Department of Music

Chairperson
Christina Dahl Staller Center 3304 (631) 632-7330

Graduate Program Director
Judith Lochhead Staller Center 3346 (631) 632-7349

Graduate Program Coordinator
Monica Winchell (631) 632-7352

Degrees Awarded
M.A. in Music (Critical Music Studies); M.A. in Music (Composition); M.M. in Music Performance; Ph.D. in Music (Critical Music Studies); Ph.D. in Music (Composition); D.M.A. in Music Performance.

Website
https://www.stonybrook.edu/commcms/music/

Application
Applications to our programs can be found on our website here: https://www.stonybrook.edu/commcms/music/academics/apply.php

Description of the Department of Music

The Department of Music offers programs that normally lead to the Doctor of Philosophy degree in Music, with tracks in Critical Music Studies and in Composition. The Department also offers programs that normally lead to the Doctor of Musical Arts degree in Music Performance. Master's Degrees in Music with tracks in Critical Music Studies, in Composition, and in Music Performance are also available.

Stony Brook’s graduate programs in Music have grown out of a unique partnership between the academy and the conservatory. The Music Department has a distinguished and well-balanced faculty in the scholarly study of music, composition, and performance. Graduate curricula are designed to facilitate interaction among musical disciplines that have traditionally been kept separate. A number of courses are team-taught by two or more faculty members, examining topics from several disciplinary viewpoints, and academic courses typically have a mix of students from all areas. 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, and 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 some dual degrees.

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 the history of music theory to American popular music. Performing organizations include Baroque Chamber Ensemble, Chamber Music, Jazz Ensemble, Contemporary Chamber Players, Camerata Singers, Stony Brook Symphony Orchestra, VOLTA West African Music Ensemble, and Opera Workshop.

Admission to the M.A./Ph.D. Programs at the Master's Level in Music (Critical Music Studies) and in Music (Composition)

The following are required for admission to the Graduate program in Music (Critical Music Studies) and in Music (Composition) leading to an M.A. and/or Ph.D. degree, in addition to the requirements of the Graduate School:

A. A bachelor’s degree from a recognized institution.

B. Official transcripts of all undergraduate records, and all graduate records, where applicable.

C. A minimum grade point average of 3.0 (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 Critical Music Studies track applicants, essays in music history, analysis, theory, ethnomusicology, or criticism.
   2. For Composition track applicants, musical scores and recordings.

F. 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.

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

1. Ear training.

2. Basic keyboard skills (for Composition students only).

3. The history and cultural study of music.
4. The analysis of music.

These exams are advisory only; students will be advised on which courses to take to address any gaps or develop specific skills.

**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 all undergraduate records, and all graduate records, where applicable.

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 on the Departmental website.

D. Letters of recommendation from the former principal teacher and at least two other persons familiar with the student’s work. One letter should come from a person familiar with the student’s academic work.

E. While acceptance into the program is based primarily upon excellence in performance, the program contains a significant academic component. Applicants to the program are therefore required to submit two examples of their work in music history, music theory, or ethnomusicology, such as papers completed as part of coursework in those fields. One paper is required for entry at the master’s level; two are required for entry at the doctoral level.

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

Entering students will be examined in ear training during the week before the beginning of classes, and will be placed in the appropriate courses. Entering students in Voice will also be examined in basic keyboard skills.

**Admission to the Ph.D. Programs in Music (Critical Music Studies) or in Music (Composition)**

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 the Composition track: recordings and scores.

2. For the Critical Music Studies track: essays that demonstrate a breadth of knowledge in two or more of the following areas: the history, theory, analysis, or criticism of any music tradition, music’s relationship to culture and politics, musical and sonic media, the ethnography of music and sound.

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, above. 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 demonstrate achievement commensurate with that degree by the end of the first or second year of study, as advised, by taking the relevant M.A. qualifying examinations.

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. These exams are advisory only; students will be advised on which courses to take to address any gaps or develop specific skills. These 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 from the M.A. to the Ph.D. degree must formally apply for admission to the Ph.D. program by the posted deadlines for fall admission. This should be accompanied by two letters of recommendation from Stony Brook faculty. In order to demonstrate the ability to continue on at the doctoral level, students must submit appropriate examples of work: master’s papers for Critical Music Studies; 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. Students residing at a significant 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 to the Department’s website.

