a conceptually prior $\hat{2}/V$ at m. 13 and not a $\hat{7}/V$; in other words, he would maintain that $\hat{7}/III\#3$ and $\hat{7}/V$ work just because they reference the conceptual priority of the Schenkerian $\hat{2}/V$. Larson, in classic Schenkerian fashion, is saying that the $\hat{2}$ is either implied or substituted for, and de-emphasizing the melodic arrival on $\hat{7}$, which violates the paradigm.

Perhaps our difference boils down to this: Larson would, it seems, take the original Schenkerian interrupted form as a given, a truth of tonal music, while I argue that it is one among many possible interrupted structures.¹¹ Larson is

¹¹ I argue this point more generally in my keynote talk delivered at the 12th Annual Meeting of the Dutch-Flemish Music Theory Society in Amsterdam, March 13, 2010. This talk, revised and expanded to an article, will appear as Martin (2011). Insofar as I’m insisting on a greater generalization of Schenkerian theory for its application to jazz, I’m connecting to other scholarly work extending as far back as Salzer (1962); more recently, relevant publications include Brown (2005), Lewin (2006), Neumeier (2009), and Day-O’Connell (2009).

persuaded by the force and prevalence of the original Schenkerian paradigms, which he conceives of as underlying the syntax of tonal music, irrespective of style. This might be called a *scientific* conception of the paradigms and tonality itself, since, like scientific laws generally, the conception is held to remain true outside of historical evolution. I, on the other hand, view tonal music and even its underlying bases as more evolving, or at least style-dependent. Indeed, while this is not the place to enter into a detailed argument, I am beginning to think that tonality—as conceived by Schenker and reaching syntactic fulfillment in the music of the European classic and romantic eras—is an anomaly within a broader “modal-tonal syntax” that also includes basic folk modality as evidenced in pre-tonal Western art music and, more generally, in Western vernacular music.¹² From this perspective, I am interested in more general paradigms that do not rely on the tonal specificity of Schenker’s original theory. Such a general paradigm might proceed from these assumptions:

- A piece divides into two halves, possibly of the same or similar length, but each with the same beginning
- The first half ends inconclusively, while setting up a return to the beginning
- The second half ends conclusively

From this basic schema, one can derive the Schenkerian interrupted form¹³ as well as others.¹⁴ Hence, I propose a reading of “The Touch of Your Lips” as appears in Example 1.¹⁵ This reading should be compared with Larson’s (his Example 2.18, 22). In place of Larson’s $\hat{3}-\hat{2} // \hat{3}-\hat{2}-\hat{1}$, I read the background form of the work as $\hat{8}-\hat{7} // \hat{8}-\hat{2}-\hat{8}$, as seen at level a. (I’ll focus on mm. 1–16; my interpretation of the tune’s second half in mm. 17–32 should be evident from the example and from my remarks on mm. 1–16.)

¹² Regarding the overarching role of general folk modality and its influence throughout Western music history, one not only notes pre-tonal modal music but also modality’s persistence in the folk music of the nineteenth and twentieth centuries and its return in the popular music of the later twentieth century, for example in rock harmony.

¹³ Of course, the Schenkerian interrupted form does indeed occur frequently in both jazz and other popular styles. See Van der Merwe (1989) for a general historical discussion of the popular antecedents of jazz and other twentieth-century popular music. With no apparent awareness (or citation) of Schenker, Van der Merwe cites a $\hat{3}-\hat{2} // \hat{3}-\hat{2}-\hat{1}$ form as an example of an “underlying melodic pattern” (200)!

¹⁴ An even more unusual example of a kind of interrupted form can be found in Day-O’Connell (2009, 256–57), where he analyzes Debussy’s well-known prelude for piano *La fille aux cheveux de lin* as implying a $\hat{5}-\hat{6} // \hat{5}-\hat{6}-\hat{8}$ form.

¹⁵ Permission to print the melody of “The Touch of Your Lips” at level f. was denied by Hal Leonard Corporation, which controls the rights to the work in the US. Hence I’ve replaced the notes with rests at level f. The example in its entirety can be seen in Martin (2011).

Compare I-III#-V at level b:

1 C M9 C M7 2 G+ C6 3 G9+5 C M7 4 C 5 Em 6 Gm6 7 A7-9 A7 8 Fm6 9 G7 10 C 11 Am 12 Am6 13 E 14 B9 15 E 16 G7 Fm

17 C M9 C M7 18 G+ C6 19 G9+5 C M7 20 C 21 Em 22 Gm6 23 A7-9 A7 24 Fm6 25 G7 26 C 27 Am 28 Am6 29 D7 30 Fm G7 31 C 32

Example 1. Martin's neo-Schenkerian interpretation of "The Touch of Your Lips."

