

masculinity, or otherwise engaging in a complex transvestism. Rather, those women who survive in a trumpet culture that is suspicious of them find common ground with male players over the sonorous pleasures of the instrument—the achievement of a beautiful sound, soaring lyrically above an ensemble, a dynamic range from a whisper to a roar, and attacks from crisp to smeared. The sensuous pleasures of the mouthpiece as one nails a perfectly centered note is not something that excites only one gender; it’s like kissing intensely, after all. Even the most masculinity-obsessed trumpeters I’ve encountered are not constantly prioritizing manhood on stage; rather, most focus first on the sound, the music, and the human emotion that resonates through both male and female bodies. Only if these factors are together can they strut.

In his biographical account of Miles Davis, Gabbard complexifies his understanding of the trumpet by addressing Davis’s less macho and more vulnerable style of trumpet playing. The intimate and emotional qualities of the instrument are acknowledged, as well as Davis’s towering influence in changing the direction of jazz by exploring them intensively. He suggests that even in the most macho player, there may be a geeky nerd lurking under the surface. Here he had an opening to deconstruct his own narrative, but chooses instead to say that such softening of the instrument cannot change the instrument’s association over several thousand years with unreconstructed masculinity. The instrument’s symbolics may be ancient, but, as his book demonstrates, they have changed over time and have recently included far more women than ever before. Is there really no opening for a more gender-inclusive future? In the final sentences of *Hotter than That*, Krin gets the handshake of acceptance after playing trumpet well in a Latin band: “Somewhere in the universe of Nuyorican machismo there may now be a tiny place for me,” he writes. It’s not just women, it seems, who struggle to get admitted into the various boys’ clubs. As irritated as I am that Gabbard concludes with the idea that acceptance into the fraternity of men is the ne plus ultra of trumpet playing, I cannot help but love this book, for it bespeaks a deep love affair with a radiant instrument, my longtime companion, that has never before gotten the respect that it deserves.

Ingrid Monson



Journal of the Society for American Music (2010) Volume 4, Number 1, pp. 100–104.
© The Society for American Music, 2010 doi:10.1017/S1752196309990861

The Foundations of Rock: From “Blue Suede Shoes” to “Suite: Judy Blue Eyes.” By Walter Everett. New York: Oxford University Press, 2009.

In *The Foundations of Rock*, Walter Everett has produced a treatise both systematic and idiosyncratic, at once a comprehensive primer on the elements of rock music and a somewhat breathless gallop through the record collection of an ardent fan. Everett claims to have listened to “well over sixty-five hundred songs” in the course of his research, and the book’s profusion of musical examples gives the impression

that he would like nothing better than to introduce readers to every one of them (vi). The range of examples is appropriately eclectic and refreshingly open-minded in its inclusiveness: Herman's Hermits, Gary Puckett and the Union Gap, and the Cowsills mingle unapologetically with the Beatles, the Rolling Stones, and The Band. Basing the book on contemporary commercial successes, rather than on the critical canon, Everett represents a true picture of the pop era that the book engages. He also implicitly asserts that a record collection—in addition to, yet aside from, the cultural, historical, and stylistic contexts of individual discs—is a musical universe unto itself.

Everett intends “foundations” in both theoretical and historical senses. “This book,” he writes, “is defined as covering the ‘Foundations of Rock Music’ in reference to stylistic parentage, in reference to the embryonic nature of the era of repertoire covered, and, most importantly, in reference to the elemental materials—color, pitch, rhythm, form, lyrics, and engineering—that form the building blocks of rock music” (vi). With the acknowledgment that the last of these is his main focus, it is not surprising that the historical foundations receive less attention, but for many readers the book's anachronism will take some getting used to. Basing his research on records in the top-twenty positions on *Billboard's* Hot 100 from 1955 to 1969 (a period, he writes, that “represents the cauldron out of which rock was born”), Everett includes numerous examples from such stars as Mitch Miller, Frankie Laine, Frank Sinatra, Perry Como, Kay Starr, Henry Mancini, Sammy Davis, Jr., Vaughan Monroe, Eddie Fisher, Mary Ford, Patti Page (actually, “The Tennessee Waltz” example falls a good five years outside the book's nominal time frame), and the Four Lads. The connection to rock's “popular cousins,” as he calls them, is indicated by the motley configuration of the pop charts and by the fact that there are innumerable common uses of musical elements among the idioms. We do not think of any of these pop stars as rock acts, however. If their inclusion makes the point—rightly—that rock of the period shared much with its pop elders, it also blurs what have become conventional historical and aesthetic distinctions.