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 or Critical Music Studies within their D.M.A. program must apply by submitting examples of work in the proposed secondary area and demonstrating 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 take the appropriate advisory examinations described under Admission to the M.A. Program. These exams are advisory only; students will be advised on which courses to take to address any gaps or develop specific skills. These 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 from the Master’s to the Doctorate degree must formally apply for admission to the Ph.D. program by the posted deadlines for fall admission. This should be accompanied by two letters of recommendation from Stony Brook faculty; typically this will be the studio teacher and one academic faculty member. In order to demonstrate the ability to continue at the doctoral level, students must play an audition. Students may also elect to finish with the M.M. degree.

Facilities of the Department of Music

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 both rehearsal and teaching facilities, more than 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. On campus, students have access to computing resources via SINC (Students in Need of Computers) sites (run by the Division of Information Technology) 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. Our music library contains an extensive research collection of books, periodicals, scores, microfilms, DVDs, and audio recordings.

Degree requirements*

General Requirements for the M.A Degree in Music:

Thirty graduate credit hours (exclusive of those in 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 in order to receive a degree. The program must include:

1. MUS 502: Proseminar in Tonal Analysis or MUS 504: Analysis of Music of the 20th and 21st Centuries, to be taken during the first year of Students who are well prepared in analysis may be exempted from this requirement through an examination that the student takes in the summer before matriculating or (Critical Music Studies) via an advisory assessment taken before classes start.

2. MUS 505: Foundations of Musicianship and MUS 506: Graduate Musicianship, to be taken during the first year of 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. and Ph.D. in Music for the Critical Music Studies track, M.M in Music Performance in Harpsichord and Voice, and D.M.A.) must take the appropriate foreign language exam, typically 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).

Specific Requirements for the M.A. Degree in Music, Critical Music Studies Track

A. Course Requirements

In addition to the general course requirements for the M.A. degree listed above, the M.A. in Music (Critical Music Studies) requires:

1. MUS 500: Introduction to Music Research.

2. MUS 537: Research Methods in Ethnomusicology.


6. One additional elective course chosen from one of the Elective Groups.

7. Additional electives approved by program faculty (17 credits).

B. Foreign Languages

Proficiency in one non-English language determined in consultation with the Critical Music Studies faculty. Proficiency is demonstrated through translation exams given each semester.

C. Qualifying Examinations
Written and oral examinations in the historical, cultural, and analytical study of music.

D. Master's Paper

A substantial essay, normally from an advanced seminar that the student has revised under the supervision of program faculty, is required. The revised paper should be submitted no later than the twelfth week of the semester in which the student expects to receive the degree.

Specific Requirements for the M.A. Degree in Music, Composition Track

A. Course Requirements

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

1. MUS 501: Compositional Skills of Tonal Music, to be taken during the fall semester when offered (alternate years). Students who have taken a graduate-level counterpoint course will be considered for exemption from the course.

2. A course in the history of music, typically MUS 503: Music in the 20th and 21st Centuries or MUS 507: Studies in Music Students who are sufficiently prepared may, in consultation with relevant faculty, substitute an advanced course in the history of music.

3. MUS 504: Analysis of 20th-Century Music. 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 is devoted to a 20th-century topic).


5. MUS 516: Electronic Music Workshop or MUS 517: Introduction to Computer Music

6. MUS 523: Advanced Composition, to be taken every semester of residence

7. Additional electives approved by program faculty.

B. Comprehensive Examination

Written examination in the analysis of pre-assigned compositions.

C. Master's Composition Portfolio

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 electronically to the Graduate Program Coordinator by the eighth week of the semester in which the student intends to graduate. 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.

Requirements for the M.M. Degree in Music Performance

A. Courses

1. 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.

2. GRD 500: Responsible Conduct of Research and Scholarship

3. MUS 505: Foundations of Musicianship; must be taken during the first year of study. Qualified students may be exempted from this course through a placement exam given at the beginning of the fall semester.

4. MUS 506: Graduate Musicianship; must be taken during the first year of study. Qualified students may be exempted from this course through a placement exam given at the beginning of the fall semester.

5. MUS 507: Studies in Music History; Students who can demonstrate adequate preparation may take more advanced courses to fulfill this requirement. If a course in a department other than Music is taken toward the degree, approval from the Graduate Studies Committee must be obtained.

