

MUS

Music

MUS 500: Introduction to Music Research

An introduction into the scholarly study of Western music. Topics may include: bibliographic tools for research; historical, theoretical, and analytical methodologies; textual scholarship; organology and iconography; performance practice; aesthetics and criticism; sociology of music; perception and cognition; gender and sexuality; musicology in today's academia and society. Overview of the history of the field. Emphasis on recent trends in American musicology.

Fall, 3 credits, Letter graded (A, A-, B+, etc.)

MUS 501: Compositional Skills of Tonal Music

An intensive course in chorale harmonization and counterpoint. (Enrollment limited to 12.) Permission of instructor required. Fall of alternate years, 3 credits, Letter graded (A, A-, B+, etc.)

3 credits, Letter graded (A, A-, B+, etc.)

MUS 502: Proseminar in Tonal Analysis

The application of various techniques of analysis to tonal works. Rhythmic, harmonic, linear, thematic, and other elements of musical structure are considered. Preparation equivalent to MUS 501 is assumed.

Spring, 3 credits, Letter graded (A, A-, B+, etc.)

May be repeated for credit.

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

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

Fall, 3 credits, Letter graded (A, A-, B+, etc.)

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

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

Fall, 3 credits, Letter graded (A, A-, B+, etc.)

May be repeated for credit.

MUS 505: Foundations of Musicianship

An intensive workshop in the skills of sight singing and dictation of tonal melodies, rhythm, and diatonic harmony. Repertoire is drawn from diverse styles and periods.

Qualified students may be exempted from this course through a placement exam given at the beginning of the fall semester.

Fall, 2 credits, Letter graded (A, A-, B+, etc.)

MUS 506: Graduate Musicianship

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

Spring, 2 credits, Letter graded (A, A-, B+, etc.)

MUS 507: Studies in Music History

Concentrated study of the works of a single composer, or of repertoires that represent single compositional tendencies in Western music. Recent topics have included Mozart's operas, Goethe's Faust and the symphonic tradition, Bach cantatas, virtuosity, Stravinsky, music and nationalism, and introduction to popular music studies.

3 credits, Letter graded (A, A-, B+, etc.)

May be repeated for credit.

MUS 508: Studies in Composition and Theory

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

Fall or Spring, 1-3 credits, Letter graded (A, A-, B+, etc.)

May be repeated for credit.

MUS 509: Performance Studies

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

Fall and Spring, 1-3 credits, Letter graded (A, A-, B+, etc.)

May be repeated for credit.

MUS 510: Introduction to African Drumming

Students will gain greater skills and insight into effectively performing Agbadza, Gahu, and Agbekor pieces (drumming) collaborating with each other and increasing their stage presence and confidence. At the end of the semester we will have prepared together a concert of west African drumming music to be given at least once. Students will also acquire valuable information about the history of those drummings and how they changed through time and space.

1 credit,

May be repeated for credit.

MUS 513: Workshop in Instrumentation and Orchestration

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

Fall or Spring, 3 credits, Letter graded (A, A-, B+, etc.)

MUS 514: Audio Engineering

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

Prerequisite: permission of instructor

Spring, 3 credits, Letter graded (A, A-, B+, etc.)

MUS 515: The Fundamentals of Electronic Music

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

Fall, 3 credits, Letter graded (A, A-, B+, etc.)

MUS 516: Electronic Music Workshop

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

Prerequisite: MUS 515 or the equivalent
Spring, 3 credits, Letter graded (A, A-, B+, etc.)

MUS 517: Introduction to Computer Music

A hands-on introduction to the uses of computers in the creation and performance of music. Topics include software synthesis, computer manipulation of natural sound, MIDI

instruments and their use, and interactive performance. There is a brief survey of the history, literature and repertoire of the field.

Prerequisite: Music major or permission of the instructor

Spring, 3 credits, Letter graded (A, A-, B+, etc.)

MUS 518: Advanced Projects in Computer Music

Advanced projects, individual or collaborative, in computer music.

Prerequisite: MUS 517 and permission of instructor

Fall and Spring, 1-3 credits, Letter graded (A, A-, B+, etc.)

May be repeated for credit.

MUS 519: Composer's Forum

Practicum for student composers to learn how to present their music in a professional context.

1-2 credits, S/U grading

May be repeated for credit.

MUS 520: Introduction to Research and Writing for MM and DMA Students

An introduction to music research and bibliography for DMA and MA students in their first year of study. Introduces students to music research databases and searching, proper bibliographic practices, score editions and other information relevant to doctoral research. Administered as an asynchronous tutorial with synchronous components added as needed. May be waived by proof of comparable course in earlier study.