At level b of Example 1, I introduce the III#3 chord at m. 13, which postpones the structural V to m. 16. Level c shows an *Anstieg* (initial ascent) to C5, the primary structural tone, and the arpeggiation from that C5 in m. 5 to G4 at m. 11. At level d, mm. 5–11, I show the middleground fourth-progression from C5 to G4, which prolongs the C5 before C5 proceeds to B4 at m. 13. I also introduce the metrical basis of the form at level d, via eight-beat hypermeasures. At level e, most of the details of the melody are in place. At level f, mm. 1–2, I label the opening gesture “P + N” to indicate its passing and neighbor motions; this gesture is motivic in the song, and variants are labeled and bracketed throughout. Note in mm. 5–7 on level e that the CM–Em–Gm6 progression elegantly echoes the CM–EM–GM progression extending over the song’s entire first half (level b, mm. 1–16).¹⁶ Regarding the cadence in mm. 29–32, an advantage to reading a $\hat{1}-\hat{2}-\hat{1}$ in the piece’s second half is that it obviates viewing the E5 in mm. 29–30 as structural. This E5, though forming the climax of the song, forms first a ninth (with D7), then a seventh (with Fm) before proceeding to a strongly supported D5 in m. 30.¹⁷

VOICE-LEADING ANALYSIS AND MULTI-CHORUS FORM

A final general issue, which forms an important aspect of Larson’s book, is how to approach analytically an “additive” or “evolving” form (such as theme and variations), which is how most jazz performances are structured, in contrast to an “integrated” form, such as seen in a classical sonata. Here I confess that my thinking on this topic has not much advanced or improved since I first discussed it in my Charlie Parker book (Martin 1996, 30–32). In many live performances, a piece’s large-scale form may evolve through the addition of improvised choruses whose number may not be known in advance. A performance that begins with “intro, head, solos” might climax with “fours” before concluding with a repeat of the head and perhaps a short coda or worked-out ending. When recording, this format is often followed, too, although the players and producer usually plan the number of choruses allotted to each player, and so forth. In any case, when the form of the

¹⁶ Although my general analysis is different from Larson’s, we agree on many points, for example the importance of the C5–G4 linear progression extending from mm. 5–11. Also, Larson notes the duplicating of the I–III–V patterns (21), which I show on my levels b and e. Regarding this duplication, Steven Strunk notes that the Em and Gm6 chords in mm. 6–7 could be a publisher’s emendation. Strunk suggests that most players would render mm. 7–10 as Em7(b5) to A7 to Dm7(b5) to G7 (one chord per bar), but publishers were sometimes reluctant to write half-diminished seventh chords; rewriting them as minor-added-sixth chords was thought to be easier to read (personal communication).

¹⁷ My argument here is based on the harmonization given in the lead sheet appearing in Larson (2009, 15). Admittedly, the piece could be reharmonized with the climactic E5 supported by a tonic.

head is repeated for the improvised variations, the overall shape of the jazz performance may not be amenable to large-scale voice-leading analysis; dynamic or textural considerations are likely to be more pertinent. Voice leading, as a result, is a factor best examined within improvised choruses or within a limited number of choruses.

The performance may achieve greater integration, of course, if the multi-chorus solo is from a solo performance, or by a soloist within a group renowned for cohesiveness and communication, such as the Bill Evans Trio. Larson in his study examines several multi-chorus improvisations. His concluding remarks on the Peterson solo performance illustrate various methods through which a multi-chorus performance may be integrated:

(1) lead-ins connect half cadences to the downbeats of the following sections; (2) cadential suspensions postpone or eliminate the complete arrival of tonic at authentic cadences; (3) elisions bind formal sections, reducing or even eliminating the closure of authentic cadences; (4) structural puns overlap formal sections, allowing one passage of music to serve two functions simultaneously; (5) fills (metric diminutions on the long notes in a melody) and cadenzas (diminutions that suspend the meter) add content within phrases and at cadences. All of these devices work in a progressive way—successively reducing the divisive effects of sectional boundaries so that each succeeding phrase is more firmly linked to its neighbors (66).

Notably, these techniques largely amount to avoiding or weakening interior cadences until the performers decide the piece should end, at which time they play something more conclusive. Achieving a performance integrated in the Schenkerian sense of coherent voice leading at various levels of structure (assuming this to be a desideratum in the first place) often depends on a performer's skill at postponing a feeling of conclusiveness while at the same time blurring the sectional divisions along the lines noted by Larson above. Larson not only details various ways in which performers achieve this result, but also provides complete performance transcriptions, an outstanding feature of his book.

