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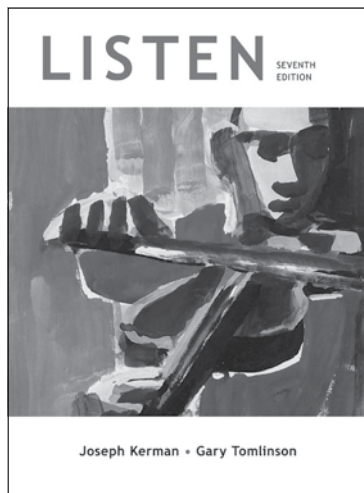


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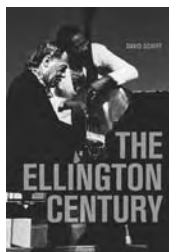
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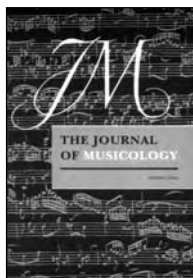
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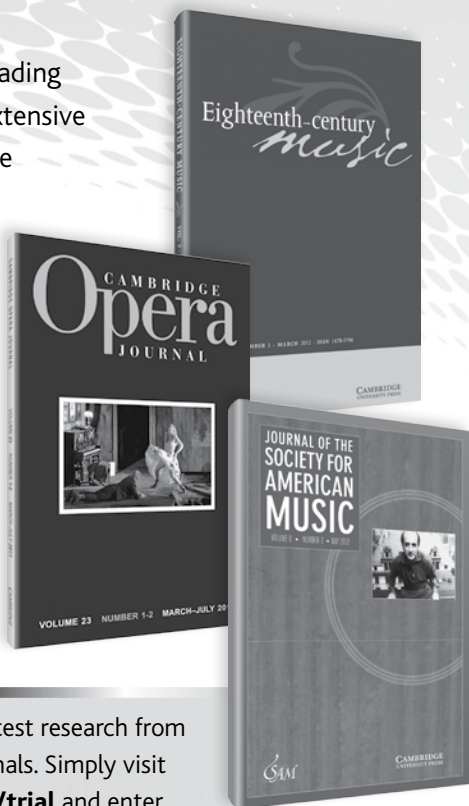
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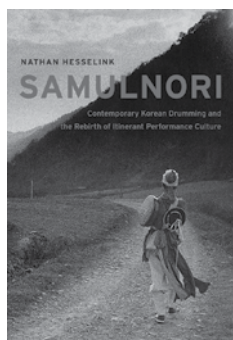
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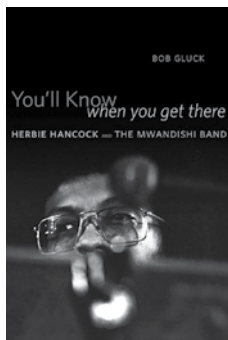


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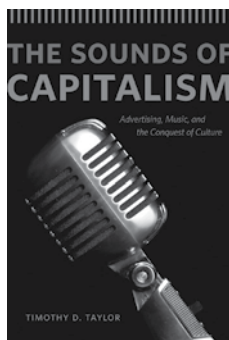


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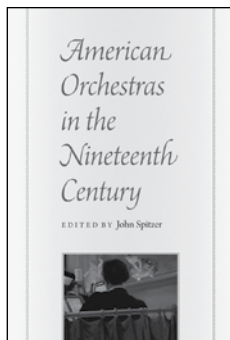
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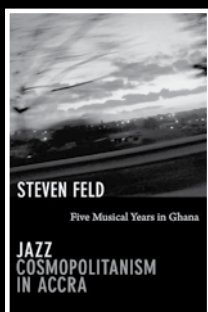
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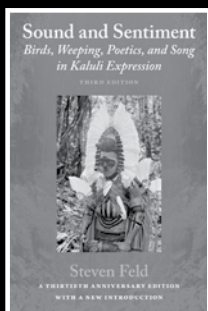


