"Laura" and the essential ninth: were they only a dream?

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"Laura" e a nona essencial: teria sido um sonho?

Abstract

A side from being a compelling and unusual detective story, the famed 1944 film noir *Laura*, featured one of the best-known soundtracks in American cinematic history. Though it has been the subject of several studies by film and film music scholars, this soundtrack – and the song based upon it – has received very little analytical scrutiny. This article not only puts forth a structural and hermeneutical analytical reading of the song, but also raises some fundamental questions about harmonic and contrapuntal practice both in this and in the more canonical concert literature.

Key-words: structural and hermeneutical analysis, analysis of song, relationship to canonic literature.

Resumo

Além do enredo policial fora do comum e intrigante, o famoso filme *noir* de 1944 intitulado Laura atraiu a atenção por sua trilha sonora, uma das mais conhecidas em toda a história do cinema americano. Ainda que este filme tenha sido o objeto de estudo por parte tanto de entendidos do cinema quanto de compositores especializados nesta modalidade, a canção propriamente não passou pelo crivo analítico com a mesma intensidade. Este artigo não só propõe uma análise estrutural e hermenêutica baseada na canção mas também levanta alguns pontos fundamentais sobre a prática harmônica e contrapontística em relação ao cânone da música de concerto.

Palavras chave: análise estrutural e hermenêutica, análise da canção, relação com práticas da música erudita.

Laura: a brief history

When David Raksin (1912-2004) was a young composer working for Twentieth-Century Fox Studios in Hollywood, his first major film assignment was to score Otto Preminger's film, *Laura*. Initially, Raksin was only supposed to compose incidental music for the film. Preminger had wanted to use Duke Ellington's "Sophisticated Lady" as the film's musical theme, but Raksin confronted the famous director, saying that Ellington's song would have rather negative connotations about the title character and he suggested that a newly composed melody would be preferable. Fortunately, Fox's musical director Alfred Newman not only accepted, but embraced, Raksin's alternative. The melody Raksin produced was complex, but so haunting and memorable that it formed the basis for an extraordinary monothematic soundtrack – essentially a set of variations that conveyed the film's emotional roller coaster and ever-changing projections of reality.

Newman also concocted a relatively novel marketing ploy based upon the film's soundtrack. To advertise the movie, Fox elected to sell its theme as sheet music. (Though common now, this was quite unusual in the mid-1940s.) To help sell the music and, by extension, the movie, Raksin composed an introductory verse, and Fox hired Johnny Mercer (1909-1976) to write lyrics. The song "Laura" was enormously popular in the forties, even reaching the top spot on *Your Hit Parade*.[1] Although Bing Crosby once declared the song "unsingable," according to ASCAP, it was the most-recorded cinematic composition between 1928 and 1958; during this period, it was recorded over 100 times, by such stars as Frank Sinatra, Benny Goodman, Ella Fitzgerald, Montavanni, and even Leadbelly. This is especially impressive when you consider that other popular cinematic works of that period include Dimitri Tiomkin's *High Noon*, Jerome Kern's "The Way You Look Tonight," Sammy Fain's "Love is a Many Splendored Thing," and even Harold Arlen's "Somewhere Over the Rainbow," to name just a few.[2]

As Raksin himself admitted, the chorus of "Laura" is little more than an extended circle-of-fifths sequence. So what exactly made this song unsingable to Bing Crosby? It might well be Raksin's non-standard modulatory scheme – but that is more an issue with song's rarely performed verse. More likely, it was the unusual manner in which he supported the melody's primary tones.

Example 1 contains the melody from the first eight bars of "Laura." Over the course of the initial phrase, the melody clearly descends from B to A. It then continues from A down to G in the next four bars. But the structural importance of these three notes is undermined rather curiously by Raksin's strikingly unusual accompaniment, which harmonizes each of the these primary melodic tones with a fundamental bass a ninth lower. This raises a perplexing question: are these ninth chords stable, in the sense of Kirnberger's essential dissonances, or are these seemingly strong melodic tones actually unresolved dissonances, displacing the "true" melodic tones that never appear? Example 2 proves the first eight measures as they appeared in the Raksin and Mercer's published piano/ vocal arrangement. It is given as your Example 2.

As a prelude to my own analysis of this work, some comments regarding the historical understanding of the ninth chord as both a harmonic and a contrapuntal entity are in order.

