

# Music (MUS)

**Chair:** Daniel Weymouth, Staller Center Room 3310, (631) 632-7330

**Graduate Program Director:** Judith Lochhead, Staller Center Room 3307, (631) 632-7330

**Degrees awarded:** M.A. in Music History and Theory; M.A. in Ethnomusicology; M.A. in Composition; M.M. in Music Performance; Ph.D. in History and Theory; Ph.D. in Ethnomusicology; Ph.D. in Composition; D.M.A. in Music Performance

The Department of Music offers programs which normally lead to the Master of Arts degree and the Doctor of Philosophy degree with graduate programs in Music History and Theory, in Ethnomusicology, and in Composition. The Department also offers programs which normally lead to the Master of Music degree and the Doctor of Musical Arts degree in Music Performance.

Stony Brook's programs have grown out of an unusual partnership between the academy and the conservatory. The Department of Music has a distinguished and well-balanced faculty in the areas of music history, theory, ethnomusicology, composition, and performance. The degree programs are designed to favor interaction among musical disciplines that have traditionally been kept separate. For example, the performance programs at Stony Brook all have an academic component. Graduate courses typically have a healthy mix of students from all areas. A number of courses are team taught by two or more faculty members, examining topics from several disciplinary viewpoints. Several examine music in a broader social context, drawing on such disciplines as ethnomusicology, cultural studies, and feminist theory. Interdisciplinary studies are central to the educational philosophy of the Department. The Department encourages the development of professional competence in more than one area of musical study. For students at the doctoral level who propose to do serious work both in performance and in some other area, a variety of options are available, including double degrees.

The music of the 20th and 21st centuries is a particular emphasis of both the performance and academic programs, but other areas are also amply represented. Students can choose seminars from a broad spectrum of topics, ranging from medieval music theory to popular music. Performing opportunities include Baroque Chamber Ensemble, Chamber Music, Jazz Ensemble, Contemporary Chamber Players, Camerata Singers, Stony Brook Symphony Orchestra, and Opera Workshop.

## Facilities

Stony Brook's Staller Center for the Arts includes an acoustically excellent theatre-concert hall and a more intimate recital hall. The music building contains a full range of rehearsal and teaching facilities, over 70 practice rooms and studios for graduate students, and more than 40 Steinway grand pianos. A fully equipped electronic and computer music studio complex provides advanced facilities for electronic and computer music composition. Within the Department, students have access to computing resources in the graduate student computing lounge, as well as the e-media SINC site (run by Instructional Computing), which has multimedia software and hardware. The Department also has a collection of early instruments, including several harpsichords and organs, a consort of viols, and Renaissance wind instruments. The music library contains an extensive research collection of books, periodicals, scores, microfilms, and recordings, and includes an excellent state-of-the-art listening facility.

## Admission

### Admission to the M.A./Ph.D. Program at the Master's Level

The following are required for admission to the Graduate Program in Music History and Theory, in Ethnomusicology, and in Composition leading to an M.A. and/or Ph.D. degree, in addition to the Graduate School requirements:

- A. A bachelor's degree from a recognized institution;
- B. Official transcripts of undergraduate records;
- C. A minimum average of B in undergraduate music courses;
- D. Three letters of recommendation from persons familiar with the student's work;
- E. Examples of undergraduate work:

1. For History and Theory and Ethnomusicology applicants, essays in music research, analysis, theory, or criticism

2. For Composition applicants, musical scores and recordings

- F. Results of the Graduate Record Examination (GRE) General Test;

- G. Acceptance by both the Department of Music and the Graduate School.

Applicants are invited to submit any other evidence of their abilities in support of their application for admission, such as recordings of music performances or the score on the GRE Area Test in music.

All students entering the M.A. program will be examined in the following areas:

1. Ear training
2. Basic keyboard skills
3. The harmonization of a chorale in four voices
4. The composition of a passage in two-part counterpoint in either 16th-century or 18th-century style
5. The history of music (for History and Theory and Ethnomusicology students only)

The examinations in harmony and counterpoint will be sent to students after they have been admitted in the spring. The other examinations will be given during the week before the beginning of classes.

Students who are found deficient in any of the above areas will be required to take appropriate courses in the first year of study to remedy the deficiencies.

### Admission to the M.M./D.M.A. Program at the Master's Level

The following are required for admission to the M.M. Program in Performance, in addition to the requirements of the Graduate School:

- A. A bachelor's degree from a recognized institution;
- B. Official transcripts of undergraduate records;
- C. An audition in the major field of performance: Students residing at a distance from the University may

gain provisional acceptance by sending a recorded audition. Audition dates, usually designated for February, are announced by the Department mid-fall. These dates, as well as specific requirements for auditions, are posted at the Departmental Web site.

D. Letters of recommendation from the former principal teacher and at least two other persons familiar with the student's work;

E. While acceptance into the program is based primarily upon excellence in performance, the program contains a significant academic component. Applicants are therefore required to submit two examples of their work in music history or music theory, such as papers completed as coursework in either area.

F. Acceptance by both the Department of Music and the Graduate School.

Entering students will be examined in ear training and foreign languages (for students with prior foreign language experience) during the week before the beginning of classes, and will be placed in the appropriate courses.

### Admission to the Ph.D. Program

See *Admission to the M.A./Ph.D. Program*, above. In addition, a master's degree, usually in the pertinent area of competence, is required. As evidence of ability to carry on doctoral work in the area of specialization, applicants should submit examples of recent work as follows:

1. For Composition: recordings and scores
2. For History and Theory and Ethnomusicology: essays that demonstrate a breadth of knowledge in two or more of the following areas: music history, theory, ethnomusicology, analysis, or criticism

Applicants who plan to include study in performance as a part of their degree program should follow the audition procedure outlined under *Admission to the D.M.A. Program*, below. Students who intend to work in a secondary area of specialization must demonstrate to the pertinent faculty competence commensurate with a master's degree at a distinguished level in that area.

Students who do not possess the Master of Arts degree in music from Stony Brook will be asked to demon-

strate achievement commensurate with that degree by the end of the first year of study by taking the relevant M.A. comprehensive examination.

Entering students who have not already done so must successfully complete the appropriate advisory examinations described under *Admission to the M.A./Ph.D. Program*. Any remedial work must be completed by the end of the first year of study.

Although most students will move directly from the master's to the doctoral level of the M.A./Ph.D. program, successful completion of the Stony Brook M.A. degree does not guarantee acceptance into the Ph.D.-level program. Students wishing to continue on must indicate their intention to do so, in a formal letter, to reach the graduate program coordinator by January 15 for fall admission. This should be accompanied by two letters of recommendation from Stony Brook faculty. To demonstrate the ability to continue on at the doctoral level, students must submit appropriate examples of work: master's papers for History and Theory, and Ethnomusicology; the master's composition portfolio for Composition. Students may also elect to finish with the M.A. degree.

### Admission to the D.M.A. Program

See *Admission to the M.M./D.M.A. Program*, above. In addition, a master's degree, usually in the pertinent area of performance, is required. Applicants must audition in person before a faculty committee. Audition dates, usually designated for February, are announced by the Department mid-fall. These dates, as well as specific requirements for auditions, are posted at the Departmental Web site.

