

Music

The Department of Music offers programs of study leading to the Doctor of Philosophy (PhD) in Music and the Master of Arts (AM) in Music, with emphasis in either musicology or music theory. Each graduate program combines a course of advanced studies in one area of music studies with supporting studies in related fields of music. The number of graduate students admitted each year is small so that each student is assured individual attention. There are traditionally close rapports and mutually supportive interactions among graduate students in all areas of study.

The **AM and PhD programs in musicology** offer concentrations in historical musicology and ethnomusicology. Department faculty interests cover all eras of European art music, American popular musics, film and theatre music, jazz, and African and African diasporic musics. Methodological approaches cover a range of critical perspectives, placing music within its cultural and historical contexts and developing the student's ability to think and write about music and music-making. Intensive study in music theory is a required component of the programs, and diverse opportunities for performance are offered.

The **AM and PhD programs in music theory** focus on the creative analysis and critical examination of assumptions about music and musical discourse. The graduate program prepares students to undertake research in musical analysis and in the language and methodology of music theory. Preparation includes guiding each student in developing their own modes of thought and expression. Faculty interests include improvisation and intermedia, texture and form, music cognition and computational modeling, composition, Schenker, and the interplay of text and music in German art song.

Contact: Jessica Flannigan
Phone: 314-935-5566
Email: flanniganj@wustl.edu
Website: <http://music.wustl.edu/graduate>

Faculty

Chair

Patrick Burke
Professor
PhD, University of Wisconsin

Director of Graduate Studies

Paul Steinbeck
Associate Professor
PhD, Columbia University

Director of Undergraduate Studies

Todd Decker
Paul Tietjens Professor of Music
PhD, University of Michigan

Department Faculty

Christopher Douthitt
Lecturer
MFA, Princeton University

Ben Duane
Associate Professor
PhD, Northwestern University

Lauren Eldridge Stewart
Assistant Professor
PhD, University of Chicago

Amy Greenhalgh
Lecturer
MA, Oxford University

Amanda Kirkpatrick
Senior Lecturer
MM, University of Missouri-Columbia

Esther Kurtz
Assistant Professor
PhD, Brown University

Jeffrey Kurtzman
Professor
PhD, University of Illinois

William Lenihan
Professor of Practice
BMus, University of Missouri-Columbia

Hugh McDonald
Avis H. Blewett Professor Emeritus of Music
PhD, Cambridge University

John McDonald
Lecturer
DMA, University of Missouri-Kansas City

Craig Monson
Paul Tietjens Professor Emeritus of Music
PhD, University of California, Berkeley

Dolores Pesce
Avis Blewett Professor Emerita of Music
PhD, University of Maryland

Robert Snarrenberg
Associate Professor
PhD, University of Michigan

Christopher Stark
Associate Professor
DMA, Cornell University

Alexander Stefaniak
Associate Professor
PhD, Eastman School of Music

Vince Varvel

Lecturer
BM, Southern Illinois University at Edwardsville

Parkorn Wangpaiboonkit

Assistant Professor
PhD, University of California, Berkeley

Degree Requirements

- Music Theory, AM
- Music Theory, PhD
- Musicology, AM
- Musicology, PhD

Courses

Visit online course listings to view semester offerings for L27 Music.

L27 Music 500 Independent Study

Supervised independent study in areas in which there are no course offerings. Students must submit to the department chair an outline of work to be covered, the number of hours of credit requested, and the name of the instructor to supervise the research. Prerequisites: permission of the department chair and the instructor. Class hours variable, depending on credit. Refer to **section/faculty list at start of this departmental entry for faculty selections for this course. Credit variable, maximum 6 units.

L27 Music 500A Summer Music Workshops

Credit variable, maximum 3 units.

L27 Music 501 Introduction to Musicological Research I

An introduction to research techniques, including library skills and the mechanics of scholarly writing and documentation. Prerequisite: graduate standing or permission of instructor. Credit 3 units.

