Description of the Department of the Music

The Department of Music offers programs which normally lead to the Doctor of Philosophy degree in Music History and Theory, in Ethnomusicology, and in Composition. The Department also offers programs which 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 double degrees.

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

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 are therefore required to submit two examples of their work in music history or music theory, such as papers completed as coursework in either area.

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

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

Admission to the Ph.D. Program

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

1. For composition: recordings and scores

2. For history and theory and ethnomusicology: essays that demonstrate a breadth of knowledge in two or more of the following areas: music history, theory, ethnomusicology, analysis, or criticism.
Applicants who plan to include study in performance as a part of their degree program should follow the audition procedure outlined under Admission to the D.M.A. Program, 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 examination.

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

Although most students will move directly from the 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 History and Theory, and Ethnomusicology; the Master's composition portfolio for Composition. Students may also elect to finish with the M.A. 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.

Requirements for the M.A. Degree in Ethnomusicology

A. Course Requirements

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

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

B. Foreign Languages

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

C. Comprehensive Exam

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

D. Research Paper

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

Requirements for the M.A. Degree in Composition

A. Course Requirements

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

1. A course in the history of music, normally MUS 503, Music in the 20th Century or MUS 507, Studies in Music History.
2. 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 are is devoted to a 20th-century topic).
4. MUS 516 Electronic Music Workshop or MUS 517 Introduction to Computer Music.
5. MUS 523 Advanced Composition, to be taken every semester of residence.

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

C. Compositions
Students must satisfy the Departmental requirement that they have written compositions of sufficient quality and variety during the period of study after admission to the Graduate School. Fair copies of all these compositions must be submitted to the Graduate Program 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 advancement. 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 MUS 566, Camerata Singers, or MUS 579, Opera Workshop, for two semesters. This requirement may be waived at the request of either the conductor or the major teacher. All pianists must sign up for Music 574 Accompanying 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 two semesters of residency: MUS 573 Chamber Music, MUS 584 Baroque Chamber Ensemble, MUS 595 Chamber Players, MUS 596 Contemporary Chamber Players, or MUS 568 Jazz Ensemble.

If a course in a department other than Music is taken toward the degree, approval from the Graduate Studies Committee must be obtained.

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

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

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

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

F. Public Recital
The student’s major teacher 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 or Ethnomusicology: The presentation of a number of essays demonstrating proficiency in various aspects of musicological research, theoretical studies, analysis, or criticism. The essays may have been prepared as part of coursework
   b) Composition students: The presentation of a number of musical compositions demonstrating fluency in working with a variety of contemporary performance media.

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

3. A public 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, 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. Historians and theorists and ethnomusicologists may satisfy the requirement either with the essay or with the lecture or colloquium.

C. Foreign Language
Reading knowledge of German and French, as demonstrated through translation exams given at the start of every semester, for students in History and Theory is required. For students in Ethnomusicology, a reading knowledge of a second language in addition to that completed for the M.A. is required; this will usually be a language for field research. For Composition students, reading knowledge of one language (from French, German, Italian, or Spanish) is required. (See M.A. language requirements, above.) The contract toward candidacy may specify further or alternate language proficiency depending on the area of the dissertation, subject to the approval of the Graduate Studies Committee.

D. Teaching
A minimum of two semester-long courses, at least one of which shall be an introductory college course in musicianship, theory, or literature, is required. Students must also participate in the seminar on the teaching of music for a minimum of one semester.

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

1. Submit a prospectus outlining the nature and aims of the dissertation.

2. Pass a preliminary examination that will demonstrate preparation in his or her special competence. For historians/theorists and ethnomusicologists, the examination will be focused on a detailed prospectus and bibliography for the dissertation. For composers, the examination will cover the composer’s musical craft and aesthetics, as revealed in the contract pieces (copies of which must be provided to the Graduate Program Director), and the projected thesis composition.

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

Requirements for the Doctor of Musical Arts Degree with a Concentration in Performance, Doctoral Contract
A plan of study in the form of a working doctoral contract will be drawn up by the student and a directing committee early in the student’s first semester. The directing committee will consist of the student’s performance advisor (major teacher) and a member of the academic faculty, to be
appointed by the Graduate Program Director. The committee may include additional faculty members from within or outside the department if appropriate. Final approval of the contract, and of any revisions that may be necessary, rests with the Graduate Studies Committee.

