

Completed Music PhDs

- Almeida, Patricia (2004) Composition
- Birley, Richard (2008) Composition
- Bullock, Alison, *The variant readings of the Machaut manuscripts* (1998)
- Cascelli, Antonio, *Schenker's Chopin: a study of unpublished documents in the Oster Collection of the New York Public Library* (2004)
- Chapman, Gary, *Computer-based musical composition using a probabilistic algorithmic method* (2001)
- Coleridge, Robert, *Music/dance relationships in contemporary choreography* (2006)
- Connor, Kimberly, *Genre and style in late medieval song* (2000)
- Coplestone-Crowe, Natasha, *Philippe de Vitry and the development of the early 14th-c. motet* (1996)
- Davies, Benjamin (2009) Composition
- Delacour, Adam (2006) Composition
- Drysdale, John, *The economics of grand opera* (2000)
- Elsdon, Peter, *Keith Jarrett's solo concerts and the aesthetics of free improvisation from 1960-73* (2001)
- Fisher, Andrew (2004) Composition
- Fokkens, Robert (2007) Composition
- Franke, Lars, *Music as daemonic voice in late 18th- and early 19th-century German culture* (2005)
- Gadd, Robin, *Theorising style* (1999)
- Garnett, Elizabeth, *Constructions of gender and musical style, 1790-1830* (1995)
- Goula-Sarda, Roger (2008) Composition
- Goves, Lawrence (2011) Composition
- Gresser, Clemens, *(Re-)Defining the relationships between composer, performer and listener: Earle Brown, John Cage, Morton Feldman and Christian Wolff (c. 1951-1971)* (2004)
- Habron, John (2007) Composition
- Han, Kyung-Jin (2006) Composition
- Hashim, Nasir, *Regenerating interest in traditional musical styles through East/West compositions* (2002)
- Heile, Björn, *'Transcending quotation': cross-cultural musical representation in Mauricio Kagel's Die Stücke der Windrose für Salonorchester* (2001)
- Helsby, Nathan, *Schenker's Brahms: analyses in the Oster Collection of the New York Public Library* (2001)
- Hibberd, Sarah, *Sleepwalkers and the mad on the Parisian stage 1820-30* (1999)
- Hughes, Edward Dudley (2004) Composition
- Lopes, Eduardo, *Just in time: towards a theory of rhythm and metre* (2003)
- Lowe, Bethany, *Performance, analysis, and interpretation in Sibelius's Fifth Symphony* (2001)
- Marshall, Melanie L., *The villotta and musical culture in the Veneto during the mid-cinquecento* (2004)
- Martin, Sarah, *Analysing musical recordings: an empirical approach* (1996)
- Martin-Pastor, Ferdinando (2009) Composition
- Mathias-Baker, Ian, *The musical object in consumer culture* (2000)
- Molitor, Claudia (2004) Composition
- O'Neil, Kevin (2006) Composition
- Owen, Sean Vaughn, *Kaikhosru Sorabji: an oral biography*(2007)

- Ozzard-Low, Patrick (2009) Composition
- Read, Marian, *Verdi's Un ballo in maschera and carnival theory* (2004)
- Rowcroft, Victoria, *The madrigals of G.B. Moscaglia* (2002)
- Saint-Cricq, Gaël, *Le motet du treizième siècle: structure, analyse, poétique* (2010)
- Sarantis, Christopher (2009) Composition
- Service, Tom, *The music of John Zorn* (2004)
- Shibuya, Masako, *Construction of the compositional persona in modern musical cultures* (2001)
- Spitzer, Michael, *Ambiguity and paradox in the late works of Beethoven* (1993)
- Stimpson, Michael (1998) Composition
- Swann, Diana, *Gentlemen vs. players: alienation and the esoteric in English music, 1900-1939* (1997)
- Taylor-Jay, Claire, *Politics and the ideology of the artist in the Künstleroper of Pfitzner, Krenek and Hindemith* (1999)
- Tebbs, Charles, *Closure in the 19th-century symphony* (2003)
- Tio, Christina, *The avant-garde and its "others": orientalism in contemporary art music* (2001)
- Tong, Jennifer, *Separate discourses: a study of performance and analysis* (1994)
- Tsang, Lee, *Musical timbre in context: the second Viennese School, 1909-1925* (2001)
- Vaughan, Victoria, *Music analysis and performance: interactions in the undergraduate curriculum* (1999)
- Webb, Elizabeth, *Arts for Everyone? The distribution of Arts Lottery funds by region and genre, 1995-98* (2001)
- Weeks, James (2005) Composition