L27 Music 5011 Elementary Technique of Electronic Music: Synth Lab

Individual and small group instruction in "classical" procedures and relevant electronic technology. Prerequisite: open to music majors; to others by permission of instructor. Credit contingent upon completion of Mus 402. Same as L27 Music 401. Credit 3 units. A&S IQ: HUM EN: H

L27 Music 501A Studies in Medieval Music

Credit 3 units.

L27 Music 502 Introduction to Musicological Research II

Credit 3 units.

L27 Music 5021 Advanced Techniques in Electronic Music: Studio Songwriting

How does the act of recording and manipulating sound change the way we write songs? How can the tones and moods of a recording interact with notes and rhythms and words? We'll look for answers through experiments in composition, collaboration, and critical listening. Topics

will include beatmaking, sound collage, vocal manipulations, sampling, and virtual spaces. Formal training is not required, though we will engage (and learn) basic music theory concepts. PREREQ: permission of instructor.

Same as L27 Music 402
Credit 3 units. A&S IQ: HUM EN: H

L27 Music 5022 Introduction to Popular Music Studies

This seminar offers an introduction to popular music studies from the perspective of the discipline of musicology. The course provides a background to the current state of scholarship, engages ongoing debates and methodological questions, and offers a starting point for research and teaching in this expanding area. Topics include: historiography of popular music studies, bibliography and discography, canon-making, academic and popular scholars and readers, genre definitions, interdisciplinary challenges and opportunities, approaches to institutions and technologies particular to the history of popular music (such as record labels and recording studios), and the study of mixed-media topics. The ability to read music is not required and students from across the disciplines are most welcome. Credit 3 units.

L27 Music 502A Studies in Music of the Renaissance

Credit 3 units.

L27 Music 503 Notation I

This course is designed to provide students with the skills needed for transcribing the black and white mensural notation in use from the 14th through 16th centuries. Prerequisite: graduate standing or permission of instructor. Credit 3 units.

L27 Music 503A Studies in Music of the Baroque Period

Credit 3 units.

L27 Music 504 Notation II

This course provides students with the skills needed for transcribing polyphonic notation from the late 14th through 16th centuries, as well as lute tablature. The latter part of the course is devoted to the principles of editing 16th/17th and 18th/19th century repertoires, with sample projects. Prerequisite: Music 503 or permission of instructor. Credit 3 units.

L27 Music 504A Studies in Music of the Classic Period

Credit 3 units.

L27 Music 504B Studies in Music of Classic-Romantic Period

Credit 3 units.

L27 Music 505 Studies in Performance Practice I

Credit 3 units.

L27 Music 505A Studies in Music of the 20th Century

Credit 3 units.

L27 Music 506 Studies in Performance Practice II

Credit 3 units.

L27 Music 5061 Introduction to Schenker's Analytical Method

Heinrich Schenker's interpretive theory takes as its object the musical mind as manifested in the western European tradition of the 18th and 19th centuries. This introduction to Schenker's approach is based on close reading of Schenker's theoretical and analytical texts as well as contemporary redactions. The course also includes work in the analytical application of Schenker's ideas and systematic study of Schenker's mature theory. Prerequisite: Music 423.
Credit 3 units.

L27 Music 5062 Seminar: Schenker's Analytical Methodology

A continuation of Mus 5061. Students will refine their understanding through analysis of more complex works and continued reading in Schenkerian literature. Class time will be devoted to discussion of student analyses and of conceptual issues that arise from Schenker's analytical perspective. The final project will be a paper on a symphony movement or other piece of comparable breadth. Prerequisite: Mus 5061.
Credit 3 units.

L27 Music 5072 Introduction to the Analysis of 20th Century Music

Credit 3 units.

L27 Music 5073 Seminar: Advanced Analysis 20th Century Music

Credit 3 units.

L27 Music 508 Introduction to Contemporary Music Theory

An introduction to the concepts, ideologies, methods and musical issues of contemporary music theory. Intensive reading and discussion of significant writings from the 1960s to the present. Prerequisite: Graduate standing or permission of instructor.
Credit 3 units.