Students who do not possess a Master of Music degree from Stony Brook must demonstrate a level of achievement in ear training, and demonstrate preparation in music history and theory, commensurate with the M.M. requirements. Voice students who do not possess a Master of Music degree from Stony Brook must also satisfy the piano proficiency and foreign language requirements of the Stony Brook M.M. degree in voice. Harpsichord students who do not have a Stony Brook M.M. must also satisfy the foreign language requirement of the Stony Brook M.M. in harpsichord.

Applicants who plan to include a

secondary area of specialization in Composition, Ethnomusicology, or History and Theory within their D.M.A. program must submit examples of work in the proposed secondary area and must demonstrate to the pertinent faculty competence commensurate with a master's degree at a distinguished level in that area. Students who are accepted in a secondary area of specialization must pass the appropriate advisory examinations described under *Admission to the M.A. program*. Any remedial work must be completed by the end of the first year of study.

Although most students will move directly from the master's to the doctoral level of the M.M./D.M.A. program, successful completion of the Stony Brook M.M. degree does not guarantee acceptance into the D.M.A.-level program. Students wishing to continue on must indicate their intention to do so, in a formal letter, to reach the graduate program coordinator by January 15 for fall admission. This should be accompanied by two letters of recommendation from Stony Brook faculty. To demonstrate the ability to continue on at the doctoral level, students must play a personal audition. Students may also elect to finish with the M.M. degree.

## Faculty

### Professors

Anderson, Ray, *Visiting Professor, Director of Jazz Studies*, Empire State College: Jazz studies and jazz improvisation.

Carr, Colin, *Certificate of Performance*, 1974, Yehudi Menuhin School: Cello.

Fuller, Sarah,<sup>1</sup> Ph.D., 1969, University of California, Berkeley: Medieval and Renaissance music; history of music theory.

Haas, Arthur, M.A., 1974, University of California, Los Angeles: Harpsichord; performance of early music.

Kalish, Gilbert, B.A., 1956, Columbia University: Piano; chamber music; 20th-century piano repertory.

Lawton, David, Ph.D., 1973, University of California, Berkeley: Opera workshop; 19th-century studies.

Lochhead, Judith,<sup>5</sup> *Graduate Program Director*, Ph.D., 1982, Stony Brook University: Theory and history of recent music; phenomenology and music; performance and analysis.

Mount, Timothy, *Director of Choral Music*, D.M.A., 1981, University of Southern California: Choral conducting.

Setzer, Philip, M.M., 1974, Julliard School; Mus.D., 1995, Middlebury College: Violin; chamber music.

Silver, Sheila, Ph.D., 1976, Brandeis University: Composition and analysis.

Winkler, Peter,<sup>2</sup> *Graduate Program Director*, M.F.A., 1967, Princeton University: Composition; theory and history of popular music; analysis.

### Associate Professors

Dahl, Christina, M.M., 1989, Peabody Conservatory of Music: Piano, accompaniment, chamber music.

Goldstein, Perry,<sup>3</sup> *Coordinator of Musicianship*, Ph.D., 1986, Columbia University: Composition and analysis.

Semegen, Daria, *Director of the Electronic Music Studio*, M.Mus., 1971, Yale University: Composition; electronic music; composition, history, and aesthetics of electronic music.

Sugarman, Jane,<sup>4</sup> Ph.D., 1993, University of California, Los Angeles: Ethnomusicology; musics of Southeastern Europe and the Middle East; gender issues.

Weymouth, Daniel, *Chair, Director of the Computer Music Studio, and Co-Director, Laboratory for Technology in the Arts*, Ph.D., 1992, University of California, Berkeley: Composition; analysis; computer music; multimedia and performance technologies.

### Assistant Professors

Calcagano, Mauro, Ph.D., 2000, Yale University: 16th- and 17th-century music; madrigal; opera; Monteverdi; performance studies.

Long, Timothy, M.M., 1992, Eastman School of Music: Vocal coach; conducting.

Minor, Ryan, Ph.D., 2005, University of Chicago: 19th-century music; choral music; Brahms; Wagner; opera.

Moehn, Frederick, Ph.D., 2001, New York University: Musicology; ethnomusicology.

Schedel, Margaret., D.M.A., 2007, University of Cincinnati, College Conservatory of Music. Composition; digital music and art.

Steege, Benjamin, Ph.D., 2007, Harvard University: 20th-century music; history of theory; Debussy; music and technology.

### Performing Artists in Residence

Bonazzi, Elaine, B.Mus., Eastman School of Music: Voice; vocal repertory.

Cobb, Kevin, M.M., 1995, Juilliard School of Music: Trumpet.

Frank, Pamela, B.Mus., 1989, Curtis Institute of Music: Violin.

Graffin, Philippe, UM diploma, 1990, Utrecht Conservatory, Netherlands; artist diploma, 1987, Indiana University: Violin; chamber music.

Kim, Soovin, 1999, Bachelor of Music, Curtis Institute: Violin; chamber music.

Leandro, Eduardo, M.M., 1999, Yale University: Percussion; chamber music.

Morelli, Frank, D.M.A., Juilliard School of Music: Bassoon; chamber music.

Murdock, Katherine, B.Mus., 1977, Boston University: Viola; chamber music.

Powell, Michael, B.Mus., 1973, Wichita State University: Trombone; chamber music.

Purvis, William, B.A., 1971, Haverford College, student of Forrest Standley and James Chambers: Horn; chamber music.

Trakas, Chris Pedro, M.M., 1980, University of Houston: Voice.

Willard, Jerry, student of Sophocles Papas: Guitar; lute.

Wincenc, Carol, M.M., 1972, Juilliard School of Music: Flute; chamber music.

### Quartet-in-Residence

*The Emerson String Quartet*: In fall 2002, the celebrated Emerson String Quartet became the quartet-in-residence at Stony Brook. This prestigious ensemble presents a series of concerts, chamber music instruction, and workshops at the University every year.

Drucker, Eugene, Mus.D., 1995, Middlebury College: Violin; chamber music.

Dutton, Lawrence, M.M., 1978, Juilliard School; Mus.D., 1995, Middlebury College: Viola; chamber music.

Finckel, David, Mus.D., 1995, Middlebury College: Cello; chamber music.

Setzer, Philip, M.M., 1974, Juilliard School; Mus.D., 1995, Middlebury College: Violin; chamber music.

### Directors

Deaver, Susan, *Director of the University Orchestra*, D.M.A., 1994, Manhattan School of Music: Conducting.

Engel, Bruce, *Director of the University Wind Ensemble*, M.M., 1974, Juilliard School of Music: Conducting.

*Number of teaching, graduate, and research assistants, Fall 2005: 71 (full or partial support)*

1) Recipient of the President's Award for Excellence in Teaching, 1984

2) Recipient of the State University Chancellor's Award for Excellence in Teaching, 1977

3) Recipient of the President's Award and the State University Chancellor's Award for Excellence in Teaching, 1997

4) Recipient of the President's Award and the State University Chancellor's Award for Excellence in Teaching, 1995

5) Recipient of the Chancellor's Award for Excellence in Faculty Service, 2004.

## Degree Requirements\*

### General Requirements for the M.A. Degree

Thirty graduate credit hours (exclusive of those in MUS 501 Compositional Skills of Tonal Music, MUS 505 Foundations of Musicianship, and MUS 591 Practicum in Teaching) chosen in

consultation with the student's advisor. A student must achieve an overall 3.0 grade point average to receive a degree. The program must include:

1. MUS 501 Compositional Skills of Tonal Music, to be taken during the fall semester of the first year of study. Qualified students may be exempted from this course through a placement exam that will be given in the summer before they begin the program.

