

EDITORS' PREFACE:

We are pleased to announce that this issue of the *Journal of Jazz Studies* is a Festschrift in honor of Steven Strunk, who made many important contributions to jazz scholarship. Its appearance in this journal is fitting, as some of his most significant articles appeared here and in the *Annual Review of Jazz Studies*. As detailed in the opening article on his life as composer and music theorist, Steve died suddenly on February 20, 2012. The Music Theory Society of the Mid-Atlantic at their annual meeting March 15–16, 2013 at Temple University devoted two sessions to Steve's work. Those sessions helped launch this Festschrift, as talks began regarding a tribute to Steve as the conference was still in progress. After a few changes of plan, we are delighted that this issue of *JJS* realizes our hopes to celebrate his legacy with contributions both by Steve and by others inspired by his work.

The *JJS* co-editors would like to thank guest editors Keith Salley, Keith Waters, and Edward Latham, who worked with Henry Martin on planning and editing this Festschrift issue of *JJS*. The biographies for Salley and Waters appear under articles for which they are co-authors. Edward Latham is Associate Professor of Music Theory at Temple University's Esther Boyer College of Music and Dance in Philadelphia, Pennsylvania, where he was the recipient of the 2008 Lindback Award and the 2007 Teaching Academy Award for excellence in teaching. His research focuses on the interdisciplinary analysis of texted or danced musical works, and his publications include articles, chapters and review-articles on the music of Bach, Debussy, Gershwin, Verdi, Schoenberg, Stravinsky, Britten, and Beach. His regional, national and international conference papers have also analyzed works by Schubert, Mendelssohn, Puccini, Korngold and Weill. His first book, *Tonality as Drama* (2008), was published by the University of North Texas Press.

We turn next to brief summaries of the articles. Keith Salley and Dan Shanahan's "Phrase Rhythm in Standard Jazz Repertoire: A Taxonomy and Corpus Study" reflects a number of Steve's scholarly interests. The authors encourage readers to consider how the layered analyses at the end of Strunk's seminal "Harmony of Early Bop" article (*JJS* 6.1) agree, depart from, or inform the processes discussed in their contribution. Furthermore, Salley and Shanahan's broad stylistic survey of standard jazz tunes resonates notably with Strunk's work—particularly his "Linear Intervallic Patterns in Jazz Repertory" (*ARJS* 8) and his entry on "Harmony" in the *New Grove Dictionary of Jazz*.

Joon Park takes a closer look at Steve's innovative application of the neo-Riemannian Tonnetz to jazz. Steve reinterprets neo-Riemannian transformations as geometric reflections—as opposed to more conventional group theory opera-

tions—showing his understanding of jazz performance practice. Park clarifies the difference between conventional methods and Steve’s. In addition to illustrating Steve’s close accord with jazz performance practice, Park extends his work by representing Z-related sets on the Tonnetz.

Also included are two talks given by Steve that were previously unpublished. The talk on Bill Evans analyzes a well-known performance of “Autumn Leaves” with particular attention to features of melodic contour. Steve’s other paper was co-authored. The Jazz Piano Collective (Steve Larson, Henry Martin, Steve Strunk, Keith Waters) performed and presented individual papers together on a number of occasions, but “Circular Thinking: A Roundtable on ‘Blue in Green’ and ‘Nefertiti’” was its only collaborative scholarly effort. The talk frames general principles of circular tunes, and explores two of them from the 1960s.

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The editors would also like to welcome Christopher Wells as the journal’s new Managing Editor. Chris brings excellent credentials to the position. He is Assistant Professor of Music at Arizona State University and earned his doctorate in 2014 from the University of North Carolina at Chapel Hill. His dissertation on drummer/bandleader Chick Webb and swing music in Harlem during the Great Depression received UNC’s Glen Haydon Award for an Outstanding Dissertation in Musicology and the Society for American Music’s Wiley Housewright Dissertation Award.

Chris is no stranger to the Institute of Jazz Studies, having received one of our Berger-Carter research grants in 2013. He is currently writing a book on the history of jazz’s relationship with popular dance. Chris’s excellent editing skills and extensive contacts in the jazz research community will greatly benefit *JJS*.

Chris succeeds Jeff McMillan, who has expertly guided *JJS* since 2012. Jeff is leaving due to the demands of a new position as Senior Communications Manager with the San Francisco Opera and to complete his book on Billy Eckstine. We wish him the best in these endeavors. Jeff has always been a joy to work with and, characteristically, has agreed to help with the transition.

Ed Berger  
Dan Faulk  
Henry Martin  
Dan Morgenstern