

© 2013

John Petrucelli

ALL RIGHTS RESERVED

Motivic and Harmonic Analysis of Warne Marsh: *The Unissued Copenhagen Studio Recordings*

By

John Petrucelli

A Dissertation submitted to the Graduate School-Newark
Rutgers, The State University of New Jersey in partial fulfillment of the
requirements for the degree of
Master of Jazz History and Research
Graduate Program in
Written under the direction of
Dr. Lewis Porter
And
Approved by

Newark, New Jersey

May 2013

ABSTRACT OF THE DISSERTATION

MOTIVIC AND HARMONIC ANALYSIS OF WARNE MARSH: *THE UNISSUED COPENHAGEN STUDIO RECORDINGS*

By JOHN PETRUCCELLI

Dissertation Director: Dr. Lewis Porter

Warne Marsh's improvisational style during the 1970's has been overlooked by biographers (Chamberlain) and jazz theorists alike. However, this time period is significant because Marsh fully assimilated the teachings of Lennie Tristano with his major influence on tenor saxophone; Lester Young. Warne Marsh's improvisations from the album *The Unissued Copenhagen Studio Recordings* (1975, Storyville STCD8278) showcase the saxophonist's distinct phrasal structure and poignant lyricism. Within the harmonically sparse context of the trio format, Marsh is free to explore harmonic ideas that he might not have pursued because of dissonant clashes with a canonical interpretation of the chord structures. Analysis of motivic and harmonic elements within his improvisation will demonstrate that Marsh had successfully forged a unique, mature stylistic approach that was the result of the culmination of his lifelong devotion to the development of concepts originally taught to him by Lennie Tristano.

PREFACE

This thesis is submitted for the degree of Masters of Arts at Rutgers University-Newark. The research and analysis described herein was conducted under the supervision of Professor Lewis Porter between June 2012 and February 2013.

This work is to the best of my knowledge original, except where acknowledgements and references are made to previous work. Neither this, nor any substantially similar thesis or dissertation has been or is being submitted for any other degree, diploma or other qualification at any other university.

John T. Petrucelli
January 2013

ACKNOWLEDGEMENTS

I would like to thank Professors Lewis Porter and Henry Martin for their knowledge, enthusiasm and support throughout my graduate study.

I am indebted to Professor Ralph Bowen for his dedication to my study of the saxophone in the Masters of Music program at Rutgers University Mason Gross School of the Arts

Thanks also to my friends and colleagues I met at Loyola University, Mason Gross School of the Arts, and in the Jazz History and Research program that contributed to my growth personally and professionally.

Finally, I take this opportunity to express my gratitude to my family for their love and encouragement.

MOTIVIC AND HARMONIC ANALYSIS OF WARNE MARSH: <i>THE UNISSUED COPENHAGEN STUDIO RECORDINGS</i>	2
ABSTRACT OF THE DISSERTATION	II
PREFACE	III
ACKNOWLEDGEMENTS	IV
CHAPTER 1 CREATIVE BATTLE	1
1.1 BIOGRAPHICAL SKETCH	1
1.2 DISCUSSION OF GENERAL FEATURES OF THE REPERTOIRE	4
1.3 METHODS OF ANALYSIS	6
1.4 REASONS FOR CHOOSING <i>THE UNISSUED COPENHAGEN STUDIO RECORDINGS</i> AND STATEMENT OF PURPOSE	9
CHAPTER 2 COOL JAZZ AND THE TRISTANO SCHOOL	11
2.1 DEFINING COOL JAZZ	11
2.2 TRISTANO, PARKER AND "LINE UP"	15
2.3 MARSH, TRISTANO AND COOL	21
<i>CHAPTER 3 LESTER YOUNG, WARNE MARSH AND "OH, LADY BE GOOD"</i>	23
3.1 DISCUSSION OF RECORDING	23
3.2 GUSHEE'S FORMULAIC ANALYSIS AND LESTER YOUNG'S SOLO	23
3.3 WARNE MARSH'S RENDITION	28
3.4 ANALYSIS OF THE QUOTATION SOLO	29
3.5 STRUCTURAL DIFFERENCES WITHIN QUOTATION SOLO	30
3.6 DISCUSSION OF WARNE MARSH'S SECOND IMPROVISATION	37
3.7 SCHENKERIAN ANALYSIS COMPARISON	41
<i>CHAPTER 4 "CONFIRMATION"</i>	44
4.1 STATEMENT OF THE MELODY	44
4.2 MOTIVIC ANALYSIS	45
4.3 HARMONIC ANALYSIS	49
<i>CHAPTER 5 "ALL THE THINGS YOU ARE"</i>	54
8.1 DISCUSSION OF THE COMPOSITION	54
8.2 MOTIVIC ANALYSIS	55
8.3 HARMONIC ANALYSIS	58
<i>CHAPTER 6 "JUST ONE OF THOSE THINGS"</i>	67
6.1 DISCUSSION OF COMPOSITION	67
6.2 MOTIVIC ANALYSIS	67
6.3 HARMONIC ANALYSIS	70

CHAPTER 7 SCHENKERIAN ANALYSIS OF "EVERYTIME WE SAY GOODBYE"	74
6.1 OVERT STRUCTURAL IMPLICATIONS	74
6.2 DISCUSSION OF "EVERYTIME WE SAY GOODBYE"	74
CHAPTER 8 CONCLUSIONS	79
BIBLIOGRAPHY	84
WARNE MARSH BIBLIOGRAPHY	87
DISCOGRAPHY	94
APPENDIX I: INTERVIEW WITH GUITARIST JOHN KLOPOTOWSKI	95
APPENDIX II: INTERVIEW WITH SAXOPHONIST TED BROWN	100
APPENDIX III: TRANSCRIPTION OF "I CAN'T GIVE YOU ANYTHING BUT LOVE"	104
APPENDIX III: TRANSCRIPTION OF "WITHOUT A SONG"	108
APPENDIX III: TRANSCRIPTION OF "I SHOULD CARE"	112
APPENDIX III: TRANSCRIPTION "THE MORE I SEE YOU"	115
APPENDIX III: TRANSCRIPTION OF "WHEN YOU'RE SMILING"	117
APPENDIX III: TRANSCRIPTION OF "TAKIN' A CHANCE ON LOVE"	123
APPENDIX III: TRANSCRIPTION OF "LITTLE WILLIE LEAPS"	126
APPENDIX III: TRANSCRIPTION OF "I WANT TO BE HAPPY"	129

Chapter 1 Creative Battle

1.1 Biographical Sketch

Warne Marion Marsh was born on October 26, 1927. He came from a musical background; his grandfather played trumpet in the Russian Imperial Army, defected and settled in Philadelphia in the 1890's. He moved to Los Angeles with Warne's mother, Elizabeth Marsh.¹ She became known in Los Angeles as a sideline musician for silent films. It was on set for the MGM film *Married Flirts* that she met Warne's father, Oliver Marsh.² Around age 10, Warne began piano lessons, practicing the Bach Magdalena pieces, and took up various instruments including saxophone and bass clarinet in order to prepare for a career as a studio musician. However, by age 15, Warne Marsh had become obsessed with learning the language of jazz. In an interview with Roland Baggenaes, he states

I played the bass clarinet and clarinet and I had previously studied piano, but I was a saxophone player from when I was 15 and bought a tenor. Now I've learned flute and I play clarinet because I teach these instruments but I consider them minor studies. Actually, any of the woodwinds is worth a lifetime career and flute and clarinet are major instruments. U don't think you have enough time in your life to do all three of them well, so I play tenor and consider the other instruments as necessary evils.³

¹ Chamberlain 2000

² Ibid.

³ Baggenaes 1976

He learned solo improvisations such as “Body and Soul” by Coleman Hawkins, “Cottontail” by Ben Webster, and joined a youth band called *The Canteen Kids*, which performed weekly at the Hollywood Canteen in Los Angeles. After graduating high school, it seems Marsh may have briefly attended the University of Southern California from November 1945 through April 1946, though no information exists on the classes he took. Shortly thereafter, he was inducted to the United States Army as a musician in the Camp Lee Special Services dance band.⁴

It was through his Army service that Marsh would make the most important and influential musical association of his career: Lennie Tristano. Don Ferrara, a jazz trumpeter, had studied with Tristano and maintained their correspondence through the mail. Marsh was deeply impacted by his ability to apply fundamental theoretical concepts from Western Art Music to jazz improvisation. Saxophonist Ted Brown states that he met Warne through jam sessions that were held in the Fort Lee mess hall late at night.⁵ Marsh worked to get himself reassigned to Fort Monmouth, New Jersey, in order to “spend every spare minute in New York, listening to Parker and studying with Lennie Tristano”⁶. After being discharged from the Army, Warne was living in Hollywood with his mother. Ted Brown recalls seeing him playing at several different clubs on Central Avenue and in Long Beach. In the summer of 1948, Marsh joined the

⁴ Ronzello 1982

⁵ Brown 2013

⁶ Balliett 1985

Buddy Rich big band, primarily as a means of returning to New York City. Brown, who had moved to New York in September of 1948, discusses seeing Marsh in New York City in October of 1948, and meeting Lennie Tristano during that time.⁷

Throughout the late 1940's through 1954, Warne dedicated himself to the teachings of Lennie Tristano, and developed his career almost exclusively through Tristano and his fellow students. He recorded *Wow*⁸ and *Crosscurrent*⁹ as a member of Lennie Tristano's sextet, and with Lee Konitz's group Marsh did not record without members of Lennie Tristano's sphere of influence, with few exceptions.¹⁰ This led to the suppression of earlier musical influences on Warne's style, including Lester Young and other swing and pre bebop saxophonists such as Coleman Hawkins and Don Byas. Perhaps the most powerful anecdote of Marsh's transformation comes from saxophonist John LaPorta, who discusses with Safford Chamberlain how Tristano told Marsh "Lennie thinks you don't believe anymore"¹¹, regarding Warne's use of phrase commonly associated with Lester Young during an improvisation.

By the spring of 1955, Warne Marsh decided to assert his own independence, removing himself from the insular community fostered by Lennie Tristano. He moved back to North Hollywood and began rehearsing regularly

⁷ Ibid.

⁸ Lennie Tristano Sextet 1949

⁹ Lennie Tristano Sextet 1949

¹⁰ Marsh recorded with pianist and vocalist Hadda Brooks in March of 1950, Kai Winding's group in April of 1951, and the Metronome All Stars in July of 1953.

¹¹ Chamberlain 2000

with piano-less trios, He also records his first album under his own name: *Jazz of Two Cities*.¹²

During the 1960's, Warne Marsh develops a unique style that incorporates elements of his original swing influence (especially Lester Young), bebop as well as the musical and philosophical elements of Lennie Tristano's teaching. Chapter 2 will explore the notion of categorizing Warne Marsh as a "cool jazz" player and his relationship to Lennie Tristano in greater depth.

1.2 Discussion of General Features of the Repertoire

In making general comparisons regarding the repertoire Warne Marsh uses for *The Unissued Copenhagen Studio Recordings*, several general observations can be made. First, each is a 32-measure composition with an AABA form. Most were popular songs published during the late 1920's and the 1930's, with the exception of "Confirmation" and "Little Willie Leaps In". Below, a table has been compiled with the composition name, composer, key and tempo.

Warne Marsh's solo improvisations are relatively compact in comparison to contemporary soloists.¹³ The average number of choruses on *The Unissued Copenhagen Studio Recordings* is approximately 2.6 choruses. By far the longest solo Marsh takes is on the composition "When You're Smiling".

¹² Later released in stereo as *Winds of Marsh*.

¹³ Saxophonist John Coltrane's lengthy improvisations on recordings such as *A Love Supreme* and *Interstellar Space* inspired saxophonists and many other musicians during the 1970's to "stretch" their solos.

Composition	Composer	Key	Tempo (approx.)	Number of Choruses Improvised
1. "Confirmation"	Charlie Parker	F major	Q=120	2
2. "I Can't Give You Anything But Love"	Jimmy McHugh	Ab major	Q=142	3
3. "Without A Song"	Vincent Youmans	Eb major	Q=120	2
4. "Just One of Those Things"	Cole Porter	D minor	Q=250	2
5. "All The Things You Are"	Jerome Kern	Ab major	Q=126	3
6. "I Should Care"	Sammy Cahn	F major	Q=112	2
7. "The More I See You"	Harry Warren	G major	Q=100	1
8. "When You're Smiling"	Mark Fisher	Eb major	Q=232	6
9. "Takin' A Chance On Love"	Vernon Duke	F major	Q=195	3
10. "Little Willie Leaps"	Miles Davis	F major	Q=152	3
11. "Everytime We Say Goodbye"	Richard Rodgers	C major	Q=60	1
12. "I Want to Be Happy"	Vincent Youmans	E major	Q=220	4

Eleven of the twelve compositions are in a major key, with "Just One of Those Things" being the only minor composition (key of D minor). Warne Marsh heavily favors the keys of Eb major and F major, performing six of the twelve compositions in one of those primary key signatures. There is a very large variation in tempos: from quarter note= 60 through 250. Three performances are quite fast: "Just One of Those Things", "When You're Smiling" and "I Want to Be Happy". "Everytime We Say Goodbye" is by far the slowest performance on the

recording (quarter note= 60), and is also the shortest in terms of choruses performed (just two; statement of the melody and one chorus solo).

1.3 Methods of Analysis

Unless a transcription or a score is already available, most jazz analysis starts with a recording. This places a primacy on listening to the music. General observations can be made such as the form of the piece, tonal centers and harmonic progressions. The sound concept of each musician and their interaction can be generally documented as well. There are many viewpoints on hearing/listening in theoretical literature. Structural listening, a concept forwarded by Subotnik¹⁴, is a central contemporary analytical approach for listening to a piece of music. She argues that listeners should seek to hear the global structure of a piece through its connection to a unifying motive or theme. Cone's book *The Composer's Voice*¹⁵ is a representative work. He discusses the imagery and characterizations (through motives and themes) constructed by composers. While there may be multiple characters within a composition, they should be understood as stemming from a singularity.

There are two general categories of transcription: prescriptive and descriptive transcription. Charles Seeger wrote an excellent article, *Prescriptive*

¹⁴ Subotnik 1988

¹⁵ Cone 1974

*and Descriptive Music-Writing*¹⁶ that deals with this distinction in more detail. Broadly, prescriptive transcription can be viewed as an attempt to visually demonstrate the “actual sound” of the piece, while descriptive transcription is a way to demonstrate how a piece of music “should” sound. I have opted for a more descriptive oriented transcription because I did not want to inject my personal opinion into the transcription regarding how to attain the actual sound Warne Marsh (and in one example, Lester Young) is making. Transcriptions appear transposed up one octave to allow for easier readability.

Traditional theoretical discussion of jazz transcription stems from the notion of chord/scale analysis. This concept began with George Russell's landmark book *The Lydian Chromatic Concept of Tonal Organization*, which examines the application of chords and scales to the harmonic progressions in the context of improvisation. Though Russell's system was based on the lydian scale, the general concept of using modes from a parent scale has been adopted by jazz education across the world.¹⁷

Theorists such as Henry Martin¹⁸ and Steve Larson¹⁹ have used Schenkerian analysis to discuss the interrelationships between jazz compositions and the improvisations based on the harmonic content of those compositions. Schenkerian analysis works by subtracting the quantitative element (rhythm)

¹⁶ Seeger 1958

¹⁷ For example, depending on the context within a harmonic progression, a Bb7 lead sheet symbol could imply a Bb7 mixolydian scale, a mode of the C major parent scale.

¹⁸ Martin, *Charlie Parker and Thematic Improvisation* 1996

¹⁹ Larson 2009

from the transcription, and over a series of staves, reducing the notes to the most important structural elements. In two specific cases I have applied Schenkerian analysis to demonstrate (1) the similarities in voice leading between Lester Young and Warne Marsh and (2) show the global structure within Marsh's improvisation on "Everytime We Say Goodbye".

I will be primarily discussing the motivic and harmonic material used by Warne Marsh throughout the recording session through directed analysis of three performances: "Confirmation", "All The Things You Are", and "Just One of Those Things". These improvisations demonstrate the global motives and harmonic material references throughout the album. Transcriptions to each of Warne Marsh's improvisations not directly discussed can be found in the appendices.

Interviews were conducted with saxophonist Ted Brown and guitarist John Klopotoski. Both men knew Warne Marsh personally, yet provided very different insights regarding Marsh's playing and musical approach. Ted Brown knew Marsh before he began studying with Lennie Tristano, and could cogently discuss technical aspects of Marsh's music in relation to the saxophone. This provided me with a unique view as to why there might have been practical reasons necessitating Marsh's shift in sound concept during the early 1970's. John Klopotoski studied with Warne Marsh and published an excellent book recounting his studies entitled *A Jazz Life*.²⁰

²⁰ Klopotoski 2005

1.4 Reasons for Choosing *The Unissued Copenhagen Studio Recordings* and Statement of Purpose

Warne Marsh's sound and rhythmic concept throughout this recording are captivating elements that invite further listening. Unfortunately, Warne Marsh did not record with many strong rhythm section players during his recording career.²¹ Many rhythm sections could not interact with the more complicated metrical dissonances that Marsh superimposed, and chose to stick with keeping a strict adherence to the time and form rather than risk the possibility of getting lost or “turning around the beat”. This rhythm section philosophy was in part an aesthetic choice made years earlier by Lennie Tristano, an influential teacher, composer and pianist who mentored Marsh. On this recording, Warne Marsh is performing with equals; Niels Henning Ørsted Pederson, a virtuoso bassist who partners brilliantly with the saxophonist to create some very interesting contrapuntal moments during the course of the album, and Alan Levitt, a lesser known but artistic drummer who played with both Lennie Tristano and Marsh's close associate Lee Konitz as well as Paul Bley.²²

Without chordal accompaniment, Marsh is free to explore harmonic ideas that he might not have pursued because of dissonant clashes with a canonical interpretation of the chord structures. Both Pederson and Levitt follow Marsh throughout his rhythmic excursions, and sometimes reach surprising conclusions

²¹ Chamberlain 2000

²² Feather and Gitler 2000

that clash with the traditional 4 and 8 measure phrase structure, yet are ultimately resolved with aplomb.