'ROUND MIDNIGHT: TUNE & MONK PERFORMANCES

The focus of Larson's book is "Round Midnight," and Larson appropriately discusses two of Monk's solo performances. As mentioned earlier, Larson does not generally concern himself with historical considerations. If he had, he might have made more of the fact that Monk, as the composer, provides us with a performed *Urtext* of the piece in some sense. The work first appeared on a Cootie Williams recording (August 22, 1944), for which Williams may have demanded a co-composer credit (3). Monk himself recorded it as early as November 21, 1947, in a quintet setting for Blue Note records, and as a solo pianist on June 7, 1954, for the

Vogue label in Paris. As mentioned, Larson focuses on the solo studio recording from April 5, 1957 (for the Riverside label), and a live solo recording (for Columbia) from November 19, 1968. According to the Lord discography, Monk's last extant solo piano version was for television in Paris in December, 1969. It would be interesting to compare Monk's earlier recordings with Larson's study of the 1957 recording, and to study the evolution of Monk's interpretation of his own piece. Curiously, the two performances Larson transcribes, though separated by more than eleven years, are remarkably similar.

Larson's analysis shows wonderful attention to the details of the melody's construction. He relates the rhythm and form of its harmonic progression to other important popular and jazz standards (38). The opening gesture of "Round Midnight"—the famous $B\flat 3-E\flat 4-F 4-B\flat 4-G\flat 4$ lick that Larson calls the "motto" (Example 3.7, 39)—seems to play a less significant role in Larson's analyses than what he identifies as the "closing motive" and the "linking motive."¹⁸ The closing motive is the $D\flat-C\flat-B\flat$ melody that ends the bridge, while the linking motive (42) consists of the notes $G\flat 4-F 4-E\flat 4-D 4-E\flat 4$, the cadential melody in mm. 7–8 of the tune. Another form of the linking motive truncates the final $E\flat 4$, thus ending on the leading tone. Because this same linking motive occurs twice at the beginning of the bridge, it "links" the bridge to the A section. Thus the two motives that Larson isolates from the tune consist of stepwise descents to the $\hat{5}$, $\hat{1}$, or $\hat{7}$. Note the paradox in Larson's choice of names, insofar as the linking motive ends the song, while the closing motive ends the bridge.

As Larson makes clear throughout the book, all three pianists are sensitive to the implications of these two motives. For the introduction of Monk's two performances, for example, Larson ingeniously shows how the voice leading culminates in the closing motive (Example 3.11a, 45). And in a convincing analysis of Monk's studio recording, the coda is shown to be an expansion of the linking motive, with the closing motive $E\flat-D\flat-C\flat-B\flat$ occurring at the very end (48–49). These passages exemplify "hidden repetition" (40), a concept that informs Larson's analyses throughout the book.

As with "The Touch of Your Lips," however, I am not fully convinced of Larson's choice of $\hat{3}$ as the primary structural tone. As an alternative, I am drawn to the simplicity of Larson's Example 3.8b (41), which shows the piece emphasizing $\hat{5}$, possibly after an *Anstieg*. Although Larson concludes that "The relationship between the motto and the linking motive makes it clear that $\hat{3}$ is the primary tone in "Round Midnight" (41), it might be wise to leave this issue unresolved, in light of competing claims. In general, it may be more productive to keep various

¹⁸ In the Evans trio performance Chuck Israels, interestingly, does develop the tune's opening motive (transcription, 169). But then again, Israels references the tune closely throughout his solo, so this may not seem particularly surprising.

possibilities in the air, and to determine in the course of a jazz interpretation how the improviser hears the original composition.¹⁹

Despite my occasional disinclination to cite primary tones confidently, I think a good case can be made that $\hat{5}$ is the primary tone for "Round Midnight," and moreover that Monk himself felt this subliminally. Notice its importance in the introduction of both Monk performances, particularly in mm. 7–8 of the introduction to the 1968 performance, where Monk arrives squarely on $B\flat 4$ (110). Regarding the half cadence at the end of the A1 section, Larson writes "...although the leap to $B\flat$ always appears in half cadences of A1 sections in the Monk performances transcribed, it often does not appear in half cadences of A1 sections played by other performers" (42). That is, perhaps Monk felt the importance of the $B\flat$ at sectional junctures more than Peterson or Evans.

Further, in the bridge of the piece (Example 3.9, 43) the $B\flat$ is very prominent, even ending both the bridge and its first half in m. 4; it's also leapt away from in m. 5. I hear these instances as reinforcing the primary tone, but Larson writes, "The prominence of this inner voice $B\flat$ increases gradually within the bridge" (42); in other words, he continues to view the $B\flat$ as a significant inner voice, but not a primary one. Larson further explains, "Because the significance of the closing motive is related to its function as embellished cover tone, my analysis of 'Round Midnight' restricts this term to a motion to $B\flat$ —usually to $B\flat 4$ " (43). That is, in Larson's opinion the $B\flat$ is a "cover tone" that disguises $G\flat$ as the true primary tone.²⁰ Because the closing motive proceeds to $B\flat$ (usually $B\flat 4$), this note is highly active motivically. Larson would, I think, insist that cover tones are ordinarily active and that we shouldn't mistake their foreground prominence as evidence of participation in the essential voice leading. I don't disagree, but in some cases (such as "Round Midnight"), the essential voice leading may be more ambiguous.