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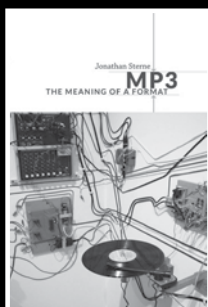
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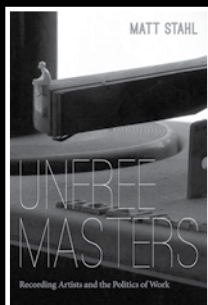
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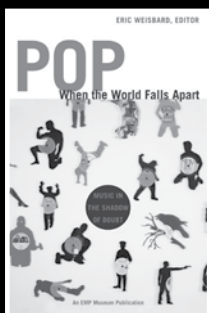
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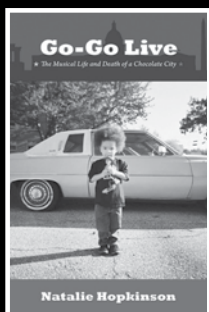
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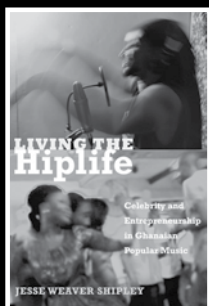
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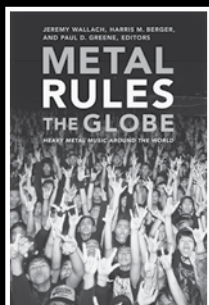
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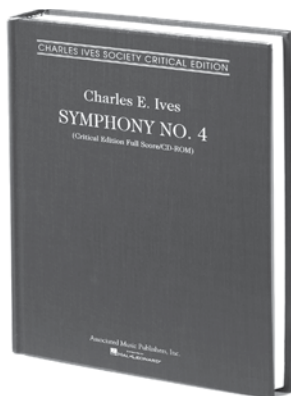
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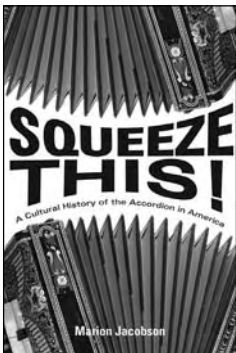
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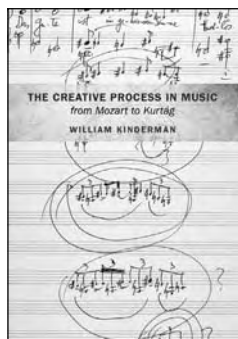
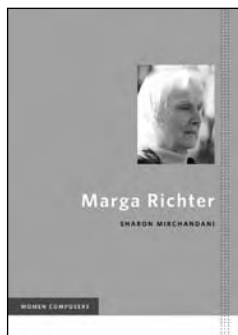
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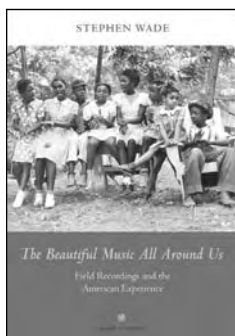
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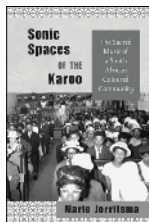
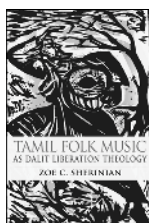
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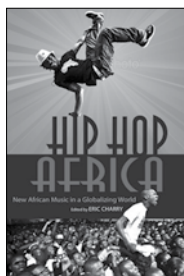
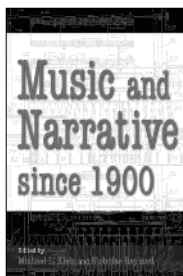
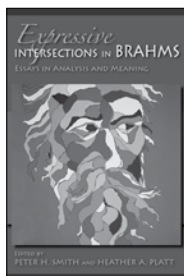
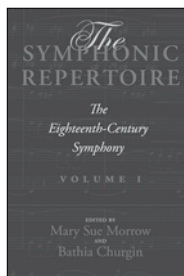
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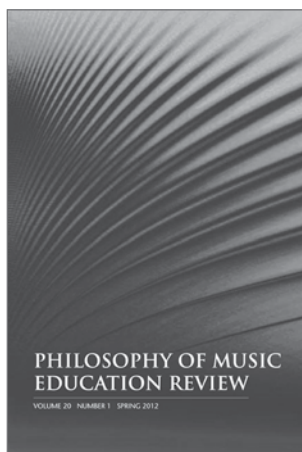
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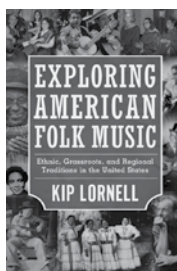
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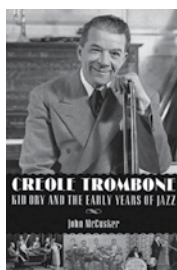
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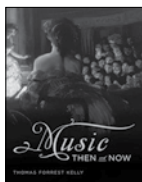
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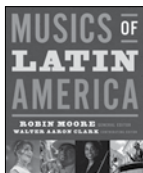
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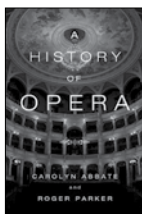