Often, transcription and analysis on Marsh's late period recordings during the 1970's through the mid 1980's has been dismissed. In fact, biographer Safford Chamberlain goes so far as to state that "Personally, in listening to Marsh's music of the 1970's and 1980's, I often feel that he is playing his defenses, his hard, tough-guy outer shell, rather than expressing his vulnerable inner self. The conflict between the two was, I think, his central creative battle"²³.

I hope to demonstrate that rather than waging a creative battle, Marsh had successfully forged a unique, mature stylistic approach that was the result of the culmination of his lifelong devotion to the development of concepts originally taught to him by Lennie Tristano. By the early 1970's, he was capable of a wider range of self-expression than at any other point in his career.

²³ Ibid.

Chapter 2 Cool Jazz and The Tristano School

2.1 Defining Cool Jazz

Jazz scholarship generally agrees that the term “cool jazz” is a label used to define a jazz style that emerged during the late 1940’s that “[advocated] a moderation of those musical, emotional or ritualistic qualities associated with the parent style”¹. However, opinions diverge greatly when discussing the musicians who performed cool jazz and the emergence of the style. Dr. Mark Gridley², author of one of the most widely distributed collegiate jazz textbooks, attempts to categorize cool jazz into: (1) Soft variants of bebop, including the Miles Davis recordings that constitute *Birth of the Cool*; the complete works of the Modern Jazz Quartet; the output of Gerry Mulligan, especially his work with Chet Baker and Bob Brookmeyer; the music of Stan Kenton's sidemen during the late 1940s through the 1950s; and the works of George Shearing and Stan Getz. (2) The output of modern players who eschewed bebop in favor of advanced swing era developments, including musicians such as Lennie Tristano, Lee Konitz, Warne Marsh, Dave Brubeck and Paul Desmond (3) Musicians from either of the previous categories who were active in California from the 1940’s through the 1960’s, developing what came to be known as West Coast jazz. (4) Exploratory

¹ Cool Jazz 2003

² Gridley 1994

music with a subdued effect by musicians such as Teddy Charles, Chico Hamilton, John LaPorta and their colleagues during the 1950's.

I believe that a distinction needs to be made between the music of Lennie Tristano and the students who perform in his style from "cool jazz". Close musical and historical analysis of Lennie Tristano demonstrates that he and his students did not eschew bebop, nor should their music be considered "soft bebop". Gridley seems to use this term to refer to music that relies on a greater degree of composition, with less focus on improvisational soloists. Lee Konitz remarked in the June 25, 1996 issue of the Village Voice

Miles' nonet - that was cool chamber music, a kind of arranger's workshop. Of course, there were great soloists on that record, but they were incidental to the arrangements... The fact is that we were trying to play as intensely as possible. When I was in [Tristano's] band, we were trying to emulate the hot players - Charlie Parker, Lester Young, Roy Eldridge, Charlie Christian, and Louis Armstrong. Those were our predecessors. I think Tristano's function in this [jazz's] development has been underappreciated... I always thought that cool was a misnomer, since he was one of the hottest players who ever lived, if you ever care to really listen to him.³

In contrast, Tristano and his students maintained a philosophy that was developed by bebop; that short (12-32 measure) melodies would be springboards for soloists to feature their improvisational skills. Unlike bebop and swing, Tristano sought a style of improvisation that placed a greater reliance on long, flowing linear melodies that displayed a unique harmonic language paired with a high degree of polyrhythmic complexity. During the course of this essay I will demonstrate that Tristano and his students Warne Marsh and Lee Konitz developed a distinctive approach to music that embraces bebop and swing elements with articulation and expressive aesthetics common to the western art

³ Yaffe 1996

music tradition. Rather than advocating moderation of the emotional qualities of jazz, these musicians sought to develop a parallel style of improvisational expression.

Ted Gioia's research⁴ on demonstrates how early jazz musicians Bix Beiderbecke and Frank Trumbauer can be viewed as using stylistic elements that influenced what would be later known as cool jazz. They employed a motivically sequential improvisational style. A well-known example is Beiderbecke's solo on the piece "Singin' The Blues Till My Daddy Comes Home". Throughout the solo, he plays with short motives that follow a specific 4 bar phrase structure. He introduces two motives that appear in transposed and rhythmically varied ways throughout the piece. Motive A is initially presented as eighth notes followed by a half note in bar 1, and then is immediately transposed and slightly rhythmically altered in bar 2. In bar 5, he condenses the rhythm into a quarter note followed by a quarter note tied to an eighth note. In measure 13, he uses another rhythmic variation; a quarter note followed by to eight notes tied to a quarter note. Measure 14 demonstrates a similar transposition and variation (A2 prime) as measures 1 and 2. Beiderbecke also uses a motive labeled B, which is a long eighth note line which voice leads into a strong chord tone of the downbeat of the following bar. This occurs in measure 3 leading into 4, measure 19 leading into 20, and measure 23 leading into 24. There is a certain balance to his phrasing,

⁴ Gioia, *West Coast Jazz: Modern Jazz in California 1945-1960* 1992

especially in the opening 8 bars, that calls to mind the notion of antecedent and consequent sentence structure that is often used to describe Western Art Music.⁵

SINGIN' THE BLUES TILL MY DADDY COMES HOME

TRANSCRIBED BY JOHN PETRUCELLI
(CONCERT)

BIX BEIDERBECKE SOLO

COPYRIGHT © 2012 SCORE MUSIC PUBLISHING CO.

This type of internal coherence and conformity to preset phrase structures is quite common within the improvisational work of early Lester Young. Young also incorporates elements of Trumbauer's style as a central influence on his playing. Dr. Lewis Porter mentions that—

Trumbauer's music was built in fairly predictable two-bar phrases, whereas Young's phrases were longer and of more varied lengths. From the point of view of harmony, however, Trumbauer revealed a sophisticated ear for his time in his use of ninths,

⁵ Green 1979

elevenths, thirteenths, and of augmented arpeggios instead of dominant chords, all elements of Young's playing.⁶

Nowhere are these influences more apparent in Young's playing than on the Jones-Smith Inc. recording in 1936.⁷

2.2 Tristano, Parker and “Line Up”

Young's swing feel and language would serve as the foundation of Charlie Parker's style, one of the primary architects of the bebop movement that began in the mid 1940's. Several comparisons can be drawn between the evolution in Lennie Tristano and Parker's styles. First and most importantly was the influence of Lester Young. Biographer Carl Woideck discusses Parker's intense desire to learn the improvisational style of Lester Young.⁸ Similarly, Tristano learned many of Young's solos, and he required his students to learn several, including “Lady Be Good”, “Pound Cake” and “Lester Leaps In”.⁹ Both the repertoire for Tristano and Parker concentrated on 32 measure compositions from popular songs. However, Parker also included the blues form as a standard component of his performances, while Tristano hardly ever recorded or performed the blues. Both composed new melodies based on the original form and chord progressions, and demonstrate very divergent styles. Parker's compositional style demonstrates

⁶ Porter 2005

⁷ Young 1936

⁸ Woideck 1996

⁹ Klopotoski, *A Jazz Life* 2005

short, compact phrases that generally outlined traditional harmonic structures, and often used blues based riffs. A great deal of Parker's compositions were originally improvised, and gradually codified through live performance. He also developed a chord progression to move through a series of ii-V chords that he uses on compositions such as "Blues for Alice" and "Confirmation" and also as an improvisational device for instantaneous re-harmonization. However, Tristano's compositions demonstrate striking differences. Take for instance his improvisation on "Line Up", which is based on the chord progression to the composition "All of Me".

LINE UP

TRANSCRIBED BY JOHN PETRUCCELLI BASED ON PRIOR WORK BY J. MAHONE

LENNIE TRISTANO

PIANO

5

9

13

17

21

25

29

PNO.

PNO.

PNO.

PNO.

PNO.

PNO.

PNO.

Abmaj7

C7(b9)

Cm7(b5)

F7(b9)

Bbm7

Gm7(b5)

C7(b9)

Fm7

Bb7

Bbm7

Eb7

Abmaj7

C7(b9)

Cm7(b5)

F7(b9)

Bbm7

F7(b9)

Bbm7

Dbmaj7

Dbm6

Cm7

F7

Bbm7

Eb7

Abmaj7

Bbm7

Eb7

2

33 $A\flat m\Delta 7$ $C7(b9)$ $Cm7(b5)$

PNO.

37 $F7(b9)$ $B\flat m7$ $Gm7(b5)$

PNO.

41 $C7(b9)$ $Fm7$ $B\flat 7$

PNO.

45 $B\flat m7$ $E\flat 7$ $A\flat m\Delta 7$

PNO.

49 $C7(b9)$ $Cm7(b5)$

PNO.

53 $F7(b9)$ $B\flat m7$ $F7(b9)$ $B\flat m7$

PNO.

57 $D\flat m\Delta 7$ $D\flat m^6$ $Cm7$ $F7$

PNO.

61 $B\flat m7$ $E\flat 7$ $A\flat m\Delta 7$ $B\flat m7$ $E\flat 7$

PNO.

Throughout “Line Up”, it becomes apparent that the notion of Tristano’s composition or improvisation merits the label “advanced swing” given by Gridley. The swing feel is not triplet based as it is with most swing musicians. Further, the harmonic structures Tristano is utilizing seem more influenced by bebop, perhaps with even more chromaticism. In measures 50 and 51, Tristano nearly plays an entire chromatic scale within the context of a line. He also uses seventh chord structures with alterations to the 9th, 11th and 13th of the chord. For instance in measure 16, he uses the #5th of the Eb7 on the upbeat of 3, as well as the b9th on the upbeat of 4, resolving to the 5th of the Abmaj7 chord in measure 17.

During measure 22, he uses the b5th and the natural 5th sequentially on the F7b9 chord, as well as the b13th and natural 13th, which allows him common tones that anticipate the Bbm7 in measure 23. In measure 30, Tristano arpeggiates the Eb7 again, this time landing on the #11 of the chord on the downbeat of 1. The upbeat of 3 in measure 25 through measure 26 demonstrates a unique harmonic device generally known as the “side slip”, when an improviser will play a melody up one half step from the tonic key for deliberate harmonic effect. He plays with distinct articulation patterns, sometimes with a rather jagged attack, and uses dynamics to bring emphasize the movement of the melody.

Tristano uses a very different aesthetic in terms of the rhythm section than swing or bebop musicians. There is a level of evenness, both rhythmically and dynamically to both the bass and drummer throughout the performance that simply is not heard in other contexts. Bebop drummers such as Max Roach and

Art Taylor were known for their interaction with the soloist, and even in swing drummers used a variety of different techniques to engage the other members of the band. However, Tristano deliberately wanted a separate aesthetic from bebop and swing, and wanted a very “calm” rhythm section, which allowed him to freely superimpose a variety of harmonic and rhythmic devices. He also refrains from the use of chords to accompany himself, preferring to play a single line melody as if he was a melodic instrument like saxophone or trumpet. Many pianists, such as Herbie Hancock, would later emulate this single-line style. Finally, Tristano also uses much longer lines than were common to either swing musicians or even most bebop pianists. From measures 49 through 60, the pianist plays a continuous phrase preparing the listener for some of the even longer lines he performs later. His students Lee Konitz and Warne Marsh would both utilize Tristano’s improvisational concepts in their own playing to further expand this style.

Further examination of the definition, or redefining “cool jazz” entirely may be in order. For example, Eunmi Shim’s autobiography of Lennie Tristano¹⁰ states “‘cool’ jazz is a blanket term that refers to tendencies in the late 1940’s and early 1950’s represented by a diverse group of jazz musicians whose styles did not strictly conform to the manner of bebop playing as established by Charlie Parker and Dizzy Gillespie. Even though Miles Davis’ nonet and Tristano’s sextet are commonly considered to have made seminal recordings of the style in 1949, none of the contemporary reviews referred to them as ‘cool’”

¹⁰ Shim 2007

2.3 Marsh, Tristano and Cool

During the 1970's, the answer to the question "Is Warne Marsh a cool jazz player?" requires a nuanced approach. As discussed, Lennie Tristano's sphere of influence (including Warne Marsh's playing and composing) should be viewed as a distinct stylistic element under the umbrella term "jazz", not necessarily meeting the definitions of cool. However, by the early 1970's Marsh reincorporation of Lester Young's style and bebop influences does provide evidence under Gridley's definition that Marsh had moved into a cool jazz style. The combination of swing inspired language with updated harmonic vocabulary, and Warne Marsh's re-identification with the California jazz scene both as a teacher and performer provide solid arguments in support of the claim. His sound concept

Yet simultaneously, Warne Marsh's loyalty to tenets of Lennie Tristano's teaching still permeated his artistic viewpoint. His commitment to "the beauty of the line" and choices such as performing Bach two-part inventions and arrangements other "light classical" repertoire demonstrate that point (but stopped performing contrafacts by the Tristano School). Additionally, as John Klopotoski mentions in *A Jazz Life*, Marsh taught in order to pass on to his students "I'm just trying to pass on what Lennie taught me"¹¹.

Ultimately, Warne Marsh's philosophical and musical associations deliberately straddle the line between the Tristano School and cool jazz. The distance that he intentionally created between himself and Lennie Tristano

¹¹ Klopotoski, *Interview with Guitarist John Klopotoski* 2012

allowed him to fully develop as an independent musician while still acknowledging the lasting influence of his former teacher.

Chapter 3 Lester Young, Warne Marsh and “Oh, Lady Be Good”

3.1 Discussion of Recording

Warne Marsh’s album *Red Mitchell-Warne Marsh Big Two, Vol. 1*¹ demonstrates this synthesis with an intriguing rendition of “Oh, Lady Be Good”². Rather than begin with the melody, Marsh uses the entirety of Lester Young’s famous solo from the 1936 Jones-Smith Inc. recording session. He then follows this with a solo of his own. While Lester Young’s solo has been studied extensively from a variety of perspectives. I believe that an analysis of the two solos sheds new light on the level of sophistication of Young’s solo, and demonstrating that while Warne Marsh’s voice leading remains similar to Young, he is able to employ rhythmic devices that further obscure the overall hyper meter.

3.2 Gushee’s Formulaic Analysis and Lester Young’s Solo

Gushee’s analysis discusses Lester Young’s solo on “Shoe Shine Boy” in terms of four main formulas; A, B, Y and ϑ .³ He connects this material with the

¹ Marsh, “Lady Be Good” 1980

² Title appears on The Unissued Copenhagen Studio Recordings as “Lady Be Good”

³ Gushee 1991

relationship to the melody. The opening three measures are labeled A, which represents transformations of the basic form D, E, D#. The B formula is describable by similar short repetition of two notes, with a static rhythmic character. Formula Y is characterized by variation on a GM7 arpeggio. The 9 formula is a descending arpeggio line. Gushee states that this is a gestural idea that is used in the exact same configuration, while its function within the phrase differs. Below is a transcription of Lester Young's solo on "Oh, Lady Be Good" with an application of Gushee's motivic labels.

Lester Young's phrasing throughout his solo is crafted in very imaginative ways. Often times he sets up short phrases that he "answers" used an upward shape. The phrase structure of the first A section is compelling because while Young plays a continuous line throughout the 8 measures, it can be viewed as three sectional phrases, demarcated by the dotted quarter notes. This creates a 3-measure, 2-measure, 3-measure phrase structure.

In the second A section, we see Young vary the phrase structure. This time the phrase structure begins with a punctuated 2 measure phrase, followed by a four bar eighth note phrase which contrasts nicely, The final two measures of the 8 measure form connect motivically to the initial phrase of measures 9 and 10, indicating development rather than new material.

The solo follows a stricter interpretation of the 8 measure, 2 groups of four measure structure on the bridge, though Lester Young uses a displacement dissonance on beat four as an anticipation, causing the obfuscation of beat 1.

The final A section, measures 25-32, demonstrates Lester Young playing within the four bar phrase structure. While similar motivic material appears in measures 41-44, he alters the phrase structure by extending his phrase to 5 measures instead of the previous 4.

Oh, Lady Be Good: Lester Young Solo

Transcription by John Petrucci
based on previous work by Lawrence Gushee

♩ = 120 Chorus 1

1 Y----- G-----

5 B----- G-----

9 G----- B-----

13 G-----

17 G-----

21 G*-----

25 G----- Blues Cliche-----

29 G----- B-----

2

33

Chorus II



37



41



45



49



53

"Rip" Motive



57



61



3.3 Warne Marsh's Rendition

Warne Marsh's "Oh, Lady Be Good" is a fascinating example of tribute to his main musical influence, Lester Young. For the first two choruses of the recording, he quotes Young's solo, supplanting the original melody of the song. A bass solo follows for three choruses, and then Marsh reenters with a second solo that contains a brief, rhythmically displaced version of the original melody for two choruses, then ending on a held G7 chord.

This performance raises intriguing philosophical questions over the Marsh's intentions. First, it establishes that Marsh believed that the solo supersedes the original melody, both in importance and in melodic content and primacy. In fact, using the Young solo "as the melody", invites comparison to the Tristano school practice of writing new melodies on popular songs that used elongated phrasing and introduced new harmonic and rhythmic content to re-contextualize the performance. The fact that Marsh decides to solo in his own style for an equal number of choruses invites direct comparison and analysis to Young's solo. It is possible to infer that Marsh was demonstrating that he had assimilated Lester Young's sound and vocabulary with Tristano's teachings.

In contrast to the original recording, Marsh elects to present Young's solo with a different orchestration. Instead of using the original instrumentation, (saxophone, drums, piano, and bass) he opts for just himself (tenor saxophone) and bassist Red Mitchell. This provides a much sparser presentation, allowing the listener to hear the spontaneous counterpoint between saxophone and bass. Since Mitchell does not noticeably alter his style, it is most likely that Marsh did

not provide Mitchell with instruction to play in a 1930's style bass line, which leads us to assume that Marsh may have wanted (perhaps not even consciously) to demonstrate that Young's solo could be heard as "contemporary" and relevant with a modern bass line.