2. MUS 502 Proseminar in Tonal Analysis, to be taken during the spring semester of the first year of study. Students who are well prepared in analysis may be exempted from this requirement by examination. (Not required for ethnomusicologists.)

3. MUS 505 Foundations of Musicianship, and MUS 506 Graduate Musicianship, to be taken during the first year of study. Qualified students may be exempted from these courses through a placement exam given at the beginning of the fall semester.

If a course in a department or program other than Music is taken toward the degree, approval from the graduate studies committee must be obtained.

*\*Note: All graduate students whose programs have a foreign language requirement (M.A. in Music History and Theory, M.A. in Ethnomusicology, Ph.D., D.M.A., and M.M. in harpsichord) must take the appropriate foreign language exam during their first semester of residence. Students who fail the examination must take an appropriate language course or retake the examination (depending on the program) after demonstrating evidence of formal preparation (such as a course or private tutoring).*

## Specific Requirements for the M.A. Degree, Graduate Program in Music History and Theory

### A. Course Requirements

In addition to the general course requirements for the M.A. degree listed above, the M.A. in Music History and Theory requires:

1. MUS 500 Introduction to Music Research

2. MUS 503 Music in the 20th and 21st Centuries

3. At least two courses from the group MUS 541-555 (Special Topics Courses)

4. At least two courses chosen from the following courses in theory and analysis: MUS 538, MUS 557, MUS 559

#### **B. Foreign Languages**

A reading knowledge of French and German is required. One exam must be taken at the beginning of the first semester of study and the other at the beginning of the second semester.

#### **C. Comprehensive Examinations**

Written and oral examinations in the history of music and in the analysis of pre-assigned compositions.

#### **D. Research Paper**

A substantial essay, normally one the student has written as part of the coursework, is required. The paper should be submitted no later than the third week of the semester in which the student expects to receive the degree.

### **Specific Requirements for the M.A. Degree, Graduate Program in Ethnomusicology**

#### **A. Course Requirements**

In addition to the general course requirements for the M.A. degree listed above, the M.A. in Ethnomusicology requires:

1. MUS 500 Introduction to Music Research
2. MUS 537 Research Methods in Ethnomusicology
3. MUS 539 Proseminar in Ethnomusicology
4. At least two courses in musics of a world area (MUS 536)
5. At least two courses in the cross-cultural study of music (at least one must be MUS 541; the other may be must 541, 542, 538, or selected topics from 555)

#### **B. Foreign Languages**

A reading knowledge of one major European language other than English: French, German, Spanish, Russian (second language to be completed at Ph.D. level).

#### **C. Comprehensive Examinations**

Written examinations on the history of ethnomusicological theory and on the analysis of world music repertoires.

#### **D. Research Paper**

A substantial essay, normally one the student has written as part of the coursework, is required. The paper should be submitted no later than the third week of the semester in which the student expects to receive the degree.

### **Specific Requirements for the M.A. Degree, Graduate Program in Composition**

#### **A. Course Requirements**

In addition to the general course requirements for the M.A. degree listed above, the M.A. in Composition requires:

1. A course in the history of music, normally MUS 503, Music in the 20th and 21st Centuries or MUS 507, Studies in Music History
2. MUS 504 Analysis of Music of the 20th and 21st Centuries; students who are well prepared in 20th-century analysis may be exempted from this course by examination and must substitute an advanced course in 20th-century theory or analysis (for example, MUS 557, Topics in Theory, or MUS 559, Topics in Analysis, when either of these courses are devoted to a 20th- or 21st-century topic)
3. MUS 515 The Fundamentals of Electronic Music
4. MUS 516 Electronic Music Workshop or MUS 517 Introduction to Computer Music
5. MUS 523 Advanced Composition, to be taken every semester of residence

#### **B. Comprehensive Examination**

Written examination in the analysis of pre-assigned compositions is required.

#### **C. Compositions**

Students must satisfy the Departmental requirement that they have written compositions of sufficient quality and variety during the period of study after admission to the Graduate School. Fair copies of all these compositions must be submitted to the graduate program committee as they are completed. The last day for graduate students to submit theses and dissertations, as specified in the academic calendar, will be the final deadline for all works to be submitted.

*Note: There is no foreign language requirement for the M.A. in Composition. However, students should be aware that a reading knowledge of French, German, Italian, or Spanish is required for the Ph.D. in Composition.*

### **Requirements for the M.M. Degree**

#### **A. Course Requirements**

Thirty graduate credit hours (exclusive of those in MUS 501 Compositional Skills of Tonal Music, MUS 505 Foundations of Musicianship, and MUS 591 Practicum in Teaching) chosen in consultation with the student's advisor. A student must achieve a 3.0 overall grade point average or better to receive a degree. Up to 15 credits in individual study of the major instrument or voice may be counted toward the degree. None of the remaining 15 degree credits may be in individual study of another instrument or voice.

The program must include at least one course in music history (MUS 503 or 507) and one course in music theory (MUS 502, 504, 508, 514, 515, 517, or 521). Students who can demonstrate adequate preparation may take more advanced courses to fulfill this requirement.

Students who play orchestral instruments are required to enroll in MUS 565, Stony Brook Symphony Orchestra, every semester of full-time residence. Students who are registered part-time are required to participate in the Stony Brook Symphony Orchestra on a part-time basis. Under extraordinary circumstances a student may petition to have this requirement waived on a per-concert basis; a memorandum outlining policies and procedures for such a waiver is available from the Department of Music's Graduate Office.

Students in voice are required to enroll in MUS 566, Camerata Singers, or MUS 579, Opera Workshop, for two semesters. This requirement may be waived at the request of either the conductor or the major teacher.

Participation in the accompaniment pool is required of all pianists and harpsichordists during each semester of full-time residence. Students in harpsichord are expected to participate in Baroque Chamber Ensemble for two semesters. All students except those in the conducting programs must be enrolled in MUS 571 (lessons) during each semester of full-time residence. All full-time performance students are required to take MUS 590 (Practicum

in Professional Skills) each semester.

All students are required to enroll in a formal chamber music course during the first two semesters of residency: MUS 573 Chamber Music, MUS 584 Baroque Chamber Ensemble, MUS 595 Chamber Players, MUS 596 Contemporary Chamber Players, or MUS 568 Jazz Ensemble.

If a course in a department other than Music is taken toward the degree, approval from the graduate studies committee must be obtained.

#### **B. Ear Training**

MUS 505, Foundations of Musicianship, and MUS 506, Graduate Musicianship, must be taken during the first year of study. Qualified students may be exempted from these courses through a placement exam given at the beginning of the fall semester.

#### **C. Piano Proficiency**

Students in voice and choral conducting are required to take the piano proficiency examination upon entering the program. Those who do not pass the examination must take appropriate courses and pass the examination before the degree will be granted.

#### **D. Jury Examinations**

Jury examinations are offered each semester. Students must take one jury examination, generally the semester before the degree recital.

For students in harpsichord, the examinations will include continuo realization.

#### **E. Foreign Language**

Knowledge of French or German is required of students in harpsichord. The requirement is satisfied by taking and passing the exam given by the relevant Stony Brook language departments during the advisory exam period before the first semester of study. Students who do not pass the examination must take the courses recommended by the relevant language department and achieve a grade of B or higher. Students who have not had any previous foreign language study must take a year of college-level elementary foreign language courses and achieve a grade of B or higher to satisfy the requirement.