6. One course from Elective Group 1: MUS 503: Music in the 20th and 21st Centuries; MUS 507: Studies in Music History; Students who can demonstrate adequate preparation may take more advanced courses to fulfill this requirement. If a course in a department other than Music is taken toward the degree, approval from the Graduate Studies Committee must be obtained.

7. One course from Elective Group 2: MUS 502: Proseminar in Tonal Analysis; MUS 504: Analysis of Music in the 20th and 21st Centuries; Students who can demonstrate adequate preparation may take more advanced courses to fulfill this requirement. If a course in a department other than Music is taken toward the degree, approval from the Graduate Studies Committee must be obtained.

8. Four semesters of MUS 571: Masters Instruction in Performance


B. Large Ensembles

All M.M. students have a large ensemble requirement for four semesters. For details, see Track-Specific Requirements below.

C. Chamber Music
All M.M. students have a chamber music requirement for four semesters. For details, see Track-Specific Requirements below.

D. Languages

Some M.M. students have a language requirement. For details, see Track-Specific Requirements below.

E. Jury Examinations

Jury examinations are offered each semester. All M.M. students must take one jury examination, generally the semester before the degree recital. For M.M. students in harpsichord, the examination will include continuo realization.

F. Public Recitals

All M.M students are required to present two public recitals. The student’s major teacher must determine whether or not the recitals are passing quality. If unable to attend a recital in person, the major teacher may assess a recording of it.

**Track-Specific Requirements for the M. M. Degree in Music Performance**

A. Strings, Woodwinds, Brass and Percussion

1. Large Ensemble Requirement: Four semesters of MUS 565: Stony Brook Symphony Orchestra, every semester of full-time residence until graduation. 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 Music Department’s Graduate Office.

2. Chamber Music Requirement: Four semesters from the following Chamber Music (small ensemble) electives: MUS 573: Chamber Music, MUS 584: Baroque Chamber Ensemble, MUS 596: Contemporary Chamber Players, or MUS 597: Jazz Chamber Ensemble. Courses may be repeated for credit.

B. Voice

1. Large Ensemble Requirement: Four semesters of MUS 579: Opera Workshop

2. Chamber Music Requirement: Four semesters from the following Vocal Chamber Music (small ensemble) electives: MUS 573: Chamber Music, MUS 584: Baroque Chamber Ensemble, or MUS 596: Contemporary Chamber Players. Courses may be repeated for credit.

3. Vocal Coaching Requirement: Additional Performance Requirement: Four semesters of MUS 575: Master Class in Solo Repertory for Instrument or Voice

4. Language Requirements: Voice students must provide proof of equivalency of one year’s college-level study of one of the following three languages: French, German, or Italian. Working/reading knowledge is determined by exam given by the Stony Brook Language Learning Resource Center (LLRC) and/or proof of coursework. Students who do not pass the examination must take the courses recommended by the LLRC 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.

5. Piano Proficiency Requirement: All M.M. students must enroll in MUS 509: Performance Studies for piano proficiency for one or two semesters contingent on assessment. Qualified students may be exempted from this course through a placement exam given at the beginning of the fall semester.

C. Piano

1. Large Ensemble Requirement: Four semesters of Collaborative Keyboard (MUS 586 in Fall semesters and MUS 587 in Spring semesters). Participation in the accompaniment pool is required of all pianists and harpsichordists during each semester of full-time residence. After the fulfillment of four semesters of MUS 586/587, pianists must also enroll in MUS 586/587 in each semester in which they take lessons or in which they want to be paid for accompanying. Pianists enrolled in MUS 586/587 are required to accompany the equivalent of two full recitals (or other approved events such as auditions, juries, etc.) for each academic year in which they are enrolled. (After fulfilling the two-recital equivalent requirement, pianists may play additional recitals/events and will be compensated by the department).

2. Chamber Music Requirement: Four semesters from the following Chamber Music (small ensemble) electives: MUS 573: Chamber Music, MUS 584: Baroque Chamber Ensemble, MUS 596: Contemporary Chamber Players, or MUS 597: Jazz Chamber Ensemble. Courses may be repeated for credit.

D. Harpsichord

1. Large Ensemble Requirement: Four semesters of Collaborative Keyboard (MUS 586 in Fall semesters and MUS 587 in Spring semesters). Participation in the accompaniment pool is required of all pianists and harpsichordists during each semester of full-time residence. The MUS 586/587 requirement for harpsichordists is considered to be fulfilled when they are concurrently signed up for MUS 584: Baroque Ensemble (Harpsichordists will be paid for additional accompaniment).

