

ANALYZING JAZZ—A SCHENKERIAN APPROACH

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Steve Larson

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The ability in which all creativity begins—the ability to compose extempore, to improvise fantasies and preludes—lies only in a feeling for the background, middleground, and foreground. Formerly such an ability was regarded as the hallmark of one truly gifted in composition, that which distinguished him from the amateur or the ungifted . . . So it would be of greatest importance today to study thoroughly the fantasies, preludes, cadenzas, and similar embellishment which the great composers have left to us. All music instruction, be it public or private, should assign high priority to such study.

Heinrich Schenker
Free Composition, 1935/1979, 6–7

Dedicated to the other members of the “Gang of Four”—Henry Martin, Keith Waters, and Steven Strunk—with thanks for making music as the Jazz Piano Collective, for inspiring me with their work, for supporting me through their conversation, and for sharing the pleasure of their company, delicious food, and fine wine.

TABLE OF CONTENTS

Acknowledgments	ix	Schenker's conception of hidden repetition	40
Preface	x	Hidden repetitions in the A sections	40
A note on citations	x	Consistency and completeness in the A sections	40
A note on the term "classical"	x	The A sections: Comparisons	41
Audience	x	Hidden repetitions in the bridge	42
Why now?	x	The bridge: Comparisons	44
		Voice leading in the introduction	44
Chapter 1. Introduction	1	The introduction: Comparisons	46
Methodology	1	Hidden repetitions in the ending	46
The transcriptions	1	Summary	50
Transcriptions as analyses, analyses as transcriptions	2		
The organization of the text	3	Chapter 4. A solo-piano performance by Oscar Peterson	51
"Round Midnight"	3	The problem of integration and the jazz performance practice of theme and variations	51
		The form of Peterson's performance	51
Chapter 2. Questions about Method	4	Pick-ups, lead-ins, cadential suspensions, and elisions	53
Three questions	4	The different versions of the linking motive	53
(1) Is it appropriate to apply to improvised music a method of analysis developed for the study of composed music?	4	The suspensions figure	53
(2) Can features of jazz harmony (ninths, elevenths, and thirteenth) not appearing in the music Schenker analyzed be accounted for by Schenkerian analysis?	5	"The structure as he wants to indicate it"	56
(3) Do improvising musicians really intend to create the complex structures shown in Schenkerian analyses?	10	Withholding	56
		Similarity and substitution	60
Chapter 3. "Round Midnight"	33	Elisions and structural puns	62
Monk's theme as a variation	33	The lead-ins in the improvised variations	62
Harmonic rhythm in the A sections	35	Fills and cadenzas	63
		The ending	63
		Summary	66

Chapter 5. Ensemble Performances by Bill Evans	72	The Transcriptions	
The problem of integrating formal sections	72	Monk's live recording	109
The closing motive	72	Thelonious Monk, "Round Midnight," <i>Monk's Greatest Hits</i> (19 November 1968, Columbia CS 9775 and 32355)	
The problem of integrating instrumental parts	74	Monk's studio recording	117
The form of Evans' performances	74	Thelonious Monk, "Round Midnight," <i>Thelonious Himself</i> (5 April 1957, Riverside 12-253) re-issued on <i>Round Midnight</i> (Milestone M-47067, M-47004 and M-47064)	
The A sections	74	Powell's introduction	127
The bridges	77	Bud Powell, "Round Midnight," <i>Bud Powell</i> (Quintessence QJ-25381)	
x, y, and z	77	Peterson's solo performance	131
Closure and motive in the live recording	77	Oscar Peterson, "Round Midnight," <i>Freedom Song</i> (20 February 1982, Pablo-2640-101).	
The double-neighbor figure and the closing motive in the live recording	79	Evans' live recording	143
Withholding, substitution, and a lead-in in the live recording	80	Bill Evans, "Round Midnight," <i>Live at Shelley's Manne-Hole</i> (30 or 31 May 1963, Riverside R-9487 and ABC 3013) re-issued on <i>Time Remembered</i> (Milestone M-47068) re-issued on Bill Evans: <i>The Complete Riverside Recordings</i> (Fantasy, Riverside R-018, 1984)	
Climax and motive in the live recording	87	Evans' studio recording	177
The conclusion of Evans' improvised variations in the live recording	87	Bill Evans, "Round Midnight," <i>Conversations with Myself</i> (Verve V6-8526)	
Roles in the live recording	90	Notes on the transcriptions	196
Roles and closure in the studio recording	92	Bibliography	202
Summary	103		
Chapter 6. Conclusions	106		
Variations	106		
Artistic content	106		
Rhythm	106		
Style	107		
Recommendations for further study	107		

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Although I did not ultimately include them in the final version of this book, I would like to thank Warner Bros. Publications, Inc., for allowing me to reproduce a lead sheet and an arrangement of “Round Midnight”—and I would like to encourage readers to consult not only Warner Bros’ published piano-vocal arrangements, but also their series of jazz transcriptions, as well as commercially available lead sheets for “Round Midnight” (e.g., Hyman 1986). Thanks also to Hal Leonard Publications, for allowing me to reproduce lead sheets of “The Touch of Your Lips,” and to Pendragon Press for allowing me to reproduce examples from Schenker’s *Free Composition*.

PREFACE

I chose to study Schenkerian analysis of modern jazz because of my interest in the theories of Heinrich Schenker and because of my interest in jazz. But this study attracted me for an additional reason. I am interested in exploring some distinctions commonly—but often superficially or artificially—drawn: distinctions between art music and popular music, between jazz and classical music, between improvisation and composition, between technique and art, between intellect and emotion, between theory and practice, etc. Making such distinctions is a necessary and useful part of scholarly inquiry. Yet, closer study often reveals that differences are not always clear-cut, that interesting similarities abound, that interactions are significant, and that such categories can overlap.

A note on citations

In this book, reference to other works uses the “author-date” style of citations. For example, when I describe Dapogny’s (1982) edition as a model, readers will find the work by Dapogny in the references listed alphabetically by author (Dapogny) and then by date (1982). The reference list begins on page 202. Where such citations are given for quotations, or where they direct the reader to particular pages in the work cited, the page numbers appear after the date. There are no footnotes for this book.

A note on the term “classical”

The word “classical” has been used to describe a variety of musics. I have found it convenient to use it in one particular sense throughout this book: it describes any western “concert” music written during the common-practice tonal era (including styles that have been called baroque, classical, and romantic). Thus, as I use the term in this book, classical music includes the “masterworks” of composers to which Schenker devoted his analyses (that is, works by C. P. E. Bach, J. S. Bach, Beethoven, Brahms, Chopin, Handel, Haydn, Mendelssohn, Mozart, D. Scarlatti, Schubert, and Schumann)—as well as music written by their contemporaries. I use the term “jazz” in a similarly general sense, and I use the term “modern jazz” in its commonly accepted sense: it refers to “bebop”—a style associated with Charlie Parker and his contemporaries and having its origins in the 1940s—and some subsequent jazz styles incorporating its innovations.

Audience

This book may interest three different types of readers. First, the transcriptions will be of interest to a wide audience of readers and performers who just want to know which notes were actually played in these remarkable performances. Second, the book addresses musicians with some background in music theory who wish to know how analysis can illuminate jazz improvisation. Because the book presumes no special knowledge of jazz repertoire, nomenclature, or skills, its main arguments may be followed by those with the equivalent of an undergraduate background in music theory. Those unfamiliar with “lead-sheet notation” for chords may wish to consult a reference such as Brandt & Clinton

(1976) or visit the online description at http://en.wikipedia.org/wiki/Chord_notation. In fact, I imagine that graduate courses in music analysis might profitably include part or all of this book among their readings. Third, the book will provide jazz musicians with a view of current music theory. Because the book often relies on a carefully limited version of Schenkerian analytic notation (called “strict use,” see Larson 1996), even musicians with no training in Schenkerian analysis may be able to follow and appreciate many of the important points that it makes about the music.

Because it is written for three such different audiences, members of each will inevitably find some portions too difficult or maybe even painfully simple (I hope the design of the book will help such readers find the passages they wish to skip). But I hope all will find something of interest, too.

Why Now?

I finished the dissertation upon which this book is based in 1987. The dissertation was the first work to publish complete transcriptions of the same piece as played by different jazz performers. Transcriptions into musical notation of five recorded performances of Thelonious Monk’s classic jazz composition, “Round Midnight” (two recorded by the composer, one by Oscar Peterson, and two by Bill Evans) may be found on pages 109–201.

Analyses of these performances lead to a consideration of relationships between improvisation and composition, and between technique and art. This book also reflects my continued interest, apparent in my Masters thesis (“Some Aspects of the Album Out of the Woods by the Chamber Ensemble ‘Oregon,’” University of Oregon, 1981), in exploring relationships between affect and structure in performances.

Before my dissertation, some scholars (such as Thomas Owens and Steven Strunk) had applied Schenker’s analytical approach to passages of improvised jazz, but that approach had never been systematically applied to entire modern jazz performances. At that time, I was also working on additional projects in jazz analysis. Those projects included studies of improvisations by Charlie Parker and Dave McKenna and investigations of rhythmic displacement in the music of Bill Evans. And I felt that when I finished those projects—which flow from the ideas in the dissertation—I would turn them into additional chapters for this book. I thought the added chapters would round out the dissertation to offer a more-complete view of jazz analysis. However, now that I have completed (and published) those projects (and some others), it has become increasingly clear that a complete view of jazz analysis is neither possible nor desirable. Scholars such as Steven Block, Cynthia Folio, Ben Givan, Patricia Julien, Steve Lindeman, Henry Martin, James McGowan, Steven Strunk, and Keith Waters (just to name a few) have expanded the field of jazz analysis with wide-ranging treatments. It now seems to me that, instead of trying give such a complete account, it is best to offer one view of jazz analysis—from the perspective of Schenkerian analysis—which was the original intent of the dissertation. Thus, this book presents the original dissertation with limited revisions.

INTRODUCTION

Methodology

While much has been written about the history of jazz, comparatively little attention has been given to individual jazz performances. Those analyses that have been published include studies of relationships between chords and scales (Gonda 1971–72, Jungbluth 1983, Pressing 1978, and Russell 1959) and the use of melodic-motivic “formulas” and processes of motivic development in jazz improvisations (Blancq 1977, Gushee 1977/1981, Kernfeld 1981 and 1983, Owens 1974, Martin 1996, Schuller 1979, and Smith 1983). Other studies have investigated the role of polyrhythms in jazz (Folio 1995, Larson 1997–98b and 2006b, Strunk 1998, and Waters 1996) and have applied function theory (McGowan 2005), information theory (Winter 1979), pitch-class set theory (Block 1990 and 1997, Lindsay 1995, and Pressing 1982), or computers (Williams 1982 and 1985) to aid their analyses. The field of jazz analysis continues to grow (see the periodic bibliographies that appear in the *Annual Review of Jazz Studies* and the online bibliography maintained by the Jazz Theory and Analysis Interest Group of the Society for Music Theory at <http://music.uncg.edu/2001/>). But scholarship has been inhibited by the scarcity of reliable and/or complete transcriptions of recorded jazz performances into musical notation and by the difficulty in producing such transcriptions.

Given its proven power and usefulness in the analysis of tonal music, it is not surprising that Schenkerian theory has also been applied with some success to the analysis of jazz (Check 2003, Larson 1981, 1993, 1996, 1998, 1999a, 1999b, Martin 1975 and 1996, Owens 1974, Simon 1978, Stewart 1973/1974–75, and Strunk 1979, 1985, and 1996). These last studies suggest that Schenkerian analysis may be useful for explaining certain features of jazz performances. My work also suggests that Schenkerian analysis is useful not only for explaining the technical features of jazz performances (such as harmony, rhythm, and melody), but also for illuminating their artistic content. Because this book is the first study to analyze complete transcriptions of entire performances of the same piece by different artists, it is better able to make a convincing case.

The transcriptions

Heinrich Schenker considered himself “the true founder of the discipline of auto-graph-study” (1935/1979, 7) and devoted considerable energy to the creation of editions of music. Just as the study of classical music requires carefully prepared editions, so the

study of jazz requires accurate and complete transcriptions of its best recorded performances. Unfortunately, available editions of jazz repertoire—whether in lead sheets, in published sheet music, or in transcriptions—are often inaccurate and/or incomplete.

One exception to these poor editions is James Dapogny’s *Ferdinand “Jelly Roll” Morton: The Collected Piano Music* (1982), the first scholarly edition of a body of a jazz musician’s work. I have used Dapogny’s edition as a model for my transcriptions. As Dapogny notes (34), a transcription of a performance differs from a notated composition:

The notation of jazz raises the question of just what notation can actually represent. It should be borne in mind that modern music notation developed largely as a prescriptive system, designed to give performers directions on how to realize a piece in performance. In this volume it is being used descriptively, to record performances that have already taken place.

Our notational system, with a simple proportional scheme for rhythm, does not lend itself to descriptive use for jazz because rhythms that the system cannot easily record are commonplace. (A truly accurate notation of a performance—as opposed to the composition itself—of a Western classical piece with its rubato would be similarly difficult to achieve.)

In the transcriptions in this book, I have attempted to notate the actual pitches and durations played. However, in four situations, it seemed desirable not to do this.

First, I followed the jazz convention of notating “swung” subdivisions of the beat as if the subdivisions were equal in duration; in a jazz performance, the beat is often subdivided unequally. The practice resembles the French baroque convention of *notes inégales*. In “The Touch of Your Lips,” the beat is the quarter note, and eighth notes are played so that those that fall on the beat are longer than those that fall off the beat; in this situation, the eighth notes are said to be swung. In “Round Midnight,” sometimes the eighth notes are swung and sometimes the sixteenth notes are swung (jazz musicians call the latter “double time”). At medium tempos, on-the-beat swung eighth notes are generally about twice as long as off-the-beat swung eighth notes. However, the ratio between the durations of these differing “eighth notes” varies with style and tempo. It also tends to vary somewhat within a performance. Where a group of notes that would usually be swung is played with what sound like equal durations, I have written the auxiliary number 2 or 4 with that group of notes. For example, since the sixteenth notes in the first measure of Evans’ live recording (see page 144) sound equal in duration, I have written the auxiliary number 4—in a triplet, the auxiliary number would be 3.

Second, in some cases the players make what seem to be mistakes. The number of these mistakes is remarkably small. In each case I have written what I think the player intended and have noted the discrepancy between transcription and sound in the notes following the transcriptions.

Third, in some cases I was unsure what was actually played. Modern jazz piano performances can be difficult to transcribe. Sometimes the harmonics generated by lower strings—particularly the first and second overtones (the second and third partials)—sound as loud as the notes actually played. In other cases, higher notes may “hide” in the harmonics of lower notes. These performers voice their chords in many different ways. Their chords may be dissonant, dense, staccato, and soft. This sometimes makes it difficult to tell exactly which notes appear in these chords—and in which octave they appear. In such cases, I have written what seemed most likely and made a comment in the notes following the transcriptions.

Finally, many important expressive elements of the performance have not been notated: rather than attempt to indicate all the changes of tempo, articulation, dynamics, tone, pedaling, and other nuances, I have only indicated a few of these. (For example, it seemed appropriate to indicate which of Evans’ chords are rolled; the rolled chords in his performance stand out as significant—even though I did not find space in the text to discuss this. The rolling of chords seems even more important in Peterson’s performance, but I did not notate his rolls, because Peterson rolls so many of the chords he plays—but in subtly yet significantly different ways—that to indicate his rolls would clutter the transcription without making it more informative.) Such elements contribute an important part to the quality of these performances. But the transcriptions are not intended as complete records of performances—the recordings are that.

On the transcriptions, I have numbered the measures (1–8) within each formal section (this numbering of measures and designation of formal sections resembles that employed by Kernfeld 1981 and Owens 1974). The measure numbers are circled Arabic numbers and appear above the bar line that begins that measure. Measure numbers are circled in the transcriptions and musical examples, but not in the text. I have also designated the beginning of each formal section. The formal section designations appear in square brackets ([]) above the bar lines that begin a formal section.

For “Round Midnight,” the formal-section designations have three parts. For example, 2A₃ is the third A section of the second chorus. The first part of the formal-section designation describes the (32-bar) chorus. The second part describes the (8-bar) section (A=A section, B=bridge, x=introduction, y=interlude, and z=ending). The third part (subscript) distinguishes the first A section from the second and third. In Peterson’s performance, he plays an original introduction, which he then reuses as both interlude and ending, so the formal sections include 1x=introduction, 2x=interlude, and 3x=ending.

For “The Touch of Your Lips,” I have numbered the measures 1–32. Where Evans uses the final measures of this song as an introduction, I have numbered those measures as they would have been numbered had they occurred at the end of a chorus, except that I have placed a mark (°) after that number.

In the transcriptions, smaller noteheads indicate cadenzas (passages of elaboration that suspend the meter); the durations in the cadenzas indicate only approximate length. In Evans’ live recording, the lowest staff indicates the string bass part and is written an octave higher than it sounds. In Evans’ studio recording, one system appears on each page. The top two staves on each system indicate the piano in the left channel (when the original album recording is played in stereo), and are labeled “Left.” “Center” appears on the middle staves and “Right” appears on the lowest staves.

In the text, references to specific pitches are made according to the notation suggested by the Acoustical Society of America (ASA): The pitch class is symbolized by an uppercase letter and its specific octave is symbolized by a number following that letter. The octave number refers to pitches from a given C to the B a major seventh above it. Cb5 is the same pitch as B4. Scale degrees are referred to with capped numbers: 2̂ in Eb is F. In naming intervals above the bass, I have followed the jazz convention of using the accidental that would be used if in the key of C (e.g., G is a ♯13 above B). In order to stress important similarities, the figured-bass numerals in the voice-leading analyses sometimes omit accidentals.

Transcriptions as analyses, analyses as transcriptions

In making the transcriptions, I had to make a number of decisions: Which passages contain “mistakes”? How precise should the notation of durations be? Where should I notate a change of meter? To which “voice” does this note belong? Which notes are “ornaments”? etc. Because the transcriptions reflect these decisions, they may be considered, to some extent, “analyses” of the performances. The idea that the transcriptions share something with the voice-leading analyses can be appreciated in two additional ways. On one hand, since so much of the quality of these performances cannot be captured in notation, the transcriptions, like the analyses, should be considered a supplement to—rather than a replacement for—listening to the recordings. On the other hand, the voice-leading analyses may also be considered transcripts of the performances: the voice-leading analyses make explicit certain features of the performance that are clearly audible—in fact, often “brought out” by articulation, dynamics, etc.—yet not explicit in a note-for-note rendering of each pitch played. This reflects Schenker’s remark (1935/1979, xxiii):

The musical examples which accompany this volume are not merely practical aids; they have the same power and conviction as the visual aspect of the printed composition itself (the foreground). That is, the graphic representation is part of the actual composition, not merely an educational means.

The organization of the text

Chapter 2 discusses three questions raised concerning the application of Schenkerian analysis to jazz performances: (1) Is it appropriate to apply to improvised music a method of analysis developed for the study of composed music? (2) Can features of jazz harmony (ninths, elevenths, and thirteenths) not appearing in the music Schenker analyzed be accounted for by Schenkerian analysis? and (3) Do improvising musicians really intend to create the complex structures shown in Schenkerian analyses? The chapter answers yes to these questions, and also argues that the questions themselves imply mistaken assumptions about the content and origin of Schenker's theories, about the role of analysis, about the function of dissonance in common-practice harmony and in jazz, about the nature of improvisation vs. composition, and about the role of simplicity and complexity in popular and art music. As I address each question in turn, I offer basic theoretical principles and practical examples for explaining dissonance treatment in jazz, qualify the applicability of Schenker's theories to jazz, and emphasize the importance of models in creating, explaining, and experiencing jazz.

“Round Midnight”

“Round Midnight” is the “centerpiece” of this book: Chapters 3–5 analyze performances by Thelonious Monk, Oscar Peterson, and Bill Evans. “Round Midnight” is probably the best known composition by the most famous modern jazz composer, Thelonious Monk. Monk's band leader Cootie Williams and Bernie Hanighen (who supplied lyrics for its melody) are also credited as composers. It appears that parts of what we now think of as “Round Midnight” may also have been contributed by Dizzy Gillespie, Art Pepper, and Miles Davis. As Michael Cuscuna (in his liner notes to *The Complete Blue Note Recordings of Thelonious Monk*, 7) writes:

Round Midnight is more than a standard; it is an anthem. Thanks to Bud Powell, it was first recorded in a rather four-square reading with a corny bridge by Cootie Williams' orchestra in 1944. For this favor, Williams demanded a co-writer credit from Monk: this was an unfortunate but not uncommon practice of the day. Dizzy Gillespie recorded a more emphatic version with his big band in 1946. In fact, Dizzy's bravura introduction has almost attached itself to the composition . . . Incidentally, the original Blue Note 78 and countless other versions carried the original title Round About Midnight, but Monk preferred the shorter title.

QUESTIONS ABOUT METHOD

The intellectual treatment of any datum, any experience, any subject, is determined by the nature of our questions, and only carried out in the answers.

Suzanne K. Langer (1942, 4)

Three questions

Analysts have used Schenkerian techniques to describe linear progressions and structural levels in a variety of jazz styles, although greater attention has been focused on modern jazz. And yet a certain skepticism has arisen about such applications (see, for example, Furtwängler 1947, Hodeir 1956, Keil 1966, and Smith 1983). In general three questions have been raised about the application of Schenkerian analysis to improvised jazz: (1) Is it appropriate to apply to improvised music a method of analysis developed for the study of composed music? (2) Can features of jazz harmony (ninths, elevenths, and thirteenth) not appearing in the music Schenker analyzed be accounted for by Schenkerian analysis? and (3) Do improvising musicians really intend to create the complex structures shown in Schenkerian analyses?

In this chapter, I answer yes to these questions, and also argue that the questions themselves imply mistaken assumptions about the content and origin of Schenker's theories, about the role of analysis, about the function of dissonance in common-practice harmony and in jazz, about the nature of improvisation vs. composition, and about the role of simplicity and complexity in popular and art music.

As I address each question in turn, I offer basic theoretical principles and practical examples for explaining dissonance treatment in jazz, qualify the applicability of Schenker's theories to jazz, and emphasize the importance of models in creating, explaining, and experiencing jazz.

(1) Is it appropriate to apply to improvised music a method of analysis developed for the study of composed music?

This first question suggests misconceptions about the content and origins of Schenker's theories. Schenker valued the ability to improvise, calling it "the ability in which all creativity begins" (1935/1979, 6) and often praised the quality of improvisation in the

masterworks he analyzed. In fact, it would be inaccurate to suggest that Schenker did not study improvisations. Recognizing the overt improvisatory orientations of certain types of pieces, Schenker suggested that "it would be of greatest importance today to study thoroughly the fantasies, preludes, cadenzas, and similar embellishment which the great composers have left to us" (1935/1979, 7). Indeed, any musical composition may be considered a record of a successful improvisation.

Schenker's essay, "The Art of Improvisation" (in *Das Meisterwerk in der Musik*, 1925), suggests that the study of improvisatory music was important in the development of his theories. That essay discusses a chapter of C. P. E. Bach's *Essay on the True Art of Playing Keyboard Instruments* (1949, 430–445) in which Bach offers a record of an improvised free fantasy and a plan or framework (in the form of a figured bass and commentary) for his improvisation. Schenker shows how Bach's plan resembles his own conception of musical structure. As Sylvan Kalib observes, "this article also reveals the corroboration and probable inspiration for some of the major concepts and bases of Schenker's own theories. Schenker points out how his terminology describes more specifically the procedures that Bach calls for, but that both Bach's and his conceptions of musical composition basically constitute one and the same approach" (1973, 4). John Rink (1993) also underscores the importance of improvisation in the development and content of Schenker's theories, and he shows how analysis informed by an awareness of plans such as C.P.E. Bach's can help us better understand not only the nature of composition and improvisation, but also the artistic content of works by composers such as Chopin.

Indeed, our first question implies misconceptions not only about Schenker's theories, but also about analysis in general. It implies that an analysis is justified by its intent, not by its results. Of course, the opposite is true. André Hodeir writes that "to try to find in [jazz] the formal rigor of European art" would be to listen "with too demanding an ear" (1956, 164). But as the following chapters will show, to listen without such a demanding ear would be to miss some of the beauty of modern jazz improvisations.

Another implication of our first question is that improvised music differs fundamentally from composed music, presumably in that composed music has structure because it is “worked out.” Currently available “alternate takes” of jazz performances, which show improvisers working out their solos in successive takes—“composing” them, if you will—should help to dispel any notion that a sharp line divides improvisation and composition. By the same token, we should keep in mind that even though jazz solos typically vary much more from performance to performance than do other sections (such as opening and closing theme statements, introductions, interludes, and endings), improvisation and variation may both occur throughout a jazz performance. As Simon (1978) and Smith (1983) note, the distinction between composition and improvisation is not always clear-cut. In fact, I argue (Larson 2005) that composition and improvisation, rather than being poles of a continuum, may best be understood as ways of creating music that are not mutually exclusive, and that, furthermore, many common assumptions about composition vs. improvisation (for example, regarding deliberation vs. instantaneous creation, training vs. talent, revising vs. incorporating mistakes, tradition vs. innovation, constraint vs. freedom, intellect vs. intuition, and complexity vs. simplicity) attribute qualities to composition that are more essential to improvisation, and vice-versa.

The commonly made analogy between music and language underscores the importance of not overemphasizing the distinction between improvisation and composition. As John Sloboda has noted (1985), Schenker’s theories describe musical structure in ways that are analogous to the ways in which Chomsky’s theories (1957, 1965, and 1968) describe the structure of spoken language. Both theorists distinguish between the *surface* of music or language and a more abstract, *underlying* structure. And both theorists show how the surface may be thought of as derived from the underlying structure by processes of transformation. No one who accepts Chomsky’s claims about the structure of sentences would assert that spoken language, solely because it is improvised, lacks the underlying structure that can be found in written language. Likewise, no one who accepts Schenker’s claims about underlying structure in phrases of music ought to assert that un-notated jazz, solely because it is improvised, lacks the underlying structure that can be found in notated composed music.

One could note that this analogy between music and speech is restricted to the level of sentences of speech and phrases of music. Schenker’s claims about the structure of larger musical units are controversial and find no easy analogy with Chomsky’s theories. But since, in jazz, we are dealing mostly with the eight-measure units that make up the phrases of a theme and variations, the structure of larger musical units is not a central concern. And in any case, the structures of larger musical units in jazz performances tend to be more a result of the simple fact that the performance is a theme and variations than a result of any improvisational impulse on the part of the performer.

However, even if one suspects that there are significant differences between the structures of composed and improvised music, one should not therefore rule out Schenkerian analysis of improvised jazz. On the contrary, such differences would seem to encourage structural analysis: how else could those differences be identified and understood?

QUESTIONS ABOUT METHOD

(2) Can features of jazz harmony (ninths, elevenths, and thirteenths) not appearing in the music Schenker analyzed be accounted for by Schenkerian analysis?

This second question suggests misconceptions about the function of “dissonance” in both classical music and jazz. Disagreements among music theorists—even among Schenkerians—about the function of “dissonance” are not uncommon, but I believe that a good account of the phenomenon requires Schenkerian theory (Larson 1997). So-called ninths, elevenths, and thirteenths occur in both repertoires. And in either case, a complete explanation of the functions of these “chord extensions”—including the seventh—seems to require an account of their melodic relationships with more stable notes at more basic structural levels.

In classical music, one can find pitches whose functions may seem difficult to explain in conventional terms. For example, sevenths, ninths, elevenths, and thirteenths may appear unprepared. They may be embellished before they resolve. They may remain unresolved until or after a change of harmony. They may not be explicitly resolved in their own register. They may appear simultaneously with the tone to which they will resolve. They may “resolve” to notes that are dissonant.

In their harmony/voice-leading textbook, in a chapter entitled “Seventh Chords With Added Dissonance,” Aldwell and Schachter (1979, 123–135) offer examples of all of these. (In their example of a dissonance that appears with its resolution, they note the importance of the fact that the dissonance and the pitch of resolution occur in different registers, but one may also find examples of dissonance and resolution appearing in the same register; for example, an *acciaccatura* (a cluster of step-related pitches) in a Scarlatti keyboard sonata may be described as the simultaneous appearance of an appoggiatura and its resolution in the same register). The authors’ explanations of the functions of these tones invoke Schenkerian principles of voice leading and structure (132–133):

Partly because these tones typically appear in the highest voice, some theorists refer to such 4ths and 6ths as “11ths” and “13ths.” These terms also result from the erroneous idea that such dissonances are chordal in origin, that “9ths,” “11ths,” and “13ths” result from adding 3rds above seventh chords. In some twentieth-century music, dissonant chords might really result from the piling up of 3rds . . . But in earlier music, dissonant chords originate in melodic motion, not in the piling up of vertical intervals. There is no reason, therefore, to regard “11ths” and “13ths” as anything but 4ths and 6ths that replace, rather than resolve to, 3rds and 5ths belonging to seventh chords. Some passages in music of the late nineteenth century might, perhaps, form an intermediate category.

As an example of dissonant chords that really do result from the piling up of thirds, Aldwell and Schachter cite a passage from Ravel’s *Valse nobles et sentimentales*. Even for this passage, they offer an explanation that invokes Schenkerian principles

of voice leading and structure (451). Presumably, “passages in music of the late nineteenth century that might form an intermediate category” would also be illuminated by Schenkerian analysis. (For a possible example of such a passage, consider the piling up of thirds that begins the Brahms *Intermezzo* in B minor, Opus 119, Number 1. Schenkerian analyses of this piece appear in Cadwallader 1983, Salzer 1952, and Forte & Gilbert 1982.)

Other phenomena in classical music may seem difficult to explain. For example, passages of parallel motion in dissonant intervals defy conventional explanations (for examples, see Aldwell and Schachter 1989, 212–216). Similar problems arise for pieces that appear to begin and end in different keys (Krebs 1981 gives examples), or that end with dissonant or non-tonic sonorities (see, for example, Chopin’s *Mazurka* in A minor, Opus 17, Number 4, and his *Prelude* in F major, Opus 28, Number 23).

Schenkerian analysis would be successful in illuminating such non-standard phenomena even if it only served to show how they depart from more standard phenomena. However, the published analyses of Schenker and his followers demonstrate that his theories go beyond merely defining or identifying standard and non-standard phenomena in classical music. (It is also always possible that, in individual cases, the appearance of non-standard phenomena may be an indication of aesthetic weakness. In *Das Meisterwerk*, Schenker used his analytic method to point up what he considered deficiencies in the music of Stravinsky and Reger. Regardless of how one might feel about these particular judgments by Schenker, it should be easy to imagine examples of both classical music and jazz in which non-standard phenomena indicate artistic weaknesses.)

Notes whose functions defy conventional explanations are more common in jazz than in classical music. The fact that sevenths, ninths, elevenths, and thirteenth notes may make the surface of modern jazz more harmonically complex than that of some classical music can create problems for the listener and performer as well for the theorist. When dissonances appear more often and are treated more freely, they lose some of their emotional impact. As Johannes Tinctoris (ca. 1453–1511) observed (Tinctoris/Seay 1961), improvisation often leads to a certain relaxation in the requirements of strict composition. While such freedom initially makes improvisation easier, the loosened—or more subtle—impact of dissonances freely treated may make it more difficult for the improviser to create an artistically moving statement. In addition, this more subtle impact may initially place a greater burden on the listener’s ability to understand some modern jazz performances. (Of course, freer dissonance treatment may pose the same dilemma for some non-jazz styles, too.)

The terms “jazz” and even “modern jazz” encompass a wide variety of styles and approaches to the treatment of dissonance. Nevertheless, sevenths, ninths, elevenths, and thirteenth notes play a central role in the sound of modern jazz. Although these notes may receive greater emphasis and may be treated more freely in modern jazz than in classical music, their basic meaning remains the same: they derive their meaning from more-stable pitches at deeper structural levels.

Steven Strunk (1985) has described the distinctive contribution of sevenths, ninths, elevenths, and thirteenth notes to modern jazz. His explanation of the function of these tones invokes Schenkerian principles of voice-leading and structure, preceding and resembling Aldwell and Schachter’s explanation of the same phenomena in classical music; here is Strunk’s explanation (97–98):

The terms “chordal extension” and “superimposition” have been used along with numerical designations for these tones when they are explained as arising from superimposed thirds over the chord root. This explanation is probably not the best way to understand the phenomenon, as these notes generally behave as melodic, not harmonic, events. I have maintained the numerical designations in the following discussion because of their firmly established general use. However, in order to separate these pitches from the vertical concept of chordal extension, these and certain other notes will be referred to collectively as tensions, defined as follows: In a tonal diatonic setting, a tension is a pitch related to a structurally superior pitch (usually a chord tone) by step, such that the tension represents and substitutes for the structurally superior pitch, called its resolution, in the register in which it occurs. Most tensions are located a step above their resolutions. The concept of tension is broader than that of suspension, appoggiatura, passing tone, or neighbor tone, as there is no requirement of manner of approach, manner of leaving, or rhythmic position in its definition.

Strunk notes that “the sense of dissonance of a tension derives, usually, from a potential seventh interval between the tension and a chord tone below it” (98) and goes on to describe contextual limitations on the use of tensions within jazz style. These limitations include constraints on voice-leading (99):

A potential tension will be avoided if it might obscure the local harmonic progression. For example, $\hat{7}/\text{II}^7$ (a thirteenth) in a $\text{II}^7\hat{7}\text{V}^7$ progression would interfere with one of the essential lines of the progression, $8/\text{II}^7\hat{7}/\text{V}^7$, so it is avoided.

In order to understand the functions of these tensions, it is necessary to understand how they resolve. Strunk notes that “the resolution of a tension sometimes occurs immediately on the surface of the composition, before the chord supporting the tension changes” (110). Models of such immediate resolutions appear in Example 2.1. In strict counterpoint, such tensions may appear as passing tones or neighbor notes (third species) or as suspensions (fourth species). Of course, in the analogous species of strict counterpoint, these tensions would appear without an accompanying seventh. Nevertheless, the meanings of such “ninths” (Example 2.1a), “elevenths” (Example 2.1b), and “thirteenth notes” (Example 2.1c) are better explained in Schenkerian terms, as elaborations of more basic structures, than in purely “harmonic” terms, as deriving from chords that are stacks of thirds.

Example 2.1 consists of three musical staves labeled a, b, and c. Each staff shows a melodic line in the treble clef and a bass line in the bass clef. Below each staff are two horizontal lines representing scale degrees. Staff a shows a resolution from 9 to 8 and 7 to 7. Staff b shows a resolution from 4 to 3 and 7 to 7. Staff c shows a resolution from 6 to 5 and 7 to 7.

Example 2.1: Immediate Resolutions of "Ninths," "Elevenths," and "Thirteenth."

Strunk also describes resolutions that are delayed: "Only slightly more elaborate than immediate resolution is the case of a resolution which is delayed by melodic ornament, but not delayed so long as to allow the chord to change before the resolution appears" (1985, 110). Models of such delay by melodic ornament appear in Example 2.2. In strict counterpoint, such delays may appear as embellished suspensions in fifth species. Again, such "ninths" (Example 2.2a), "elevenths" (Example 2.2b), and "thirteenth" (Example 2.2c) are better explained in Schenkerian terms than in purely "harmonic" terms. As Strunk observes, "such immediate and relatively immediate resolutions of tensions are extremely common in bebop melodies" (1985, 110).