Example 1: "Laura," melody, mm. 1-8 and two levels of reduction

Example 2: "Laura," refrain, mm. 1-8 (as commercially released in 1945)

The Ninth Chord: A Brief History

Kirnberger drew an important distinction between dissonances that are "essential" and those that are "incidental" (or "nonessential" as Beach and Thym translate the term). In his 1770s treatise *Die Kunst des reinen Satzes* Kirnberger designates "essential dissonances" as those that are part of a harmony—for example, the chordal seventh. Such dissonances resolve, normally down and by step, when the fundamental bass changes. "Incidental dissonances"[3] displace a chordal tone and resolve, again normally down and by step, over the same fundamental bass tone. Suspensions and appoggiaturas are prime examples of incidental dissonances.

Kirnberger *did* acknowledge the presence of ninth chords, but only apparent ninth chords. For example, in a major key, what we call IV^7 was considered by Kirnberger to have an "unauthentic seventh" (see Example 3a). The unauthentic seventh was "not an essential dissonance but [one] which arises from inversion."[4] In fact, Kirnberger understood that the fundamental bass of the chord in Example 3a is actually scale-degree $\hat{2}$, and the unauthentic seventh is implicitly a ninth – that is, a ninth above a fundamental bass that is not actually present (see Example 3b). As such, it is truly a suspension that does not resolve over the same fundamental bass; its resolution is elided. Structurally speaking, it is a suspended $II\,{}^6_5$ (see Example 3c). Seventh chords built on the leading tone also fall into this category. VII^7 is like a dominant ninth chord, but again the ninth is considered to be nonessential—a suspension that only resolves when the fundamental bass changes.[5]

Example 3: Kirnberger's "unauthentic seventh" (black note = fundamental bass)

If anything, Schenker's view was even more conservative than was Kirnberger's. In his *Harmonielehre* of 1906, Schenker explained the dominant ninth chord as an anomaly that arises because the dominant seventh chord, the leading-tone triad, and the leading-tone seventh chord (VII^7) all have the same function and all 'lie within the span of a ninth.'[6] In Schenker's example 155, reproduced here as Example 4, he laid out those three overlapping chords and commented that it is their free substitution that "engenders this deceptive effect, [and led] some to treat this phenomenon as a particular chord formation, viz. the ninth chord."

Schenker felt that this particular logic worked only with the dominant ninth chord, leading him to reject all ninth chords on other scale steps categorically.[8] In so doing, he also rejected the ninth as a harmonic interval, reasoning that "if ... 'harmonizability' is a precondition of the interval, the rejection of the ninth chord as harmony entails the rejection of the ninth as a true interval."[9]

Arnold Schoenberg, in his *Harmonielehre*, expressly took issue with Schenker's rejection of the ninth chord as a structural entity. He argued that seventh chords are already artificial extensions to the tonal system. If we allow them as possibilities,

Example 4: Schenker's "So-called Dominant Ninth Chord" [*Harmonielehre*, Ex. 155]

then why not allow ninths, elevenths, and so forth, extending our system of superimposed thirds? In so doing, Schoenberg maintained that "much of what today lies outside the system, in the sphere of accidental harmonies, could still be brought into it without losing the control provided by the root progressions."[10]

Another common argument against ninth chords is that they *do not* and effectively *cannot* appear in inversion, whereas all other stable harmonies both can and do. To Schoenberg, this argument created an ontological problem. In his *Harmonielehre*, Schoenberg commented that "theory too willingly says: ninth chords do not appear in inversions, hence, they just don't exist. Of course, the other ways would be not right, either: namely, that the theorists should invent the inversions of ninth chords rather than wait for the composers to do so."

Schoenberg's more accepting view of these extended tertian entities as genuine chord members seems to be the one taught in most American jazz harmony classes. And, given that Raksin studied with Schoenberg for a time, we might well privilege his perspective when dealing with this particular literature. I will propose two contrasting readings of "Laura" based upon different understandings of the ninth chord, starting with the more radical premise that the chordal ninth *is* stable and can support *Stufen* in a Schenkerian analysis.[11]

Two Analytical Readings of "Laura"

If ninths are essential harmonic intervals, then Example 1 – my melodic reduction of the refrain (or "chorus") – is fully justifiable. In fact, George Burt provides a very similar reduction of "Laura" in his book *The Art of Film Music*. My foreground sketch in Example 5 provides a more complete voice-leading analysis of the refrain, using the premise of the stable ninth. Without going through the sketch in too much detail, I will herein point out some interesting features.