In many instances, Larson finds convincing explanations for the defining voice-leading features of Monk's performances (and original tune). The more difficult aspects of Monk's style are another story, however. For example, Larson admits defeat regarding a dissonant $E3$ that appears in m. 2 of the Monk live recording (transcription, 110), writing that the note "cannot be explained in voice-leading terms" (46). As shown in my Example 2 (building on Larson's Example 3.11, 45), I believe that this note can be explained. The $Am7(\flat 5)$ in m. 1 implies $E\flat 3$ in the left hand, as shown in my voice-leading sketch over Monk's first three bars. Then in

¹⁹ This argument is developed more fully in Martin 2006, in which I argue that Clifford Brown's solo makes clear that he hears $\hat{5}$ as the primary structural tone of the original song.

²⁰ Schenker's definition: "A cover tone is a tone of the inner voice which appears above the foreground diminution. It constantly attracts the attention of the ear, even though the essential voice-leading events take place beneath it" (1935/1979, 107). See also Cadwallader and Gagné (2007, 144). Schenker's definition assumes that the "essential voice-leading events" can be determined uniquely, of course.

m. 2, the E \flat 3 proceeds first to D3 (the octave equivalent of the low D2), then to E3 as a chromatic passing tone, and then to the F3 in m. 3. Monk renders this implied voice leading by scrunching the E3 against the D2 of the bass and the F5 of the soprano. Thus, we can hear the E3 as participating in a weird implied voice-exchange, as shown in the crossed lines in my analytical staves. The resulting harmonic clash is of course unorthodox, but my analysis provides a possible rationale. In general, however, I agree with Larson that few of Monk's unusual dissonances seem to originate in voice-leading procedures.

The image shows a musical score for Monk's live recording introduction, measures 1-3. The score is in 4/4 time and B-flat major. It features piano accompaniment and a solo. The piano part shows a chromatic line in the bass (E-flat3, D3, E3, F3) and a soprano line (F5) that interacts with the bass line. The solo part shows a melodic line with a triplet in measure 3.

Example 2. Monk live recording introduction, mm. 1–3.

PETERSON SOLO PERFORMANCE

I must mention again here the quality of Larson's transcription work. Although the Peterson performance is stunningly virtuosic, Larson is up to the task, providing us with a strikingly accurate transcription.²¹ This is especially to be admired in such difficult passages as mm. 2–4 of section 3B (139), or in passages where Peterson suspends the time, for example m. 8 of section 1B (134–35) or m. 8 of section 3B (140–41).

²¹ The slow-down software that transcribers now use was not available in the 1980s. In those days I would copy a recording to a reel-to-reel tape, then play it back at half speed. The drawback, of course, was that it was an octave too low. As fine as Larson's transcriptions are, they are not infallible. As argued above, piano transcriptions are especially difficult, and throughout there remain unclear moments. Larson wisely offers an addendum where he lists moments he is unsure of as well as possible errors by the players (196–201). Among moments that Larson does not list, the chords in m. 5 of Peterson's 1A₃ section may be incorrect (transcription, 135), yet I can offer no improvements.

The four-note melodic figure that Peterson plays at the beginning of the introduction quotes the opening of Michel Legrand's theme to the 1971 film *Summer of '42*. I suspect that Peterson's use of the quotation was intentional, although it is certainly possible that he had heard what was then a ten-year-old pop hit and incorporated it unconsciously into his performance. Larson does not mention the quotation as such, but notes that the melodic idea figures later in Peterson's performance.

Larson finds the linking motive underlying the performance: "Peterson changes Monk's theme in ways that reflect a premise of Peterson's performance: that is, Peterson uses hidden repetitions of the linking motive to integrate his performance, and his changes in Monk's theme itself highlight the linking motive" (56). Larson also does a fine job of showing how Peterson integrates into his solo both the linking motive and a 6-4-to-5-3 voice-leading idea over the tonic harmony, and how the linking motive itself can be seen as a 6-4-to-5-3 move over the dominant (Example 4.6, 56).

One of the most interesting aspects of this performance is the freedom with which Peterson plays with the form of the piece. Larson shows how Peterson emphasizes certain motivic forms in different areas so as to blur, sometimes, whether an A section is cadencing or continuing. This tactic is clarified by Larson's list of "structural puns," as diagrammed in Examples 4.15 and 4.16 (62).

An important concept that emerges in Larson's discussion is the idea of "withholding," where the performer leaves something expected unfulfilled, so that its later fulfillment is all the more satisfying. In describing the ending, Larson points out that "Cadential suspensions, elisions, structural puns, fills, cadenzas, withholding, substitution, and confirmations all appear within the final measures of the piece. These not only postpone the final complete arrival of tonic, but also tie up the threads of what has gone before" (63).