QUESTIONS ABOUT METHOD

Example 2.2 consists of three musical staves labeled a, b, and c. Each staff shows a melodic line in the treble clef and a bass line in the bass clef. The melodic lines are embellished with ornaments. Below each staff are two horizontal lines representing scale degrees. Staff a shows a resolution from 9 to 8 and 7 to 7. Staff b shows a resolution from 4 to 3 and 7 to 7. Staff c shows a resolution from 6 to 5 and 7 to 7.

Example 2.2: "Ninths," "Elevenths," and "Thirteenth" Delayed by Embellishment.

Strunk cites four cases in which a tension may find another kind of resolution. However, we shall see that, in each case, the meanings of those tensions still arise from their melodic relationships to more-basic structures.

The first involves $\hat{b}7/V7$, whose juxtaposition of the lowered and raised seventh scale degrees occurs also in classical music:

The minor-derived $\hat{b}7/V7$, (an augmented ninth), receiving its dissonance from the chord tone $\hat{7}$ a major seventh below, can resolve that dissonance by progressing to $\hat{b}6$, itself a minor ninth tension, dissonant with the root.

$\flat 10 \longrightarrow \flat 9 \longrightarrow 5$
 $7 \longrightarrow 10$
 $\flat 3 \longrightarrow 8$

Example 2.3: The Resolution of an “Augmented Ninth” in the Context of a V–I Progression.

Example 2.3 offers a model of the resolution of an “augmented ninth” (actually a minor tenth) in the context of a V–I progression. (Note that the minor ninth forms a diminished seventh with, and therefore is also dissonant with, the third of the chord. The minor tenth, however, forms a more acute dissonance—a diminished octave—with that chordal third.) Note that, in this example, the $B\flat$ depends for its meaning up on resolution to an $A\flat$, which in turn resolves to G. Thus, even the tension resolved by another tension ultimately depends on resolution to a more stable tone at a deeper structural level.

The second case in which a tension may find resolution in a pitch other than a chord tone involves $\hat{6}/I$, whose function is distinctive in jazz (1985, 99):

$\hat{6}/I$ is not dissonant with the root; nor does it form a seventh interval with a lower basic chord tone; yet it is not a triad member. It can behave as a tension standing for, and resolving to $5/I$. But its consonant character enables it to serve as the resolution of $7/I$, the major seventh tension, and this is its most usual role: an unresolved addition to I , not standing for $5/I$ (which is often voiced a step away from it), but also not a chord tone.

In an illuminating treatment of both its historical origins and musical significance, Henry Martin (2003) has discussed the function of $\hat{6}/I$ as well as other closing sonorities in early and modern jazz.

The third case arises when tensions do not resolve until or after their chord has changed. As before, a tension may be resolved by a note that, because of the change of harmony, is itself a tension. Thus (1985, 111),

“chains” of stepwise tensions are possible when the progression is sequential, a common pattern being the alternation of melodic ninths and thirteenths. This chain of suspensions is derived by contraction (or elision) from a standard linear intervallic pattern of fourth species counterpoint.

Example 2.4: A Chain of “Ninths” and “Thirteenths.”

Example 2.4 offers a model of such a chain of ninths and thirteenth. Viewing the models' levels starting with level a and progressing to e, it may be seen as a means of generating ninths and thirteenth through the delay of pitches of an 5–8 linear intervallic pattern. Viewed from level e to a, it may be seen as a means of analytically reducing such ninths and thirteenth to more-stable intervals at deeper structural levels. In each level of Example 2.4, the 5–8 linear intervallic progression (top staff) is accompanied by a 7–10 linear intervallic pattern (middle staff) above a circle-of-fifths bass (lowest staff). Strunk's earlier explanation (1985, 111) of such chains of ninths and thirteenth was that they arose from the "contraction" of a 7–6 linear intervallic pattern between those tensions and the thirds and sevenths of their chords. At this point, Strunk (private conversation) favors the explanation offered here. However, note that although these explanations differ (but do not contradict one another), they agree that tensions have melodic origins in the delay of dissonance resolution. (For more on linear intervallic patterns in jazz, see Strunk 1996).

Finally, Strunk describes how a dissonance may become a consonance after a change of harmony:

Sometimes a tension sustains through a chord change to become a consonance, thereby losing its "need" to resolve. For example, this effect is produced whenever $\hat{5}/V7$ is reharmonized as $II7-V7$. (112)

Example 2.5 offers a model of such an "eleventh." Again the model may be viewed as a means of generating such eleventh (Example 2.5a to b) or as a means of analytically reducing such eleventh to more-stable intervals at deeper structural levels (Example 2.5b to a). But notice that this example implies a slightly different explanation of the function of the "eleventh." Since the 5 and the V7 in Example 2.5a appear at a more-remote level of structure (they are "more structural"), the "eleventh" in Example 5b is not a "dissonance" at all—rather, the G is the structural tone, while the lower voices are "dissonant." The 2 in the bass is the fifth of the G7 chord that controls the time span of both chords, and the 8 is a note of embellishment (a suspension, as is typical in this context). Of course, both jazz and classical music also include other dissonances that become consonances, "thereby losing their 'need' to resolve," but these are usually best described as "anticipations."

My response to the second question posed above has stressed significant similarities between dissonance treatment in classical music and in jazz. However, there are also significant differences. While Schenkerian analysis can explain a great deal about modern jazz, some features of modern jazz performances remain difficult to explain. Features such as "polychords" and dissonances that function more to add "color" than to add voice-leading content can be found in the transcriptions in this book. These phenomena occur most often in Monk's playing (see especially the last two measures of the introduction and the last two measures of the ending of the studio recording). And Monk was unusual among modern jazz pianists (in fact, some consider his playing to be of a style other than modern jazz)—in part because of his unusual dissonance treatment. Nevertheless, it seems clear

Example 2.5 consists of two systems, labeled 'a' and 'b'. Each system shows a piano staff with two staves (treble and bass clef). Below each staff is a diagram of intervallic relationships. In system 'a', the top staff has a whole note chord (G4, B4, D5) and the bottom staff has a whole note chord (G2, B2, D3). The intervallic diagram below shows a 5-8 progression on the top staff and a 7-10 progression on the bottom staff. In system 'b', the top staff has a whole note chord (G4, B4, D5) and the bottom staff has a whole note chord (G2, B2, D3). The intervallic diagram below shows a 11-8 progression on the top staff and a 10-7 progression on the bottom staff.

Example 2.5: An "Eleventh."

that some of the music called "modern jazz" strays far enough from tonic-dominant tonality to make the application of Schenkerian analysis untenable. And it is difficult to draw a distinct line that separates more typically tonic-dominant jazz from more recent jazz that is less clearly based on "functional" tonic-dominant harmony (especially since some performers play both styles).

Thus, while this question must be qualified, my answer must also be qualified. Steven E. Gilbert qualifies his application of Schenkerian analysis to Gershwin's music as follows (1984, 423):

Since Gershwin wrote basically tonal music, it is reasonable that we adopt a modified Schenkerian approach. However, the word "modified" must be stressed. The main point of difference is that in Gershwin's harmonic language the dissonance had at least been partially—to use Schoenberg's word—emancipated. The triad was still necessary for closure, but dissonances such as ninths and so-called thirteenth did not require resolution. (423)

Of course, Gershwin's compositions are not jazz, but many jazz performances are based on his songs. However, the analyst must be careful not to dismiss as "emancipated dissonances" tensions that are skillfully resolved. Good modern jazz frequently features such skillful voice leading. As I have argued elsewhere (Larson 1999a), Gilbert and others have

modified Schenker's approach in dealing with passages that require no such modifications. Nevertheless, I agree with their basic point that relaxed dissonance treatment can test the limits of applicability of Schenker's method to this music.

In the end, only detailed Schenkerian analyses of recorded performances can establish the limits and value of applying his method to jazz. In fact, the analyses in the following chapters suggest that Schenkerian analysis is useful not only for explaining the technical features of jazz performances (such as harmony, rhythm, and melody), but also for illuminating their artistic content.

(3) Do improvising musicians really intend to create the complex structures shown in Schenkerian analyses?

My comments above, on the distinction between composition and improvisation, might be enough to dismiss this third question, but I believe that it is also useful to discuss its relationship with what is called "the intentional fallacy." (Ethan Haimo (1996) discusses intention and analysis in atonal music; Henry Martin (1996) discusses intention and analysis in jazz.) Some people believe that anytime we inquire as to the composer's intentions we commit the intentional fallacy. But, as Monroe C. Beardsley (1958) wrote, we commit the intentional fallacy only when we confuse the composer's imputed intentions with our aesthetic experience of a work.

Gregory Smith's (1983) dissertation provides much important information about jazz improvisation in general and about the music of Bill Evans in particular. But it also claims that Schenkerian analysis does not "take the circumstances of composition in performance fully into account" (91) and, instead of Schenkerian analysis, he suggests (126–127) that

an analysis conditioned by a more realistic image of the kinds of relationships a player is capable of developing and sustaining in the course of performance would, presumably, be couched in less ingenious explanations of the melodic organization. Such analysis would seek to reveal devices of structure and expression of a sort a player could conceivably master in performance.

Smith argues that Bill Evans could not conceive and develop the kinds of relationships shown in a Schenkerian analysis in the act of improvising, but rather relied on a set of formulas that fell readily under the hand.

Of course, jazz improvisations do contain formulas. But so do improvisations in other idioms—and in fact, so do notated compositions. What is significant to the listener is the structure created by those formulas. While Smith intends to limit the notion of "formula" to describing sets of pitches that are contiguous in the foreground, it is also clear that jazz improvisations contain "formulas" at deeper levels of musical structure (for a particularly insightful discussion of "formula" and jazz analysis, see Martin 1996).

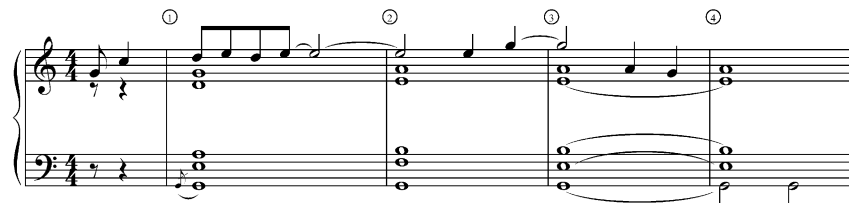
In fact, the following dialogue between jazz pianist Marian McPartland (MM) and the late Bill Evans (BE) suggests that Smith may have drawn some inappropriate assumptions about Bill Evans' limitations (Evans/McPartland 1978). (The transcriptions are mine, and my asides (SL) during the conversation quoted below appear in square brackets: "[].")

BE: 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, but I find the most fundamental structure, and then I work from there.

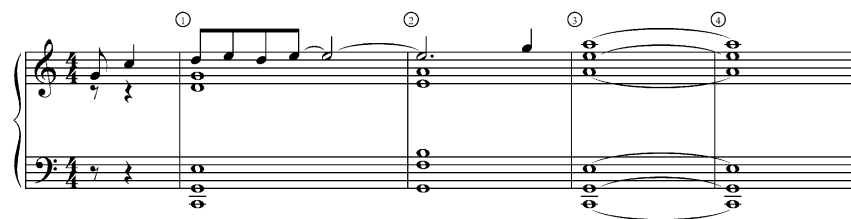
MM: Well, when you say structure, you mean, like, one chorus in a certain style, another . . .

BE: No, I'm talking about the abstract, architectural thing, like the theoretical thing.

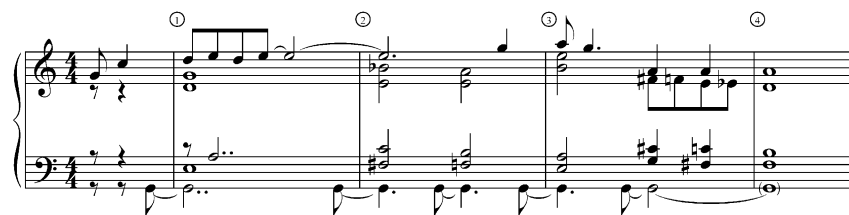
Now, like, on this tune ["The Touch of Your Lips"], the structure I would think of, basically, is . . . all right, in the key of C [Example 2.6, pick ups], this tune. Now, y'all would think of it as a C [Example 2.6, measure 1] to its dominant, or the G7 with . . . we'll just say, for now, G7, [Example 2.6, measure 2] back to the C [Example 2.6, measures 3–4]. Now all this time I'm also thinking of all this happening over a pedal point [Example 2.6, measure 4] because I want to set up a plane—a bottom—out of which the rest of the tune will spring, you see. Now, if we just played the roots [Example 2.7], you see how different that sounds than setting up this [Example 2.8].



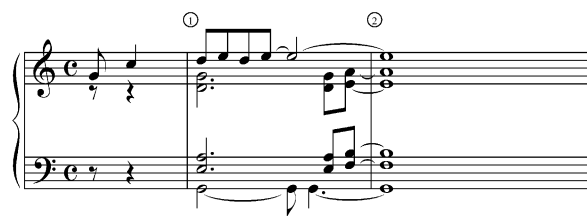
Example 2.6: Bill Evans, Plan for "The Touch of Your Lips," Measures 1–4.



Example 2.7: Bill Evans, Plan for “The Touch of Your Lips,” Measures 1–4, With Tonic and Dominant Roots.



Example 2.8: Bill Evans, Plan for “The Touch of Your Lips,” Measures 1–4 With Dominant Pedal.



Example 2.9: Bill Evans, Plan for “The Touch of Your Lips,” Measures 1–2.

MM: Yeah. You see, that has some kind of mystery to it.

BE: Now that's all added to the basic structure; we only had really the C and the G at first [Example 2.9].

Now we can go around this, see [Example 2.10, a two-page example, measures 1–4], see [Example 2.10, measure 5]. Now we start moving away from the thing into the [Example 2.10, measure 6], see, because we're going through now a cycle [Example 2.10, measures 7–8]—so this is what I would be thinking about [Example 2.10, measure 9]—now again [Example 2.10, measures 10–11]. Now we're gonna modulate to E major through its own dominant [Example 2.10, measures 12–15]. Now we gotta get back to C through its dominant [Example 2.10, measures 16–17].

BE: Now, like, say, in the fake book [Example 2.11 reproduces two different lead sheets for “The Touch of Your Lips.”], you would get something like this [Example 2.12] . . . You get this [Example 2.13].

Example 2.10: Bill Evans, Plan for “The Touch of Your Lips,” Measures 1–32.

The musical score is written for piano in G major, 4/4 time. It consists of four systems of staves, each with a treble and bass clef. The piece begins with a key signature of one sharp (F#) and a common time signature (C). The first system contains measures 17 through 20. The second system contains measures 21 through 24. The third system contains measures 25 through 28. The fourth system contains measures 29 through 32. The piece concludes with a double bar line at the end of measure 32. The notation includes various chords, single notes, and rests, with some measures featuring a fermata over a whole note.

Example 2.10: (cont.)

THE TOUCH OF YOUR LIPS

Moderato (smoothly) Fox trot

Words and Music by RAY NOBLE

THE TOUCH OF YOUR LIPS up - on my brow; Your lips that are cool and sweet; Such

ten - der-ness lies in their soft ca - res, my heart for - gets to beat. The

touch of your hands up - on my head, The love in your eyes a - shine; And

now at last the mo - ment di - vine, THE TOUCH OF YOUR LIPS on mine.

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Example 2.11: From a Fake Book: "The Touch of Your Lips."

THE TOUCH OF YOUR LIPS

Moderately Slow, with expression

Words and Music by RAY NOBLE

CHORUS

THE TOUCH OF YOUR LIPS _____ up - on my brow; _____ Your lips that are cool _____ and sweet; _____ Such

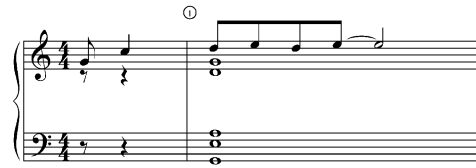
ten - der - ness _____ lies in their soft ca - res, _____ my heart for - gets to beat. _____ The

touch of your hands _____ up - on my head. _____ The love in your eyes _____ a - shine; _____ And now at last _____

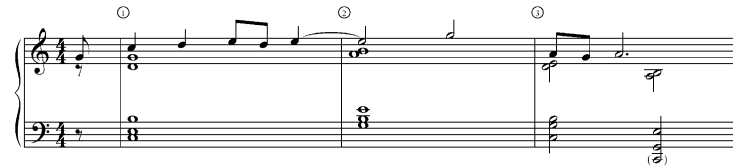
_____ the mo-met di - vine, _____ THE TOUCH OF YOUR LIPS _____ on mine. _____ The mine. _____

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Example 2.11: (cont.)



Example 2.12: "In the Fake Book," Measures 1–.



Example 2.13: "In the Fake Book," Measures 1–4.



Example 2.14: "In the Fake Book," Measures 25–.

MM: Not even that good.

BE: Now at the end you might get this [Example 2.14, measures 25–26], I guess, I don't know what they'd give you here [Example 2.14, measures 27–28] . . .

MM: Probably give you a G in the bass.

[SL: This G in the bass is an important aspect of the song (even though it does not appear in either of the lead sheets reproduced in Example 2.11), so I have placed a G in parentheses beneath what Evans plays in Example 2.14, measures 27–28. In his improvisation, Example 2.15, Evans plays a G in the bass on the downbeat of measure 27.]

BE: . . . and a D7 [Example 2.14, measure 29] and a G7 [Example 2.14, measure 30].

But we can get this kind of motion out of that. Now, all right, I'm thinking of the basic structure [Example 2.15, a three-page example].

I didn't do that too well, but hear what you can do that makes sense over this basic structure.

Smith is rightly concerned that assumptions about the creative process could mislead analysis. However, Smith's assumptions about Bill Evans' limitations seem to have misled him. Evans was not only capable of developing and sustaining the kinds of relationships shown in a Schenkerian analysis, but was able consciously to articulate them. I will support this point in the following discussion by confirming and elucidating Evans' explanation of "fundamental structure"; by offering examples of the analytic reduction of sevenths, ninths, elevenths, and thirteenth; and by emphasizing the importance of voice-leading models in creating, experiencing, and explaining music.

Just as a plan by C. P. E. Bach can serve as an analysis of his improvisation, so can Bill Evans' explanations serve as an analysis of his improvisation. However, before pursuing this analogy, we should clarify a potentially misleading difference. One could distinguish between C. P. E. Bach's and Evans' improvisations, noting that Bach creates the plan of his improvisation while Evans improvises on a pre-existing theme. Nevertheless, while their improvisations may be distinguished from one another in this and a number of other ways, such a distinction would be misleading with regard to differences between classical music and jazz. Many jazz musicians improvise on themes of their own creation. And many classical composers have improvised and composed variations on themes composed by others—in fact, upon themes that were popular songs.

Example 2.15: Evans' Improvisation on "The Touch of Your Lips."

*It is unlikely that Evans would play all three of these notes with one hand. Perhaps some are taken with the right hand. Perhaps one or more of these notes sounds in a different octave or is not played.

Example 2.15: (page 2).

17 18 19 20

21 22 23 24

25 26 27 28

29 30 31 32

Example 2.15: (page 3).

(a) "in the key of C"
 (b) "a C to its dominant, G7, back to the C"
 (c) "over a dominant pedal"

(d)
 [=Example 2.6]

(e)
 [=Example 2.8]
 (cf. Example 2.10
 mm. 1-4, 17-20)

(f)
 [=Example 2.15
 mm. 1-4]

(g)
 [=Example 2.15
 mm. 17-20]

Example 2.16: Evans' Layered Analysis of Measures 1-4.

Measures	Evans's sentence	voice-leading event
1–5	Now we can go around this.	tonic prolongation over dominant pedal (a fourth-progression)
6–11	Now we start moving. . . through a cycle.	tonic prolongation (a fourth-progression over a circle of fifths)
12–15	Now we're gonna modulate to E major through its own dominant.	tonicization of III (a third progression)
16–	Now we gotta get back to C through its dominant.	return to tonic

Example 2.17: Evans' spoken sentences parses measures 1–16 in units that correspond with voice-leading events.

To see how Evans' explanation can serve as an analysis of his improvisation, consider his explanation of measures 1–4. Example 2.16 juxtaposes his different views of these measures. As in a Schenkerian analysis, information lies in the relationships between levels.

Evans' spoken comments (Example 2.16a–c) describe measures 1–4 as an alternation of tonic and dominant over a dominant pedal. When Evans later refers to “moving away from the thing,” we should understand “the thing” as a unit: the opening tonic prolongation. Example 2.16d reproduces Example 2.6. Evans' description of measure 2 as G7 is a simplification that may viewed as an analytic reduction: this reduction reflects the elaborative function of the ninth and thirteenth that appear in the right hand.

Example 2.16e reproduces Example 2.8 and resembles measures 1–4 and 17–20 of Example 2.10. Pitches introduced at this level may be described as creating chords with sevenths, ninths, elevenths, and thirteenths. Traditional jazz theory might label the harmonies of Example 2.16e as follows:

m.	1	2	3	4	
	C ⁶ ₉	D ^{9(b13)}	G ¹³	Em ¹¹	A ^{7(13-b13)} D ^{7(9-b9)} G ⁹
	G ped _____				

However, all of the pitches introduced at this level may be understood as elaborating the conceptually prior tonic prolongation; each added pitch resolves down by step until it reaches pitches that appeared on the previous level. Furthermore, Evans' plan not only places each complex harmonic interval in a simpler melodic context, but also supports it with a clear metrical structure of underlying simplicity. Each new pitch delays the pitch it

prolongs, segmenting time spans evenly in halves, quarters, and eighths (reflecting the suggestion, of both Westergaard 1975 and Lerdahl & Jackendoff 1983, that Gestalt principles of simple shape govern durational as well as pitch patterns).

Examples 2.16f and g reproduce measures 1–4 and 17–20 of Example 2.15—Evans' improvisation on “The Touch of Your Lips.” Notice that there are thus two senses in which Evans moves from the simple to the complex. First, his explanation presents a series of levels, each of which is more complex than the one before it. Second, his improvisation presents a series of musical passages, each of which is more complex than the one before it.

In discussing Example 2.10 as he plays it, Evans describes the structure of measures 1–16 in four spoken sentences. Most themes upon which jazz musicians improvise have a clear-cut hypermetrical structure of motion in four-bar units; measures 1–16 of this tune consist of four four-bar hypermeasures. However, Evans' spoken sentences parse measures 1–16 in units that correspond not with the hypermeter, but with voice-leading events as shown in Example 2.17.

Examples 2.18–21 comprise a Schenkerian analysis of portions of Evans' performance, to confirm his explanation of fundamental structure. (Example 2.18a uses traditional Schenkerian analytic notation. The subsequent analyses follow guidelines, in Larson 1996, for what I call “strict use of analytic notation.” Among other things, strict use requires that all but the most obviously ornamental notes be included; that symbols be limited to noteheads, stems, and slurs; and that all and only those noteheads on a given level appear on the next more-remote level.) “The Touch of Your Lips” is a 32-bar song that consists of two 16-bar halves. The first half ends with a half cadence and the second half ends with an authentic cadence. Example 2.18a shows this structure as an interrupted progression. This example also suggests that the move to E major may be understood as resulting from a bass line that arpeggiates the tonic triad. (An alternative reading might interpret this III as a third-divider, as in Schenker, 1935/1979, Figure 131.) Note that the tune moves to III on two different levels of structure: it tonicizes III in the large (measures 12–15), and the first new scale step after the opening tonic prolongation is also III (measure 7).

“The Touch of Your Lips” expresses closure by completing the third progression that connects the third of the tonic triad to its root (3–1). The filling of this tonal space gives the melody a sense of direction. In the opening melodic gesture, on the words “The touch of your lips,” the primary structural tone 3 is announced in an initial ascent (*Anstieg*) C–D–(E–D)–E. (In the original melody, this initial ascent appears in the lower register, shown in smaller noteheads in Example 2.18c, and may be heard as part of a large-scale arpeggiation to the primary structural tone in its upper “obligatory” register. In Evans' performances, this initial ascent appears in the obligatory register at the outset.) At the end of the song, the final measures not only recall the opening gesture (and lyric), but also confirm the completion of the ascent to E by recalling the pitches of the initial ascent. The final gesture also confirms and completes the third progression that forms the *Urlinie* of this song.

The image displays a musical score for "The Touch of Your Lips" with voice-leading analysis. It is organized into three systems, labeled a, b, and c.

- System a:** Features a treble staff with a melodic line and a bass staff with a harmonic line. The treble staff has a 3-measure phrase followed by a 2-measure phrase, then another 3-measure phrase followed by a 2-measure phrase. The bass staff shows chords I, III, V, I, V, I.
- System b:** Features a treble staff with a melodic line and a bass staff with a harmonic line. The treble staff has a 4-measure phrase followed by a 4-measure phrase. The bass staff shows chords I, III VI II V I III V I III VI II, and a final sequence of 6, 5, 4, 3, I.
- System c:** Features a treble staff with a melodic line and a bass staff with a harmonic line. The treble staff has a continuous melodic line. The bass staff shows a continuous harmonic line.

Example 2.18: Voice-Leading Analysis of the Original Melody of "The Touch of Your Lips."

Example 2.19: Voice-Leading Analysis of Evans Improvisation on “The Touch of Your Lips,” Right Hand, Measures 6–11.

Evans' improvisation exploits the different characters of each tonal space between members of the tonic triad. In Example 2.18b, the structural soprano (stems up) descends diatonically E–D–C. The structural alto (stems down) descends chromatically from C to G, the root of the dominant. (This fourth progression balances the ascent of the opening measures with a softening descent that exploits the sensual sound of the lowered scale degrees over the cycle of fifths Evans describes in measures 6–11. In the original song, the notes C, B♭, A♭, and G occur respectively on the words “cool,” “sweet,” “tender,” and “soft.”) Together, they provide the underlying melodic structure of both the original melody of “The Touch of Your Lips” and the right hand of Evans' improvisation (a portion of which is graphed in Example 2.19). Thirds and sevenths above the bass line provide the underlying structure of Evans' left-hand inner voices, as demonstrated in Example 2.20.

Evans' remark “I can work around that differently, or between the strong structural points differently, but I find the most fundamental structure, and then I work from there” calls to mind the strong relationship between Schenker's theories and the practice of theme and variations. Furthermore, an examination of Evans' improvisation shows that the nature of its structure agrees with his explanation—and that his ways of moving “between the strong structural points differently” preserves aspects of voice-leading rather than specific chords. For example, in the original tune, measures 21–24 are identical to measures 5–8, part of a thematic reprise. In Evans' performance of these two four-measure groups, (see Examples 2.10 and 2.15), the succession of chords is different but the individual strands of voice leading remain the same—what is altered is their timing and co-ordination.

Let's look more closely at Evans' 8-bar introduction, in which he sets up the tempo and key by playing a variation on measures 25–32 (labelled 25'–32' in Example 2.15). Such a use of the last eight measures of a tune as an introduction is common. This introduction also states the melody, but departs from it in important ways. These departures eliminate the perfect authentic cadence by retaining the dominant as a pedal tone through measures 30'–31'. The top voice also avoids closure; it states the melody as it occurs in measures 1–2 (remaining on 3) rather than as it appears in measures 29–32 (closing on 1). Measures 31'–32' contain a harmonic sequence that jazz musicians call a “turnaround” or “turn-back.” Turnarounds typically replace the final tonic of a formal section with a cycle of chords that leads into the next formal section.

Here, Evans' turnaround links his introduction to the following chorus both harmonically and melodically. Harmonically, his turnaround links sections via a dominant pedal and by not allowing the top voice to descend to the cadence. Melodically, his introduction not only anticipates the melody of measures 1–2 (by changing the melody of measures 29'–32' to that of measures 1–2 instead of 29–32), but also anticipates two middleground melodies important in the following measures. The turnaround of measures 31'–32' is based on the chromatic third progression G–F♯–F–E in the left hand. This voice connects the fifth of the tonic triad to its third. The upper voices follow this leading voice to create a “planing” of colorful sonorities.

Planing (parallel motion in several voices that produces a succession of similar chords), which is uncommon in classical music (but common in Debussy's music), may raise questions about the applicability of Schenkerian analysis. In jazz, planing frequently introduces parallel motion in dissonant intervals (especially tritones and sevenths, as in this example). It may also introduce parallel motion in perfect fifths. Nevertheless, it seems clear that the best explanations of planing necessarily involve Schenkerian principles of voice leading and structural context (see, for example, Schenker 1935/1979, 78–80, on leading and following voices).

Example 2.21 shows some of the tonal and motivic significance of these upper voices. The top voice connects the octave of the tonic down to its fifth (which begins the melody as a pick-up). The resultant fourth progression is a hidden repetition (or “foreshadowing”) of the middleground of measures 5–11: both measures 31'–32' and measures 5–11 contain the descending fourth progression, C–(B)–B♭–A–A♭–G.

The conclusion of the full chorus (measures 29–32) not only recalls the closure-avoidance and linking effect of measures 29'–32', but also confirms the voice-leading explanation of these measures. The progression continues the motion forward for another chorus (again using the initial ascent figure without closing descent). The voice-leading events (the G–F♯–F–E third progression, the top-voice hidden repetition, and the chromatically descending inner voices) are the same, but the chords are different. Again, Evans moves “between the strong structural points differently”—preserving aspects of voice leading but not preserving specific chords.

Evans' explanation of measures 5–11 (“Now we start moving away from the thing into . . . a cycle”) reflects the fact that the original melody moves away from the opening tonic prolongation (and its tonal space E–C). An analysis of his improvisation on these measures appears in Example 2.19. Just as the original melody departs from the opening tonic prolongation in measures 5–11, so Evans departs in these measures from the original melody. And yet, like the original melody, these measures are organized by a simple underlying pattern: the descending fourth progression, C–(B)–B♭–A–A♭–G.

This fourth progression (Example 2.19a, structural soprano; compare Example 2.18b) may not be immediately obvious to the listener. Yet, once heard, it can be felt as controlling the direction of Evans' improvisation. Perhaps this is because this middleground makes itself felt in the foreground. For example, when the A♭ arrives on the downbeat of measure 9 (see Example 2.19, all levels), it is approached by a motion in the foreground that is the same as the larger middleground motion that includes it. This simultaneous completion of the same pattern on two different levels of musical structure helps the listener to feel the organizing power of deeper levels by vivifying the experience of structure and ornament. Such simultaneous completions (a kind of hidden repetition) occur surprisingly often in both classical music and jazz (in fact, every performance transcribed in this book contains hidden repetitions of this type). I call the shorter pattern (which ends simultaneously with the longer pattern that contains it) a “confirmation” (Larson 2002 says more about the

The musical score is divided into four systems (a, b, c, d). System a shows a triplet of eighth notes in the treble clef. System b shows a triplet of eighth notes in the treble clef and a triplet of eighth notes in the bass clef. System c shows a triplet of eighth notes in the treble clef and a triplet of eighth notes in the bass clef. System d shows a triplet of eighth notes in the treble clef and a triplet of eighth notes in the bass clef. Below the score, there are Roman numeral chord progressions and a detailed fingering chart.

Chord Progression: I II — V III — VI — II — V — I II — V — of II

Fingering Chart:

10	10	6	9	6	9	6	10	10	10	10	10
8	7	10	7	10	7	10	7	7	7	7	7
5	10	7	10	7	10	7	10	7	7	7	7

Example 2.20: Voice-Leading Analysis of Evans Improvisation on “The Touch of Your Lips,” Left Hand.

Example 2.20: (page 2).

Example 2.20: (page 3).

Example 2.20: (page 4).

4 prg.

5 prg.

3 prg.

N

8 — $\flat 9$ — 5 — $\flat 9$ — 8 — 5

5 — $\sharp 6$ — $\sharp 10$ — 6 — 5

8 — $\sharp 10$ — $\sharp 7$ — 10 — 8

5 — 7 — $\sharp 10$ — $\sharp 7$ — 10

1 — VI — II — V — 1

31

32

1

11 — $\flat 10$ — 9 — $\flat 9$ — 8 — 5

8 — $\sharp 7$ — $\flat 7$ — 6 — 5

4 — $\sharp 4$ — 4 — 3 — 8

8 — 8 — $\sharp 7$ — $\sharp 7$ — 10

Example 2.21: Evans Improvisation on “The Touch of Your Lips,” Measures 31’–32’.

psychological effects of confirmations). The confirmation of the arrival of Ab in measure 9 is marked with nested brackets in Example 2.19c. A similar confirmation echoes this one at the arrival of G in measure 11 (also bracketed). This echo occurs at that point in the improvisation that corresponds to the point in Evans' explanation where he says "now again." And the structural alto of Example 2.19c shows a confirmation at its conclusion, G–F–E.

If the listener does not grasp these *deeper* "formulas," the surface may well sound like a meaningless collection of patterns that just happened to fall under the hand. However, consistent techniques of diminution balance the rich variety of this foreground, making the underlying patterns easier to perceive. Of measures 6–11, all but measure 10 introduce one new note of the middleground. These new notes usually occur on downbeats. (The Bb that appears in measure 6 of Example 2.19d anticipates the harmony of measure 7—as does the left-hand Eo7 chord—and so has been shifted to the downbeat of measure 7 in Example 2.19c. In the foreground, the Ab of measure 9 does not resolve to G until measure 11; the F of measure 10 is an inner voice.) The C–Eb of measure 6 is answered by the Bb–G that belongs to measure 7. Chromatic passing tones and double neighbor notes appear in a similar rhythm throughout: a pair of elaborative pitches leads to a more structural pitch in the rhythm downbeat-upbeat-downbeat. The ascending register transfer is associated with the double-neighbor pattern, while the descending register transfer is associated with the upper-neighbor-of-upper-neighbor pattern. This consistent use of diminution techniques highlights deeper levels of structure by relating harmonically paired measures and associating middleground events through similar treatment.

Two of these patterns might be called "formulas"—(1) the chromatic double neighbor leading into an ascending arpeggio of a seventh chord and (2) the upper-neighbor-of-upper-neighbor transferred down an octave through an arpeggio (although either or both of these patterns occur in every one of the transcriptions in Smith's dissertation, he does not identify them as significant patterns or "formulas"). The first may be found in Example 2.19, measure 9, and the second may be found in the following measure of the same example. One may assume that these patterns fell readily under Evans' hand, for he played them frequently in his improvisations. It may be that he played them frequently because they fell readily under his hand. But it may also be that they fell readily under his hand because he played them frequently—and that he played them frequently for musical reasons. The upper-neighbor-of-upper-neighbor pattern is strongly directed downward (in the direction of the resolution of its unstable upper neighbor notes) and thus its association with the descending register transfer is natural. When the chromatic double neighbor functions as a turn (which points upward, see C. P. E. Bach 1949, 115), its association with the ascending arpeggio is natural. Furthermore, while these formulas appear in the "bag of tricks" of many performers, such formulas generally serve specific musical functions in Evans' playing. For example, the "confirmations" noted in measures 5–11 are all appearances of the upper-neighbor-of-upper-neighbor pattern.