L27 Music 509 Introduction to Ethnomusicology

This seminar will provide an introduction to the discipline of ethnomusicology through an examination of the historical literature and a review of recent scholarship. In keeping with the field's multidisciplinary orientation, we will observe ethnomusicology as a part of wider trends in intellectual inquiry. As such, our discussions of major issues in ethnomusicology will be informed by consideration of related fields, including anthropology, historical musicology, literary theory, folklore, and cultural studies. Seminar members will have the opportunity to explore in depth those issues that are most germane to their own research interests while gaining a broader understanding of ethnomusicology as an academic discipline.
Credit 3 units.

L27 Music 5091 Music Ethnography and Fieldwork Methodologies

Credit 3 units.

L27 Music 5092 Critical Listening

In hearing, the material body senses vibration. We have multiple methods for measuring the generalized, able-bodied process of sound waves making the cilia on the inner ear dance. Yet listening proves a tricky topic of analysis, as it entails subjectivity, attention, motivation, and situatedness. While processes of hearing may engender some sound categorizations (noise from music from silence from voicing), habits of distribution are far from universal. In this course, we will explore and analyze multiple cultural, political, and philosophical issues that are brought to bear in what is called critical listening.
Credit 3 units.

L27 Music 511 Seminar in Medieval Music

Credit 3 units.

L27 Music 5112 Topics in Medieval Music

Credit 3 units.

L27 Music 511A Notation I

Credit 3 units.

L27 Music 512 Seminar in Renaissance Music

Credit 3 units.

L27 Music 512A Notation II

Credit 3 units.

L27 Music 513 Seminar in Music of the Baroque Period

Credit 3 units.

L27 Music 513A Introduction to Historical Musicology

Credit 3 units.

L27 Music 514 Seminar in Music of the Classic Period

Credit 3 units.

L27 Music 5140 Topics in Embodied Communication

This course is about listening. We will begin by mediated and unmediated listening with the human auditory system and continue into an exploration of multi-modal listening, focusing on vibration and on somatic attention. We will work in the "studio," which will include a music studio, a dance studio, and the environment. Our investigation will include the study of sensing in more-than-human organisms as well as theoretical perspectives from sound studies, critical improvisation and history of science. The course will encourage the perspective that the practice of listening is a political act of tending to the invisible, the non-normative, and the incomplete.
Same as L15 Drama 4140
Credit variable, maximum 3 units. A&S IQ: HUM EN: H

L27 Music 514A Introduction to Historical Musicology II

Credit 3 units.

L27 Music 515 Seminar in Romantic Music

Credit 3 units.

L27 Music 515A Studies in Americana

Credit 3 units.

L27 Music 516 Seminar in 20th Century Music

Credit 3 units.

L27 Music 517 Music History Survey for Graduate Students

Credit 3 units.

L27 Music 518 Music History Survey for Graduate Students

Credit 3 units.

L27 Music 519 Selected Areas for Special Study I: Music and Social Justice: The Aesthetics of Activism

Credit 3 units. EN: H

L27 Music 5190 Sound Theory

The word sound in this course title carries three meanings: 1) solidly made, 2) ethical, and 3) pertaining to the experience of sonic phenomenon of all sorts. The word theory indicates the discourse of philosophers, historians, and scholars (academic and popular). Among the writers who may be included in the course are: Abdurraqir, Adorno, Attali, Auslander, Barthes, Benjamin, Berlant, Biancorosso, Butler, Chion, Chow, Cook, Derrida, Donnelly, DuBois, Foucault, Kittler, Murray Schafer, Ngai, Plato, Proust, Said, Sloterdijk, and Sterne. The class will be useful to graduate students concerned with the phenomenon of sound broadly speaking.
Credit 3 units.

L27 Music 5191 Selected Areas for Special Study II: Methods

Credit 3 units.

L27 Music 519A Ornamentation

Credit 3 units.

L27 Music 519B Musical Style in History

Credit 2 units.

L27 Music 520 Selected Areas of Special Study II

Credit 3 units.