#### **F. Public Recital**

The student's major teacher and academic advisor must determine whether or not the recital is of passing quality.

If unable to attend the recital in person, the major teacher or academic advisor may hear a recording of it.

### **Requirements for the Doctor of Philosophy Degree, Contract Toward Candidacy**

A plan of study in the form of a working contract toward candidacy will be drawn up by the student and a directing committee early in the student's first semester. The directing committee will consist of the student's advisor and at least two other faculty members. The graduate program director will appoint the directing committee and will designate its chair, who shall not be the student's advisor. The committee may include faculty members from outside the Department when appropriate. Final approval of the contract, and of any revisions that may be necessary, rests with the graduate studies committee.

The design of the program is to be developed around the requirements given below, and the contract should specify such terms as the core of courses to be taken, the length of full-time residence, and the schedule and subject areas of various examinations including the preliminary examination. The terms of the contract should normally be completed within two or three years, depending upon the scope of the program. Successful completion of relevant master's requirements is assumed for the Ph.D. degree; see *Admission to the Ph.D. Program*.

#### **A. Work in the Student's Area(s) of Specialization**

Progress during residence in the program will be demonstrated to the directing committee in the following ways:

1. Evidence of advanced scholarly and creative work:

a) Students in History and Theory or Ethnomusicology: The presentation of a number of essays demonstrating proficiency in various aspects of musicological research, theoretical studies, analysis, or criticism. The essays may have been prepared as part of coursework.

b) Composition students: The presentation of a number of musical compositions demonstrating fluency in working with a variety of contemporary performance media.

2. A field exam demonstrating knowledge of scholarship and repertoire in the broad field of study that will situate dissertation research.

3. A public colloquium. The topic will be determined by the student, in consultation with his or her directing committee. For composers, the lecture or colloquium must be on a topic of significant interest in music of the 20th or 21st century. See section B, paragraph 2 below.

Students who propose to do work in performance as an integral part of the program must, in addition, present at least two recitals showing mastery of a broad range of musical styles.

#### **B. Work in the Area of 20th- and 21st-Century Music**

Competence is to be demonstrated to the directing committee through the following:

1. An essay dealing with 20th- or 21st-century music from a historical, theoretical, critical, or analytical point of view.

2. A public lecture or colloquium on a topic of significant interest in 20th- or 21st-century music. See the description of MUS 696.

To satisfy the requirement, composers must complete both the essay and the lecture or colloquium. Historians and theorists and ethnomusicologists may satisfy the requirement either with the essay or with the lecture or colloquium.

#### **C. Foreign Language**

Reading knowledge of German and French for students in History and Theory is required. For students in Ethnomusicology, a reading knowledge of a second language in addition to that completed for the M.A. is required; this will usually be a language for field research. For Composition students, reading knowledge of one language (from French, German, Italian, or Spanish) is required. (See M.A. language requirements, above.) The contract toward candidacy may specify further or alternate language proficiency depending on the area of the dissertation, subject to the approval of the graduate studies committee.

#### **D. Teaching**

A minimum of two semester-long courses or the equivalent, at least

one of which shall be an introductory college course in musicianship, theory, or literature, is required. Students must also participate in the seminar on the teaching of music for a minimum of one semester.

#### **E. Advancement to Candidacy**

After completing the terms of the contract, a student is eligible for advancement to candidacy. To be advanced, the student must:

1. Submit a prospectus outlining the nature and aims of the dissertation.
2. Pass a preliminary examination that will demonstrate preparation in his or her special competence. For historians and theorists and ethnomusicologists, the examination will be focused on a detailed prospectus and bibliography for the dissertation. For composers, the examination will cover the composer's musical craft and aesthetics, as revealed in the contract pieces (copies of which must be provided to the graduate program director), and the projected thesis composition.

#### **F. Dissertation**

The dissertation shall be a significant original work of scholarship or composition. Approval of the dissertation will rest upon a formal oral defense, which is also a public colloquium on the dissertation work, to be conducted by the dissertation committee.

#### **Requirements for the Doctor of Musical Arts Degree with a Concentration in Performance, Doctoral Contract**

A plan of study in the form of a working doctoral contract will be drawn up by the student and a directing committee early in the student's first semester. The directing committee will consist of the student's performance advisor (major teacher) and a member of the academic faculty, to be appointed by the graduate program director. The committee may include additional faculty members from within or outside the Department if appropriate. Final approval of the contract, and of any revisions that may be necessary, rests with the graduate studies committee.

The design of the program is to be developed around the requirements given below, and the contract should specify the core of courses to be taken; the length of full-time residence; and

the schedule and substance of various recitals, essays, and examinations. The term of the contract should normally be completed within two years of full-time residence.

#### **A. Work in the Student's Area of Specialization**

Progress during residence in the program will be demonstrated to the directing committee through the presentation of four recitals, not including the doctoral degree recital, showing mastery of a broad range of musical styles. Two of these must be solo recitals, unless otherwise specified by the directing committee. Three of these recitals must be presented before the student can advance to candidacy; the fourth may be presented after advancement to candidacy. Students who propose to work in a second area of specialization should see section J below.

Students in the choral conducting program present three recitals, not including the doctoral degree recital. Two of these recitals must be completed before the students can advance to candidacy.

#### **B. Academic Coursework and the D.M.A. Research Essay**

During the first year of residency, students must take two academic courses and receive a grade of B or better in each. One course must be a history course from the group: MUS 503, 507, 535, 536, or any numbered MUS 539-555. The other must be an analysis or theory course from the group: MUS 502, 504, 538, 557, or 559. Students will develop one of the term papers generated in these two academic courses into the D.M.A. Research Essay. After conferring with the academic advisor on which paper to use for the research paper, the student must enroll in MUS 695, Doctoral Essay Tutorial, during the third term of residency to develop and revise the original course term paper.

#### **C. Public Lecture-Recital**

A colloquium illustrated by live performance, the lecture-recital may deal with performance problems, historical or analytical matters, or with interpretative or critical issues. The music performed in the lecture-recital may also appear on one of the doctoral recital programs, but not in the final doctoral recital. Students must enroll in MUS 696, Doctoral Colloquium, and present the lecture-recital during that semester.

#### **D. Work in the Area of 20th- and 21st-Century Music**

The recitals, described above in section A, should include a substantial amount of music from the 20th and 21st centuries (the equivalent of at least one full recital's worth) including recent and challenging works. The lecture-recital may also be devoted to music of the 20th and 21st centuries.

#### **E. Foreign Language**

Proficiency in one or more foreign language is required for the D.M.A. degree. There are two types of requirements: (1) knowledge equivalent to a year's college-level study or (2) reading knowledge. Depending on the program, the student may have to satisfy one or both types of requirements.

*Choral conducting students and harpsichord students* must demonstrate knowledge equivalent to a year's college-level study of any two of the following languages: French, German, or Italian.

*Instrumental students* other than harpsichordists must demonstrate knowledge equivalent to a year's college-level study of any one of the following languages: French, German, Italian, or Spanish.

Equivalency is determined by passing the exam given by the language departments at Stony Brook University. Students with prior language experience should take the exam given by these departments during the advisory exam period before the first semester of study. Students who do not pass the examination must take the courses recommended by the relevant language department during the first year of residency and achieve a grade of B or higher. Students who have not had any previous foreign language study must take a year of college-level elementary foreign language courses and achieve a grade of B or higher to satisfy the requirement. The graduate review courses FRN 500, GER 500, and ITL 500 will not satisfy the Department of Music's foreign language requirement for the DMA degree.