The right hand of these measures of Evans' improvisation contains sevenths, ninths, elevenths, and thirteenths. Schenkerian analysis makes the melodic functions of these right-hand tensions clear (Example 2.19). The functions of Evans' left-hand tensions throughout may at first seem more difficult to explain, but they too are best explained in terms of their melodic relationships to more-stable tones at deeper structural levels. Example 2.20d reproduces Evans' left hand in simpler durations and with a "fundamental bass" (in parentheses). This fundamental bass is replaced in some places by a dominant pedal. (As noted above, "The Touch of Your Lips" moves to III on two different levels of structure: it tonicizes III in measures 12–15, and the first new chord after the opening tonic prolongation is also III, in measure 7. The fundamental-bass analysis of Evans' opening tonic prolongation suggests that it also features a motion to III.)

The bass line of measures 5–7 is conceptually an inner voice that moves from the fifth of the tonic triad chromatically down to its third. Evans' left hand repeats this chromatically descending third-progression from chordal fifth to chordal third at a variety of pitch levels (bracketed in Example 2.20c). Since this motive is such a simple one, it is not striking, and yet the cohesiveness that it adds is strong; it usually appears registrally intact, and its directed motion draws the music forward.

Each of the individual lines above the bass in Example 2.20c (the stemming distinguishes these lines) is a descending chromatic linear progression that fills the tonal space of some interval between adjacent chord tones (cf. Examples 2.20b and c). The only exceptions in measures 1–25 are simple neighboring motions. For example, the F on the downbeat of measures 2 and 18 is an upper neighbor to the third of the tonic triad, and A on the downbeat of measures 6 and 22 is an upper neighbor to the fifth of the tonic triad. In measures 25–32, some lines ascend, but—as the analysis shows—these measures are relatively straightforward; in these measures, ninths, elevenths, and thirteenths occur only in the right hand.

The descending chromatic linear progressions of the left hand in measures 1–4 are based on simpler diatonic patterns. The diatonic patterns of Example 2.20b result analytically from the elimination of chromaticism and delay from Example 2.20c. The accidentals removed from Example 2.20c may be explained both harmonically and melodically. Harmonically, the C# in measure 3 and the F#s in measures 2 and 4 are the inflected thirds of the chords "on A" and "on D" respectively; these accidentals make "VI" and "II" into applied dominants of the chords that follow. The F# in measure 3 is the preferred tension for "III" where it functions with "VI" as II–V of II (Strunk notes constraints on tension formation in chord voicings, restricting "the minor ninth to only one location—between the root and minor ninth of a dominant seventh chord" (1985, 98), and while this restriction is not always strictly observed—for example, Evans sometimes voices a minor ninth above IIo7 in minor—it is usually observed when the II of a II–V progression is a minor-minor seventh). Melodically, each accidental appears on a note that resolves down by half

step, turning a conceptually diatonic descent into an actually chromatic one. The thirds and sevenths (Example 2.20c, bass clef) form a 7–10 linear intervallic progression (which may also be understood as an elided 8–7–10 progression). The ninths and thirteenth (Example 2.20c, treble clef) may be explained in two ways: (1) as stand-ins for the chord tones that lie a step below; or (2) as suspensions whose resolutions follow. The first explanation (a vertical substitution) derives from the possibility of the second (a horizontal delay). In some cases, a dissonance may be understood as a substitution even though the resolution does not appear (as when 3/V7 substitutes for 2/V7, and 8/V7 may substitute for 7/V7—typically at cadences). However, here both explanations apply. The ninths and thirteenth stand for an 8–5 linear intervallic progression whose tones are delayed. The delayed pitches form linear progressions that move between members of the tonic triad.

It may be objected that this demonstration proves only that Schenkerian analysis is applicable to the playing of Bill Evans and not that it is applicable to modern jazz in general. Such an objection might be based on two contentions: first, that Evans was unusually talented as an improviser; and second, that his way of thinking was radically different from that of other jazz musicians. The first of these contentions seems justified. That Evans was an unusually talented improviser—and that Schenkerian analysis can help show this—is a principal argument of this book. The second contention also contains some truth. As Martin Williams (nd) has observed, Evans “could have been a major musician-critic. Indeed if we were to collect all he wrote and said about the music and the players, he might appear to have been just that.” And that Evans was a student at the Mannes College of Music may also help to explain why some of his comments resonate with Schenkerian theory. (Mannes was, and continues to be, an institution that strongly supports and deeply reflects Schenker’s ideas.)

Yet it seems unlikely that Evans’ thought processes were totally unlike those of other jazz artists. Evans was one of the most influential pianists—perhaps the most influential pianist—of the modern-jazz era. The fact that he also performed and recorded with a range of musicians suggests that his ideas may have been transmitted through them, too. While others may not be able to put so clearly into words what they put into music, other jazz artists have produced improvisations whose coherence is illuminated by Schenkerian analysis. The following chapters analyze several such performances of a single composition (“Round Midnight”) by various artists.

We have seen that the third question mentioned above, concerning the intent of improvising musicians to create the complex structures illuminated by Schenkerian analyses, embodies misconceptions about the relationship of improvisation and composition. But other misconceptions implied by this question are more fundamental. This question misunderstands the role of simplicity and complexity in music. Neither simplicity nor complexity by itself is a virtue. Artistic expression grows out of their balanced interaction (the writings of Rudolf Arnheim make this point clear). Schenker stresses the importance of simplicity in *Free Composition* (1935/1979, xxiii):

My concepts show that the art of music is much simpler than present-day teachings would have it appear. However, the fact that the simplicity does not lie on the surface makes it no less simple. Every surface, seen for itself alone, is of necessity confusing and always complex.

Wilhelm Furtwängler also stresses the importance of simplicity, but makes a different complaint about jazz (1947, 4–5):

Some time ago a young man in Switzerland expressed his enthusiasm for jazz by proclaiming that jazz is much more up-to-date than the symphonies of Beethoven because it is far more refined and complicated, and, therefore, incomparably better suited to the advanced intellectual capacity of modern man. In rhythmic as well as in harmonic relationships the intricacies which it can produce under certain circumstances are extremely interesting, while Beethoven’s symphonies lie before us like exercises for children. The young man was, of course, put in his place by several offended defenders of tradition, but is, if one considers it carefully, not completely wrong. In fact, the melodic, rhythmic, and harmonic elements of which music is ultimately composed are remarkably more simple in a Beethoven symphony than in a jazz composition. The decisive difference lies in only one thing: in jazz, long-range hearing is absent. The intricacies exist for the moment in which they sound. The totality runs its course like a path through a dense jungle, where from right and left ever new nuances, rhythms, creeping growths of all kinds approach us; then suddenly it is at an end and we simply step out of the jungle into the open again. In a Beethoven symphony, on the other hand, the first measure refers to the fifth, eighth, twentieth, thirtieth, even to measures up to the final cadence; and so it goes throughout the whole composition. The individual measure is simple, but the relationship among the measures, among the themes—the hundredfold correspondences and variations, intensifications and diminutions that are the result of this most ingenious long-range hearing—produces a mass of complications which, correctly comprehended, surpasses all that jazz has to offer, in the same way that a living organism, as a product of nature, infinitely surpasses every man-made machine in inner complexity.

Furtwängler’s remark contradicts assumptions suggested in my third question. It raises, however, another question: Does jazz encourage “long-range hearing”?

When Furtwängler asserts that “in jazz, *long-range hearing* is absent,” he is suggesting that jazz lacks the global relationships that would reward long-range hearing. To be more precise: when long-range hearing is absent, it may be so because of some lack in the music, but if it is absent, it is absent in the listener rather than in the music (Larson 1997). Actually, Furtwängler’s description of jazz has a ring of truth to it. Much jazz improvisation consists, as Hodeir observes, of “disconnected bits of nonsense” (1956, 168). (Schenker seemed fond of pointing out that much classical music—if we include all the music of the “common-practice era,” not just what are called “masterworks”—is similarly flawed.) But the fact that jazz musicians often say that “a jazz improvisation should tell a story” suggests that many jazz musicians are concerned with creating and experiencing global relationships.

That they do not always achieve this goal in performance is not surprising—the task is difficult. (Actually, the fact that a jazz performance generally takes the form of a theme and variations means that the underlying structure is often clear enough. What is often lacking is an artistically convincing relationship among structural levels.) However, there are exceptions. The following chapters examine jazz improvisations that do reward long-range hearing.

Is Schenkerian analysis applicable only to jazz performances that are exceptions? No, Schenkerian analysis may be applied to any jazz performance—and it may show the shortcomings of that performance. One need not buy the “great man” theory of musical history, nor Schenker’s claim that his theory distinguishes the “genius” from the everyday musician, to claim that Schenker’s theories can illuminate the exceptional quality we experience in some of the most-admired jazz performances.

CHAPTER 3

“‘ROUND MIDNIGHT”

Careful analysis leads one to see that what we choose to call a new theme is itself always some sort of variation, on a deep level, of previous themes.

(Douglas R. Hofstadter 1985, 232–259)

Monk’s theme as a variation

Hofstadter’s remark comes from an article entitled “Variations on a Theme as the Crux of Creativity.” His article suggests that the crux of creativity lies in recognizing “the internal structure of a single concept and how it ‘reaches out’ toward things it is not” (1985, 250). Chapters III–V of this book examine Thelonious Monk’s composition, “‘Round Midnight,” from two perspectives: first, what does its internal structure tell us about how it may be considered a variation on previous themes; and second, how does it reach out and become Oscar Peterson’s or Bill Evans’ theme and variations?

Hofstadter’s remark may be viewed as a variation on Schenker’s famous motto. And Schenkerian theory can contribute an important part to the careful analysis described in Hofstadter’s remark. Each performance analyzed in the following chapters takes the form of a theme and variations on “‘Round Midnight.” But Monk’s theme is itself a variation on musical patterns that may be found in the deeper levels of a Schenkerian analysis. By showing the relationships between such levels, Schenkerian analysis not only illuminates the interaction of voice leading, harmony, rhythm, and motive, but also highlights features that contribute to the distinctive character of “‘Round Midnight.” Because Monk’s theme forms the basis for the five performances discussed, it deserves particularly careful, detailed analysis.

For this analysis, I have transcribed two different solo-piano performances by Monk. The first is a live recording from an album entitled *Monk’s Greatest Hits* (19 November 1968, Columbia CS 9775 and 32355). The second is a studio recording originally released on *Thelonious Himself* (5 April 1957, Riverside 12-235) and reissued on an album entitled *‘Round Midnight* (Milestone M-47067 also on Milestone M-47004 and M-47064). The album entitled *‘Round Midnight* is of particular interest because it also reproduces studio tapes of the composer working out his performance of “‘Round Midnight.” I will refer to the first of these performances as “Monk’s live recording” and the second as “Monk’s studio recording.”

Semper idem sed non eodem modo
[Always the same, but not in the same way.]

(Heinrich Schenker 1935/1979, motto)

Because the Monk performances are variations, it is possible to compare formally analogous measures (e.g., the same-numbered measures of two different A sections). Such comparisons support the assertions of this chapter’s analysis. However, analogous passages are compared here not merely for the purpose of finding the “correct” solutions to analysis problems. Schenkerian analyses suggest that we hear more elaborate passages as variations of other, simpler ones. And in hearing analogous passages of a theme and variations, we compare varied realizations of the same structure.

If these variations are to be perceived as such, there must be certain constraints upon the types of variation used. Because such perception is an act of association that includes recall, and because recall is influenced by organization, some of the constraints on variation reflect the organizing power of simpler structures (Koehler 1947, 248–319). And because music happens in “real time,” some of these constraints concern the timing of structural events.

At the deepest levels, the patterns of “‘Round Midnight” are simple and very common. Example 3.1 shows the form and underlying tonal plan of its AABA theme. Its 3-2-1 *Ursatz* appears in countless other tonal pieces. Its 32-bar AABA form is the most usual one for themes upon which modern jazz musicians improvise their variations: the first eight-measure phrase (A_1) ends with a half-cadence (a common alternative ends A_1 with an imperfect authentic cadence); the second eight-measure phrase (A_2) ends with an authentic cadence; the third eight-measure phrase (B)—a contrasting phrase referred to by jazz musicians as the bridge, release, or channel—ends on a half cadence; and the final eight-measure phrase (A_3) ends with an authentic cadence.

The basic form of both performances presents variations on this theme. Example 3.2 describes the form of the live recording. Example 3.3 describes the form of the studio recording. The addition of an introduction (x), interlude (y), and ending (z) to a theme, although atypical, is not unprecedented (the interlude does not appear in Monk’s solo-piano performances, but does appear in both of the performances recorded by Bill Evans).

A₁ ————— A₂ ————— B ————— A₃

Example 3.1: The Form and Underlying Tonal Plan of the AABA Theme of “Round Midnight.”

x | 1A₁ 1A₂ B 1A₃ | 2A₁ 2A₂ 2B 2A₃ | z ||

Example 3.2: The Form of Monk’s Live Recording.

x | 1A₁ 1A₂ B 1A₃ | 2A₁ 2A₂ 2B 2A₃ ||

Example 3.3: The Form of Monk’s Studio Recording.

Even at levels closer to the foreground—and thus more specific—the structure of “Round Midnight” shares simple patterns with many tonal pieces. The introduction and ending are based on sequences of II–V progressions—the most common type in modern jazz. The bridge is a 2+2+4 sentence (on sentences, see Caplin 1998). And the A sections are based on a middleground pattern of durations and pitches (described below) that appears in other modern jazz compositions and in several popular tunes upon which jazz musicians improvise.

The simplicity and commonness of these patterns helps the listener recognize variations in their timing. One of the constraints on the timing of events in this theme is that, as a variation of underlying structure, this theme follows the general principle that such structural events tend to be delayed rather than anticipated. Placing events “late” allows the participation of listener predictions in a way that placing events “early” does not.

Levels even closer to the foreground introduce such delays. These levels also introduce harmonic enrichment, balanced oppositions of event rhythms, a variety of hidden repetitions, and a high degree of relatedness between sections. These features appear in many other compositions, but their combination in “Round Midnight” adds to its distinctiveness—and at the same time, such features may also be thought of as “themes” in the sense intended in the quote that begins this chapter.

Harmonic rhythm in the A sections

Schenkerian analysis of the A sections of “Round Midnight” reveals typical underlying tonal patterns (Example 3.4 analyzes the A₁ section, which ends with a half cadence, and Example 3.5 analyzes the A₂ and A₃ sections, which end with an authentic cadence). Schenkerian analysis also identifies salient rhythmic features; the vertical alignment of events at different structural levels may be taken as an assertion about underlying levels of rhythmic structure (Rothstein 1981 and 1990; Schachter 1976, 1980, 1999).

A neighbor note shapes the first level of the A sections (Examples 3.4a and 3.5a, cf. *Free Composition*, Figure 32.3). The events of this level articulate an underlying rhythm of functional harmonies. The initial tonic lasts four measures (measures 1–4). The appearance of the neighbor note signals the midpoint of the A section (measure 5). In the A sections ending with authentic cadences, each of the subsequent harmonies lasts one measure: the tonic returns in measure 6, the dominant announces the cadence in measure 7, and the final tonic arrives in measure 8. In the A section that ends with a half cadence, this harmonic rhythm is adjusted so that the dominant takes up measures 7 and 8.

John Rothgeb (private communication) suggests an alternative reading in which IV (first as Abmin7, then as Ab7) is prolonged in measures 5–6, supporting 4 in the top voice (according to this interpretation, the Bb on the downbeat of measure 6 is a passing tone between Cb and Ab). This reading finds a similarly clear rhythm of underlying basic harmonies.

The events of the next level (Examples 3.4b and 3.5b) also articulate a rhythm of measures. In the initial four-bar tonic prolongation, a fourth progression (tenor, stems up on the lower staff) connects the octave of the tonic chord down to its fifth. This fourth progression articulates an underlying rhythm of one harmony per measure. These harmonies may be described as tonic (measure 1), neighbor harmony (measure 2), tonic or tonic substitute (measure 3), and dominant-of-the-subdominant (measure 4). (In the studio recording, the harmony of measure 3 has Eb in the bass and C appears as an inner voice; this harmony may be described as tonic with added sixth. In the live recording, the harmony of measure 3 has C in the bass; this harmony may be described as VI, a tonic substitute.)

The middleground bass line shown in Examples 3.4b and 3.5b resembles a pattern of durations and pitches common in modern jazz. This pattern may be described as (1) initial tonic prolongation, (2) departure to subdominant, (3) return to a tonic or tonic substitute that initiates a circle-of-fifths motion to the dominant, and (4) cadential tonic. Example 3.6 shows the bass lines for the A sections of some other modern jazz compositions and popular songs upon which jazz musicians often improvise. All of the A sections shown in this example have this pattern. To facilitate comparison, bass lines for the final A sections (as given in published sheet music) have been transposed to Eb, notes following the final tonic (which make up the “turnaround”—a generic set of harmonies that return to the tonic) have been omitted, and the register of some pitches have been changed. Of course, modern jazz musicians rarely restrict themselves to the chords given in published sheet music, but this comparison shows that the pattern shown may be considered a paradigm.

In the most regular versions of this pattern, each of these events lasts two measures (Examples 3.6g and h). In a common alternative to this rhythm in pairs of measures, the initial tonic prolongation lasts three measures (Examples 3.6c, d, e, and f). This alternative may be common because of its simplicity: the initial three-bar tonic prolongation (measures 1–3) usually consists of three parts (the most common being essentially I–V–I), and the single-measure subdominant (measure 4) may be just a single chord. Note that this alternative may be heard as delaying IV from measure 3 to measure 4. In either case, the midpoint (measure 5) of the phrase is articulated by a harmonic change: the return to tonic.

In “Round Midnight” (Example 3.6a, cf. Example 3.5b) and in Charlie Parker’s composition “Confirmation” (Example 3.6b), it is the arrival of IV that articulates the midpoint of the phrase. (For a more detailed analysis of “Confirmation,” see Larson 2002). Again, the pattern of durations is based on a simple association of one pitch event per measure: both compositions feature a fourth progression in measures 1–4 that connects the octave of the tonic to its fifth. Because the arrival on IV displaces the following III–VI–II–V, the cadence does not occur until measure 8 (Monk usually plays I in measure 6, but in the studio recording, 2A₂, measure 6, he plays III7, the chord that other performers often play in that measure). The arrival of IV in measure 5 also recalls the 12-bar blues. In fact, Parker’s “Blues For Alice” uses the chord changes of “Confirmation” in a 12-bar blues.

Example 3.4: Voice-Leading Analysis of the A₁ Sections.

Example 3.4: Voice-Leading Analysis of the A₁ Sections.

Example 3.5: Voice-Leading Analysis of the A_2 and A_3 Sections

The musical score is in G major (one sharp) and 4/4 time. It consists of four systems (a, b, c, d) with piano and vocal staves. System a shows a vocal line with triplets and a piano accompaniment. System b shows a vocal line with a descending scale and piano accompaniment. System c shows a vocal line with a descending scale and piano accompaniment. System d shows a vocal line with a descending scale and piano accompaniment. Roman numerals are provided for the piano accompaniment in each system.

Example 3.5: Voice-Leading Analysis of the A_2 and A_3 Sections

Analysis of "Round Midnight" (cf. Example 3.5b)

a

Confirmation

b

Joy Spring

c

Easy Living

d

Ain't Misbehavin'

e

Let's Do It

f

Misty

g

Do Nothin' 'Til You Hear From Me

h

Example 3.6: Bass Lines of Selected A Sections.

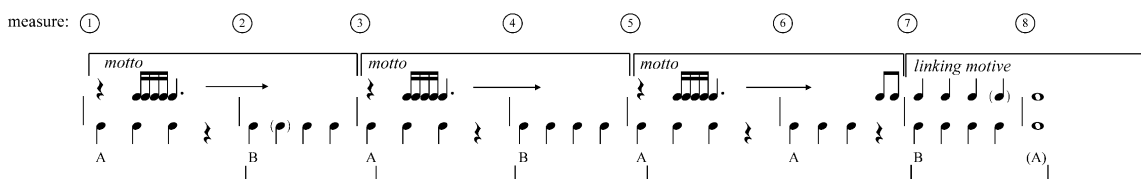
Like a Schenkerian analysis, Example 3.6 illuminates certain structures by comparing them with others. However, differences between this example and a Schenkerian analysis should be stressed. In a Schenkerian analysis, all of the levels are hierarchically related, and all may be said to be present together in one composition or improvisation. In Example 3.6, each of the bass lines is an independent entity that bears instead a family resemblance to the others; these compositions are not hierarchically related, and may not be said to be present together in one composition or improvisation. Because the levels of a Schenkerian analysis are hierarchically related, they may be compared in a more rigorous sense. For example, the fact that a given foreground event (such as the resolution of an appoggiatura) occurs later than its more normative middleground placement may often be presumed significant; such an event may be experienced as having been delayed. The fact that a given harmony occurs later in one bass line than it does in another may not necessarily be presumed significant; such an event is less likely to be experienced as having been delayed. This is true for at least two reasons. First, the idea that a middleground pattern is hierarchically superior to its foreground manifestation suggests that the foreground is heard in terms of—or as a variation on—a more normative middleground. In comparing different bass lines, no clear hierarchical relationship among the bass lines determines immediately which, if any, is more normative. Second, while some bass lines may have patterns that are more regular or more common than others, all good bass lines probably exhibit patterns that make them self-sufficient. In other words, a good bass line probably does not depend for its meaning upon other bass lines any more than other bass lines depend upon it. For example, the three-measure tonic prolongations of Examples 3.6c–f, because they are based on a simple association of one event per measure (tonic, dominant, tonic), need not be heard as a delay of the more regular patterns in Examples 3.6g–h the way that the resolution of an appoggiatura must be heard as a delay of an earlier middleground arrival. Likewise, while it is far more common for a popular song or modern jazz composition to cadence on I in measure 7 than in measure 8, both Examples 3.6a and b, because they are based on a simple association of one event per measure (each associates one note of a descending scale with each measure), need not be heard as a delay of the more common patterns in Examples 3.6c–h.

Some of the other delays shown in Examples 3.4 and 3.5 are typical of tonal music. For example, a comparison of levels a and b shows that the arrival of the dominant is delayed from the downbeat of measure 7. The delay of the dominant by a dominant-preparation chord is a common occurrence.

However, some of the delays shown in Examples 3.4 and 3.5 are atypical, and add to the distinctive character of “Round Midnight”: the return of the primary melodic tone, 3, is delayed from measure 6 to measure 7; and VI is delayed from the second half of measure 6 to the downbeat of measure 7. These atypical delays place an emphasis on the harmony on the downbeat of measure 7. (The emphasis given this chord on C will be discussed in greater detail below.)

Harmonic rhythm may be compared with a kind of event rhythm called “motivic rhythm” (the rhythm created by repetitions of a motive). The motivic rhythm and the harmonic rhythm of the A sections of “Round Midnight” balance one another, moving in complementary ways within phrases and then joining to cadence. Example 3.7 shows the coordination of motivic rhythm and harmonic rhythm (Example 3.7 describes the A₂ and A₃ sections, which end with authentic cadences). The motivic rhythm divides the A section into pairs of measures. The motto (B♭–E♭–F–B♭–G♭ in its first appearance) initiates the first three pairs, and the “linking motive,” E♭–F–G♭–F–E♭–D–E♭, makes up the final pair.

In the A sections ending with an authentic cadence, the first two pairs of measures depart from tonic (measures 1–2 move from tonic to neighbor harmony, measures 3–4 move from tonic or tonic-substitute to dominant-of-the-subdominant) and the second two pairs return to tonic (measures 5–6 move from neighbor harmony to tonic or tonic substitute, measures 7–8 move from dominant to tonic). Melodically, the first three of these pairs of measures are separated by the rests that begin measures 1, 3, and 5. The final pair of measures begins, not after a rest, but with pickups. These pickups introduce a balancing asymmetry: they join measure 6 to measure 7 (thus, measures 5–8 answer measures 1–2 and 3–4), they answer the initial ascent (E♭–F–G♭, see Examples 3.4c and 3.5c) of the first motto, and they intensify the motion to the cadence.



Example 3.7: Motivic Rhythm vs. Harmonic Rhythm in the A Section.

The harmonic rhythm shown in Example 3.7 exhibits a similar balancing asymmetry. The notated rhythm corresponds both to a felt bass-line rhythm and a listing of the durations of events on Examples 3.4c and 3.5c. (The parenthesized attack point on beat two of measure 2 corresponds to a harmonic substitution commonly made in that measure: instead of $\text{Co}7$, many play $\text{Cm}7\text{--F}7$).

Within each measure of Example 3.7, the bass-line rhythm is either three quarter notes followed by a rest (labeled A) or four quarter notes (labeled B). The quarter-note rest in A tends to interrupt forward motion. B, on the other hand, pushes on to the next down-beat. The motto and the linking motive group the phrase in pairs of measures with points of division at the beginnings of measures 1, 3, 5, and 7. But the momentum of the bass-line rhythm carries the entire phrase through the first three of these points of division. Only in the approach to the cadence (measure 7), is the momentum of the bass-line rhythm congruent with the motivic grouping of pairs of measures. There it intensifies the drive to the cadence. (For more on “event rhythm,” see Larson 1996. For more on the role of middleground harmonic rhythm in pieces that become vehicles for jazz improvisation, see Larson 1999b).

Schenker's conception of hidden repetition

Concerning improvisation and diminution, Schenker mentions two ways in which music may achieve organic relationships. The first is that “all diminution must be secured firmly to the total work by means which are precisely demonstrable and organically verified by the inner necessities of the voice-leading” (1935/1979, 98). The second way—related to the first, and insufficient without it—involves repetition, “the basis of music as an art” (1954, 5). Some repetitions lie on the surface and are immediately recognizable. Others are called “concealed repetitions,” “hidden repetitions,” or “motivic parallelisms.”

Schenker described two kinds of concealed repetition. He called the first “linkage technique” (*Knüpftechnik*). Linkage technique occurs where a new musical gesture begins with the idea that ended the preceding gesture. (For examples of linkage technique in other pieces, see Jonas 1982, 6–8; and Rothgeb 1983, 42–45.) Schenker's theories of structural levels in music led him to discover a second kind of concealed repetition in which the same motive appears on different levels or elaborated with different diminutions. Both kinds of concealed repetition help to integrate Monk's theme. (For more on hidden repetition, as well as a bibliography of articles discussing that topic, see Larson 1997–98.)

Hidden repetitions in the A sections

Hidden repetitions (of the neighbor-note figure, $\text{G}^b\text{--A}^b\text{--G}^b$, and the unusual succession $\text{E}^b\text{--D}^b\text{--C}$) shape the phrase in a consistent way. Such hidden repetitions also give the phrase a sense of direction: the completion of a pattern over a longer span can be predicted (consciously or unconsciously) by the listener on the basis of hearing the same pattern repeated over a shorter span. This encourages the listener to make such predictions.

In one such hidden repetition, all three upper voices complete the same neighbor pattern in Examples 3.4b and 3.5b as they do in Examples 3.4a and 3.5a. In both cases, the neighbor A^b is harmonized in the foreground (Examples 3.4d and 3.5d) with $\text{Abm}7\text{--D}^b7$. (The neighbor A^b also appears in measure 4, breaking up the direct chromaticism, $\text{G}^b\text{--G}$, that would have resulted in progressing directly from I to $\text{V}7\text{--of-IV}$. The broken slurs connect pitches that are inflections of the same scale degree.)

As II--V of the relative major, $\text{Abm}7\text{--D}^b7$ usually progresses to G^b . In measure 2–3, it progresses to a colorful chord containing the raised sixth scale degree, C (this C appears as the bass in the live recording and as an inner voice in the studio recording). But as the analysis suggests, the motion at measure 3 to tonic (the studio recording) or tonic substitute (the live recording) is not unusual—it is the $\text{Abm}7\text{--D}^b7$ that is unusual. For a return to I in measure 3, one might expect V or II--V (this harmonization of “Round Midnight” appears in Peterson's performance and in fake books I have seen). If we recognize measure 2 as unusual upon hearing measure 3, it may be because, in listening, we grasp the levels of structure shown in Examples 3.4 and 3.5.

This unusual linear succession, $\text{E}^b\text{--D}^b\text{--C}$, introduced in Examples 3.4b and 3.5b, sounds on other levels as well. In Examples 3.4c and 3.5c, it sounds in the tenor, measure 1, and in the alto, measures 3 and 6 (and transposed to $\text{A}^b\text{--G}^b\text{--F}$ as a motion to an inner voice of the soprano, measure 5). Thus, when the chord on C of measure 7 recalls the chord on C of measure 2, it also recalls these other occurrences of C.

In the live recording, the two versions of the motive $\text{E}^b\text{--D}^b\text{--C}$ just described generally appear in different registers. The longer version of the motive (spanning measures 1–3 and appearing as a succession in Examples 3.4b and 3.5b) generally appears in the register $\text{Eb}2\text{--D}^b2\text{--C}2$. The shorter version of the motive (spanning measures 1–2 and appearing as a succession in Examples 3.4c and 3.5c) generally appears as $\text{Eb}3\text{--D}^b3\text{--C}3$.

Consistency and completeness in the A sections

The directed nature of the harmonic progression and the organizing power of the structural levels (including the hidden repetitions) give this phrase a well-defined shape. The motto places distinct emphasis on the primary structural tone 3. Examples 3.4c and 3.5c show that this opening gesture presents an *Anstieg*, or initial ascent, $\text{E}^b\text{--F--G}^b$. The pickup notes to the linking motive of measures 7–8 (see Examples 3.4d and 3.5d) recall this initial ascent. In the melody (Example 3.4d and 3.5d), the pitches that follow the motto, B^b and E^b , represent what may be called the structural alto and second soprano respectively. (The alto voice is notated with stems down on the upper staff of Examples 3.4a and b and 3.5a and b. In Examples 3.4b and 3.5b, the D^b of measure 4 connects the preceding second soprano E^b to the following alto C^b .) Pick-up notes in the melody (Examples 3.4d and 3.5d) lead into measures 2, 4, and 6. These pick-ups emphasize the inner voices of Examples 3.4a and 3.5a.

These inner voices trace consistent and balanced paths through this phrase. In Examples 3.4a and 3.5a, the second soprano harmonizes the top voice in parallel thirds, and the alto harmonizes the top voice in parallel sixths. The arrows in Examples 3.4b and 3.5b show that the superposition of inner voices in measure 5, which brings the alto \hat{C} into the register above the top voice, is answered by measure 6, which brings the alto \hat{B} back into its lower register.

One can find “paths” of voice leading that connect each of the initial voices (top voice $\hat{3}$, second soprano $\hat{8}$ and alto $\hat{5}$) through to the closing $\hat{1}$. The reasons for this are that (in Examples 3.4b and 3.5b) the \hat{D} of measure 4 connects the second soprano to the alto and that (in Examples 3.4c and 3.5c) the \hat{A} of measure 6 connects the superposed alto to the top voice. Example 3.8a shows two paths from $\hat{8}$ to $\hat{1}$. Example 3.8b shows a path from $\hat{5}$ to $\hat{1}$. These different paths should not be understood as conflicting; they offer complementary ways of analyzing this phrase. The relationship between the motto and the linking motive makes it clear that $\hat{3}$ is the primary tone in “Round Midnight.” The facts that $\hat{5}$ plays an important role and that one can find a descent to the cadence from $\hat{5}$ or $\hat{8}$ suggest not that the phrase is ambiguous, but that it ties up the threads of all that it sets in motion. The performances analyzed in the following chapters show that such a rich framework offers much to the improvising musician.

The A sections: Comparisons

Examples 3.4 and 3.5 make a number of assertions about the relationships of tones. Some of these relationships are more difficult to grasp than others, but all can be not only understood but heard. The following comparison of analogous passages makes these relationships easier to grasp, both intellectually and aurally.

In each of the comparisons that follow, I cite two passages that may be related to one another as a variation is related to a theme. I claim that each comparison supports an analytic assertion—often because one of the passages omits a note that I claim is a tone of elaboration when it appears in the other passage. While this does not “prove” the analytic assertion (one could claim that the omitted note is an implied tone), I believe that readers who experience the comparisons will find them persuasive. Perhaps the deeper points are that hearing jazz meaningfully relies on making such comparisons, and that such comparisons rely on the kinds of variation alluded to in the quotes from Hofstadter and Schenker that begin this chapter.

One of the most distinctive features of “Round Midnight” is the recurrence of the raised sixth degree, \hat{C} . A distinctively Schenkerian aspect of this analysis is its explanation of the function of this \hat{C} (including its appearance in a motive, $\hat{E}\hat{b}-\hat{D}\hat{b}-\hat{C}$, repeated on different structural levels): (1) the first four measures prolong tonic harmony (Examples 3.4 and 3.5, levels a and b); (2) the essential bass line of measures 1–4 ($\hat{E}\hat{b}-\hat{D}\hat{b}-\hat{C}-\hat{B}\hat{b}$, stems

Example 3.8: Different “Paths” Through the A Section.

up, Examples 3.4c and 3.5c) may be understood as a motion to an inner voice—the octave of the tonic triad descends to its fifth above an unsounded but conceptually-present pedal $E\flat$ (Examples 3.4b and 3.5b); (3) the lowest voice of measures 1–2 prefigures this motion in shorter note values—also presenting $E\flat-D\flat-C$ as a motion to an inner voice above an unsounded but conceptually-present pedal $E\flat$ (Examples 3.4c and 3.5c). In the interest of clarity, this explanation has been stated from background to foreground; however, in the interest of making greater aural impact, the following comparisons work from foreground to background. In every case, details of one or both performances appear to confirm analytical judgments.

Examples 3.4d and 3.5d show the lowest voice of measures 1–2 as $E\flat-D\flat-C$. Examples 3.4c and 3.5c assert that the D in this line is a chromatic passing tone that embellishes the more basic pattern $E\flat-D\flat-C$. In the studio recording, the first two measures of $2A_2$ support this reading; they contain $E\flat-D\flat-C$ (not D).

Examples 3.4c and 3.5c also assert that this line is a motion to an inner voice above an unsounded but conceptually-present pedal $E\flat$. In the studio recording, the first two measures of $1A_1$ support this reading; here the conceptually-present lower voice actually sounds through these measures.

Monk usually plays the leap from $E\flat2$ to D3 shown in measure 1 of Examples 3.4d and 3.5d. Examples 3.4c and 3.5c assert that this D3 comes from an unsounded but conceptually-present $E\flat3$. In the live recording, the first measure of $2A_2$ supports this reading; here D3 comes from an actually sounded $E\flat3$.

In the live recording (as in Examples 3.4d and 3.5d), measure 3 of the A sections always has C in the bass. Examples 3.4b and 3.5b assert that this C is an inner voice of a chord on $E\flat$. The studio recording supports this reading; measure 3 of its A sections always has $E\flat$ in the bass.

Examples 3.4b and c assert that the C of measure 3 continues through the passing tone $C\flat$ to $B\flat$ in measure 4, and that this $B\flat$ is the fifth of a chord on $E\flat$. In the studio recording, $1A_2$ supports this reading; in measure 3, C appears above $E\flat$ —and in measure 4, not only is the succession $C-C\flat-B\flat$ uninterrupted, but the chord on $B\flat$ becomes a chord on $E\flat$ (with a suspended $A\flat$). Furthermore, the inner-voice status of the linear progression that includes $C-C\flat-B\flat$ is easy to hear as this $C-C\flat-B\flat$ is preceded and followed by the $E\flat$ below.