L27 Music 521 Seminar in Music Theory

The Chamber Music of Brahms. Close readings of selected works using a variety of analytical approaches. Emphasis on crafting written communication of interpretive results. PREREQUISITE: Graduate standing or permission of the instructor. Credit 3 units.
Credit 3 units.

L27 Music 522 Seminar in Music Theory

Credit 3 units.

L27 Music 5223 Computational Models of Music Theory and Cognition

We will study computational models that simulate the perception of several aspects of music: phase structure, meter, melody, key, harmony, counterpoint, and texture. In addition to reading about and discussing these models, students will work with them directly by running them on their own. We will also spend some class time on perceptual experiments related to the models we study. Although the course will focus on models of perception, emphasis will be placed on ones that are also pertinent to music theory, and these connections will be discussed.

Same as L27 Music 3223

Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM BU: HUM EN: H

L27 Music 523 Compositional Systems of the 20th Century

Credit 3 units.

L27 Music 5230 Analysis I

A study of structural principles underlying music of all periods: motivic usage, melodic shape, varieties of texture and structure with an emphasis on fugue, variation forms and proportional forms such as rondo and sonata-allegro. Prerequisite: graduate standing or permission of instructor.

Same as L27 Music 423

Credit 3 units. A&S IQ: HUM EN: H

L27 Music 5232 Graduate Keyboard Skills

Graduate Keyboard Skills prepares students to take the Keyboard Skills exam.

L27 Music 523A Advanced Composition

Credit 3 units.

L27 Music 524 Compositional Systems of the 20th Century

Credit 3 units.

L27 Music 524A Advanced Composition

Credit 3 units.

L27 Music 525 Advanced Orchestration

Credit 2 units.

L27 Music 526 Asian Music

Credit 3 units.

L27 Music 527 Basic Music Theory for Graduate Students

Credit 3 units.

L27 Music 528 Basic Music Theory for Graduate Students

Credit 3 units.

L27 Music 529 Composition, Advanced

Individual training in free composition for various media, plus group technical projects. Prerequisite: permission of instructor.

Credit variable, maximum 3 units.

L27 Music 530 Composition, Advanced

Individual training in free composition for various media, plus group technical projects. Prerequisite: permission of instructor.

Credit variable, maximum 3 units.

L27 Music 531 Repertoire of the Wind Ensemble

Credit 1 unit.

L27 Music 531A Seminar in Music Education

Credit 3 units.

L27 Music 532 Repertoire of the Wind Ensemble

Credit 1 unit.

L27 Music 532A Seminar in Music Education

Credit 3 units.

L27 Music 533 Chamber Orchestra

Credit 1 unit.

L27 Music 533A Advanced Choral Conducting

Credit 3 units.

L27 Music 533B Advanced Interpretation of Choral Literature

Credit 3 units.

L27 Music 534 Chamber Orchestra

Credit 1 unit.

L27 Music 535 Chamber Choir

Credit 1 unit.

L27 Music 535A Field Workshop Music Education

Credit 3 units.

L27 Music 536 Chamber Choir

Credit 1 unit.

L27 Music 537 Small Chamber Ensembles

Credit 1 unit.

L27 Music 5370 Music and Performance: Pleasure and Politics in Popular Music

Christopher Small has asserted that music is not a thing but an activity--something that people DO. Starting from this premise, this course explores popular music in performance and introduces students to the flourishing scholarship at the intersection of performance studies, sound studies, and popular music studies. We will attend to sound, music, listening, and voice and we will consider these elements of performance in combination with costume, choreography, stage design, and audience participation and interaction. Exploring the choices of performers and the expectations of audience members in settings from gospel churches to Radio City Music Hall, this course moves through a wide variety of musical genres, including cabaret, blues, opera, musical theater, and rock. We will consider the pleasure and politics embraced by everyday people and activists who have used music in protest movements from the labor movement to Black Lives Matter. We also attend performances around St. Louis, guided by the interests of the class. Upper-level undergraduates and graduate students (enrolled under a 500-number) with an interest in music, theater, dance, cultural history, American studies, and African American studies are especially welcome.