3.4 Analysis of the Quotation Solo

Slight rhythmic and melodic differences appear from the beginning. For instance, in measure 1 Young holds out the D for a full half note, while Marsh plays a quarter note. In measure 5, Marsh holds the G on the beat three through the downbeat of beat four, while Young plays a quarter note. Young plays a quarter note G on beat four of measure 6. In contrast, Marsh opts to play two consecutive eighth notes. Marsh also noticeably adds notes to elongate enclosure or neighbor tone motion to target notes. This contrast is demonstrated from measure 16 into 17 when Young uses a pickup G into E. Instead, Marsh opts to heighten the rhythmic motion with an eighth note triplet, and adds another note (A) to the figure. A similar transformation occurs in measure 34. Young uses a quick sixteenth note run to target the E on beat two. Again, Marsh compresses the rhythm to a sixteenth note triplet, and adds a new note (G) while persevering the beat two arrival on E.

Measure 7 is the first note discrepancy between the two solos. In Lester Young's original solo, he plays D, G, B, E. Marsh plays E, G, B E. While the difference is slight, there are different harmonic implications as a result of Marsh's change. Because of the half note harmonic motion of the chord

progression, Young's performance is analyzed as D, G, B relating to the G chord as an ascending second inversion major triad, concluding on the E, which coincides harmonically as the root of the Em7 chord. This creates a new harmonic relationship between the melodic statement and the harmonic structure. Landing on the E on the downbeat of the measure rather than D delays the feeling of resolution. Young's choice of D provides a sense of arrival and conclusion of the phrase. Had he ended his phrase on D, the listener would have accepted it. Marsh's omission of the D heightens the resolution of the repeated E's in measures 7 and 8 to the D on the downbeat of measure 9.

3.5 Structural Differences within Quotation Solo

From an analytical perspective, Marsh's largest departures from exact quotation of Young's solo reveal stunning similarities with his improvised solo later in the final two choruses of the performance.

In measures 15 through 17, Marsh simplifies the original motivic material; avoiding the enclosure material Young plays on beat four of measure 15 and beat one of measure 17. Marsh also creates a displacement dissonance by carrying the quarter note rhythm presented on upbeats throughout the measure.

In measure 22, Marsh again departs from Young's solo. While Young plays a quarter note C# on the beat one, Marsh adds a new motive (X): C#. C natural, C#, E. Warne Marsh uses this motive to conclude the initial two chorus solo tribute and returns to it as a principle motivic element in his two-chorus improvisation to conclude the piece.

Beginning in measure 51, Marsh represents a full departure from Young's solo, and begins improvising with similar melodic and harmonic content. He follows similar voice leading considerations, but uses rhythmic and melodic devices to extend and compress resolution points. For example, on beats three and four of measure 51, Marsh expands Young's melodic fragment that resolves to the G on the downbeat of measure 52. Marsh employs an enclosure to extend the resolution point to the downbeat of 2. This leads to a complete separation of the phrases between the two soloists. Young's phrase clearly ends on beat one of measure 53. Marsh extends his phrase, opting to continue the motivic phrase rather than follow Young's improvisation.

An interesting occurrence takes place in measure 54. Young's original solo features the rip motive leading into a descending eighth note figure that outlines an E minor 6 chord. Marsh uses almost identical material, yet he uses an ascending eighth note figure, introducing an F#. This variation allows Marsh to maintain a connection to the motivic material in measure 53.

By measure 57, Marsh begins improvising entirely separately from Lester Young's solo. He re-introduces the ϑ motive, and transforms it rhythmically and intervallically until he concludes the second chorus. Measure 57 features the ϑ motive rhythmically displaced by a quarter note beginning on beat two. G is transposed harmonically to fit the C7 chord in the following measure, while measure 60 features another harmonic transposition, and is presented ascending for the first time. On beats two and three of measure 60, the motive is presented descending again, but Marsh fragments the motive so that beat one of the fourth

measure is obscured. Another kind of rhythmic variation occurs on beat two of measure 61. Marsh uses an ascending triplet figure to compress the presentation of the motive, bringing his initial solo to a climax by using another ascending ϑ motive, returning to the original eighth rhythmic material, and uses a descending scalar line to connect with the final transformation of ϑ .

OH, LADY BE GOOD

WARNE MARSH SOLO, TRANSCRIBED BY JOHN PETRUCELLI

CHORUS I

MARSH

MITCHELL

5

9

13

2

17 C Db^o7 C G //

21 E^m7 A⁷ A^m7 D⁷

25 G C⁷ G //

29 A^m7 D⁷ A^m7 D⁷

CHORUS II

3

33 G C7 G

37 Am7 D7 G Em7 Am7 D7

41 G C7 G

45 Am7 D7 G

4 49 C D \flat 7 C G //

53 E \flat 7 A7 A \flat 7 D7

57 G C7 G D7

61 A \flat 7 3 D7 G A \flat 7 D7 G

BASS SOLO BEGINS,
3 CHORUSES

3.6 Discussion of Warne Marsh's Second Improvisation

After Warne Marsh concludes the first two tribute choruses of "Oh, Lady Be Good", Red Mitchell begins a solo that continues for three choruses. Marsh enters and begins improvising for two more choruses before concluding the piece on a held G7 with Pederson.

Marsh greatly limits his motivic material, relying instead on constructing his solo based on a high degree of variation based on X and 9 motives. The presentation of the X motive (an enclosure structure) is typically presented on beat four as linking material to extend the phrase past measure four of the four measure phrase. This occurs in measures 161 and 170, although Marsh also uses it on beat one of measure 189. The beat one presentation anticipates a new use for motive X in measures 199 through 205: as a primary phrase using transformation through the G major tonality to provide a serpentine contour to the melodic material.

A unique harmonic moment takes place at measure 164. Within his phrase Marsh begins playing arpeggios outlining a D major 6 chord and G7 (beats one and two of 164). On beats three and four, Marsh and Mitchell both seem to simultaneously modulate tonal centers. Marsh's line seems to outline a Bb9sus4 chord. Normally, Red Mitchell had been playing material related to Em7, and it is remarkable that the both seamlessly transition to an Ab major tonality for the majority of measure 165 before returning to the G major center in 166.

Chorus IV of Marsh's improvisation features a unique entrance with a high degree of displacement dissonance. His phrase begins on the second measure

from the end of Mitchell third chorus (measure 156). Beginning on the third measure of a four-measure hypermeter is highly unusual, and Marsh heightens the rhythmic tension within the phrase by deliberately avoiding landing on the downbeat of one in the final measure of Pederson's solo, and in each of the first four measures of the eight measure A section.

When Marsh finally does land on the downbeat of one in measure 162, the "arrival" is undermined by the continuation of the eighth note phrase. In fact, the displacement has become so pronounced that measure 163 creates the impression for the listener that the metrical structure has shifted: measure 163 sounds as the second four measure phrase of the A section. The displacement continues through measure 167. The structure of Marsh's phrase through the first half of the A section can be viewed as an organization of two and three eighth note groupings that form patterns that are designed to obscure beat one. The first phrase sets up a 2, 3, 3 pattern within the phrase (2, 3, 3, 3, 3, 3, 3, 3, 3). Marsh seems to reverse the pattern starting on the upbeat of four in measure 169 (2, 2, 3,). The second phrase sets up a 3, 2 structure that forms an overarching pattern: 3, 2, 3, 2, 3, 2, 3, 2. Marsh is able to reconcile the shift by measure 170, resetting the typical 4/8/32 measure hypermetrical structure.

156 Am⁷ END OF BASS SOLO 3:12 D⁷



CHORUS III


158 G C⁷ G



162 Am⁷ D⁷ G Em⁷ Am⁷ D⁷



166 G C⁷ G



170 Am⁷ D⁷ G



174 C Db⁷ C G



178 Em⁷ A⁷ Am⁷ D⁷



182 G C⁷



184 G D⁷ Am⁷ D⁷



188 G Am⁷ D⁷



6 G C⁷ G //

CHORUS IV

190

194 A^m7 D⁷ G E^m7 A^m7 D⁷

198 G C⁷ G //

202 A^m7 D⁷ G //

206 C D^b7 C G //

210 E^m7 A⁷ A^m7 D⁷

214 G C⁷ G //

218 A^m7 D⁷ G (G⁷)

3.7 Schenkerian Analysis Comparison

The technique of Schenkerian analysis has been applied to both the bridge of choruses one and two of Lester Young's original solo and the final two choruses of Warne Marsh's improvisation (not the quotation section).

Interestingly, both saxophonists' playing can be reduced to a two-voice melodic structure. In measure 19 and 23, their upper voice melodic line is almost identical. This demonstrates that Warne Marsh did not just employ Lester Young's solo as a conscious gesture- while his "real-time" playing sounds quite different on the bridge, he has unconsciously assimilated structural elements of Young's playing.

Upon examining chorus one, several structural differences are apparent. In measures 17 through 20, Lester Young lower structural line seems to be centered on E. Notes such as C, G and D seem to enclose the E from above and below, giving it greater structural emphasis. Warne Marsh's lower voice is more chromatic, and has a more distinct ascending shape as compared to Young's, which is fairly static (C to B to G, then back to B).

Chorus 1 Bridge, Marsh and Young

The musical score for the Chorus 1 Bridge, Marsh and Young, is presented in two systems. The first system contains measures 17 through 20, and the second system contains measures 22 through 24. The key signature is one sharp (F#) and the time signature is 4/4. Marsh's part is written on a single staff, while Young's part is written on a single staff. Both parts feature a descending line of notes, with Marsh's line ending on a half note C4 and Young's line ending on a half note C4. The score is written in G major, with a key signature of one sharp (F#).

In measures 17 and 18 of chorus two, Young uses a descending unfolding line in which the harmonic structure is refreshed with each repetition, calling to mind the contrapuntal style of J.S. Bach. Marsh's improvisation avoids direct patterns, yet again relying on the inherent strength created by the descent, overshooting the target E by going down to the Eb and then rising back up. Despite the differences, both soloists' structural lines emphasize the G major triad in measures 19 and 20, and both emphasize the D in measure 20, probably as a way of signaling the V to I relationship about to resolve on the downbeat of the final A section.

Chorus 2 Bridge, Marsh and Young

Musical score for Chorus 2 Bridge, Marsh and Young, measures 17-24. The score is written for two staves, Marsh and Young, in 4/4 time. The key signature is one sharp (F#).

Measures 17-20:

- Marsh: Measures 17-20. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (half), C5 (half), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter).
- Young: Measures 17-20. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (half), C5 (half), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter).

Measures 21-24:

- Marsh: Measures 21-24. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (half), C5 (half), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter).
- Young: Measures 21-24. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (half), C5 (half), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter).

Chapter 4 “Confirmation”

4.1 Statement of the Melody

Warne Marsh begins *The Unissued Copenhagen Studio Recordings* with Charlie Parker’s classic composition “Confirmation”. The popularity of the series of sequential ii-V harmonic progression has become abstractly referred to as “Parker” or “Bird” changes since it was also applied as a harmonic substitution set on the blues form.

Unlike some of the other performances on the recording, he chooses to state the melody completely. Almost immediately, Marsh places his personal signature on Parker’s composition by altering the structure of the melody in measure 7. In the original performance, Parker anticipates measure 7 with a B, followed by E and A. This creates a classic sound over the dominant harmony, adding the 13 and 9 to the G7. Marsh’s alteration creates an A major triad. This creates a new upper structure in relation to the G7, maintaining the 13 and 9 while replacing Parker’s choice of the 3rd with the #11 of the chord. He maintains the C#/Db in measure 8, over the typical Gm7 harmony, creating an implied half-diminished harmony over Niels Henning Ørsted Pederson’s bass line. After stating the melody, Marsh immediately leaps into a brief but intense solo that lasts for two choruses.

WARNE MARSH'S INTERPRETATION OF CONFIRMATION

The image shows a musical score for two staves, labeled PARKER and MARSH, in 4/4 time. The key signature has one flat (B-flat). The score is divided into measures 6, 7, and 8. Above the staves are chord symbols: Am7, D7, G13, Gm7, and C7. Below the staves are measure numbers: m. 6, m. 7, and m. 8. The MARSH staff includes a '(CONT)' marking in measure 8. The notation includes eighth and quarter notes, rests, and accidentals (sharps and flats).

4.2 Motivic Analysis

There are four recurring motives throughout Marsh's improvisation. The first will be referred to as motive T.

The image shows a musical staff with a treble clef and a key signature of one flat (B-flat). The staff contains a four-note sequence: a quarter note on B-flat, followed by two eighth notes on C and D, and a quarter note on B-flat. The staff is labeled 'Motive T' above it.

It is a three-note collection composed of an ascending major third followed by a scalar descent back to the note of origin. Within the context of the F major 7 chord, the motive outlines scale degrees 4, 7, 6, 4. Combined with the rhythmic placement of motive T (beats three and four leading into the downbeat of Marsh's first chorus of improvisation), the use of scale degree 4 heightens the arrival of the downbeat of one on scale degree 3. Though not always directly, it seems Marsh takes the general shape of motive T to form the majority of his phrase through measures 1 through 4. Marsh uses motive T in an identical rhythmic location (on beats three and four) in measure 1, transposing onto scale degrees

1, 3, 2, 1 of the F major 7 chord. Beats one and two of measure two use a similar shape that give the listener the impression that Marsh is continuing the motive while moving the half-diminished harmony. Yet embedded in the upbeat of measure two through beat 4 is a direct transposition of motive T, though not necessarily audible in real-time since it is integrated into a bebop triplet style line into the downbeat of 1 in measure three. Marsh concludes his phrase in measure 4 with alterations to match the minor harmony (using the major 7th as a passing tone to 1).

Motive T transformations measures 1- 4



Pickup into chorus I Beats 3 and 4 m.1 T embedded in m. 2 Beats 1 and 2 m. 4

During the second chorus, the saxophonist uses a reflection of motive T: descending a major third followed by an ascending stepwise motion. In measure 36 (measure 4 of the chorus), Marsh concludes his phrase with an almost identical minor version of motive T. Two more direct transpositions of motive T occur in chorus two in measures 56 and 57. Interestingly, they are both presented “backwards” (3, 4, 5, 3 and maj7, 1, 2, maj7 respectively) in relation to the original motive.

The second central motive is designated motive U to represent Marsh’s unconscious use of melodic material known in Schenkerian analysis as the *ausfaltung*, or unfolding. “An unfolding literally unfolds a two- note chord, moving from either from upper voice to lower or the other way round. “Unfoldings are often found in conjunction with other types of elaboration, such as linear

progressions.”¹ The first direct example occurs at measure 12. Essentially the motive is comprised of a skipping motion back and forth to surround a target chord tone, which implies the presence of a compound melody.

Measure 12 of Confirmation: Implied Compound Melody



In measure 16, a similar triadic U motive occurs, projecting another triadic compound melody.

Measure 16 of Confirmation: Implied Compound Melody



The use of motive U in measures 12 and 16 foreshadows the larger voice leading implications projected during the triplet phrase in measures 18 through 22.

The third main motivic element (motive C.S.) that Warne Marsh relies on throughout his solo is the use of chromatic slides to chord tones. While this may

¹ Pankhurst 2008

seem like to broad of a gesture to label as a motive, there are two specific ways that he uses this element that can be codified. The first is a four note chromatic ascent or descent into a target note. Beat four of measure 15 displays the descending variation of this pattern in a sixteenth note rhythm. Using the same motivic concept in measure 24, Marsh uses combines two motive C.S. to create an ascending eighth line to create a heightened sense of arrival on the downbeat of one in measure 25. The longer form of motive C.S. typically appears as a group of five or six notes descending to a target note.

Confirmation- Motive C.S.

4 Note Version

m. 14 (Target Note)

m. 25 C.S. chained together

m. 28 C.S. rhythmically altered

The fourth motivic element has already been defined in Gushee's analysis as motive G (descending root position minor 7 chord). During his solo on

“Confirmation”, Marsh generally uses motive 9 as a sixteenth note line to create a two part voice leading motion by connecting motive 9 to motive T or motive C.S.

Motive G connected to Motive T



saxophone. The first four notes can be restructured to create an F#m7 chord. Yet the presentation of this chord on the Em7b5 half diminished harmony is notable. Essentially, this creates a chord built off of scale degree 2 of the original harmony, introducing the major 2nd, major 6th, and perfect 4th, while omitting the third (possibly adding to the suspended effect). The second half of the measure creates a distinct superimposition. This can be restructured and analyzed as an Em7 chord, constructed from scale degree 5 of the A7, introducing the major 2nd and the perfect 4th (again). There is a fascinating structural relationship between the ascension of the line and the fact that the Marsh's superimpositions are descending stepwise (F#m7-Em7).

Confirmation Harmonic Implications Measure 25 Beats 1 and 2

Harmonic Presentation of Marsh's melodic line

Em7(b5)

Harmonic Implications Measure 25 Beats 3 and 4

2 Harmonic Presentation of Marsh's melodic line

A7

In identical measures of the form during both choruses, Warne employs an Am7 arpeggio over a D7 chord. In measure 8, this appears on beat one in

descending root position. In measure 40, the descending Am7 chord is again used, this time in first inversion.

The final harmonic device is the use of diminished seventh chords that occur on beat four of the D7 in measure 7 and measure 54 of the Ab7 harmonies. In measure 7, the ascending diminished seventh chord is built off of scale degree 3, setting up the inherent tension of the b9 to be resolved on the downbeat of the following chord (F to D, scale degree 5 of the G7). The diminished seventh chord presented on beat 3 of measure 54 is descending and built off of the b9th.