Examples 3.4b and 3.5b assert that the $E\flat-E\flat\flat-D\flat$ inner voice of measures 3–4 embellishes a more structural $E\flat-D\flat$ (8–7 above the tonic). In the studio recording, $1A_2$ supports this reading; here the $E\flat-D\flat$ appears without the $E\flat\flat$. We recognize $1A_2$, measures 3–4, of the studio recording as a version of A, measures 3–4, not because the chords are the same (in fact they are different), but because the essential voice leading is preserved.

Because the same patterns appear on various levels, one might accept the relationships shown in the higher levels of Examples 3.4 and 3.5, reasoning by analogy. Measures

1–4 and measures 1–6 present structurally similar tonic prolongations. One could even compare the entire Examples 3.4a and 3.5a to a passage in Peterson's performance ($1A_2$, measure 8), where a similar pattern clearly prolongs a single chord.

To experience the higher levels of Examples 3.4 and 3.5 aurally may be another matter. However, there are certain points at which these relationships seem to crystallize. To experience the last beat of measure 4 as V of IV is to be aware of imminent departure from the initial tonic in a way that aids recognition of the larger motion to the neighbor chord of measure 5. And the pick-up notes to measure 7 recall the motto and introduce the primary structural tone from a measure whose immediate context makes this $G\flat$ felt as a note arrived at by descent. It is at these points that the underlying structure seems clearest. And it seems a mark of a well-crafted piece that it is at these same points that important motivic relationships are emphasized.

Hidden repetitions in the bridge

Some repetitions build a simple underlying pattern in the bridge. The melody of the bridge moves repeatedly to notes of the dominant triad, expressing one of the most basic patterns of phrase rhythm: the 2+2+4 sentence. Example 3.9 shows the structure of the bridge.

Other repetitions relate the bridge to the A sections. The bridge begins with a chord on C—a chord given distinctive emphasis in the A sections. In fact, the first two measures of the bridge repeat the last two measures of the A_1 section with its characteristic leap to $B\flat$ (this leap to $B\flat$ occurs in the bridge of most performances of “Round Midnight”; however, although the leap to $B\flat$ always appears in half cadences of A_1 sections in the Monk performances transcribed, it often does not appear in half cadences of A_1 sections played by other performers). I call these two measures the “linking motive” because they participate in that kind of hidden repetition that Schenker called “linkage technique.” A different version of the linking motive occurs at the end of the A_2 and A_3 sections, in which the final note is $E\flat$.

This use of linkage technique to smoothly introduce a contrasting bridge is artful, but not uncommon. The same technique relates the bridges to the A sections in other modern jazz compositions and popular songs such as “As Time Goes By,” “Body and Soul,” and Monk’s “Well You Needn’t” (for more on what makes a good bridge, see Larson 2001).

The third and fourth measures of the bridge repeat the first two measures, but with the final $B\flat$ in a different octave. This change of octave, placing $B\flat$ first below and then above the linking motive, answers the $B\flat$ s that surround the motto.

The prominence of this inner voice $B\flat$ increases gradually within the bridge: in measure 2 it appears below D on a weak beat; in measure 4 it appears above D on a weak beat; in measure 5 it is emphasized with its upper neighbor $C\flat$, is in the upper register, and is on a stronger beat; and in measure 8, this $C\flat-B\flat$ is prepared from above and is the goal

The image displays a musical score for the bridge of "Round Midnight" in B-flat major. It is divided into two parts, (a) and (b).

Part (a) shows the original melody in the treble clef and bass line in the bass clef. Above the melody, there are fingerings: 3 and 2 for the first two measures, 2 for the third measure, and 5 prg. for the fourth measure. Below the bass line, there is harmonic analysis: I- \flat VI-II \flat -V for the first two measures, \flat VI-II \flat -V for the third measure, IV-V for the fourth measure, and \flat VI-II \flat -V for the fifth measure. A dashed line connects the first measure of part (a) to the first measure of part (b).

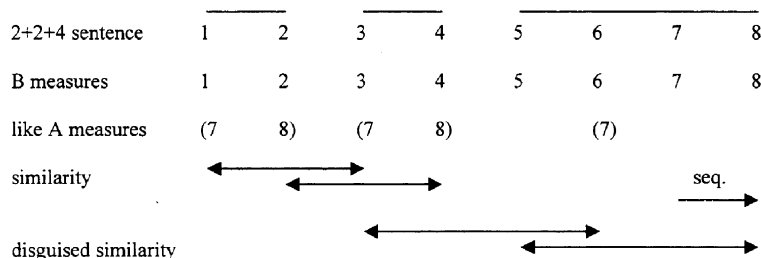
Part (b) shows a simplified harmonic sequence with eight measures, numbered 1 through 8. The melody is in the treble clef and the bass line is in the bass clef. The sequence is: 1. G4 (treble), F4 (bass); 2. F4 (treble), E4 (bass); 3. E4 (treble), D4 (bass); 4. D4 (treble), C4 (bass); 5. C4 (treble), B3 (bass); 6. B3 (treble), A3 (bass); 7. A3 (treble), G3 (bass); 8. G3 (treble), F3 (bass).

Example 3.9: Voice-Leading Analysis of the Bridge.

of a fifth-progression. I call this (D \flat -C \flat -B \flat) the “closing motive.” 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.

Although the sixth measure of the bridge repeats the first and third measures, this repetition may go undetected. This is because the first and third measures, as the first members of pairs of measures, initiate gestures, while the sixth measure, as the second of a

pair of measures, has a different function (for analogous examples in visual perception, see Koehler 1947 and Arnheim 1974). However, because the sixth measure (ending on V/V) is incomplete, the final four measures join to balance the two opening two-measure gestures. As the beginning and ending, respectively, of this final four-measure group, the fifth and eighth measures also possess a similarity that may go undetected. This repetition is further concealed by the fact that the last two measures of the bridge together form a melodic sequence (which many players perform as a harmonic sequence). Example 3.10 summarizes the foregoing observations.



The bridge: Comparisons

In the second bridge of the live recording, measures 5 and 8 both present a succession of chords that may be notated in lead-sheet notation as $A\flat m7-D\flat 7-Fm7-B\flat 7$. While $Fm7-B\flat 7$ may be described as II-V in $E\flat$, the function of $A\flat m7-D\flat 7$ —normally the elaborated dominant (II-V) of the relative major, $G\flat$ —may not be immediately obvious in this harmonic context.

Example 3.9 offers a voice-leading explanation of these chords. According to this explanation, the basic chord on the downbeat of measure 5 is $A\flat m6$ (or $F\flat 7/A\flat$, functioning as $II\flat 6$). The $G\flat$ on the downbeat is a suspension (prepared by the initial tonic or by the $VI\flat 7$ that starts the bridge). Conceptually, that $G\flat$ creates a 7-6 suspension above the $A\flat$, but as it resolves on the second beat of measure 5, $D\flat$ appears in the bass. That $D\flat$ is thus less structural than the $A\flat$ that precedes it and less structural than the $B\flat$ that follows on that same level. Although $D\flat 7$ is more structural than $A\flat m7$ when these chords function as II-V of $G\flat$, here the $D\flat$ is part of a prolongation of a more structural chord on $A\flat$. (This explanation is consistent with Strunk's 1979 "layered approach" and its use of the minor IV substitution set.)

Notice also that this explanation suggests a basic half-note harmonic rhythm at the level of Example 3.9a. In measure 5, the half-note chords $II\flat 6-V7$ are more basic than the $Fm7$ that appears on the third beat of measure 5. Thus, the "eleventh" on the third beat of that measure is simply the root of $B\flat 7$, the F in the bass is the fifth of that chord, and the $Fm7$ results from the suspension of $E\flat$ into that chord, delaying its third D until the fourth

beat. (As explained in Chapter 2, the $Fm7$ is thus an elaboration of this $B\flat$ "eleventh" instead of vice-versa. In terms of Strunk's 1979 "layered approach," the apparent II-V pairs at level b are generated from the more basic half-note chords at level a.)

Comparisons of analogous measures support these two assertions about measure 5 of the bridge. Consider the claim that the bass $D\flat$ is less structural than $A\flat$. In the live recording, 2R, measure 5, both the $A\flat$ and the $D\flat$ appear, but in the studio recording, measures 5 and 8 of both bridges include the $A\flat$ and not the $D\flat$. With respect to the claim that the $B\flat$ "eleventh" is more structural than the $Fm7$ that harmonizes it (and elaborates the following $B\flat 7$), consider the live recording, 1B, measure 5, where the presence of D instead of $E\flat$ on the third beat suggests that the D (and hence the $B\flat 7$) is more structural than the $E\flat$ suspension that creates a separate $Fm7$ in other analogous measures in both recordings.

Voice leading in the introduction

The introduction is based on a pattern of II-V progressions around the circle of fifths. The introduction to the studio recording, analyzed in Example 3.11, presents three circle-of-fifths motions toward the tonic.

The first of these motions is a two-measure anacrusis that may be described as II-V. The unusual outer voices of these measures forecast important details of "Round Midnight." The first bass note of the II chord is not its root, but rather the note C—the pitch given distinctive emphasis in the A sections and the pitch that (as bass) turns the tonic triad into the chord that begins the bridge. The first soprano note, $B\flat$, is the note that initiates

ANALYZING JAZZ—A SCHENKERIAN APPROACH

each circle-of-fifths motion in the introduction and the one that surrounds both the motto and the linking motive. As he pauses on V, Monk plays a characteristic arpeggio. This arpeggio appears at every half cadence in the studio recording and only at half cadences.

The remainder of Example 3.11 shows features common to the introductions of the studio recording and the live recording. Measures 1–6 move in pairs of measures, each pair of measures forming a chain of applied II–V sequences. Measures 7–8 move more rapidly

through the circle of fifths, this time with fewer accidentals. This example shows the strands of voice leading and linear intervallic patterns that make up these extended chords.

These strands are separated by register and by content. In Example 3.11b, the bass occupies its own register. The two voices above the bass on the lower staff (the first and second tenor) present the linear intervallic patterns 10–7 and 7–10. Both patterns are elided versions of the pattern 8–7–10. The first and second tenors are conceptually paired: when one voice has the seventh above the bass, the other has the tenth, then vice-versa. Five

Example 3.11: Voice-Leading Analysis of the Introduction (x).

voices appear on the upper staff (the first and second soprano, and the first, second, and third alto). The third alto presents the linear intervallic pattern 5–8. This line is conceptually paired with the first alto line. The first alto presents the linear intervallic pattern 8–6–5 (an embellished 8–5 linear intervallic pattern), creating the $\flat 13$ and $\flat 5$ above the V of each II–V progression. The first and second alto split and rejoin. The second alto presents the linear intervallic pattern 8–7–10, duplicating the content of the second tenor. The second soprano creates an eleventh above the II of each II–V progression, anticipating the root of the following V of each II–V progression. This voice-leading strand is not typically paired with another in a II–V progression: an eleventh above the root of a dominant seventh that also contains a third is prohibited by the voice leading. In Example 3.11b, the first soprano has a rest in measures 1, 3, and 5, and is marked with an accent (>) where it sounds in measures 2, 4, and 6 in this example. The first soprano forms a $\flat 10$ dissonance over the V chord of each II–V progression. This “augmented ninth” (spelled as a minor tenth) is dissonant with the third of the dominant seventh that supports it.

One might say that this $\flat 10$ is transferred down to the second tenor of the following measure, to 7 above the following chord, thus ultimately resolving to 10 two measures hence (i.e., the first soprano F of measure 2 transferred down to the second tenor F of measure 3, this F resolving to the second tenor E of measure 4). I find this explanation unconvincing.

Example 3.11a offers another explanation of the origin of the first soprano. The top line of Example 3.11a is formed from the third alto and the first soprano of Example 3.11b. Putting these together is not an artificial, academic exercise; these two voices appear on the downbeats of their measures (the third alto appears on the downbeats of measures 1, 3, and 7, and the first soprano appears on the downbeats of measures 2, 4, and 6.) Also included in Example 3.11a are the second alto, the first tenor, and the bass of Example 3.11b. This example asserts that: (1) each $\flat 10$ is an upper neighbor to the $\flat 5$ that sounds above the preceding bass, (2) each $\flat 10$ is an upper neighbor to the $\flat 9$ that follows implicitly in the same register above the same bass, (3) each $\flat 9$ is a suspension of the previous $\flat 5$, (4) each $\flat 9$ suspension resolves (with the change of harmony) to the following $\flat 5$. The bracket in Example 3.11a shows this $\flat 10$ – $\flat 9$ – $\flat 5$ motive. The final bracketed motive, $\text{Db} - \text{C} - \text{Bb}$ appears registrally intact in measures 6–7 as $\text{Db}5 - \text{C}5 - \text{Bb}4$.

As noted above, this $\text{Db} - \text{C} - \text{Bb}$ (the closing motive) plays an important role in “Round Midnight.” The progression in measures 7–8 of the introduction repeats the progression in measures 1–6. This repetition creates a boundary between measures 6 and 7. However, because the closing motive does not resolve until measure 7, it tends to join measures 1–6 to measures 7–8. This motive also forecasts the cadence in measures 7–8 of the bridge. Furthermore, it becomes a significant motive in Evans’ performance—in fact, Evans uses this motive (and its ability to bind sections by delaying resolution beyond a cadence) as material in solving problems inherent in improvising variations.

Before leaving the introduction, note that, in the second measure of the introduc-

tion in the live recording, a biting simultaneity that includes D, E, F, and $\text{F}\sharp$ seems to defy explanation. In a sense, the voice-leading analysis is informative because it does not explain this sonority. The E not explained in voice-leading terms cannot be explained in voice-leading terms. It sounds so odd because it does not fit—this dissonance seems to be added for color, not for function. Monk’s preference for this type of sound also shows up in his simultaneous grace notes and in his simultaneous conflicting linear progressions. An example of the latter occurs in the live recording 1A₂, measure 7. On the first eighth note of the second beat, B \flat sounds in the alto against its resolution, A, in the tenor. In both examples, a minor ninth (perhaps the most dissonant and most difficult to explain) interval is formed. Kurzdorfer (1996) offers further examples of Monk’s interesting and atypical uses of dissonance.

The introduction: Comparisons

Comparing Monk’s version of the introduction with Bud Powell’s version of the same introduction supports some of the assertions of this analysis (see the transcription of Powell’s introduction on page 128–129). Perhaps the most unusual assertions of this analysis concern the voice-leading origins of the first soprano of Examples 3.11a and b, and of the first alto of Example 3.11b.

Example 3.11a asserts that, in Monk, the F of measure 2 (and the Fb of measure 4, and the Db of measure 6) is a $\flat 5$ above the bass and that it resolves the preceding $\flat 6$ (of a lower octave) above the same bass (see the arrows in Example 3.11c). Powell’s version of the introduction seems to support this assertion; in his performance, the Ab of measure 2 (and the Gb of measure 4, and the Fb of measure 6) resolves the preceding $\flat 6$ above the same bass immediately and in the same octave.

Hidden repetitions in the ending

The ending (x), which appears in the studio recording but not in the live recording, forms a coda to the piece. It has the character of a fantasy: apparently wandering, yet making perfect sense. Its accidentals suggest that its wandering character comes from its departure from pitches diatonic to Eb minor. But then why does it seem to make so much sense?

Traditional jazz theory might describe the harmonic pattern of the ending by invoking the concept of “tritone substitution.” According to this concept, any dominant-seventh chord may substitute for another whose root lies a tritone away (the third and seventh of one chord becoming the seventh and third of the other). A related idea is that any dominant-seventh chord may be preceded by a minor-minor seventh chord whose root lies a perfect fifth above the root of the dominant-seventh chord. Example 3.12 shows how the entire ending may be understood as a II–V–I cadence, elaborated by harmonic substitution. Example 3.12a shows the thirds and sevenths of a II–V–I cadence in which the II appears

The musical score is divided into three systems, labeled a, b, and c. Each system contains 8 measures, numbered 1 through 8. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The notation is in treble and bass staves. System a shows a progression from II to V to I. System b shows a progression from II to V to I. System c shows a progression from II to V to I.

Example 3.12: Harmonic Substitution in the Ending.

as an applied dominant to V. Example 3.12b introduces the tritone substitutions $C\flat 7$ for $F7$ (the third and seventh of $F7=A$ and $E\flat$ —become the seventh and third of $C\flat 7=B\flat[=A]$ and $E\flat$) and $F\flat 7$ for $B\flat 7$ (the third and seventh of $F\flat 7=A\flat$ and $E\flat$ —become the seventh and third of $B\flat 7=A\flat$ and $D[=E\flat]$). The melody of these measures (see the transcription) draws attention to this substitution relationship in an interesting way: the $C\flat$ in measure 2 (harmonized as $\flat 5$ of F) is echoed by the F of measure 4 (harmonized as $\sharp 11=\flat 5$ of $C\flat$). Thus, the root of the second harmony is anticipated in the melody over the first harmony (whose root is recalled as melody over the second harmony). This voice-exchange is shown in Example 3.13b. In Example 3.12c, each dominant seventh of the first six measures of Example 3.12b is replaced with a II–V progression.

This explanation, drawing on the concept of tritone substitution, does offer some insight into Monk's ending. Like a Schenkerian analysis, Example 3.12, shows how a succession of foreground harmonies may be derived from more fundamental structures. This example shows that Monk's ending is both a sequence of II–V type progressions and an expansion of a single II–V–I progression. And because the concept of tritone substitution is generally understood implicitly to rely on the voice leading of chordal thirds and sevenths, this example shows some of the voice-leading connections that hold together Monk's ending.

However, the concept of tritone substitution (while useful as a pedagogical tool), when it is not supplemented by a Schenkerian analysis, seems to offer only incomplete

explanations of passages. In fact, Example 3.12 is most useful as an explanation where it mimics a Schenkerian analysis—that is, where it presents a model based on underlying tonal structure, and where it shows voice leading. However, each of the observations made in connection with Example 3.12 can be substantially refined with a Schenkerian analysis.

Example 3.13 shows that, like the bridge, the ending is not just a manipulation of II–V type progressions, but a melodic expansion of the linking motive as well. The ending as a whole has the same $G\flat-F-E\flat-D-E\flat$ shape as measures 7–8 of A_2 and A_3 . In fact this motive is heard in a hidden repetition; the upper staff of Example 3.14 shows two versions of the linking motive, one with stems up and the other with stems down, both bracketed in the example. The lower staff of Example 3.14 shows the bass line of Monk's ending; these bass notes—instead of being viewed as the second-hand result of the capricious application of a process of “tritone substitution”—may be seen as participating in a compound bass melody that resolves into the final authentic cadence.

The abbreviation “arp. ant. tonic” in Example 3.13d indicates that the slur over which it is written connects members of the tonic triad that connect dominant to tonic (cf. Schenker 1935/1979, page 82 of Volume 1 and Figure 100, Example 3, of Volume 2).

The final measures of the ending (see Examples 3.13c and d) recall and answer the last two measures of the bridge— $E\flat-D\flat-C\flat-B\flat$, the “closing motive”—but now with tonic rather than dominant harmony. Chapter V will discuss the importance of the closing motive in Bill Evans' performance of “Round Midnight.”

Example 3.14: Hidden Repetition in the Ending.

Summary

In exploring how Monk's theme, "Round Midnight," varies deeper-level patterns, this analysis has illuminated some features that jazz shares with other tonal music. Through analysis supported by comparisons of analogous passages, Schenkerian theory sheds light on the interaction of voice leading, harmony, rhythm, and motive; on the organizing power of simple structures and the perceptual significance of their delay; on the aesthetic economy of means associated with hidden repetitions and balanced oppositions of event-rhythms; and on jazz dissonance treatment, conceptually paired voice-leading strands, and harmonic language.

Schenkerian analysis also illuminates features that contribute to the distinctive character of "Round Midnight." Perhaps this is because this investigation—in exploring how "Round Midnight" is a variation on deeper patterns—recognizes what Hofstadter might call "the crux of its creativity" in the relationships between its parts. It is in two of these relationships—the linking motive and the closing motive—that Peterson and Evans find material for solving aesthetic problems in improvising their variations on Monk's theme. Chapter 4 will show that Peterson solves the problem of integrating formal sections by making hidden repetitions of the linking motive a premise of his performance, where by "premise" I mean (following Epstein 1979) an idea that plays central role in the "compositional strategy" of a piece or performance. Chapter 5 will show that Evans solves both the problem of integrating formal sections and the problem of integrating instrumental parts by making the closing motive and its delay of resolution a premise of his performance.

CHAPTER 4

A SOLO-PIANO PERFORMANCE BY OSCAR PETERSON

The total work lives and moves in each diminution, even those of the lowest order. Not the smallest part exists without the whole. The establishment of an inner relationship to the whole is the principal problem in the creation of diminution out of background and middleground.

Heinrich Schenker (1935/1979, 98)

The problem of integration and the jazz performance practice of theme and variations

A modern jazz performance usually takes the form of a “theme and variations” in which the theme is the chorus of a popular song or the blues and the variations are improvised on the structure of that theme. Example 4.1 shows the standard form for a jazz performance based on an AABA theme. Such a theme-structure, with cadences every eight measures and definitive closure every 32, may be repeated several times in a jazz performance.

This poses a problem: how can an improvisation based on such a theme avoid excessive sectionalization and achieve integration? In solving this problem, Oscar Peterson’s performance of “Round Midnight” on the album *Freedom Song* (20 February 1982, Pablo-2640-101) exploits an aspect of Monk’s theme: hidden repetitions of the linking motive.

The form of Peterson’s performance

The form of Peterson’s performance (Example 4.2) departs from the standard form shown in Example 4.1. Peterson’s performance begins with an introduction (1x). This introduction appears in no other recording of “Round Midnight” with which I am familiar. He then states the theme (1A₁, 1A₂, 1B, 1A₃). Next, he repeats the second half of the introduction as an interlude (2x). He then plays one variation on the second half of the theme (2B, 2A) and then another (3B, 3A). He concludes his performance by repeating the second half of the introduction as an ending (3x).

With a theme played at a slow tempo—such as “Round Midnight”—a performance might become too long if it contained very many choruses. However, if a performance contained only a few choruses but still followed the form of Example 4.1, it would contain a lot of theme and not much variation. In either case, a complete statement and complete return of the theme would mean six clear statements of the A section—taking up a considerable amount of time.

These problems are further compounded in a composition like “Round Midnight.” Any slow, harmonically complex theme with a distinctive melody—especially one with many leaps—invites performers to stay closer to that theme in their improvisations. (Of course, other factors, such as the style and personal approach of the improviser, the intended audience, and the tastes of investors, producers, etc., may all influence the degree to which the theme is recognizable in a performer’s improvised variations.)

A common (albeit partial) solution to these problems is the “abbreviated return”: instead of returning to the melody for the entire 32-bar AABA theme, the performer returns to the melody for the “bridge out”—BA. This usually results in one of the forms shown in Example 4.3. Example 4.2 may suggest that Peterson’s performance makes two abbreviated returns, but each new A section is more elaborate than the previous one and so is each new B section. In fact, the sections entitled 2B and 3B provide the greatest departure from the theme. Instead, it is the return of the motto at the beginning of 2A and 3A, and the return of the introductory material in the ending, that provide the greatest sense of recapitulation.

Theme Variations Theme
A A B A ||: A A B A :|| A A B A

Example 4.1: A Common Form for a Modern-Jazz Performance.

APPROACH	SECTION	LENGTH	CADENCE
pick-up	1x	8	half
lead-in	1A ₁	8	half
lead-in	1A ₂	8	authentic (suspensions)
pick-up	1B	8	half
lead-in	1A ₃	8	authentic (suspensions, elided)
pick-up	2x	4	half
pick-up	2B	8	half
lead-in	2A	8	authentic (*)
pick-up	3B	8	half
lead-in	3A	8	authentic (suspensions, elided)
pick-up	3x	4	authentic (suspensions)

Example 4.2: The Form of Peterson's Performance.

Theme Variations Theme
A A B A ||: A A B A :|| B A

OR

Theme Variations Theme
A A B A ||: A A B A :|| A A B A

OR

Theme Variations Theme
A A B A || A A B A

Example 4.3: An Abbreviated Return.

A closer look at Example 4.2 suggests that the form of Peterson's performance shares much with the "double variations" of Haydn, in which A and B are the two themes, and in which variations on those two themes (in alternation) follow:

Pick-ups, lead-ins, cadential suspensions, and elisions

As Example 4.2 indicates, pick-ups introduce the x and B sections. By starting the melody of the following section before the bar line that begins that section, pick-ups carry musical motion across a sectional boundary. However, pick-ups reduce sectionalization only slightly.

Lead-ins reduce sectionalization more than pick-ups do. Lead-ins introduce all of the A sections, connecting the preceding half cadence to the downbeat of the following A section. Each new lead-in (together with a cadenza, in some cases) connects sections more smoothly or more elaborately than does the preceding lead-in. (Lead-ins also occur within sections—and with increasing frequency—but this chapter does not discuss lead-ins within sections.)

While the half cadences are connected to the following sections with lead-ins, it is the authentic cadences that present the strongest sectional boundaries. Through suspensions, elisions, and changes in texture and register, Peterson reduces the divisive effect of authentic cadences. Moreover, these techniques are used progressively; the first authentic cadence strongly articulates a sectional boundary, but subsequent authentic cadences are more smoothly connected to the sections that follow.

The different versions of the linking motive

Chapter 3 explains how the linking motive (G \flat –F–E \flat –D–E \flat) ties together the A and B sections of Monk's theme (and how the linking motive appears in multi-level hidden repetitions in Monk's ending). The linking motive also ends Peterson's introduction. Thus, the linking motive integrates all the sections of Peterson's performance.

In Monk's performance, appearances of the linking motive serve as hidden repetitions because two factors conceal their identity. First, time separates statements: although the linking motive appears in the same shape at the end of the A $_1$ section and the beginning of the bridge, eight measures intervene. Second—and perhaps more important—this single shape serves different functions within the different phrases that contain it.

In Peterson's performance, a third factor differentiates appearances of the linking motive: it appears in various versions. In their first appearances, each version is associated with a particular formal section (see Example 4.4). The x-version of the linking motive first appears in the introduction. The A $_1$ -version ends A sections with half cadences. The A $_2$ -version ends A sections with authentic cadences. The B-version begins the bridges. Later in his performance, Peterson places versions of the linking motive into the phrase slots

that "should" contain different versions. This placement of one version into another's slot has the effect of showing the listener that the different manifestations of the motive are indeed the same at a deeper level. This "phrase-slot substitution" is effective only because the different versions of the motive are first differentiated—not arbitrarily—but in ways that reflect their initial placement.

For example, the x-version of the linking motive is distinguished by an escape tone. This escape tone is important—at more than one level of musical structure—in Peterson's introduction (see Example 4.5). If Peterson's introduction is itself viewed as a variation on a simpler structure, it can be seen that both the variation and the simpler structure emphasize a two-note escape-tone figure. The two-note figures of that simpler structure end with notes not in the tonic triad. The single curved arrows in Example 4.5a point to these notes (which, together with the D of measure 8, form a leading-tone diminished-seventh chord, or V7 \flat 9 over the dominant). Because the melody leaps from these two-note gestures, those non-tonic-triad pitches remain unresolved in musical memory.

The suspensions figure

The first lead-in (to 1A $_1$, measure 1) resolves all of those pitches at the point of the held E \flat minor chord (see the three curved arrows followed by ! in Example 4.5a). This lead-in is also a suspension of the harmony at the end of the introduction (V7 \flat 9) into the tonic chord that begins the theme. It thus simultaneously completes the same motion on two different levels of musical structure—creating a type of hidden repetition that I call a "confirmation." I call this figure the "suspensions figure" (here it is a $\frac{6-5}{4-3}$ suspension whose 6 and 4 have "under thirds"). This figure can also be heard as echoing the suspensions figure on the first beat of Peterson's introduction (another $\frac{6-5}{4-3}$ suspension, this one accompanying a 9–8 suspension in the melody). It may seem odd, at first, to focus so much attention on a brief figure. However, this figure will appear in increasingly elaborate versions throughout the performance and it plays a central role in the "strategies" revealed by this chapter's analysis.

An examination of the linking motive shows that it has a hidden relationship to this suspensions figure. While the suspensions figure suspends notes of V7 \flat 9 into the tonic triad, the linking motive suspends notes of the tonic triad into V. Example 4.6 shows an analysis of the linking motive in levels (compare this to Example 4.7, which reproduces Figure 43b from Schenker's *Free Composition*). While Example 4.6a is clearly related to the $\frac{6-5}{4-3}$ suspensions figure that appears in this performance—at an abstract level—this relationship between the linking motive and the suspensions figure is a concealed one.

This concealed relationship helps to integrate Peterson's performance. The similarity of underlying pattern results in an artistic economy of means. Furthermore, this concealed relationship is made clearer—one might even say "revealed"—by Peterson's variations.

The image displays four systems of musical notation, each representing a different version of a linking motive. Each system is divided into two parts by a tilde (~) symbol.

- System 1 (A₁):** The left part (A₁) is in 4/4 time, featuring a quarter rest followed by an eighth-note triplet (G4, A4, B4) and a quarter note (C5). The right part is in 3/4 time, starting with a quarter note (G4), followed by a quarter rest, then eighth notes (A4, B4), and ending with a quarter note (C5).
- System 2 (A_{2,3}):** The left part (A_{2,3}) is in 4/4 time, featuring a quarter rest followed by an eighth-note triplet (G4, A4, B4) and a quarter note (C5). The right part is in 3/4 time, starting with a quarter note (G4), followed by a quarter rest, then eighth notes (A4, B4), and ending with a quarter note (C5).
- System 3 (X):** The left part (X) is in 4/4 time, featuring a quarter rest followed by an eighth-note triplet (G4, A4, B4) and a quarter note (C5). The right part is in 3/4 time, starting with a quarter note (G4), followed by a quarter rest, then eighth notes (A4, B4), and ending with a quarter note (C5). The right part includes an "esc." (escape) marking above the final note.
- System 4 (B):** The left part (B) is in 4/4 time, featuring a quarter rest followed by an eighth-note triplet (G4, A4, B4) and a quarter note (C5). The right part is in 3/4 time, starting with a quarter note (G4), followed by a quarter rest, then eighth notes (A4, B4), and ending with a quarter note (C5).

Example 4.4: Different Versions of the Linking Motive, Bracketed.

a

b

[1x]

[1A₁]

I ————— V I

9 ————— 6 ——— 5
 7 ————— 4 ——— 3
 5 ————— 9 ——— 8

① esc. ② ③ ④

①

lead in

Example 4.5: Voice-Leading Analysis of Peterson's Introduction (x).

Example 4.6: Voice-Leading Analysis of Linking Motives.

“The structure as he wants to indicate it”

Peterson's variations are variations not just on Monk's theme, but on Peterson's version of Monk's theme. (This recalls a remark made by Bill Evans, at another point in the interview quoted in Chapter 2, that one improvises on “the structure as he wants to indicate it.”) Schenkerian analysis shows this structure as a “composite reduction”: Example 4.8 analyzes the basic structure of Peterson's A_1 section (which ends with a half cadence), Example 4.9 shows features common to Peterson's A_2 and A_3 sections (which end with an authentic cadence), and Example 4.10 shows features common to Peterson's bridges.

Obviously, Peterson changes Monk's theme in ways that reflect Peterson's distinctive style. Less obvious—but perhaps more profound—is the fact that 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.

I have already noted how Peterson adds an introduction (repeated as interlude and ending) that includes a version of the linking motive. Peterson's version of the A sections also differs from Monk's in ways that reflect the heightened significance Peterson gives to the linking motive. $Co7$ —the chord that supports the first downbeat of the linking motive—is given greater prominence in Peterson's performance; he reharmonizes the motto so that $Co7$ appears earlier, on the third beat the first measure. The pick-up notes to the linking motive not only announce it, but recall the initial ascent of the motto. Peterson embellishes these pick-ups and the other pick-ups in the theme in a way that not only draws attention to the linking motive but relates it more strongly to other gestures in the theme.

Withholding

The lead-ins in the opening theme statement use a device I call withholding. By withholding certain implied notes, Peterson's performance arouses the listener's desire to hear simple patterns completed. Paradoxically, withholding can emphasize a note that does not sound and it can emphasize the forward motion of a pattern that is broken off. (Most of us feel we want something even more when we think we won't get it!)

Example 4.7. Schenker, *Free Composition*, Fig. 43b.

Example 4.8: Voice-Leading Analysis of Peterson's A₁ Sections.

The image displays three staves (a, b, c) of a musical score in B-flat major, with a key signature of two flats. Staff (a) shows a simple harmonic structure with a treble clef and a bass clef. Staff (b) shows a more complex harmonic structure with a treble clef and a bass clef, featuring a 'rch over' (right-hand over) marking and a '3 prg.' (three-part) marking. Staff (c) shows a complex harmonic structure with a treble clef and a bass clef, featuring a '4 prg.' (four-part) marking and a 'N' (Ninth) marking. The score includes various musical notations such as notes, rests, and accidentals. Below the staves, there is a detailed voice-leading analysis showing the movement of individual voices (I, II, III, IV, V) through the sections, with Roman numerals indicating the underlying harmonic structure.

Staff (a) shows a simple harmonic structure with a treble clef and a bass clef. The treble clef has a 3̂ above the first measure and a 2̂ above the last measure. The bass clef has a 5̂ below the first measure and a 6̂ below the last measure.

Staff (b) shows a more complex harmonic structure with a treble clef and a bass clef. The treble clef has a 'rch over' marking above the first measure and a '3 prg.' marking above the second measure. The bass clef has a '3 prg.' marking below the first measure and a '4 prg.' marking below the second measure. There is also a 'N' marking below the last measure.

Staff (c) shows a complex harmonic structure with a treble clef and a bass clef. The treble clef has a '4 prg.' marking above the first measure and a 'N' marking above the last measure. The bass clef has a '4 prg.' marking below the first measure and a 'N' marking below the last measure.

Below the staves, there is a detailed voice-leading analysis showing the movement of individual voices (I, II, III, IV, V) through the sections, with Roman numerals indicating the underlying harmonic structure. The analysis includes various musical notations such as notes, rests, and accidentals.

Example 4.9: Voice-Leading Analysis of Peterson's $A_{2,3}$ Sections

The image displays three musical staves (a, b, c) and a corresponding voice-leading analysis below them.

Staff a: Shows a sequence of notes with fingerings 3, N, 3, 2, 1.

Staff b: Shows a sequence of notes with fingerings 3, 6, 3, 4, 3, 2, 1. It includes markings "rch over" and "3 prg."

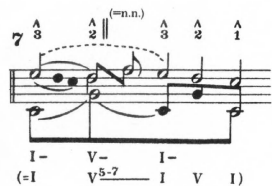
Staff c: Shows a sequence of notes with fingerings 1, 2, 3, 4, 5, 6, 7, 8. It includes markings "A", "Ebm", "C#7", "F7", "Bb7", "Ebm7", "Ab7", "Bm7", "E7Bbm7Ebm7", "Abm7", "Db7", "GbM7", "Ab7", "C#7", "F7", "Fm7", "Bb7", "EbM".

