

## ROBERT SNARRENBURG

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### EDUCATION

University of Michigan, Ann Arbor, PhD, 1991  
University of Cincinnati, MM, 1985  
Covenant College, Lookout Mountain, Tennessee, BM, 1979

### GRANTS, FELLOWSHIPS AND AWARDS

Faculty Mentor Award, 2006  
Young Scholar Award, Society for Music Theory, 1998  
Fellowship for University Teachers, National Endowment for the Humanities, 1995  
Faculty Research Grant, Washington University in St. Louis, 1994–95  
Jacob K. Javits Fellowship, U.S. Department of Education, 1987–89  
National Graduate Fellowship, U.S. Department of Education, 1986–87  
Regents Fellowship, University of Michigan, 1985–86

### ACADEMIC POSTS

Washington University in St. Louis  
Associate Professor of Comparative Literature, 2000–present  
Associate Professor of Music, 1996–present  
Assistant Professor of Music, 1991–96  
Instructor of Music, 1990–91  
Visiting Instructor of Music, 1989–90  
Mannes Institute for Advanced Studies in Music Theory  
Faculty, June 2002

## PUBLICATIONS AND PRESENTATIONS

### WORK IN PROGRESS

*On Poetry and Music in the Solo Songs of Brahms.* Book project.

### BOOK

*Schenker's Interpretive Practice.* Cambridge Studies in Music Theory and Analysis, no. 11, ed. Ian Bent. Cambridge: Cambridge University Press, 1997.

### TRANSLATIONS

Heinrich Schenker, *Der Tonwille*. Vol. 2. Ed. William Drabkin. Trans. Ian Bent, William Drabkin, Joseph Dubiel, Joseph Lubben, and Robert Snarrenberg. Oxford: Oxford University Press, 2005. — “Der wahre Vortrag” (6:36–40); “Beethoven: Sonate opus 57” (7:3–33); “Wirkung und Effekt” (8–9:47–48).

Heinrich Schenker, *Der Tonwille*. Vol. 1. Ed. William Drabkin. Trans. Ian Bent, William Drabkin, Joseph Dubiel, Joseph Lubben, and Robert Snarrenberg. Oxford: Oxford University Press, 2004. — “Die Urlinie: Eine Vorbemerkung” (1:22–26); “Franz Schubert: ‘Ihr Bild’” (1:46–49); “Gesetze der Tonkunst” (2:3); “Geschichte der Tonkunst” (2:3–4); “Noch ein Wort zur Urlinie” (2:4–6); “Haydn: Sonate Es-Dur” (3:3–21); “Die Kunst zu hören” (3:22–25).

### ARTICLES AND ESSAYS

“Brahms’s Non-Strophic Settings of Stanzaic Poetry: Three Case Studies.” *Proceedings of the 9th European Music Analysis Conference*, ed. Pierre Couprie, Alexandre Freund-Lehmann, Xavier Hascher, and Nathalie Hérold (Strasbourg, 2018). Forthcoming.

“Linear and Linguistic Syntax in Brahms’s *O kühler Wald*, Op. 72 No. 3.” *Music Analysis* 36 (3) (2017): 372–83.

“Brahms’s Non-strophic Settings of Stanzaic Poetry.” *Music & Letters* 98 (2) (2017): 204–31.

“On the Prosody of German Lyric Song.” *Journal of Music Theory* 58 (2) (2014): 103–54.

“Brahms’s Six Songs, Op. 3.” *Music Analysis* (31) (1) (2012): 2–36.

“Schenker, Heinrich.” *The New Grove Dictionary of Music and Musicians*, 2d ed., 2001.

“The Art of Translating Schenker: A Commentary on *The Masterwork in Music*, vol. 1.” *Music Analysis* 15 (2–3) (1996): 301–42.

“Competing Myths: The American Abandonment of Schenker’s Organicism.” In *Theory, Analysis and Meaning in Music*, ed. Anthony Pople (Cambridge University Press, 1994), 30–56.