*Harpsichord students* must demonstrate knowledge equivalent to a year's college-level study of any two of the following languages: French, German, or Italian

*Voice Students:* Since the study of foreign languages is central to a

singer's craft, the foreign language requirement for singers is more demanding than it is for instrumentalists. Voice students must demonstrate knowledge equivalent to a year's college-level study of *all three* of the following languages: French, German, and Italian. Students with prior language experience should take the exam given by Stony Brook language departments during the advisory exam period before the first semester of study. Students who do not pass the examination must take the appropriate courses and achieve a grade of B or higher to satisfy the requirement. Voice students must also demonstrate a reading knowledge of any two of the following languages: French, German, Italian, or Russian. Reading knowledge is determined solely by the Department of Music Translation Exam.

For all D.M.A. programs, the foreign language requirement must be satisfied in a timely manner, preferably by the end of the first year of study. In any case, all language requirements must be satisfied before advancement to candidacy, except in programs where more than one language is required. In these programs only, all but one language requirement must be satisfied before advancement; the remaining language may be satisfied after advancement to candidacy.

The contract toward candidacy may specify further or alternate language proficiency depending upon the proposed plan of study, subject to the approval of the graduate studies committee.

#### **F. Teaching**

A minimum of two semester-long courses, either or both of which may comprise individual lessons, ensemble coaching, or classroom teaching, is required. In certain cases, this requirement may be met by private teaching or teaching at another institution (see the graduate program director for details.)

#### **G. Practicum in Professional Skills**

A professional performing musician, who is more likely than ever before to assemble a career and a livelihood from a wide variety of music-related activities, needs a wide variety of practical skills, not all of which can be acquired in formal courses or even necessarily within the confines of the academy. Thus, every full-time D.M.A. student in residence must register for MUS 690

Practicum in Professional Skills. This course covers practical training in activities related to the professional work of a performing musician, including solo and ensemble performance, teaching, internships, and related work, both on campus and off campus.

#### **H. Orchestra/Accompaniment**

Students who play orchestral instruments are required to enroll in MUS 565, Stony Brook Symphony Orchestra, every semester of full-time residence. Students who are registered part-time are required to participate in the Stony Brook Symphony Orchestra on a part-time basis. Under extraordinary circumstances, a student may petition to have this requirement waived on a per-concert basis; a memorandum outlining policies and procedures for requesting such a waiver is available from the Department of Music's Graduate Office. Students in voice are required to enroll in MUS 566, Camerata Singers, or MUS 579, Opera Workshop, for two semesters. This requirement may be waived at the request of either the conductor or the major teacher. Pianists and harpsichordists are required to participate in the accompaniment pool during each semester of full-time residency.

#### **I. Chamber Music**

All students are required to enroll in a formal chamber music course during the first two semesters of residency: MUS 573 Chamber Music, MUS 584 Baroque Chamber Ensemble, MUS 595 Chamber Players, MUS 596 Contemporary Chamber Players, or MUS 568 Jazz Ensemble. Students in the choral conducting program should fulfill this requirement by conducting chamber music (see Professor Timothy Mount for details).

#### **J. Secondary Area of Specialization**

Students who propose to do advanced work in Composition, History and Theory, or Ethnomusicology as an integral part of the program must do one or both of the following:

1. Present a number of musical compositions demonstrating fluency in working with a variety of contemporary performance media.
2. Present a number of essays demonstrating proficiency in various aspects of musicological research, theoretical studies, analysis, or

criticism. The essays may have been prepared as part of coursework.

#### **K. Doctoral Jury Examinations**

A preliminary doctoral jury will be played during the first full year of residency. A second, 20-minute jury examination will be taken at the end of the period of residency covered under the contract toward candidacy. Both juries must be passed as a condition for advancement to candidacy.

#### **L. First-Year Academic Review**

To be in good standing, D.M.A. students must have taken the two academic courses required (History and Theory) by the end of the first year of the program, and must have taken the foreign language proficiency exam, or be in the appropriate language course, by the beginning of the second semester. The graduate program director will monitor the academic progress of D.M.A. students by asking all academic advisors to submit contract checklists in February of each year.

#### **M. Advancement to Candidacy**

The student may advance to candidacy after completion of the following requirements:

1. Three of the four public recitals (see Requirement A).
2. Completion of Requirements B through M. In programs which require more than one language, all but one language.

Advancement to candidacy is granted by the Graduate School upon recommendation from the Departmental graduate program director.

#### **N. Completion of the Doctoral Contract**

The Doctoral Contract will be completed after presentation of the fourth public recital (see Requirement A), and completion of any remaining language requirement (see Requirement E).

#### **O. Doctoral Degree Recital Examination**

After the doctoral contract is completed, the student must:

1. Submit a program of the proposed doctoral degree recital, bearing the signature of the major teacher, to the graduate program director and graduate studies committee for approval. The program must not include works previously performed to satisfy other graduate degree requirements.

2. Submit a doctoral examination prospectus, approved by both members of the directing committee, that focuses on significant analytical, historical, and interpretative aspects of the works to be performed. The prospectus will serve as the basis of the doctoral examination. Students may request a sample prospectus and should review the *Oral Exam Guidelines* prior to the exam (this document is available from the graduate coordinator).

3. Appear before an examining committee to demonstrate mastery of the doctoral degree recital program and of areas pertinent to the works to be performed. The doctoral degree recital examination normally takes place within one year after advancement to candidacy.

#### P. Doctoral Degree Recital

The doctoral degree recital should be performed after the degree recital examination has been passed. It must demonstrate a distinguished, professional level of performance and be presented on campus, except under extraordinary circumstances for students in Choral Conducting. A recording of this recital, along with the program and the doctoral examination prospectus, is submitted to the Graduate School and is eventually deposited in the University library.

## Courses

#### MUS 500 Introduction to Music Research

Team-taught by members of the History and Theory faculty, the course offers an introduction to musical research techniques, bibliography, and methodologies through a series of two-week units covering a wide range of topics of current concern in musical scholarship. Recent topics have included sketches and critical editions, interdisciplinary studies, issues in theory and analysis, and popular music studies. Students prepare short projects and/or presentations for each unit.

*Fall, 3 credits, ABCF grading*

#### MUS 501 Compositional Skills of Tonal Music

An intensive course in chorale harmonization and counterpoint. Enrollment limited to 12. MUS 501 may not be included in the courses taken in fulfillment of degree requirements.

*Fall, 3 credits, ABCF grading*

#### MUS 502 Proseminar in Tonal Analysis

The application of various techniques of analysis to tonal works. Rhythmic, harmonic, linear, thematic, and other elements of musical structure are considered.

*Prerequisite: Preparation equivalent to*

*MUS 501 is assumed  
Spring, 3 credits, ABCF grading*

#### MUS 503 Music in the 20th and 21st Centuries

An intensive course in contemporary musical styles, focusing on historical problems. Seminar reports and research papers on works of major significance.

*Fall, 3 credits, ABCF grading*

#### MUS 504 Analysis of Music of the 20th and 21st Centuries

Detailed analyses of various works that are representative of the significant compositional systems of recent music.

*Fall, 3 credits, ABCF grading*

#### MUS 505 Foundations of Musicianship

An intensive workshop in the skills of sight singing and dictation of tonal melodies, rhythm, and diatonic harmony. Repertoire is drawn from diverse styles and periods. Qualified students may be exempted from this course through a placement exam given at the beginning of the fall semester.