Voice-leading analysis: The analysis shows the progression of chords and their relationships. The chords are: Ebm , $C\#7$, $F7$, $Bb7$, $Ebm7$, $Ab7$, $Bm7$, $E7Bbm7Ebm7$, $Abm7$, $Db7$, $GbM7$, $Ab7$, $C\#7$, $F7$, $Fm7$, $Bb7$, Ebm . The analysis includes Roman numerals (I, II, III, IV, V, VI, VII, VIII, IX, X, XI, XII) and scale degrees (1, 2, 3, 4, 5, 6, 7, 8) indicating the voice-leading paths between these chords.

Example 4.9: Voice-Leading Analysis of Peterson's $A_{2,3}$ Sections

Example 4.10: Voice-Leading Analysis of Peterson's Bridge.

Example 4.11: The Lead-in to 1A₂



Example 4.12. Schenker, *Free Composition*, Fig. 32-7.

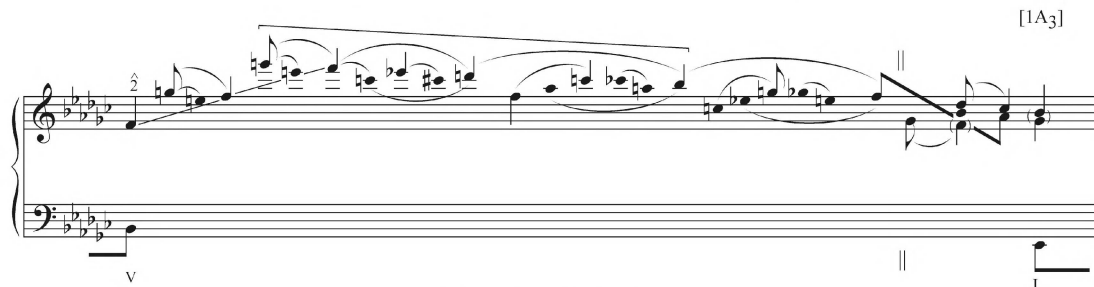
Peterson withholds the final D of the A_1 -version of the linking motive ($1A_1$, measures 7–8), replacing that note with a lead-in to $1A_2$ (see Example 4.11). This lead-in is more elaborate and smoother than was the lead-in to $1A_1$. It involves some very rich harmonies which may be called polychords: the ninth, eleventh, and thirteenth of $B\flat 13(\sharp 11)$ form a C major triad; and at the end of the measure, the fifth, seventh [=augmented sixth], and ninth of the $F\flat 7(\sharp 9)$ create a G major triad. This lead-in also involves the mixture of $\hat{2}$ as $\flat 2$ and several “tritone substitutions” ($G\flat$ for C, and $C\flat$ for F) that result in a compound chromatic bass line. Despite this harmonic complexity, this lead-in has the same underlying structure as the first lead-in; it contains a suspensions figure at a deeper structural level (compare the analysis of this passage in Example 4.11, with Schenker’s *Free Composition*, Figure 32-7—reproduced here as Example 4.12—noting the interruption and the use of 4 as an upper neighbor to the primary structural tone). However, this time, the suspensions

are not resolved directly as they were at the beginning of $1A_1$. Instead, we must wait for the melody itself to provide the notes that resolve these suspensions.

The third lead-in (from $1B$, measure 8, to $1A_3$, measure 1) grows out of a cadenza that elaborates the last two notes of the first bridge—the “closing motive” $C\flat-B\flat$ —each with its own flourish (Example 4.13 shows the second of these). After both flourishes, a final gesture leads into $1A_3$. However, this final gesture is broken off; its dissonant pitches are not explicitly resolved in their own register until the melody of A_3 enters. The $B\flat$ and $G\flat$ in parentheses at the end of Example 4.13 show how this gesture could have been completed had it not been broken off. Withholding emphasizes the forward motion of this lead-in. Furthermore, this cadenza contains a concealed repetition of the linking motive that relates this brilliant technical display to the plot of the piece (the notes of the linking motive, $G\flat-F\flat-D-B\flat$, appear with the fifth progression $F-B\flat$ and are bracketed in Example 4.13), but with $G\flat$ altered to G.

Similarity and substitution

Cadential suspensions also create an effect of withholding; at an authentic cadence, suspensions withhold the complete arrival on tonic until they are resolved. In the first authentic cadence ($1A_2$, measures 7–8, see Example 4.14), a $\frac{6-5}{4-3}$ suspension is elaborated by double neighbors, recalling the suspensions figures of the introduction and the lead-ins to both $1A_1$ and $1A_2$. Mixture introduces $\hat{6}$ and $\hat{3}$ from the parallel major mode. Furthermore, the spacing and chromaticism of this figure anticipate the parenthetical elaborations that appear in the following bridge. (The chromatic double neighbor is a characteristic figure in modern jazz improvisations; it typically arises as a chromatic embellishment of converging diatonic lines in a compound-melodic structure.)



Example 4.13: The Lead-in to $1A_3$.

(11A₂)

A₂ – version of linking motive

[1B]

B – version of linking motive

transposed version

B – version of linking motive

hidden repetition

Example 4.14: 1A₂, Measures 7–8, to 1B, Measures 1–4.

In Monk's theme, linkage technique relates the end of A to the beginning of the bridge. Peterson enhances this effect with multi-level hidden repetitions that—at the same time—offer a subtle demonstration of the relationship of the linking motive to the suspensions figure. The parenthetical elaboration in 1B, measure 2, indicated in small noteheads, embellishes the last note of the B-version of the linking motive, a motive that leaps to B♭ (Example 4.14). This elaboration is a transposition of the cadential suspensions that elaborated the immediately preceding authentic cadence (1A₃, measure 8). The octave displacement of this elaboration mirrors the leap to B♭ of the linking motive. Thus, the suspensions figure also participates in linkage technique. Furthermore, the use of the suspensions figure in 1B, measure 2, as an elaboration of the linking motive suggests that they are related. Here the suspensions figure occupies the phrase slot (the long note of the linking motive) that “should have contained an embellishment of the linking motive.” That this phrase slot “should have contained an embellishment of the linking motive” is confirmed by measures 3–4 of 1B. These measures again present the linking motive. And the phrase slot that follows is now filled with a hidden repetition of the linking motive (see the circled and bracketed pitches at two levels in Example 4.14, 1B, measures 3–4). Example 4.14 also shows that a portion of the linking motive is transposed (C–B♭–A–F) in the first measure of 1B (the C happens in the trill on B♭). Placing the suspensions figure in the phrase slot that “should have contained an embellishment of the linking motive,” suggests that the suspensions figure and the linking motive are related. Because these phrase slots are parallel (i.e., they occur at the ends of the second and fourth measures of a 2+2+4 sentence), the suspensions figure and the linking motive are made to rhyme. Similarity of diminution adds to this rhyme, guiding the listener to relate the linking motive to the suspensions figure; both are elaborated with chromatic double neighbors and mixture from the parallel major mode.

While these hidden repetitions and cadential suspensions reduce the degree to which the first authentic cadence halts musical momentum, Peterson allows a substantial articulation here. Later in the performance, Peterson uses elisions and structural puns to reduce the divisiveness of subsequent authentic cadences to a much greater degree.

Elisions and structural puns

The next authentic cadence occurs at the end of the 32-bar form of the theme. In this cadence, as in the first authentic cadence, a $\frac{6-5}{4-3}$ suspension delays the complete arrival on tonic. However, the performance does not stop here. The music that resolves this suspension is not an end, but a beginning; this cadence is elided with a restatement of the introduction. The effect recalls an observation of Schenker (1935/1979, 126):

Music is the only art in which an ending can also be a beginning. . . . This manner of impelling content forward through reinterpretation is one of the most important compositional devices of the masters.

Such a reinterpretation occurs when the beginning of the interlude resolves the suspensions that end the opening statement of the theme.

Another more subtle elision—a “structural pun”—occurs at the end of this interlude. This interlude repeats the fifth through eighth measures of the introduction. As already noted, the seventh and eighth measures of the introduction are the same as the first two measures of the bridge. Peterson exploits this similarity—or rather, reveals this similarity—by playing two measures that must be heard as both the end of 2x and the beginning of 2B (see Example 4.15).

2x 5	2x 6	2x 7	2x 8	
		2B 1	2B 2	2B 3 , etc.

Example 4.15: A structural pun; 2x, measures 7–8 = 2B, measures 1–2.

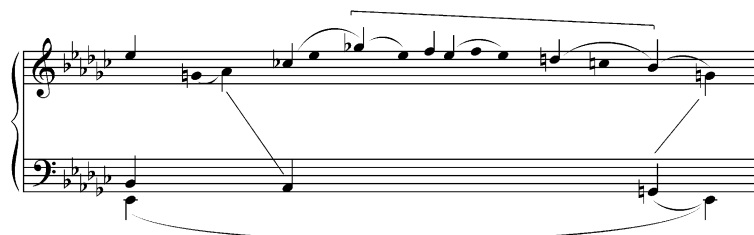
Another structural pun occurs in 2A. Peterson's manipulation of tempo and texture allows the authentic cadence that ends 2A to continue the building momentum. In one sense, the last two measures of 2A sound less like the end of 2A and more like the beginning of 3B: these measures return to the slower, regular tempo of 2B and to the same texture as 2B—a stride-piano left-hand texture with forceful, subdivided right-hand texture containing many octaves (compare 3B, measures 3–4). This creates yet another structural pun: 2A initially sounds like 2A₃, but ends sounding like 3A₃ (see Example 4.16). By shifting gears before the cadence instead of after, Peterson ties 2A to the following bridge. The parenthetical comment that follows this cadence places a concealed repetition of the linking motive in the phrase slot that previously contained the suspensions figure (see bracketed notes with upward stems in Example 4.17).

2x	2B	2A ₃		
		3A ₂	3B	3A ₃

Example 4.16: A structural pun; 2A₃ = 3A₃.

The lead-ins in the improvised variations

A similar manipulation of tempo and texture makes the lead-in to 2A rhythmically the smoothest. The right-hand line continues uninterrupted into the downbeat of 2A. Peterson usually plays the A sections rubato, but a return to rubato coinciding with the return to the A section at 2A, measure 1, would have broken up the momentum of the performance. Instead, he keeps the pulse constant (only changing the tempo so that the eighth note in 2B is equal to the quarter note in 2A). His resumption of rubato in 2A, measure 3, sounds fresh and propels the performance forward. While previous lead-ins have retained dissonant pitches across sectional boundaries, this lead-in retains the pulse across a sectional boundary.



Example 4.17: A Parenthetical Elaboration in 2A, Measure 8.

The last lead-in grows out of the cadenza preceding 3A. This incredible passage ends with a confirmation that reminds the listener of the melody (the “closing motive” C \flat –B \flat) being embellished. The growth of this run (one octave in 1B, measure 4; two octaves in 1B, measure 8; and three octaves in 3B, measure 8) reflects the dramatic intensification of Peterson’s performance.

Fills and cadenzas

Hidden repetitions in the improvised variations relate sections motivically. Example 4.18 shows several concealed repetitions of the linking motive in 2B, measures 3–4. The top system shows how the original melody of these measures, G \flat –F–E \flat –D–B \flat , is repeated in a fill that makes a kind of musical parenthesis (shown in parentheses in Example 4.18a) over a prolongation of the dominant. This repetition is so clearly audible, in part, because the two statements have similar rhythms (see Example 4.19, which shows the durations of motives shown in Example 4.18). A more rapid statement of a portion of the linking motive (the first shown on Example 4.19b) arrives at the downbeat of 2B, measure 4, at the same time as the slower version that contains it (Example 4.19a, the original melody of this part of “Round Midnight”). This confirmation helps listeners hear the various versions of the linking motive and keep their rhythmic/harmonic bearings straight. This confirmation is also an x-version (with an escape tone) of the linking motive in a B-version phrase-slot.

The linking motive also appears transposed, as (D \flat)–C–B \flat –A–F, in the third measure of 2B. Again, the rhythm is similar (see the durational reduction, Example 4.19c).

Peterson actually changes the harmony of 2B, measure 6, (from C \flat 7–F7 to C \flat 7–F7–B \flat 7), allowing the motive to appear again in both its embellished and transposed versions (see Example 4.20b). Even the smallest details seem to reflect the linking motive. In the long melisma of 2B, measure 6, leaps, changes of direction, and a shift from diatonic to

chromatic motion underline notes of both transpositions of the linking motive that are simultaneously embedded in this measure (Example 4.21).

As already noted, Peterson changes the harmony of measures 1–2 of the A sections (Examples 4.8 and 4.9). Peterson’s change allows a hidden repetition of the linking motive in 2A, measure 2 (Example 4.22). The fill in this measure refers both to the original melody of this measure and to the linking motive.

Additional concealed repetitions of the linking motive appear in 3B. In Example 4.23, the melodic material in parentheses (level a) repeats the motive twice, first in sixths and then (through an exchange of voices in this compound melody) in thirds. An essential aspect of the B-version of the linking motive—the change of octave of its last pitch upon repetition—is thus preserved here (G5–F5–E \flat 5–D5–B \flat 5, then G5–F5–D5–B \flat 4, see Example 4.24b). Again, a confirmation signals an important event: the arrival of D on the downbeat of measure 2 is approached by F–E \flat on two different levels of structure (cf. Example 4.24a and b).

The motive also appears transposed (D–C–B \flat –A–F) in the first measure of 3B. Again, the rhythm is similar (see Example 4.24c), and the use of both D and D \flat reflects the use of both G and G \flat in many of the concealed repetitions of the linking motive at its original pitch. Again, the smallest details of leaps and changes of direction reflect the underlying motives in 3B, measure 4 (see Example 4.24b).

The ending

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 (Example 4.25). In 3A, the build-up to the authentic cadence of measure 8 is climac-

Example 4.18: Voice-Leading Analysis of 2B, Measures 3–4.

Example 4.19: Partial Durational Reduction of 2B, Measures 3–4.

tic; in measure 7, each note of the linking motive is greatly embellished—the linking motive now spans over a hundred notes. The pick-ups to these runs reintroduce the register of the most dramatic sections of the performance.

The final cadence is withheld. Instead of the final tonic, Peterson plays the second half of the introduction once more. The result is an elision that replaces the tonic with a set of now motivically-significant suspensions. The final measures alter the last two measures of the introduction so that it ends with an authentic cadence rather than a half cadence. This alteration not only represents the changed function of this formal unit, but places an $\Lambda_{2,3}$ -version of the linking motive in an x-version phrase slot. This final appearance of the linking motive is a confirmation (it completes the linking motive in the foreground with the final pitch of the expanded version). Since the last two measures of x have been altered to resemble the last two measures of Λ , a final structural pun results (Example 4.26). The final pair of measures presents the cadential suspensions and answers the register of the introduction.

Summary

The following devices work—both rhythmically and melodically—to integrate the sections of Peterson's performance. Rhythmically, they reduce the divisive effects of phrase boundaries: (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.

Melodically, each of these devices presents progressively more elaborate concealed repetitions. All of the lead-ins and cadential suspensions contain concealed repetitions of the same “suspensions figure.” The “linking motive” appears at various hierarchical levels of pitch, rhythm, and phrase structure, at different transposition levels, in different strategically linked registers, in different harmonic environments, embedded within simultaneous unfoldings of the same motive at different rates, and ultimately spanning over a hundred notes.

Five rhetorical devices point to relationships between various versions of the linking motive, relationships between various versions of the suspensions figure, and relationships between the linking motive and the suspensions figure: (1) “proximity” relates different gestures by placing them closer and closer until they overlap one another; (2) “similarity” of diminution (such as mixture from the parallel major mode and embellishment with chromaticized double neighbors) relates different gestures by making their concealed repetitions more and more alike; (3) “substitution” relates different gestures by placing them in each other's “phrase slots”; (4) “withholding” the final pitch of a gesture allows listener expectation to relate different gestures; and (5) “confirmations” allow the simultaneous completion of a single idea on two different levels to vivify the experience of structure and embellishment.

Example 4.20: Voice Leading Analysis of 2B, Measures 5–6.

$$(C) - B \quad C - B \quad C \quad C - B \quad A - F$$

6 3 12 11 10 3

G \flat -F G \flat F ——— G \flat F ——— G \flat F ——— G \flat F ——— F-E \flat -D-B \flat

4 prg.

a

II V I

original melody

linking motive

reg. trans.

original melody

b

② ③

68

The musical score is divided into three systems, labeled (a), (b), and (c). System (a) shows a treble and bass staff. The treble staff has a melodic line with a triplet of eighth notes in the first measure, followed by a half note and a quarter note. The bass staff has a bass line with a half note, a quarter note, and a half note. Roman numerals VI, II, and V are used to label the chords in the bass staff. System (b) shows a treble and bass staff. The treble staff has a melodic line with a half note, a quarter note, and a half note. The bass staff has a bass line with a half note, a quarter note, and a half note. Roman numerals VI, II, and V are used to label the chords in the bass staff. System (c) shows a treble and bass staff. The treble staff has a complex melodic line with many sixteenth and thirty-second notes. The bass staff has a bass line with a half note, a quarter note, and a half note.

Example 4.23: Voice-Leading Analysis of 3B, Measures 1–2.

The musical score is divided into four staves, labeled a, b, c, and d. Staff a is a single melodic line in G-flat major. Staff b shows a more complex melodic line with some grace notes. Staff c contains a short, dense melodic fragment. Staff d is a piano accompaniment with a complex, fast-moving right hand and a more stable left hand. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4.

Example 4.24: Partial Durational Reduction of 3B, Measures 1–2.

[3A]

7 3 2 mot. int. vc. [3x] 5 6 7 8

Example 4.25: Voice-Leading Analysis of the Ending.

3A 5	3A 6	3A 7			(3A 7)	3A 8
			3x 5	3x 6	3x 7	3x 8

Example 4.26: A structural pun; 3A is completed by 3x.

CHAPTER 5

ENSEMBLE PERFORMANCES BY BILL EVANS

In the art of music, as in life, motion toward the goal encounters obstacles, reverses, disappointments, and involves great distances, detours, expansions, interpolations, and, in short, retardations of all kinds. Therein lies the source of all artistic delaying, from which the creative mind can derive content that is ever new. Thus we hear in the middleground and foreground an almost dramatic course of events.

Heinrich Schenker (1979, 5)

The problem of integrating formal sections

The previous chapter views Peterson's performance of "Round Midnight" as a solution to a problem. That problem—to integrate the separate sections of a theme and variations—is solved elegantly in two representative ensemble performances by Bill Evans transcribed for this book. The first is a live performance with Chuck Israels (bass) and Larry Bunker (drums), and appears on the album *Live at Shelby's Manne-Hole* (30 or 31 May 1963, Riverside R 9487 and ABC 3013) and was subsequently re-released on *Time Remembered* (Milestone M-47068, 1983) and *Bill Evans: The Complete Riverside Recordings* (Fantasy, Riverside R-018, 1984). The second is a studio recording made with three pianos—all played by Evans (via overdubbing)—and appears on the Grammy award-winning album, *Conversations With Myself* (Verve V6-8526). In this chapter, I will refer to the first as "the live recording" and to the second as the "studio recording."

Peterson's solution to this problem (discussed in the previous chapter) has a kind of artistic economy of means: he takes an aspect of "Round Midnight" (multi-level repetition and linkage technique with the linking motive) and makes it a premise of his performance. Evans' performances have a similar economy of means (in fact, they are also rich with hidden repetitions; motives appear at various hierarchical levels of pitch, rhythm, and phrase structure, at different transposition levels, in different strategically linked registers, and in different harmonic contexts)—but he exploits a different aspect of "Round Midnight": he makes the delay of resolution of the closing motive a premise of his performances. (Of course, the delay of dissonance resolution is significant in Peterson's performance,

too. For example, Peterson delays the resolution of the notes Ab and F at the half cadence at the end of $1A_1$ —a lead-in—until the entrance of the melody at the beginning of $1A_2$. However, this technique of integration assumes greater significance in—and may be called a premise of—Evans' performance.)

The closing motive

As in Chapter 3, I will restrict the term "closing motive" to a descending stepwise motion to Bb—usually to Bb4 (the cover tone, $\hat{5}$). Where this motive appears at different pitch levels, I will refer to the "transposed closing motive."

By avoiding a structural descent to $\hat{1}$, the closing motive may reduce the closure of cadences. Furthermore, the arrival of the cover tone at either a half or authentic cadence can be delayed until the beginning of the following formal section (i.e., may function as a lead-in). This delay further reduces sectionalization. Evans exploits both the "floating" character of the cover tone and the joining effect of delayed resolution to integrate the separate sections of his theme and variations.

Example 5.1 shows the structure of this motive over dominant harmony (at i) and over a tonic-dominant resolution (at ii). Example 5.1a shows the cover tone without elaboration. Example 5.1b shows this cover tone emphasized with a prefix upper neighbor. The resultant ninth may be resolved above the dominant (Example 5.1b, at i) or with the change

i) ii)

a or

8 5 8 5

i) ii)

b or

b9 8 5 b9 5

i) ii)

c or

b10 b9 8 5 b10 b9 5

Example 5.1: Different Versions of the Closing Motive.



Example 5.2: The Pattern of the Closing Motive Extended.

x | 1A₁ 1A₂ 1B 1A₃ | y | 2A₁ 2A₂ 2B 2A₃ | 3A₁ 3A₂ 3B 3A₃ | 4A 4B | z

Example 5.3: The form of Evans' live recording.

x | 1A₁ 1A₂ 1B 1A₃ | y | 2A₁ 2A₂ 2B 2A₃ | 3A 3B | z

Example 5.4: The form of Evans' studio recording.

of harmony (Example 5.1b, at ii). Example 5.1c shows that the ninth may be intensified by its own upper neighbor. Again, the resolution to the cover tone may occur over the dominant (Example 5.1c, at i) or with the change of harmony (Example 5.1c, at ii).

The resultant $\flat 10\text{-}\flat 9$ above the dominant is a common pattern in modern jazz (this pattern was called the upper-neighbor-of-upper-neighbor pattern in Chapter 2, see also Example 2.3). This pattern is sometimes extended by placing whole-step upper neighbors above all the notes of the leading-tone diminished-seventh chord (i.e., above all the notes of the harmonic minor scale not contained in the tonic triad). Jazz musicians call the resultant octatonic collection the “diminished scale” or the “V13($\flat 9\sharp 11$) chord-scale” (Example 5.2). This extended pattern appears in the live recording, 1B, measure 4.

The problem of integrating instrumental parts

As ensemble performances, both of Evans' performances solve an additional problem: how can each instrument seem a necessary part of an integrated whole? Part of the solution to this problem is for each part to have a well-defined role. In the course of these performances, various parts assume the following roles: primary melodic voice, bass line, inner voices, countermelody, melodic fills, rhythmic punctuation, echo or foreshadowing, pedal point. A single part may assume more than one of these roles, and other roles are possible. However, for a given part to be recognized as such, it must have a consistent profile: the treatment of rhythm, texture, and/or voice-leading must distinguish that part as a separate entity—this is crucial in the overdub recording because each part is played on the same instrument. Schenkerian analysis shows the contribution of voice leading in creating

a consistent profile for an instrumental part.

The form of Evans' performances

Example 5.3 shows the form of the live recording and Example 5.4 shows the form of the studio recording. In both performances, the first chorus is a statement of the theme, and the second chorus consists of improvised variations. In the live recording, the third chorus is a bass solo. Both performances feature an abbreviated return to the theme.

The A sections

One could describe Evans' performances as sets of variations on Monk's theme. But it seems better to describe them as sets of variations on Evans' version of Monk's theme (recall Evans' remark about “the structure as he wants to indicate it”). The harmonies of Evans' version of the A section are similar to Monk's. The most striking differences are melodic and reflect a premise of his performances: the closing motive places emphasis on delayed resolution to B \flat , reducing the closure of cadences or sectional divisions.

Example 5.5 shows features common to Evans' A₁ sections (those A sections having half cadences). Example 5.6 shows features common to Evans' A₂ and A₃ sections (those A sections having authentic cadences). In Examples 3.4 and 3.5 (voice-leading analyses of Monk's A sections), an asterisk (*) indicates the appearance of B \flat in measure 1 (as a cover tone), measure 2 (an implied suspension of this cover tone that resolves to A \flat), and measure 6 (the superposition of an inner voice, emphasized by its upper neighbor C \flat). As a result of Evans' changes, this B \flat also occurs in two other places (see the asterisks in measures

Example 5.5: Voice-Leading Analysis of Evans' A₁ Sections.

Example 5.6: Voice-Leading of Evans' $A_{2,3}$ Sections.

Staff a: $\hat{3}$ N $\hat{3}$ $\hat{2}$ $\hat{1}$

Staff b: I 8 7 IV VII III \hat{VI} II V I

Staff c: $E^b m$ $C^{\#7}$ $F7$ $A^b m7$ D^b7 $E^b m$ $C^b m7$ F^b7 $B^b m7$ E^b7 $A^b m7$ D^b7 $G^b m7$ A^b7 $C^{\#7}$ $F7$ $F^{\#7}$ B^b7 $E^b m7$

Staff d: 9—5 8 9—6—9—6—9 6—5
 10—7 5—9 3 5—9—5—9—5 9
 7—10 10—7 5 7—10—7—10—7 10 7
 7—10 8 10—7—10—7—10 7—10 7—10—7—10

Staff e: I \hat{VI} II IV VII I III VI II V IV VII III (IV \flat) \hat{VI} III \hat{II} V \hat{I}

Example 5.6: Voice-Leading of Evans' $A_{2,3}$ Sections.

5 and 8 of Examples 5.5d and 5.6d). Examples 5.5c and 5.6c show a fourth progression in the top voice of measures 3–4. This fourth progression also appears in the bass. But because the top voice delays each tone of this fourth progression, it creates a ninth over the bass, (and a thirteenth over the following bass note—the conceptually paired alto has a delayed third progression which produces fifths and ninths where the soprano produces ninths and thirteenths). As a result of this delay, the final B♭ of the top-voice fourth progression (conceptually supported by I=V/IV in measure 4) actually first appears as a ninth over A♭ in measure 5 (where its appearance is marked with an asterisk in Examples 5.5d and 5.6d). Thus, Evans’ added delayed right-hand fourth-progression introduces a prominent additional appearance of the closing motive.

Evans makes subtle changes in Monk’s theme in measures 5–8. These changes also emphasize the closing motive. In the A sections ending with half cadences, Evans not only leaps up to B♭ in measure 8 (Monk leaps down to the inner voice here), but also emphasizes that leap with the upper neighbor C♭ (Evans’ version of the linking motive consistently contains this C♭).

Evans also leaps up to the cover tone in many of the A sections ending with authentic cadences. Example 5.6 shows how Evans avoids ending on $\hat{1}$ at the end of A sections that conclude 1A₁, 2A₂, and 2A₃ of the live recording. (In 1A₂ of the live recording, the final $\hat{1}$ is delayed until the beginning of the following bridge; and in 4A, Evans also descends to an inner voice—this time to 3.) This motion to the cover tone that avoids $\hat{1}$ involves a descent (to an inner voice) through the fifth progression F–B♭ (with the B♭ transferred up an octave). This fifth progression occurs both in the A sections ending with half cadences and in those ending with authentic cadences (see the alto of both Example 5.5c and Example 5.6c).

Finally, the form of the closing motive most important in Evans’ improvised variations is D♭–C♭–B♭. And in his statement of the theme in the A sections, measures 5–6, Evans consistently changes Monk’s C♭–B♭ to D♭–C♭–B♭.

The bridges

Example 5.7 shows features common to Evans’ statements of the bridge. Again, the differences between Evans’ version and Monk’s emphasize the closing motive. The leap to B♭ in measures 2 and 4 is emphasized with the upper neighbor C♭. The brackets in Example 5.7c show the appearances of C♭–B♭.

The final B♭ shown in Example 5.7c is the goal tone of a fifth progression. In Monk’s version of the bridge, this fifth progression is stated with an ascending register transfer that creates the melodic minor seventh F4–E♭5. This leap reflects Monk’s angular style. Or perhaps it would be better to suggest that the inner logic of Monk’s style creates a strong, simple shape—the linear progression to an inner voice—from gestures that include an angular foreground melodic minor seventh.

Evans softens this characteristic minor seventh; he states the fifth progression F5–B♭4 (registally intact) with a smoothness that underscores a difference between Evans’ and Monk’s styles. This effect of smoothness comes from more than the elimination of a leap, however. The voice leading that supports this fifth progression (described in figured bass below Example 5.7d) is entirely conjunct, and it produces ninths and thirteenths in the top two voices. These ninths and thirteenths (Example 5.7d) result from the delay of the fifths and octaves (Example 5.7c) of the fifth progression in measures 6–8. Where such established linear progressions are delayed, the resultant dissonances possess a strong forward-directed energy. In fact, the goal tone of this fifth progression is delayed until the downbeat of the following A section. Thus (as in measures 2–5 of the A section) Evans adds or alters a top voice that connects sections (or halves of sections) by delaying the resolution of tones of a linear progression. In both cases, the delay results in a chain of ninths and thirteenths supported by a circle of fifths. And in both cases, the linear progression ends on the cover tone B♭5 (at the beginning of the following A section), recalling the closing motive.

x, y, and z

A comparison of Evans’ versions of the introduction (x), interlude (y), and ending (z) with Monk’s reveals details that relate these sections to each other and further emphasize the B♭ cover tone. In the live recording, Evans introduces an ascending chromatic inner voice in both x and y. In both performances, the soprano A of the strange chord that ends x emphasizes the cover tone when it resolves to it in the first measure of 1A₁ (listen also to the version on *Miles’ Davis’ Greatest Hits*, Columbia, CS 9808). While Monk’s version of z approaches the final tonic through hidden repetitions of the linking motive, both of Evans’ versions of z approach the final tonic through hidden repetitions of the closing motive. In fact, as the brackets in Example 5.8 show, the closing motive makes several appearances in the final measures of the studio recording. (In this example, some reduction has been done. The closing motive appears on different levels of structure. The brackets enclosed in curly braces show the repetition of the motive at different pitch levels. The final gesture in Center seems to recall the compound line of Right in z, measures 7–8. This compound line is analyzed by the sketch in parentheses in the bass clef.)

Closure and motive in the live recording

Schenkerian analysis of the improvised variations on the live recording reveals the significant role played by the closing motive and a related motive: the double-neighbor figure. This analysis also reveals the strategic functions served by the delay of resolution in Evans’ deployment of these motives.

Evans’ use of delay not only binds formal sections, but holds the listener’s interest. As Schenker’s remark (quoted at the beginning of this chapter) indicates, delay can generate content; once a goal is established, our attention may be held until it is achieved. But con-

a

b

c

d

8 10 7 10
 5 7 10 7
 I - IVI - III - V

10 7 10
 7 10 7
 VI - III - V

7 10
 10 7
 II - V

8 5 9 5 9 5 9
 5 9 6 9 6 9 6
 10 7 10 7 10 7 10 7
 7 10 7 10 7 10 7 10
 VI - III - V

Example 5.7: Voice-Leading Analysis of Evans' Bridge.

Example 5.8: Voice-Leading Analysis of the Ending (z) of Evans' Studio Recording.

stant delaying can become tiresome. Evans rewards listener participation by establishing a motive, and then delaying its completion more and more, until ultimately it arrives at a point that is satisfying—a point at which, although it may be perceived as having been delayed, it also “comes out right” by coinciding with the original melody.

The double-neighbor figure and the closing motive in the live recording

In the live recording, Evans begins his improvised variations with a double-neighbor figure. In each appearance, the double-neighbor figure consists of an upper neighbor and a lower neighbor, usually a minor third apart, which resolve to a following chord tone. (This common figure also appears in Evans' improvisation on “The Touch of Your Lips,” see Chapter 2.) Brackets show where the motive appears in the right hand of Example

5.9c. While measures 1–4 emphasize the double-neighbor figure, measures 5–6 emphasize the transposed closing motive (see the curly brace in Example 5.9c). The double-neighbor figure and the closing motive have similar patterns of dissonance resolution (two related unstable notes resolving to a more-stable note) and similar rhythmic profiles (strong, weak, strong). In measures 4–6, the transposed closing motive is introduced by an ascending anacrusis passing motion (see the arrows in Example 5.9c). This anacrusis emphasizes the motive and will play an important role in the perception of its delay in later appearances.

Another anacrusis appears in measure 8, perhaps implying that the closing motive will end this section—as it does in Evans' version of the original melody. It could have (compare Example 5.10 to the transcription of $2\Lambda_3$, measures 7 and 8). The first note of the closing motive, $D\flat$, does appear, but it doesn't resolve down (since it continues upward to D , I've spelled it as $C\sharp$ in the transcription).

Withholding, substitution, and a lead-in in the live recording

Instead, Evans withholds the closing motive, replacing it with a lead-in based on the double-neighbor figure. By placing the double-neighbor figure in the phrase slot that might have contained the closing motive, Evans relates these motives.

An analogy with Peterson's performance is interesting. In the first A section of his improvised variations, Evans replaces the first untransposed version of the closing motive (the source of his premise) with a lead-in (based on the double-neighbor figure) that connects this half cadence to the next section. In the first A section of his statement of the original melody, Peterson replaces the first A₁-version of the linking motive (the source of his premise) with a lead-in (based on the suspensions figure) that connects this half cadence to the next section.

This lead-in to 2A₂ that Evans plays in the live recording joins sections texturally, rhythmically, and motivically.

Texturally, 2A₁ begins with a single-line right-hand melody supported by simple left-hand voicings. The texture of 2A₂ may be described as "locked hands"—a melody in the left hand is doubled an octave higher in the right, the right hand filling in that octave with two or three inner voices (like the reed section of a big band). The lead-in to 2A₂ occurs within 2A₁, but has the texture of the following section. (Measure 6 smooths this transition with a parenthetical alternation of double-stops whose textural density lies between that of these two sections.)

Rhythmically, the lead-in to 2A₂ connects sections by joining the half cadence of 2A₁ to the downbeat of the following section. This connection derives its strength from the delay of resolution of its dissonances. Example 5.9 shows how this delay may be understood in voice-leading terms. Evans' 2A₁, like the first eight measures (A₁) of the original melody upon which it is based, ends with a half cadence. The underlying voice leading is that of an interrupted progression (see Example 5.9a). In this interrupted progression, 2 is prolonged by third progression to its inner voice, 7 (see the "3 prg" in Example 5.9b, measures 7–8, cf. Example 5.5b). Evans' lead-in to 2A₂ is based on a reaching over. Here, 2 appears over the inner voice 7 (Example 5.9b, measure 8), and resolves to 1 at the beginning of the following section, 2A₂.

Motivically, this reaching over creates another figure based on the double-neighbor pattern. The brackets in Example 5.9c show the figure G♭–D–F. (This is a pattern that Evans seemed fond of; the same pattern plays a prominent role in "Someday My Prince Will Come" and "Blue in Green.") However, two of its tones may be understood as suspensions whose delayed resolutions more firmly bind 2A₁ to 2A₂. The first pitch, G♭, is a "thirteenth" above the dominant (whose dissonance is emphasized by the seventh of V) that stands for its resolution, F. The second pitch, the inner-voice D, is unaltered (albeit suspended into the tonic harmony that begins the following section). The final pitch, F, is a "ninth" over the tonic (whose dissonance is emphasized by the third of I) that stands for its resolution,

E♭. This gesture, G♭–D–F, not only has the same "shape" as the double-neighbor figure F–D–E♭, but is thus based on it (see the brackets at the end of Example 5.9b).