That Peterson imbues the technical fireworks of his performance with motivic strands of the tune is not surprising—that he is able to do this at so many structural levels, embedding his performance with piece-related ideas that integrate the performance overall, is an even greater testament to his skill. Although I wish that Larson's discussion conveyed the sweep and drama of the performance more, there is much compelling analysis that, through the accumulation of many noteworthy details, conveys the beauty of Peterson's conception.

EVANS LIVE PERFORMANCE

Whereas Peterson withholds features of the performance and uses the linking motive to blur distinctions between sections, Evans, in his live trio performance, "...makes the delay of resolution of the closing motive a premise of his performances" (72). Thus, "...the closing motive places emphasis on delayed resolution to

B \flat , reducing the closure of cadences or sectional divisions” (74). Recall that the closing motive is D \flat –C \flat –B \flat , particularly in the register in which it proceeds to B \flat 4 as the cover tone. Larson shows, for example, that Evans modifies the tune so that mm. 3–4 include the closing motive (Example 5.5 [75]). Evans then emphasizes the closing motive in mm. 5–8 by leaping to the high B \flat 4 in m. 8 (same example). In the bridge, Evans emphasizes C \flat –B \flat yet again by leaping to them (77; Example 5.6 [76]).

Evans’s solo indeed seems to center around B \flat 4, as Larson details in his insightful analysis. Although not mentioned by Larson, I hear the solo climaxing in the third A section of Evans’s second chorus (transcription, 161), where in m. 2 Evans reaches the solo’s highest pitch, B \flat 6. It is introduced by C \flat 6 (a major seventh below), thus yielding the two-note association that Larson pointed out in the bridge. Also, note that Evans’s right-hand notes in mm. 2–3, despite the upward leaps, form a descending E \flat minor/dorian scale that begins with encircling high B \flat 6 and returns down the octave to a B \flat 5: B \flat 5–A \flat 6–C \flat 6–B \flat 6–A \flat 6–G \flat 5–F6–E \flat 5–D \flat 6–C \flat 5–B \flat 5. This emphasis on B \flat is picked up again toward the end of this 2A₃ section; for example, Evans ends his solo on B \flat 4, supported by an E \flat 6-9 chord (transcription [162], downbeat of m. 8); the B \flat 4 is repeated, this time atop an E \flat m9 chord, for even greater emphasis as the bass solo begins (transcription [163], m. 1).

While I personally might emphasize motive over voice leading, Larson impressively details a number of Evans’s subtle voice-leading effects. As Larson himself notes (90), his analytical work could be extended by a closer examination of the roles of the bassist (Chuck Israels) and drummer (Larry Bunker), particularly as interaction in jazz performance has emerged as an important scholarly topic since the mid-1990s.²² Larson’s meticulous transcriptions of all the parts would be a boon to anyone undertaking such a study of this highly regarded Evans trio performance.

EVANS THREE-PIANO PERFORMANCE

Larson’s book climaxes with a fine transcription and analysis of “Round Midnight” as performed by Evans on *Conversations with Myself*. As mentioned earlier, the three-piano recording took place during February 1963, while Evans’s live trio performance took place some three months later. I wonder if Evans’s studio manipulations may have influenced his thinking about the piece as he performed it live with his trio. Much is similar in the two performances, including the treatment of the introduction. Larson designates the three piano tracks as Right, Center, and Left. Right, appearing on the lower two staves of Larson’s score, was recorded first

²² See, for example, Monson 1996 and Hodson 2007.

as the principal track, and Left and Center were overdubbed as the second and third tracks, respectively.

Larson makes a nice point that Center during the 1A₁ and 1A₂ sections approximates the alto of the original voice-leading model of the tune (92). I would have liked a comment on the odd moment on the downbeat of 1A₂, m. 3, where the dyad B \flat 2-C3 is prominent in the texture. It may make voice-leading sense, but has a noticeably stark, almost unfinished quality texturally.

Larson calls particular attention to the coordination of the parts in mm. 7–8 at the end of the 1A₂ section (Ex. 5.23, 97). A remarkable feature of this cadence is that Right has C \sharp s throughout the bars while Center and Left have C \flat s. Both are harmonically idiomatic: with C \sharp , the cadencing II chord is Fm7, while with C \flat , it is Fm7(\flat 5). However, one would not normally use two versions of the II chord simultaneously. Right, the first track recorded, has an F9(#11, 13) chord at the third beat of m. 7; at the downbeat of m. 8, the chord becomes, momentarily, Fm7(\flat 9), then on the second beat, B \flat 9 with the G \flat and E \flat suspended, and resolving to B \flat 7(\flat 9). The C \flat finally appears, but as lower neighbor of the ninth of the B \flat 7 chord on beat 2 of m. 8. Meanwhile, both Center and Left have C \flat s squarely on the downbeat of m. 8; Left even hits C \flat 4 on the fourth beat of m. 7, just as Right is playing a C \sharp 5. Evans obviously decided that he could live with these harmonic clashes, although they are not part of his style generally. His decision was a good one: mysteriously, the cadence sounds fine despite the overt clash.

