



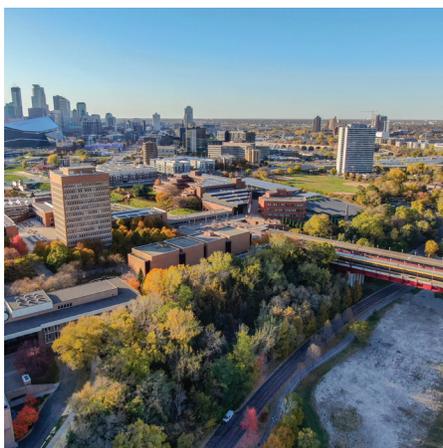
# Graduate Programs in Musicology & Theory at the University of Minnesota, Twin Cities

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# Musicology & Theory Faculty

**Alyssa Barna (Theory)** is an Assistant Professor of Music Theory at the University of Minnesota. She previously taught at Appalachian State University and earned a PhD from the Eastman School of Music and a MM from Indiana University. Her research focuses on popular music from 1980 to the present, including current Top-40 music. She is currently working on a monograph that examines the role of contrast in formal analysis, drawing upon interdisciplinary work. Pedagogically, she teaches a variety of courses both in the theory core curriculum and specialized topics on popular and non-tonal musics. Her research has been published in *SMT-V* and *The Journal of Music Theory Pedagogy*. She is also an advocate for public music theory, publishing pieces on a variety of musical topics in journalism outlets like the Washington Post and Slate.

*Recent Seminars:* Theory and Analysis of Popular Music, Music After 1945.

**Matthew Bribitzer-Stull (Theory)** has been a professor at the University of Minnesota since 2002. Prior to that he received the PhD in music theory from the Eastman School of Music—where he served as co-editor of the journal *Intégral*—and taught at Penn State University. Bribitzer-Stull's teaching and research interests include Wagner, counterpoint, pedagogy, and the intersections between tonal structure and extra-musical association. Among other locations, his publications appear in: *Journal of Music Theory*, *Music Analysis*, *Intégral*, *Journal of Schenkerian Studies*, *Music Theory Spectrum*, *Journal of Musicological Research*, *Journal of Music Theory Pedagogy*, *The Cambridge Wagner Encyclopedia* (Cambridge 2013), *The Legacy of Richard Wagner* (Brepols: 2012), and in *New Millennium Wagner Studies: Essays on Music and Culture* (Palgrave 2007), an interdisciplinary essay anthology of which Bribitzer-Stull is co-editor along with Richard Wagner's great-grandson, Gottfried Wagner. Bribitzer-Stull was a fellow at the Mannes Institute on Chromaticism at Yale and was named the 2007 SMT Emerging Scholar for his article "The Ab-C-E Complex." He is active in SMT leadership positions and remains a productive teacher and scholar. His most recent publications are the *Anthology for Analysis and Performance* (Oxford University Press 2013) and *Understanding the Leitmotif: From Wagner to the Hollywood Film* (Cambridge University Press, 2015), an article on Wagnerian form in *Intégral* (2016), an essay in the program book for the English Royal Opera's 2018 production of the Ring cycle, and an article on gay-male subjectivity and Wagnerian analysis in an anthology forthcoming from Cambridge University Press (2021).

*Recent Seminars:* Music Theory Pedagogy, Analytical Approaches to 19th-Century Music, and Readings in Music Theory.

**Gabriela Currie (Musicology)** specializes in music iconography in pre-modern Eurasia; travel accounts of Byzantine, Central Asian, and Persianate musical cultures; and the intersection between pre-modern musical and scientific thought from a global perspective. She has received grants from the NEH, the ACLS, Balzan Foundation, Fondazione Cariparo/University of Padua and other grant agencies. Her research interests and publications encompass a broad range of subjects including the intersection of music, religion, philosophy, science and visual arts in pre- and early modern European cultures; and pre- and early modern transcultural commerce with an emphasis on Inner Asia. Her current work includes several projects on the entanglement of musical thought, instruments and practices in pre-modern Eurasia under the theoretical umbrella of intersections and intercultural exchanges in early globalities.

*Recent Seminars:* Pre-Modern Musical Thought: Eur-Asian Perspectives; Imaging Sound: Music; Iconography from the Dunhuang Caves to Ottoman Festivals; Music and Culture along the Silk Roads; Voices and Instruments in Pre-Modern Eurasia.

**David Damschroder's (Theory)** current research focuses on harmony in tonal music, a project that began with a careful examination of historical analytical practices, the basis for his *Thinking About Harmony: Historical Perspectives on Analysis* (Cambridge, 2008). The project continues with focused studies on selected repertoires: *Harmony in Schubert* (Cambridge, 2010), *Harmony in Haydn and Mozart* (Cambridge, 2012), *Harmony in Chopin* (Cambridge, 2015), *Harmony in Beethoven* (Cambridge, 2016), and *Harmony in Mendelssohn and Schumann* (Cambridge, Cambridge, 2018). The project now is proceeding to a consideration of harmony after 1850 (Verdi through Debussy). Complementing that scholarly project, his textbook *Tonal Analysis: A Schenkerian Perspective*, was published by W. W. Norton in 2018. Damschroder's first book, *Music Theory from Zarlino to Schenker* (co-authored with David Russell Williams and recipient of a Special Citation by the Society for Music Theory), appeared in the Pendragon Press series *Harmonologia: Studies in Music Theory*, in 1990. Damschroder currently serves as editor of that series. His articles and reviews have appeared in *Music Theory Spectrum*, *The Journal of Music Theory*, *Music Theory Online*, *In Theory Only*, *The Journal of Music Theory Pedagogy*, *The Journal of Musicological Research*, and *Gamut*. The "Analysis" entry at the Oxford Bibliographies Online Music site is a recent Web publication. As a complement to his scholarly work, Damschroder occasionally performs on fortepiano and modern piano.

