Music (MUS, JAZ)

Major and Minors in Music

Department of Music, College of Arts and Sciences

Chairperson: Daniel Weymouth  Director of Undergraduate Studies: Perry Goldstein  Undergraduate Secretary: Germaine Berry

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Minors of particular interest to students majoring in Music: Anthropology (ANT), Art History (ARH), Cinema and Cultural Studies (CCS), Dance (DAN), English (EGL), History (HIS), Philosophy (PHI), Theatre Arts (THA)

Faculty

Ray Anderson, Visiting Professor, Director of Jazz Program and Stony Brook Jazz Band, Empire State College: Jazz studies; jazz improvisation.

Mauro Calcagno, Assistant Professor, Ph.D., Yale University: Late Renaissance and Baroque history and theory.

Colin Carr, Professor, Certificate of Performance, 1974, Yehudi Menuhin School: Cello; chamber music.

Christina Dahl, Associate Professor, M.M., Peabody Conservatory: Piano, accompaniment, chamber music.

Sarah Fuller, Professor, Ph.D., University of California, Berkeley: Medieval and Renaissance history and theory. Recipient of the President's Award for Excellence in Teaching, 1984.

Perry Goldstein, Associate Professor and Director of Music Composition, D.M.A., Columbia University: Analysis; composition; music theory. Recipient of the State University Chancellor's Award for Excellence in Teaching, 1997, and the President's Award for Excellence in Teaching, 1997.

Arthur Haas, Professor and Director, Baroque Chamber Ensemble, M.A., University of California, Los Angeles: Harpsichord; performance of early music.

Gilbert Kalish, Professor and Co-director of Contemporary Chamber Players, B.A., Columbia University: Piano; chamber music.

David Lawton, Professor, Ph.D., University of California, Berkeley: Orchestral and opera conducting; 19th-century history.

Eduardo Leandro, Associate Professor of Music and Co-Director Stony Brook Contemporary Chamber Players, M.M., Yale School of Music: Percussion.

Judith Lochhead, Professor, Ph.D., Stony Brook University: 20th-century theory and history.

Timothy Long, Assistant Professor, M.M., Eastman School of Music: Vocal coach.

Ryan Minor, Assistant Professor, Ph.D., University of Chicago: 19th- and early 20th-century history and theory.

Frederick Moehn, Assistant Professor, Ph.D., New York University: Ethnomusicology, world music cultures, Latin American music.

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

Margaret Schedel, Assistant Professor, co-director of computer music studios, and core faculty of cDACT, D.M.A., University of Cincinnati: Composition, computer music, intermedia.

Daria Semegen, Associate Professor and Director of Electronic Music Studio, M.Mus., Yale University: Composition; theory; electronic music.

Sheila Silver, Professor, Ph.D., Brandeis University: Composition; theory.

Benjamin Steege, Assistant Professor, Ph.D., Harvard University: 19th- and 20th-century theory and history.

Daniel Weymouth, Associate Professor and Director of Computer Music Studio, Ph.D., University of California, Berkeley: Composition; computer music and technology.

Peter Winker, Professor, M.F.A., Princeton University: Composition; theory; popular music. Recipient of the State University Chancellor's Award for Excellence in Teaching, 1977 and the President's Award for Excellence in Teaching, 1977.

Performing Artists in Residence

Elaine Bonazzi, Artist in Residence, B.Mus., Eastman School of Music: Voice; opera workshop.

Fred Carama, Artist in Residence, M.F.A., California Institute of the Arts: Oboe.

Susan Deaver, Artist in Residence, D.M.A., Manhattan School of Music: Director of the University Orchestra.

Pedro Diaz, Artist in Residence, B.Mus., Juilliard School of Music: Oboe.

Bruce Engel, Artist in Residence, M.M., Juilliard School of Music: Director of the University Wind Ensemble; conducting.

Pamela Frank, Artist in Residence, B.M., Curtis Institute of Music: Violin; chamber music.

Philippe Graffin, Artist in Residence, Artist Diploma, Indiana University: Violin.

Alan Kay, Artist in Residence, Advanced Certificate, Juilliard School of Music: Clarinet.

Soovin Kim, Artist in Residence, B.Mus., Curtis Institute of Music: Violin.


Katherine Murdock, Artist in Residence, B.M., Boston University: Viola; chamber music.

Kurt Muroki, Artist in Residence, B.Mus., Juilliard School of Music: String Bass.

Michael Powell, Artist in Residence, B. Mus., Wichita State: Trombone.

William Purvis, Artist in Residence, B.A., Haverford College: Horn; chamber music.

Philip Setzer, Artist in Residence, M.M., Juilliard School of Music: Violin; chamber music.