At several points I wished Larson had provided further insight or at least speculation regarding Evans's doublings in the overdubs. Why did he choose occasionally to duplicate harmonic parts? For example, in mm. 1–2 of 2A₁ (the first “improvised” chorus after the statement of the tune), Left's punctuated chords in the right hand reproduce Right's left hand. Larson writes that Left's “staccato articulation contrasts with the legato of Right” (94). Yes, but why did Evans wish to double these lines in the first place? Or in m. 3 of this section, why does Center play an isolated B \flat –G \flat minor sixth, which seems to disrupt the line of Right's lead? It may seem arbitrary to single out such omissions, as Larson's book contains such a vast amount of analysis with so many elegant insights. However, let me deal at length with one section of this performance that I would approach differently.

In his discussion of the first A section of Evans's “improvised solo” (after the statement of the theme), Larson claims that “The improvised melody of Right in 2A₁, measures 1–2, is repeated in measures 3–4, again in measures 5–6, and again in measures 7–8. Because each repetition of this melody is changed to reflect the changes of harmony and placed differently against the meter, the repetitions may not be immediately heard” (98). (This passage can be found in the transcriptions [184–85]). In my Example 3, I superimpose vertically (in staff b) the measure pairs (1–2, 3–4, 5–6, and 7–8) that Larson claims show melodic repetitions. (The example includes only the Right track's right hand, which clearly carries the melody

throughout this passage.) Upon inspection, I think it should be clear that these measure pairs neither repeat each other literally nor feature obvious motivic variations of one another. What could Larson be getting at?

The image displays four systems of musical notation, each consisting of a piano (a) and bass (b) staff. The key signature is three flats (B-flat major/C minor), and the time signature is 4/4. The systems are numbered 1 through 8 in the bass staff.

- System 1:** Piano staff has notes G4, A4, Bb4, C5. Bass staff has notes G2, A2, Bb2, C3, D3, Eb3, F3, G3. Chords: Ebm, C m7(b5), F7, Abm7, Db7. Fingerings: 1, 2.
- System 2:** Piano staff has notes C5, Bb4, Ab4, G4. Bass staff has notes G2, A2, Bb2, C3, D3, Eb3, F3, G3. Chords: C m7(b5), Bm7, E7, Bbm7, Eb7. Fingerings: 3, 4.
- System 3:** Piano staff has notes G4, Ab4, Bb4, C5. Bass staff has notes G2, A2, Bb2, C3, D3, Eb3, F3, G3. Chords: Abm7, Db7, Ebm7, Ab7. Fingerings: 5, 6, 3.
- System 4:** Piano staff has notes C5, Bb4, Ab4, G4. Bass staff has notes G2, A2, Bb2, C3, D3, Eb3, F3, G3. Chords: C m7(b5), F7, Fm7(b5), Bb7. Fingerings: 7, 8, 3.

Example 3. Bill Evans's 2A₁ "solo" chorus of three-piano performance. Larson: transcription (184–85); Martin: added chords and analysis.

An important principle of Schenkerian analysis is the demonstration of organic coherence, manifested not only through the composing out of larger-scale progressions through smaller-scale ones, but also through the reappearances of musical material on different structural levels. In Larson's claim, the material does not appear on different levels, but does return in disguised form throughout Evans's 8-bar improvised statement. Postmodern criticism of Schenker (and music analysis in general) has often attempted to debunk the importance of organic unity. While I disagree with such categorical dismissals of Schenker, I think such critics make an important point: we must be aware of pushing too far the idea of musical artworks always striving for unified statements. Indeed, the most striking aspect of a passage is often its apparent disunity. And while Schenkerian theory often discloses powerfully the oneness of a piece, overemphasizing unity may lead us to miss much of the story. The unity-disunity dialectic may be what makes the music come alive, and forms the most lasting overall impression.

With these considerations in mind, I would not claim that the two-bar statement of mm. 1–2 is followed by three repetitions. Instead, I would suggest that each measure pair covers similar territory via note choices and voice leading while emphasizing a wonderfully varied rhythmic framework that suggests an almost free-form melodic fantasy. Exact repetition rarely occurs in improvised lines generally, although some aspects of the lines (particularly in the voice leading) may be repeated. What interests me about Evans's first fully improvised A section is how the line unfolds in its multiplicity.

Although voice leading in this passage guides my analysis, I would not assume that my remarks need be related to the $\hat{3}$ – $\hat{2}$ background line that Larson posits as part of the original song. A special moment occurs at m. 5, where the solo line features solely the note $D\flat_5$. In the final three-piano composite, Evans leaves this note prominent and largely naked by playing nothing in the overdubs for that measure until the “and” of the third beat. Moreover, the same $D\flat_5$ prominently bridges the melody from m. 2 to m. 3.