CONFIRMATION

1

♩ = 120

[CHORUS 1]

WARNE MARSH SOLO, TRANSCRIBED BY JOHN PETRUCELLI

Chorus 1

Measures 1-32:

- 1-4: Fmaj7, 3, Fmaj7, 3, Em7(b5), A7, 3, Dm7, G7, 4 Cm7, F7
- 5-8: Bb7, Am7, D7
- 9-12: G7, C7, Fmaj7, Em7(b5), A7, Dm7, G7
- 13-16: Cm7, F7, Bb7, Am7, D7
- 17-20: Gm7, C7, Fmaj7, Cm7
- 21-24: Cm7, F7, Bbmaj7, Ebm7
- 25-28: Ab7, Dbmaj7, Gm7, C7, Fmaj7
- 29-32: Em7(b5), A7, Dm7, G7, Cm7, F7, Bb7

2 CHORUS II

33 $F\sharp m\sharp 7$ $E_m 7(b5)$ $A7$ $D_m 7$ $G7$ $C_m 7$ $F7$

37 $B\flat 7$ $A_m 7(b5)$ $D7$

39 $G7$ $C7$ $F\sharp m\sharp 7$

42 $E_m 7(b5)$ $A7$ $D_m 7$ $G7$ $C_m 7$ $F7$ $B\flat 7$

46 $A_m 7(b5)$ $D7$ $G_m 7$ $C7$ $F\sharp m\sharp 7$

49 $C_m 7$ $C_m 7$ $F7$ $B\flat m\sharp 7$

52 $B\flat m\sharp 7$ $E_b m 7$ $A\flat 7$

55 $D\flat m\sharp 7$ $G_m 7$ $C7$ $F\sharp m\sharp 7$

58 $E_m 7(b5)$ $A7$ $D_m 7$ $G7$ $C_m 7$ $F7$

61 $B\flat 7$ $A_m 7$ $D7$

63 $G_m 7$ $C7$ $F\sharp m\sharp 7$

Chapter 5 “All The Things You Are”

8.1 Discussion of the Composition

Originally a composition for Jerome Kern’s final Broadway musical *Very Warm for May*, “All The Things You Are” has become a centerpiece of the jazz repertoire.¹

Warne Marsh immediately begins improvising without a full statement of the melody. Instead, he paraphrases the opening two bars of the melody in the first measure, compressing the whole note Ab into a quarter note, and using two eighth notes on the upbeat of 3 and the downbeat of 4 respectively to present the eighth note Db, which typically is also a whole note in measure 2.

FIGURE 1



Marsh continues a short, motivic phrase, referred to as motive R based on the melody on the upbeat of beat 4 in measure 2 leading into measure 3. However, in measure 4, Marsh makes a jarring leap of a major seventh from Eb, the fifth of the Ab Major 7th chord to D natural, the sharp 11. As quickly as it was introduced, the gesture evaporates, replaced by the A motive, changing his note

¹ It is the 2nd most recorded composition in the history of the music. Jazz Standards.com 2005

choices to lead into the Dbmaj 7 chord. Traditionally these note choices; A natural (#1), Gb (b7) and F (6) conflict dramatically with the Abmaj7 in measure 4. This tension is not felt by the listener because there is no chordal accompaniment in the group, so rather than dissonance, there is a dynamic interplay between Niels-Henning Ørsted Pederson and Warne Marsh.

8.2 Motivic Analysis

It is in measure 6 that we first see Marsh use a formula that appears throughout this solo, and indeed throughout his playing on the album as a whole. Motive S, as it is labeled in Figure 2, is used to connect disparate sections of a continuous melody (either because of range or rhythmic distinctions) and is also used to postpone the anticipated resolution point of a phrase. For example, in measures 23, 24 and 25, Marsh begins a two bar phrase in the second half of a four bar phrase, and lands on beat one of measure 25 on scale degree 3. This would normally be a natural point to pause to conclude a phrase, but instead, Marsh employs motive S to postpone the feeling of resolution and spins a new melody based on the motive in measure 26.

FIGURE 2



In measure 46, motive S connects a sequential quarter note triplet. Because both the rhythm and the motives are repeated 3 times in a row, the listener perceives

the combination of two distinct melodic units as equal and interconnected. On beat 4 of measure 61, motive S is used for the first time as the signature melodic component of the phrase. Closer inspection of the relationship of the use of the motive to the metrical structure shows that it is played on beat 2 of measure 62 beats 2 and 4 of measure 63, and beat 2 of measure 65. This is an important observation because Warne deliberately plays 'behind' the beat, which amplifies the degree of swing felt by the listener. Beats 2 and 4 are the source of strong swing feel², and the fact that he is constantly playing motive S in places within the metrical grid provide the basis for that perception.

Marsh employs ornamentation through the use of sixteenth note triplets to highlight a quasi-bass line from the upbeat of beat 4 in measure 12 throughout measures 13 and 14. Without ornamentation, the bass line would sound as Ab (scale degree 1), Bb (scale degree 2), A (scale degree 1), concluding with D (scale degree 1). He returns to this idea in measure 68, using identical rhythm with new note choices over the B7 to Bbm7 chord. The timing of this return is an interesting juxtaposition of the original presentation. Initially, Marsh uses this bass line motion during the second half of an eight-measure phrase. In the return, it appears later within the 8-measure phrase structure and within the chorus form itself, and serves the function as preparation for the conclusion of the chorus. The introduction and return of melodic material is generally reserved to describe the work of classical composition, yet Marsh is able to use a similar structure within an entirely improvised performance. Analysis on outstanding

² Laroche 2001

saxophone soloists such as Sonny Rollins³ and Charlie Parker⁴ demonstrate that jazz artists develop highly refined methods of presenting and developing melodic information. In fact, some jazz scholarship goes to far by implying or openly stating that the improviser knowingly soloed with the intention of developing a motive throughout or during parts of their solo. I do not believe it is possible to speculate whether or not Warne Marsh deliberately planned the return of this melodic fragment without significant documentation in the form of recorded interviews or specific mentioning of his thought process on the solo in question.

In measure 27 and 28, Marsh introduces motive 9; a descending seventh chord arpeggio. Initially, the motive appears as a descending minor seventh chord followed by an enclosure that leads into another presentation of motive A. In Chorus II, motive 9 is transformed over a Db Major 7th chord, beginning on a descending Bb minor 7th arpeggio. This is the beginning of an intense 'double-time'¹ passage made up nearly entirely of material derived from motive 9. While at first glance, the listener may hear the 4 sixteenth notes on beat 4 of measure 41 to be a simple scalar connecting pattern to a continuation of the motive 9 double-time phrase, closer examination reveals that it is actually another derivative of motive C (a seventh chord arpeggio, this time in 3rd inversion). There is a beautiful symmetry created within measures 41 and 42; the listener hears a descending line that simultaneously seems to have a serpentine motion due to Marsh's air accent articulation pattern.

³ Schuller 1958

⁴ Martin, *Charlie Parker and Thematic Improvisation* 1996

8.3 Harmonic Analysis

Throughout his improvisation, Marsh demonstrates an interesting approach to improvising over the dominant seventh chord. Analysis of his playing on only passages with dominant seventh chords reveals that he generally does not seem to use any preconceived devices to outline the chord structure.

In measure 18, the saxophonist creates a descending line using scale degrees b6, 3, #2, b2 and 1. This linear style of melodic playing implies the use of extensions of the dominant seventh chord to the 13th, including alterations that modify the sound and feeling of the chord. These choices reflect Marsh's highly developed sense of chordal playing. Furthermore, it is clear that Marsh does not have a set procedure in place for highlighting specific chord tones. Note choice seems derived from the direction of the melodic contour and voice leading considerations to the downbeat of the following measure. This occurs again in measure 104. Marsh plays a transitory line that leads into C, the 9th of Bbmin7, on the downbeat of 1 in measure 105. The notes reflect the b6, 5, b5, 4, #9, and 9 respectively. The notable exception is during the first chorus. On measure 22, Marsh plays a figure that is a traditional element of the jazz improvisatory vocabulary. There are even hints of the influence of Charlie Parker. He quotes a melodic fragment that recalls the Parker composition "K.C. Blues" in measures 15 and 16 in chorus one, and again in almost an identical place in chorus three

FIGURE 3



The saxophonist quickly departs from stylistic quotation and employs a poly-chordal method of dealing with dominant 7th chords. The most common way of utilizing this technique is to build a 7th chord off one of the chord tones of the existing lead sheet chord. Marsh uses a descending F minor 7 arpeggio on beat one of measure 75. This chord structure can be derived from reorganizing the series of the full Eb thirteenth chord (scale degrees 1, 3, 5, 7, 9, 11, 13 becomes 9, 11, 13, 1). A similar design occurs on the first beat of measure 58. Warne Marsh plays an F# minor 7th arpeggio structure, derived from scale degree 5 of the B7 chord.

In contrast, there are several examples of poly-chord structures that do not easily fit conventional theoretical archetypes. Within the same measure, Marsh plays a chordal structure based off of the b9 of B7 on beats 3 and 4. This creates a “slash chord” that can be labeled E^{major}7/C. This is the only example in the course of the solo where Marsh outlines a chord structure larger than a 7th chord.

REORGANIZATION OF DOMINANT13 CHORDS

ASSEMBLED BY JOHN PETRUCELLI

HARMONIC COMPOSITE OF MEASURE 75

PIANO

$E\flat^{13}$ BECOMES $F_m^{(b13)}$ F_m^7

INDICATED LEAD SHEET CHORD: $E\flat^7$

(MARSH REDUCES TO A 7TH CHORD)

HARMONIC COMPOSITE OF MEASURE 58

PNO.

B^{13} BECOMES $F\sharp_m^{13}$ B^7

INDICATED LEAD SHEET CHORD: B^7

(MARSH REDUCES TO A 7TH CHORD)

HARMONIC COMPOSITE OF MEASURE 59

PNO.

B^{13} BECOMES E_m^{b9}/C

INDICATED LEAD SHEET CHORD: B^7

*CHORD IS BUILT OF B^9

(MARSH MAINTAINS THE ENTIRE 13TH CHORD STRUCTURE ON BEATS 3 AND 4 OF 59)

COPYRIGHT © 2012 SCORE MOUSE PUBLISHING CO.

Measure 27 outlines an E minor7 arpeggio when the conventional chord structure is an Eb7 chord. Here, Marsh is implying another dissonant poly-chord, shown below.

ALL THE THINGS YOU ARE MEASURE 27 HARMONIC POLY-CHORD IMPLICATION

ASSEMBLED BY JOHN PETRUCELLI

TREBLE CLEF IS A HARMONIC INTERPRETATION OF MARSH'S ARPEGGIO PATTERN

PIANO

BASS CLEF IS A HARMONIC INTERPRETATION OF CONVENTIONAL LEAD SHEET CHORD

These types of chord structures are not uncommon to certain musical situations. Keith Waters⁵ analysis of the Second Miles Davis Quintet displays a wide variety of voicings that pianist Herbie Hancock uses with similar intent (not to suggest cross pollination, they arrived at these conclusions from separate sources). Pederson's bass accompaniment utilizes an ascending line that hits the Eb simultaneously with Marsh's D natural. The resulting counterpoint implies an Eb major collection with a raised 5th on beat 1, followed by the sound of a minor collection on beat 2. Beat 3 could be heard as a major collection, followed by contrapuntal dissonance on beat 4, resolving on the downbeat of measure 28.

⁵ Waters 2011

CONTRAPUNTAL IMPLICATIONS: M. 27

ALL THE THINGS YOU ARE, WARNE MARSH SOLO
TRANSCRIBED BY JOHN PETRUCELLI

MEASURE 27-28

The image shows a musical score for measures 27 and 28 of the song 'All the Things You Are'. The score is written for two staves: the top staff is for the Marsh Solo (treble clef) and the bottom staff is for the Pederson Solo (bass clef). The key signature is one flat (Bb) and the time signature is 4/4. Measure 27 is marked with an Eb7 chord. Measure 28 is marked with an Abmaj7 chord. The Marsh Solo part features a series of eighth notes in measure 27 and a half note in measure 28. The Pederson Solo part features a series of eighth notes in measure 27 and a half note in measure 28.

In the second chorus, the saxophonist introduces a similar approach. Typically, measure 39 (the third measure of the chorus form) calls for an Eb7 chord.

Instead, he plays an ascending arpeggio figure that outlines a D half diminished 7th chord. The resulting combination could be harmonically assembled as follows:

ALL THE THINGS YOU ARE MEASURE 39 HARMONIC IMPLICATION

ASSEMBLED BY JOHN PETRUCELLI

The image shows a musical score for Measure 39, titled 'ALL THE THINGS YOU ARE MEASURE 39 HARMONIC IMPLICATION'. The score is written for a piano (PIANO) and consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat (Bb) and the time signature is 4/4. The treble clef staff is labeled 'TREBLE CLEF IS A HARMONIC INTERPRETATION OF MARSH'S ARPEGGIO PATTERN' and contains a series of eighth notes. The bass clef staff is labeled 'BASS CLEF IS A HARMONIC INTERPRETATION OF CONVENTIONAL LEAD SHEET CHORD' and contains a series of eighth notes. The score is marked with a D half diminished 7th chord (D7b9) in both staves.

Once again, the resulting counterpoint between Pederson and Marsh creates interesting intervallic effects. Below is a chart notating each beat and the interval that occurs between the saxophone and bass. There is a high increase in perceived intervallic dissonance on the downbeat of 3 in measure 39 that gradually resolves to a perfect 5 on the downbeat of measure 40.

*Beat:	1(D.B)	2(D.B)	2(U.B.)	3(D.B)	3(U.B)	4(D.B)	4(U.B)
Interval:	P8	M7	m7	(b9, M10, aug 4, #11)	M9	M6	m6

CONTRAPUNTAL IMPLICATIONS: M. 38-40

ALL THE THINGS YOU ARE, WARNE MARSH SOLO TRANSCRIBED BY JOHN PETRUCELLI

MEASURE 38-40

The musical score shows the following details:

- Measures:** 38, 39, 40, 41 (CONT)
- Chords:** Bbm7 (Measure 38), Eb7 (Measure 39), Abmaj7 (Measure 40)
- Time Signature:** 4/4
- Tempo:** 4/4
- Key Signature:** B-flat major / D-flat minor
- Instrumentation:** Marsh (Saxophone), Pederson (Bass)
- Measure 39:** Features a triplet of eighth notes in the Marsh part and a voice leading in the bass from Eb to Ab.
- Measure 40:** Features a resolution in the bass from Ab to Eb.

*D.B= down beat, U.B.= up beat

**The resulting intervals are in parenthesis on the upbeat of 2 to show that because the rhythm Marsh is playing is happening so fast at the true tempo, it is unlikely that the listener would hear each of these intervals distinctly.

It is important to note that both measure 27 and 39 Marsh seems to be purposefully working with the major 7th of the root rather than the minor 7th in order to emphasize the voice leading of the D natural over Eb in the bass to Eb over Ab. Melody and smooth voice leading seem to be leading Marsh to arpeggiate structures that may have seemed dissonant or out of place in other contexts, but flow seamlessly in the environment in which they are presented.

ALL THE THINGS YOU ARE

WARNE MARSH SOLO, TRANSCRIBED BY JOHN PETRUCCELL
SOLO APPEARS IN CONCERT, TRANSPOSED UP ONE OCTAVE

CHORUS 1

TENOR SAXOPHONE

6 Fm^7 Bbm^7 Eb^7 $Abmaj^7$ $Dbmaj^7$

9 G^7 $Cmaj^7$ Fm^7 Bb^7 $Ebmaj^7$

13 $Abmaj^7$ Am^7 D^7 $Gmaj^7$

17 Am^7 D^7 $Gmaj^7$

21 $F\#m^7$ B^7 $Emaj^7$ C^7

25 Fm^7 Bbm^7 Eb^7 $Abmaj^7$

29 $Dbmaj^7$ Dbm^7 Cm^7 B^7

33 Bbm^7 Eb^7 $Abmaj^7$ G^7 C^7

2 **CHORUS II**

37 Fm^7 Bbm^7 Eb^7 $Abmaj^7$

41 $Dbmaj^7$ Dm^7 G^7

43 $Cmaj^7$ 3 5

45 Cm^7 Fm^7 Bb^7 $Ebmaj^7$

49 $Abmaj^7$ D^7 $Gmaj^7$

53 A^7 D^7 3

55 $Gmaj^7$

57 $F\#m^7$ B^7 E^7 C^7

61 Fm^7 Bbm^7 Eb^7 $Abmaj^7$

65 $Dbmaj^7$ Dbm^7 Cm^7 B^7

69 Bbm^7 Eb^7 $Abmaj^7$ G^7 C^7

CHORUS III

73 F_m^7 Bbm^7 Ebm^7 $Abmaj^7$ 3

77 $Dbmaj^7$ Dm^7 G^7 $Cmaj^7$ //

81 Cm^7 Fm^7 Bb^7 3 $Ebmaj^7$

85 $Abmaj^7$ Am^7 D^7 3 $Gmaj^7$ 3 3 //

89 Am^7 D^7 $Gmaj^7$ //

93 $F\#m^7$ B^7 $Ebmaj^7$ 3 3 C^7 3 3

97 Fm^7 Bbm^7 3 Ebm^7 $Abmaj^7$

101 $Dbmaj^7$ Dbm^7 Cm^7 B^7 $Bb, 5, Bb, 4, Bb, 5, \#4, 4$

105 Bbm^7 Ebm^7 3 $Abmaj^7$ G^7 C^7

109 Fm^7

Chapter 6 “Just One of Those Things”

6.1 Discussion of Composition

Cole Porter’s composition “Just One of Those Things” is one of two occasions that Marsh immediately begins improvising without a statement of the melody (the other being “When You’re Smiling”). Gioia notes “this song seems to push musicians outside of their usual comfort zones,”¹ possibly due to the interesting modulation from D minor in the A sections to Eb major and C major during the B section.²

6.2 Motivic Analysis

The performance begins with the saxophonist leaping the interval of a major 13th. Within the first 16 measures, most of the central motives are introduced: V, T, Major Pentatonic (M.P.) X and reference to the blues collection.