*Fall, 2 credits, ABCF grading*

#### MUS 506 Graduate Musicianship

An intensive workshop in the development of musicianship skills in advanced tonal and atonal music. The course includes dictation in a variety of harmonic, melodic, and rhythmic categories and prepared singing and sight-singing of complex tonal and atonal melodies (in bass, alto, tenor, and treble clef). Qualified students may be exempted from this course through a placement exam given at the beginning of the fall semester.

*Spring, 2 credits, ABCF grading*

#### MUS 507 Studies in Music History

Concentrated study of the works of a single composer, or of repertoires that represent single compositional tendencies in Western music. Recent topics have included Mozart's operas, Goethe's *Faust* and the symphonic tradition, Bach cantatas, virtuosity, Stravinsky, music and nationalism, and introduction to popular music studies. Not more than eight credits of MUS 507, 508, and 509 combined may be counted toward the degree.

*Fall and spring, 3 credits each semester, ABCF grading*

*May be repeated for credit*

#### MUS 508 Studies in Composition and Theory

Study of contemporary or traditional compositional techniques or styles, including both analysis and exercises in writing. Not more than eight credits of MUS 507, 508, and 509 combined may be counted toward the degree.

*Fall or spring, 1-3 credits, ABCF grading*

*May be repeated for credit*

#### MUS 509 Performance Studies

Study of an instrument or voice as a supplement to other work in a graduate music program. This course is designed for students who require piano study to pass the piano proficiency requirement, and for students not in a performance degree program who wish to study voice or an instrument. Not more than eight credits of MUS 507, 508, and 509 combined may be counted toward the degree.

*Prerequisite: Audition  
Fall and spring, 1-3 credits, ABCF grading  
May be repeated for credit*

#### MUS 513 Workshop in Instrumentation and Orchestration

Studies in writing for specific instruments and ensembles through practical exercises and examination of the repertoire. Faculty and student performers discuss the capabilities of their instruments and perform and discuss exercises written for the class.

*Fall or spring, 3 credits, ABCF grading*

#### MUS 514 Audio Engineering

Technical fundamentals of audio engineering for the serious practitioner, with primary emphasis on sound reinforcement and recording arts. The course focuses on measurement and critical listening, and investigates the basic operational theory of principal devices and systems.

*Prerequisite: Permission of instructor  
Spring, 3 credits, ABCF grading*

#### MUS 515 The Fundamentals of Electronic Music

A short survey of the history and literature of the medium is followed by study of the pertinent background in theoretical acoustics and practical engineering. Students are instructed in the basic techniques of electronic sound production and modification.

*Fall, 3 credits, ABCF grading*

#### MUS 516 Electronic Music Workshop

Individual short experimental works or specific assignments. Uses of electronic music equipment.

*Prerequisite: MUS 515 or the equivalent  
Spring, 3 credits, ABCF grading*

#### MUS 517 Introduction to Computer Music

A hands-on introduction to the uses of computers in the creation and performance of music. Topics include software synthesis, computer manipulation of natural sound, MIDI instruments and their use, and interactive performance. There is a brief survey of the history, literature, and repertoire of the field.

*Prerequisite: Music major or permission of the instructor  
Spring, 3 credits, ABCF grading*

#### MUS 518 Advanced Projects in Computer Music

Advanced projects, individual or collaborative, in computer music.

*Prerequisite: MUS 517 and permission of instructor*

*Fall and spring, 1-3 credits, ABCF grading  
May be repeated for credit*

#### MUS 523 Advanced Composition

Individual projects for graduate students in composition.

*Fall and spring, 2-6 credits, ABCF grading  
May be repeated for credit*

#### MUS 535 Lecture-Workshop in the Performance of Baroque Music

An examination of problems confronting the performer of music from the period ca. 1600-1750, from both musicological and practical

points of view. The basso continuo, its function and realization; phrasing and articulation; ornaments, notated and improvised; period instruments; aspects of notation; bibliography. The course meets in lecture for two hours each week with a third hour devoted to the coaching of a rehearsal or performance of music prepared by members of the class.

*Fall or spring, alternate years, 3 credits, ABCF grading*

#### **MUS 536 Area Studies in Ethnomusicology**

Examination of the music of a selected world area, combining musical analysis with a consideration of historical, social, and performance contexts. Recent topics have included Brazilian music from 1822 to the present; music, politics, and society in Eastern Europe; and a century of Middle Eastern musics.

*Fall or spring, 3 credits, ABCF grading  
May be repeated for credit*

#### **MUS 537 Research Methods in Ethnomusicology**

A practicum covering both the theoretical foundations and practical components of ethnomusicological field research and analysis. Emphasis is on designing and undertaking a small musical ethnography, and on exploring practical, ethical, ontological, and epistemological aspects of ethnomusicological research. Weekly readings and a final project.

*3 credits, ABCF grading*

#### **MUS 538 Phenomenological Approaches to Music Analysis**

Concepts from phenomenological philosophy are used as a basis for the study of music from various periods and cultures, with an emphasis on recent music in the Western classical tradition. Readings include Heidegger, Husserl, and later writings in phenomenology; philosophies of space and time; and music theoretic studies by Clifton, J. Kramer, Lewin, and others.

*Fall or spring, alternate years, 3 credits, ABCF grading*

#### **MUS 539 Proseminar in Ethnomusicology**

An introduction to the field of ethnomusicology as practiced in Europe and North America over the past century. Theoretical and methodological approaches in ethnomusicology are examined as they relate to major periods in the history of ethnographic disciplines.

*Fall, 3 credits, ABCF grading*

#### **MUS 540 Studies in Cultural Historiography**

This course is intended to promote the student's knowledge and reflection about the study of the history of the arts as history. It is organized on the following topics: origins and philosophical foundations of the modern historical consciousness; the nature of historical knowledge and explanation; historiographic models; and origins, philosophical foundations, and genres of historical musicology.

*Fall or spring, alternate years, 3 credits, ABCF grading*

#### **MUS 541 Topics in the Cross-Cultural Study of Music**

Examination of a topic of current interest in the cross-cultural study of music. Readings from various intellectual traditions in

the humanities and social sciences provide a context within which to appraise recent research in ethnomusicology, historical musicology, and popular music studies, and to formulate possible directions for future research. Representative topics include music and gender; music and the media, music and power; and performance and performers.

*Fall or spring, 3 credits, ABCF grading  
May be repeated for credit*

#### **MUS 542 Ethnomusicology and Social Theory**

An introduction to major schools of social theory as they may be applied to the analysis of music and related performance forms. Theoretical writings in sociology, anthropology, philosophy, cultural studies, and related fields will be paired with case studies that situate musical creation, performance, and dissemination within the unfolding of societal processes.

*Fall or spring, alternate years, 3 credits, ABCF grading*

#### **MUS 543 Topics in Medieval Music**

Study of a focused area in medieval music, such as the works of Guillaume de Machaut, transmission processes, and the Notre Dame repertory.

*Fall or spring, 3 credits, ABCF grading  
May be repeated for credit*

#### **MUS 547 Topics in Baroque Music**

Historical problems in music of the Baroque era. Recent topics have included German Passion settings, theories of expression and representation, and musical rhetoric.

