

Publications (peer-reviewed)

Books

- *Postbop Jazz in the 1960s: The Compositions of Wayne Shorter, Herbie Hancock, and Chick Corea* (Oxford University Press, 2019).
- *The Studio Recordings of the Miles Davis Quintet* (Oxford University Press, 2011).
- *Jazz: The First Hundred Years*, co-authored with Henry Martin (Belmont, California: Schirmer Publications, 2001; Second edition 2006, 3rd edition 2010).
- *Essential Jazz: The First Hundred Years*, co-authored with Henry Martin (Belmont, California: Schirmer Publications, 2005; Second edition 2008, Third Edition, 2012).
- *Rhythmic and Contrapuntal Structures in the Music of Arthur Honegger* (London: Ashgate Press, 2002).

Articles and Essays

- Review of *Pat Metheny: The ECM Years, 1975-1984*, by Mervyn Cooke, in *Music and Letters* 99/2 (May 2018): 315-317.
- Translation of Ekkehard Jost, "New Awakenings Everywhere: Free Jazz Pathways through Western Europe" (Chapter 15 of Jost's *Jazzgeschichten aus Europa*), *Jazz Perspectives* 10/2-3 (2018): 159-184 (11,000+ words).
- "Chick Corea and Postbop Harmony," *Music Theory Spectrum* 38/1 (Spring 2016): 37-57.
- "Circular Thinking: A Roundtable on 'Blue in Green' and 'Nefertiti,'" *Journal of Jazz Studies* 11/1 (2016): 105-120. (Lead author on co-authored paper).
- Entries for *Routledge Encyclopedia of Modernism* ("Miles Davis," "Arthur Honegger," Routledge Press, 2016).
- Entries for 2nd edition of *Grove Dictionary of American Music* ("Modal Jazz," "Postbop," "McCoy Tyner," "Cedar Walton," "Larry Young," Oxford University Press, 2013).
- "Other Good Bridges: Continuity and Debussy's 'Reflets dans l'eau,'" *Music Theory Online* 18/3 (2012).
- "Giant Steps and the ic4 Legacy," *Intégral* 24 (2010): 135-162.
- "Modeling Diatonic, Acoustic, Hexatonic, and Octatonic Harmonies and Harmonic Progressions in 2- and 3-Dimensional Pitch Spaces; or Jazz Harmony after 1960," *Music Theory Online* 16/3 (2010), with interactive online examples by Kent Williams.
- "Modes, Scales, Functional Harmony, and Nonfunctional Harmony in the Compositions of Herbie Hancock," *Journal of Music Theory* 49/2 (Fall 2005): 333-357.
- "Architectural and Pitch Organization in Arthur Honegger's Works for String Quartet". Essay contained in *Das Streichquartett in der ersten Hälfte des 20. Jahrhunderts*, ed. Beat Föllmi and Michael Baumgartner (Tutzing, Switzerland: Verlegt bei Hans Schneider, 2004), 259-278. (Proceedings of the Third Annual Othmar Schoeck Symposium: The String Quartet in the First Half of the Twentieth Century, October 2001.)
- "Motivic and Formal Improvisation in the Miles Davis Quintet 1964-68," *Tijdschrift voor Muziektheorie* 8/1 (February 2003): 25-39.
- "Outside Forces: Autumn Leaves in the 1960s," *Current Musicology* 71-73 (Spring 2001-Spring 2002): 276-302. Commissioned for Mark Tucker Festschrift issue.
- "Bibliography of Scholarly Jazz Articles in Non-Jazz Journals," co-authored with Jason Titus, *Annual Review of Jazz Studies* 12 (2002): 235-238.
- "Out Front: The Art of Booker Little," co-authored with former University of Colorado Masters student David Diamond, *Annual Review of Jazz Studies* 11 (2000-2001): 1-38.
- "Bibliography of Scholarly Jazz Articles in Non-Jazz Journals," co-authored with Jason Titus, *Annual Review of Jazz Studies* 11 (2000-2001): 283-286.
- "What is Modal Jazz?," *Jazz Educator's Journal* 33/1 (July 2000): 53-55.
- "Introducing Pitch-class Sets in the Music of Coltrane and Harbison," *Gamut* 9 (1999): 83-90.

- “Blurring the Barline: Metric Displacement in the Piano Solos of Herbie Hancock,” *Annual Review of Jazz Studies* 8, Special Edition on Jazz Theory (1996): 19-38.

Non-peer Reviewed Essays

- “Foreword,” *Engaging Students: Essays in Music Pedagogy* 4 (2016), Online Journal.
- “Arthur Honegger,” chapter in *Les Six Companion*, ed. Robert Shapiro (London: Peter Owen Press, 2011), 159-86.
- “Playing Inside and Outside the Meter: Metric Ambiguity and Displacement,” *Jazz Player* 3/6 (October/November 1996): 47-48.
- “Bibliography of American Scholarly Sources on Arthur Honegger,” *Bulletin of Association Arthur Honegger* 3 (1996): 32-34.
- “Rhythm and Meter in an Early Composition of Arthur Honegger,” *Mitteilungen der Paul Sacher Stiftung* 8 (March 1995): 22-24.
- “Arthur Honegger et contrepoint,” *Bulletin of the Association Arthur Honegger* 2 (1995): 4-6.