“Schenker’s Senses of Concealment.” *Theoria* 6 (1992): 97–133.

“Zen and the Way of Soundscroll.” *Perspectives of New Music* 30 (1) (1992): 222–37.

“The Play of Differance: Brahms’s Intermezzo, Op. 118, No. 2.” In *Theory Only* 10 (3) (1987): 1–25.

“Hearings of Webern’s ‘Bewegt.’” *Perspectives of New Music* 24 (2) (1986): 386–404.

## MISCELLANEOUS PUBLICATIONS

- “Connecting Selves: The Analysis of Music:.” *The Figure in the Carpet* 8 (3) (November 2009): 1–2.  
Center for the Humanities, Washington University in St. Louis.
- Liner notes. Yizhak Schotten, Viola. Crystal Records, CD635. 1989.
- Editorial [“The Name ‘Theory’”]. *In Theory Only* 10 (6) (1988): 1–5.
- Editorial [“Theory Ignores Recent Music”]. *In Theory Only* 10 (4) (1987): 1–3.
- Editorial [“Is There a Feminist Music Theory?”]. *In Theory Only* 9 (8) (1987): 3–4. Co-signed by Mauro Botelho and Nadine Hubbs.
- Editorial [“A Plea for Pluralism”]. *In Theory Only* 9 (7) (1987): 3–4.

## CONFERENCE PAPERS AND LECTURES

- “Syntax and Discourse in Songs by Brahms.” Paper presented at The Intellectual Worlds of Johannes Brahms, Irvine, California, 00 February 2019.
- “Brahms’s Non-Strophic Settings of Stanzaic Poetry.” Paper presented at the Ninth European Music Analysis Conference, Strasbourg, France, 1 July 2017.
- “Correlations of Tonal and Linguistic Syntax: A Case Study.” Paper presented at the History, Analysis, Pedagogy - Music Analysis Conference, Nottingham, England, 14 July 2016.
- “Forms of Form in Songs by Brahms.” Invited paper presented (via video) at the 7th Estonian Conference on Music Theory in Tallinn and Pärnu, 10 January 2014.
- “On the Use of Poetic Structure and Phonological Structure as Interpretive Norms: Meter, Phrasing, and Distinctive Stress.” Paper presented at the 13th Annual Meeting of the Gesellschaft für Musiktheorie in Rostock, Germany, 4 October 2013.
- “The Flux of Sound and Sense in Some Lieder by Brahms.” Invited lecture delivered at the University of Iowa, 24 October 2008. Also delivered at Washington University in St. Louis, 9 April 2010.
- “Harmony without Triads.” Invited lecture delivered at the University of Iowa, 24 October 2008. Also delivered at Washington University in St. Louis, 19 September 2008.
- “Parallel Lines, Unparalleled Art: Three Songs by Brahms.” Invited lecture delivered at Davidson College, 13 March 2006.
- “Forms and Uses of Musical Memory.” Paper presented at the Third International Schenker Symposium held at Mannes College of Music, New York City, 14 March 1999.
- “Brahms and Schenker In Memoriam: Some Thoughts on the Forms and Uses of Musical Memory.” Invited lecture delivered at the University of Wisconsin—Madison, 28 February 1997. Also delivered at Washington University for Vienna Fest 1997, 11 April 1997.
- “Schenker’s Verbal Portrayal of Musical Synthesis.” Invited lecture delivered at the College-Conservatory of Music, University of Cincinnati, Ohio, 26 January 1996.
- “Tones and Words in Schenker’s Representation of Content.” Paper presented at the 18th Annual Meeting of the Society for Music Theory in New York City, 2 November 1995.