Same as L98 AMCS 4370

Credit 3 units. A&S IQ: HUM BU: HUM EN: H

L27 Music 5371 Chamber Winds

Credit 3 units.

L27 Music 537B Advanced Orchestral and Band Instruments

Credit variable, maximum 3 units.

L27 Music 538 Small Chamber Ensembles

Credit 1 unit.

L27 Music 5381 Chamber Winds

Credit 3 units.

L27 Music 538B Advanced Orchestral and Band Instruments

Credit variable, maximum 3 units.

L27 Music 539 Advanced Conducting I

Credit 2 units.

L27 Music 539A Opera Production and Direction

Credit 2 units.

L27 Music 540 Advanced Conducting II

Credit 2 units.

L27 Music 541 Piano

Credit variable, maximum 3 units.

L27 Music 5413 Fortepiano

Credit variable, maximum 3 units.

L27 Music 542 Piano

Credit variable, maximum 3 units.

L27 Music 5423 Fortepiano

Credit variable, maximum 3 units.

L27 Music 543 Harpsichord

Credit variable, maximum 3 units.

L27 Music 543A Voice

Credit variable, maximum 3 units.

L27 Music 544 Harpsichord

Credit variable, maximum 3 units.

L27 Music 544A Voice

Credit variable, maximum 3 units.

L27 Music 545 Organ

Credit variable, maximum 3 units.

L27 Music 545A Woodwinds

Credit variable, maximum 3 units.

L27 Music 546 Organ

Credit variable, maximum 3 units.

L27 Music 546A Woodwinds

Credit variable, maximum 3 units.

L27 Music 547 Woodwinds

Credit variable, maximum 3 units.

L27 Music 547A Brass

Credit variable, maximum 3 units.

L27 Music 548 Woodwinds

Credit variable, maximum 3 units.

L27 Music 548A Brass

Credit variable, maximum 3 units.

L27 Music 549 Brass

Credit variable, maximum 3 units.

L27 Music 549A Percussion

Credit variable, maximum 3 units.

L27 Music 550 Brass

Credit variable, maximum 3 units.

L27 Music 550A Percussion

Credit variable, maximum 3 units.

L27 Music 551 Percussion

Credit variable, maximum 3 units.

L27 Music 551A Strings

Credit variable, maximum 3 units.

L27 Music 552 Percussion

Credit variable, maximum 3 units.

L27 Music 552A Strings

Credit variable, maximum 3 units.

L27 Music 553 Strings

Credit variable, maximum 3 units.

L27 Music 5531 Lute

Credit 3 units.

L27 Music 553A Organ

Credit variable, maximum 3 units.

L27 Music 554 Strings

Credit variable, maximum 3 units.

L27 Music 5541 Lute

Credit 3 units.

L27 Music 554A Organ

Credit variable, maximum 3 units.

L27 Music 555 Guitar

Credit variable, maximum 3 units.

L27 Music 556 Guitar

Credit variable, maximum 3 units.

L27 Music 557 Voice

Credit variable, maximum 3 units.

L27 Music 557A Harpsichord

Credit variable, maximum 3 units.

L27 Music 558 Voice

Credit variable, maximum 3 units.

L27 Music 558A Harpsichord

Credit variable, maximum 3 units.

L27 Music 559 Psychology of Musical Behavior

Credit 3 units.

L27 Music 561 Seminar in Music Education

Credit 3 units.

L27 Music 561A Selected Areas for Special Study I

Credit 3 units.

L27 Music 562 Seminar in Music Education

Credit 3 units.

L27 Music 562A Selected Areas for Special Study II

Credit 3 units.

L27 Music 563 Field Workshop in Music Education

Credit variable, maximum 3 units.

L27 Music 563A Selected Areas for Special Study III

Credit 3 units.

L27 Music 564 Field Workshop in Music Education

Credit variable, maximum 3 units.

L27 Music 564A Selected Areas for Special Study IV

Credit 3 units.

L27 Music 565 Curriculum and Instruction in Music

Credit 3 units.