Paper/Lecture Presentations

Invited Lectures

- New England Conservatory of Music. April 2016. Colloquium on Miles Davis and His Circle (with former Miles Davis bassist Dave Holland and musicologist Ingrid Monson).
- Graz University of Music and Performing Arts (Austria). March 2015. “Utopian Visions in Popular Music.”
- Leuven Belgium, European Music Analysis Conference. September 2014. “Postbop Grammars.” (Invited International Panel on Jazz Harmony, convened by Barbara Bleij, Amsterdam Conservatory).
- Washington University (St. Louis). September 2013. Lecture Series. “Jazz’s Second Practice and the Postbop Compositions of Hancock, Shorter, and Corea.”
- University of British Columbia. May 2012. Analytical Approaches to World Music Conference. “Form and the Miles Davis Quintet of the mid-1960s.”
- University of Oregon. March 2012. West Coast Conference of Music Theory and Analysis. “Other Good Bridges: Continuity and Debussy’s ‘Reflets dans l’eau.’”
- Seton Hall. March 2012. Distinguished Lecture Series. Lecture and Jazz Quartet Performance (with former Miles Davis saxophonist Dave Liebman).
- University of North Carolina-Greensboro. June 2008. Lecture for UNC-Greensboro’s Biannual FOCUS on Piano Literature Series (Paris in the 1920s): “Paris in the 1920s and the Art of the Everyday: Jazz, Neoclassicism, and Postwar Modernism.”
- University of Oregon. May 2007. Theory/Musicology Symposium Lecture/performance; Part of weeklong residency: “Chick Corea’s Trio for Flute, Bassoon, and Piano.”
- New England Conservatory of Music. November 2005. Lecture/performance: “Conversations with Monk and Evans.”
- University of North Carolina-Chapel Hill. February 2005. “Controlled Freedom, or the Madness of the Miles Davis Quintet 1963-68.”
- University of Oregon. May 2004. Theory/Musicology Symposium Lecture; Part of weeklong residency. “Bill Evans and Beat Sets.”
- West Coast Conference of Music Theory and Analysis, University of California Santa Barbara. April 2004. “Conversations with Monk and Evans.” Invited Guest Lecture/Performance with Steve Larson.
- Sorbonne (Paris, France). March 2002. “Improvisational and Compositional Strategies in the Music of Herbie Hancock.”
- Amsterdam Conservatory (Netherlands). March 2002. “Improvisational and Compositional Strategies in the Music of Herbie Hancock.”

- Institute of Jazz Studies (Rutgers University). September 2000. "Out Front: The Art of Booker Little," presented with David Diamond.
- University of Oregon, April 2000. "Scales, Modes, Functional Harmony, and Non-functional Harmony in the Compositions of Herbie Hancock," West Coast Conference of Music Theory and Analysis.
- University of New Mexico, April 1998. "Outside Forces: Autumn Leaves in the 1960s," Donald Robb Composer's Symposium.
- Paul Sacher Foundation, Basel Switzerland, August 1994. "Rhythm and Meter in the Instrumental Compositions of Arthur Honegger."

National and International Conferences

- "Hierarchy and Heterarchy in Two Compositions by Wayne Shorter," National Conference of the Society for Music Theory, November 2017 (co-presented with Henry Martin).
- "Chick Corea, Postbop Harmony, and Jazz's Second Practice," National Conference of the Society for Music Theory, Charlotte, NC, November 2013.
- "Circular Thinking: A Roundtable on 'Blue in Green' and 'Nefertiti,'" National Conference of the Society for Music Theory, Montreal, October 2009 (co-authored presentation).
- "Chick Corea's Trio for Flute, Bassoon, and Piano" (Lecture/Performance), College Music Society International Conference, Kasetsat University, Bangkok Thailand, July 2007.
- "Formal Processes in the Miles Davis Quintet," National Conference of the Society for Music Theory, Los Angeles, November 2006.
- "Meter, Form, and Time in the Miles Davis Quintet," College Music Society National Conference, San Antonio, September 2006.
- "Riffing on [0148]: Maj7#5, The *Tonnetz*, and Hexatonic and Acoustic Systems," National Conference of the Society for Music Theory, Seattle, November 2004.
- "Honegger and *Les Six*," Music in France 1830-1940 Conference, University of Melbourne, Australia, July 2004.
- "Architectural and Pitch Organization in Arthur Honegger's Works for String Quartet," Third Annual Othmar Schoeck Symposium: The String Quartet in the First Half of the Twentieth Century, Musikhochschule Winterthur-Zürich, Switzerland, October 2001.
- "Modal Jazz: Problems and Inconsistencies," College Music Society International Conference, University of Limerick, Ireland, July 2001.
- "Scales, Modes, Functional Harmony, and Non-functional Harmony in the Compositions of Herbie Hancock," Music Analysis Conference, Oxford University, United Kingdom, September 2000.
- "Scales, Modes, Functional Harmony, and Non-functional Harmony in the Compositions of Herbie Hancock," National Conference of the Society for Music Theory, Toronto, Canada, November 2000.
- "Metrical Conflict in Jazz Improvisation," European Music Analysis Conference, Rotterdam Conservatory, The Netherlands, October 1999.
- "Outside Forces: 'Autumn Leaves' in the 1960s," National Conference of the Society for Music Theory, Chapel Hill, NC, November 1998.
- "Introducing Pitch-Class Sets in Coltrane and Harbison," National Conference of the Society for Music Theory, Phoenix, AZ, November 1997.
- "The Vocal Music of Arthur Honegger," Symposium on Art Song in the Twentieth Century, Duke University, March 1996
- "Blurring the Barline: Metric Displacement in the Piano Solos of Herbie Hancock," National Conference of the Society for Music Theory, New York 1995.