The outer voices in the first eight measures participate in a linear intervallic

Example 5: "Laura," refrain, foreground sketch showing essential ninths

pattern (sequence) of alternating ninths and fifths – not exactly a typical contrapuntal framework, but perhaps not so odd in the context of a popular tune and latter-day jazz standard. This 9-5 linear intervallic pattern falls out of a lengthy circle of fifths sequence, realized as a series of three linked II - V - I motions. In each case the major I^9 chord shifts to a minor ninth chord and is reinterpreted as II^9 of the next progression, a whole step lower. The use of a major chord, shifting to minor as a means of extending a modulatory circle of fifths is reminiscent of the refrain of Jerome Kern's famous ballad, "All the Things You Are," composed just four years earlier, in 1939.

Both "All the Things You Are" and "Laura" form examples of "auxiliary cadences" – compositions that do not begin on tonic (and, in these cases, they do not even begin in the tonic key). It is therefore not surprising that, from a Schenkerian perspective, neither well-known refrain opening actively participates in its overall fundamental structure.

The 32-bar refrain of "Laura" divides into two equal-length parts: after the first sixteen bars, there is a half-cadence and bridge back to the main melody. It is clearly a half cadence and therefore an interrupted form, despite the fact that

Raksin deceptively substitutes a mediant chord for the dividing dominant. As one might expect, structural closure occurs only at the end of the second sixteen bars of the chorus. But the printed sheet music does not convey some important differences in the music's original cinematic setting. Raksin entirely avoided synchronizing the end of the tune with the end of a scene, stopping most often at m. 49, just at the climactic high E-flat where, in the song version, "Laura" is named for the last time. But we will approach that little structural twist in a short while.

After the first eight measures in both halves of the refrain (shown in separate systems in Example 5), the series of parallel ninths discontinues. In the second half of the refrain, the II-V-I pattern is halted prematurely during the third iteration (in E-flat) and the motion from scale degrees $\hat{4}$ to $\hat{3}$ occurs at the structural dominant. The climactic E-flat (with the word "Laura") is, this time, only a neighbor to E-natural, interrupting the cadential $^6_4$ in m. 47 with a final (perhaps motivic) ninth chord.

Now, consider the more conservative Schenkerian position regarding the ninth chord: that the ninth is always a non-essential dissonance and is fundamentally a suspension that does not resolve over the same harmony. This, I should say, is also the position taken by Steven Strunk in his ground-breaking article "Bebop Melodic Lines: Tonal Characteristics." If ninths are non-essential (or "tensions" as Strunk calls them), then we can understand the B that begins the chorus as displacing A; the A in m. 23 displaces G; and the G in m. 27 displaces F. Each of these "displaced" tones eventually arrives, though none of them when they harmonically should.

This reading is shown in Example 6. Those tones that are part of the (actual) musical surface are represented as small eighth notes (signifying their status as non-harmonic tones) and the tones that are *not* actually present but arguably exist as implicit structural necessities are represented with quarter notes. A musical realization of the sketch from Example 6 might look like Example 7, which one can more easily play through and hear.

Though I suggested playing through Example 7, the issue here is not whether this recomposed version sounds better than Raksin's. It certainly does not; his is far more interesting and artistic. But does the version in Example 7 sound plausible? Moreover, is it structurally the same as Raksin's version? If so, that would suggest that the principle melodic notes at the beginning *are* in fact unresolved suspensions.

While my overall reading of the familiar refrain does not differ much in Examples

Example 6: "Laura," refrain, foreground sketch showing non-essential ninths

Example 7: "Laura," refrain beginning, recomposed to illustrate non-essential ninths

5 and 6, the question of whether the ninths in the refrain are essential more strongly affects our understanding of the song's verse, the beginning of which is sketched in Example 8. Like many introductory verses, this one is not often performed, but it is an elegant attachment to this song, leading up to the refrain with a particularly interesting pair of linear ascents and a four-bar introduction that at once anticipates the familiar ending of the song and provides a structural tonal framework, perhaps eliminating the need to consider the piece as an auxiliary cadence.