Carol Wincenc, Artist in Residence, M.Mus., The Juilliard School: Flute

Jerry Willard, Artist in Residence, Cleveland Institute of Music; study with John Williams and Misha Mishakoff: Guitar; chamber music.

Quartet-in-Residence

The Emerson String Quartet: This prestigious ensemble give concerts, coaches chamber music instruction, and gives master classes each year.

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

Lawrence Dutton, M.M., Juilliard School of Music: Viola; chamber music.

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

Philip Setzer, (see above).

Teaching Assistants

Estimated number: 58

The study of music entails training in performance, theory, musicianship, and history in the context of a liberal arts degree. Technical study on an instrument or in voice and in music theory is coupled with broad historical and critical study of music.

The undergraduate major in Music at Stony Brook is designed as a balanced educational program that serves as preparation for professional careers and advanced training in performance, composition, scholarship, teaching, and other arts-related careers. The Department also offers the minor in Music and the minor in Jazz Music.
Students graduating with a major in Music pursue graduate study in musical performance, composition, history, and theory; teach music in private and public schools; take jobs in arts-related industries; and pursue advanced study in non-music fields, often in the health professions.

Courses Offered in Music
See the Course Descriptions listing in this Bulletin for complete information.

MUS 101-D Introduction to Music
MUS 105-G Music Cultures of the World
MUS 119-D The Elements of Music
MUS 120 Elementary Musicianship
MUS 121 Musicianship I
MUS 122 Beginning Keyboard
MUS 130-D Sound Structures
MUS 141, 142 Keyboard Harmony A, B
MUS 189 Beginning Jazz Improvisation
MUS 208 Introduction to Digital Media Technology
MUS 220, 221 Musicianship II, III
MUS 261 Stony Brook Chorale
MUS 262 University Orchestra
MUS 263 University Wind Ensemble
MUS 264 Big Band Jazz Ensemble
MUS 265 Workshop in Performance
MUS 266 Guitar Workshop
MUS 267 Jazz Combo
MUS 289 Intermediate Jazz Improvisation
MUS 290 Vocal Repertory
MUS 300-H Music, Technology, and Digital Culture
MUS 301-I Music of the Baroque
MUS 302-I The Music of J.S. Bach
MUS 303-I The Music of Beethoven
MUS 304-K Contemporary Traditions in American Music: 1900 to the Present
MUS 305-G Music in the Romantic Era
MUS 306-G The Symphony
MUS 307-I Imaginative Worlds of Opera
MUS 308-K History of Jazz
MUS 309-G Music Since 1900
MUS 310-K Music and Culture in the 1960’s
MUS 311-J Topics in Non-Western Music
MUS 312-J Music in the Middle East
MUS 313-G Cross-Cultural Musics from Stravinsky to World Beat
MUS 314-G Women Making Music
MUS 315, 316 The Structural Principles of Music I, II
MUS 317 Interactive Media, Performance, and Installation
MUS 318 Movie Making: Shoot, Edit, Score
MUS 319-J Music in Latin America
MUS 320-G U.S. Popular Music
MUS 321, 322 Tonal Harmony I, II
MUS 323 Techniques of Music, 1880 to the Present
MUS 331 Musicianship IV
MUS 339 Beginning Composition
MUS 340 Introduction to Music Technologies
MUS 341 Sound Design
MUS 350-G Western Music Before 1600
MUS 351-I Western Music 1600-1830
MUS 352-G Western Music from 1830 to the Present
MUS 355-G Special Topics in Music
MUS 361-387 Advanced Performance Study in Piano, Harpsichord, Violin, Viola, Cello, String Bass, Classical Guitar, Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Percussion, Voice, and Other Instruments
MUS 388 Fundamentals of Accompanying
MUS 389 Advanced Jazz Improvisation
MUS 391 Chamber Music
MUS 421 Analysis of Tonal Music
MUS 422 Analysis of Post-Tonal Music
MUS 432 Tonal Counterpoint
MUS 434 Orchestration
MUS 437 Electronic Music
MUS 439 Composition
MUS 450 Seminar in the History of Music
MUS 475, 476 Undergraduate Teaching Practica I, II
MUS 487 Independent Project
MUS 488 Internship
MUS 491 Conducting

Requirements for the Major in Music (MUS)
The major in Music leads to the Bachelor of Arts degree. All courses offered for the major must be passed with a letter grade of C or higher.

Completion of the major requires 63 credits.