*Recent Seminars:* Recent graduate seminars have focused on tonal music pre-1850 (Mus 8581–8582) and post-1850 (MUS 8585).

**Sumanth Gopinath (Theory)** is Associate Professor of Music Theory. He received his PhD in music theory from Yale University. He is the author of *The Ringtone Dialectic: Economy and Cultural Form* (MIT Press, 2013), and he coedited *The Oxford Handbook of Mobile Music Studies* (2014) with Jason Stanyek and *Rethinking Reich* (Oxford University Press, 2019) with Pwyl Ap Siôn. His essays, articles, and reviews on Steve Reich, musical minimalism, sound in digital media, Marxism and music scholarship, academic politics, Bob Dylan, and country music have appeared in edited collections and scholarly journals including *Music Theory Spectrum*, *Journal of the American Musicological Society*, *Journal of the Society for American Music*, *First Monday*, *American Music*, *Interdisciplinary Review of Musicology*, *Gamut*, and *Glendora Review*. His research interests include post-WWII American art and popular musics, Marxist cultural theory, intersections of politics and music, and the globalization of cultural production. He is also an affiliate faculty member in the Department of Cultural Studies and Comparative Literature and Department of American Studies.

*Recent Seminars:* Musical Minimalisms, Music and Meaning, Sonata Theory, Media/Telephone, and Sociologies of Music.

**Kelley Harness (Musicology)** received her PhD in musicology from the University of Illinois. Her work concentrates on the interrelationships between music, theatrical spectacle, and politics in 16th- and 17th-century Italy, combining archival research with musical and textual analysis to uncover a work's allegorical messages; her teaching reflects a similar interdisciplinary approach. She is the author of *Echoes of Women's Voices: Music, Art, and Female Patronage in Early Modern Florence* (Chicago: University of Chicago Press) and is currently working on a book on the 17th-century horse ballet in Florence. She has published chapters in several edited collections and journals, including the *Journal of the American Musicological Society* and the *Journal of Seventeenth-Century Music*. Harness is the past Editor-in-Chief for the *Journal of Seventeenth-Century Music*.

*Recent Seminars:* Music, Gender, and Sexuality; Handel and the Da Capo Aria; Power and Patronage in Seventeenth-Century Europe.

**Peter Mercer-Taylor (Musicology)** earned his BA from Amherst College and his MA and PhD from the University of California, Berkeley. He previously taught humanities and popular culture in Christ College, the interdisciplinary honors college of Valparaiso University, joining the University of Minnesota faculty in 2001. Mercer-Taylor's scholarship has been divided between the 19th-century German classical tradition—Felix Mendelssohn in particular—and contemporary popular music, including the work of the Bangles, Elvis Costello, Bill Staines, and Cradle of Filth. He has spoken at numerous conferences and symposia and been interviewed on NPR and BBC Radio 2. His articles have appeared in a range of journals, including *19th-Century Music*, *Popular Music*, *Music & Letters*, *Journal of Musicology*, *Music Quarterly*, and *Journal of the Society for American Music*. He is the author of *The Life of Mendelssohn* (Cambridge, 2000) and editor of *The Cambridge Companion to Mendelssohn* (2004).

*Recent Seminars:* Reading Popular Music and Mendelssohn and the Oratorio Tradition.

**Karen Painter's (Musicology)** research focuses on music and politics, especially in Germany and Austria. Her current book project is (working title) *The Politics of Mourning: German Music, Poetry, and the Gendering of Loss in the World Wars and Holocaust*. With a focus on the history of musical listening, her publications have addressed a range of composers—Mahler, Mozart, Wagner, Bruckner, Mahler, Schoenberg, Richard Strauss, Hindemith, and Orff—and historical contexts: early bourgeois musical culture, fin-de-siècle cultural debates, Jewish identity, World War I, Austro-German socialism, and Nazism. Painter received her BA in music and philosophy from Yale University and PhD in music from Columbia University. Previous faculty appointments include Dartmouth College and Harvard University. She has served as Director of the Office of Research and Analysis for the National Endowment for the Arts. She is the author of *Symphonic Aspirations: German Music and Politics, 1900-1945* and co-edited *Late Thoughts: Reflections on Artists and Composers at Work* and *Mahler and His World* (Princeton University Press). Painter is a recipient of the Humboldt fellowship and the Berlin Prize.

*Recent Seminars:* Music and Racism; Music in the World Wars; Music in Nazi Germany; Nationalism and Identity at the fin de siècle.

**Matt Rahaim (Ethnomusicology)** is an ethnomusicologist and singer who specializes in Indian music. His book *Musicking Bodies* (2012) focused on the transmission of bodily disciplines among Hindustani vocalists, especially the gestural performance of melody. His next book project deals with the intertwining of ethics, technique, and aesthetics in various Indian vocal worlds. Rahaim's other published work has dealt with the history of music theory in the Vijayanagar empire, models of musical evolution, and the history of the harmonium. Other research and teaching interests include Middle Eastern music, sonic ecology, musical ethics and metaphysics, the politics of tuning systems, medical ethnomusicology, and speech melody.

*Recent Seminars:* Sonic Ecology, Indian Music History, Ethnography & Performance, What Do Voices Do?

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