Example 8: "Laura," introduction (mm. 1-4) and beginning of verse, foreground sketch

As was common, the short piano introduction contains the climactic passage from the refrain. It begins with those high E-flats that I discussed earlier and descends to scale-degree $\hat{1}$ over stable tonic harmony. As soon as the initial dominant is resolved, a series of chromatic neighboring and passing motions melodically take us from C in m. 3 to D at the end of m. 4. D, then, is transferred down an octave and begins a very clear compound-melodic sixth ascent up to B natural in m. 10. Locally, the B-natural in m. 10 functions as $\hat{3}$ in G major and, at the end of the phrase, we have an obvious interruption. Examples 9 and 10 sketch the end of the verse and beginning of the refrain. As one can see, rather than starting over in G major, the second phrase of the verse ascends to B-flat in m. 15, (C in bar 16 is only a neighbor), over a tonicized bIII harmony before moving to V in what might be considered to be another interrupted structure. This motion from bIII to V provides a compelling tonal analog to the refrain's harmonic scheme. Example 9 depicts a scenario where ninths are essential; Example 10 portrays non-essential ninths.

Example 9: "Laura," end of verse and beginning of refrain, foreground sketch showing essential ninths

Example 10: "Laura," end of verse and beginning of refrain, foreground sketch showing non-essential ninths

If the ninths are considered essential, then the verse ends with an interruption and the refrain begins anew on B, still apparently in the key of G major. The overall sound of an interrupted phrase is only locally challenged by the chromatic passing tone Bb (enharmonically A# on my sketches) that connects the end of the verse to the first note of the refrain.

If, however, ninths are not essential, then perhaps there is an unbroken tonal motion from the verse into the beginning of the refrain. We arrive on 2̂ at the end of the verse and that note is implicitly maintained at the beginning of the refrain (displaced by the dissonant B-natural) and it resolves to an (again) implicit G-natural in bar 23 when the G-major tonic finally arrives. This is the version sketched in Example 10. To my ears, the extraordinarily elegant, almost Chopinesque, transition

from verse to refrain invites this sort of uninterrupted reading.

Moreover, Johnny Mercer's lyrics support this version rather well. Not only did he lead smoothly from the verse into the chorus, without even a sentence break, but he set the pre-existing refrain, which so prominently features ninth chords, with the text: "Laura is the face in the misty light; footsteps that you hear down the hall" and, in the second half, "And you see Laura on the train that is passing through; those eyes, how familiar they seem." These suggest a presence that is perceived, but not actually seen, or if seen, then only briefly or in a fog. Mercer's lyrics were a perfect complement to the movie *Laura*. As the film opens, the narrator announces that the title character has been murdered, and flashbacks of her life occupy much of the movie's first half. Laura, then, exists as a memory— a projection, so to speak, of the narrator's recollections. Similarly, the primary melodic tones at the beginning of the tune can also be understood as dissonant projections onto a stable harmonic plane. The majority of apparently stable melodic notes point to notes that are not actually there.

The notion that the primary melodic tones are merely dissonant projections is further supported by the fact that the melody never satisfactorily reaches its conclusion in the movie. It is used in a variety of settings, both diegetic and non-diegetic, but no musical cut *ever* ends on the final tonic that concludes the song version. The music of the last two bars does exist in the movie, but always *en route* to a repeat of the chorus or to some musical interlude.

Given that this music never actually cadences in its cinematic versions, one might reasonably wonder whether this work actually is in G rather than C. The verse is clearly in G, and the refrain at least begins in G. Furthermore, the harmony at which the music frequently cuts off in the movie is a dominant ninth chord in G (m. 49). Indeed, in an interview, David Raksin himself once claimed that the piece is truly in G. One could certainly hear the C-major ending as somewhat artificial, as thought it had been merely an addendum.

Despite all that evidence – including the composer's own word – and although the notion of a tacked-on final cadence is fairly consonant with my hermeneutic, I find it difficult to think of this piece in any key other than C major. Consider what a direct resolution of that "Laura Chord" would sound like. (I am calling it the "Laura Chord" because it harmonizes the last occurrence of the name "Laura" in Mercer's lyrics.) Example 11 produces a version that simply resolves the troublesome dominant ninth chord.

Example 11: An unnatural resolution of the "Laura" chord in m. 49.
Example begins at m. 45.