*Fall or spring, 3 credits, ABCF grading  
May be repeated for credit*

#### **MUS 549 Topics in 18th-Century Music**

Investigation of critical, analytical, and historical issues in 18th-century music, such as the interpretation of sketches and fragments, counterpoint teaching in the 1790s, and the music of Mozart.

*Fall or spring, 3 credits, ABCF grading  
May be repeated for credit*

#### **MUS 553 Topics in 19th-Century Music**

Historical, analytical, and critical issues in the music of the 19th century. Recent topics have included Italian opera, the unfinished works of Schubert, and genre in Chopin's oeuvre.

*Fall or spring, alternate years, 3 credits, ABCF grading*

*May be repeated for credit*

#### **MUS 555 Topics in 20th-Century Music**

Focused study of selected issues in music of the 20th century. Recent topics have included primitivism and exoticism; quotation, borrowing, and collage; the music of Roger Sessions; and the Second Viennese school.

*Fall or spring, 3 credits, ABCF grading  
May be repeated for credit*

#### **MUS 557 Topics in Theory**

Studies in the writings of music theorists from the Middle Ages through the present day in the context of contemporary repertoires. Recent topics have included modal theory as a model for melodic construction; efforts to adapt modal theory to polyphonic practice;

rhythm in theory and practice; theories of tonality from Rameau to Schenker; theoretical approaches to post-tonal and 12-tone music; and theories of timbre and texture.

*Fall or spring, 3 credits, ABCF grading  
May be repeated for credit*

#### **MUS 559 Topics in Analysis**

Intensive analytical study of selected works and exploration of analytical problems. Recent topics have included analysis and performance, melody, Xenakis and Ligeti, Beethoven's late quartets, Berg's *Lulu*, spectral music, and the string quartet since 1945.

*Fall or spring, alternate years, 3 credits, ABCF grading*

*May be repeated for credit*

#### **MUS 563 Advanced Choral Conducting A**

Advanced training in preparing and conducting choral works. Students spend a semester in score study, receive individual private instruction, and are expected to participate in the rehearsing of the University Chorus, the University Chorale, and the Chamber Singers. Open only to students enrolled in graduate conducting programs.

*Fall and spring, 3-6 credits, ABCF grading*

#### **MUS 564 Advanced Choral Conducting B**

Advanced training in preparing and conducting choral works. Not open to students enrolled in the graduate conducting programs.

*Prerequisite: Instructor consent*

*Fall and spring, 3 credits, ABCF grading*

#### **MUS 565 Stony Brook Symphony Orchestra**

Study and performance of orchestral works from the Baroque period to the present.

*Fall and spring, 1-2 credits, ABCF grading*

*May be repeated for credit*

#### **MUS 566 Camerata Singers**

Study and performance of choral works for chamber chorus from all periods of music history.

*Fall and spring, 1 credit, ABCF grading*

*May be repeated for credit*

#### **MUS 567 Master Class in Orchestral Repertory**

Study of orchestral parts for sections (brass, strings, woodwinds) or for individual instruments. The course emphasizes overall ensemble skills and audition preparation. Different sections directed toward specific groups. See the course listing for offerings in any particular semester.

*Fall and spring, 1-2 credits, ABCF grading*

*May be repeated for credit*

#### **MUS 568 Jazz Ensemble**

Study and performance of works for jazz ensemble from the early 20th century to the present.

*Fall, 1-2 credits, ABCF grading*

*May be repeated for credit*

#### **MUS 569 Performance Problems in 20th-Century Music**

A study of performance skills required in new music, with emphasis on polyrhythms,

composite rhythms, control of tone color and dynamics, and the understanding of new methods of notation. Exercises and the study of selected 20th-century works.

*Fall, 2 credits, ABCF grading*

### **MUS 570 Introduction to the History and Performance of the String Bass in Jazz**

Study of the historical development of the string bass in jazz and other related improvised musics through a selection of reading and listening projects. Practical assignments will include making transcriptions of classic records and then learning to play them on bass, employing the time-proven method of "copying the masters."

*1-2 credits, ABCF grading*

### **MUS 571 Advanced Instruction in Instrument or Voice**

Individual guidance in technique and repertory, with 30 practice hours required each week. Each student is required to perform at least one solo piece per semester, unless excused by the instructor in a written note to the Department's graduate program committee.

*Fall and spring, 1-6 credits, ABCF grading*

*May be repeated for credit*

### **MUS 572 Improvisation**

Practical study of the skills and sources of musical improvisation, including playfulness, emotion, courage, concentration, risk, instrumental and vocal technique, patience, and trust. Improvisational skills will not be limited to any single musical style. All students will be required to improvise vocally or instrumentally.

*Fall, 1-2 credits, ABCF grading*

*May be repeated for credit*

### **MUS 573 Chamber Music**

Chamber ensembles such as the string quartet, wind quintet, solo vocal ensemble, two-piano team, and other special groups meet, each under the direction of a member of the performance faculty, for the study of works from the repertoires of the respective groups, with particular attention given to the music of the 20th and 21st centuries. Required: Presence at coaching sessions, at least three hours per week of uncoached rehearsal, and at least one performance per semester.

*Fall and spring, 1-2 credits, ABCF grading*

*May be repeated for credit*

### **MUS 575 Master Class in Solo Repertory for Instrument or Voice**

Performance techniques and problems in works for instrument or voice, drawn from all historical periods. The instructor is a teacher of the specific instrument in each case, except that his or her section may be open to students of certain other instruments with his or her permission. Not offered each semester in every instrument.

*Fall and spring, 1-2 credits, ABCF grading*

*May be repeated for credit*

### **MUS 576 Instrumental Repertoire before 1750**

Exploration of instrumental repertoire in the 17th and 18th centuries.

*Fall or spring, alternate years, 2 credits, ABCF grading*

### **MUS 577 Master Class in Performance Pedagogy**

Guidance and supervision in the teaching of an instrument or voice.

*2 credits, ABCF grading*

### **MUS 579 Opera Workshop**

Study and performance of scenes and complete operas from the standard and 20th-century repertoires. An interdisciplinary approach involving the Departments of Music and Theatre Arts.

*Fall and spring, 1-2 credits, ABCF grading*

*May be repeated for credit*

### **MUS 580 Vocal Diction**

A thorough study of the rules of pronunciation and International Phonetic Alphabet transcription in a major language of the voice repertory: Italian, French, or German. Special attention to lyric projection of the language as it relates to voice production, listener comprehension, and musical values. Course work includes coaching in appropriate song and operatic literature. The specific language studied rotates from semester to semester.

*Fall and spring, 1-2 credits, ABCF grading*

*May be repeated for credit*

### **MUS 581 Harpsichord for Pianists (Beginning)**

Fundamentals of harpsichord techniques, touch, and repertoire for students already possessing a keyboard background.

*Fall, alternate years, 2 credits, ABCF grading*

### **MUS 582 Harpsichord for Pianists (Advanced)**

Continuation of MUS 581: Further exploration of techniques and repertoire.

*Prerequisite: Piano major or strong keyboard background*

*Spring, alternate years, 2 credits,*

*ABCF grading*

### **MUS 583 Continuo Realization**

Practical and theoretical instruction in figured bass realization, based on the study of vocal and instrumental scores from 1600-1750. Required of students in harpsichord. Open, with consent of the instructor, to other qualified students who have some knowledge of figured bass realization.