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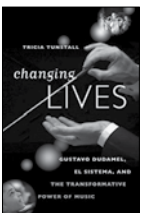
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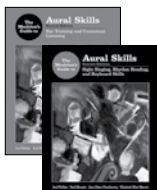
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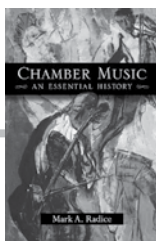
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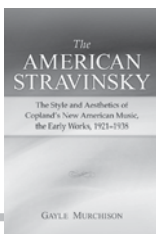
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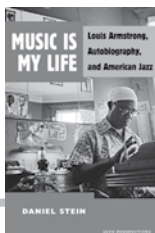
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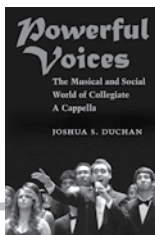
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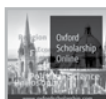
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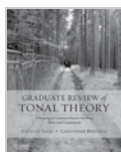
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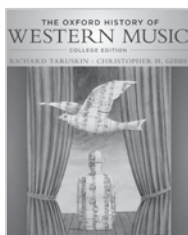
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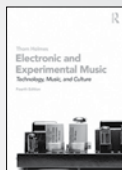
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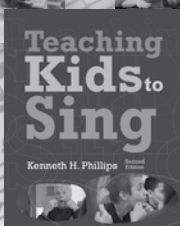
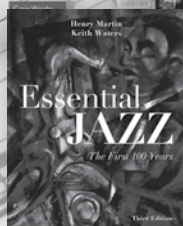
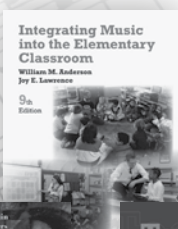
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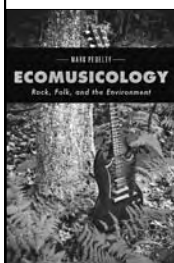
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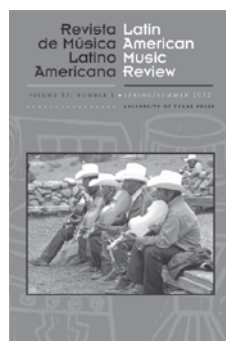
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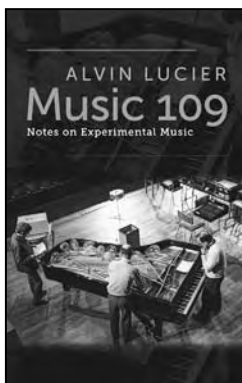


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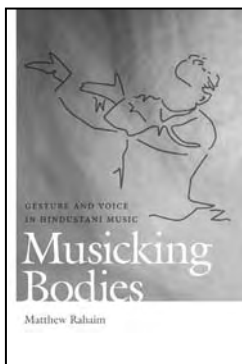
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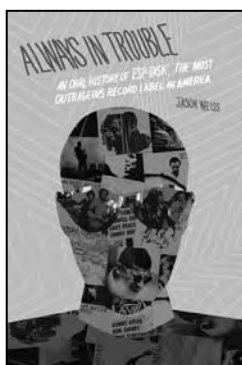
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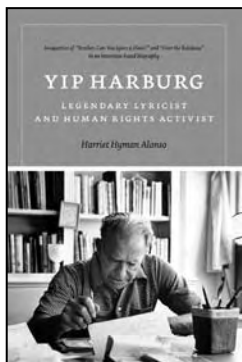
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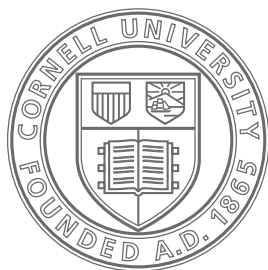


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Roger Freitas, chair
17th-century music (especially the cantata), performance practices, the castrato

Michael Alan Anderson
Medieval and Renaissance music, saints, devotion, politics

Corbett Bazler
Italian baroque opera, Handel, late 19th-20th c. opera

Melina Esse
19th-century opera and melodrama, film music, gender and performance studies

Lisa Jakelski
20th-21st century music, musical expression and social/political practices, with emphasis on music post-1945

Ellen Koskoff
Ethnomusicology, American musics, gender and music, Balinese music and culture

Kim Kowalke
20th-century musical theater and opera, Sondheim, Hindemith, and Weill