Admittance to the Major
Any student wishing to major in Music must pass an audition in voice or instrument and a musicianship examination that tests aural skills and musical literacy (elementary theory, interval recognition, simple melodic, harmonic, and rhythmic dictation, and sight singing). The undergraduate musicianship examination is given four times each year: the first or second day of each semester, in February, and at the end of April. Auditions are held in the General and Scholarship Auditions in February of each year and during the first week of classes. Students should consult the Department office or contact the Director of Undergraduate Studies to sign up for the undergraduate musicianship examination and to make an appointment for an audition.

A. Study within the Area of the Major
1. Theory:
   MUS 121 Musicianship I
   MUS 122 Beginning Keyboard
   MUS 141, 142 Keyboard Harmony A, B
   MUS 220, 221 Musicianship II, III
   MUS 321, 322 Tonal Harmony I, II
   MUS 323 Techniques of Music, 1880 to the Present
   MUS 331 Musicianship IV
   MUS 421 Analysis of Tonal Music
   MUS 422 Analysis of Post-Tonal Music
   MUS 432 Tonal Counterpoint
   MUS 434 Orchestration
   MUS 437 Electronic Music
   MUS 439 Composition
   MUS 450 Seminar in the History of Music
   MUS 475, 476 Undergraduate Teaching Practica I, II
   MUS 487 Independent Project
   MUS 488 Internship

2. History and Literature:
   MUS 130 Sound Structures
   MUS 350 Western Music before 1600
   MUS 351 Western Music 1600-1830
   MUS 352 Western Music from 1830 to the Present
   MUS 355 Special Topics in Music
   MUS 361-387 Advanced Performance Study in Piano, Harpsichord, Violin, Viola, Cello, String Bass, Classical Guitar, Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Percussion, Voice, and Other Instruments
   MUS 388 Fundamentals of Accompanying
   MUS 389 Advanced Jazz Improvisation
   MUS 391 Chamber Music
   MUS 421 Analysis of Tonal Music
   MUS 422 Analysis of Post-Tonal Music
   MUS 432 Tonal Counterpoint
   MUS 434 Orchestration
   MUS 437 Electronic Music
   MUS 439 Composition
   MUS 450 Seminar in the History of Music
   MUS 475, 476 Undergraduate Teaching Practica I, II
   MUS 487 Independent Project
   MUS 488 Internship

Two additional history courses numbered 450 to be chosen in consultation with the student's advisor. The courses should be distributed among a range of historical periods.
MUS 432 or 434 may be substituted for one semester of MUS 450, as may MUS 339, 437, 439, or 491 with the consent of the Director of Undergraduate Studies.

3. Performance:

a. A minimum of four semesters from courses in the series MUS 161-187 Performance Study (2 credits each) or MUS 361-387 Advanced Performance Study (4 credits each).

b. Mandatory co-registration in a performance ensemble for each semester of lessons. Instrumentalists should enroll in MUS 262 University Orchestra, MUS 263 University Wind Ensemble, or MUS 264 Jazz Ensemble. Singers should enroll in MUS 261 Stony Brook Chorale. Pianists and guitarists should enroll in MUS 391 Chamber Music.

c. Study for a minimum of four semesters from the following: MUS 261 Stony Brook Chorale or MUS 262 University Orchestra or MUS 263 University Wind Ensemble or MUS 264 Jazz Ensemble. MUS 391 Chamber Music may be used to satisfy two semesters of the four semester requirement. Pianists and guitarists who do not pass the audition for one of the ensembles may fulfill the four semesters with MUS 391 Chamber Music; pianists may also substitute MUS 388. Fundamentals of Accompanying; guitarists may substitute MUS 266 Guitar Workshop for two of the semesters.

Note: No more than 30 credits of individual instruction in instrument or voice may be included in the 120 credits required for the B.A. degree.

B. Upper-Division Writing Requirement

As evidence of acceptable writing skills in the discipline, students majoring in Music must submit to the director of undergraduate studies a portfolio of three papers no later than one month before the end of their junior year. Papers written for music history courses (MUS 350, 351, 352 or higher) or for MUS 421 or 422 are preferred, but in any case at least one of the three papers must be from such a course. Up to two of the remaining papers may have been written for other courses in the humanities or fine arts, such as English, theatre arts, or foreign languages. The papers should demonstrate a mastery of language sufficient to express clearly and accurately concepts of sophistication commensurate with upper-division work. A special committee reads the papers and assesses the quality of writing. The committee communicates the results of its assessment by the end of the student’s junior year. If writing skills are judged deficient, the committee recommends a course of action for the improvement of such skills and reviews examples of writing during the senior year. Students must demonstrate acceptable writing skills before they graduate.