The book is concerned primarily with syntactic rather than stylistic principles. Although Everett is well aware that certain configurations of musical elements are more or less typical depending on stylistic idiom, he routinely conflates styles in illustrating a syntactic point. Occasionally—as in the discussion of gospel, boogie-woogie, and Nashville “slip-style” piano techniques—style topics surface briefly (67–79). Some examples are grouped together in implicit acknowledgment of their stylistic kinship (e.g., repeated alteration of V and IV chords in songs by the Temptations, Otis Redding, Aretha Franklin, and Wilson Pickett) (228). Everett is less interested here in distinctions than in commonality, however. So Wynonie Harris, the Tijuana Brass, Mitch Ryder and the Detroit Wheels, the Plastic Ono Band, the Grateful Dead, and the Boston Pops all provide examples of backbeat handclaps (19). Eddie Fisher, the McGuire Sisters, Pat Boone, Andy Williams, Frankie Avalon, the Platters, the Safaris, Bobby Lewis, Brian Hyland, the Caravelles, the Rolling Stones, Gerry and the Pacemakers, Frank Sinatra, the Happenings, Aretha Franklin, and Bob Dylan provide a chronological set of examples for the II^{m7} to V progression (271).

On the other hand, the book has a running stratum of interpretation linking song lyrics and topics to their musical settings. Providing readers a sense of

the connection between musical function and emotional affect grounds what might otherwise seem arbitrary abstraction. Here is an especially chockfull example:

The lowered melodic inflections of the minor mode ($\flat 3$, $\flat 6$, and $\flat 7$) are normally chosen to illustrate the tragic (Ben E. King's "I (Who Have Nothing)," Diana Ross and the Supremes' "Love Child," Don Fardon's "(The Lament of the Cherokee) Indian Reservation"), the grim (the Animals' "The House of the Rising Sun," the Turtles' "Grim Reaper of Love," the Rolling Stones' "Paint It Black," Cher's "Bang Bang," Zagar and Evans's "In the Year 2525 (Exordium and Terminus)"), the melancholic (The Mamas and the Papas' "California Dreaming," Janis Ian's "Insanity Comes Quietly to the Structured Mind," Mary Hopkins's "Those Were the Days"), the lonely (Jackie Wilson's "My Empty Arms," Herman's Hermits' "No Milk Today"), the cruel (Ray Charles's "Hit the Road Jack," the Four Seasons' "Beggin'" and "C'mon Marianne"), and sometimes the mysterious (the Chordettes' "Zorro," the Searchers' "Love Potion Number Nine," The Doors' "People Are Strange," the First Edition's "Just Dropped In (To See What Condition My Condition Was In)"). (164–65)

The broad inclusion—page after page—of so much stylistic diversity asserts the dimensions and versatility of an artistic language whose elements enable a wealth of varied expression spanning pop generations. In demonstrating common practices among disparate examples, Everett implicitly stipulates a provocative aesthetic position. Although the presence of a $\flat VI - \flat VII - i$ chord progression in Ferrante and Teicher's "Exodus," Bob Dylan's "All along the Watchtower," and the Cowsills' "Hair" might seem little more than an odd coincidence, aesthetically speaking, the tracks' apparent disparity seems to be precisely what piques Everett's interest—the fact that records of such varying expressive surfaces contain a common musical resource (260). Throw in the many popular cousins cited and, more than the foundations of rock, the book reads like a compendium of postwar pop language aimed at describing what the author sees as its essential resources and functions.

Everett peppers the narrative with details that both contextualize and enliven. In a discussion of orchestral instruments, for example, readers learn that strings may "constitute a post-production add-on of little consequence, as in . . . the filler punctuation added by Snuff Garrett to Bobby Vee's 'Stayin' In,' and the many Buddy Holly demos such as 'Raining in My Heart' and 'It Doesn't Matter Anymore' given posthumous strings by Dick Jacobs" (110). Neither Garrett's nor Jacobs's involvement is vital to the point, but the statement nudges interested readers in the direction of further research and gives them a place to start. Occasionally Everett's command of factual minutiae can become distracting as it strays from relevance amid what is already a packed narrative (e.g., in contemplating instances of snare rudiment techniques in pop, I probably don't need to know that Grateful Dead drummer Mickey Hart's mother won an award in the discipline), but overall the running asides will appeal to rock fans (7).

The Foundations of Rock includes chapters on instruments, voice, melodic design, rhythm, meter, harmony, form, and sound engineering (a welcome addition to the music theory project). However, Everett's greatest interest is clearly in the realm of harmonic structure and function, a topic on which he spends four chapters.

The book is largely jargon free, but the Schenker-derived conception of harmonic relationships and the thickets of chord symbols and Roman numerals will take some careful digesting for average pop fans. Still, Everett does his best to present complex issues in a step-by-step way (and the book's companion Web site is quite helpful). He begins with a chapter on "Chord Construction" that explains the concept of consonance and dissonance and presents examples of seventh, ninth, eleventh, and thirteenth chords. A "Diatonic Harmonic Function" chapter follows, outlining types of harmonic motion. Again, Everett illustrates theoretical concepts with interpretations of song lyrics. The IV^{M7} in the chorus of Gary Puckett and the Union Gap's "Woman, Woman," for example, is "too fragile" to rise to the V chord. Instead, the V "can only be reached through a stronger harmonic preparation, the falling fifth from ii. The cuckold [the song's protagonist] must gird his loins through ii in the accusatory 'mi-hi-hi-ind' ['mind'] moment" (225). As with all the author's interpretive moves, readers may well have other ideas. The impression Everett leaves convincingly, however, is simply that harmonic function is integral to a song's overall sense, a point at once obvious and yet largely lacking in the music's critical historiography.