2. Chamber Music Requirement: Four semesters of MUS 584: Baroque Chamber Ensemble

3. Language Requirements: Harpsichord students must demonstrate knowledge equivalent to a year’s college-level study of any of the following languages: French, German, or Italian. Working/reading knowledge is determined by exam given by the Stony Brook Language Learning Resource Center (LLRC) and/or proof of previous coursework. Students who do not pass the examination must take the courses recommended by the LLRC and achieve a grade of B or higher. Students who have not had any previous foreign language study must take a year of a college-level elementary foreign language course and achieve a grade of B or higher to satisfy the requirement.
E. Guitar
1. Large Ensemble Requirement: Four semesters of MUS 573: Chamber Music
2. Chamber Music Requirement: Four semesters from the following Guitar Chamber Music (small ensemble) electives: MUS 584: Baroque Chamber Ensemble, MUS 596: Contemporary Chamber Players, or MUS 597: Jazz Chamber Ensemble. Courses may be repeated for credit.

F. Jazz
1. Large Ensemble Requirement: Four semesters of MUS 568: Jazz Big Band
2. Chamber Music Requirement: Four semesters of MUS 597: Jazz Chamber Ensemble

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 Directing Committee, with input from the student, 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 chairperson, 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 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 (after MA-level work), 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 the Critical Music Studies track: The presentation of a Doctoral Paper demonstrating proficiency in various aspects of the scholarly study of music and sound (including but not limited to theory and analysis, historical research, ethnographic research, and criticism). The Doctoral Paper is typically prepared as part of coursework.
   b) Students in the Composition track: The presentation of a Composition Portfolio comprising a number of musical compositions demonstrating fluency in working with a variety of contemporary performance media.
2. Students in the Composition track: A field exam demonstrating knowledge of scholarship and repertoire in the broad field of study that will situate dissertation research.
3. A public lecture or colloquium. The topic will be determined by the student, in consultation with their Directing Committee. For composers, the lecture or colloquium must be on a topic of significant interest in 20th- or 21st-century music. See section B, paragraph 2 below.
4. 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, cultural, and/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.

In order to satisfy the requirement, students in the Composition track must complete both the essay and the lecture or colloquium. Students in the Critical Music Studies track may satisfy the requirement either with the essay or with the lecture/colloquium.

C. Foreign Language
For students in the Critical Music Studies track, proficiency in one additional non-English language determined in consultation with the Critical Music Studies faculty. The contract toward candidacy should specify which language proficiency will be assessed depending on the area of the dissertation.

D. Teaching
For students in the Composition track, a minimum of two semester-long courses, at least one of which shall be an introductory college course in musicianship, theory, or literature, is required. For students in the Critical Music Studies track, a minimum of two semester-long courses related to musicianship, history, theory, or ethnomusicology is required.

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 their special competence. For Critical Music Studies-track students, the examination (i.e. the Prospectus Defense) will focus on the field of scholarship within which their dissertation is situated and on the...
detailed prospectus for the dissertation. For Composition-track students, the examination will cover the composer’s musical craft and aesthetics, as revealed in the contract pieces, and the projected dissertation 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 Examining Committee.

Requirements for the Doctor of Musical Arts Degree in Music Performance

General Requirements for the D.M.A. in Music Performance

A. Courses

1. GRD 500: Responsible Conduct of Research and Scholarship
2. MUS 520: Introduction to Research and Writing for MM and DMA Students
3. MUS 505: Foundations of Musicianship (qualified students may be exempted from these courses through a placement exam given at the beginning of the fall semester)
4. MUS 506: Graduate Musicianship (qualified students may be exempted from these courses through a placement exam given at the beginning of the fall semester)
7. One free 3- or 4-credit elective from the Music Department, or other department in the University, or taken via the Inter-University Doctoral Consortium (cannot be a foreign language course, except for singers in the Voice performance track)
8. Four semesters of MUS 671: Doctoral Instruction in Performance
9. Four semesters of MUS 690: Doctoral Practicum in Professional Skills (required every semester of degree work.
10. MUS 696: Doctoral Colloquium or Lecture-Recital: See the section entitled Public Lecture-Recital below.

