

**Introduction to Reductive Analysis:  
From the Classical Canon to  
Jazz and Popular Music**

MUT 6936  
UF, Fall 2019  
W 4:05–7:05 p.m.

**Professor:**

Dr. Rich Pellegrin  
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**Prerequisites.** Grade of C or better in MUS\_TH 6629: Analytical Techniques (or equivalent at another institution).

**Course Description.** A seminar course focused on understanding Schenkerian and post-Schenkerian analytical techniques. We will examine Heinrich Schenker's original approach, Felix Salzer's application of it to the complete canon of Western art music, as well as contemporary applications to popular music and jazz. Readings will focus on how graphic analysis illuminates the structural differences between various repertoires, with rhythmic and metric issues figuring prominently in our discussion. May be taken before or after a standard introductory course in Schenkerian Analysis.

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

**Final Paper.** The final project for this course will be chosen by the student, in consultation with the instructor. The final paper is due **Tuesday, December 10 at noon**, at my office or in my mailbox. There is no final exam for this class.

**Grading.** Your final grade will be comprised of the following components:

50%	Final Paper
25%	Presentations
25%	Preparation / Participation

**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.

## Selected Bibliography

- Cook, Nicholas. *The Schenker Project: Culture, Race, and Music Theory in Fin-de-siècle Vienna*. New York: Oxford University Press, 2007.
- Lerdahl, Fred, and Ray Jackendoff. *A Generative Theory of Tonal Music*. Cambridge, Massachusetts: The MIT Press, 1983.
- Lerdahl, Fred. *Tonal Pitch Space*. New York: Oxford University Press, 2001.
- Morgan, Robert P. "Dissonant Prolongation: Theoretical and Compositional Precedents." *Journal of Music Theory* 20, no. 1 (Spring 1976): 49-91.
- Neumeyer, David. "The Ascending Urlinie." *Journal of Music Theory* 31, no. 2 (Autumn 1987): 275-303.
- Nobile, Drew. "Form and Voice Leading in Early Beatles Songs." *Music Theory Online* 17, no. 3 (October 2011).
- Oster, Ernst. "Re: A New Concept of Tonality (?)." *Journal of Music Theory* 4, no. 1 (April 1960): 85-98.
- Pellegrin, Rich. "On Jazz Analysis: Schenker, Salzer, and Salience." PhD diss., University of Washington, 2013.
- . "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.
- . "Stable Norms and Salient Deviations: Multi-Layered Listening in Jazz and Common-Practice Music." In "Engaging Students through Jazz," special issue, *Engaging Students: Essays in Music Pedagogy* 4 (2016).
- Rothgeb, John. "Salient Features." In *Music Theory in Concept and Practice*, edited by James Baker, David Beach, and Jonathan Bernard, 181-96. Eastman Studies in Music 8. Rochester, New York: University of Rochester Press, 1997.
- Rothstein, William. *Phrase Rhythm in Tonal Music*. New York: Schirmer, 1989.
- . "Rhythmic Displacement and Rhythmic Normalization." In *Trends in Schenkerian Research*, edited by Allen Cadwallader, 87-114. New York: Schirmer, 1990.
- Salzer, Felix. *Structural Hearing: Tonal Coherence in Music*. Two volumes bound as one. New York: Dover, 1982. Originally published by Charles Boni, 1952.
- Schachter, Carl. "A Dialogue between Author and Editor." In *Unfoldings: Essays in Schenkerian Theory and Analysis*, edited by Joseph N. Straus, 3-14. New York: Oxford University Press, 1999.
- . "Elephants, Crocodiles, and Beethoven: Schenker's Politics and the Pedagogy of Schenkerian Analysis." *Theory and Practice* 26 (2001), 1-20.

Schenker, Heinrich. *Free Composition (Der freie Satz)*. Vol. 3 of *New Musical Theories and Fantasies*. With a supplement of musical examples. Translated and edited by Ernst Oster. New York: Longman / Schirmer, 1979. Originally published as *Der freie Satz* in Vienna, 1935.

Smith, Charles. "Musical Form and Fundamental Structure: An Investigation of Schenker's Formenlehre." *Music Analysis* 15, no. 2/3 (July-October 1996): 191-297.

Straus, Joseph N. "The Problem of Prolongation in Post-Tonal Music." *Journal of Music Theory* 31, no. 1 (Spring 1987): 1-21.

Travis, Roy. "Towards a New Concept of Tonality?" *Journal of Music Theory* 3, no. 2 (November 1959): 257-84.

**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/](http://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.bluer.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](mailto: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](mailto: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.