

Seminar in Jazz Theory

MUT 6936
UF, Fall 2023
W 4:05–7:05 p.m.
MUB 144

Professor:

Dr. Rich Pellegrin
Office: MUB 349
Office Hours: TBA and by appointment
Email: rpellegrin@arts.ufl.edu
Website: www.richpellegrin.com

Prerequisites. Grade of C or better in MUT 6629: Analytical Techniques (or equivalent at another institution) and permission of instructor.

Course Description. A seminar course intended for students with a jazz background. We will survey writings from the jazz theory literature that engage neo-Riemannian theory, set theory, structural-layer analysis (reductive analysis), rhythmic theory, and other analytical techniques.

Required Materials. None. Readings will be distributed in-class or made available online.

Grading. Final grades are comprised of the following components:

50%	Final Paper
30%	Presentations
20%	Preparation / Participation

Final Paper.

The final project for this course will be chosen by the student, in consultation with the instructor, who must approve the topic. The final paper is due **Saturday, December 9 at 2pm**, and should be emailed to the instructor in MS Word format.

In some cases, this component of the course may be treated more as a “project” than a “paper,” but any project will still have a significant written component. I am more concerned with quality than quantity, but master’s students should aim for 3,000 to 3,500 words, while doctoral students should aim for 3,500 to 4,500 words. I’ve never met a professor, peer reviewer, or editor who looked favorably on manuscripts that were both extremely long and of poor quality.

I do not require formal proposals, bibliographies, or rough drafts in advance of the due date. However, I would be very happy to provide deadlines and feedback to any student who wishes to submit such items. In the last one or two class meetings of the semester, you will give a presentation to the class on your research, providing an opportunity to get feedback and ideas from your peers and myself.

Presentations.

These may be in a variety of formats, and may be formal or informal, at the student’s discretion. Presentations on readings should 1) draw the group’s attention to the most important passages of the reading; 2) draw the group’s attention to passages that are of particular interest to you, offering your own perspective; and 3) articulate questions you have about the reading or other questions that facilitate discussion. One approach is to walk the group through the reading, accomplishing these three goals as you go.

Participation.

This category includes careful, thoughtful preparation for each class meeting, including completing assigned readings and analytical work. Your active engagement in class discussions will make this course a better learning experience for everyone. This includes: listening carefully to others and reacting to their ideas; not monopolizing the discussion; offering support; recalling a passage you have read or analyzed; raising a new issue; asking for clarification; keeping track of the line of thought (paraphrasing someone else's idea, etc.); noticing that someone is trying to be heard; explaining your idea; explaining your confusion (e.g., about a given passage you have tried to analyze, or that someone else has analyzed).

- Paragraph above written by Dr. Bruns, Dean of the UC-Boulder School of Music

Some challenging and uncomfortable subjects will be discussed during this course. We may study scholarship, including my own, that introduces a range of perspectives on these matters. These viewpoints are presented in a spirit of exploration and neutrality. We are here to develop our critical skills together as a class through shared intellectual inquiry. All viewpoints and backgrounds are welcome in this class, and all students are encouraged to contribute their perspective on any subject we address.

Attendance Policy. Attendance in this class is critical, particularly as we only meet once a week—please make every effort to be in class. If you must miss a class, let me know in advance. Any unexcused absences beyond one will result in a 5% reduction in your final grade for the course. The student is responsible for all material missed during an absence.

Technology. Some readings will be sent to students via Canvas. You may print these readings yourself, or you may study them on an electronic device. If you study them on a device, some extra effort is required to be successful in the course. First, I recommend familiarizing yourself thoroughly with the markup tools of the PDF reader you use. You will need to study the readings closely, and it is important to be able to highlight, underline, bracket, make notes in the text, and so forth. Second, during class I ask students to turn off notifications, or, preferably, turn off wi-fi completely or close their web browser. If a student wishes to look up information or ideas during class, in order to contribute something to the discussion, they may do so, but I suggest turning wi-fi on only at that time and turning it off afterwards. It is far too easy nowadays to become hopelessly distracted by an electronic device, and to distract others as well. Moreover, it is obvious when students are distracted by technology, and instructors do not look kindly on such behavior.

Schedule.

Weeks 1-3	Introductory topics
Weeks 4-6	Rhythmic analysis; set theory
Weeks 7-10	Neo-Riemannian analysis
Weeks 11-14	Structural-layer analysis
Weeks 15-16	Research presentations

Final paper due Saturday, December 9 at 2 pm.

There is no final exam for this class.

Selected Bibliography

Introductory Topics

Michaelsen, Garrett. 2018. "Chord-Scale Networks in the Music and Improvisations of Wayne Shorter." *Gamut* 8 (1): 123–188.

Michaelsen, Garrett. 2019. "Making 'Anti-Music': Divergent Interactional Strategies in the Miles Davis Quintet's *The Complete Live at the Plugged Nickel 1965*. *Music Theory Online* 25 (3).

Pellegrin, Rich. 2016. "Stable Norms and Salient Deviations: Multilayered Listening in Jazz and Common-Practice Music." *Engaging Students* 4.

[Stable Norms and Salient Deviations model from Pellegrin 2022.]