B. Work in the Student’s Area of Specialization (Contract Recitals and Public Lecture-Recital)

Progress during residence in the program will be demonstrated through the presentation of the following as outlined on a Performance Contract approved by the student’s Advisor:

1. four Contract Recitals, for which the following requirements apply:
   a. Performance of 60 minutes of music on each recital, with the exception of Brass, where 50 minutes is permitted
   b. Two of the Contract Recitals must be solo recitals, unless otherwise specified by the student’s Advisor
   c. Inclusion of a substantial composition written before 1750 and at least 60 minutes of challenging new music from the 20th and 21st centuries, equivalent to at least one full recital’s worth

2. a public Lecture-Recital: A lecture illustrated by live performance, the Lecture-Recital may deal with historical or analytical questions, questions related to cultural context, or with performance practice and interpretative issues. The following policies apply:
   a. Students must enroll in MUS 696: Doctoral Colloquium or Lecture Recital in the semester in which they elect to do the Lecture-Recital.
   b. Students enroll in MUS 696 with their studio teacher, who serves as the Lecture-Recital Advisor.
   c. In order to receive a grade for MUS 696, students must submit the Lecture-Recital Proposal form, approved by the student’s Advisor, to the Graduate Studies Committee (GSC) for review by semester deadlines.
   d. The music performed in the lecture-recital may also appear on one of the doctoral recital programs, but not in the Final Recital.
   e. The lecture-recital may also be devoted to music of the 20th and 21st centuries. Students who propose to work in a second area of specialization should see section entitled Work in the Area of 20th and 21st Century Music below.

In order to advance to Candidacy, students must present either (1) three of the Contract Recitals or (2) two Contract Recitals and the Lecture-Recital. If the student presents three Contract Recitals prior to advancement to Candidacy, the fourth Contract Recital and Lecture-Recital may be presented after advancement to Candidacy. If the student presents two contract recitals and the Lecture-Recital prior to advancement to Candidacy, the third and fourth Contract Recitals may be presented after advancement to Candidacy.

C. Work in the Area of 20th and 21st Century Music
The recitals, described above in the section entitled Work in the Student’s Area of Specialization (Contract Recitals), 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.

D. Large Ensemble
All D.M.A. students have a large ensemble requirement for at least four semesters. For details, see Track-Specific Requirements below.

E. Chamber Music
All D.M.A. students have a chamber music requirement for four semesters. For details, see Track-Specific Requirements below.

F. Languages
Some D.M.A. students have a language requirement. For details, see Track-Specific Requirements below.

G. Genre Requirements
Some D.M.A. students have specific genre requirements. Genre requirements can be fulfilled by a performance on a degree recital or on the end-of-semester chamber music recitals. The degree recital does not need to be the student’s own recital. However, if the student’s genre requirement is fulfilled by playing on a colleague’s degree recital, documentation must be provided for his or her doctoral file in the form of a program. For details see Track-Specific Requirements below.

H. Teaching
A minimum of two semester-long courses, either or both of which may comprise individual lessons, ensemble coaching, or classroom teaching, is required. This requirement may be met by private teaching or teaching at another institution (see the Graduate Program Director for details).

I. 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 played no later than the end of the second year. Both juries must be passed as a condition for advancement to candidacy.

J. First-Year Academic Review
In order to be in good standing, D.M.A. students must have taken the following: MUS 520 (unless waived) and one academic course required by the end of the first year of the program; MUS 505 and MUS 506 (unless exempted); and the foreign language exam or be in the appropriate language course (if applicable; see track-specific requirements), 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 progress checklists in February of each year.

K. Secondary Area of Specialization
D.M.A. students who wish to pursue an M.A. in Music degree in a secondary area (Composition or Critical Music Studies tracks) must apply for admission for that degree (for more information, see Admission to the DMA Program).

D.M.A. students may also carry out advanced work in a secondary area (in Composition and/or Critical Music Studies) as an integral part of the program, without the intent to complete a degree in that area. Student who wish to do this 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.