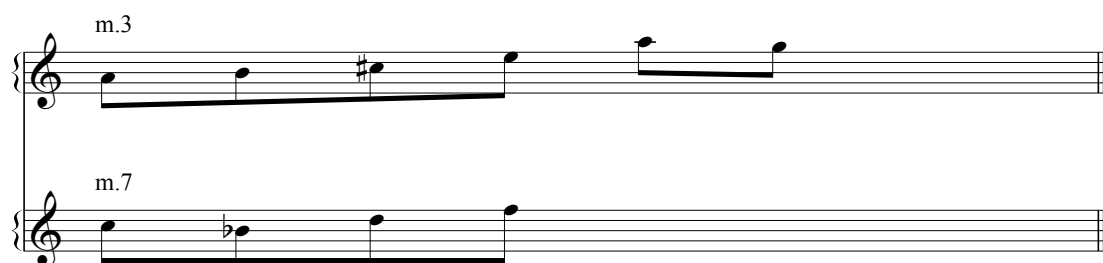
In measure 3, Marsh introduces a B major tetrachord, a four-note derivation of the major pentatonic collection. While in measure 3 he ascends through “root

¹ The title on *The Unissued Copenhagen Studio Recordings* appears as “Just One of These Things”. Gioia, *The Jazz Standards: A Guide to the Repertoire* 2012

² Jazz Standards Songs and Instrumentals 2005-2012

position”, he presents a transformed version of the C major tetrachord in measure 7.

Just One of Those Things: Major Tetrachords



Interestingly, this motive only occurs in the first 8 measures of the solo, and is not directly used again with the exception of measure 19 and 45 as a way of leading into the U motive.

Motive V comprises a large part of the composition of the improvisation. It can be described as an ascending stepwise motion, typically using scale degrees 1 through 5 of the D minor scale. It can be found first in measure 13 beginning with a presentation of motive G, delaying the arrival until beat two. A pickup note on the upbeat of four of measure 13 allows for a stronger reference to the motive on beat one, and then scalar “filler” is used to return to motive V for a third time (which also creates a full D melodic minor scale beginning on scale degree 5).


Motive V



Motive X occurs in a similar manner to Warne Marsh's solo on "Oh, Lady Be Good". This enclosure idea, which typically was used in the bebop style as a linking motive to a scalar or arpeggio run, is repurposed by Marsh to create long chromatic phrases (sometimes in conjunction with motive C.S.). Measure 67 is an interesting case since listeners can also hear a reference to the bebop composition "Donna Lee".


Just One of Those Things: X Motive Phrases in Comparison to Donna Lee

Just One of Those Things m. 67-69



(combined with motive C.S.)

Donna Lee m. 25-27



Marsh embeds ingeniously motive X 113 through 117 in his phrase along with a combination of motive T (minor variant), a transformation of the V motive and the descending G motive.

The final motivic element that Marsh uses is a descending blues phrase. While typically this melodic material is generally not remarkable in most improvisations³, it is only used on two occasions during *The Unissued Copenhagen Studio Recordings* (the other being "The More I See You"). It seems that rather than playing a central motivic role in his improvisation, Warne Marsh is signifying the association between the "traditional" jazz language that

³ Since most jazz musicians use the blues, both as a form and as melodic content in their improvisations.

features the wholesale incorporation of the blues vernacular. As Robert Walser notes, “signification is logical, rational, limited, from this perspective, meaning are denotative, fixed, exact and exclusive”⁴. Certainly Marsh employs the blues motive in a limited and logical way, as an ending to his solo, allowing the listener to distinctly perceive its use and perhaps providing a greater sense of finality that recalls the tradition of the music.

6.3 Harmonic Analysis

Warne Marsh’s solo on “Just One of Those Things” is predominantly linear. The use of major pentatonic scales built off of interesting parts of the chords occurs several times. The B major tetrachord pattern that occurs in measure 3 is constructed from scale degree 4 of the Em7.

In measure 12 Marsh plays an ascending minor seventh chord into the altissimo range that is similar to “Confirmation” (measure 26) and “I Should Care” (measure 12). Interestingly, he uses an arpeggio that recalls a contemporary rootless piano voicing. Built from the major seventh of the minor chord, this voicing is constructed with the 7, 9, 3 and 5 of the minor chord. In measure 75, Bbmaj7 chord over Gm7 chord.

⁴ Walser 1995

JUST ONE OF THOSE THINGS

WARNE MARSH SOLO, TRANSCRIBED BY JOHN PETRUCELLI

CHORUS 1

$\text{♩} = 250$

Measures 1-5: $Dm7$, E_m7 , $A7$, $F7$

Measures 6-10: $Bm7(b5)$, $Bbm7$, F/A , $Dm7$

Measures 11-14: $Gm7$, $C7$, $Fma37$

Measures 15-19: $E_m7(b5)$, $A7$, $Dm7$, E_m7

Measures 20-24: $A7$, $F7$, $Bm7(b5)$, $Bbm7$

Measures 25-28: F/A , $Dm7$, $Gm7$, $C7$

Measures 29-33: $F7$, $Bb7$, $Fm7$, $Bb7$, $Ebmaj7$

Measures 34-37: $Fm7$, $Bb7$, $Ebmaj7$

Measures 38-42: $Dm7$, $G7$, $Cmaj7$, $Am7$

Measures 43-46: $F\#m7(b5)$, $Fm7$, E_m7 , $F\#o7$, $Gm7$

2

48 $E_m7(b5)$ $A7$ $Dm7$ E_m7 $A7$

53 $F7$ $B_m7(b5)$ $Bbm7$ A_m7

58 $D7$ G_m7 $C7$ $F^{maj}7$ D_m7 CHORUS II

62

67 E_m7 $A7$ $F7$

71 $B_m7(b5)$ $Bbm7$ F/A $Dm7$

75 G_m7 $C7$ $F^{maj}7$ $E_m7(b5)$

80 $A7$ $Dm7$ E_m7 $A7$

85 C_m7 $F7$ $B_m7(b5)$ $Bbm7$

89 A_m7 $D7$ G_m7 $C7$

93 $F^{maj}7$ F_m7 $Bb7$

97 $E_b^{maj}7$ F_m7 B_b7 3

101 $E_b^{maj}7$ D_m7 $G7$ $C^{maj}7$

106 A_m7 $F\sharp_m7(b5)$ F_m7 E_m7 $F\sharp o7$

111 $E_m7(b5)$ $A7$ D_m7 E_m7

116 $A7$ $F7$ $B_m7(b5)$ $B_b m7$

121 A_m7 $D7$ G_m7 $C7$

125 $F^{maj}7$ $E_m7(b5)$ $A7$

Chapter 7 Schenkerian Analysis of “Everytime We Say Goodbye”

6.1 Overt Structural Implications

One of the remarkable elements of Warne Marsh’s improvisation on “Everytime We Say Goodbye” is that he creates a distinctive, visible (even at a superficial level) structural relationship in real-time. Both improvisations follow the same overall plan: an *Anstieg*¹ to the primary tone, followed by a fundamental descent to \wedge^1 . Marsh and creates a beautiful shape to his solo through an ascension that peaks, and descends all the way from \wedge^8 to \wedge^1 .

6.2 Discussion of “Everytime We Say Goodbye”

The second ballad performance on the album, and by far the slowest tempo performed is Cole Porter’s 1944 composition “Ev’ry time We Say Goodbye”. Note that the spelling on the recording is “Everytime We Say Goodbye”, and I have opted to refer to the composition as the album does for ease of comparison.² Recorded versions of this composition favor introspective, sparse interpretations,

¹ “An initial ascent is a rising linear progression to the primary tone (or *Kopftön*) on the *Urlinie* and, as a very deep level elaboration of the *Ursatz*, might span many bars. The initial ascent is one of the most common constituents of the first level of the middleground.” (Pankhurst 2008)

² Though Ted Gioia also refers to the composition’s spelling as “Ev’ry Time We Say Goodbye” (Gioia, *The Jazz Standards: A Guide to the Repertoire* 2012)

many times without improvisation on the chord changes at all³. Warne Marsh elects to perform the piece duo with Niels Henning Ørsted Pederson. Pederson adds significantly to the recording, alternating between a call and response bass line and a classically inspired eighth note contrapuntal line as Marsh plays the melody.

The great majority of Warne Marsh's one chorus solo is based around motive S. On the upbeat of 4 in the measure before chorus one, Marsh introduces motive S, recalling the presentation in his improvisation "All The Things You Are". Once he reaches the downbeat of one in measure one of chorus one, he immediately rhythmically transforms and reverses motive S. Marsh uses the motive in a completely new way from previous presentations. In this performance, motive S becomes the foundation of an implied three-voice line. The "top" and "bottom" parts are essentially a pedal E, the 3rd of the C major. Motive S plays a critical role in the "middle" voice, shifting from scale degree 5 and 6 on the C major to the augmented 5th and 6th, ascending again to the major 7th and 1st. Marsh descends back to the augmented 5th to 6th version, then alters the motive on beat 3 of measure 3, providing a sense of movement (highlighted by outlining a dominant b9 harmony rather the traditional Am7 notated in the transcription) to the quarter note G on the downbeat of one in measure 4. By measure four, it becomes apparent to the listener that Marsh is following the general shape of the melody. He ascends from the E to F, and another rhythmic

³ John Coltrane's famous interpretation from the album *My Favorite Things* relies solely on the statement of the melody.

transformation of motive S heightens the G in the second half of measure 6 through measure 7.

EVERYTIME WE SAY GOODBYE



Simultaneously during his one chorus improvisation, Warne Marsh is able to develop new variations of the melody while creating an ascending *Anstieg*. As mentioned, he begins his solo emphasizing $\hat{3}$, and rises to $\hat{4}$ on the downbeat of one in measure 4, and continues to $\hat{5}$ in measure 5. Marsh's emphasis of the G ($\hat{5}$) parallels his phrasing and emphasis of the E ($\hat{3}$).

While an argument could be made to graph the descending ^8-^7-^6-^5 line that occurs over measures 9 through 12, it seems that due to the nature of the composition and the fact that the harmony is moving away from the tonic key center, the voice leading Marsh uses should not be viewed in terms of a discussion of the overall structural plan. Instead, it may be more informative to view the improvisation from measures 8 through 24 as prolongation of the G (^5). While perhaps obscured to some extent early on, by measure 16 it seems that Marsh is unveiling the G, arriving on the note several times in two different octaves within his phrase. In measures 21, 22 and 23, he exclusively features G, and continues his ascent to ^6 , the A, in measure 24. While ^7 is embedded in a

backwards presentation of motive T, the listener can still perceive the importance of the leading tone, driving to $\hat{8}$ on the upbeat of 2, which is reinforced by another statement of $\hat{8}$ on the upbeat of four (carried over to beat one of measure 26). Marsh then descends to $\hat{7}$ on beat 3 of measure 26 and utilizes a beautiful passing tone ($b7$, scale degree 3 of the $Gm7$ harmony) to descend to $\hat{6}$ on beat 3. Marsh again (this time temporarily) delays the presentation of $\hat{5}$, using another motive T variant, then using a quick eighth note F to create the $\hat{4}$ - $\hat{3}$ motion. The final two measures realize the poignant conclusion of the performance; a gentle rubato as Warne Marsh holds $\hat{3}$, creating symmetry between the start and end of the solo. He then playfully bounces between $\hat{2}$ and $\hat{1}$, but immediately returns to $\hat{2}$ and holds it for dramatic effect. He uses another backwards presentation of motive T to finally conclude his solo on $\hat{1}$.

EVERYTIME WE SAY GOODBYE

♩=60

WARNE MARSH SOLO, TRANSCRIBED BY JOHN PETRUCELLI

CHORUS 1

1 $C^{maj}7$ $C^{maj}7(\sharp 5)$ C^6 $C^{maj}7(\sharp 5)$ $C^{maj}7$ A_m7 D_m7 G^7

5 $C^{maj}7$ $E_b^{maj}7$ $A_b^{maj}7$ D_b7 $C^{maj}7$ C^7 F_m7

9 E_m7 E_b7 D_m7 G^7 C^7 $F^{maj}7$

13 F_m7 $C^{maj}7$ A_m7 A_b7

16 G^7 $C^{maj}7$ $C^{maj}7(\sharp 5)$ C^6 $C^{maj}7(\sharp 5)$

19 $C^{maj}7$ A_m7 D_m7 G^7 $C^{maj}7$ $E_b^{maj}7$ $A_b^{maj}7$ D_b7

23 $C^{maj}7$ C^7 F_m7 B_b7 E_m7 E_b7

26 D_m7 G^7 G_m7 C^7 F_m7 B_b7 E_m7 A^7

30 D_m7 G^7 $C^{maj}7$

Chapter 8 Conclusions

Warne Marsh demonstrates remarkable control throughout his improvisations on *The Unissued Copenhagen Studio Recordings*. His dedication to the beauty of his improvised melodic lines leads him to exotic harmonic structures, while also displaying the ability to communicate in the context of the traditional jazz language. Marsh's unique ability to juxtapose sixteenth note and triplet patterns (both eighth and quarter note based) has been adopted by a wide array of musicians. In general, Warne Marsh's solos are compact with a highly unified phrase structure. Perhaps the shorter length of his solos allows him the ability to have a greater degree of conscious control over the structure, which could be supported by the fact that on his longer performances such as "I Want to Be Happy", the longer choruses are more repetitive. While they are demonstrative of technical facility and command, they are not necessarily the most inspired performances on the recording (in terms of structural unity, motivic unity and harmonic analysis), which should not be taken to mean they are not enjoyable.

Motives are mostly scalar material that allows them to be easily transposed and transformed to fit in major, dominant and minor contexts at all points within the chord/scale structure. The diagram at the end of this chapter provides a global list of the motives that Marsh references throughout his performance. Unlike Thomas Owen's Ph.D. dissertation on Charlie Parker's use of formula¹,

¹ Owens 1974

keeping the focus of the performances by an individual improviser on a single day yields a host of benefits. In his analysis of Bill Evans², Austin Gross discusses the fact that “structural frameworks”, recurring melodic patterns embedded at the phrase level, generates a group of formulas that can shape an individual solo or be used more globally throughout a performance. An interrelationship therefore exists between the individual motives documented and discussed in Marsh’s solo improvisations with larger scale formulas at the phrasal level³. Not catalogued, but nonetheless important are the “pathways”⁴ that Marsh employs to negotiate the tenor saxophone itself while simultaneously dealing with the local harmonic and motivic context. Ben Givan points to the relationship between specific fingerings and the key of a performance.

Another notable fact is that Warne Marsh does not perform any of his own compositions or contrafacts linked to the Tristano School. This is probably due to the fact that Marsh did not necessarily view the process of composition through the prism of concert repertoire.

To him the goal was writing exercises, at least in terms of the context of studying with Lennie was really meant to help him further develop that individual voice, to work with material and structure, but essentially, if you took a writing assignment on a weekly basis, slow improvising and working on spontaneous performance. The idea was to be able to spontaneous improvise at roughly the same level as you would have written. Warne is one of the very few guys that I can tell you that is the case...⁵

² Gross 2011

³ For instance, motive V + the descending Minor tetrachord occurs throughout Warne Marsh’s solo on “Just One of Those Things”.

⁴ Givan 2010

⁵ Klopotoski, *Interview with Guitarist John Klopotoski* 2012

The final point of discussion regarding Warne Marsh's playing is the shift in his sound concept. Saxophonist Ted Brown discusses the fact that the change from a very focused, classically inspired sound to one more gruff, broad and penetrating may have originally been for pragmatic purposes. In 1970, Marsh joined the group Supersax, which was a band composed of five saxophones (2 altos, 2 tenors, 1 baritone) that featured unique arrangements of Charlie Parker's original recorded improvisations. Brown says that "a heavier sound" was necessary "because he had to compete with the five [saxophones]."⁶ Yet, while his original intention may have stemmed from pragmatic considerations, it is unlikely that if Warne Marsh did not grow to enjoy this different sound concept, he would not have used it for his solo recordings during this time period, such as *The Unissued Copenhagen Studio Recordings*. While it is true that he did retain other mouthpieces setups to use his more focused classical tone⁷, clearly Marsh was choosing to make an artistic statement by changing his sound concept and choosing to demonstrate that change outside of section playing with Supersax.

In closing, by the 1970's Warne Marsh clearly demonstrates an independent aesthetic with a unique style of phrasal structure and poignant lyricism. He has since become a significant influence on the contemporary jazz saxophone community, including notable musicians Mark Turner and Donny McCaslin. Perhaps most inspiring to contemporary musicians is Warne Marsh's sense of balance between tradition, spontaneous composition and interaction with the

⁶ Brown 2013

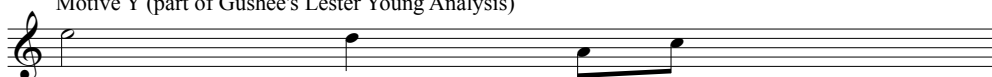
⁷ Ibid.

fellow members of his band. Perhaps Marsh himself said it best: “I let the music play me”⁸.