*Fall or spring, alternate years, 2 credits,*

*ABCF grading*

### **MUS 584 Baroque Chamber Ensemble**

Study and performance of instrumental and vocal music, 1600-1750. Participants work from scholarly editions and original sources whenever possible and have the possibility of performing on replicas of early instruments. A concert is given at the end of the class term. Acceptance by audition.

*Fall and spring, 1 credit, ABCF grading*

*May be repeated for credit*

### **MUS 585 Early Music Performance Practice**

Study and implementation of Renaissance and Baroque performance practices. Areas include brass ensemble music and lute and guitar repertoires.

*Fall and spring, 2 credits, ABCF grading*

*May be repeated for credit*

### **MUS 590 Practicum in Professional Skills**

Practical training in activities related to the professional work of a performing musician, including teaching, solo and ensemble performance, conducting, internships, and related musical work, both on and off-campus. Required of all full-time students in the M.M. performance program. All off-campus activities in fulfillment of this course must be approved by the graduate program director, who acts as supervisor for this course.

*Fall, spring, and summer, 1-3 credits,*

*S/U grading*

*May be repeated for credit*

### **MUS 591 Practicum in Teaching**

Instruction in the Department under the supervision of the faculty. (MUS 591 may not be included in the courses taken in fulfillment of degree requirements.)

*Fall and spring, 1-3 credits, S/U grading*

*May be repeated for credit*

### **MUS 592 Seminar on the Teaching of Music**

Discussion of fundamental problems in teaching music. Topics may include the explanation of musical processes; communication to non-professionals; and integration of aspects of performance, theory, history, and analysis with one another. Required of all students who teach one of the introductory undergraduate courses in musicianship, theory, or literature; to be taken during the first semester of teaching.

*Fall, 1 credit, S/U grading*

*May be repeated for credit*

### **MUS 593 Practicum in Performance**

Individual instruction and/or coaching for professional performing experience.

*Fall and spring, 0-1 credit, S/U grading*

*May be repeated for credit*

### **MUS 595 Chamber Players**

Specially appointed chamber groups, such as the Graduate String Quartet, the Graduate Piano Trio, etc., which work under the direction of a member of the performance faculty and present concerts and workshops at the University and elsewhere.

*Fall and spring, 3 credits, ABCF grading*

*May be repeated for credit*

### **MUS 596 Contemporary Chamber Players**

The study and performance of music of the 20th and 21st centuries for ensemble, ranging from duos to larger conducted groups. Repertoire includes 20th-century classics as well as new works, including compositions written by Stony Brook students. A full schedule of public performances takes place.

*Prerequisite: Permission of instructors*

*Fall and spring, 1-3 credits, ABCF grading*

*May be repeated for credit*

### **MUS 597 Jazz Ensemble**

Study and performance of works for jazz ensemble.

*Prerequisites: Permission; audition required*

*Fall and spring, 0-1 credit, ABCF grading*

*May be repeated for credit*

**MUS 599 Independent Studies**

Individual studies under the guidance of a faculty member. Each student must submit to the graduate studies committee of the Department a written prospectus of the work he or she intends to pursue, with the amount of credit proposed, together with the written endorsement of the prospective instructor. Approval of the graduate studies committee is required; hence this material should be submitted as soon as possible, and in any case within the first two weeks of the semester (or the first week of a summer session).

*0-16 credits, ABCF grading*

*May be repeated for credit*

**MUS 615 Seminar in Electronic Music Composition**

Individual compositions of substantial proportions in electronic or concrete music media. Prerequisite: Open only to qualified students in a music degree program. MUS 516 or the equivalent.

*Fall and spring, 3 credits, ABCF grading*

*May be repeated for credit*

**MUS 623 Directed Study in Composition**

Intended for doctoral students in composition.

*Fall and spring, 1-12 credits, ABCF grading*

*May be repeated for credit*

**MUS 661 Directed Study in Conducting**

Intended for doctoral students in conducting.

*Fall and spring, 1-12 credits, ABCF grading*

*May be repeated for credit*

**MUS 671 Directed Study in Instrumental and Vocal Performance**

Intended for doctoral students in instrumental and vocal performance.

*Fall and spring, 1-12 credits, ABCF grading*

*May be repeated for credit*

**MUS 690 Advanced Practicum in Professional Skills**

Practical training through activities related to the professional work of a performing musician, including teaching, solo and ensemble performance, internships, and related musical work, both on-campus and off-campus. Required for all full-time students in the D.M.A. performance program. All off-campus activities in fulfillment of this course must be approved by the graduate program director, who acts as a supervisor for this course.

*Fall, spring, and summer, 1-3 credits,*

*S/U grading*

*May be repeated for credit*

**MUS 695 Doctoral Essay Tutorial**

Development of an essay in music history or analysis to satisfy the essay requirement of the Doctor of Musical Arts degree. Students may enroll in this course only after completing the required graduate seminars or proseminars (see program requirements) with a grade of "B" or better, in both the seminar and the essay to be developed.

*Prerequisite: MUS 502, 503, 504, 507, 535,*

*537-555, 557, or 559*

*Fall and spring, 1-2 credits, ABCF grading*

*May be repeated for credit*

**MUS 696 Doctoral Colloquium**

Students are required to enroll in MUS 696 in the semester in which the Ph.D. colloquium or the D.M.A. lecture-recital is given. The instructor, chosen in consultation with the directing committee, acts as an advisor or tutor, and signals to the graduate program committee that the colloquium or lecture-recital may be given.

*Fall and spring, 1 credit, S/U grading*

**MUS 697 Directed Reading**

Intended for preparation for the preliminary examinations and related requirements.

*Fall and spring, 1-12 credits, S/U grading*

*May be repeated for credit*

**MUS 699 Dissertation Research On Campus**

Intended for work in the area of the dissertation.

*Prerequisite: Advancement to candidacy (G5); major portion of research must take place on SB campus, at Cold Spring Harbor, or at Brookhaven National Lab*

*Fall, spring, and summer, 1-12 credits,*

*S/U grading*

*May be repeated for credit*

**MUS 700 Dissertation Research Off Campus—Domestic**

*Prerequisite: Must be advanced to candidacy (G5); major portion of research will take*

*place off campus, but in the U.S. and/or U.S. provinces (Brookhaven National Lab and Cold Spring Harbor Lab are considered on campus); all international students*

*must enroll in one of the graduate student insurance plans and should be advised by an International Advisor*

*Fall, spring, and summer; Prerequisite: G5*

*Standing; 1-9 credits, S/U grading*

*May be repeated for credit*

**MUS 701 Dissertation Research Off Campus—International**

*Prerequisite: Must be advanced to candidacy*

*(G5); major portion of research will take place outside the U.S. and/or U.S. provinces; domestic students have the option of the health plan and may also enroll in MEDEX;*

*international students who are in their home country are not covered by mandatory health plan and must contact the Insurance Office for the insurance charge to be removed;*

*international students who are not in their home country are charged for the mandatory health insurance (if they are to be covered by another insurance plan, they must file*

*a waiver by the second week of classes; the charge will only be removed if the other plan is deemed comparable); all international students must receive clearance from an International Advisor*

*Fall, spring, and summer; Prerequisite: G5*

*Standing; 1-9 credits, S/U grading*

*May be repeated for credit*

**MUS 800 Summer Research**

Students who receive support for summer research must register for this course, which gives them full-time status.

*0 credit, S/U grading*

*May be repeated*

**MUS 850 Summer Teaching**

Students who receive support for summer teaching must register for this course, which gives them full-time status.

*0 credit, S/U grading*