Track-Specific Requirements for the D.M.A. in Music Performance

In addition to the general requirements listed above, students are required to complete track-specific requirements as follows:

A. Strings, Woodwinds, Brass and Percussion

1. Large Ensemble Requirement: Four semesters of 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 Music Department’s Graduate Office.
2. Chamber Music Requirement: Four semesters from the following Chamber Music (small ensemble) electives: MUS 573: Chamber Music, MUS 584: Baroque Chamber Ensemble, MUS 596: Contemporary Chamber Players, or MUS 597: Jazz Chamber Ensemble. Courses may be repeated for credit.
3. Genre Requirements are as follows:
   a. Violin, Viola, Cello: Every D.M.A. student must include a string quartet and a piece for mixed ensemble larger than two on a concert or concerts during the course of their D.M.A
   b. Bass: A piece for two mixed groups larger than two
   c. Woodwinds: A piece for mixed ensemble larger than two
   d. Brass: A piece for mixed ensemble larger than two
e. Percussion: Each full-time percussion student should perform at least once in a piece with percussionists and once in a mixed ensemble piece every academic year. Additionally, percussionists are required to participate in chamber music activities within the percussion studio, as well as with other studios. They must be available for participation in percussion pieces performed as part of the annual season of the Contemporary Chamber Players, and they must participate on other chamber music activities, either as small ensembles (duos, trios, etc.) with other musicians in the department.

B. Voice
1. Large Ensemble Requirement: Four semesters of MUS 579: Opera Workshop: This requirement may be waived at the request of either the conductor or the major teacher.

2. Chamber Music Requirement: Four courses from the following Vocal Chamber Music (small ensemble) electives: MUS 573: Chamber Music; MUS 584: Baroque Chamber Ensemble, or MUS 596: Contemporary Chamber Players. Courses may be repeated for credit.

3. Piano Proficiency Requirement: All D.M.A. students must enroll in MUS 509: Performance Studies for piano proficiency for one or two semesters contingent on assessment. Qualified students may be exempted from this course through a placement exam given at the beginning of the fall semester.


5. Language Requirements (Working Knowledge): Voice students must provide proof of equivalency of one year’s college-level study of two of the following three languages: French, German, or Italian. Working/reading knowledge is determined by exam given by the Stony Brook Language Learning Resource Center (LLRC) and/or proof of coursework. Students who do not pass the examination must take the courses recommended by the LLRC 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.

6. Language Requirements (Reading Knowledge): Voice students must also demonstrate a reading knowledge of any two of the following four languages: French, German, Italian and Russian. Working/reading knowledge is determined by exam and/or proof of coursework.

C. Piano
1. Large Ensemble Requirement: Four semesters of Collaborative Keyboard (MUS 586 in Fall semesters and MUS 587 in Spring semesters). Participation in the accompaniment pool is required of all pianists and harpsichordists during each semester of full-time residence. After the fulfillment of four semesters of MUS 586/587, pianists must also enroll in MUS 586/587 in each semester in which they take lessons or in which they want to be paid for accompanying. Pianists enrolled in MUS 586/587 are required to accompany the equivalent of two full recitals (or other approved events such as auditions, juries, etc.) for each academic year in which they are enrolled. (After fulfilling the two-recital equivalent requirement, pianists may play additional recitals/events and will be compensated by the department).

2. Chamber Music Requirement: Four courses from the following Chamber Music (small ensemble) electives: MUS 573: Chamber Music; MUS 584: Baroque Chamber Ensemble, MUS 596: Contemporary Chamber Players, or MUS 597: Jazz Chamber Ensemble. Courses may be repeated for credit.

3. Genre Requirements: One chamber piece that is for trio or a larger ensemble.

D. Harpsichord
1. Large Ensemble Requirement: Four semesters of Collaborative Keyboard (MUS 586 in Fall semesters and MUS 587 in Spring semesters). Participation in the accompaniment pool is required of all pianists and harpsichordists during each semester of full-time residence. The MUS 586/587 requirement for harpsichordists is considered to be fulfilled when they are concurrently signed up for MUS 584: Baroque Ensemble (Harpsichordists will be paid for additional accompaniment).

2. Chamber Music Requirement: Four semesters of MUS 584: Baroque Chamber Ensemble

3. Language Requirements: Harpsichord students must demonstrate knowledge equivalent to a year’s college-level study of any two of the following languages: French, German, Italian or Latin. Working/reading knowledge is determined by exam given by the Stony Brook Language Learning Resource Center (LLRC) and/or a departmental exam, and/or proof of previous coursework, contingent on advising. Students who do not pass the examination must take the courses recommended by the LLRC and achieve a grade of B or higher. Students who have not had any previous foreign language study must take a year of a college-level elementary foreign language course and achieve a grade of B or higher to satisfy the requirement.