The brackets in Example 5.11 show that gestures of the same shape continue into the following section, 2A₂. (The final bracketed figure in 2A₂, measure 1, C–D♭–B♭, does not have the double-neighbor-figure configuration of non-harmonic tones, but, in this context, it is easily heard as a variation on that motive.)

I have referred to "withholding" and "phrase-slot substitution" as rhetorical devices. By this analogy, I suggest that Evans' playing, like a story or a speech, has a specific kind of logic to it. In *Free Composition*, Schenker speaks of music as a tonal language (1935/1979, 5):

As the image of our life-motion, music can approach a state of objectivity, never, of course, to the extent that it need abandon its own specific nature as an art. Thus, it may almost evoke pictures or seem to be endowed with speech; it may pursue its course by means of associations, references, and connectives; it may use repetitions of the same tonal succession to express different meanings; it may simulate expectation, preparation, surprise, disappointment, patience, impatience, and humor. Because these comparisons are of a biological nature, and are generated organically, music is never comparable to mathematics or to architecture, but only to language, a kind of tonal language.

It is not necessary to specify the "meaning" of the closing motive or the double-neighbor figure to argue that they are central to the "meaning" of Evans' discourse. Two points about the role of Schenkerian analysis in such an explanation should be stressed. First, because these motives are defined by their harmonic context and voice-leading function, Schenkerian analysis supports and is supported by the kind of hearing that identifies these motives. Second, whatever the "semantic" significance of these motives, their "syntactical" function may be related to structures illuminated by this kind of hearing.

Evans' improvisation not only relies upon such hearing, but encourages it. The next section of Evans' improvisation, 2A₂, has a connected quality even though its range is wide and it features some leaps. This is due in part to the registral continuity that it possesses; pitches leaped from are later picked up, rewarding the kind of hearing suggested by Schenkerian analyses. For example, the gesture that begins measure 2 starts on the B♭ that ended the previous gesture, descends through the arpeggio B♭–G♭–E♭ (with the passing tone F between G♭ and E♭), and leaps away from E♭. The next gesture (measure 2, third beat) resumes again at B♭, carries B♭ down to A♭, then reaches over the A♭ with a C♭ that "should" resolve to B♭, and leaps away from this C♭ (the C♭ is decorated with upper neighbor D♭).

Listeners who remember the pitches leaped from will be satisfied by measure 3; it begins on the pitch (E♭) that the first gesture leaped from, and moves up to the pitch (B♭) that resolves the pitch the second gesture leaped from.

a
 b
 c

3
 3 prg.
 3 prg.
 4 prg.
 3 prg.

① ② ③ ④

I
 $\begin{matrix} 10 & 7 & 5 \\ 7 & 10 & 10 \end{matrix}$
 $\begin{matrix} 7 & 7 & 8 \\ 7 & 10 & 8 \end{matrix}$
 $\begin{matrix} \text{VI} & \text{II} & \text{IV} & \text{VII} & \text{I} \end{matrix}$

$\begin{matrix} 8 & 10 & 7 & 10 & 7 \\ 5 & 7 & 10 & 10 & 10 \end{matrix}$
 $\begin{matrix} 8 & 6 & 7 \\ 6 & 5 & 5 \end{matrix}$
 $\begin{matrix} \text{III} & \text{VI} & \text{II} & \text{V} \end{matrix}$
 of IV

Example 5.9: Voice Leading Analysis of 2A₁, Evans' Live Recording.

Example 5.9: (cont.)

The image displays three staves of musical notation, labeled a, b, and c, representing different parts of a musical score. Staff a shows a melodic line with notes marked with 'N' and '3', and a bass line with a 'v' marking. Staff b shows a melodic line with notes marked with 'N', '3', '2', and '3 prg.', and a bass line with a 'v' marking. Staff c shows a melodic line with notes marked with '3', '6', '7', '3', '2', '3 prg.', and '9', and a bass line with a 'v' marking. Below the staves, there is a series of Roman numerals and numbers (10, 7, 4, 3, 8, 1) indicating chord progressions or fingerings.

Example 5.9: (cont.)



Example 5.10: An Alternative Ending for 2A₁, Evans' Live Recording.

a

b

c

Example 5.11: Voice-Leading Analysis of 2A₂, Evans' Live Recording.

a

b

c

Example 5.11: (cont.)

The musical score is divided into three systems, labeled a, b, and c. System a consists of two staves: a vocal line (treble clef) and a bass line (bass clef). The bass line includes Roman numerals: $\sharp VI$, II, V, $\sharp VI$, II, V. System b also consists of two staves: a vocal line (treble clef) and a bass line (bass clef). System c consists of two staves: a piano line (treble clef) and a bass line (bass clef). The piano line includes various musical notations, including triplets, sixteenth notes, and slurs. The bass line includes various musical notations, including triplets, eighth notes, and slurs.

Example 5.12: Voice-leading Analysis of 2B, Evans' Live Recording.

a

b

c

Example 5.12: (cont.)

Example 5.13: Melodic-Seventh Leaps in Compound Melodic Structures.

Climax and motive in the live recording

The climax of $2A_2$ occurs in measures 4–5. While it is the high register and dynamic intensity of this phrase that create a climax here, this climax also serves several motivic functions. It recalls both the double-neighbor figures and the connection that began this section (the $C\flat$ – G – $B\flat$ that connects measure 4 to measure 5 is a transposition of the melody and harmony of the $G\flat$ – D – F that connects $2A_1$ to $2A_2$). It hints at the relationship between the double-neighbor figure and the closing motive by placing the double-neighbor figure at the pitch level of the closing motive. And it refers ahead to the cadence that ends this section.

The cadence that ends $2A_2$ avoids $\hat{1}$ (see Example 5.11, measure 8). Instead, it ends on $\hat{5}$, the cover tone $B\flat 4$. In the motion to this cover tone, the relationship of the double-neighbor figure (bracketed in Example 5.11d) and the closing motive (bracketed in Example 5.11b) becomes clear: in this location, they both coincide with the original melody.

The climax of the following bridge (2B, measures 7–8) also serves motivic functions.

ENSEMBLE PERFORMANCES BY BILL EVANS

It derives its impact from the delay of the closing motive (see Example 5.12). In measure 2, the closing motive appears three times, elaborated through register transfer, repetition, and the repetition of the initial $D\flat$. In this context, with $B\flat$ as bass, the closing motive presents $C\flat$ as minor-ninth appoggiatura embellished with upper neighbor $D\flat$. This figure could have been resolved to $B\flat$ within the measure 2 (as a 9–8 suspension), but the resolution is delayed until the harmony changes at the beginning of measure 3 (compare Example 5.1).

The closing motive also appears in measure 4, resolving to $B\flat$ on the downbeat of measure 5. Its appearance here is prepared by the F – $E\flat$ of measure 3. Again, the motive appears three times, elaborated through register transfer, chromatic passing motion and repetition of the initial $D\flat$, and “extension” (E – D , $D\flat$ – $C\flat$ —compare Example 5.2). In each repetition, an anacrustic passing motion ascends to the relatively accented closing motive.

Because the dominant appears again in measure 6, anacrustic ascending passing motion could introduce the closing motive again on the third beat of measure 5 and it would resolve on the downbeat of measure 6. This impression is strengthened in measure 5 when ascending passing motion leads to $C\flat$. However, the $C\flat$ does not resolve back to $B\flat$ as expected. Instead, the ascending passing motion continues until it encompasses two-and-a-half measures. The arrival of the closing motive is displaced even beyond the downbeat of measure 7.

Although this final appearance of $D\flat$ – $C\flat$ – $B\flat$ is much delayed, it seems to occur just where it belongs: at this point the closing motive coincides with the melody of the bridge.

This bridge is connected to the final A section of Evans’ improvisation in a way that recalls the connection of $2A_1$ to $2A_2$ (in both cases, the third progression $G\flat$ – F – $E\flat$ spans a sectional boundary, see Example 5.12, compare Example 5.9).

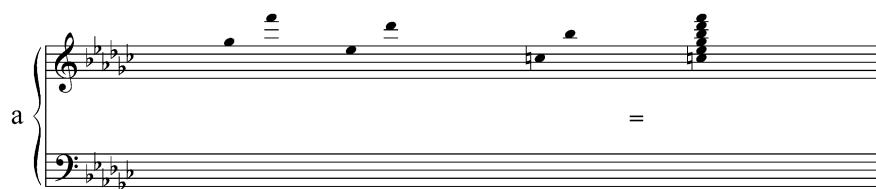
The conclusion of Evans’ improvised variations in the live recording

The final eight measures of this chorus reach out with expansive gestures that seem strange but beautiful—eccentric but organized. What gives this passage these qualities? How does a melodic line so full of leaps and dissonance sound so convincingly organized? Analysis reveals a consistency of dissonance treatment, motivic references (to the theme, the closing motive, and the double-neighbor figure), and strong patterns of underlying voice leading.

These measures have a consistency in the foreground that comes from their almost exclusive use of ascending melodic sevenths. The reliance on melodic sevenths in measures 1–4 continues in measures 5–6; measures 5–6 are a filling in of the melodic seventh $G\flat$ – F . But it is the disposition of these sevenths that reveals the consistent organization of the passage: in each melodic seventh, the lower note is a chordal root, third, or fifth; the upper note is thus a dissonant tension—seventh, ninth, or eleventh (the third melodic seventh, $B\flat$ – $A\flat$, begins over $E\flat$ minor, but ends over $Co7$ – $F7$; the $B\flat$ begins as chordal fifth and

Example 5.14: Voice-Leading Analysis of $2A_3$, Evans' Live Recording, Measures 1–3.

Example 5.15: A Comparison of Consonances in $2A_3$, Measures 1–2, with Consonances in the Theme.



Example 5.16: An "Eleventh" Chord on C.

becomes a seventh; the Ab begins as thirteenth and becomes a ninth). As pointed out in Chapter 2, the chord tone a seventh below a tension emphasizes its dissonant character.

These melodic sevenths present a complex compound melody. The first and third melodic sevenths leap from a lower B♭ to a higher Ab. The Ab is a dissonance that must resolve down by step to G♭ (although G♭ appears in the left hand in measure 1, the right-hand G♭ does not resolve until measure 3). Before Ab resolves to G♭, the lower B♭ moves to C♭ (measure 2) and then resolves to B♭ (measure 3). Example 5.13a shows how the melodic seventh B♭–Ab and its resolution to G♭ may be represented as a compound melodic structure. The implicit higher B♭ in this example (in parentheses) appears explicitly in 2B, measure 8 (the immediately preceding measure). Example 5.13b shows how the melodic seventh E♭–D♭ and its resolution through C♭ (measure 2) to B♭ (measure 3) may also be represented as a compound melodic structure.

Evans manipulates these compound melodic structures to build an expressive shape that refers to the original melody. Example 5.14a shows the voice-leading strands identified in Example 5.13. Example 5.14b shows their disposition in the foreground. The lower staff of Example 5.14b shows the bass line. The upper staff of Example 5.14b shows lower notes of the melodic-seventh leaps with stems down and connected by a slur underneath. The C♭ in measure 2 is also a lower note of a melodic-seventh leap—this note bears a flag and participates both in the fourth progression E♭–D♭–C♭–B♭ (beamed with stems down in Example 5.14b, cf. the alto of Example 5.14a and Example 5.13b) and in the neighbor pattern B♭–C♭–B♭ (cf. the alto of Example 5.13a). In the first measure, these notes are the same as the first three chord tones in the motto of the original melody (see Example 5.15). Each leap up implies that the melody will descend from the top note of the leap (to fill the gap created and to resolve the dissonances). Since each seventh in measures 1–2 appears successively higher, this implication is intensified with each leap. (Even the major or minor quality of the melodic sevenths contributes to the building intensity. Major sevenths are more dissonant than minor sevenths. In measures 1–2, all the sevenths are minor sevenths until the climax of this subphrase, B♭, is introduced by a major seventh. The climax of the entire section, in measure 5, occurs where an F is introduced by a major seventh.) The last of the leaps in measures 1–2 finally does resolve down in the second half of measure 2. Here, the B♭–Ab resolution coincides with the original melody. This resolution not only answers the built-up tension of the foregoing leaps with a quote of the theme, but also serves as a “confirmation”—the foreground completion of a motion that is completed simultaneously on a deeper level of structure. Of course, this locally-stable Ab is (at a deeper level) a passing tone that will move on to G♭ in measure 3.

It is this G♭ that begins the melodic sevenths of measures 3–4. In measure 3, the melodic sevenths appear successively lower. Collectively, they form a complete eleventh chord on C (see Example 5.16). The climax of this section, measure 5, returns to this “eleventh,” F.

Evans ends this improvised chorus with two final statements of the closing motive. By avoiding a perfect authentic cadence, Evans’ improvisation helps the performance to

continue forward (a bass solo and thematic recapitulation follow). These two statements of the closing motive arrive on the cover tone at the downbeat of measure 8 (the cadence) and at the downbeat of the next measure (the beginning of the following section). The first statement coincides with Evans’ version of the original melody. The second (displaced) appears as a lead-in.

Roles in the live recording

In the live recording, each instrumental part assumes a role typical to a trio of piano, bass, and drums: the drums articulate various levels of rhythm, the double-bass plays a bass line (the roots of chords on downbeats, generally in quarter notes), and the piano supplies the primary melodic line (right hand) and inner voices (left hand). Of course, this description can be refined. Different parts of the drum set assume different roles (the bass drum emphasizes cymbal crashes that occur on ensemble accents, the high hat indicates offbeats, the brushes draw various colors and rhythms from the snare drum and cymbals). The pianist’s right and left hands assume roles that may be delineated by rhythmic value (subdivisions of the beat in the right hand, harmonic rhythm in the left) or by voice-leading function (thirds and sevenths in the left hand, stepwise motion that emphasizes tensions in the right). Different instruments come to the fore at different times: the interlude includes a drum break, and the third chorus features the bass as primary melodic voice. And all instruments assume the role of articulating formal sections by changing texture or rhythm.

The traditional roles for piano, bass, and drums create a whole in which the individual parts are completed by one another. However, the Bill Evans Trios have been noted for the interaction of instrumental parts. While this interaction marked all his trios, Evans believed interaction to have been best when his trios included either Scott La Faro or Marc Johnson on bass (O’Reilly 1985). A thorough treatment of this subject is beyond the scope of this book, but it is important to note that Evans’ use of displacement creates a greater opportunity for such interaction.

Interaction between the parts may be rhythmic, textural, dynamic, melodic, or a combination of these. Melodic interaction may be based upon the use of complementary material; the parts may do different things at the same time. Or—aided by displacement—the parts may do the same thing at different times. In 1B of the live recording, measures 3–8, the piano and bass both play parts that contain or refer to the original melody of the bridge. Evans leads into measure 3 by playing double time. This lead-in seems to announce that a departure from the melody will result. As if in response, the bass takes up the melody (while still supplying the bass line—see Example 5.17) in durations that correspond to the disposition of the original theme. In the final two measures of the bridge, both piano and bass play the melody, but with different displacements. As a further example of interaction between Evans and Chuck Israels (the bassist on the live recording), note the bass part in 2A₃. The second chorus features piano as primary melodic voice, and the third chorus features bass. While the piano is still the primary voice in 2A₃, its sparse gestures allow the

Piano

Bass

① ② ③ ④

brushes on snare stop

Example 5.17: The Bass Part in 1B Contains the Original Melody.

bass to emerge somewhat, preparing for the next section—in which the bass is the leading voice. The emergence of the bass looks forward textually, but it also refers back to melodic material from Evans' solo; as already noted, Israel's plays a gesture in $2A_3$, measure 4, that recalls Evans' diminutions in the analogous measure of $2A_1$.

Roles and closure in the studio recording

The piano tracks in the studio recording assume roles similar to those assumed in the live recording. I will distinguish the tracks by referring to their placement in stereo: "Left," "Right," and "Center"—always with uppercase. Example 5.18 shows the roles assumed by the different tracks. The first chorus states the theme, the second chorus consists of improvised variations, and the third (half) chorus is an abbreviated return to the theme.

In making sense of this example, it may help to know that, on "Round Midnight," the pianos were recorded in the order Right, Left, Center. Right carries the most place-marking information. Evans consistently played Right with both hands; Left and Center were often played with only one hand or with the two hands an octave apart. In both the first and second choruses, the roles within that chorus remain relatively constant in the A sections (with important exceptions that give the performance a sense of development). Furthermore, in both of these choruses, the roles of Right and Left switch for the bridge. Center consistently adds orchestral depth by providing secondary melodic material that comments on the other two tracks.

The roles of the individual tracks are consistently differentiated in x. Right provides a self-sufficient picture of Monk's introduction, but both of the other pianos manage to find niches which, when filled, seem as though they needed to be filled. (This does not mean that these niches had to be filled. Evans eliminates the rhythmic activity in the first three beats of measures 1, 3, and 5 of Monk's theme. One might argue that something was missing there, but the live recording gets along fine without much happening in that space.) The primary melody of x introduces the downbeats of the even-numbered measures with a divided upbeat: an iamb whose arsis contains an amphibrach (see Example 5.19). Left has this same rhythmic profile but, while Right moves to the downbeat of every other measure, Left moves to the middle of every measure (see Example 5.20). Center contributes a harp-like part.

While the rhythm and texture provide the most obvious ways of distinguishing the parts, the fact that each has a separate voice-leading function not only gives it greater individuality but also helps it to seem necessary. In x, Left descends by step through a diminished seventh in each of the first three pairs of measures (F \flat –F \sharp in measures 1–2, D \flat –E in measures 3–4, and C \sharp –D in measures 5–6). In this stepwise descent, Left comes to rest on the third of each chord. The resultant middleground linear intervallic progression, 7–10, is shown in Example 5.21. While Left presents the thirds (and sevenths) of chords, Center emphasizes ninths, elevenths, and thirteenths.

Other pitch relationships distinguish and interrelate the parts. For example, the pitch content of each measure of Left is transpositionally equivalent. While measure 1 spans a third and measure 2 a fourth, the introduction of B in measure 1 means that both measures consist of a set of four pitches. The set of pitches in measure 2 is a transposition—down a tritone—of the set of pitches in measure 1. Since the root motion is down a perfect fourth, this transposition down a tritone is non-trivial. The same relationship holds for measures 3–4 and 5–6 of Left.

Center also features transpositional equivalence. However, the transpositional equivalence in Center is different from that in Left. In Left, every measure has a different transposition of the same set of pitches. In Center, every second measure of a pair has a transposition of the set of pitches of the first measure of that pair, but each pair has a different set of pitches. As in Left, the interval of transposition differs from the root movement, but instead of a tritone, the interval of transposition is a minor third.

As an example of the ways in which a single instrumental part may be distinguished from and related to others by voice leading, consider Center in the first two A sections. Example 5.22 compares Center (Example 5.22c) with the first tenor of Examples 5.5d and 5.6d (Example 5.22d includes the tenor and bass parts of Examples 5.5d and 5.6d; the first tenor has upward stems). Example 5.22a and b offers an analysis of Center along with the bass.

The simple juxtaposition of Center with the tenor of Examples 5.5d and 5.6d makes the similarity between them obvious. Further analysis of Center reveals more about both its integrity as a part and its relationship to the other parts. Like the tenor of Examples 5.5d and 5.6d, Center derives its integrity from deeper structural levels. Both are governed by the third progression B \flat –A \flat –G. In the first A section, this third progression is interrupted after A \flat . The resultant B \flat –A \flat B \flat –A \flat –G not only provides a backbone for Center, but also provides a means of complementing yet avoiding the primary melodic line—this line moves in sixths with the structural top voice (see the alto of Examples 5.5a and b and 5.6a and b).

In measure 4, B \flat becomes B \natural and ultimately descends through a sixth to D over the dominant (Example 5.22d). To regain the original B \flat , the line reaches over to C \sharp in measure 2 and to E \flat in measures 3–4 (cf. the middle voice of Examples 5.5b and 5.6b). In measure 8 of $1A_1$, Center also reaches over A \flat with a C \sharp (cf. Example 5.22b) to connect $1A_1$ to $1A_2$.

The descent from the reaching over of measure 4 is bracketed in measures 4–6 of Example 5.22c. As the bracket in measure 7 of this example shows, Center recalls this descent in a hidden repetition. More hidden repetitions occur at the authentic cadence in measures 6–8 of the second A section (see the second page of Example 5.22): in these measures, the linking motive (bracketed in Example 5.22b) appears at various pitch levels (Example 5.22c). In each occurrence, its penultimate note is embellished (either with a lower third in a way that creates a double-neighbor figure, or with an escape tone).

A more complete explanation of what happens in these final measures requires an account of what the other tracks do. Their coordination at this cadence is quite remark-

SECTION	LEFT	CENTER	RIGHT
x	echoes melody	“harp”	melody, bass, and inner voices
1A ₁	melody	echoes melody	bass and inner voices
1A ₂	melody	echoes melody	bass and inner voices
1B	bass	echoes melody	melody, bass, and inner voices
1A ₃	melody	echoes melody	bass and inner voices
y	octaves (bells)	chords	chords with chromatic line
2A ₁ 1–4	bass and inner voices	high inner voices	RH melody, LH inner voices
2A ₁ 5–8	tenths		
2A ₂	bass and inner voices	dialogue with Right	RH melody, LH inner voices
2B 1–4	counterline	fills refer to melody	melody, bass, and inner voices
2B 5–8	legato offbeats	staccato offbeat octaves	staccato offbeats
2A ₃	bass and inner voices	dialogues with Right (octaves)	RH melody, LH inner voices
3B	rhythmic fills	rhythmic fills	recap disguised
3A	bass and inner voices portato	counterline in octaves	melody in octaves or sixths
z	“drums”	melody in octaves	high inner voices

Example 5.18: Roles in the studio recording.



Example 5.19: Prosody of Right, x, Measures 1–2.



Example 5.20: Prosody of Left, x, Measures 1–2.

Example 5.21: Voice-Leading Analysis of Left, x, Measures 1–6.

able. Instead of arriving on the tonic at the downbeat of measure 8, all three arrive at I on the third beat. All tracks arrive at the same time, but each arrives on a different note of the chord. Furthermore, each track moves from that note to a different chord tone. Thus, a full triad appears on both the third and fourth beats (chord tones are indicated with caret numbers in Example 5.23). A similar coordination of tracks occurs at the authentic cadence that ends this chorus.

In 1A₂, measures 7–8, the tracks are coordinated; they do different things at the same time. In the bridge that follows, the tracks are coordinated by doing the same thing at different times. Right states the melody of the bridge. In measures 1–4, this melody is a two-fold statement of the linking motive (E♭–F–G♭–F–E♭–D–C♭–B♭). Center and Left answer by stating the linking motive (or portions thereof) during the long notes of Right. In measures 2–3 and in measure 4, Center states the linking motive in sixteenth notes with very little embellishment. (The embellishment of the second of these versions recalls both the melody of A, measure 5, as pickups, and the double-neighbor figure, as C♭–A–B♭.) In yet another timing, Right refers to the linking motive in measures 3–4 (see Example 5.24). In measures 5–7, Center has the last word on the linking motive: here elegant hidden repetitions of the linking motive appear in a different harmonic context (see Example 5.25). It appears complete in the highest register on the second and third beats (see the complete bracket in Example 5.25). The first notes of the linking motive appear in different octaves, in different rhythms, and with different embellishments in the remainder of measure 5 and in measure 6 (see the incomplete brackets in Example 5.25). The seventh leaps of measure 7 sound strangely beautiful; if one hears them as a completion of the linking motive—but with D♭ instead of D—the strangeness of the leaps is matched by the distortion of the linking motive (see the broken bracket in Example 5.25).

In the A sections of the improvised variations, Right plays as if it were improvising a chorus with bass (or bass and drums) accompaniment. The right hand presents a primary melodic line while the left “comps.” By avoiding the roots and staying away from the bass register, Right not only needs to be completed by a bass part, but also allows that bass part the freedom to complete the texture in a number of ways.

This description of the function of the hands of Right is fairly straightforward. Such a description depends upon aspects of the voice leading, which gives each hand clarity and direction through consistency of treatment and guiding structure. The right hand sounds as a primary melodic voice because of its register, rhythmic activity, and dynamics. However, these features alone would be insufficient to establish it as the primary melodic voice: Evans’ melody is convincing because its consistent deployment and resolution of dissonant sevenths, ninths, elevenths, and thirteenth is supported by a clear middleground structure. The register, rhythmic activity, and dynamics of the left hand distinguish it as an accompanimental part. However, it provides smooth support to the right hand because its consistent deployment and resolution of chordal thirds and sevenths takes the simple shape of a 7–10 linear intervallic progression.

In 2A₁, Left supplies the bass and inner voices. Its staccato articulation contrasts with the legato of Right. In the first half of this section, its right hand plays two- or three-note chords above left-hand roots. The individual voices of these right-hand chords move smoothly by step. In the second half of this section, Left plays a sequence of gestures (each gesture in the same rhythm) almost entirely in parallel tenths. (The one departure from tenths occurs in measure 6, on the single chord—A♭7—in these measures that is “inserted” into the circle-of-fifths motion that connects the other chords to the cadence. The

Example 5.22: Voice-Leading Analysis of Center, 1A₁ and 1A₂.

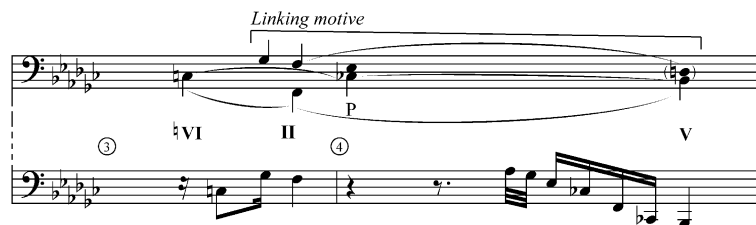
The musical score consists of four systems, labeled a, b, c, and d, all in the key of B-flat major (three flats).

- System a:** Features a vocal line (treble clef) and a piano accompaniment (bass clef). The vocal line has a long melisma (indicated by a horizontal line) spanning the first two measures, followed by a series of eighth and sixteenth notes. The piano accompaniment provides a harmonic foundation with chords and moving lines.
- System b:** Continues the vocal and piano parts. The vocal line has another melisma, followed by more melodic development. The piano accompaniment includes a section with a double bar line, suggesting a change in texture or a brief rest.
- System c:** The vocal line resumes with a more active melody. The piano accompaniment features a complex, rhythmic pattern in the right hand, possibly a triplet or a sixteenth-note figure, while the left hand continues with a steady accompaniment.
- System d:** Labeled "[c.f. Ex. 5.6d]", this system shows a simplified or analytical version of the piano part. It consists of eight measures, each marked with a circled number (1 through 8) above the staff, indicating specific harmonic or structural points of interest.

Example 5.22: (cont.)

The image displays three systems of musical notation, each consisting of a piano (treble and bass) and a bass (bass) staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The first system shows a piano part with a melodic line starting on a half note, followed by eighth notes, and a triplet of eighth notes. The bass part is mostly rests. The second system continues the piano part with a melodic line and a triplet of eighth notes. The bass part remains mostly rests. The third system shows a piano part with a melodic line and a triplet of eighth notes. The bass part features a complex, multi-measure rest or sustained chord structure.

Example 5.23: The Coordination of Pianos at the Cadence that Ends $1A_2$.



Example 5.24: The Linking Motive in Left, IB, Measures 3–4.



Example 5.25: The Linking Motive in Center, IB, Measures 5–6.

departure subtly calls attention to the odd character of this inserted chord with an unusual motion in parallel twelfths.)

Center plays a lead-in to $2A_2$. This simple lead-in connects sections texturally and rhythmically. Texturally, Center fills in $2A_1$ with high-register staccato chords. In the following section, it has a single-line texture. While the lead-in to $2A_2$ occurs within the span of $2A_1$, it has the texture of the following section. Rhythmically, the lead-in connects the half cadence of $2A_1$ to the downbeat of the following section. The resolution of dissonance supports this rhythmic function. The lead-in is based on the closing motive and delays its resolution to $B\flat$ until the downbeat of $2A_2$ (see Example 5.26).

In $2A_1$, Right emphasizes dissonant sevenths, ninths, elevenths, and thirteenth. Although it leaps away from some of these dissonances, it ultimately resolves them, and resolves them in a way that reflects the structure of the theme. In Example 5.27d (an analysis of the beginning of $2A_1$), the dissonant notes leaped from are marked with x's above and Arabic figures between the staves. Example 5.27c shows that these dissonances all resolve in the middleground. However, some do not resolve during the span of the harmony that makes them unstable. For example, the $A\flat$ of measure 2, whether a neighbor to $G\flat$ or a passing tone from $B\flat$ to $G\flat$, is made unstable by the A of the $F7$ that “supports” it; it must

resolve to $G\flat$. But $G\flat$ does not arrive until the harmony has changed. This $G\flat$ is itself a chordal seventh that must resolve to F . The resolution of $G\flat$ to F is implicit with the change of harmony to $D\flat7$ (the resolution is explicit in the left hand). However, the F does not appear in the right hand until the next measure. These delays give the melodic line a compelling continuity.

The improvised melody of Right in $2A_1$, 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. The final repetition contains a multi-level hidden repetition. The brackets in Example 5.28b show the appearances of the linking motive on two different levels of structure. (The shorter bracket shows its presence as a confirmation in the foreground. The longer bracket shows its presence in durations that correspond to those of the linking motive as it appears in the theme. The notes of the linking motive identified by the longer bracket have stems in Example 5.28a.)

In $2A_2$, Center joins in dialogue with Right. For the first four measures, this dialogue is imitative; for the first three measures, the durations of Right are almost exactly duplicated one measure later in Center. And the pitch contours are similar enough to create the ef-



Example 5.26: A Lead-in to 2A.

fect of a canon. In fact, these parts are so closely related that one can be heard to resolve dissonances in the other. For example, in measure 3, the double-neighbor figure, D–F–Eb, appears incomplete in Right and resolved in Center.

In the second half of this phrase, sevenths, ninths, elevenths, and thirteenth appear, the melodic line moves compellingly forward, and the forward motion continues past the cadence and into the downbeat of the following section. All of this is brought about by the delay of resolutions.

The ninths and thirteenths in measures 5–6 result from consistent delays in two conceptually paired voice-leading strands. These strands are indicated in the upper staves of Example 5.29; the upward stems belong to one strand and the downward stems belong to the other. Example 5.29c shows that each of these tensions is resolved down by step, but that the resolution is delayed until the harmony changes. Example 5.29b suggests that both strands may be heard as delayed versions of the strands that form 5–8 linear progressions above the bass. Example 5.29 also shows that it is the delay of the closing third progression that connects this section to the bridge.

In the original melody, repetition of the first two measures of the bridge leads to a 2+2+4 structure. In Evans' improvised 2B, Left joins the first four measures into a single unit by playing a compound melody which, although based on a simple middleground,

contains a confirmation that is also a hidden repetition of the linking motive (Example 5.30). The second half of this bridge becomes an extended anacrusis as all three pianos join in rhythmically unstable upbeat that lead into the final eight measures of the improvised variations.

In the final eight measures of the improvised variations, Right begins with a melodic shape that resembles the motto of the original melody. After hearing Bb4–Eb5–F5, the listener may wait for Bb5. But the listener must wait eight measures; Right does not arrive on Bb5 until the end of this section. Yet, this beautiful passage tends to encourage the listener to wait for its conclusion. The music that connects the opening incomplete motto to the concluding Bb5 manipulates register and dissonance in a way that makes these measures seem directed toward its highest pitch—the final Bb5 (Example 5.31). (Actually, the strongest suggestion of the incomplete motto that begins these eight measures may be that the line will ascend to Gb, and this expectation is satisfied in measure 4. Although this Gb is abandoned rather abruptly, it may be that these eight measures would have sounded perfectly complete without the Bb5 that ends them. However, when this Bb5 does arrive after so many incomplete ascending figures, it is easy to feel that it was anticipated all along. On the “anticipation of retrospection” and the “retrospection of anticipation,” see Larson 2002.)

These measures make repeated ascending gestures that slowly climb higher and higher. Each gesture moves up to, and then away from, a new high note. Furthermore, the sensitive treatment of dissonance draws the listener into the dramatic unfolding of tonal space. Measure 1 begins by ascending from Eb5 to F5. This first gesture is strongly directed upwards (either to Gb5, which would simultaneously complete the stepwise initial-ascent figure, Eb–F–Gb, and the arpeggio figure Bb–Eb–Gb that contains it, or to Gb5 through Bb5, in imitation of the motto). Measure 1 ends not by satisfying the desire to hear F ascend, but—after waiting on F—by descending through an arpeggio and resolving the F back to Eb in a lower register. This simple register transfer achieves a great deal in this context. Because it descends, it helps turn an upward-directed F back to Eb. Because it resolves the dissonance, it allows the line to begin its ascent again from Eb. But because it resolves the dissonance in the lower register, the higher register still possesses an upward-directed energy. And because the shape of measure 1 is clear and direct, it can be repeated in the service of a larger ascending motion.

Measure 2 repeats the shape of measure 1. First it repeats the upward directed motion Eb5–F5. Then it pauses. Now the line rises higher, to Gb5. Again, the dissonant high note (a seventh above Ab) is transferred down an octave and then resolved back by step.

Measure 3 again repeats the upward directed motion Eb5–F5. Again it pauses. Now it begins to descend again through an arpeggio, but suddenly turns back up to the F5, ending the gesture on that upward-directed pitch.

Measure 4 finally completes the ascent to Gb5, but not without first repeating the Eb5–F5 and then pausing briefly. (Measure 2 reaches Gb5, but as a dissonance that must resolve down by step—Gb5 is consonant when it arrives in measure 4.)

Example 5.27: Voice-Leading Analysis of Left, $2A_1$, Measures 1–3.

Example 5.28: A Hidden Repetition of the Linking Motive in 2A₁, Measures 7–8.

Example 5.29: Voice-Leading Analysis of Right, $2A_2$, Measures 5–8.

Example 5.30: Voice Leading Analysis of Left, 2B, Measures 1–4.

In measures 4–5, a reversal takes place. Until this point, the upward directed two-note motions have been followed, after a pause, by descending arpeggios. Beginning in the second half of measure 4, descending arpeggios lead into short ascending figures. (This reversal is prepared by measure 3, where the arpeggio turns the line back into its upper register.) The first two of these ascending figures ($E\flat$ – $F\flat$ and $D\flat$ – $E\flat$) are two-note escape-tone figures that embellish the first pitch of each pair with a chromatic upper neighbor. But the first pitch of each pair is itself a dissonant eleventh. Because the rhythm of the second half of measure 4 is repeated in the first half of measure 5, the listener may expect these dissonances to continue their downward resolution at the established half-note rate. The line would then continue to $B\flat$ in measure 6 (Example 5.32). Instead, the line returns to $D\flat$, delaying descent.