- “The Musical Meaning of Schenker’s Effects.” Invited lecture delivered at the College-Conservatory of Music, University of Cincinnati, Ohio, 12 May 1995.
- “Imagined Sounds.” Invited lecture delivered at Southwest Missouri State University, Springfield, Missouri, 6 April 1994.
- “Concealment, Revelation, and Mystery in Schenker’s Rhetoric.” Paper presented at the 15th Annual Meeting of the Society for Music Theory in Kansas City, Missouri, 18 October 1992.
- “Intrusion of the Imaginary.” Paper presented at the 3d Annual Conference of Music Theory Midwest at Columbus, Ohio, 17 May 1992.
- “Myth and Theory: Stories for Ourselves.” Paper presented at the 13th Annual Meeting of the Society for Music Theory in Oakland, California, 9 November 1990.
- “A Zen Stroll.” Paper presented at the 13th Annual Meeting of the Society for Music Theory in Oakland, California, 9 November 1990.
- “‘What ... is always present’: Brahms, Conventions and Deviation.” Paper presented at the 1st Annual Conference of Music Theory Midwest at Northwestern University, Evanston, Illinois, 20 May 1990.
- “Images of Procreation and Gender in the Writings of Heinrich Schenker.” Lecture delivered at Washington University in St. Louis, March 1990.
- “Brahms’s Late Music.” Lecture delivered at Washington University in St. Louis, April 1989.
- “Narrating Recollection: Retelling Schoenberg’s ‘Vergangenes’ (Op. 16, No. 2).” Paper presented at the annual meeting of the Central Midwest Theory Society at the University of Iowa, Iowa City, 30 April 1988.

#### DISSERTATION AND THESIS

- “Writing (Figures) Music.” PhD diss., University of Michigan. 1991.
- “A Nexus for Music and Movement.” Master’s thesis, University of Cincinnati. 1985.

### ADMINISTRATIVE SERVICE

#### UNIVERSITY ADMINISTRATION

- Graduate Council (Graduate School of Arts and Sciences)  
 Policies and Services Committee: Chair, 1999–2000; Co-Chair, 1998–99; Member, 1996–98  
 Executive Committee: Chair, 1997–98; Member, 1996–2000
- Curriculum Implementation Committee, 2009–11  
 Edison Theatre Advisory Committee, 2003–2005  
 Bookstore Advisory Committee, 2014–17

#### DEPARTMENT ADMINISTRATION

- Department Chair, January 2000–June 2005

Director of Graduate Studies, 1996–2000, 2008–16  
 Head, Division of Music Theory and Composition, 1996–2015  
 Executive Advisory Committee, 1996–2000, 2005–15

#### DEPARTMENT COMMITTEES

Lecture Committee: Chair, 1991–96; Member, 1996–99  
 Scholarship Committee: Chair, 2011–16; Member, 1996–2000, 2005–2011  
 Undergraduate Academic Advisory Committee: Member, 1990–91, Fall 1993, 2005–6  
 Search Committee, Chair: Music Theory (2003–4), Composition/Theory (2004–5), Music Theory (2011–12), Music Theory (2012–13)  
 Search Committee, Member: Music Theory (2000–1), Ethnomusicology (2001–2), Ethnomusicology (2002–3), Music Theory (2005–6), Music Theory (2006–7), Department Chair (2010–11), Musicology (2011–12), Composition (2013–14), Musicology (2014–15)

#### STUDENT LIFE

Faculty Advisor, Orchestrating Diversity: 2012–17

### PROFESSIONAL SERVICE

#### PROFESSIONAL SOCIETIES

Memberships: American Society for Aesthetics, 1977–99; Society for Music Theory, since 1986; Music Theory Midwest, 1989–96  
 Society for Music Theory: Program Committee: Member, 1997; Special Interest Group in the Philosophy of Music, 1994–96  
 Music Theory Midwest: Program Committee: Member, 1993 and 1995; Executive Board: Member, 1992–93