4. Genre Requirements:
   a. Continuo: At least one work that is vocal, and one that is instrumental, with different national or period styles if possible.
   b. Obbligato: At least one sonata with a written out obbligato part by Bach or one of his contemporaries.

E. Guitar
1. Large Ensemble Requirement: Four semesters of MUS 573: Chamber Music

2. Chamber Music Requirement: Four courses from the following Guitar Chamber Music (small ensemble) electives: MUS 584: Baroque Chamber Ensemble, MUS 596: Contemporary Chamber Players, or MUS 597: Jazz Chamber Ensemble. Courses may be repeated for credit.

3. Language Requirement: Guitar students must demonstrate a working knowledge of Spanish. Working knowledge is determined by exam given by the Stony Brook Language Learning Resource Center (LLRC). Students who do not pass the examination must take the courses recommended by the LLRC and achieve a grade of B or higher.

F. Jazz
1. Large Ensemble Requirement: Four semesters of MUS 568: Jazz Big Band
2. **Chamber Music Requirement:** Four semesters of MUS 597: Jazz Chamber Ensemble

**ADVANCEMENT TO CANDIDACY**
A. The student may advance to candidacy after completion of the following requirements:

1. Three of the four contract recitals and submission of the Performance Contract (see the section entitled Work in the Student’s Area of Specialization (Contract Recitals) above).
2. Completion of General Requirements and Track-Specific Requirements (see those sections above).
3. In programs which require more than one language, all but one language.
4. Completion of both Juries.

B. Advancement to Candidacy is granted by the Graduate School upon recommendation from the departmental Graduate Program Director.

**COMPLETION OF THE DEGREE: DOCTORAL DEGREE EXAMINATION AND FINAL RECITAL**
For D.M.A., the equivalent of a dissertation is the Final Recital. D.M.A. students are examined on historical, analytical, performance practice, and critical aspects of their final recital repertory in the Doctoral Degree Examination.

**A. Doctoral Degree Examination**
After all requirements have been completed, and in consultation with their Advisor, D.M.A. students must:

1. Submit a program of the proposed doctoral degree recital, bearing the signature of the Advisor, 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 and polished program notes for a general public. The prospectus focuses on significant analytical, historical, and interpretative aspects of the works to be performed, and will serve as the basis of the doctoral examination. Students may view sample prospectuses on the department website and should review the Oral Exam Guidelines prior to the exam (this document is also available on the department website).
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 and final recital should take place within six semesters after advancement.

**B. 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. A recording of this recital, along with the program, is deposited in the University Library.

**Faculty of the Department of Music**

**Professors**
Goldstein, Perry, Chair, Director of Musicianship, D.M.A., 1986, Columbia University: Analysis; Composition; musicianship; analysis; theory.
Kalish, Gilbert, B.A., 1956, Columbia University: Piano; chamber music; 20th-century piano repertory.
Lochhead, Judith, Ph.D., 1982, Stony Brook University: Theory and history of music of the present; phenomenology and music; performance and analysis.
Schedel, Margaret, Co-Director of the Creative Music Technologies; D.M.A., 2007, University of Cincinnati, College-Conservatory of Music: Composition; computer music; digital music and art.
Weymouth, Daniel, Co-Director of Creative Music Technologies; Ph.D., 1992, University of California, Berkeley: Composition; computer music; analysis; multimedia and performance technologies; theory.

**Associate Professors**
Adams, Margarethe, Ph.D., 2011, University of Illinois at Urbana-Champaign: Kazakhstan and Northwest China; political ideology; popular culture; Islam in Central Asia.
Barnson, Matthew, D.M.A., 2012, Yale University: Composition; theory; analysis.

Stony Brook University Graduate Bulletin: www.stonybrook.edu/gradbulletin
Honisch, Erika Supria, Ph.D., 2011, University of Chicago: 16th- and 17th-century sacred music; historical sound studies; historiography of Central Europe.

Leandro, Eduardo, Director of the Stony Brook Contemporary Chamber Players, M.M., 1999, Yale University: Percussion; chamber music.

Minor, Ryan, Ph.D., 2005, University of Chicago: Opera studies and dramaturgy; performance studies; 19th-century musical cultures; Wagner; nationalism.