L27 Music 5651 Seminar in Undergraduate Teaching

Credit 1 unit.

L27 Music 5671 Graduate Keyboard Musicianship II

Credit 3 units.

L27 Music 569 Research Music Education

Credit variable, maximum 3 units.

L27 Music 570 Research in Music Education

Credit variable, maximum 3 units.

L27 Music 571 Music Theory in College Curriculum

Credit 3 units.

L27 Music 573 Seminar in Teaching Musicianship

Credit 3 units.

L27 Music 574A Introduction to Current Techniques in Experimental Music

Credit 3 units.

L27 Music 575 Guitar

Credit variable, maximum 3 units.

L27 Music 5751 Graduate Keyboard I

Credit 3 units.

L27 Music 575G Guitar

Credit variable, maximum 2 units.

L27 Music 575O Organ

Credit variable, maximum 2 units.

L27 Music 575P Piano

Credit variable, maximum 2 units.

L27 Music 575S Strings

Credit variable, maximum 2 units.

L27 Music 575W Winds and Percussion

Credit variable, maximum 2 units.

L27 Music 576 Guitar

Credit variable, maximum 3 units.

L27 Music 5761 Graduate Keyboard Musicianship II

Credit 3 units.

L27 Music 577 Collegium Musicum

Credit 2 units.

L27 Music 578 Voice

Credit variable, maximum 3 units.

L27 Music 578A Collegium Musicum

Credit 2 units.

L27 Music 581 Theory Qualifying Project I

An extended, detailed analysis of a single piece. While enrolled in Music 423, the student will choose, in consultation with the examination committee, a musical work for close analysis from either the tonal or the post-tonal repertoire. Analytical methodology should be determined in response to the issues raised by the piece. The student will prepare a lecture for a graduate-level audience, to be delivered in Music 502. The purpose of the presentation is to demonstrate competence in intensive analysis and in the oral presentation of analytical materials.

Credit 1 unit.

L27 Music 582 Theory Qualifying Project II

A project dealing with theoretical systems designed for understanding a particular repertoire of music. The music should be drawn from the repertoire (tonal or post-tonal) not chosen for Qualifying Project I. The purpose of the project is to demonstrate familiarity, competence, and flexibility in the use of theoretical systems. In contrast with the project described in Qualifying Project I, any musical analyses should illustrate the points made about theoretical systems under consideration. Ideally this project will also demonstrate the ability to extrapolate and extend existing systems. OR A project on a more abstract methodological or speculative topic. The purpose of the project is to demonstrate an ability to address the critical and philosophical issues that form the conceptual underpinning of analytical and theoretical work.

Credit 2 units.

L27 Music 583 Theory Qualifying Project III

A project dealing with theoretical systems designed for understanding a particular repertoire of music. The music should be drawn from the repertoire (tonal or post-tonal) not chosen for Qualifying Project I. The purpose of the project is to demonstrate familiarity, competence, and flexibility in the use of theoretical systems. In contrast with the project described in Qualifying Project I, any musical analyses should illustrate the points made about theoretical systems under consideration. Ideally this project will also demonstrate the ability to extrapolate and extend existing systems. OR A project on a more abstract methodological or speculative topic. The purpose of the project is to demonstrate an ability to address the critical and philosophical issues that form the conceptual underpinning of analytical and theoretical work.

Credit 3 units.

L27 Music 590 Research in Music

(Master's level). Credit variable, maximum 6 units. Refer to **section/faculty list at start of this departmental entry for faculty selections in this course.

Credit variable, maximum 6 units.

L27 Music 600 Research in Music

(Doctoral level). Credit variable, maximum 9 units. Refer to **section/faculty list at start of this departmental entry for faculty selections in this course.

Credit variable, maximum 9 units.

L27 Music 631 Research in Music Education

Credit 3 units.

L27 Music 632 Research in Music Education

Credit 3 units.

L27 Music 883 Master's Continuing Student Status

L27 Music 884 Doctoral Continuing Student Status

L27 Music 885 Masters Nonresident

L27 Music 886 Doctoral Nonresident