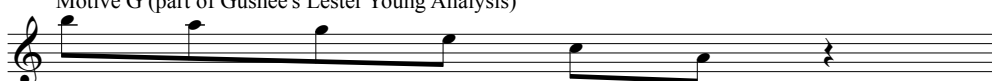
Warne Marsh Formulaic Analysis

Compiled by John Petrucelli

Motive Y (part of Gushee's Lester Young Analysis)



Motive G (part of Gushee's Lester Young Analysis)



Motive C.S. (Chromatic Slide)



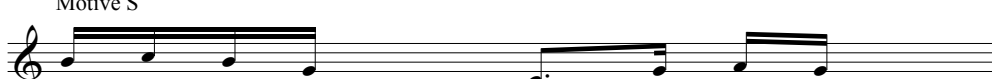
Generally a descending/ascending
four note chromatic run

Can also be longer to delay feeling of resolution with a phrase

Motive R



Motive S



presentation on
All The Things You Are

rhythmically altered, backwards presentation
on Everytime We Say Goodbye

Motive T



(octave displaced version)

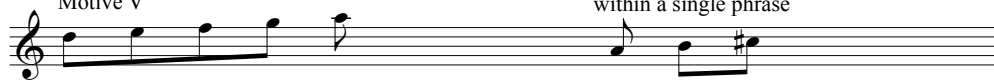
Motive U



⁸ Marsh, *Warne Marsh Biography* 2013

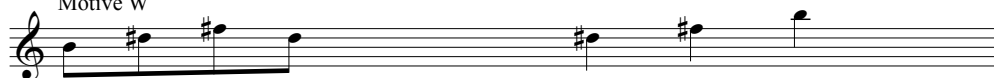
2

Motive V



Scalar "filler" or Motive G can be used
to return to motive V
within a single phrase

Motive W

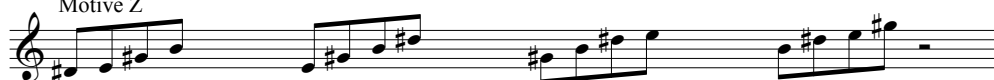


(major triad: all different inversions possible over a variety of different chord qualities)

Motive X (chromatic enclosure)

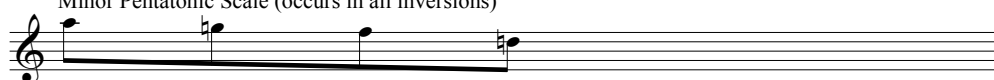


Motive Z

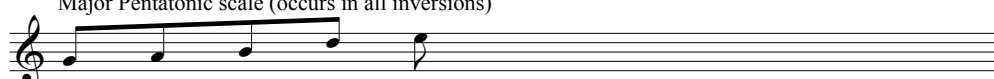


(major 7th chord arpeggio, all different inversions possible)

Minor Pentatonic Scale (occurs in all inversions)

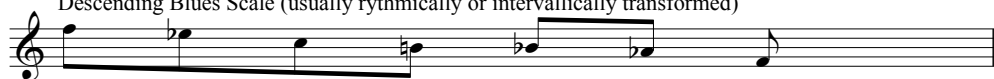


Major Pentatonic scale (occurs in all inversions)



can be used to lead into the U motive

Descending Blues Scale (usually rhythmically or intervallically transformed)



Bibliography

- Armstrong, Louis. *I Can't Give You Anything But Love*. Comp. Jimmy McHugh. 8703. 1929.
- Baggenaes, Roland. "Warne Marsh Interview by Roland Baggenaes." *Coda The Jazz Magazine*, December 1976.
- Balliett, Whitney. "A True Improviser." *New Yorker*, October 14, 1985: 114.
- Brown, Ted, interview by John Petrucelli. *Interview with Saxophonist Ted Brown* (April 26, 2013).
- Chamberlain, Safford. *An Unsung Cat*. Lanham, MD: Scarecrow Press, 2000.
- Cone, Edward T. *The Composer's Voice*. Los Angeles, CA: University of California Press, 1974.
- "Cool Jazz." In *The New Grove Dictionary of Jazz*, edited by Barry Kernfield. New York City, NY: Oxford University Press, 2003.
- Feather, Leonard, and Ira Gitler. *Alan Levitt*. New York City: Oxford University Press, 2000.
- Gioia, Ted. *The Jazz Standards: A Guide to the Repertoire*. NYC, NY: Oxford University Press, Inc., 2012.
- . *West Coast Jazz: Modern Jazz in California 1945-1960*. New York City, NY: Oxford University Press, 1992.
- Givan, Benjamin. *The Music of Django Reinhardt*. Ann Arbor, Michigan: University of Michigan Press, 2010.
- Green, Douglass M. *Form in Tonal Music: An Introduction to Analysis*. New York City, NY: Holt, Rinehart and Winston, 1979.
- Gridley, Mark C. "Styles." In *All Music Guide to Jazz*, by Vladimir Bogdanov, Chris Woodstra and Stephen Thomas Erlewine, 11. San Francisco, CA: Backbeat Books, 1994.
- Gross, Austin. *Bill Evans and the Craft of Improvisation*. Rochester, NY: Ph.D. dissertation for Eastman School of Music, 2011.
- Gushee, Lawrence. "Lester Young's 'Shoe Shine Boy'." In *A Lester Young Reader*, by Lewis Porter. Washington D.C.: Smithsonian Institution Press, 1991.

- Jazz Standards Songs and Instrumentals. "Just One of Those Things (1935)." *JazzStandards.com*. Edited by Sandra Burlingame. 2005-2012. <http://www.jazzstandards.com/compositions-0/justoneofthosethings.htm> (accessed February 11, 2013).
- Jazz Standards.com. *Jazz Standards Songs and Instrumentals*. Edited by Sandra Burlingame. 2005. <http://www.jazzstandards.com/compositions-0/allthethingsyouare.htm> (accessed November 2, 2012).
- Klopotowski, John. "A Jazz Life." *Scribd.com*. 2005. <http://www.scribd.com/doc/17489516/A-Jazz-Life-Scribd-Version> (accessed July 2012).
- Klopotowski, John, interview by John Petrucelli. *Interview with Guitarist John Klopotowski* (October 29, 2012).
- Laroche, Jean. *Estimating Tempo, Swing and Beat Locations in Audio Records*. 2001. <http://www.ee.columbia.edu/~dpwe/papers/Laroche01-swing.pdf> (accessed September 2, 2012).
- Larson, Steve. *Analyzing Jazz: A Schenkerian Approach*. Hillsdale, NY: Pendragon, 2009.
- Lennie Tristano Sextet. *Wow!* Cap 57-60003. 1949.
- Lennie Tristano Sextet. *Cross Current*. Cap M11060. 1949.
- Love, Stefan. "An Approach to Phrase Rhythm in Jazz." *Journal of Jazz Studies* 8, no. 1 (Spring 2012): 4-32.
- Marsh, Warne. *The Unissued Copenhagen Studio Recordings*. STCD8278. 1975.
- Marsh, Warne. "Lady Be Good." *Red Mitchell-Warne Marsh Big Two, Vol. 1*. Comp. Cole Porter. STCD8252. 1980.
- . "Warne Marsh Biography." *Storyville Records- The Best in Jazz since 1952*. 2013. <http://www.storyvillerecords.com/artists/warne-marsh> (accessed March 2, 2013).
- Martin, Henry. *Charlie Parker and Thematic Improvisation*. Lanham, MD: Scarecrow Press Inc., 1996.
- Martin, Henry. "Schenker and the Tonal Jazz Repertory." *Dutch Journal of Music Theory* 16, no. 1 (2011): 1-20.

- Owens, Thomas. *Charlie Parker: Techniques of Improvisation*. Los Angeles, California: Ph.D. Dissertation for University of California Los Angeles, 1974.
- Pankhurst, Tom. *Schenker Guide A Brief Handbook and Website For Schenkerian Analysis*. New York City, NY: Routledge , 2008.
- Porter, Lewis. *Lester Young*. Ann Arbor, MI: University of Michigan Press, 2005.
- Ronzello, Robert. "Warne Marsh, A Conversation with Robert Ronzello." *Saxophone Journal*, Spring 1982: 11.
- Schuller, Gunther. "Sonny Rollins and the Challenge of Thematic Improvisation." *The Jazz Review Inc.*, November 1958: 6-11.
- Seeger, Charles. "Prescriptive and Descriptive Music-writing." *The Musical Quarterly*, Vol. 44 No. 2 (Oxford Journals), April 1958: 184-195.
- Shim, Eunmi. *Lennie Tristano: His Life and Music*. Ann Arbor, MI: University of Michigan Press, 2007.
- Subotnik, Rose Rosengard. "Toward a Deconstruction of Structural Listening: A Critique of Schoenberg, Adorno and Stravinsky." In *Explorations in Music, the Arts, and Ideas: Essays in Honor of Leonard B. Meyer*, by Festschrift Series No. 7, 87-91. NYC , NY: Pendragon Press, 1988.
- Walser, Robert. "'Out of Notes': Signification, Interpretation, and the Problem of Miles Davis." In *Jazz Among the Discourses*, by Krin Gabbard, 167. Duke University Press, 1995.
- Waters, Keith. *The Studio Recordings of the Miles Davis Quintet, 1965-1968*. New York, NY: Oxford University Press, 2011.
- Woideck, Carl. *Charlie Parker His Music and Life*. Ann Arbor, MI: University of Michigan Press, 1996.
- Yaffe, David M. "When Jazz Was Cool." *Village Voice*, June 25, 1996.
- Young, Lester. "Shoe Shine Boy." *Jones-Smith Incorporated*. Comps. Saul Chaplin and Sammy Cahn. 3441. 1936.

Warne Marsh Bibliography

The Darmstadt Jazz Institut provided this bibliography.

Bobby Jaspar: Stan Getz & Warne Marsh, in: Jazz Hot, #100 (Jun.1955), p. 15 (F)

Erik Wiedemann: Discographie de Warne Marsh, in: Jazz Hot, #100 (Jun.1955), p. 16 (D)

Jack Maher: To Be Heard from: Sounds from Seclusion, in: Metronome, 71/8 (Aug.1955), p. 18, 38

NN: Kurz notiert..., in: Jazz Podium, 5/9 (Sep.1956), p. 10 (N: new quintet in Hollywood) [digi.copy]

John A. Tynan: Caught In the Act. Montebello Jazz Concert, Pasadena Civic Auditorium, Pasadena, Calif., in: Down Beat, 23/21 (17.Oct.1956), p. 8 (C: Art Pepper; Bobby Troup; Buddy Collette; Dave Pell Octet; Pete Jolly; Warne Marsh Quartet) [digi.copy]

Nat Hentoff: Warne Marsh (Atlantic 1291), in: Tom Piazza: Setting the Tempo. Fifty Years of Great Jazz Liner Notes, New York 1996 [book], p. 139-145 (F; Reprint of liner notes from 1957)

NN: Jazz-News, in: Jazz-Echo, Jul.1957, p. 45 (N: disbands) [digi.copy]

M. Clar: Warne Marsh on Atlantic, in: Jazz Review, 2/2 (1959), p. 35-36 (R)

Mimi Clar: "Warne Marsh" (Atlantic 1291), in: The Jazz Review, 2/2 (Feb.1959), p. 35-36 (R) [digi.copy]

Alun Morgan: Warne Marsh, in: Jazz Monthly, 7/4 (Jun.1961), p. 7-9 (F/D)

Nat Hentoff: Soundings, in: Jazz & Pop, 9/9 (1970), p. 15 (R: Ne Plus Ultra)

Bob Dawbarn: Warne Marsh - Sweet Georgia Brown, in: Melody Maker, 11.Apr.1970, p. 20 (R)

Harvey Pekar: Warne Marsh - "Ne Plus Ultra" (Revelation), in: Down Beat, 37/19 (1.Oct.1970), p. 22-23 (R)

Harvey Pekar: The Art of Warne Marsh, in: Down Beat Music Yearbook, 16 (1971), p. 26-28 (F)

Bob Porter: Warne Marsh – "Ne Plus Ultra" (Revelation 12), in: Hip. The Jazz Record Digest, 9/1 (Jan.1971), p. 2-3 (R)

John Litweiler: Warne Marsh/Clare Fischer/Gary Foster - "Report of the 1st Annual Symposium on Relaxed Improvisation" (Revelation), in: Down Beat, 41/16 (10.Oct.1974), p. 22-23 (R)

John Litweiler: Warne Marsh - "The Art of Improvising" (Revelation), in: Down Beat, 42/1 (16.Jan.1975), p. 29-30 (R); response, by James J. Conti, in: Down Beat, 42/7 (10.Apr.1975), p. 7 (letter)

Alun Morgan: Warne Marsh - 1975 - All Music, in: Jazz Journal, 29/2 (Feb.1976), p. 4-5 (F/I)

Chris Flicker: Entre complices. Konwitz et Marsh, in: Jazz Magazine, #241 (Feb.1976), p. 10-11 (I)

Jean Delmas: Warne Marsh, Lee Konitz, Martial Solal à Nantes, in: Jazz Hot, #324 (Feb.1976), p. 26-27 (C)

Mark Gardner: Warne Marsh, Queens Theatre, Sittingbourne, Kent, England, in: Coda, #145 (Mar.1976), p. 37 (C)

Michael James: Heard and Seen. Warne Marsh, Covent Garden Community Theatre, London, in: Coda, #145 (Mar.1976), p. 37 (C)

Chris Sheridan: Caught. Warne Marsh Quartet, Warren Bulkeley Hotel, Stockport, England, in: Down Beat, 43/7 (8.Apr.1976), p. 35-36 (C)

Michael Shera: Lee Konitz - Warne Marsh at Middleton Hall, Hull, in: Jazz Journal, 29/4 (Apr.1976), p. 25 (C)

Wim van Eyle: Warne Marsh Discography, in: Journal of Jazz Discography, #1 (Nov.1976), p. 5-10 (D); part 2, in: Journal of Jazz Discography, #2 (Jun.1977), p. 2-3 (D)

Roland Baggenaes: Warne Marsh Interview, in: Coda, #152 (Dec.1976), p. 2-6 (I)

Jon Balleras: Warne Marsh - All Music, in: Down Beat, 44/12 (1977), p. 30 (R)

Kellogg Wilson: Heard and Seen. Konitz and Marsh, Centennial Library, Edmonton, Alberta, in: Coda, #155 (May/Jun.1977), p. 32-33 (C)

Pete Welding: Warne Marsh - Warne Out, in: Down Beat, 45/21 (1978), p. 30 (R)

Ira Gitler: New York, in: Jazz (Magazine) [USA], 3/4 (Fall 1979), p. 19 (C)

Kitty Grime: Jazz at Ronnie Scott's, London 1979 [book], p. 17, 19, 33, 35, 91, 158, 187 (short I)

Art Lange: Warne Marsh/Red Mitchell, Sweet Basil, New York, in: Down Beat, 47/11 (Nov.1980), p. 54-55 (C)

Jeff Pressing: Pitch Class Set Structures in Contemporary Jazz, in: Jazzforschung/jazz research, #14 (1982), p. 148-150 (A/T: excerpt from "Salt Peanuts")

Francois Billard: Warne Marsh (Quartet, Paris, New Morning), in: Jazz Magazine, #319 (1983), p. 13-14 (C)

Francois Billard: Warne Marsh. Retrospection et digression, in: Jazz Magazine, #317 (1983), p. 34-35; part 2, in: Jazz Magazine, #318 (1983), p. 26-27

J. Laret: Warne Marsh (Quartet, Lauwe, Belgique, "De Kave"), in: Jazz Magazine, #320 (1983), p. 13 (C)

Francis Davis: Warne Marsh's Inner Melody, in: Down Beat, 50/1 (Jan.1983), p. 26-28 (F/I)

J. Bernlef & Wim van Eyle: Warne Marsh op het criss cross label, in: Jazz Freak, 10/4 (15.Mar.1983), p. 142-143 (F/D)

Gudrun Endress: Warne Marsh. Wunschvorstellung "Intuition", in: Jazz Podium, 33/8 (Aug.1984), p. 10-14

Herbert Hellhund: Der Tristano-Kreis, in: Herbert Hellhund: Cool Jazz. Grundzüge seiner Entstehung und Entwicklung, Mainz 1985 [book], p. 36-148 (A/T: Intuition, Digression, Ju Ju, Pasttime, Descent into the Maelstrom, Crosscurrent, Wow, Yesterdays)

P.C.: Warne Marsh - A Ballad Album, in: Musica Jazz, 41/4 (Apr.1985), p. 68-69 (R)

Francis Davis: Character Analysis, in: Francis Davis: In the Moment. Jazz in the 1980s, New York 1986 [book], p. 157-166b (F/I)

Whitney Balliett: A True Improviser, in: Whitney Balliett: American Musicians. 56 Portraits in Jazz, New York 1986 [book], p. 380-386 (F/I); Reprint, in: Whitney Balliett: American Musicians II. Seventy-One Portraits in Jazz, New York 1997 [book: Oxford University Press], p. 486-492 (F/I)

D. Franklin: Warne Marsh - Gary Foster: Marsh Meets Foster, in: Jazz Forum,

#101 (Apr.1986), p. 49 (R)

Howard Mandel: Warne Marsh - Stars Highs, in: Down Beat, 53/6 (Jun.1986), p. 38 (R)

NN: Final Bar. Warne Marsh, in: Down Beat, 55/3 (Mar.1987), p. 13 (O)

Jon Balleras: "Warne Marsh and Lee Konitz Vol. 3" (Storyville); "The Red Mitchell/Warne Marsh Big Two" (Storyville); "Warne Marsh and Susan Chen" (Interplay), in: Down Beat, 54/6 (Jun.1987), p. 42-43 (R)

Jon Balleras: Warne Marsh - and Lee Konitz, Vol.3 / The Red Mitchell/Warne Marsh Big Two / and Susan Chen, in: Down Beat, 54/6 (Jun.1987), p. 42-43 (R)

Jim Roberts: Warne Marsh - "Back Home" (Criss Cross), in: Down Beat, 54/12 (Dec.1987), p. 34-35 (R)

Graham Lock: Forces in Motion. Anthony Braxton and the Meta-Reality of Creative Music, London 1988 [book], p. 99-102 (F)

Whitney Balliett: Stéphane Grappelli and Warne Marsh, in: Whitney Balliett: Goodbye and Other Messages. A Journal of Jazz 1981-1990, New York 1991 [book], p. 226-227 (F/O; Reprint von 1988); reprint, in: Whitney Balliett: Collected Works. A Journal of Jazz 1954-2000, New York 2000 [book: St.Martin's Press], p. 719-720 (F)

Mike Hennessey: Obituaries. Warne Marsh, in: Jazz Journal, 41/2 (Feb.1988), p. 22 (F/O)

Mike Hennessey: Obituaries. Warne Marsh, in: Jazz Journal, 41/2 (Feb.1988), p. 22 (F/O)

NN: Warne Marsh, in: Orkester Journalen, 56/2 (Feb.1988), p. 34 (F/O)

Mike Hennessey: Nachruf Warne Marion Marsh, in: Jazzthetik, 2/4 (Apr.1988), p. 24-26 (F/O)

John O'Neil: Warne Marsh. A Personal Recollection, in: Jazz Journal, 41/8 (Aug.1988), p. 10-11 (F)

J. Bernlef: Herinneringen aan Warne Marsh. Uit het niets in het niets, in: Jazz Nu, #118 (Sep.1988), p. 435-438 (F/O)

John Fordham: Logician, in: John Fordham: Shooting from the Hip. Changing Tunes in Jazz, London 1996 [book: Kyle Cathie Limited], p. 256 (R; Reprint, from: The Wire, Oct.1991)

Hans-Jürgen Schaal: Das Jazz-Portrait. Warne Marsh, in: Jazz Zeitung, 17/10 (Oct.1992), p. 3-4 (F)