Rusch, René, Chris Stover, and Keith Salley. 2016. "Capturing the Ineffable: Three Transcriptions of a Jazz Solo by Sonny Rollins." *Music Theory Online* 22 (3).

Waters, Keith. 2011. "Analytical Strategies." In *The Studio Recordings of the Miles Davis Quintet, 1965–68*. New York: Oxford University Press.

Rhythmic Analysis

Boyle, Antares. 2021. "Flexible Ostinati, Groove, and Formal Process in Craig Taborn's Avenging Angel." *Music Theory Online* 27 (2).

Love, Stefan C. 2013. "Subliminal Dissonance or 'Consonance'? Two Views of Jazz Meter." *Music Theory Spectrum* 35 (1): 48–61.

Morgan, David. 2000. "Superimposition in the Improvisations of Herbie Hancock." *Annual Review of Jazz Studies* 11: 69–90.

Waters, Keith. 1996. "Blurring the Barline: Metric Displacement in the Piano Solos of Herbie Hancock." *Annual Review of Jazz Studies* 8: 19–37.

Set Theory

O'Gallagher, John. 2020. "Pitch-Class Set Usage and Development in Late-Period Improvisations of John Coltrane." In "Coltrane at Fifty," special issue, *Jazz Perspectives* 12 (1): 93–121.

[Dr. Pellegrin's McCoy Tyner research]

Neo-Riemannian Analysis

Baker, Ben. 2019. "A Cyclic Approach to Harmony in Robert Glasper's Music." *Theory and Practice* 44: 39–82.

Pellegrin, Rich. 2020. "Motive, Collection, and Voice Leading in John Coltrane's 'Giant Steps.'" In "Coltrane at Fifty," special issue, *Jazz Perspectives* 12 (1): 7–49.

Pellegrin, Rich. 2022. "Harmony Versus Voicing: Modeling Local-Level Salience and Stability in Jazz After 1960." *Zeitschrift der Gesellschaft für Musiktheorie* 19 (1): 67–102.

Strunk, Steven. 2016. "Tonal and Transformational Approaches to Chick Corea's Compositions of the 1960s." *Music Theory Spectrum* 38 (1): 16–36.

Waters, Keith. 2016. "Chick Corea and Postbop Harmony." *Music Theory Spectrum* 38 (1): 37–57.

Waters, Keith and J. Kent Williams. 2010. "Modeling Diatonic, Acoustic, Hexatonic, and Octatonic Harmonies and Progressions in Two- and Three-Dimensional Pitch Spaces; or Jazz Harmony after 1960." *Music Theory Online* 16 (3).

Structural Layer Analysis

- Larson, Steve. 1998. "Schenkerian Analysis of Modern Jazz: Questions about Method." *Music Theory Spectrum* 20 (2): 209–241.
- Larson, Steve. 2008. "Composition Versus Improvisation?" *Journal of Music Theory* 49 (2): 241–275.
- Pellegrin, Rich. 2016. "Schenkerian versus Salzerian Analysis of Jazz." In *Form and Process in Music, 1300–2014: An Analytic Sampler*, edited by Jack Boss, Heather Holmquest, Russell Knight, Inés Thiebaut, and Brent Yorgason, 255–274. Newcastle upon Tyne: Cambridge Scholars Publishing, 2016.
- Pellegrin, Rich. 2023. "Salience, Common Tones, and Middleground Dissonance in the Fourth Chorus of Brad Mehldau's Improvisation on 'All the Things You Are.'" *Intégral* 36 (247–261).
- Pellegrin, Rich. 2024. "Tonal Ambiguity, Structural Closure and Motivic Parallelism in a Performance of 'Green Chimneys' by the Thelonious Monk Quartet." Forthcoming at *Jazz Perspectives*.

Academic Honor Policy. UF students are bound by The Honor Pledge which states, "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: "On my honor, I have neither given nor received unauthorized aid in doing this assignment." The Honor Code (<http://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TAs in this class.

Disability Accommodations. Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, www.dso.ufl.edu/drc/) by providing appropriate documentation. Once registered, students will receive an accommodation letter which must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.

Course Evaluations. Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

Campus Resources:

Health and Wellness

U Matter, We Care:

If you or a friend is in distress, please contact umatter@ufl.edu or (352) 392-1575 so that a team member can reach out to the student.

Counseling and Wellness Center: <http://www.counseling.ufl.edu/cwc/Default.aspx>, 392-1575; and the University Police Department: 392-1111 or 9-1-1 for emergencies.

Sexual Assault Recovery Services (SARS)
Student Health Care Center, 392-1161.

University Police Department, 392-1111 (or 9-1-1 for emergencies). <http://www.police.ufl.edu/>

Academic Resources

E-learning technical support, (352) 392-4357 (select option 2) or e-mail to Learning-support@ufl.edu.
<https://lss.at.ufl.edu/help.shtml>.

Career Resource Center, Reitz Union, 392-1601. Career assistance and counseling. <http://www.crc.ufl.edu/>

Library Support, <http://cms.uflib.ufl.edu/ask>. Various ways to receive assistance with respect to using the libraries or finding resources.