3 credits, Letter graded (A, A-, B+, etc.)

MUS 523: Advanced Composition

Individual projects for graduate students in composition.

Fall and Spring, 2-6 credits, Letter graded (A, A-, B+, etc.)

May be repeated for credit.

MUS 524: Topics in Music Composition

Topics in Music Composition treats specific genres and techniques of music composition—such as composing for string quartet, opera, orchestra, wind ensemble, Pierrot ensemble—in any given semester and is intended as a practical course for composers. Students will compose for an ensemble, workshop their music, and study relevant scores by other composers. 1-3 credits.

1-3 credits, Letter graded (A, A-, B+, etc.)

May be repeated for credit.

MUS 534: Opera Studies

One of the most resilient and popular genres of spectacle in the West, opera has seen a

remarkable continuity as an institution since its birth in 1600. Performed in the opera house, it has been produced by a fixed set of characters: the impresario, the librettist, the composer, the stage designer, and the director, but also singers, instrumentalists, dancers, and the chorus. Operas have traditionally absorbed narratives from mythology and history but have also been characterized by freely-invented plots. Operas have often generated political, philosophical, and artistic debates, and provide today's scholars with a unique window into historical, ideological, sociological, and aesthetic issues. The hybrid genre par excellence, opera continues to be a catalyst for creativity in various arts, and in present-day production often features the most advanced media and technologies. This seminar will capitalize on both the continuity and the diversity of the genre, bringing together graduate students in music history, theory, and performance.

Offered

Spring, 3 credits, Letter graded (A, A-, B+, etc.)

May be repeated for credit.

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

An examination of problems confronting the performer of music from the period ca. 1600-1750, from both musicological and practical points of view. The basso continuo, its function and realization; phrasing and articulation; ornaments, notated and improvised; period instruments; aspects of notation; bibliography. The course meets in lecture for two hours each week with a third hour devoted to the coaching of a rehearsal or performance of music prepared by members of the class.

Fall or Spring, alternate years, 3 credits, Letter graded (A, A-, B+, etc.)

MUS 536: Area Studies in Ethnomusicology

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

Fall or Spring, 3 credits, Letter graded (A, A-, B+, etc.)

May be repeated for credit.

MUS 537: Research Methods in Ethnomusicology

A practicum covering both the theoretical foundations and practical components

of ethnomusicological field research and analysis. Emphasis is on designing and undertaking a small musical ethnography, and on exploring practical, ethical, ontological and epistemological aspects of ethnomusicological research. Weekly readings and a final project.

3 credits, Letter graded (A, A-, B+, etc.)

MUS 538: Phenomenological Approaches to Music Analysis

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

Fall or Spring, alternate years, 3 credits, Letter graded (A, A-, B+, etc.)

MUS 539: Proseminar in Ethnomusicology

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

Fall, 3 credits, Letter graded (A, A-, B+, etc.)

MUS 540: Studies in Cultural Historiography

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

Fall or Spring, alternate years, 3 credits, Letter graded (A, A-, B+, etc.)

MUS 541: Topics in the Cross-Cultural Study of Music

Examination of a topic of current interest in the cross-cultural study of music. Readings from various intellectual traditions in the humanities and social sciences provide a context within which to appraise recent research in ethnomusicology, historical musicology, and popular music studies, and to formulate possible directions for future research. Representative topics include music and gender, music and the media, music and power, and performance and performers.

Fall or Spring, 3 credits, Letter graded (A, A-, B+, etc.)

May be repeated for credit.

MUS 542: Ethnomusicology and Social Theory

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

Fall or Spring, alternate years, 3 credits, Letter graded (A, A-, B+, etc.)

MUS 543: Topics in Medieval Music

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

Fall or Spring, 3 credits, Letter graded (A, A-, B+, etc.)

May be repeated for credit.

MUS 545: Topics in Renaissance Music

Historical, analytical, and critical issues related to Renaissance music. Recent topics have included early 15th-century song repertoires, the boundaries of the Renaissance, and the works of Ockeghem. May be repeated if topic is sufficiently different.

Fall or Spring, 3 credits, Letter graded (A, A-, B+, etc.)

May be repeated for credit.

MUS 547: Topics in Baroque Music

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

Fall or Spring, 3 credits, Letter graded (A, A-, B+, etc.)

May be repeated for credit.