Frank Tirro: Lee Konitz/Warne Marsh - Marshmellow, in: Frank Tirro: Jazz History, New York ²1993 [book], Anhang, p. 29-32 (A/T)

Bret Primack: Standing in the Shadows. The Unsung Sax Heroes, in: Jazz Times, 23/5 (Jun.1993), p. 2-30 (Joe Henderson über Don Byas, Warne Marsh, Lee Konitz) [digi.copy]

Franco Fayenz: L'autonomia stilistica di Warne Marsh, in: Jazz (Italy), 1/5 (Dec.1994), p. 28-30 (F)

Paride Bonetta: Discografia di Warne Marsh, in: Jazz (Italy), 1/5 (Dec.1994), p. 30-39 (D)

François & Yves Billard: Histoires du Saxophone: Castelnau-le-Lez/France 1995 [book: Climats], p. 282-295 (F)

Michael J. Gold: The Jazz Improvisations of the Tenor Saxophonist Warne Marsh. An Eclectic Analysis, New York 1995 [book/PhD: University Microfilms International] (A/T: "Scrapple from the Apple"; "Subconscious-Lee"; "Lover Man")

Craig Jolley: Tribute to Warne Marsh at the Jazz Bakery, in: Marge Hofacre's Jazz News, 12/85 (Jan/Feb.1996), p. 14-15 (C: tribute to Warne Marsh)

Alain Gerber: Warne Marsh. Cet illustre méconnu, in: Alain Gerber: Fiesta in Blue. Textes de Jazz, Tome 2, Paris 1999 [book: Editions Alive], p. 56-57 (F)

Art Lange: Changing the Shape of Music. Another View of Lennie Tristano, Lee Konitz, and Warne Marsh, in: Coda, #283 (Jan/Feb.1999), p. 12-17 (F/R)

Safford Chamberlain: An Unsung Cat. The Life and Music of Warne Marsh, in: Lanham/MD 2000 [book: Scarecrow Press] (F/D/A/T: "Marshmellow"; "Broadway"; "I Remember You"; "Of Love and Things"; "Black Jack"; "Body & Soul"; "It Could Happen to You"); review, by Harvey Pekar, in: Jazz Times, 31/5 (Jun.2001), p. 93-94 (B); review, by Brian Priestley, in: Jazzwise, #52 (Apr.2002), p. 67 (B); review, by Andy Hamilton, in: Jazz Review, #34 (Jul.2002), p. 12-13 (B)

John LaPorta: Playing It by Ear. An Autobiography with concentration on the Woody Herman Orchestra and the New York Jazz Scene in the '40s and '50s, Redwood/NY 2001 [book: Cadence Jazz Books], p. 108-111 (F)

Nic Jones: The Forgotten Ones. Warne Marsh. Career Appraisal, in: Jazz Journal, 54/3 (Mar.2001), p. 14-15 (F)

Mike Hennessey: The Life and Music of Warne Marsh, in: *Jazz Music*, 38/5 (Oct/Nov.2001), p. 18-19 (F/I)

Frederick J. Spencer: *Jazz and Death. Medical Profiles of Jazz Greats*, Jackson/MS 2002 [book: University of Mississippi Press], p. 26 (short F: cause of death)

Marcus M. Cornelius: *Out of Nowhere. The Musical Life of Warne Marsh*, Mawson/Australia 2002 [book: Aurora Nova Publishing] (F: novel about Warne Marsh); review, by Evan Spring, in: *Current Musicology*, #71-73 (spring 2001-spring 2002), p. 446-461 (B) [digi.copy]; review, by Bill Barton, in: *Signal to Noise*, #27 (Fall 2002), p. 52-53 (B); review, by Rob Bauer, in: *IAJRC Journal*, 37/1 (Winter 2004), p. 33 (B)

Neil Henden: "Out of Nowhere. The Musical Life of Warne Marsh", by Marcus M. Cornelius, in: *Planet Jazz*, 6 (Winter/Spring 2002/2003), p. 42 (B)

Maurizio Franco: Warne Marsh. Allievo di Lennie Tristano, ha interpretato il dettato del maestro fino al rifiuto di ogni commercialismo. Proprio per questo appare tuttora sottovalutata la sua alta qualità di tenorsassofonista, in: *Musica Jazz*, 59/2 (Feb.2003), p. 37-48 (F)

Lawrence McClellan Jr.: *The Later Swing Era, 1942 to 1955*, Westport, CT 2004 [book: Greenwood Press], p. 250 (short F: biography)

Peter Ind: *Jazz Visions. Lennie Tristano and his Legacy*, London 2005 [book: equinox], passim (F)

Greg Buium: Warne Marsh Quartet - "Ne Plus Ultra" (Hatology 603), in: *Down Beat*, 73/7 (Jul.2006), p. 74 (R: 4 1/2 stars) [digi.copy]

Andy Hamilton: *Lee Konitz. Conversations on the Improviser's Art*, Ann Arbor 2007 [book: University of Michigan Press], passim (F)

Eunmi Shim: *Lennie Tristano. His Life in Music*, Ann Arbor 2007 [book: University of Michigan Press], passim (F)

Alun Morgan: *Lost in Meditation. Lee and Warne in Denmark*, in: *Jazz Journal*, 63/3 (Mar.2010), p. 17 (F)

Ted Panken: *Freedom Rediscovered. "Two Not One" (Storyville); "Big Two" (Storyville 1038406)*, in: *Down Beat*, 77/7 (Jul.2010), p. 65 (R: 4 1/2 stars; 4 stars) [digi.copy]

Ethan Iverson: *Lennie Tristano. All in the Mix*, in:

<www.dothemath.typepad.com>, 24.Jul.2011 (F/A/T: "It's You Or No One" solo by Warne Marsh) [digi.copy] {filed under "Lennie TRISTANO"}

Ethan Iverson: Forumesque 11, in: <www.dothemath.typepad.com>, 6.Aug.2012 (F/A/T: "Marshmallow"; "Fishin' Around") [digi.copy]

Tom Gsteiger: Unsung Heroes. Warne Marsh, in: Jazz 'n' More, Sep/Oct.2012, p. 64 (F) [digi.copy]

Discography

Armstrong, Louis. *I Can't Give You Anything But Love*. Comp. Jimmy McHugh. 8703. 1929.

Coltrane, John. "Everytime We Say Goodbye." *My Favorite Things*. Comp. Cole Porter. SD-1361. 1961.

Marsh, Warne. *The Unissued Copenhagen Studio Recordings*. STCD8278. 1975.

Marsh, Warne. "Lady Be Good." *Red Mitchell-Warne Marsh Big Two, Vol. 1*. Comp. Cole Porter. STCD8252. 1980.

Marsh, Warne. *Jazz of Two Cities*. Imperial LP9027. 1956.

Tristano, Lennie. *Cross Current*. Cap M11060. 1949.

Tristano, Lennie. *Wow!*. Cap 57-60003. 1949.

Tristano, Lennie. "Line Up." *Lennie Tristano Trio*. Comp. Lennie Tristano. Rhino R2-71595. 1955.

Young, Lester. "Shoe Shine Boy." *Jones-Smith Incorporated*. Comps. Saul Chaplin and Sammy Cahn. 3441. 1936.

An incredibly thorough discography compiled by Jack Goodwin can be found here: http://www.warnemarsh.info/discography_2.htm

Appendix I: Interview with Guitarist John Klopotoski

Interview with Guitarist John Klopotoski by John Petrucelli on October 29, 2012

John Petrucelli- JP

John Klopotoski- K

JP: Could you discuss your background and how you came to meet Warne Marsh?

K: I was a student at William Paterson. Thad Jones ran the program. After school, I started studying with Sonny Dallas, and after a period of time, Sonny gave him Warne's number and told me I was ready.

JP: Are you aware of the recording *The Unissued Copenhagen Studio Recordings*?

K: Oh, very well. It was never released in Warne's lifetime. I was in Tower Records in '91, and I saw two CD's, one with the trio, Warne, Niels Henning Ørsted Pederson and Alan Levitt, and one with the quartet.

JP: In general, are there any specific moments of Warne's improvisations that come to mind when you think of his unique style?

K: Yes. On the recording Warne Out, his solo on You Stepped Out of a Dream constantly references the #11 [creating a polychord]. On the album I Remember You with Red Mitchell and Karin Krog, his recording on I Remember You is amazing. You can hear how he uses sequence. Because of the logic of the

motive, he can alter it rhythmically, and extend it into regions of scales, all in a spontaneous framework.

JP: In listening to this recording, are there any harmonic lines and/or rhythmic material that you hear in Warne's playing that he taught you?

K: One thing is that the big picture is that by working on all that material with Warne, essentially it felt like musical gymnastics, and I was in shape, but if you listen to Warne's playing, he was in way more shape than any of the rest of us. When you do that stuff [slow practicing, metrical exercises, harmonic superimposition] it creates a great fluency and command. He could play across the bar line and create these complex phrases through different harmonies and demonstrate complete freedom within the structure.

JP: Would a good example be on "Confirmation" at 1:18 of Warne's solo?

K: In that specific example, to me I hear Warne playing a pentatonic phrase over the bar line. That one sounds like he's playing a fairly simple melodic line that occurs as a result of the changing harmonies underneath him. There are other things in that solo that I heard that really grab me though and I can tell you where they are. There is a phrase coming back into the melody of "Confirmation", there is a line that turns the beat around so completely that I would have gotten lost half the time. You had to be so secure in your time to play with him. That little introductory phrase to leads back into the head always amazes me [approx. 4:23 of "Confirmation"].

JP: Warne seems to have dedicated to the spontaneous composition of melodic material during the 70's. Did he maintain a compositional practice as well? It seems as though his composing, or at least recording his own compositions dropped off after his study with Lennie Tristano.

K: I don't think he was writing. If he was I didn't hear about it. Nothing showed up on 1975 up until he died, other than renamed tunes so he didn't have to pay royalties and stuff like that. As he said to me when I was writing for him [during private lessons], the goal when he was studying with Lennie was to write one thing [composition] a week. He said to me that Marshmallow was "everything he could think of into one line". I think of him [at that time] as a 20 year old genius.

JP: What was the role of composition in Tristano's teaching, and how did it impact Warne's development?

K: To him the goal was writing exercises, at least in terms of the context of studying with Lennie was really meant to help him further develop that individual voice, to work with material and structure, but essentially, if you took a writing assignment on a weekly basis, slow improvising and working on spontaneous performance. The idea was to be able to spontaneous improvise at roughly the same level as you would have written. Warne is one of the very few guys that I can tell you that is the case.

He could improvise something like Loco 47, the first track of Warne Out, is improvised and it sounds like somebody sat down and write it. And that was

enough for him. He taught me that the value of writing was to give himself time to think about the ideas, taking it out of the real time context. Once I got to the point of equality between improvisation and composition, he told me “now you have it, do what you need to”. In other words, if you want to write for a band or have a project, or just play you can do that too. It was very free; once you demonstrated you had mastered the assignments. That’s how I feel about where he got to with Lennie, whatever he was writing, and there were certainly some gems, but it sort of fell off as an activity in place of picking up his horn and playing. I certainly hear that in his playing where his spontaneous compositions where it sounds like he sat there for an hour. The last I know he was writing was some arrangements for the Supersax group when he was in the band. I know he wrote the arrangement on *The Song Is You*, he had some interesting inner voices for that arrangement.

JP: Did you ever record with Warne?

K: Twice. One was a radio broadcast, and also when we played at Stonybrook that was broadcast live and there are some great masters of that concert.

JP: I listened to the Stonybrook concert, at least the tracks that you posted on *A Jazz Life*, it sounded great!

K: Yes, years later I mentioned it to Warne and he cut me off and just said “that was a good performance huh?”

JP: At the end of Warne’s life he was working on spontaneous contrapuntal improvisation. Are there any recording of you and Warne?

K: Not with me and Warne, but there is a recording with Warne and Susan Chen along those lines. During that time, Jack Walrath had unearthed a cassette, but he couldn't identify the players. He sent it to me and the first thing I hear is the Jamey Aebersold count off. It was the eight tracks from the Jamey Aebersold All Bird album, probably practicing for a Supersax gig.

I know Warne was respected at the time, and with the internet his profile has risen, but like Warne told me "I'm just trying to pass on what Lennie taught me", and likewise I'm just trying to pass on a little piece of what I got from Warne.

Appendix II: Interview with Saxophonist Ted Brown

Interview with Saxophonist Ted Brown, conducted by John Petrucelli on April 26, 2013

Ted Brown- B
John Petrucelli- P

JP: When was the first time that you met Warne?

TB: I was in the army in Fort Lee Virginia in 1946. I was in the post band there and he was in another band called Special Services. We didn't play together in the bands but we did get together in some private sessions once in a while. We would jam together in mess hall late at night when no one else was around.

JP: After leaving the army, when did you two reconnect? Was it through Lennie Tristano?

TB: I was living in Southern California and he was living in Hollywood with his parents, or his mother anyway. When I got out of the army, I moved out to California for a while, he was also out there playing a couple different clubs. So I saw him there a few times, at some sessions on Central Avenue and also another one over towards Long Beach.

JP: Around what year was that?

TB: We were discharged in 1947. The summer of '48 Warne joined Buddy Rich's band, and they toured the country and he got to New York City in October. I also

moved to New York City myself in September. I saw him at a private session, and met Lennie as well at that time.

JP: I know you had the opportunity to record with Warne Marsh on several occasions. Could you discuss his demeanor and/or approach to working in the recording studio?

TB: Well, he didn't waste any time. He knew what he wanted, and we usually just did one or two takes [per song]. We came prepared because we usually rehearsed two days a week, so by the time we got to the studio we knew what to do, and we just went ahead and did it.

JP: So there was a significant amount of rehearsal before a recording session?

TB: Oh yeah. We were rehearsing every Tuesday and Thursday in Pasadena, and working Friday and Saturday night at the club on Sunset Boulevard for a few months. So we had a lot of stuff going on, and by the time we went into the studio we had been over it. He was always very well prepared, and he would find a way around problems quickly. He really took care of business.

JP: Would he give specific instructions to the band?

TB: Not really. By the time we got into the studio, we had been playing together for three or four years at Lennie Tristano's studio in NYC. He had sessions from 1951 through 1956. He used to have two sessions: Wednesday and Saturday

night. I was on the Wednesday session in the beginning. When Lee went on the road with Stan Kenton in 1952, Lennie switched me over to Saturday night, and through 1955 I was playing with Lennie and Warne every Saturday night. The only thing [instructions] Warne gave us in the studio was who would play first, second, etc. As to what we played, that was up to us.

JP: Could you talk about the influence of Lester Young on Warne Marsh?

TB: I'm not sure what happened, but we all started to appreciate Lester Young after we started trying to do our own for a few years, and saw how effortlessly he did what he did: a super melodic line and sense of swinging. I don't remember any discussions about it, I wasn't really in contact with him that much in the 70's because he was in California and I was in New York and then Massachusetts. But I know he joined the Supersax group in 1972, and they did all the Charlie Parker charts with five saxes. I think from that point on, he started to appreciate Lester Young even more, because Charlie Parker was great and it was very complicated to play with a sax section, and Lester Young was very simple and easy to listen to. I guess some of that started to come back to him. I think he always had it in mind but I don't know what made him switch back to that. I did myself, in a way, start to appreciate more playing simply and melodically than trying to be too technical.

JP: It seems that by the 1970's he had changed his sound concept as well.

TB: That's true; it [his sound] did change over the years. Part of it was in the early years with Lennie the type of mouthpiece we were using a Brilhart mouthpiece, which was very precise and good for playing all of those high notes and all that stuff. But then later on when he was with Supersax, he switched to a metal mouthpiece; link [Otto Link brand metal mouthpiece]. That has a heavier sound, because he had to compete with the five saxes you know.

JP: So you think it might have had something to do with section playing as well?

TB: Yeah, and who he was playing with. When he was playing with Lee and Lennie he didn't have to compete with four other guys who were blowing their brains out.

JP: I think it's interesting that he decided to stick with that setup, even on his solo recordings.

TB: I know he had other mouthpieces, a Brilhart and a hard rubber link as well. The metal link was good for section playing, but it is not as subtle for a trio or quartet setting. It depends on what you want to sound like.

Appendix III: Transcription of *I Can't Give You Anything But Love*

I made the following transcriptions of the remaining pieces on the CD in order to study Marsh's style more thoroughly, although I don't analyze these solos in the text.