The design of the program is to be developed around the requirements given below, and the contract should specify the core of courses to be taken; the length of full-time residence; and the schedule and substance of various recitals, essays, and examinations. The 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.

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

B. Academic Coursework and the D.M.A. Research Essay
During the first year of residency, students must take two academic courses and receive a grade of B or better in each. One course must be a history course from the group: MUS 503, MUS 507, 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.

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

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

Equivalency is determined by 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 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 566, Camerata Singers, or MUS 579, Opera Workshop, for two semesters. This requirement may be waived at the request of either the conductor or the major teacher. Pianists and harpsichordists are required to participate in the accompaniment pool during each semester in which they take lessons.

I. Chamber Music
All students are required to enroll in a formal chamber music course during the first two semesters of residency: MUS 573 Chamber Music, MUS 584 Baroque Chamber Ensemble, MUS 595 Chamber Players, MUS 593 Contemporary Chamber Players or MUS 568 Jazz Ensemble. Students in the choral conducting program should fulfill this requirement by conducting chamber music.

K. Secondary Area of Specialization
Students who propose to do advanced work in composition, history, or 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 public recitals (see Requirement A).
2. Completion of Requirements B through M. In programs which require more than one language, all but one language.

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

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
Anderson, Ray, Visiting Professor, Director of Jazz Studies, Empire State College: Jazz studies and jazz improvisation.
Carr, Colin, Certification of Performance, 1974, Yehudi Menuhin School: Cello.
Fuller, Sarah, Ph.D., 1969, University of California, Berkeley: Medieval and Renaissance music; history of music theory.
Goldstein, Perry, Graduate Program Director; Director of Musicianship, D.M.A., 1986, Columbia University: Analysis; composition; musicianship.
Kalish, Gilbert, B.A., 1956, Columbia University: Piano; chamber music; 20th-century piano repertory.
Lawton, David, Ph.D., 1973, University of California, Berkeley: Opera workshop; 19th-century studies.
Lochhead, Judith, Chairperson, Ph.D., 1982, Stony Brook University: Theory and history of recent music; phenomenology and music; performance and analysis.
Silver, Sheila, Ph.D., 1976, Brandeis University: Composition; analysis.

Associate Professors
Weymouth, Daniel, Director of the Computer Music Studio and Co-Director, Laboratory for Technology in the Arts; Interim Director cDACT (Consortium for Digital Arts, Culture and Technology). Ph.D., 1992, University of California, Berkeley: Composition; analysis; computer music; multimedia and performance technologies.

Assistant Professors
Calcagno, Mauro, Ph.D., 2000, Yale University: 16th- and 17th-century music; madrigal; opera; Monteverdi; performance studies.
Minor, Ryan, Ph.D., 2005, University of Chicago: 19th-Century music; choral music; Brahms, Wagner, opera.
Schedel, Margaret, DMA, 2007, University of Cincinnati, College Conservatory of Music. Composition, digital music and art.
Steege, Benjamin, Ph.D.2007, Harvard University: Late 19th- and 20th-Century Music History and Theory

Lecturer
Samuel, Jamuna, Ph.D., 2005, Graduate Center, City University of New York: 20th-century theory and analysis; music history.

Performing Artists in Residence
Bonazzi, Elaine, B.Mus., Eastman School of Music: Voice; vocal repertory.
Powell, Michael, B.Mus., 1973, Wichita State University: Trombone; chamber music.
Willard, Jerry, pupil of Sophocles Papas: Guitar; lute.
Wincenc, Carol, M.M., 1972, Juilliard School of Music: Flute; chamber music.

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


Directors
Deaver, Susan, D.M.A., 1994, Manhattan School of Music: Director of the University Orchestra.
Engel, Bruce, M.M., 1974, Juilliard School of Music: Director of the Stony Brook Wind Ensemble; conducting.

Number of teaching, graduate, and research assistants, fall 2010: 68 (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

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