To me, the recomposed ending in Example 11 sounds entirely wrong. This might be because I've heard and played through this work so many times, and have known it, at least informally, since childhood. But, there are more musically intersubjective reasons to prefer my earlier analysis.

First, although the initial refrain bars do indeed convey a clear sense of G major, the transformation of the G major chord in m. 24 to the G minor ninth chord in m. 25 undermines that sense of tonality. F and Eb are both subsequently tonicized as strongly as is G. One could, of course, argue that the first such pattern should carry a sense of primacy, but I'll address that point in a moment. Second, the $\frac{6}{4}$ chord in m. 47 feels to me like a cadential chord. With G in the bass, C is the implicit key. Moreover, that cadential $\frac{6}{4}$ is directly preceded by a leading-tone seventh chord in C, a harmony that forces us to reinterpret that phase as in C rather than E-flat major.

But the musical reason that I find most compelling has to do with the work's hypermetrical and phrase structure. Despite its contrapuntal anomalies, "Laura" follows a very standard song form. The verse is sixteen bars long, and the refrain consists of two sixteen bars halves, each divided into four four-bar phrases. In both halves of the refrain, these four-bar phrases each articulate the same basic harmonic pattern with the same harmonic rhythm: the first bar of each phrase (or hypermeter) features a predominant-functioning chord, usually a supertonic seventh or ninth chord (or a secondary dominant – arguably the same thing). The second bars each contain a dominant-functioning chord, and they resolve to their local tonic, which is prolonged in the third and fourth bars of each hypermeasure. In a couple of cases (most notably mm. 35-36), the tonic is replaced with a tonic substitute and is followed by a transition to the next hypermeasure. So, every four-bar hypermeasure progresses as shown in Example 12.[12]

Harmonic function:	Predominant	Dominant	Tonic	
Hypermetrical "beat:"	1	2	3	4

Example 12: Harmonic and hypermetrical consistency throughout the refrain

That V^9 in G that I artificially and awkwardly resolved in Example 11 occurs on the first bar of a hypermeasure. Given the incredible harmonic consistency of this work, that chord serves a pointer to C. That D^9 chord in that location is really all that we need to make the key identification. The fact that the tune is frequently cut off on that bar does little or nothing to dissuade our sense of the piece as an auxiliary cadence in C.[13]

The surprising early cadential $^6_4$ in m. 47 effectively delays the ultimate tonic arrival until the end of the sixteen-bar structure. Moreover, its resolution is elided, arriving on the structural dominant seventh in the hypermetrically "correct" location: at bar 2 of the last hypermeasure. Interestingly, Raksin simultaneously defies a norm by producing the early cadential $^6_4$, then returns to the norm through elision. Measure 49 – the "Laura chord" – is, in my interpretation, both hypermetrically strong and structurally weak, falling in the middle of a dominant prolongation and delaying, seemingly indefinitely in some cinematic renditions, the $^6_4$ chord's resolution.

The unwavering correspondence of hypermeter and tonal function might be thought of as the musical canvas on which "Laura" was painted. Curiously, Duke Ellington's song "Sophisticated Lady," composed in 1933, seems to have been painted on a similar canvas. Like "Laura," Ellington's tune is a 32-bar song form, divided into two 16-bar halves. The first sixteen bars features the head of the tune (8 bars in length) repeated twice. Every four-bar phrase in the first half moves: II^7 | V^7 | I | … transition |. The big difference here is that the recurrent II-V-I pattern in "Sophisticated Lady" remains in the home key of A-flat major and is not sequenced into different tonal regions.[14]

Earlier, I mentioned that Otto Preminger originally wanted to use "Sophisticated Lady" as the theme for *Laura*. According to Raksin's own account, which frankly sounds like a Film Noir scene itself, Preminger was planning to use "Sophisticated Lady" and the young composer David Raksin intervened saying that it would make *Laura* seem like a prostitute, which clearly was not the intention of the original Vera Caspary novel. The venerable Preminger looked at Raksin and said

something like "Alright, then. Today is Friday, come back with something else we can use by Monday." Over that weekend, Raksin alleges that he wrote "Laura."

Assuming Raksin's tale is accurate, and I know of no evidence to suggest otherwise, is it possible that the hurried composer, created something of a trope on "Sophisticated Lady?" Indeed a more *sophisticated* "Sophisticated Lady." Sadly, Raksin died in 2004, so the best one can do is speculate, but it certainly does seem plausible that, whether consciously or unconsciously, he started out with that tune – the one that the director wanted – in his head. After all, if he could come up with "Sophisticated Lady" without the textual associations, then everyone comes out happy.