MUS 549: Topics in 18th-Century Music

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

Fall or Spring, 3 credits, Letter graded (A, A-, B+, etc.)

May be repeated for credit.

MUS 553: Topics in 19th-Century Music

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

Fall or Spring, alternate years, 3 credits, Letter graded (A, A-, B+, etc.)

May be repeated for credit.

MUS 555: Topics in 20th-Century Music

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

Fall or Spring, 3 credits, Letter graded (A, A-, B+, etc.)

May be repeated for credit.

MUS 557: Topics in Theory

Studies in the writings of music theorists from the Middle Ages through the present day in the context of contemporary repertoires. Recent topics have included modal theory as a model for melodic construction; efforts to adapt modal theory to polyphonic practice; rhythm in theory and practice; theories of tonality from Rameau to Schenker; theoretical approaches to post-tonal and 12-tone music; and theories of timbre and texture.

Fall or Spring, 3 credits, Letter graded (A, A-, B+, etc.)

May be repeated for credit.

MUS 559: Topics in Analysis

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

Fall or Spring, alternate years, 3 credits, Letter graded (A, A-, B+, etc.)

May be repeated for credit.

MUS 562: Dalcroze Method: Music Pedagogy for Children

A focus on the unique approach of Emile Jacques-Dalcroze, which takes into consideration his approach in light of recent developments in early childhood music education. The idea that students experience music physically before they wrestle with symbols and theoretical abstraction is at the heart of Dalcroze work. The Dalcroze music pedagogy includes: Eurhythmics-developing a sense of rhythm and musical expression through whole-body movement; Solfège-developing a sense of harmony and rhythm through singing games; and Improvisation. This class is designed primarily for music

teachers, elementary school classroom teachers and professional musicians. Participants are expected to be able to read and notate simple rhythms and melodies. (formerly: Musical Learning, the Body, and Eurhythmics)

3 credits, Letter graded (A, A-, B+, etc.)

MUS 563: Advanced Choral Conducting A

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

Fall and Spring, 3-6 credits, Letter graded (A, A-, B+, etc.)

MUS 564: Advanced Choral Conducting B

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

Prerequisite: Instructor consent

Fall and Spring, 3 credits, Letter graded (A, A-, B+, etc.)

MUS 565: Stony Brook Symphony Orchestra

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

Fall and Spring, 1-2 credits, Letter graded (A, A-, B+, etc.)

May be repeated for credit.

MUS 566: Camerata Singers

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

May be repeated.

Fall and Spring, 1 credit, Letter graded (A, A-, B+, etc.)

May be repeated for credit.

MUS 567: Master Class in Orchestral Repertory

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

Fall and Spring, 1-2 credits, Letter graded (A, A-, B+, etc.)

May be repeated for credit.

MUS 568: Jazz Big Band

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

Fall, 1-2 credits, Letter graded (A, A-, B+, etc.)

May be repeated for credit.

MUS 569: Perspectives on the Performance of Music Since 1945

The course focuses on issues of performance of music written after 1945 from technical, conceptual and aesthetic perspectives.

Weekly assignments will be focused around topics such as: notation; extended techniques; rhythmic practices; performing with electronics; structure and analysis; the theatricality of performance; music and the political; interpretation and style, including cross-cultural and cross-genre works; and indeterminacy/choice/improvisation.

Spring, 3 credits, Letter graded (A, A-, B+, etc.)

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

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

1-2 credits, Letter graded (A, A-, B+, etc.)

MUS 571: Masters Instruction in Performance

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

Fall and Spring, 1-6 credits, Letter graded (A, A-, B+, etc.)

May be repeated for credit.

MUS 572: Improvisation

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

Fall, 1-2 credits, Letter graded (A, A-, B+, etc.)

May be repeated for credit.

MUS 573: Chamber Music

Chamber ensembles such as the string quartet, wind quintet, solo vocal ensemble, two-piano team, and other special groups meet, each under the direction of a member of the performance faculty, for the study of works from the repertoires of the respective groups, with particular attention given to the music of the 20th and 21st centuries.

Required: Presence at coaching sessions, at least three hours per week of uncoached rehearsal, and at least one performance per semester

Fall and Spring, 1-2 credits, Letter graded (A, A-, B+, etc.)

May be repeated for credit.

MUS 575: Master Class in Solo Repertory for Instrument or Voice

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

Fall and Spring, 1-2 credits, Letter graded (A, A-, B+, etc.)

May be repeated for credit.

MUS 576: Instrumental Repertoire before 1750

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

Fall or Spring, alternate years, 2 credits, Letter graded (A, A-, B+, etc.)

