

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

MUT 6936
UF, Fall 2022
W 4:05–7:05 p.m.

Professor:

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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 focused on understanding structural layer analysis, also known as graphic analysis, reductive analysis, linear analysis, voice-leading analysis, prolongational analysis, or Schenkerian analysis. 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.

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 10 at 2pm**, and should be emailed to the instructor, preferably 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 1-2.	Introduction to structural layer analysis.
Weeks 3-6.	Analysis of repertoire within the Schenkerian canon.
Weeks 7-10.	Analysis of repertoire outside of the Schenkerian canon.
Weeks 11-14.	Analysis of jazz and popular music
Weeks 15-16.	Research presentations

Final paper due Saturday, December 10 at 2 pm.

There is no final exam for this class.

Selected Bibliography

- Cook, Nicholas. *The Schenker Project: Culture, Race, and Music Theory in Fin-de-siècle Vienna*. New York: Oxford University Press, 2007.
- Ewell, Philip. Selected writings and responses in the *Journal of Schenkerian Studies*, Vol. 12.
- 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 Umlinie." *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. "Harmony versus Voicing: Modeling Local-Level Salience and Stability in Jazz after 1960." *Zeitschrift der Gesellschaft für Musiktheorie* 19, no. 1 (July 2022).
- . "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/) 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 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.