At this point, Evans' improvisation seems to have generated two apparently conflicting expectations: (1) the opening incomplete motto suggests that the line may ascend to $B\flat$, and (2) the delay of resolution of $D\flat$ – $C\flat$ – $B\flat$ (see Example 5.32) suggests that the section will end with the closing motive. The expectation that the line will ascend to $B\flat$ is satisfied by the two ascending gestures whose endpoints connect the initial $E\flat$ – $F\flat$ – $G\flat$ to a concluding $A\flat$ – A – $B\flat$ (the first ascending gesture begins with F – $G\flat$, and the second ascending gesture ends with $A\flat$ – A – $B\flat$ —see Example 5.31b, upper voice). The endpoints of these

gestures also satisfy the expectation that this section will end with the closing motive (the first ascending gesture ends with $D\flat$, and the second ascending gesture begins with $C\flat$ and ends with $B\flat$ —the closing motive is bracketed in Example 5.31b).

The avoidance of strong sectional divisions and the reliance on the closing motive toward this end continues until the end of this performance. The abbreviated return is also a disguised return; the melody of the bridge does not emerge clearly until the third and fourth measures. And the final cadence of the last A section avoids 1, returning to the cover tone—in fact, the texture, register, and rhythm of the ending (z) actually replace this cadence, postponing it in much the same way that Peterson postpones the analogous cadence in his performance.

Summary

Evans integrates formal sections by using the same devices Peterson uses. However, Evans uses these devices in different ways—ways that reflect both his style and the premises of his performances.

Rhythmically, Evans reduces the divisive effects of phrase boundaries with lead-ins, cadential suspensions, elisions, and fills and cadenzas. At half cadences, lead-ins join sec-

The musical score is presented in three systems, labeled a, b, and c. System a consists of two staves (treble and bass clef) with a single melodic line in the treble and a single bass line in the bass. System b also consists of two staves, with the treble staff containing a melodic line and the bass staff containing a bass line. System c consists of two staves, with the treble staff containing a melodic line and the bass staff containing a bass line. The score is in 2/4 time and features voice-leading lines connecting notes across measures. The key signature is three flats (B-flat, E-flat, A-flat). The score includes various musical notations such as notes, rests, and accidentals. The voice-leading lines are indicated by curved lines connecting notes across measures. The score is labeled 'a', 'b', and 'c' on the left side of each system. The score is titled 'Example 5.31: Voice-Leading Analysis of Right, 2A3, Measures 1-8'.

Example 5.31: Voice-Leading Analysis of Right, $2A_3$, Measures 1-8.

tions rhythmically, motivically, and texturally. At authentic cadences, suspensions delay or eliminate the complete arrival of tonic. At both half cadences and authentic cadences, the closing motive moves to the cover tone—often not resolving to 5 until the beginning of the next formal section. This motion thus not only avoids closure, but also often joins sections strongly. In Evans' studio performance, the disguised return (at the beginning of 3B), the shift to the texture of the ending (z) prior to the cadence that precedes it (at 3A, measure 8), and the insertion of a cadenza (at z, measure 8) all knit sections together in ways that resemble Peterson's elisions and structural puns.

Melodically, Evans relates sections with concealed repetitions, references to the original melody, and imitation and canon. Versions of the closing motive and the double-neighbor figure appear at various hierarchical levels of pitch, rhythm, and phrase structure, at different transposition levels, in different strategically-linked registers, and in different harmonic contexts. Evans refers to the original melody in a variety of ways. The original melody not only supplies the voice-leading strands upon which Evans' improvisations are constructed, but also provides a point of reference for strategic moves. Some gestures begin or end by referring to the original melody. Some melodic fragments are delayed more and more until they "come out right" by coinciding with the original melody. Imitation appears not only within and between the piano tracks of the studio recording, but also within and between the instrumental parts of the live recording.

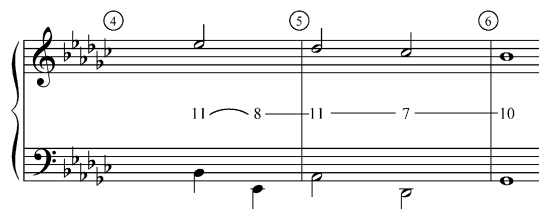
The same rhetorical devices that Peterson uses (to point to relationships between linking motives and suspensions figures) Evans uses to point to relationships between the closing motive and the double-neighbor figure: proximity, similarity, phrase-slot substitution, withholding, and confirmations. "Withholding" makes a gesture (at least temporarily) incomplete. In both Peterson's and Evans' performances, incomplete gestures may be completed, as expected, locally after a brief delay, and usually marked by dissonance. Or the incomplete gesture may be completed by a different gesture or in a different register, thus

joining gestures or registers. Or the incomplete gesture may remain incomplete until a later statement completes it. While withholding plays an important role in both performances, one premise of Evans' performances relates to withholding in a special way: displacement may be allied with withholding. Displacement creates tension by placing rhythmic patterns in disagreement with underlying structures and often involves the delay of expected events.

Evans' performances not only integrate formal sections, but also integrate various instrumental parts. Analysis of underlying structure shows the interdependence of these parts. Displacement aids interaction, allowing different parts to do different things at the same time by doing the same thing at different times. Individual voice-leading strands shape individual instrumental parts, giving each part both a separate identity and a dependence upon the other parts.

Evans solves the problems of integrating formal sections and instrumental parts with an artistic economy of means; he draws on Monk's theme to solve these problems. Closer analysis reveals a further artistic economy of means; Evans' strategies—his devices of integration—are themselves integrated in his solutions. For example, Evans may establish and then satisfy apparently contradicting expectations; and the climaxes of his phrases seem all to serve multiple strategic functions.

While Schenkerian analysis of improvisations can reveal much about the art of those improvisations, it can also reveal much about analysis. One insight that seems of central significance concerns the function of simplicity. Simple patterns abound in music (whether improvised or composed). The fact that the closing motive and the double-neighbor figure appear in other jazz improvisations makes them no less important in Evans' improvisations. In fact, it is the simplicity of these and other patterns that allows for their delay to generate musical content. And it is the simplicity of underlying patterns that balances and gives shape to the complex surface of Evans' music; its impact on the listener relies on power of simple shapes to guide listener expectation.



Example 5.32: D♭-C♭-B♭ Undelayed.

CHAPTER 6

CONCLUSIONS

Variations

Variation has been a theme of this book. Not only is each of the performances I have analyzed in the form of a theme and variations, but, as my Schenkerian analyses have shown, each of these performances is also a variation on simpler structures. To take one example, viewing Monk's original version of "Round Midnight" as a variation on simpler structures shows not only how it shares features with other tonal compositions, but also what makes it distinctive. Schenkerian analysis reveals this distinctive character in the relationships between its parts. Two of these relationships-between-the-parts are the linking motive's hidden repetitions and the closing motive's delay of dissonance resolution.

While Peterson's and Evans' performances are variations on Monk's theme, they are also variations on their own versions of Monk's theme; both of these performers change the theme upon which they then improvise. The changes they make reflect what Epstein (1979) would call the "premises" of their performances. Put more strongly, Peterson's and Evans' performances are also variations on the genre of "theme and variations"—that is, both solve differing problems inherent in improvising variations upon a theme. Their 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.

Each artist solves the same problem—that of integrating the separate parts of his performance(s)—but in different ways. While this problem is inherent in the genre of a theme and variations, the fact that both artists derive their solutions from the theme itself gives their variations a satisfying artistic economy of means.

Artistic content

This "artistic economy of means" is part of another argument of this book: that Schenkerian analysis is useful not only for explaining the technical features of jazz performances (such as harmony, rhythm, and melody), but also for illuminating features related to their artistic content. For example, considerations of voice-leading and motivic content clarify the ways in which Evans' ensemble performances distinguish and relate the parts played by different instruments.

To be sure, Schenkerian analysis does not offer a set of prescriptive guidelines for the composer or improviser that, if followed, would guarantee quality. As I have observed more than once, much of what makes these performances good has not been discussed in detail. For example, some of the expressive features that might be more thoroughly explored include "swing," rubato, articulation, dynamics, "tone," pedaling, and the voicing and rolling of chords. Nevertheless, Schenkerian theory is a powerful tool for showing how expectations (generated on a variety of structural levels) contribute to the qualities we admire in these performances.

The analyses in this book also suggest that Schenkerian analysis can be productive in ways that go beyond its typical use in showing voice-leading connections at deeper levels of structure. For example, problems may arise from stringing together variations on the same harmonic succession (e.g., excessive sectionalization, premature closure, or a lack of overall direction). Problems may also arise from the roles that facilitate improvisation (e.g., instrument-specific lines that do not relate to one another, overly predictable supportive parts, or rigidly formulaic construction). In some cases, these problems may be solved by creating connections of the type shown in voice-leading graphs. However, such problems are frequently solved without creating such connections. Kinds of diminutions, types of displacement, or degrees of departure from underlying structure may be ordered according to a progressive scheme. In such cases, the value of Schenkerian theory lies in its power to illuminate diminutions, displacement, and departure from underlying structure.

Many studies have indicated the importance of "formulas" in jazz. This book has shown that the mere identification of such formulas in the musical surface is inadequate for deeper artistic understanding—a deeper understanding requires a theory of levels such as Schenker's.

Rhythm

The idea of levels is also important in the study of jazz rhythm. Because Peterson's performance of "Round Midnight" subdivides the beat in so many different ways, and at such a slow tempo, many levels of rhythmic activity are clearly audible. A wide range of note values appears in the transcription: combinations of whole notes, half notes, quarter notes, eighth notes, sixteenth notes, thirty-second notes, sixty-fourth notes, and even shorter durations were all necessary to capture different levels of rhythmic activity. And

Peterson's use of swing enlivens different levels at different times. While the following durations are subdivided into two equal parts in some portions of Peterson's performance, they are swung in other portions: eighth-note (e.g., swung in 3B, measure 3), sixteenth-note (e.g., swung in 3B, measure 1), and thirty-second note (e.g., swung in 3B, measure 2). Peterson's brilliant passagework presents two other levels of rhythmic activity; some of the rhetorically parenthetical gestures (or "fills") occur while the pulse of the notated meter continues; others, like cadenzas, happen while "time stands still."

Of course, this inequality is but one aspect of swing. A thorough discussion of swing would be beyond the scope of this book, but it seems clear that any thorough explanation of swing will require a theory of levels in music. Swing is a quality of movement that engages the listener's desire to predict future events. If such predictions are to be rewarding, they must have both an immediate reward and a continuing attraction—this illustrates two levels, but is a simple model; certainly several levels are involved. Obviously, different people enjoy having their expectations either fulfilled, prolonged, or sublimated in different proportions. At any rate, prediction requires information. And this kind of information is necessarily hierarchical. I have discussed swing elsewhere (see Larson 1999b), suggesting that our physical experience of swinging motions shapes not only our ways of talking about swing in jazz, but also our ways of experiencing jazz swing. Because those physical motions are also hierarchical, this further supports the idea that any thorough explanation of musical swing will require a theory of levels in music.

Relationships between events on these different levels may indicate a great deal about a performance. Consider the temporal placement of the notes of the original melody of the bridge within Peterson's improvised variations (2B and 3B). The great extent to which notes of the original melody are present in Peterson's improvised variations has already been noted. (By contrast, in 2B of Evans' live recording, few of the notes of the original melody appear.) This aspect of Peterson's performance is clearly audible, partly because the notes of the original melody are not delayed substantially. They appear approximately on the same beats in 2B and 3B as in 1B (the clearer original statement of the melody of the bridge) or else in a similar rhythm. The temporal placement of notes of the original melody within Peterson's improvisation on that theme does depart from the original; in fact, it does so in a way that makes his playing interesting. But the departures are still straightforward enough so that the original melody is recognizable despite its decoration through many layers of tonal and rhythmic activity.

The relatively simple metric organization of notes of the underlying melody in Peterson's performance provides a context for, and balances, the complexity of its multi-layered diminutions. The performances by Evans, in contrast, balance simplicity and complexity in a different way. While the number of layers of decoration in Evans is smaller than the number found in Peterson, the metric placement of notes of the underlying theme or established motive is more complex.

CONCLUSIONS

Style

A balance or tension between simplicity and complexity is useful for understanding differences in pianists' styles. The perceptual importance of this tension is implicit in the writings of the Gestalt psychologists. In a chapter on "Order and Complexity in Landscape Design," Rudolf Arnheim (1996) extends to architecture and the visual arts the concept of balancing simplicity and complexity as an aesthetic principle. Such a concept of balance also requires a theory of structural levels.

While it has not been the purpose of this book to explore varieties of jazz styles, my analyses suggest that Schenker's theories may be useful in further research into this question. The question of balance as an element of style is just one that emerges from comparing performances of the same piece by different artists. Because Schenkerian analysis can help draw comparisons more sharply, it may provide a valuable tool for further research into jazz style.

A deeper understanding of style also requires recognizing the "strategies" by which a work "solves" aesthetic problems (Meyer 1979). In these terms, Bill Evans' rich harmonic style shows an artistic economy of means. The sevenths, ninths, elevenths, and thirteenths in his harmonic pallet typically result from the delay of dissonance resolution. Evans' strategies for integrating formal sections likewise involve a delay of dissonance resolution.

As a further example of the power of Schenker's theories to explain elements of style, consider Peterson's harmonic choices. In the first chapters of *Harmony*, Schenker (1954) writes that the motive introduces into music the possibility of associating ideas, and that through such association, the tonal system evolved modes with similar chords on their primary degrees. A similar explanation might account for Peterson's choices of harmonies; the evolution of his harmonizations may mirror the evolution Schenker described. Peterson does not play the same chords in "Round Midnight" that Monk and Evans play—some of his concealed repetitions would have been impossible without his reharmonizations.

Recommendations for further study

This book has suggested many directions for further research. Among the most promising, in my view, are the need to understand better how Schenkerian analysis may illuminate the integration of formal sections, the interaction of instrumental parts, the use of "formulas," and various aspects of jazz rhythm (on rhythmic displacement, see Larson 1997–98b and 2006b; on swing, see Larson 1999b).

Finally, I hope that this book will help further studies in the areas of Schenkerian theory and jazz practice to draw more careful distinctions: between art music and popular music, between jazz and classical music, between improvisation and composition, between technique and art, between intellect and emotion, and between theory and practice.

THE TRANSCRIPTIONS

MONK'S LIVE RECORDING

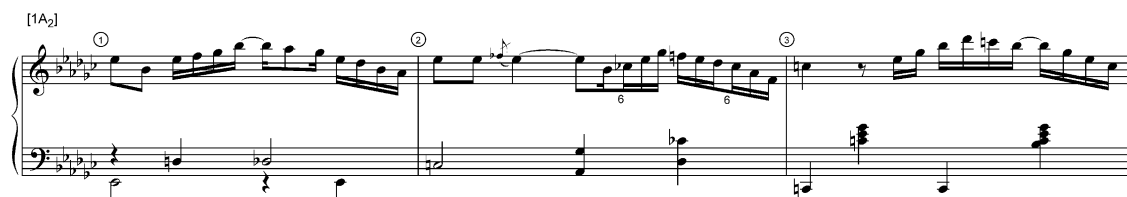
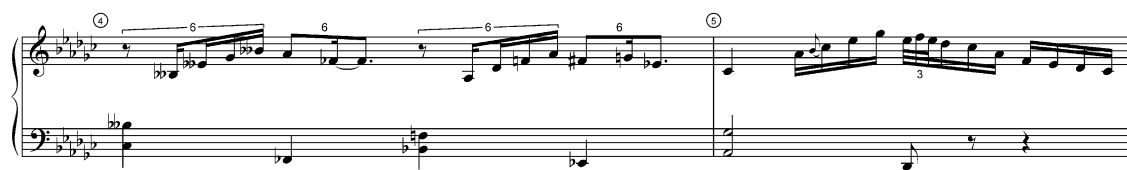
Thelonious Monk, “‘Round Midnight,” *Monk's Greatest Hits* (19 November 1968, Columbia CS 9775 and 32355).

[x] ♩ = 74-82

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨

[1A₁]

① ② ③



7 8 14 = 2

[1B]

1 2 3 3 3 6

[1A₃]

① ②

③ ④ ⑤

⑥ ⑦ ⑧

[2A₁]

① ② ③

Detailed description: This block contains four systems of musical notation. The first system is labeled [1A₃] and contains two measures with first and second endings. The second system contains three measures with first, second, and third endings. The third system contains three measures with first, second, and third endings. The fourth system is labeled [2A₁] and contains three measures with first, second, and third endings. The notation includes treble and bass staves with various musical symbols such as notes, rests, and accidentals.

First system of musical notation. Treble clef, key signature of three flats (B-flat, E-flat, A-flat). The melody starts with a circled 4, followed by a series of eighth and sixteenth notes. A circled 6 appears above a sixteenth-note run. A circled 3 appears above a triplet of eighth notes. A circled 5 appears above a quarter note. The bass line consists of sustained chords. A fermata is placed over the final measure of the system.

Second system of musical notation. The melody continues with a circled 6, followed by a circled 7, and then a circled 9. The bass line features chords and some moving lines. A fermata is placed over the final measure of the system.

Third system of musical notation, labeled [2A₂] at the beginning. It contains three measures, each starting with a circled number: 1, 2, and 3. The melody is primarily in the treble clef, while the bass line provides harmonic support with chords and occasional moving lines.

Fourth system of musical notation. The melody begins with a circled 4, followed by a circled 6, a circled 3, a circled 5, and finally a circled 6. The bass line continues with chords and some moving lines. A fermata is placed over the final measure of the system.

First system of the musical score. The treble clef staff contains a melodic line with a fermata over measures 7 and 8, and a descending eighth-note scale starting at measure 9. The bass clef staff provides harmonic support with chords and single notes. A measure number '25' is visible in the lower right of the system.

Second system of the musical score, labeled '[2B]' at the beginning. It contains two measures of music. The treble clef staff features a melodic line with a fermata over the first measure. The bass clef staff continues the harmonic accompaniment.

Third system of the musical score, containing two measures. The treble clef staff has a melodic line with a fermata over the first measure. The bass clef staff provides a steady harmonic accompaniment.

Fourth system of the musical score, containing two measures. The treble clef staff features a melodic line with a fermata over the first measure and a descending eighth-note scale in the second measure. The bass clef staff continues the harmonic accompaniment. A measure number '20' is visible in the lower right of the system.

First system of musical notation, measures 7-9. The key signature is three flats (B-flat, E-flat, A-flat). Measure 7 features a triplet of eighth notes in the right hand. Measure 8 has a circled 8 above the staff. Measure 9 continues the melodic line.

Second system of musical notation, measures 10-12. Measure 10 has a circled 1 above the staff. Measure 11 has a circled 2 above the staff. Measure 12 has a circled 1 above the staff. The notation includes various chords and melodic fragments.

Third system of musical notation, measures 13-15. Measure 13 has a circled 4 above the staff. Measure 14 has a circled 5 above the staff. Measure 15 has a circled 6 above the staff. The system concludes with a rapid ascending scale in the right hand.

Fourth system of musical notation, measures 16-18. Measure 16 has a circled 7 above the staff and the word "ritard." written above the staff. Measure 17 has a circled 8 above the staff. Measure 18 features a complex, rapid melodic line in the right hand, indicated by a dashed line and a circled 8 above the staff.

MONK'S STUDIO RECORDING

Thelonious Monk, “ ‘Round Midnight,” *Thelonious Himself* (5 April 1957), Riverside 12-253)
re-issued on “ ‘Round Midnight” (Milestone M-47067) also on Milestone M-47004 and M-47064.

The image displays four systems of musical notation for piano, likely from a jazz or contemporary repertoire. The notation is written for the right and left hands on grand staves.

- System 1:** The right hand begins with a *rubato* marking. It features a series of ascending eighth notes, followed by a measure with a fermata and a *rit.* (ritardando) marking. The left hand has a few chords.
- System 2:** The right hand starts with a circled 'x' and a tempo marking of $\text{♩} = 60-68$. It contains two measures of eighth-note patterns, with a circled '2' and a sixteenth-note triplet in the second measure. The left hand has a few chords.
- System 3:** The right hand continues with eighth-note patterns, marked with circled '3' and '4'. It includes a sixteenth-note triplet. The left hand has a few chords.
- System 4:** The right hand begins with a circled '5' and a *rubato* marking. It features a dense, rapid sixteenth-note passage, followed by a measure with a fermata and a *rit.* marking. The left hand has a few chords.

First system of a musical score in G major (one sharp). The treble clef staff contains measures 7 and 8, with measure 8 marked with a circled '8'. The bass clef staff contains measures 7 and 8. The key signature has one sharp (F#).

Second system of a musical score in G major. It is marked with a circled '1A1' and contains measures 1 through 4. Measure 1 is marked 'a tempo' and measure 2 is marked 'rubato'. Measure 3 is marked 'a tempo' and measure 4 is marked 'rubato'. The treble clef staff contains measures 1 through 4, and the bass clef staff contains measures 1 through 4.

Third system of a musical score in G major. It contains measures 5 through 8. Measure 5 is marked with a circled '5', measure 6 with a circled '6', measure 7 with a circled '7', and measure 8 with a circled '8'. The treble clef staff contains measures 5 through 8, and the bass clef staff contains measures 5 through 8. The key signature has one sharp (F#).

Fourth system of a musical score in G major. It is marked with a circled '1A2' and contains measures 1 through 4. Measure 1 is marked 'a tempo' and measure 2 is marked 'rubato'. Measure 3 is marked 'a tempo' and measure 4 is marked 'rubato'. The treble clef staff contains measures 1 through 4, and the bass clef staff contains measures 1 through 4.

First system of a piano score in B-flat major. The right hand features a melodic line with a triplet of eighth notes (marked 5) and a half note (marked 6). The left hand provides harmonic support with chords and moving lines. The system concludes with a final chord marked 9.

Second system of the piano score, starting with the instruction "[1B] a tempo". It contains four measures, each with a measure number (1, 2, 3, 4) above the staff. The right hand has a melodic line with a triplet of eighth notes in measure 3. The left hand continues the harmonic accompaniment.

Third system of the piano score, containing two measures. The right hand features a melodic line with a triplet of eighth notes (marked 3) and a half note (marked 6). The left hand provides harmonic support with chords and moving lines.

Fourth system of the piano score, containing two measures. The right hand features a melodic line with a triplet of eighth notes (marked 3) and a half note (marked 6). The left hand provides harmonic support with chords and moving lines. The system concludes with a final chord marked 9.

[1A3] ① a tempo

② 6 rubato

③ 6 = 4

④ a tempo

⑤

⑥ 3

⑦

⑧

[2A₁] ① a tempo

②

③

④

⑤

⑥

⑦

⑧

11 = 11

23 = 23

[2A2] ① ② ③ ④

The image displays four staves of musical notation in G-flat major (three flats). The notation includes various musical elements:

- Staff 1:** Starts with a [2B] marking and a circled 1. It includes the tempo marking "a tempo". It features a circled 2 and a circled 3. A triplet of eighth notes is marked with a "3".
- Staff 2:** Starts with a circled 4. It includes the tempo marking "rubato". It features a circled 5.
- Staff 3:** Starts with a circled 6. It features a circled 7.
- Staff 4:** Starts with a circled 8. It features a circled 9 and a circled 10. A triplet of eighth notes is marked with a "3". An 8va marking is present at the end of the staff.

[2A₃] ① *rubato* ② ③

④ ⑤ ⑥ = ♩ ⑦

⑦ ⑧

[2] ① ②

The image displays four staves of musical notation, likely for a piano or guitar. The key signature is G-flat major (three flats). The notation includes various musical elements:

- Staff 1:** Features a triplet of eighth notes in the treble clef, followed by a slur over a series of notes. A circled number 3 is above the first measure, and a circled number 4 is above the second measure. The word "rubato" is written above the final measure.
- Staff 2:** Shows a complex melodic line in the treble clef with many beamed notes, and a bass line with fewer notes. A circled number 4 is above the first measure. A "ritard." (ritardando) marking is present above the final measure.
- Staff 3:** Contains a melodic line in the treble clef and a bass line. A circled number 7 is above the first measure, and a circled number 8 is above the final measure. A "ritard." marking is written above the final measure.
- Staff 4:** Displays a very dense, fast melodic line in the treble clef, possibly a sixteenth-note scale or arpeggio, with a corresponding bass line. A circled number 8 is above the first measure.

POWELL'S INTRODUCTION

Bud Powell, “‘Round Midnight,” *Bud Powell* (Quintessence QJ-25381).

First system of a musical score in 4/4 time, key of B-flat major. The system consists of four staves: Treble, Bass, Bass, and Drum. The Treble staff features a melodic line with a first ending bracket (1) and a second ending bracket (2). The Bass staff provides harmonic support with chords and single notes. The third Bass staff contains a rhythmic pattern of eighth notes. The Drum staff shows a simple drum pattern with eighth notes.

Second system of the musical score, continuing from the first. It also consists of four staves: Treble, Bass, Bass, and Drum. The Treble staff continues the melodic line with a third ending bracket (3) and a fourth ending bracket (4). The Bass staff continues the harmonic support. The third Bass staff continues the rhythmic pattern. The Drum staff continues the drum pattern.

The first system of the musical score consists of four staves. The top staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes marked with a circled '3'. The second staff is in bass clef and provides harmonic support with chords and single notes. The third staff is in bass clef and contains a continuous eighth-note accompaniment. The fourth staff is a grand staff (treble and bass clef) with a continuous eighth-note accompaniment. The system is divided into two measures by a vertical bar line.

The second system of the musical score continues the piece. The top staff in treble clef shows a melodic line with a triplet of eighth notes marked with a circled '3'. The second staff in bass clef continues the harmonic support. The third staff in bass clef continues the eighth-note accompaniment. The fourth staff is a grand staff with an eighth-note accompaniment, featuring a long, sweeping slur across the bottom of the system. The system is divided into two measures by a vertical bar line.

PETERSON'S SOLO PERFORMANCE

Oscar Peterson, " 'Round Midnight," *Freedom Song* (20 February 1982, Pablo-2640-101).

[1x] *Rubato*

[1A₁]

8va

The image displays a musical score for a solo performance, consisting of four systems of music. Each system contains a grand staff with a treble and bass clef. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The score is numbered with measure numbers 7, 8, 9, and 10. Measure 7 begins with a circled '7' above the treble staff. Measure 8 begins with a circled '8' above the treble staff. Measure 9 begins with a circled '9' above the treble staff. Measure 10 begins with a circled '10' above the treble staff. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The score is written in a standard musical notation style, with a clear and legible layout.

[1B]

① ② ③ ④ ⑤ ⑥ ⑦ ⑧

3 6 3 6 8va 6 loco

The musical score is written for piano and consists of two main parts. The first part is a piano introduction, marked with a treble and bass clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 3/4 time signature. It features a complex, fast-paced melody in the right hand and a more rhythmic accompaniment in the left hand. The second part is a solo section, also in the same key and time signature, consisting of eight numbered measures. Measure 1 is marked with a circled '1' and a '3' above it, indicating a triplet. Measure 2 is marked with a circled '2' and a '3' above it. Measure 3 is marked with a circled '3' and a '3' above it. Measure 4 is marked with a circled '4' and a '3' above it. Measure 5 is marked with a circled '5' and a '3' above it. Measure 6 is marked with a circled '6' and a '3' above it. Measure 7 is marked with a circled '7' and a '3' above it. Measure 8 is marked with a circled '8' and a '3' above it. The solo section features a more melodic and expressive line in the right hand, with the left hand providing a steady accompaniment. The score is written on a single system with a grand staff (treble and bass clefs).

[1A₃]

① ② ③ ④ ⑤ ⑥ ⑦ ⑧

The image displays four staves of musical notation, likely for piano, in G-flat major (three flats). The notation includes various rhythmic values, accidentals, and fingerings.

- Staff 1:** Features a series of chords and single notes. Fingerings are indicated by circled numbers: 5, 6, 7, 1, 2, 8, 2. Above the staff, there are labels: [2x], 2x 7, 2B 1, 2x 8, 2B 2. A triplet of eighth notes is marked with a '3'.
- Staff 2:** Starts with a tempo marking of quarter note = 72. It contains a triplet of eighth notes (3), a sixteenth-note triplet (6), and a triplet of eighth notes (3). A '5' is written below the staff.
- Staff 3:** Contains a triplet of eighth notes (3) and a triplet of eighth notes (3). A '4' is written above the staff.
- Staff 4:** Contains a triplet of eighth notes (3) and a triplet of eighth notes (3). A '3' is written below the staff.

The musical score consists of four systems, each with a piano accompaniment (left hand) and a solo part (right hand). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4.

- System 1:** The piano part features a series of chords and a melodic line. The solo part begins with a triplet of eighth notes, followed by a series of sixteenth notes, and ends with a triplet of eighth notes.
- System 2:** The piano part continues with a series of chords. The solo part features a series of sixteenth notes, followed by a triplet of eighth notes, and ends with a triplet of eighth notes.
- System 3:** The piano part features a series of chords. The solo part begins with a series of sixteenth notes, followed by a series of eighth notes, and ends with a series of sixteenth notes.
- System 4:** The piano part features a series of chords. The solo part begins with a series of sixteenth notes, followed by a series of eighth notes, and ends with a series of sixteenth notes.

Handwritten annotations include circled numbers 6, 7, 8, and 9, and a circled number 11. There are also handwritten numbers 3, 12, 11, 10, 6, 3, 3, 3, 6, 6, and 11.

③ Rubato loco 8va

④ ⑤

⑥

♩ = 72 ⑦ ⑧ ⑨

[3B]

①

②

③

④

6

6

6

3

3

6

10

6

6

8va

3

Rubato

The musical score consists of four systems of piano music. The first system begins with a **Rubato** marking and a circled '5' above a triplet of eighth notes. The second system contains a circled '7' above a measure with a fermata. The third system features a circled '8' above a measure with a fermata. The fourth system continues the melodic and harmonic progression. The score is written for piano with treble and bass staves.

The musical score consists of four systems, each with a piano (p) and vocal (v) staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4.

- System 1:** The piano part features a complex, fast-moving melodic line with many beamed sixteenth and thirty-second notes. The vocal part has a long, sustained note with a fermata, marked with a 'G' and a dashed line.
- System 2:** The piano part has a more rhythmic, dotted-note pattern. The vocal part begins with a circled '1' and a fermata, followed by a circled '2' and a fermata, and ends with a circled '5' and a fermata.
- System 3:** The piano part has a circled '3' and a fermata, followed by a circled '4' and a fermata, and ends with a circled '5' and a fermata. The vocal part has a circled '3' and a fermata, followed by a circled '4' and a fermata, and ends with a circled '5' and a fermata.
- System 4:** The piano part has a circled '5' and a fermata, followed by a circled '6' and a fermata, and ends with a circled '6' and a fermata. The vocal part has a circled '5' and a fermata, followed by a circled '6' and a fermata, and ends with a circled '6' and a fermata.

7

8^{me} 15^{me}

[3x] 5 6 7 8 9

EVANS' LIVE RECORDING

Bill Evans, "Round Midnight," *Live at Shelley's Manne-Hole* (30 or 31 May 1963, Riverside R-9487 and ABC 3013)
re-issued on *Time Remembered* (Milestone M-47068)
re-issued on Bill Evans: *The Complete Riverside Recordings* (Fantasy, Riverside R-018, 1984).

[x] ① ♩ = 120 (swing ♩)

②

③

④

The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). It contains measures 6 and 7, both marked with a circled '6'. Measure 6 features a melodic line with eighth and sixteenth notes, while measure 7 continues this line with some rests. The middle staff is in bass clef and contains whole notes in measures 6 and 7. The bottom staff is a percussion line with a single note in measure 6 and a triplet of eighth notes in measure 7.

The second system of the musical score consists of three staves. The top staff is in treble clef with a key signature of three flats. It contains measures 8 and 9, both marked with a circled '8'. Measure 8 features a melodic line with eighth and sixteenth notes, while measure 9 continues this line with some rests. The middle staff is in bass clef and contains eighth notes in measures 8 and 9. The bottom staff is a percussion line with a single note in measure 8 and a triplet of eighth notes in measure 9.

Musical score for piano and drums, measures 1-4. The score is in 3/4 time and B-flat major. The piano part consists of a right-hand melody and a left-hand accompaniment. The drum part includes a snare line with brushes and a bass drum line.

Measure 1: The right hand begins with a half note chord [1A₁] (F^b4, C^b5, G^b5) followed by a quarter note chord (F^b4, C^b5, G^b5). The left hand plays a half note chord (F^b4, C^b5, G^b5). The snare line has a quarter note (F^b4) and a half note (C^b5). The bass drum line has a half note (F^b4).

Measure 2: The right hand plays a quarter note (F^b4), a quarter note (C^b5), and a half note (G^b5). The left hand plays a half note (F^b4) and a half note (C^b5). The snare line has a quarter note (F^b4) and a half note (C^b5). The bass drum line has a half note (F^b4).

Measure 3: The right hand plays a quarter note (F^b4), a quarter note (C^b5), and a half note (G^b5). The left hand plays a half note (F^b4) and a half note (C^b5). The snare line has a quarter note (F^b4) and a half note (C^b5). The bass drum line has a half note (F^b4).

Measure 4: The right hand plays a quarter note (F^b4), a quarter note (C^b5), and a half note (G^b5). The left hand plays a half note (F^b4) and a half note (C^b5). The snare line has a quarter note (F^b4) and a half note (C^b5). The bass drum line has a half note (F^b4).

This musical score is for a live recording, spanning measures 5 to 9. It is written for a piano and a double bass. The key signature is B-flat major (two flats). The piano part (measures 5-6) features a melody in the right hand with a trill in measure 5 and a triplet in measure 6, while the left hand provides a bass line with a triplet in measure 6. The double bass part (measures 7-9) features a melody in the right hand with a trill in measure 7 and a triplet in measure 9, while the left hand provides a bass line with a triplet in measure 9. The score is divided into two systems, with measures 5-6 in the first system and measures 7-9 in the second system.

The musical score is written for piano and drums in B-flat major (three flats) and 4/4 time. It consists of two systems of staves.

System 1:

- Measure 1:** The piano part begins with a melodic phrase starting on G4, marked with a circled 1 and a [1A2] bracket. The bass line is a whole note B-flat3. The drum part plays a steady eighth-note pattern.
- Measure 2:** The piano part continues with a melodic line featuring a triplet of eighth notes and a sixteenth-note run. The bass line is a whole note B-flat3. The drum part continues with the eighth-note pattern.

System 2:

- Measure 3:** The piano part features a complex melodic line with a triplet of eighth notes and a sixteenth-note run. The bass line is a whole note B-flat3. The drum part continues with the eighth-note pattern.
- Measure 4:** The piano part concludes with a melodic phrase. The bass line is a whole note B-flat3. The drum part continues with the eighth-note pattern.

This musical score consists of two systems, each with three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in a common time signature. The key signature has four flats. Measure 5 (circled 5) features a triplet of eighth notes in the treble and a dotted quarter note in the bass. Measure 6 (circled 6) continues the triplet in the treble and has a half note in the bass. Measure 7 (circled 7) shows a more complex treble line with a triplet and a half note in the bass. Measure 8 (circled 8) features a triplet of eighth notes in the treble and a half note in the bass. The word "drawn" is written above the treble staff in measure 8. The bottom staff contains a continuous eighth-note pattern throughout all measures.

