Department of Music

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**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.

**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/_graduate/index.php

**Description of the Department of Music**
The Department of Music offers programs that normally lead to the Doctor of Philosophy degree in Music History and Theory, in Ethnomusicology, and in Composition. The Department also offers programs that normally lead to the Doctor of Musical Arts degree in Music Performance. Masters Degrees in Music History and Theory, in Ethnomusicology, in Composition, and in Music Performance are also available.

Stony Brook’s programs have grown out of an unusual partnership between the academy and the conservatory. The Music Department 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 some dual 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 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 Masters Level in Music History and Theory, Ethnomusicology, or Composition**
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 requirements of the Graduate School:

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

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

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. 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 examined in the following areas:

1. Ear training

2. Basic keyboard skills (for music history and theory, and composition students only).

3. The harmonization of a chorale in four voices (for composition students only).

4. The composition of a passage in free two-part counterpoint in either 16th-century or 18th-century style (for composition students only)
5. The history of music.

6. The analysis of music.

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

These exams are advisory only; students will be advised on which courses to take to remedy any 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 website.

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 to the program 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. One paper is required for entry at the Masters 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 and foreign languages (voice and harpsichord only, for students with prior foreign language experience) 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 History and Theory, in Ethnomusicology, or in 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 composition: recordings and scores

2. For music history and theory, and ethnomusicology: essays that demonstrate a breadth of knowledge in two or more of the following areas: music history, theory analysis, or criticism, non-Western music, popular music, music’s relationship to culture and politics, musical media.

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 year of study by taking the relevant M.A. comprehensive 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. Any remedial work must be completed by the end of the first year of study.

Although most students will move directly from the Masters 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 masters to the doctorate degree 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. In order to demonstrate the ability to continue on at the doctoral level, students must submit appropriate examples of work: Masters papers for Music 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. Students residing at a significant distance from the University may gain provisional acceptance by sending a video-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.

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, history, or 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 Masters 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 masters to the doctorate degree 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. 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 a full range of 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. Within the Department, students have access to computing resources in the graduate student computing lounge, as well as the emedia 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. Our music library contains an extensive research collection of books, periodicals, scores, microfilms and recordings, and includes a state-of-the-art listening facility.

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 in order to receive a degree. The program must include:

1. 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 through an examination that the student takes in the summer before matriculating.

2. MUS 505 Foundations of Musicianship and MUS 506 Graduate Musicianship (for ethnomusicology students, MUS 505 only), 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 and in Ethnomusicology, M.M in harpsichord and voice, Ph.D., and D.M.A.) 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 Proseminar in Musicology

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

3. At least two courses, of which one must be in the group 543, 545, and 547, and the other in the group 541, 542, 549, 553, and 555.

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

5. Music 534 Opera Studies.

B. Foreign Languages

Reading knowledge of two languages chosen in consultation with the faculty in the History-Theory/Ethnomusicology Program is required. Reading knowledge is demonstrated through translations exams given at the start of every semester. The second exam should be taken no later than the second year of study.

C. Comprehensive Examinations

Written and oral examinations in the history of music and music theory and in the analysis of tonal and post-tonal compositions.

D. M.A. Research Paper
A substantial essay, normally one from an advanced seminar that the student has expanded and revised, 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, 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. MUS 542 Ethnomusicology and Social Theory.
5. At least two courses chosen from the following: MUS 536, MUS 538, MUS 541, MUS 555 (approved topics only).

B. Foreign Languages
Proficiency in one language determined in consultation with the ethnomusicology faculty.

C. Comprehensive Examinations
Analytical research essay on an assigned topic.

D. M.A. Research Paper
A substantial essay, normally one from an advanced seminar that the student has expanded and revised, 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.

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. MUS 501 Compositional Skills of Tonal Music, to be taken during the fall semester of the semester of the first year if study. Qualified students may be exempted from this course through a placement exam that will be given the summer before they begin the program. (This course does not count towards the degree)
2. A course in the history of music, normally MUS 503, Music in the 20th Century or MUS 507, Studies in Music History.
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.

B. Comprehensive Examination
Written examination in the analysis of pre-assigned compositions.

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 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.

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 in Music Performance

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, MUS 504, MUS 508, MUS 514, MUS 515, MUS 517, or MUS 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 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. Students in voice are required to enroll in chamber music for two semesters, chosen from Music 584, Baroque Ensemble, and Music 596, Contemporary Chamber Players. This requirement may be waived at the request of either the conductor or the major teacher. All pianists must sign up for Music 586 (Fall)/587 (Spring) Collaborative Keyboard in every semester. 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 four 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. 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 examination will include continuo realization.

**D. 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.

**E. Public Recital**

The student’s major teacher must determine whether or not the recital is of passing quality. If unable to attend the recital in person, the major teacher 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 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 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: 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) Students in Ethnomusicology: The presentation of a number of essays demonstrating proficiency in various aspects of ethnomusicological research, such as: ethnography, non-Western music, popular music, music’s relationship to culture and politics, musical media.
   c) Composition students: The presentation of a number of musical compositions demonstrating fluency in working with a variety of contemporary performance media.

2. Composition students: 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 his or her 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.

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 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, composers must complete both the essay and the lecture or colloquium. Students in music history and theory, or in ethnomusicology, may satisfy the requirement either with the essay or with the lecture/colloquium.