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

Smith, Stephen Decatur, Ph.D., 2012, New York University: 19th- and 20th-century Germany; musical modernism; music and philosophy, especially the Frankfurt School and German Idealism.

Tausig, Benjamin, Ph.D., 2013, New York University: Thai and Southeast Asian music; sound studies; protest movements; labor and migration

**Assistant Professors**

Fenn, Nirmali, D.Phil., 2010, Oxford University: Composition; collaborative music with theater and dance; acoustics, aesthetics of sound.

Holt, Kevin C., Ph.D., 2018, Columbia University: 20th- and 21st-century popular music, Africana studies, ethnography, hip-hop studies, performance studies

Sheehy, August, Ph.D., 2016, University of Chicago: History of music theory and analysis; musical subjectivity; improvisation studies; music and ethics.

**Visiting Assistant Professor**

Kaczorowska, Joanna, Director of Undergraduate Performance; D.M.A., 2008, Stony Brook University: Violin; chamber music.

**Lecturer**

Heckert, Deborah, Ph.D., 2003, Stony Brook University: Undergraduate Program Director; Music of Britain; 19th- and early 20th-century music; music and the visual arts.

**Performing Artists in Residence**


Cuffari, Gina, M.M., 2016, Stony Brook University: Bassoon; chamber music.

Finckel, David, Mus.D., 1995, Middlebury College: Chamber music; career development.


Harris, Brenda, Executive Director, Stony Brook Opera, B.M. and B.M.E., 1979, Illinois Wesleyan University, Graduate Study University of Illinois: Voice: opera studies.


Jolley, David, M.S., 1971, The Juilliard School of Music: Horn; chamber music.

Kay, Alan, Executive Director, Stony Brook Symphony Orchestra, M.M., 1983, The Juilliard School of Music: Clarinet; chamber music; orchestra.

Lavendera, Pablo, D.M.A., 2009, Stony Brook University: Undergraduate piano; chamber music.

Little, Jeremy, D.M.A., 2017, Stony Brook University: Voice; opera studies

Lipman, Mathew, M.M., 2016, The Juilliard School of Music: Viola; chamber music.

Luiz, João Rezende Lopes, D.M.A., 2016, Manhattan School of Music: Guitar; chamber music, jazz, Brazilian music.

Manuel, Thomas, D.M.A., 2016, Stony Brook University: Jazz Studies.

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

Shaham, Hagai, M.A., 1984, Brandeis University: Violin; chamber music.

Smith, James Austin, M.M, 2008, Yale School of Music: Oboe; chamber music.

Emeritus Faculty
Fuller, Sarah, Ph.D., 1969, University of California, Berkeley: Medieval and Renaissance music; history of music theory.
Kramer, Richard, Ph.D., 1974, Princeton University: 18th- and 19th-century music history and theory.
Lawton, David, Ph.D., 1973, University of California, Berkeley: Opera workshop; 19th-century studies.
Silver, Sheila, Ph.D., 1976, Brandeis University: Composition; analysis; orchestration; theory.

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.


Directors
Deaver, Susan, D.M.A., 1994, Manhattan School of Music: Director of the University Orchestra.
Gnonlonfoun, Jean Eudes, A.A./A.S., 2018, Queensborough Community College: Director of VOLTA West African Music Ensemble.
Hershkowitz, Shoshana, M.M., 2001, Crane School of Music, SUNY Potsdam: Director of the Stony Brook Chorale and Camerata Singers.
Stolarik, Justin, D.M.A., 2008, The University of Texas-Austin: Director of the Stony Brook Wind Ensemble and Director of Athletic Bands.

Number of teaching, graduate, and research assistants, Fall 2020: 70 (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 Chancellor’s Award for Excellence in Faculty Service, 2004
5. Recipient of SUNY Distinguished Service Professor, 2016
6. Recipient of SUNY Distinguished Professor, 2015
8. Recipient of the College of Arts and Sciences Godfrey Award for Excellence in Teaching, 2022
9. Recipient of the Graduate School Dean’s Award for Excellence in Graduate Teaching, 2022
10. Recipient of the Graduate School Dean’s Award for Excellence in Graduate Teaching, 2024
11. Recipient of the Graduate School Dean’s Award for Excellence in Graduate Mentorship, 2024

NOTE: The course descriptions for this program can be found in the corresponding program PDF or at COURSE SEARCH.