MUS 577: Master Class in Performance Pedagogy

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

2 credits, Letter graded (A, A-, B+, etc.)

MUS 579: Opera Workshop

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

Fall and Spring, 1-2 credits, Letter graded (A, A-, B+, etc.)

May be repeated for credit.

MUS 580: Vocal Diction

A thorough study of the rules of pronunciation and International Phonetic Alphabet transcription in a major language of the voice repertory: Italian, French, or German. Special attention to lyric projection of the language as it relates to voice production, listener

comprehension, and musical values. Course work includes coaching in appropriate song and operatic literature. The specific language studied rotates from semester to semester.

Fall and Spring, 0-2 credits, Letter graded (A, A-, B+, etc.)

May be repeated for credit.

MUS 581: Harpsichord for Pianists (Beginning)

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

Fall, alternate years, 2 credits, Letter graded (A, A-, B+, etc.)

MUS 582: Harpsichord for Pianists (Advanced)

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

Prerequisite: Piano major or strong keyboard background.

Spring, alternate years, 2 credits, Letter graded (A, A-, B+, etc.)

MUS 583: Continuo Realization

Practical and theoretical instruction in figured bass realization, based on the study of vocal and instrumental scores from 1600-1750.

Required of students in harpsichord. Open, with consent of the instructor, to other qualified students who have some knowledge of figured bass realization.

Fall or Spring, alternate years, 2 credits, Letter graded (A, A-, B+, etc.)

MUS 584: Baroque Chamber Ensemble

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

Fall and Spring, 1 credit, Letter graded (A, A-, B+, etc.)

May be repeated for credit.

MUS 585: Early Music Performance Practice

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

Fall and Spring, 2 credits, Letter graded (A, A-, B+, etc.)

May be repeated for credit.

MUS 586: Collaborative Keyboard Performance

Study and performance of the keyboard parts of instrumental and vocal recital repertoire.

*1 credit, Letter graded (A, A-, B+, etc.)
May be repeated for credit.*

MUS 587: Collaborative Keyboard

Study and performance of the keyboard parts of instrumental and vocal recital repertoire.

*1 credit, Letter graded (A, A-, B+, etc.)
May be repeated for credit.*

MUS 588: Advanced African Drumming

Students will gain greater skills and insight into effectively performing Kakagbó, Poem Drumming (Adì), and Agbadja pieces (drumming) collaborating with each other and increasing their stage presence and confidence. At the end of the semester we will have prepared together a concert of west African drumming music to be given at least once. Students will also acquire valuable information about the history of those drumming and how they changed forms through time and space.

*1 credit,
May be repeated for credit.*

MUS 590: Masters Practicum in Professional Skills

Practical training in activities related to the professional work of a performing musician, including teaching, solo and ensemble performance, conducting, internships and related musical work, both on and off-campus. Required of all full-time students in the M.M. performance program. All off-campus activities in fulfillment of this course must be approved by the Graduate Program Director, who acts as supervisor for this course. Fall and Spring only, 1 credit, S/U grading May be repeated for credit.

*1 credit, S/U grading
May be repeated for credit.*

MUS 591: Practicum in Teaching

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

*Fall and Spring, 1-3 credits, S/U grading
May be repeated for credit.*

MUS 592: Seminar on the Teaching of Music

Discussion of fundamental problems in teaching music. Topics may include the explanation of musical processes; communication to nonprofessionals; and integration of aspects of performance, theory, history, and analysis with one another. Required of all students who teach one of the introductory undergraduate courses in

musicianship, theory, or literature; to be taken during the first semester of teaching.

*Fall, 1 credit, S/U grading
May be repeated for credit.*

MUS 593: Practicum in Performance

Individual instruction and/or coaching for professional performing experience.

*Fall and Spring, 0-1 credits, S/U grading
May be repeated for credit.*

MUS 594: Masters Intersession Practicum

Practical training in activities related to the professional work of a performing musician, including teaching, solo and ensemble performance, conducting, internships and related musical work, both on and off-campus. All off-campus activities in fulfillment of this course must be approved by the Graduate Program Director, who acts as supervisor for this course. This course is only to be used for Winter and Summer sessions. Winter and Summer only, S/U grading May be repeated.