Jennifer Kyker
Ethnomusicology, music of Sub-Saharan Africa, Zimbabwe, popular music

Ralph P. Locke
Exoticism and nationalism, music culture in 19th-century France and Italy, opera

Patrick Macey
Renaissance music and culture in Italy and France, Josquin

Honey Meconi
Medieval and Renaissance music, manuscript culture, Hildegard, musical borrowing

Holly Watkins
19th- and 20th-century music, historical and contemporary aesthetics, ecocriticism, popular music

Daniel Zager
Renaissance and Baroque music, Lassus, church music history

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Jürgen Thym
19th-century music, German Lieder, 19th-century symphony, music and text relations

Gretchen Wheelock
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Barbara Rose Lange: Ethnomusicology, popular music, music and gender, Eastern Europe, Romany (Gypsy) music.

Howard Pollack: 20th-century music, American music.

Jeffrey Sposato: Mendelssohn and Judaism, Classical and Romantic music, sacred music, concert traditions.

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Andrew Davis (Director of Graduate Studies): 19th- and 20th-century opera, Sonata Theory, musical semiotics, music and narrative.

Aaminah Durrani: Schnittke, post-tonal music, aesthetics of the Classical period, string quartet literature.

Timothy Koozin: Post-tonal music, analysis of popular music, semiotics, film music, computer applications.

John Snyder: History of music theory, Schenkerian analysis, Medieval music, music of Samuel Coleridge-Taylor.

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J. Peter Burkholder, Chair:
20th-century music, Charles Ives, musical borrowing

Phil Ford: American popular music, cultural studies, sound and media, radical and counter-cultural intellectual history

Halina Goldberg: 19th- and 20th-century Poland and Eastern Europe, Chopin, cultural studies, music and politics, performance practice, reception, Jewish studies

Michael Long: 14th- and 15th-century music, history of theory, popular music, mainstream and experimental film music

Daniel R. Melamed: Baroque music, J. S. Bach and older members of the Bach family, performance practice, Mozart's operas

Kristina Muxfeldt: Late 18th- and early 19th-century music and culture, Lieder, stage works, social history

Massimo Ossi: Renaissance and Baroque music, early 17th-century Italian music theory and aesthetics, Italian lyric poetry and madrigal 1550–1650, Vivaldi

Ayana Smith: Baroque music, opera and literary criticism (1650–1750), signifying and the blues, women and gender in music

Giovanni Zanovello: 15th-century Italian cathedral music, Florence, music and humanism, Renaissance music theory, Heinrich Isaac

DIRECTOR OF THE CENTER FOR THE HISTORY OF MUSIC THEORY AND LITERATURE

Giuliano Di Bacco: 14th-century polyphony, music theory, manuscripts, biographies, digital humanities

ADJUNCT FACULTY

Judah Cohen: Jewish music, music and medicine, musical theater

Lynn Hooker: Hungarian and Roma music and culture, Bartók, Liszt, folk music

POSTDOCTORAL FELLOW

Timothy David Freeze: 19th-century music, Mahler

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Jay Hook: chair; transformational theory, algebraic approaches

Gretchen Horlacher: rhythm and meter, Stravinsky, Reich

Eric Isaacson: atonality, music informatics, cognition

Roman Ivanovitch: tonal analysis, form, Mozart

Blair Johnston: Rachmaninoff, Russian music, late 19c and 20c music

Marianne Kielian-Gilbert: cultural studies, feminist theory, Stravinsky

Gary Potter: pedagogy, 20c music, jazz

Frank Samarotto: Schenker, rhythm/temporality, 19c music

Marius Kozak: post-doctoral fellow; musical gesture and time; cognition and perception

Mary Wennerstrom: pedagogy, form, 20c music

BEGINNING IN FALL 2013

Andrew Mead: 20c music, Babbitt, Carter, Schoenberg

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Robert C. Cook (music theory) music and ecology; 19th-century music; chromaticism; transformational theory; Crumb

Michael Eckert (music theory/composition) counterpoint; Renaissance and Baroque music; Dallapiccola

Jennifer Iverson (music theory) 20th- and 21st-century music; Darmstadt; Ligeti; Ives; critical theory; disability studies and music

Christine Getz (musicology) 16th- and early 17th-century Italian music and culture; historical notation and editing

Trevor Harvey (ethnomusicology) technology and digital culture; popular music; American folk music; music, community, and social process

Nathan Platte (musicology) 20th-century music; American music; film music; Russian music; opera; music and agency