C. Foreign Language
Reading knowledge of German and French or Italian, as demonstrated through translation exams given at the start of every semester, for students in music history and theory is required. For composition students, reading knowledge of one language (from French, German, Italian, or Spanish) is required. 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. For ethnomusicology students, proficiency in two languages determined in consultation with the ethnomusicology faculty is required. (See M.A. language requirements, above).

D. Teaching
For history and theory, and composition students, 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 ethnomusicology students, a minimum of two semester-long courses related to musicianship, theory, or ethnomusicology 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 history and theory students, and for ethnomusicology students, the examination will focus on the field of scholarship within which their dissertation is situated and on the detailed prospectus for the dissertation. For composition students, 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

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 terms 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 K below.

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, as well as a course on music research methodologies (Music 520). One academic course must be a history course from the group: MUS 503, MUS 507, MUS 534, MUS 535, MUS 536, or MUS 539, MUS 540, MUS 541, MUS 542, MUS 543, MUS 547, MUS 549, MUS 553, MUS 555. The other course must be an analysis or theory course from the group: MUS 502, MUS 504, MUS 538, MUS 557, or MUS 559. Students will develop one of the term papers generated in these two academic courses into the D.M.A. Research Essay. Only papers receiving a “B” or better may serve as the basis for 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 C, 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.

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 taking the exam given by the language departments at Stony Brook University; this examination is offered at the beginning of every semester. 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 Music Department’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 the 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 Music Department 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, in every semester they are enrolled. 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 on-line. Students in voice are required to enroll in MUS 579, Opera Workshop, for four semesters. This requirement may be waived at the request of either the conductor or the major teacher.

Pianists and Harpsichordists: In lieu of large ensemble requirements, keyboard players are required to enroll in Music 586 (Fall)/587 (Spring), Collaborative Keyboard (one credit), for four semesters. After the fulfillment of four semesters of Music 586/587, keyboard players must also enroll in Music 586/587 in each semester in which they take lessons or in which they want to be paid for accompanying. Pianists enrolled in Music 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.) The Music 586/587 requirement for harpsichordists is considered to be fulfilled when they are concurrently signed up for Music 584, Baroque Ensemble (Harpsichordists will be paid for additional accompaniment).

I. Chamber Music
All instrumental students are required to participate in a formal chamber music course for four semesters. Students may satisfy the requirements by enrolling each semester in one of the following courses: MUS 573 Chamber Music, MUS 584 Baroque Chamber Ensemble, 596 Contemporary Chamber Players, or MUS 568 Jazz Ensemble. In the case of MUS 573, students will enroll in the section of a particular faculty member who will supervise the semester’s work. Voice students must take two semesters of Music 584 Baroque Ensemble and or/Music 596 Contemporary Chamber Players.

Genre requirements have been added to the D.M.A. contract. These 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.

The genre requirements are as follows:

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. Bass: Two mixed groups larger than two. Winds: A piece for mixed ensemble larger than two. Brass: A piece for mixed ensemble larger than two. Piano: One piece, trio or larger Harpsichord: Harpsichord literature is centered on music written either before 1780 or after 1920. Therefore, harpsichord students should be enrolled during their entire residency in either Baroque Ensemble or CCP. More specifically, they should enroll in Baroque Ensemble all four semesters with the possible replacement of one semester with CCP. This enrollment will guarantee that every student will be performing innumerable chamber pieces having at least 4 people in a group either for their degree recitals or public baroque ensemble concerts. Percussion: 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. 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.

K. Secondary Area of Specialization
Students who propose to do advanced work in composition, history and theory 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.

L. 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.

M. First-Year Academic Review
In order 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.

N. Advancement to Candidacy
The student may advance to candidacy after completion of the following requirements:

1. Three of the four contract 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.

O. 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).

P. 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 view sample prospectuses on Blackboard and should review the Oral Exam Guidelines prior to the exam (this document is also available on Blackboard).

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.
Q. 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 circumstance 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.

Faculty of the Department of Music

Professors
Dahl, Christina, Chair of the Department; MM 1989, Peabody Conservatory of Music; Piano, accompaniment, chamber music.
Goldstein, Perry, 3, 5 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, 4 Ph.D., 1982, Stony Brook University: Theory and history of recent music; phenomenology and music; performance and analysis.
Schedel, Margaret, Co-Director of the Computer Music Studio; DMA, 2007, University of Cincinnati, College Conservatory of Music: Composition; computer music; digital music and art.
Weymouth, Daniel, Co-Director of the Computer Music Studio; 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.
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

Stony Brook University Graduate Bulletin: www.stonybrook.edu/gradbulletin
Kaczorowska, Joanna, Director of Undergraduate Performance; D.M.A., 2008, Stony Brook University: Violin; chamber music.

Adjunct 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
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.
Morelli, Frank, 1980, The Juilliard School of Music; Bassoon; chamber music.
Powell, Michael, B.M., 1973, Wichita State University: Trombone; chamber music.
Shahm, 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,1 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.
Engel, Bruce, M.M., 1974, The Juilliard School of Music: Director of the Stony Brook Wind Ensemble; conducting.
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.

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
7) Recipient of SUNY Honorary Medallion of Distinction

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