*S/U grading
May be repeated for credit.*

MUS 596: Contemporary Chamber Players

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

*Prerequisite: Permission of instructors
Fall and Spring, 1-3 credits, Letter graded (A, A-, B+, etc.)
May be repeated for credit.*

MUS 597: Jazz Chamber Ensemble

Study and performance of works for jazz ensemble. Prerequisites: Permission: Audition required. Fall and Spring

*0-1 credits, Letter graded (A, A-, B+, etc.)
May be repeated for credit.*

MUS 599: Independent Studies

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

*0-16 credits, Letter graded (A, A-, B+, etc.)
May be repeated for credit.*

MUS 615: Seminar in Electronic Music Composition

Individual compositions of substantial proportions in electronic or concrete music media. The course may be repeated. Open only to qualified students in a music degree program.

*Prerequisite: MUS 516 or the equivalent
Fall and Spring, 3 credits, Letter graded (A, A-, B+, etc.)
May be repeated for credit.*

MUS 623: Directed Study in Composition

Intended for doctoral students in composition.

*Fall and Spring, 1-12 credits, Letter graded (A, A-, B+, etc.)
May be repeated for credit.*

MUS 661: Directed Study in Conducting

Intended for doctoral students in conducting.

*Fall and Spring, 1-12 credits, Letter graded (A, A-, B+, etc.)
May be repeated for credit.*

MUS 671: Doctoral Instruction in Performance

Intended for doctoral students in instrumental and vocal performance.

*Fall and Spring, 1-12 credits, Letter graded (A, A-, B+, etc.)
May be repeated for credit.*

MUS 690: Doctoral Practicum in Professional Skills

Practical training in activities related to the professional work of a performing musician, including teaching, solo and ensemble performance, conducting, internships and related musical work, both on and off-campus. Required of all full-time students in the D.M.A. performance program, except for students taking MUS 701. All off-campus activities in fulfillment of this course must be approved by the Graduate Program Director, who acts as supervisor for this course.

*1 credit, S/U grading
May be repeated for credit.*

MUS 694: Doctoral Intersession Practicum

Practical training in activities related to the professional work of a performing musician, including teaching, solo and ensemble performance, conducting, internships and related musical work, both on and off-campus. All off-campus activities in fulfillment of this

course must be approved by the Graduate Program Director, who acts as supervisor for this course. This course is only to be used for Winter and Summer sessions. Winter and Summer only, S/U grading May be repeated.

S/U grading

May be repeated for credit.

MUS 695: Doctoral Essay Tutorial

Development of an essay to fulfill requirements in either DMA or PhD programs. Students may enroll in this course only after completing the required graduate seminars or proseminars (see program requirements) with a grade of "B" or better in both the seminar and the essay to be developed.

Prerequisite: MUS 502, 503, 504, 507, 535, 537-555, 557, or 559

Fall and Spring, 1-2 credits, Letter graded (A, A-, B+, etc.)

May be repeated for credit.

MUS 696: Doctoral Colloquium or Lecture-Recital

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

Fall and Spring, 1 credit, S/U grading

May be repeated 2 times FOR credit.

MUS 697: Directed Reading

Intended for preparation for the preliminary examinations and related requirements.

Fall and Spring, 1-12 credits, S/U grading

May be repeated for credit.

MUS 699: Dissertation Research on Campus

Intended for work in the area of the dissertation.

Prerequisite: Advancement to candidacy (G5).

Major portion of research must take place on SBU campus, at Cold Spring Harbor, or at the Brookhaven National Lab.

Fall, Spring, and Summer, 1-9 credits, S/U grading

May be repeated for credit.

MUS 700: Dissertation Research off Campus - Domestic

Prerequisite: Must be advanced to candidacy (G5). Major portion of research will take place off-campus, but in the United States and/or U.S. provinces. Please note, Brookhaven National Labs and the Cold Spring Harbor Lab are considered on-campus. All international

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

Fall, Spring, 1-9 credits, S/U grading

May be repeated for credit.

MUS 701: Dissertation Research off Campus - International

Prerequisite: Must be advanced to candidacy (G5). Major portion of research will take place outside of the United States and/or U.S. provinces. Domestic students have the option of the health plan and may also enroll in MEDEX. International students who are in their home country are not covered by mandatory health plan and must contact the Insurance Office for the insurance charge to be removed. International students who are not in their home country are charged for the mandatory health insurance. If they are to be covered by another insurance plan they must file a waiver by second week of classes. The charge will only be removed if other plan is deemed comparable.

All international students must received clearance from an International Advisor.

Fall, Spring, 1-9 credits, S/U grading

May be repeated for credit.

MUS 800: Summer Research

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

S/U grading

May be repeated for credit.

MUS 850: Summer Teaching

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

S/U grading