Everett reminds us that "the huge majority—by thousands—of top-twenty songs from the 1955–69 period are squarely in the major mode," but he also presents in the final two harmony chapters ("Harmony in Minor and Other Nonmajor Modes" and "Chromatic Harmony") a very useful guide to less common harmonic cases (161). Everett's experienced ear takes note of such harmonic phenomena as the major II functioning "not as artificial dominant to V, but as a dead-end color chord" in Barry Mann's "Who Put the Bomp (In the Bomp, Bomp, Bomp)," the Rolling Stones' "Time Is on My Side," the Beatles' "Eight Days a Week," and Bob Dylan's "Don't Think Twice, It's Alright" (278–79). He alerts us to the rarity of "strong tonicization" among scale degrees in the minor mode, assuring us that "only one area, $bIII$, is sustained with any regularity" (282). He also presents numerous examples of nontonal harmonic motion along with descriptions of their effect. The harmony chapters demonstrate a signal value of Everett's research and presentation methods. It takes copious analytic listening to uncover harmonic functions across a musical language, and it takes a broad frame of comparison (anachronistic though it may be) to reveal how widespread is a given practice. The book is best taken in the spirit it is offered: as an experienced theorist's considered report on his findings among 2,459 top-twenty singles, "plus hundreds of notable lesser hits and more than three hundred full albums."

Clearly, *The Foundations of Rock* is a book not so much to be read through as to be used, studying each example in turn. Readers experienced in the repertory and in music theory will easily grasp many examples in their mind's ear from Everett's integration of prose description, musical description (in scale degrees and chord symbols; there is no musical notation), and song lyrics. Even if one knows the cited example, however, it is well to stop, listen, and savor the point. If, on the other hand, the repertory is largely unfamiliar, readers may need to stop several times in a sentence to verify with their ears what they are reading. In either case, readers have something new and useful in the budding field of rock music theory:

a wide-ranging presentation of rock's fundamental elements compiled lovingly by a committed scholar with deep knowledge of the repertory.

Albin Zak



Journal of the Society for American Music (2010) Volume 4, Number 1, pp. 104–110.
© The Society for American Music, 2010 doi:10.1017/S1752196309990873

Elliott Carter: A Centennial Portrait in Letters and Documents. By Felix Meyer and Anne C. Shreffler. Woodbridge, Suffolk: Paul Sacher Foundation and Boydell Press, 2008.

Amid the wealth of new materials made available to the scholarly community in connection with Elliott Carter's centenary year is *Elliott Carter: A Centennial Portrait in Letters and Documents*, by Felix Meyer, director of the Paul Sacher Foundation, and Anne C. Shreffler, Professor of Music at Harvard University.¹ The stated purpose of this elegant volume is to survey Carter's career and working methods. The publication of this collection of documents will also certainly serve to alleviate (rather than "remedy," as the authors propose in their introduction) the lack of accessibility to Carter's autograph materials, the bulk of which have been held at the Paul Sacher Foundation in Basel, Switzerland, which does not have a published catalog of its holdings. Thus, this book will provide scholars and students with a highly valuable resource in preparing for the study of archival materials and might also encourage others to take advantage of several hundred pages of sketches for fifteen works, from *Pocahontas* (1939?) to the Double Concerto (1961), recently made available online by the Library of Congress.²

With a total of 195 reproduced items, the book stands as the most comprehensive study of primary sources relating to Carter's compositional career to date.³ These materials fall into four categories: (1) a relatively small selection of photographs (about thirty-five); (2) diplomatic transcriptions of eighty-five letters to and from Carter (a relatively small number when compared to the Sacher Foundation's

¹ Shreffler's contributions to Carter scholarship include "Elliott Carter and His America," *Sonus* 14/2 (Spring 1994): 38–66, as well as two analytical studies of Carter's vocal music, "'Give the Music Room': Elliott Carter's 'View of the Capitol from the Library of Congress' aus *A Mirror on Which to Dwell*," in *Quellenstudien II: Zwölf Komponisten des 20. Jahrhunderts*, ed. Felix Meyer (Winterthur: Amadeus Verlag, 1993), 255–83, and "Instrumental Dramaturgy as Humane Comedy: *What Next?*" by Elliott Carter and Paul Griffiths," in *Musiktheater heute: Internationales Symposium der Paul Sacher Stiftung, Basel 2001*, ed. Hermann Danuser (Mainz: Schott, 2003), 147–71.

² These materials are part of the Holograph Music Manuscripts of Elliott Carter (1932–71), Music Division, Library of Congress; see Elliott Carter Manuscripts, <http://lcweb2.loc.gov/diglib/ihas/search?query=%2BmemberOf:carter&start=0&view=thumbnail&sort=titlesort&label=Elliott%20Carter%20Manuscripts>.

³ Two sources based on an extensive study of these materials deserve mention: David Schiff, *The Music of Elliott Carter*, 2nd. ed. (Ithaca, N.Y.: Cornell University Press, 1998); and Max Noubel, *Elliott Carter, ou Le temps fertile* (Geneva: Contrechamps, 2000).