C. Foreign Language

Students who intend to continue their studies beyond the B.A. degree are advised that most graduate music programs require a reading knowledge of French or German, often both. (For this purpose, but not for the entry skill in foreign language requirement, language courses may be taken under the Pass/No Credit option.)
Honors Program in Music

Candidates for honors in Music must be nominated by a faculty member who agrees to act as sponsor for the honors project. An eligible student may submit a proposal for a project to the proposed sponsor, who forwards the proposal together with a letter of nomination to the Department of Music's undergraduate studies committee. To be eligible, a student must have maintained at least a 3.00 cumulative g.p.a., and a 3.00 g.p.a. in music. After entering the honors program, a student must maintain at least a 3.50 g.p.a. in music.

The project, which may be in performance, composition, history, or theory, must be carried out under the supervision of the sponsor. The completed project is reviewed by an evaluating committee consisting of the sponsor, another member of the Music faculty, and an outside evaluator.

Complete guidelines for the honors program are available from the director of undergraduate studies.

The Minors in Music (MUS) and Jazz Music (JAZ)

Both the minor in Music (MUS) and the minor in Jazz Music (JAZ), each of which has a General track and a Theory track, are designed to provide students interested in music with a foundation in the theory and history of music and experience in a performing ensemble. Less rigorous than the Music major, the minor is not intended to prepare students for advanced study or professional work in music.

The General track is designed for students who are interested in music but who do not seek training in more sophisticated aspects of music theory and musicianship. The Theory track, for which students take Music major courses in theory and musicianship, is for students who want to acquire more specialized knowledge and skills in the areas of music theory and musicianship.

Requirements for the Minor in Music (MUS)

A Note on the Performance Requirement: With the permission of the director of undergraduate studies, students who do not pass the audition for one of the ensembles may fulfill the performance requirement through private lessons (MUS 161-187). For students in the minor who fulfill the performance requirement through lessons, the ensemble corequisite for private lessons (MUS 161-187) will be waived.

General Track

1. Theory:
   - MUS 119 Elements of Music
   - or MUS 130 Sounds Structures
   - MUS 315, 316 Structural Principles of Music
2. History:
   - MUS 101 and two courses chosen from the following: MUS 105, 106, 301-314, 317-320
3. Performance:
   - Two semesters of one or more of the following:
     - MUS 261 Stony Brook Chorale
     - MUS 262 University Orchestra
     - MUS 263 University Wind Ensemble
     - MUS 264 Jazz Ensemble
     - MUS 266 Guitar Workshop
     - MUS 391 Chamber Music

Theory Track

1. Theory:
   - MUS 121 Musicianship I
   - MUS 130 Sound Structures
   - MUS 220 Musicianship II
   - MUS 221 Musicianship III
   - MUS 321 Tonal Harmony I
   - MUS 322 Tonal Harmony II
2. History:
   - Two courses from the following: MUS 105, 106, 301-314, 317-320
3. Performance:
   - Three credits from the following:
     - MUS 261 Stony Brook Chorale
     - MUS 262 University Orchestra
     - MUS 263 University Wind Ensemble
     - MUS 264 Jazz Ensemble
     - MUS 266 Guitar Workshop
     - MUS 391 Chamber Music

Requirements for the Minor in Jazz Music (JAZ)

All courses offered for the minor in Jazz Music must be passed with a letter grade of C or higher. At least 3 credits from Requirement 2 in either track must be at the upper division level. Completion of the General Track requires 23 credits. Completion of the Theory Track requires 24 credits.

General Track

1. Theory:
   - MUS 119 Elements of Music or MUS 130 Sound Structures
   - MUS 315 Structural Principles of Music
   - MUS 389 Jazz Improvisation
   - Note: Students well versed in music notation and basic theory (demonstrated by the MUS 119 challenge examination) should take MUS 130.
2. History:
   - MUS 101 Introduction to Music
   - MUS 308 History of Jazz
   - One of the following:
     - MUS 304 Contemporary Traditions in American Music
     - MUS 310 Music and Culture in the 1960s
     - MUS 355 Special Topics when topic is appropriate
3. Performance:
   - Two semesters of the following:
     - MUS 264 Big Band Jazz Ensemble
     - MUS 267 Jazz Combo

Theory Track

1. Theory:
   - MUS 121 Musicianship I
   - MUS 130 Sound Structures
   - MUS 220 Musicianship II
   - MUS 221 Musicianship III
   - MUS 321 Tonal Harmony I
   - MUS 322 Tonal Harmony II
2. History:
   - Two courses from the following: MUS 105, 106, 301-314, 317-320
3. Performance:
   - Three credits from the following:
     - MUS 264 Big Band Jazz Ensemble
     - MUS 267 Jazz Combo
     - MUS 268 History of Jazz
     - MUS 269 Jazz Ensemble

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