#### PROFESSIONAL JOURNALS AND PUBLISHERS

University of California Press: Pre-publication review of book manuscripts: 2001, 2006  
 Oxford University Press: Pre-publication review of book manuscript: 1998  
*Journal of Music Theory*: Referee, 2016  
*Journal of the American Musicological Society*: Referee, 2014  
*Music Analysis*: Referee, 2012  
*Music Theory Spectrum*: Editorial Board 1998–2000; Referee, 1995  
*In Theory Only*: Editorial Board, 1994–97; Coeditor, 1988–89; Editor, 1986–88; Associate Editor, 1985–86

## CONFERENCE SESSIONS ORGANIZED OR CHAIRED

- Chair, session on “Phonography: Musical Documentation or Transformation?” held at the 56th Annual Meeting of the American Society for Aesthetics, Bloomington, Indiana, November 1998
- Organizer, special session on “Analysis and Meaning in Music” held at the 18th Annual Meeting of the Society for Music Theory in New York City, November 1995
- Chair, session on “Text and Narrative,” at the 6th Annual Meeting of Music Theory Midwest in Iowa City, Iowa, April 1995

## TEACHING AND OTHER STUDENT-RELATED SERVICE

## THESES AND DISSERTATIONS SUPERVISED

- Angela Hall, “Added-Tone Sonorities in the Choral Music of Eric Whitacre,” 2012
- Matthew Pace, “‘Time Has Turned into Space and There Will Be No More Time’: The Scenic Late Works of Morton Feldman,” PhD dissertation, 2011
- Zachary Colonius, “Textural Functions in Schoenberg’s Second Chamber Symphony,” MA thesis, 2010
- Jared C. Hartt, “Sonority, Syntax, and Line in the Three-voice Motets of Guillaume de Machaut,” PhD dissertation, 2007
- George Fitsioris, “Hearing the First Movement of Beethoven’s String Quartet Op. 59 No. 3,” MA thesis, 1995
- Emily Snyder [Laugesen], “Rhythmic Disruptions in Haydn’s Opus 76 String Quartets,” MA thesis, 1992

## THESES AND DISSERTATIONS READ

- Darren LaCour, PhD dissertation, 2016
- Liza Dister, PhD dissertation, 2015
- May Peckham, PhD dissertation, English, 2013
- Erin Brooks, PhD dissertation, 2010
- Nga Hean Ong, PhD dissertation, 2009
- Timothy Dawn, MA thesis, 2009
- Martina Bishopp, PhD dissertation, 2006
- Jeffrey Noonan, PhD dissertation, 2004
- Rene Parviz, MA thesis, 2005
- Matthew Kickasola, MA thesis, 2004
- Danielle Pacha, PhD dissertation, 2002
- Gabriel Osner Solis, PhD dissertation, 2000
- Stephanie Campbell, PhD dissertation, 1997

Cathy Lynn Cox. MA thesis, 1996

Jackie Dempsey. MA thesis, 1993

COURSES TAUGHT AT WASHINGTON UNIVERSITY

103 Introduction to Music Theory I: 1989–98, 2005

104 Introduction to Music Theory II: 1990–93, 1996–99, 2002–3,

121C Introduction to Music Theory II: 2015

221 Music Theory III: 1996–2001, 2004–15, 2016

222 Music Theory IV: 1997, 2000, 2004–10, 2012–15

321C Music Theory IV: 2016

423 Music Analysis I: 1991, 1992, 1994, 1995, 2006, 2008, 2009, 2013, 2016

424 Music Analysis II: 1990, 1996, 2006

428 Counterpoint in Composition: 2007

428 German Art Song: 2008

428 The Solo Songs of Brahms: 2010, 2017

5061 Intro to Schenker's Theory: 1991, 1993, 1998, 2001, 2003, 2010, 2012, 2014, 2017

5062 Advanced Schenkerian Analysis: 1993, 2004, 2013, 2016

508 Readings in Contemporary Theory: 1990, 1999, 2002, 2009, 2011, 2014

520 Seminar: Variations: 2009

520 Seminar: 19th-Cent. Chromaticism: 2012

521 Seminar: Brahms's Chamber Music: 1999

521 Seminar: History of Theory: 2004