Marian Wilson Kimber (musicology) Felix Mendelssohn; Fanny Hensel; gender; biography; reception history; women composers; melodrama; concert life

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20th-century American music, musical
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Composition, LSU composers forum

ANDREAS GIGER

19th-century Italian opera, Leonard
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19th-century Lied, disability studies,
film music

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Music and patronage of the 15th and
16th centuries, 19th- and 20th-century
music in England

ROBERT PECK

Mathematics and music, transformation
theory, music of the 20th century

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Linda Austern	<i>16th- and 17th-century England, European iconography, gender studies, music and the history of science, music-literary relations</i>
Thomas Bauman	<i>18th-century opera, film music, cultural studies</i>
Drew Edward Davies	<i>17th- and 18th-century Mexico and Iberia, 20th-century Britain</i>
Inna Naroditskaya	<i>ethnomusicology, Middle East, Russia, gender studies</i>
Scott Paulin	<i>Sound and music in film, 20th-century American music, popular genres, the history of recorded sound</i>
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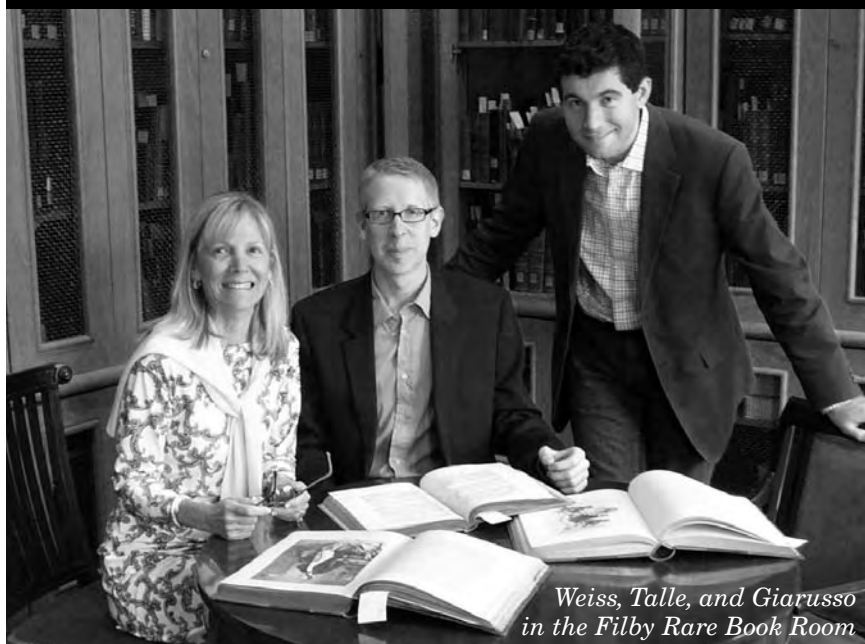
Faculty

Richard Ashley	<i>cognition, performance, emotion, meaning</i>
Mark J. Butler	<i>rhythm and meter, popular music studies, technologically mediated performance</i>
Vasili Byros	<i>long 18th century (theoretical, analytical, historical, and sociocognitive approaches)</i>
Robert O. Gjerdingen	<i>music cognition, history of theory, 18th-century music</i>
Susan Piagentini	<i>music theory pedagogy, technology</i>
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Maureen Carr, Ph.D. (Wisconsin)

*20th century: compositional process, sketch studies,
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Taylor Greer, Ph.D. (Yale)

French artsong, American music, aesthetics, Schenkerian theory

Eric McKee, Ph.D. (Michigan)

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Chopin, Schenkerian theory, theories of tonal rhythm*

Musicology

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CCS faculty include **Nomi Dave** (music and politics, human rights, anthropology of voice, West Africa); **Scott DeVeaux** (jazz and American music; African music; popular music; music and war); **Bonnie Gordon** (early modern Italy; early American music; gender and sexuality; history of science; Monteverdi; castrati); **Michelle Kisliuk** (performance theory; post-colonial cultural studies; musical ethnography; Central and West Africa; bluegrass); **Fred Maus** (theory and analysis; gender and sexuality; popular music; aesthetics); **Michael Puri** (theory and analysis; critical theory; memory; Wagner; Ravel; 19th- and 20th-century French classical music); **Joel Rubin** (klezmer music, Jewish popular music; multi-musicality; music in relation to ethnic and religious identity, diaspora, professionalism, trauma); **Richard Will** (European music of the 18th and early 19th centuries; American folk and roots music).

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