In its cinematic afterlife, the song "Laura" has taken on some rather striking associations of its own. And, just as Raksin creatively avoided the final cadence in the film, Mercer's famous concluding lyrics "but she's only a dream" textually undermine the song's ultimate harmonic and melodic resolution. By virtue of Mercer's lyrics, it could be argued that the song ends with an even greater sense of unreality than does the movie.

Notes

[1] *Your Hit Parade* was a radio (1935-55) and later television (1950-59) program that featured performances of the most popular songs in the United States each week.

[2] ASCAP – The American Society of Composers and Performers – is a sort of union that helps songwriters and performers collect royalties by tracking live performances, recordings, and radio play.

[3] Incidental dissonances are sometimes translated more literally, but less accurately, as "accidental" dissonances.

[4] Kirnberger, 85.

[5] In a later treatise, the *Grundsätze des Generalbasses* (published in Berlin in 1781), Kirnberger showed how even the dominant seventh chord originated from a passing

dissonance. It was, he asserted, a passing motion that singers would naturally add to avoid leaping from 5 to 3 when the dominant resolved to tonic harmony. Kirnberger was certainly not the first to express this opinion; Sorge had roughly the same notion of the dominant seventh chord in his famous 1745 treatise *Vorgemach der musickalischen Composition.* [Kirnberger, 80-81, fn. E (by Beach and Thym). They reference p. 362 of Sorge's treatise.]

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6 Schenker, 191.

7 Schenker, 191.

8 He commented "It goes without saying that I reject the ninth-chords on the remaining scale-steps..., and that I feel the more justified in this rejection because those chords can be explained much more plausibly otherwise. For either all those other chords which apparently are ninth-chords are, in reality, superadditions of two scale-steps above a pedal point, or they originate in a suspension" (203)

9 Schenker, 204. He later remarked that "Rameau was right when he admitted the ninth chord only as an accord par supposition." (204) This alliance with Rameau seems somewhat curious, given that Schenker's claim was clearly that where the so-called dominant ninth chord is concerned, the root, or, more importantly, the fundamental bass is 5. However in Rameau's chords of supposition, or as it is translated by Lester and Wason, chords of subposition, the fundamental bass of the dominant ninth is not 5 but 7. This is because Rameau essentially acknowledged only seventh chords and claimed that all chords that seem to contain more than four tertian notes, derive their extra notes as thirds *below* the fundamental bass. (204) So, while Schenker and Rameau seem to disagree about which tone in a ninth chord is the fundamental bass, they clearly do agree that extended tertian harmonies are, in any case, mixtures of essential choral tones and foreign, or non-harmonic, notes.

10 Schoenberg, 345.

11 Schoenberg, 345. The passage continues as follows: "Theory cannot and may not take the lead; it should affirm, describe, compare, and organize. Therefore, I will restrict myself to giving composers and future theorists a few incentives toward further expansion of the system, and will refrain from systematizing forms which are certainly, to some extent, already appearing in modern works, but with a usage that is fundamentally different from what should take place here. Theory was on the right path when it affirmed the existence of ninth chords. Then it should have mentioned that inversions of ninth

chords do not appear, but it could just as well have suppressed its opinion that they are bad or even impossible."

[12] Yet another reason my premature resolution of the "Laura" chord falls short is that the chord has a flatted 6th scale degree in the top voice that begs a resolution to scale-degree 5 and, thus, and imperfect authentic cadence.

[13] In fact, when I teach undergraduates about late nineteenth-century harmonic practice, one of the hypothetical questions I like to ask them is "can a piece be considered tonal if you never hear the tonic triad?" For me, Raksin's original cinematic rendering of this composition can serve as a prime example of such tonality through implication.

[14] Of course, "Sophisticated Lady" is not the only standard that features such a pattern, but it is the closest correspondence that I've found. Other pieces with similar patterns include "Just Friends" (Lewis/Klenner), "Autumn Leaves" (Kosma/Mercer), "Stella by Starlight" (Young), "Tune Up" (Miles Davis), and (albeit only the second phrase of) the Gershwins' "Embraceable You."

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Appendix: Score to "Laura"