As for that $D\flat_5$ at the end of m. 2, we find that it is set up nicely by the voice-leading line F_5 – $E\flat_5$ in m. 1, as shown on staff a. This F_5 – $E\flat_5$ is echoed in m. 2 by F_4 – $E\flat_4$, also on staff a.

In m. 3, we find another F_5 – $E\flat_5$ and, further, an echoing F_4 – $E\flat_4$. There is no $D\flat_5$, however, in m. 4. Evans withholds the $D\flat_5$ until m. 5, emphasizing it prominently by its virtual lack of accompaniment. Moreover, in mm. 4–5 the F_5 – $E\flat_5$ and F_4 – $E\flat_4$ are also withheld, and now appear in m. 6.

The last measure pair, mm. 7–8, provides a culmination of the 8-bar $2A_1$ section. Evans builds the line to an $A\sharp_4$, the highest note of the eight bars, in m. 7. The F_5 – $E\flat_5$ comes just afterwards, at the end of m. 7. Is there a follow-up move to $D\flat_5$, as heard previously? No. Rather, at the end of m. 8, the F_4 – $E\flat_4$ in the lower voice proceeds to $D\sharp_4$, the critical leading tone as the third of the $B\flat_7$ chord, which

ends the section with its half cadence. From this perspective, at the same moment the $D^{\sharp}4$ is stated, the $D^{\sharp}5$ can be heard as implied, coming from the $E^{\flat}5$ at the end of m. 7 (hence the $D^{\sharp}5$ appears in parentheses). This is the first time in the entire chorus that we hear D^{\sharp} , the leading tone of the key of E^{\flat} minor and third of the dominant $V7$ ($B^{\flat}7$) chord, as a chord tone.

Larson is not incorrect in his assessment that the measure pairs “repeat.” But the repetition is so subtle that it pales in comparison to Evans’s playful and varied rendering of the voice leading. I’ve bracketed the $F-E^{\flat}$ occurrences to emphasize their constantly changing rhythmic and phrasing environments. To further clarify this variety, I’ve written the beats on which the $E^{\flat}s$ and $D^{\flat}s$ (and the concluding D^{\sharp}) occur under the staff. Notice that Evans avoids heavy-handedness by not playing these notes on downbeats; rather, he emphasizes the second or fourth beats and the offbeats of those beats, exhibiting exceptional rhythmic ingenuity.

Larson does comment on these intriguing measures, but focuses first on mm. 1–3 before turning to mm. 7–8. His Example 5.27 (100) shows his conception of mm. 1–3 of this first “solo” chorus. While I have focused more narrowly on the $F5-E^{\flat}5-D^{\flat}5$ motion at the foreground, Larson does show this move (his level d) but does not call attention to it. Rather, he focuses on the $G^{\flat}4$ and $G^{\flat}5$ in m. 1, construing them jointly as a primary structural tone in this 8-bar section. At level a, we see that the $A^{\flat}4$ in m. 2, understood as supported by the $D^{\flat}7$ chord at the end of the bar, provides a neighbor motion to the $G^{\flat}4$, which then returns in m. 3, supported by an $E^{\flat}m$ root position tonic (although arguably the $Cm7(\flat 5)$, a tonic substitute, is the more precise harmony). At level b of Larson’s representation of these three bars, he shows a $B^{\flat}4-A^{\flat}4-G^{\flat}4-F4-G^{\flat}4$ motion as well, which ultimately reduces to the $G^{\flat}4-A^{\flat}4-G^{\flat}4$ neighbor idea as its underlying motion.

I am certainly not suggesting that Larson’s reading of these three bars is incorrect; his analysis just doesn’t isolate what I hear as aurally most striking. The $G^{\flat}4$ principal structural tone undoubtedly would be connected to the $G^{\flat}5$ shown in Larson’s reading of mm. 7–8 (Example 5.28, 101, level a). This $G^{\flat}5$ leads to $F5$ as the $\hat{2}/V$ of the half cadence ending the section. Although I’ve argued that $\hat{3}$ may not be the structural tone of the original song, I can in any event agree that this G^{\flat} as $\hat{3}$ plays a consistently significant role, and Larson derives considerable insight from this interpretation.

Aside from pointing out the two-bar repetitions and interpreting the voice leading of mm. 1–3, Larson makes the further point that the mm. 7–8 “repetition” composes out the “linking motive” at two structural levels (Example 5.28, 101). The same example also shows a large-scale $\hat{3}-\hat{2}$ move in these bars, which would be connected to Larson’s reading of mm. 1–3. Again, this recognition of the linking motive is a fine insight, but it seems to me that other aspects of the section are

more compelling, and further, that an overall $\hat{3}-\hat{2}$ for the section is not entirely convincing.