1

I CAN'T GIVE YOU ANYTHING BUT LOVE

WARNE MARSH SOLO, TRANSCRIBED BY JOHN PETRUCELLI

♩ = 142

1

6

10

14

18

23

28

CHORUS 1

2

CHORUS II

33 $A\flat^{maj}7$ C_m7 $F7$ $B\flat m7$ $E\flat7$ 3 3

37 $A\flat^{maj}7$ F_m7 $B\flat m7$ 3

40 $E\flat7$ $A\flat7$

42 $D\flat^{maj}7$

45 $B\flat7$ $E\flat7$

48 $A\flat^{maj}7$ 3 3 C_m7 $F7$

51 $B\flat m7$ $E\flat7$ $E\flat m7$ 3 3

54 $A\flat7$ 3 $D\flat^{maj}7$ $D\flat^{maj}7$ 3

57 $D^{\circ}7$ $A\flat^{maj}7$ $F7$ 3

61 $B\flat m7$ 3 3 $B\flat7$ 3 $E\flat7$ 3

63 $A\flat^{maj}7$ $B\flat m7$ 3 $E\flat7$

CHORUS III

65 $A\flat m\sharp 7$ Cm^7 F^7 $B\flat m^7$ 3

68 $E\flat 7$ $A\flat m\sharp 7$ Fm^7

71 $B\flat m^7$ $E\flat 7$ $A\flat 7$ 3

74 $D\flat m\sharp 7$ $B\flat 7$ $B\flat 7$ $E\flat 7$

76 $D\flat m\sharp 7$ $B\flat 7$ $E\flat 7$

80 $E\flat 7$ $A\flat m\sharp 7$ Cm^7 F^7 $B\flat m^7$

84 $E\flat 7$ $E\flat m^7$ $A\flat 7$ $D\flat m\sharp 7$

88 $D\flat 7$

91 $A\flat m\sharp 7$ F^7 $B\flat m^7$ $B\flat 7$ $E\flat 7$

95 $A\flat m\sharp 7$ $B\flat m^7$ $E\flat 7$ $A\flat m\sharp 7$

Appendix III: Transcription of *Without A Song*

1

WITHOUT A SONG
 WARNE MARSH SOLO, TRANSCRIBED BY JOHN PETRUCELLI

$\text{♩} = 120$
 CHORUS 1

Ebmaj7 Eb7 Abmaj7 Db7
 5 Ebmaj7 Eb7 Abmaj7 Db7
 9 Ebmaj7 Gm7 C7 Fm7 Bb7
 13 Ebmaj7 Dbm7 Gb7 Cbmaj7 Fm7 Bb7
 17 Ebmaj7 Eb7 Abmaj7 Db7 Ebmaj7
 22 Eb7 Abmaj7 Db7
 25 Gm7 C7 Fm7 Bb7
 29 Ebmaj7 Ab7 Bbm7 Eb7
 33 Abmaj7 Gm7(b9) C7 Fm7 Bb7
 36 Am7(b9) D7 Gm7 Am7(b9) D7 Gm7 C7

2

40 Fm^7 Bb^7 $Ebmaj^7$ Eb^7

43 $Abmaj^7$ Db^7 $Ebmaj^7$ Eb^7

47 $Abmaj^7$ Db^7 $Ebmaj^7$ Gm^7 C^7

51 Fm^7 Bb^7 $Ebmaj^7$

54 Cm^7 Fm^7

56 Bb^7 $Ebmaj^7$ Eb^7

59 $Abmaj^7$ Db^7

61 $Ebmaj^7$ Eb^7

63 $Abmaj^7$ Db^7 $Ebmaj^7$

66 Gm^7 C^7 Fm^7 Bb^7

69 $Ebmaj^7$ $F\sharp m^7$ B^7

CHORUS II

72 Fm^7 Bb^7 $Ebmaj7$ Eb^7 3

75 $Abmaj7$ D^7 $Ebmaj7$ 3 3

78 Eb^7 3 $Abmaj7$ D^7 3 3 3 3 3 3 3 3 3 3

81 Gm^7 C^7 3 3 Fm^7 3

84 Bb^7 $Ebmaj7$ 3

86 Ab^7 Bbm^7 Eb^7

89 $Abmaj7$ $Gm^7(b5)$ C^7 Fm^7 Bb^7

92 $Am^7(b5)$ D^7 Gm^7 $Am^7(b5)$ D^7 3

95 Gm^7 C^7 Fm^7 Bb^7 $Ebmaj7$ Eb^7 3 3 3 3 3 3

99 $Abmaj7$ D^7 $Ebmaj7$ Eb^7 3

4

103 $A\flat m\sharp 37$ $D\flat 7$ $Gm 7$

106 $C 7$ $Fm 7$ $B\flat 7$

109 $E\flat m\sharp 37$ $A\flat 7$

111 $Gm 7$ $C 7$ $Fm 7$ $B\flat 7$ $E\flat m\sharp 37$

The musical score consists of four staves of music. The first staff (measures 103-105) features a melodic line with many accidentals and a steady bass line. The second staff (measures 106-108) continues the melodic line with triplets in measures 106 and 107. The third staff (measures 109-110) features a melodic line with many accidentals and a steady bass line. The fourth staff (measures 111) features a melodic line with many accidentals and a steady bass line. The score is in G major (one sharp) and 4/4 time. Chords are indicated above the staff: $A\flat m\sharp 37$, $D\flat 7$, $Gm 7$, $C 7$, $Fm 7$, $B\flat 7$, $E\flat m\sharp 37$, $A\flat 7$, $Gm 7$, $C 7$, $Fm 7$, $B\flat 7$, and $E\flat m\sharp 37$. There are triplets in measures 106, 109, and 111.

Appendix III: Transcription of *I Should Care*

1

I SHOULD CARE

WARNE (MARSH SOLO, TRANSCRIBED BY JOHN PETRUCELLI)

Dm7 8va---1 G7 Abm7 Gm7
 4 C7 F#m7 Dm7 Gm7 C7
 CHORUS 1
 7 3 3
 10 F#m7 A7(b5) D7 8va---1
 13 Gm7 Bbm7 Eb7 3
 15 F#m7 6 3 Em7(b5) A7 Cm7 F7
 18 Bbm7 Em7(b5) A7 Dm7
 21 G7 C7 Bm7 Bbm7
 24 Am7 D7 Gm7 C7 F#m7
 27 Am7(b5) D7 Gm7

2

30 $B\flat m7$ $E\flat7$ $F\# m\sharp7$ $E\flat m7(\flat5)$ $A7$

33 $Dm7$ $G7$ $Gm7$

36 $C7$ $F\# m\sharp7$ $A\flat7$

39 **CHORUS II** $Gm7$ $C7$ $F\# m\sharp7$ $Gm7$ $C7$

42 $F\# m\sharp7$ $A\flat m7(\flat5)$ $D7$

45 $Gm7$ $B\flat m7$ $E\flat7$

47 $F\# m\sharp7$ $E\flat m7(\flat5)$ $A7$ $Cm7$ $F7$

50 $B\flat m\sharp7$ $E\flat m7(\flat5)$ $A7$ $Dm7$

53 $G7$ $C7$

55 $Bm7$ $B\flat m7$ $A\flat m7$ $D7$

57 $Gm7$ $C7$ $F\# m\sharp7$ $A\flat m7(\flat5)$

60 D^7 Gm^7 3

62 E^b7 Fma^7 Gm^7 $E_m^7(b^5)$ A^7 3

65 Dm^7 G^7 A^b7 Gm^7 5 3

68 C^7 Fma^7 5

70 $Am^7(b^5)$ D^7 Gm^7 3

The musical score is written for guitar and consists of five staves of music. The key signature has one flat (B-flat). The score includes various chords and melodic lines with fingerings and triplets indicated. The chords are: D7, Gm7, Eb7, Fmaj7, Gm7(b5), A7, Dm7, G7, Ab7, C7, Fmaj7, Am7(b5), and D7. The fingerings are: 3, 5, 3, 5, 3. The triplets are indicated by a '3' over the notes. The score ends with a double bar line.

Appendix III: Transcription *The More I See You*

1

THE MORE I SEE YOU

(WARNE MARSH SOLO, TRANSCRIBED BY JOHN PETRUCELLI)

$\text{♩} = 100$
G^{ma}7

CHORUS 1

3 **G^{ma}7** **A^m7** **B^m7** **E⁷** **A^m7**

6 **D⁷** **G^{ma}7** **A^m7** **D⁷**

8 **G^{ma}7** **E⁷** **A^m7** **D⁷**

11 **B^bma⁷** **E^bma⁷** **E⁷** **E^bma⁷**

14 **A^m7(b5)** **D⁷** **G^m7** **A⁷** **D⁷**

18 **A^m7** **D⁷** **G^{ma}7**

20 **B^m7** **E⁷** **A^m7** **D⁷**

23 **G^{ma}7** **A^m7** **C^{#m}7(b5)** **D^m7**

26 **G⁷** **C^{ma}7** **C^m7** **G/B** **E^b**

2
31 G/D A^m7 D⁷
33 G^mA⁷
3 3 3

Appendix III: Transcription of *When You're Smiling*

♩ = 232

WHEN YOU'RE SMILING
WARNE MARSH SOLO, TRANSCRIBED BY JOHN PETRUCELLI

CHORUS I

Chord progression and measure markers:

- Measure 1: Ebmaj7
- Measure 5: C7
- Measure 9: Fm7
- Measure 13: Bb7
- Measure 17: Bbm7, Eb7, Abmaj7
- Measure 21: Cm7, F7, Fm7, Bb7
- Measure 25: Ebmaj7, C7
- Measure 29: Fm7, Bb7, Ebmaj7, Fm7, Bb7

2 CHORUS II

33 $E\flat m\Delta 37$ $\text{C}7$ $Fm7$

37 $Fm7$ $B\flat 7$ $E\flat m\Delta 37$

41 $B\flat m7$ $E\flat 7$ $A\flat m\Delta 37$ $Cm7$

45 $F7$ $Fm7$ $B\flat 7$ $E\flat m\Delta 37$

54 $C7$ $Fm7$

59 $B\flat 7$ $E\flat m\Delta 37$ $Fm7$ $B\flat 7$

62

CHORUS III

65 Ebmaj7 3

69 C7 Fm7

73 Fm7

77 Bb7 Ebmaj7

81 Bbm7 Eb7 Abmaj7

85 Cm7 F7 Fm7 Bb7 Ebmaj7

90 C7 Fm7

94 Bb7 Ebmaj7 Fm7 Bb7

4 CHORUS IV

97 $E\flat m\sharp 7$

101 C^7 Fm^7

105 Fm^7

109 $B\flat^7$ $E\flat m\sharp 7$

113 $B\flat m^7$ $E\flat^7$ $A\flat m\sharp 7$ $A\flat m\sharp 7$

117 Cm^7 F^7 Fm^7 $B\flat^7$

121 $E\flat m\sharp 7$ C^7

125 Fm^7 $B\flat^7$ $E\flat m\sharp 7$ Fm^7 $B\flat^7$

CHORUS V 5

129 Ebmaj7

133 C7 Fm7

137 Fm7

141 Bb7 Ebmaj7

145 Bbm7 Eb7 Abmaj7

149 Cm7 F7 Fm7 Bb7

153 Ebmaj7 C7

157 Fm7 Bb7 Ebmaj7 Fm7 Bb7

6 CHORUS VI $E\flat m\sharp 7$

161 $E\flat m\sharp 7$

165 C^7 Fm^7

169 Fm^7

173 $B\flat 7$ $E\flat m\sharp 7$

177 $B\flat m^7$ $E\flat 7$ $A\flat m\sharp 7$

181 Cm^7 F^7 Fm^7 $B\flat 7$ $E\flat m\sharp 7$

186 C^7

189 Fm^7 $B\flat 7$ $E\flat m\sharp 7$

The musical score for Chorus VI consists of nine staves of music. The key signature is one flat (B-flat). The staves are numbered 161, 165, 169, 173, 177, 181, 186, and 189. The chords indicated above the staves are: $E\flat m\sharp 7$ (161), C^7 and Fm^7 (165), Fm^7 (169), $B\flat 7$ and $E\flat m\sharp 7$ (173), $B\flat m^7$, $E\flat 7$, and $A\flat m\sharp 7$ (177), Cm^7 , F^7 , Fm^7 , $B\flat 7$, and $E\flat m\sharp 7$ (181), C^7 (186), and Fm^7 , $B\flat 7$, and $E\flat m\sharp 7$ (189). The music features various melodic lines, some with repeat signs (double slashes) and some with accents (circles with dots).

Appendix III: Transcription of *Takin' A Chance On Love*

TAKIN' A CHANCE ON LOVE

(WARNE MARSH SOLO, TRANSCRIBED BY JOHN PETRUCELLI)

CHORUS 1

Chord progression: Fmaj7 F#o7 Gm7 C7 Gm7 C7 Fmaj7 Em7(b5) A7

6 Dm7 G7 Gm7 C7 Fmaj7 Dm7 Gm7 C7

10 Fmaj7 F#o7 Gm7 C7 Gm7 C7 Fmaj7 Em7(b5) A7

14 Dm7 G7 Gm7 C7 Fmaj7

18 Cm7 F7 Bbmaj7 Cm7 F7 Bbmaj7

22 Bbm7 Eb7 Abmaj7 Gm7 C7

26 Fmaj7 F#o7 Gm7 C7

28 Gm7 C7 Fmaj7 Em7(b5) A7

30 Dm7 G7 Gm7 C7 Fmaj7 Dm7 Gm7 C7

2 CHORUS II

34 $F\sharp m\sharp 7$ $F\sharp o7$ $Gm7$ $C7$ $Gm7$ $C7$ $F\sharp m\sharp 7$ $E_m7(b5)$ $A7$

38 $Dm7$ $G7$ $Gm7$ $C7$ $F\sharp m\sharp 7$ $Dm7$ $Gm7$ $C7$

42 $F\sharp m\sharp 7$ $F\sharp o7$ $Gm7$ $C7$ $Gm7$ $C7$ $F\sharp m\sharp 7$ $E_m7(b5)$ $A7$

46 $Dm7$ $G7$ $Gm7$ $C7$ $F\sharp m\sharp 7$ $Cm7$ $F7$

51 $Bbm\sharp 7$ $Cm7$ $F7$ $Bbm\sharp 7$

54 $Bbm7$ $Eb7$ $Abm\sharp 7$ $Gm7$ $C7$

58 $F\sharp m\sharp 7$ $F\sharp o7$ $Gm7$ $C7$ $Gm7$ $C7$ $F\sharp m\sharp 7$ $E_m7(b5)$ $A7$

62 $Dm7$ $G7$ $Gm7$ $C7$ $F\sharp m\sharp 7$ $Dm7$ $Gm7$ $C7$

CHORUS III

66 F^{ma}37 F^{#o}7 G^m7 C⁷ G^m7 C⁷ F^{ma}37 E^m7(b5) A⁷ 3

70 D^m7 G⁷ G^m7 C⁷ F^{ma}37 D^m7 G^m7 C⁷ F^{ma}37 F^{#o}7

75 G^m7 C⁷ 3 G^m7 C⁷ + + + F^{ma}37 E^m7(b5) A⁷

78 D^m7 G⁷ G^m7 C⁷ 3 F^{ma}37

82 C^m7 F⁷ B^bma37 C^m7 F⁷ B^bma37

86 B^bm7 E^b7 A^bma37 G^m7 C⁷

90 F^{ma}37 3 F^{#o}7 3 G^m7 C⁷ G^m7 C⁷ F^{ma}37 E^m7(b5) A⁷

94 D^m7 5 G⁷

96 G^m7 C⁷ F^{ma}37 D^m7 G^m7 C⁷ F^{ma}37

Appendix III: Transcription of *Little Willie Leaps*

$\text{♩} = 152$

LITTLE WILLIES LEAPS
(WARNE MARSH SOLO, TRANSCRIBED BY JOHN PETRUCCELLI)

CHORUS I

Measures 1-33: CHORUS I

Measures 34-38: CHORUS II

2

42 D7 Bm7 E7 Am7 D7 Gm7 C7

46 Fmaj7 Em7 A7 Dm7 G7 Gm7 C7

51 Fmaj7 Gm7 C7 Am7 D7 Gm7 C7

55

60 Am7 D7 Gm7 C7 Fmaj7 Gm7

64 C7 Fmaj7 Gm7 C7 Fmaj7 CHORUS III Gm7 C7

69 Am7 D7 Gm7 C7 Fmaj7 Gm7 C7

73 Am7 D7 Bm7 E7 Am7 D7

77 Gm7 C7 Fmaj7 Em7 A7 Dm7 G7

81 Gm7 C7 Fmaj7 Gm7 C7

85 Am7 D7 Gm7 C7 Fmaj7 Gm7 C7 Am7

[illegible]

Appendix III: Transcription of *I Want To Be Happy*

I WANT TO BE HAPPY

♩ = 220 WARNE MARSH SOLO, TRANSCRIBED BY JOHN PETRUCELLI

1 CHORUS 1

6

11

15

19

24

28

31

2

33 CHORUS II E^{ma}7 G^{#m}7 C^{#7} F^{#m}7 //

37 F^{#m}7 B7 E^{ma}7 F^{#m}7 B7

41 E^{ma}7 G^{#m}7 C^{#7} F^{#m}7 //

45 F^{#m}7 B7 E^{ma}7 //

49 B^m7 E7 A^{ma}7 //

53 G^{#m}7 C^{#7} F^{#m}7 B7

57 E^{ma}7 G^{#m}7 C^{#7} F^{#m}7 //

61 F^{#m}7 B7 E^{ma}7 F^{#m}7 B7

E^{ma}7 G^{#m}7 C[#]7 F^{#m}7 3
 CHORUS III

65

69 F^{#m}7 B7 E^{ma}7 F^{#m}7 B7

73 E^{ma}7 G^{#m}7 C[#]7 F^{#m}7

77 F^{#m}7 B7 E^{ma}7

81 B^m7 E7 A^{ma}7

85 G^{#m}7 C[#]7 F^{#m}7 B7 E^{ma}7

90 G^{#m}7 C[#]7 F^{#m}7 F^{#m}7

94 B7 E^{ma}7 F^{#m}7 B7

Detailed description of the musical score: The score is written for a single melodic line in treble clef. The key signature has three sharps: F#, C#, and G#. The time signature is not explicitly shown but appears to be 4/4 based on the note values. The score is divided into measures, with measure numbers 65, 69, 73, 77, 81, 85, 90, and 94 marked at the beginning of their respective lines. Chords are indicated above the staff: E^{ma}7, G^{#m}7, C[#]7, F^{#m}7, B7, and A^{ma}7. A box labeled 'CHORUS III' is placed under the first measure (65). The notation includes eighth and sixteenth notes, rests, and triplet markings (indicated by a '3' over a bracket). Repeat signs (double slashes) are used to indicate repeated rhythmic patterns. The score ends with a double bar line at measure 94.

4

CHORUS IV

97

E^{ma}7 G[#]m7 C[#]7 F[#]m7 //

101

F[#]m7 B7 E^{ma}7 F[#]m7 B7

105

E^{ma}7 G[#]m7 C[#]7 F[#]m7 //

109

F[#]m7 B7 E^{ma}7 //

113

B^m7 E7 A^{ma}7 //

117

G[#]m7 C[#]7 F[#]m7 B7 E^{ma}7

122

G[#]m7 C[#]7 F[#]m7 //

125

F[#]m7 B7 E^{ma}7 F[#]m7 B7

Curriculum Vitae

John T. Petrucelli

03/20/1988, Trenton New Jersey

The Peddie School, 2002-2006, High School Diploma

University of Virginia, 2006-2009, B.A. Philosophy

Loyola University, 2009-2010, Music

Rutgers University, 2010-2013

Director of Jazz, The Lawrenceville School, 2011-present