The musical score consists of two systems, each with three staves: Treble, Bass, and Drums. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4.

System 1 (Measures 18-20):

- Measure 18:** Treble staff has a melodic line starting with a triplet of eighth notes (G4, A4, B4) and a dotted quarter note (C5). Bass staff has a half note (B3) and a dotted half note (G3). Drums have a quarter rest followed by eighth notes on the snare.
- Measure 19:** Treble staff has a half note (B4) and a dotted half note (G4). Bass staff has a half note (B3) and a dotted half note (G3). Drums have a quarter rest followed by eighth notes on the snare.
- Measure 20:** Treble staff has a half note (B4) and a dotted half note (G4). Bass staff has a half note (B3) and a dotted half note (G3). Drums have a quarter rest followed by eighth notes on the snare.

System 2 (Measures 21-23):

- Measure 21:** Treble staff has a complex melodic line with triplets and sixteenth notes. Bass staff has a half note (B3) and a dotted half note (G3). Drums have a quarter rest followed by eighth notes on the snare.
- Measure 22:** Treble staff has a complex melodic line with triplets and sixteenth notes. Bass staff has a half note (B3) and a dotted half note (G3). Drums have a quarter rest followed by eighth notes on the snare.
- Measure 23:** Treble staff has a complex melodic line with triplets and sixteenth notes. Bass staff has a half note (B3) and a dotted half note (G3). Drums have a quarter rest followed by eighth notes on the snare.

EVANS' LIVE RECORDING

The image displays a musical score for piano and drums, organized into two systems. Each system consists of three staves: a grand staff (treble and bass clef) for the piano and a single staff for the drums.

First System:

- Piano (Grand Staff):** The right hand begins with a melodic line marked with a circled 1 and a first ending bracket [1A3]. The left hand provides harmonic support with chords and single notes.
- Drums:** The notation includes various rhythmic patterns. A performance instruction "brushes on snare resume" is placed above the first staff, and "drawn" is placed above the second staff.

Second System:

- Piano (Grand Staff):** The right hand continues the melodic development with a circled 3. The left hand features a triplet of eighth notes marked with a circled 4 and a triplet of sixteenth notes marked with a circled 3.
- Drums:** The notation continues with rhythmic patterns, including a triplet of eighth notes marked with a circled 3.

The musical score is written for three staves: Treble, Bass, and Piano. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The score consists of two systems of two measures each.

System 1 (Measures 5-6):

- Measure 5:** Treble staff has a whole note chord of B-flat, D-flat, and F (labeled with a circled 5). Bass staff has a half note chord of B-flat and D-flat. Piano staff has a half note chord of B-flat and D-flat.
- Measure 6:** Treble staff has a whole note chord of B-flat, D-flat, and F (labeled with a circled 6). Bass staff has a half note chord of B-flat and D-flat. Piano staff has a half note chord of B-flat and D-flat.

System 2 (Measures 7-8):

- Measure 7:** Treble staff has a whole note chord of B-flat, D-flat, and F (labeled with a circled 7). Bass staff has a half note chord of B-flat and D-flat. Piano staff has a half note chord of B-flat and D-flat.
- Measure 8:** Treble staff has a whole note chord of B-flat, D-flat, and F (labeled with a circled 8). Bass staff has a half note chord of B-flat and D-flat. Piano staff has a half note chord of B-flat and D-flat.

The musical score is divided into two systems. The first system consists of a grand staff (treble, bass, and drums) and a vocal line. The grand staff features a complex rhythmic pattern in the right hand, with a series of eighth and sixteenth notes, and a more melodic line in the left hand. The vocal line is marked with a circled '1' and a circled '2'. The second system continues the piano and drum parts, with the grand staff showing a continuation of the rhythmic patterns and the vocal line showing a continuation of the melody. The score includes various musical notations such as chords, scales, and rhythmic patterns.

The musical score is presented in three systems, each with three staves. The top staff is in Treble clef, the middle in Bass clef, and the bottom in Piano clef. The key signature is three flats (B-flat, E-flat, A-flat). The score includes various musical notations: slurs, accents, and fingerings (e.g., 3, 6, 3, 4). The first system starts with a [2A1] marking and a circled 1. The second system has a circled 2. The third system has a circled 3. The score is a live recording of Evans' music, featuring complex rhythmic patterns and melodic lines.

The image displays two systems of musical notation for piano, each consisting of three staves: a grand staff (treble and bass clefs) and a separate staff for the right hand (treble clef). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4.

First System:

- Grand Staff:** The left hand (bass clef) plays a complex melodic line with many beamed sixteenth and thirty-second notes. It includes fingerings 3, 5, 3, and 6. The right hand (treble clef) plays a more rhythmic accompaniment with eighth and sixteenth notes.
- Right Hand Staff:** This staff contains a single melodic line with eighth and sixteenth notes, including an accent mark (>) on the final note.

Second System:

- Grand Staff:** The left hand continues the complex melodic line with fingerings 6 and 6. The right hand plays a similar rhythmic accompaniment.
- Right Hand Staff:** This staff contains a single melodic line with eighth and sixteenth notes, including an accent mark (>) on the final note.

[2A₂]

The musical score consists of two systems, each with four staves. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The notation is highly detailed, featuring numerous slurs, ties, and specific fingering instructions. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The piece is marked with a tempo of [2A₂].

The musical score is written for piano and drums in 3/4 time. It consists of two systems of staves. The first system has a grand staff (treble and bass clef) and a drum staff. The second system also has a grand staff and a drum staff. The key signature is three flats (B-flat, E-flat, A-flat). The score includes various musical notations such as triplets, slurs, and dynamic markings. The drum part features a consistent pattern of eighth and sixteenth notes, with occasional rests and accents.

System 1:

- Treble Clef:** Measures 1-4. Measure 1 has a triplet of eighth notes (F4, A4, C5) marked with a circled 5. Measures 2-4 contain complex chords and moving lines.
- Bass Clef:** Measures 1-4. Measure 1 has a triplet of eighth notes (F3, A3, C4) marked with a circled 5. Measures 2-4 contain moving lines.
- Drum Staff:** Measures 1-4. Features a pattern of eighth and sixteenth notes with rests.

System 2:

- Treble Clef:** Measures 5-8. Measure 5 has a triplet of eighth notes (F4, A4, C5) marked with a circled 7. Measure 6 has a triplet of eighth notes (F4, A4, C5) marked with a circled 3. Measure 7 has a triplet of eighth notes (F4, A4, C5) marked with a circled 5. Measure 8 has a triplet of eighth notes (F4, A4, C5) marked with a circled 3.
- Bass Clef:** Measures 5-8. Measure 5 has a triplet of eighth notes (F3, A3, C4) marked with a circled 3. Measure 6 has a triplet of eighth notes (F3, A3, C4) marked with a circled 3. Measure 7 has a triplet of eighth notes (F3, A3, C4) marked with a circled 3. Measure 8 has a triplet of eighth notes (F3, A3, C4) marked with a circled 3.
- Drum Staff:** Measures 5-8. Features a pattern of eighth and sixteenth notes with rests.

[2B]

The musical score is divided into two systems. The first system consists of a treble staff and two bass staves. The treble staff contains measures 1 and 2, marked with circled numbers 1 and 2 respectively. Measure 1 includes a triplet of eighth notes. The bass staves provide accompaniment with chords and moving lines. The second system also consists of a treble staff and two bass staves. The treble staff contains measures 3 and 4, marked with circled numbers 3 and 4. Measure 3 features a sixteenth-note triplet. The bass staves continue the accompaniment. A note in the bottom bass staff of measure 4 is marked with the text "opened immediately".

System 1 of a musical score in B-flat major (three flats). It consists of three staves: Treble, Bass, and Piano. The Treble staff begins with a circled '5' and contains a melodic line with eighth and sixteenth notes, including a triplet. The Bass staff provides harmonic support with chords and single notes. The Piano staff features a complex rhythmic pattern with many sixteenth notes and rests, some marked with 'x'.

System 2 of the musical score. The Treble staff starts with a circled '7' and includes a triplet of eighth notes. The Bass staff continues the harmonic accompaniment. The Piano staff shows a rhythmic pattern with groups of three sixteenth notes, some marked with 'x'.

[2A₃] ①

③ ④

System 1 of a musical score in 3/4 time, key of B-flat major. The system consists of three staves: Treble, Bass, and Piano. The Treble staff begins with a circled 5, followed by a quarter rest, then a half note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. A slur covers the last three notes, with a circled 3 above it. The Bass staff begins with a circled 3, followed by a half note G2, a quarter note A2, and a quarter note Bb2. A slur covers the last two notes, with a circled 3 above it. The Piano staff begins with a quarter rest, followed by a half note G2, a quarter note A2, and a quarter note Bb2. A slur covers the last two notes, with a circled 3 above it.

System 2 of a musical score in 3/4 time, key of B-flat major. The system consists of three staves: Treble, Bass, and Piano. The Treble staff begins with a circled 7, followed by a quarter rest, then a half note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. A slur covers the last three notes, with a circled 3 above it. The Bass staff begins with a circled 3, followed by a half note G2, a quarter note A2, and a quarter note Bb2. A slur covers the last two notes, with a circled 3 above it. The Piano staff begins with a quarter rest, followed by a half note G2, a quarter note A2, and a quarter note Bb2. A slur covers the last two notes, with a circled 3 above it.

[3A₁] ①

(brush on snare stops)

③

(cone)

Measures 1-2 of a musical score in 3/4 time, key of B-flat major. The score is written for piano (grand staff) and includes a double bass line. Measure 1 features a piano triad (F, B-flat, D-flat) in the right hand and a triplet of eighth notes (F, B-flat, D-flat) in the left hand. Measure 2 features a piano triad (F, B-flat, D-flat) in the right hand and a triplet of eighth notes (F, B-flat, D-flat) in the left hand, with a sharp sign above the second note of the triplet. The double bass line plays a steady eighth-note pattern.

Measures 3-4 of a musical score in 3/4 time, key of B-flat major. The score is written for piano (grand staff) and includes a double bass line. Measure 3 features a piano triad (F, B-flat, D-flat) in the right hand and a triplet of eighth notes (F, B-flat, D-flat) in the left hand. Measure 4 features a piano triad (F, B-flat, D-flat) in the right hand and a triplet of eighth notes (F, B-flat, D-flat) in the left hand, with a sharp sign above the second note of the triplet. The double bass line plays a steady eighth-note pattern.

[3A₂] ①

②

③

④

6

6

7

8

[3B] ①

brushes on snare resume

13.8

②

③

④

System 1 of a musical score in 3/4 time, key of B-flat major. The system consists of four staves. The top staff (treble clef) contains a melody with a triplet of eighth notes (circled 5) and a triplet of quarter notes (circled 6). The second staff (bass clef) provides harmonic support with chords and a triplet of eighth notes. The third staff (bass clef) features a continuous eighth-note accompaniment with sixteenth-note triplets (labeled 6). The bottom staff (bass clef) contains a steady eighth-note accompaniment.

System 2 of the musical score. The top staff (treble clef) continues the melody with a triplet of eighth notes (circled 7) and a triplet of quarter notes (circled 8). The second staff (bass clef) continues the harmonic support with chords and a triplet of eighth notes. The third staff (bass clef) continues the eighth-note accompaniment with sixteenth-note triplets (labeled 3, 3, 6, 3). The bottom staff (bass clef) continues the steady eighth-note accompaniment.

[3A₃] ①

②

③

④

5

3

3

3

3

3

3

3

3

7

8

3

3

3

3

3

3

3

3

brushes on snare
resume

[4B] ①

The musical score is written for piano and bass guitar. It consists of two systems, each with three staves. The first system contains measures 1 and 2, and the second system contains measures 3 and 4. Measure 1 is marked with a circled 1, and measure 2 with a circled 2. Measure 3 is marked with a circled 3, and measure 4 with a circled 4. The notation includes various musical symbols such as notes, rests, and triplets. The piano part is written in the upper staves, and the bass guitar part is written in the lower staves. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and triplets. The piano part features complex chordal textures and melodic lines, while the bass guitar part provides a rhythmic foundation with triplets and sustained notes.

The image displays two systems of musical notation for a piano and drums. Each system consists of three staves: a grand staff (treble and bass clef) and a drum staff (single line with a double bar line).

First System:

- Grand Staff:** The right hand (treble clef) begins with a triplet of eighth notes (marked with a circled 5), followed by a series of eighth and sixteenth notes. The left hand (bass clef) provides a harmonic accompaniment with chords and single notes. A triplet of eighth notes is also present in the left hand.
- Drum Staff:** Features a rhythmic pattern with eighth and sixteenth notes, including rests.

Second System:

- Grand Staff:** The right hand continues with eighth and sixteenth notes, including a triplet (marked with a circled 5). The left hand features a more complex rhythmic pattern with slurs and ties.
- Drum Staff:** Continues the rhythmic pattern, featuring groups of four sixteenth notes (marked with a circled 4) and rests.

[4A] ① 3 3 ②

③ 6 ④

First system of musical notation, measures 5 and 6. The score is written for piano (piano) and includes a grand staff (treble and bass clefs) and a separate line for the right hand (treble clef). Measure 5 features a melodic line in the right hand starting on a half note, followed by eighth notes, and a bass line with a half note and a quarter note. Measure 6 continues the melodic line with a half note and a quarter note, and the bass line with a half note and a quarter note. The key signature is three flats (B-flat, E-flat, A-flat).

Second system of musical notation, measures 7 and 8. The score is written for piano (piano) and includes a grand staff (treble and bass clefs) and a separate line for the right hand (treble clef). Measure 7 features a melodic line in the right hand starting on a half note, followed by eighth notes, and a bass line with a half note and a quarter note. Measure 8 continues the melodic line with a half note and a quarter note, and the bass line with a half note and a quarter note. The key signature is three flats (B-flat, E-flat, A-flat).

The musical score is written for three staves: Treble, Bass, and Piano. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The score is divided into four measures, with measure numbers 1, 2, 3, and 4 indicated above the Treble staff.

- Measure 1:** The Treble staff begins with a [Z] (chordal) marking and a circled 1. It contains a series of chords and eighth notes. The Bass staff has a steady eighth-note accompaniment. The Piano staff features a rhythmic pattern of eighth notes with accents.
- Measure 2:** The Treble staff has a circled 2 and continues with complex chordal textures. The Bass staff maintains the eighth-note accompaniment. The Piano staff continues its rhythmic pattern.
- Measure 3:** The Treble staff has a circled 3 and includes a triplet of eighth notes. The Bass staff continues the accompaniment. The Piano staff has a more active eighth-note pattern.
- Measure 4:** The Treble staff has a circled 4 and concludes with sustained chords. The Bass staff continues the accompaniment. The Piano staff features a final rhythmic flourish.

5

6 rit.

7

8 rit. 3

Evans' studio recording

Bill Evans, "Round Midnight," *Conversations with Myself* (Verve V6-8526).

[x] ① ♩ = 124-128 ②

Left

Center

Right

③ ④

5 6

14 12 12

7 8

The image displays a musical score for three systems of piano music. The first system (measures 5-6) features a treble staff with a melodic line and a bass staff with a supporting line. The second system (measures 7-8) shows a treble staff with a melodic line and a bass staff with a supporting line. The third system (measures 9-10) features a treble staff with a melodic line and a bass staff with a supporting line. The score includes various musical notations such as notes, rests, and dynamic markings.

[1A₁]

The musical score for [1A₁] is written in E-flat major (three flats) and 4/4 time. It consists of three systems, each with three staves. The first staff of each system contains a melodic line with circled numbers 1 through 8. The second staff contains a bass line with triplets and sixteenth notes. The third staff contains a piano accompaniment with chords and arpeggiated figures. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4.

[1A₂]

Musical score for piano, measures 1-8. The score is written for three systems, each with a grand staff (treble and bass clef). The key signature is three flats (B-flat, E-flat, A-flat). Measure 1 (circled 1) features a triplet of eighth notes in the right hand. Measure 2 (circled 2) has a half note in the right hand. Measure 3 (circled 3) has a quarter note in the right hand. Measure 4 (circled 4) features a triplet of eighth notes in the right hand. Measure 5 (circled 5) has a half note in the right hand. Measure 6 (circled 6) has a half note in the right hand. Measure 7 (circled 7) has a half note in the right hand. Measure 8 (circled 8) features a triplet of eighth notes in the right hand. The left hand accompaniment consists of a steady eighth-note pattern in measures 1-4, followed by a half-note pattern in measures 5-8.

[18]

The musical score consists of three systems of staves, each with a treble and bass clef. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is not explicitly shown but appears to be 4/4 based on the notation. The score is marked with measure numbers 18, 19, 20, and 21. Measure 18 (labeled 1) shows a complex harmonic structure with a treble staff containing a series of eighth notes and a bass staff with a single note. Measure 19 (labeled 2) features a treble staff with a series of eighth notes and a bass staff with a single note. Measure 20 (labeled 3) shows a treble staff with a series of eighth notes and a bass staff with a single note. Measure 21 (labeled 4) features a treble staff with a series of eighth notes and a bass staff with a single note. The score includes various musical notations such as eighth notes, sixteenth notes, and rests, as well as dynamic markings like 'p' (piano) and 'f' (forte). The notation is complex, with many beamed notes and ties, suggesting a fast and intricate piece of music.

[1A₃]

The musical score for [1A₃] consists of six systems of staves. The first system has four measures, with measures 1, 2, 3, and 4 numbered above. The second system has four measures. The third system has four measures, with measure 3 containing a triplet. The fourth system has four measures, with measures 5, 6, 7, and 8 numbered above. The fifth system has four measures. The sixth system has four measures, with measure 3 containing a triplet. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The notation includes various musical symbols such as notes, rests, beams, and triplets.

[v] (swing ♩)

[2A₁]

The image displays a musical score for piano, consisting of three systems of staves. The first system includes measures 5 through 8, marked with circled numbers. It features complex rhythmic patterns with triplets and slurs. The second system begins with a [2A2] marking and contains measures 9 and 10, also marked with circled numbers. The third system continues the piece with measures 11 and 12. The notation includes various musical symbols such as notes, rests, slurs, and fingerings (e.g., 3, 5, 6).

System 1 of a musical score in 3/4 time, key of B-flat major. The system consists of three staves. The top staff (treble clef) begins with a circled '3' above the first measure, indicating a triplet. The middle staff (treble clef) features a melodic line with a circled '6' above a sixteenth-note triplet. The bottom staff (bass clef) contains a bass line with a circled '6' above a sixteenth-note triplet. The system concludes with a circled '4' above the final measure of the top staff.

System 2 of the musical score. The top staff (treble clef) starts with a circled '5' above the first measure, indicating a quintuplet. The middle staff (treble clef) is mostly empty, with a melodic line appearing in the second measure. The bottom staff (bass clef) contains a bass line with a circled '6' above a sixteenth-note triplet. The system concludes with a circled '6' above the final measure of the top staff.

The image displays three systems of musical notation for piano, each consisting of a grand staff (treble and bass clefs). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The first system contains measures 7 and 8, with measure numbers 7 and 8 circled above the staves. The second system contains measures 9 and 10, with measure numbers 9 and 10 circled above the staves. The third system contains measures 11 and 12, with measure numbers 11 and 12 circled above the staves. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like *z* (zest) and *z* (zest).

The image displays a page of musical notation for piano, organized into three systems. Each system consists of two staves (treble and bass clef). The key signature is three flats (B-flat, E-flat, A-flat). The notation is complex, featuring many beamed notes and rests. Circled numbers 4, 5, 6, 7, and 8 are placed above specific measures, likely indicating points of analysis. The first system has three staves, the second has two, and the third has two. The notation is complex, with many beamed notes and rests.

[2A₃]

The musical score is written for piano and consists of three systems of staves. The first system has two staves, the second has two staves, and the third has two staves. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is not explicitly shown but appears to be 4/4. The score includes various musical notations such as treble and bass clefs, key signatures, and numbered measures (1, 2, 3, 4). The notation includes eighth notes, quarter notes, and half notes, with some measures containing triplets or sixteenth notes. The score is written in a standard musical notation style with a clear layout and a professional appearance.

The image displays a musical score for piano, organized into three systems. Each system consists of three staves: a grand staff (treble and bass clef) and a single bass staff. The key signature is E-flat major (three flats). The first system includes fingerings 5, 6, and 8. The second system includes fingerings 7 and 8. The third system includes a fermata and a final accent mark (^). The notation includes various note values, rests, and articulation marks.

[3B] (Straight ♩)

1 (Straight ♩)

2

3

4

5

6

7

8

9

The musical score consists of three systems of piano music. The first system contains measures 5, 6, 7, and 8. The second system contains measures 9 and 10. The third system contains measures 11 and 12. The music is in a key with five flats (B-flat, E-flat, A-flat, D-flat, G-flat) and a 3/4 time signature. It features complex piano textures with triplets, sixteenth-note runs, and dense chordal structures.

The image displays a musical score for piano, organized into two systems, each with three staves. The key signature is E-flat major (three flats). The first system contains measures 3 and 4, with circled numbers 3 and 4 above the first staves. The second system contains measures 5 and 6, with circled numbers 5 and 6 above the first staves. The notation includes various chords, arpeggios, and melodic lines across the treble and bass clefs.

7

8 rubato

9 rubato

10 rubato

11 rubato

12 rubato

13 rubato

14 rubato

15 rubato

16 rubato

17 rubato

18 rubato

19 rubato

20 rubato

21 rubato

22 rubato

23 rubato

24 rubato

25 rubato

26 rubato

27 rubato

28 rubato

29 rubato

30 rubato

31 rubato

32 rubato

33 rubato

34 rubato

35 rubato

36 rubato

37 rubato

38 rubato

39 rubato

40 rubato

41 rubato

42 rubato

43 rubato

44 rubato

45 rubato

46 rubato

47 rubato

48 rubato

49 rubato

50 rubato

51 rubato

52 rubato

53 rubato

54 rubato

55 rubato

56 rubato

57 rubato

58 rubato

59 rubato

60 rubato

61 rubato

62 rubato

63 rubato

64 rubato

65 rubato

66 rubato

67 rubato

68 rubato

69 rubato

70 rubato

71 rubato

72 rubato

73 rubato

74 rubato

75 rubato

76 rubato

77 rubato

78 rubato

79 rubato

80 rubato

81 rubato

82 rubato

83 rubato

84 rubato

85 rubato

86 rubato

87 rubato

88 rubato

89 rubato

90 rubato

91 rubato

92 rubato

93 rubato

94 rubato

95 rubato

96 rubato

97 rubato

98 rubato

99 rubato

100 rubato

NOTES ON THE TRANSCRIPTIONS

Monk's live recording

I have seen a film of Monk playing this piece. He did cross his hands occasionally.

Section	Measure	Notes
x	4	On the second and fourth beats in the left hand, G3 is played softly or does not sound.
1A ₁	2	On the third and fourth beats, the left-hand line G \flat 3-F3 may also sound an octave higher.
1A ₂	4	On the third beat, the left-hand chord may also contain F3.
1A ₂	8	On the second beat, in the left hand, B \flat 3 is played softly or does not sound.
2A ₁	2	On the second beat, in the left hand, A4 is played softly or does not sound.
2A ₁	5	The pedal blurs together the left-hand chords of the first and second beats.
2A ₂	8	On the second and fourth beats in the left hand, B \flat 3 is played softly or does not sound.
2B	7	On the second beat, the second part of the right-hand triplet is played softly or does not sound.
2A ₃	2	On the second eighth note of the third beat and on the fourth beat, E \flat 5 may also sound.

196

Monk's studio recording

Tom Darter transcribed the first part of this recording of “Round Midnight.” His transcription was published in Jim Aikin, “Two Views of ‘Round Midnight: A Classic Tune Then and Now,” *Keyboard* (1985, 37–39). This article also features a partial transcription of a performance by Richie Beirach.

Section	Measure	Notes
x		Darter indicates C2 as the lowest note of the first chord. While it is difficult to tell, the lowest note may be F.
x	6	Monk may have intended A \flat 5 (instead of A5) as the penultimate note of the run in this measure. (Cf. x 8, 1A ₁ 8, etc.)
x	7	On the second beat, the left-hand chord may contain D3.
1A ₁	1–2	G \flat 4, struck on the third beat of measure 1, rings through the second beat of measure 2.
1A ₁	4	Stem direction in this measure shows the voice-leading. The left hand probably plays some of the notes written on the upper staff.
1A ₁	4	On the fourth beat, E \flat 5 is played softly or does not sound.
1A ₁	6	On the third beat, the left-hand chord may contain D3.
1A ₂	4	Stem direction in this measure shows the voice-leading. The right hand probably plays some of the notes written on the lower staff.
1A ₂	4	There may only be two grace notes to the left-hand fourth-beat B \flat 2 (G2 and A \flat 2).

ANALYZING JAZZ—A SCHENKERIAN APPROACH

1A ₂	5	On the fourth beat, A♭3 in the left-hand chord is played softly or does not sound.
1A ₂	6	On the first beat, F4 (in the right hand) may have been played instead of F3 (in the left-hand).
1A ₂	8	On the first beat, B♭2 (left hand) may be tied over rather than rearticulated.
1A ₃	1-2	G♭4, struck on the third beat of measure 1, rings through the second beat of measure 2.
1A ₃	3	On the first beat, D3 may also sound in the left hand.
1A ₃	5	On the fourth beat, A♭3 in the left-hand chord is played softly or does not sound.
1A ₁	6	On the third beat, the left-hand chord may contain D3.
1A ₂	4	Rather than adjust the durations of the fourth beat, Monk simply adds an extra sixteenth note to this measure.
2A ₁	6	On the third beat, the left-hand chord may contain D3.
2A ₂	6	On the third beat, the left-hand chord may contain D3.
2B	4	At the end of the measure, after the trill, A♭4 sounds.
2B	6	On the third beat, F5 and A4 are played softly or do not sound.
2B	6	In the run, the final bracketed notes are played softly or do not sound.
2A ₃	1-2	G♭4, struck on the fourth beat of measure 1, rings through The first beat of measure 2.

2A ₃	6	On the third beat, the left-hand chord may contain D3.
z	1	Rather than adjust the durations of the second beat, Monk simply adds an extra sixteenth note to this measure.

Powell's Introduction

The double-bass part sounds as written. (The bass sounds an octave lower than written in Evans' live recording.)

Section	Measure	Remarks
x	3	F3 (left hand) sounds on the third beat, but not on the first beat.
x	5	E♭3 (left hand) sounds on the third beat, but not on the first beat.
x	5	On the third beat, A♭3 (right hand) may also sound.
x	6	It sounds as though the drummer changes hands to give shape to the sixteenths that have asterisks in this measure. The subdivision of the beat is neither duple nor triple, but lies between and has a "swishy" quality.
x	6–7	The transcription may not accurately represent what Powell played on the last attack of measure 6 and the first attack of measure 7. It is also likely that he did not intend to play the notes he played.
x	7–8	The grace notes in the bass part precede the beat. It is difficult to hear their exact pitch.

Peterson's solo piano performance

Where a right-hand melody has a compound structure, Peterson tends to emphasize its highest component line. The highest notes of runs tend to be accented.

Section	Measure	Remarks
1x	2	B♭3 (right hand, first beat) is played very softly or does not sound.
1A ₁	2	On the third beat, the second highest right hand line, G♭4-F♯4-G♭4, is louder than the highest right hand line (a third above).
1A ₁	7	On the second eighth note of the fourth beat, C4 also sounds (right hand).
1A ₂	2	On the third beat, A♭3 (right hand) is played softly or does not sound.
1A ₂	2	The pedal catches E♭4 (right hand) at the end of the second beat so that it rings through the beginning of the third beat.
1B	3	The rhythm in this measure strongly suggests $\frac{3}{4}$.
1B	5-7	The alternative counting marked in blue pencil on the transcription prepares the quarter-note triplets of measure 7. See also the comment above on the implicit $\frac{3}{4}$ in 1B 3.
1A ₃	2	On the second sixteenth of the third beat, A♭3 (left hand) is played softly or does not sound.
2x	1	On the last eighth note of the measure, B♭3 (right hand) does not sound.

2x	2	On the first eighth note of the measure, B♭3 does not sound.
2x	2	On the second beat D4 is played softly or does not sound.
2B	4	On the second eighth note of the first beat, G4 (left hand) does not sound.
2B	4	On the second eighth note of the third beat, the left hand chord may contain F3.
2B	5	On the second eighth note of the fourth beat, E♭3 (left hand) does not sound.
2B	6	In the right hand run, C♭4 may not have been played.
2A	1	On the first beat, B♭2 (left hand) does not sound.
2A	2	In the run on the fourth beat, the fifth and sixth notes (D4 and D♭4) may not have been played.
2A	4	On the second eighth note of the fourth beat, C♭4 (left hand) is played softly or does not sound.
2A	7	The right and left hands do not attack the second eighth note of the first beat together.
3B	7	On the fourth sixteenth of the second beat, D♭5 sounds along with E♭5 (right hand).
3A	5	On the first sixteenth of the third beat, Peterson may have intended to play F3 instead of G3 (left hand).

3A	7	In the cadenza on the B \flat 7 chord, the fourteenth note, C \flat 6 is played softly or does not sound.	x	4	On the first beat, E3 (left hand) is soft or does not sound.
3A	7	In the pick-up to the next measure, C \flat 5 (right hand) is played softly or does not sound.	1A ₁	8	On the second eighth note of the third beat, B \flat 3 (left hand) is soft or does not sound.
3x	1	On the third beat, B \flat 3 (right hand) does not sound.	1A ₂	7	On the second beat, D4 (right hand) is released earlier than E \flat 4, creating the impression of a long grace note.
3x	4	On the second eighth note of the second beat, F5 (right hand) does not sound.	1A ₂	8	On the first beat, G3 may have been played with the left hand.

Evans' live recording

In the piano part, it was often difficult to tell whether or not chords that contain F4 also contain F5.

Drum parts played with the hands have been notated with upward stems; drum parts played with the feet have been notated with downward stems. A subtle double-time pulse is often projected by the brushes on the snare drum; this is notated more completely in 1A₁, measure 2, than in subsequent measures—thereafter, only the most audible attacks are notated. In some places (e.g., 1A₂, measure 8), a stick is drawn down the cymbal; in these places, I've written "drawn" on the transcription. In other places (e.g., in 3A₁, measures 7–8, and 3A₂, measure 3), I've notated cymbal strokes with the hands on the hihat; these may have been played on the cone of a ride cymbal. At any rate, their timbres differ from that of the strokes notated on the space for ride cymbal. While the ratio between down-beat and upbeat sixteenth notes tends to be about 2:1, there are places where the ratio lies between 2:1 and 1:1 (e.g., in the drum parts of 1A₁, measures 2, and 1A₂, measures 3–4). In 3A₂, measures 1–2, the drums play double double time. In many measures, I have placed a snare drum attack point in parentheses; here (usually on the second eighth note of the first or third beat) the left hand gives the stirring brush an extra impetus—a push rather than a stroke—in other places, the parentheses indicate a drum attack that is softer than surrounding attacks.

Section	Measure	Notes			
x	2	On the first beat, F5 (right hand) may be a harmonic of F4.	2A ₂	1	On the third and fourth beats, the execution of this difficult passage is a little sloppy. I've written what I believe he intended to play.
x	2	On the first beat, F#3 (left hand) is soft or does not sound.	2A ₂	5-8	Some of the second notes in the pairs of repeated notes may not sound again.

2A ₃	1	On the second eighth note of the second beat, A5 sounds along with A.	Section	Measure	Notes
2A ₃	6	On the first beat, F4 (left hand) is soft or does not sound.	x	2	[Right] B4 sounds softly at the end of the measure (after A4).
3A ₁	3	On the first beat, C6 or F5 may also sound.	x	3	[Right] Other notes may sound on the downbeat
4B	1	The bass begins as if starting an A ⁺ section.	x	5	[Right] On the third and fourth beats, the notes written for the left hand may have been played with the right hand.
4B	7–8	It is difficult to tell which chords contain F, and in which octave it appears.	1A ₁	2	[Right] On the fourth beat, E ^b 4 (right hand) is soft or does not sound.
4A	5	On the third beat, F5 (right hand) is soft or does not sound.	1A ₁	2	[Left] Evans plays the motto in a rhythm more complex than the one I have notated.
4A	6	On the first beat, F4 (left hand) is soft or does not sound.	1A ₁	8	[Right] On the sixteenth note tied to the fourth beat, G4 (right hand) is soft or does not sound.
4A	7	On second sixteenth of the first beat, C3 (left hand) is soft or does not sound.	1A ₁	8	[Right] On the second eighth of the fourth beat, E ^b 4 (right hand) is soft or does not sound.
4A	7	On the fourth beat, D3 (left hand) is soft or does not sound.	1A ₂	7	[Right] Other notes may sound on the downbeat.
z	5	On the third beat, C ^b 5 is soft or does not sound.	1A ₃	2	[Right] Other notes may sound on the and of two.
Evans' studio recording In the first six measures, Center plays a harp-like part. Some of the left-hand notes (often the first notated left-hand pitch in a group) in these arpeggios do not sound.			1A ₃	7	[Right] On the thirty-second note just before the second eighth of the third beat, B ^b 3 (right hand) is soft or does not sound.
			y	3–4	Evans' rhythm here is more complex than the notation.
			2A ₁	7	[Center] It is difficult to be certain which notes sound in this measure.

2A ₂	4	[Right] The fourth note in the right hand is F \flat 5 (as written). F5 also sounds at the same time.	3B	4	[Center] Evans fits one more repetition of the trill (two more notes) in this measure than notated.
2A ₂	4	[Right] The last note in the right hand is F4 (as written). G4 also sounds at the same time.	3B	5	[Left] Evans may have played the three attacks in this measure with the right, left, and right hands, respectively (i.e., the B \flat 2 played by crossing the hand over).
2A ₂	6	[Right] On the downbeat, in the left hand, F3 does not sound.	3B	6	[Left] In the left hand, A3 is soft or does not sound.
2B	4	[Right] On the second sixteenth of the third beat, in the left hand, C \flat 3 is soft or does not sound.	3A	5	[Right] On the second triplet of the second beat, in the upper staff (probably played with the left hand), Evans plays Ab5 instead of the notated G \flat 5.
2B	5	[Right] On the fourth sixteenth of the fourth beat, in the left hand, E \flat 3 is soft or does not sound.	z	1–2	[Right] On the second sixteenth of the fourth beat of measure 1 and on the second sixteenth of the first beat of measure 2, the lower notes last longer than the higher ones.
2B	6	[Right] On the second sixteenth of the fourth beat, in the left hand, E \flat 3 is soft or does not sound.	z	2	[Right] On the second eighth note of the fourth beat, E \flat 4 (left hand) is soft or does not sound.
2A ₃	2	[Right] On the second eighth note of the fourth beat, in the left hand, seventh D \flat -C \flat occurs slightly earlier than notated.	z	8	[Left] The first three notes in the left hand are sustained with the hand (hand pedal) while the sustain pedal connects and then releases other groups of notes.
2A ₃	3	[Left] On the third beat, Eb may also sound.			
2A ₃	6	[Left] A \flat may also sound in the right hand.			
2A ₃	8	[Right] On the fourth sixteenth note of the fourth beat, G3 is soft or does not sound.			

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