Many of Larson's insights are of a similar nature: meticulous parsing of the voice leading with reference to a constant organizing principle evident in the overall Schenkerian interrupted form as derived from $\hat{3}$, and comparisons of voice-leading ideas to locate motives that persist through the levels as hidden repetitions. While the designation of $\hat{3}$ or $\hat{5}$ as principal structural tone may be contestable, it may also be ultimately unimportant. Larson derives numerous insights from his reading of $\hat{3}$, and these insights persist even if one is unconvinced of its role as the *Kopftone* in the Schenkerian view of things.

SUMMING UP

Larson begins his summary of Evans's three-piano recording with the statement, "Evans integrates formal sections by using the same devices Peterson does. However, Evans uses these devices in different ways—ways that reflect both his style and the premises of his performances" (103; Peterson's integration devices are outlined in a passage quoted earlier in this essay, under the heading "Voice-leading Analysis and Multi-chorus Form"). Later, in his Conclusions chapter, Larson states, "[Peterson's and Evans's] solutions elevate the relationship-between-the-parts of Monk's theme to the level of a premise: the linking motive's hidden repetitions become a premise of Peterson's performance, and the closing motive's delay of dissonance resolution becomes a premise of Evans' performances" (106). I don't refute these assertions or the intricate analyses Larson uses to back them up, but I wish there was more discussion of factors that particularize these pianists' individuality. Again, no analyses can provide everything, and as Larson points out, "...it has not been the purpose of this book to explore the varieties of jazz styles" (107).

Further study of these performances could more precisely detail interaction within the Evans trio or stylistic differences among the pianists. For example, Monk and Peterson are polar opposites in some ways, and a study that highlighted their technical-stylistic differences—filtered through Larson's reading of the voice leading and motives of "Round Midnight"—would deepen our understanding of both players.

Larson's persuasive study takes us inside the harmony and voice leading of tonal improvisation, enabling us to follow in detail the power of Schenkerian analysis in revealing the excellence of jazz improvisation. Alternative analyses of these pieces may conform more or less strictly to Schenkerian precepts, but we ultimately owe to Schenker the powerful techniques and fresh insights into tonal music provided by his studies and the theoretical work deriving from them. Larson's book is particularly ambitious—and successful—in its treatment of complete and extended

performances. I could not recommend it more highly; it is an essential addition to the library of all scholars interested in jazz music theory and the insights that close analysis brings to our understanding of this music.

Note: I would like to thank Steven Strunk for many helpful comments on an earlier draft of this essay-review.

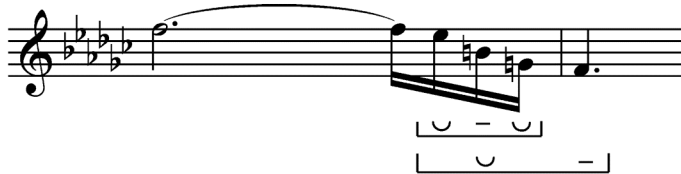
ERRATA IN STEVE LARSON'S *ANALYZING JAZZ: A SCHENKERIAN APPROACH*

Page 45, Ex. 3.11c, m. 6: F5 in soprano should be F \flat 5.

Page 81, Ex. 5.9c, m. 2: Second note in tenor should be A \sharp .

Page 92, second column, first paragraph: Larson writes, “[T]he pitch content of each measure of Left is transpositionally equivalent... The set of pitches in measure 2 is a transposition—down a tritone—of the set of pitches in measure 1.” Rather, the pitch set is transposed down a perfect fourth, not a tritone. Left in m. 1 has the pitches E \flat –D–B–C, while Left in m. 2 has B \flat –A–G–F \sharp (Evans reverses the order of the last two transposed notes). Larson’s next statement (“Since the root motion is down a perfect fourth, the transposition down a tritone is non-trivial.”) is thus also erroneous; it should be: “Since the root motion is down a perfect fifth, the transposition down a perfect fourth is non-trivial.” The transposition down a perfect fifth also holds for mm. 3–4 and mm. 5–6.

Page 93: Ex. 5.19 is the same as Ex. 5.20. The correct Ex. 5.19 should be:



Page 94, middle of second paragraph: “In yet another timing, Right refers to the linking motive in measures 3–4 (see Example 5.24).” Right here should be Left (as it correctly appears on the example).

Page 96: Ex. 5.22 (p. 2) has, I believe, a production error. The left hand of 5.22d is omitted until m. 7. The omitted part references Ex. 5.6d (76)—as indicated by the bracketed “[c.f. Ex. 5.6d].”

Page 96: In Ex. 5.22 (p. 2), the upper note of the final right-hand dyad of the a staff should be G \sharp .

Page 100, Ex. 5.27: On level c the first dyad of the upper staff shows E \flat 5-C \flat 5; it should be G \flat 5-E \flat 5. (The G \flat 5 further supports Larson's reading of a G \flat 4-A \flat 4-G \flat 4 motion over this span, as shown at level a.)

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