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## MUSIC (Ph.D. & D.M.A.)

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*Ph.D. Program Executive Officer:* Professor David Olan

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The Graduate Center

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### **FACULTY (AS OF JULY 2009)**

Ray Allen ■ Mark Anson-Cartwright ■ Allan W. Atlas ■ Richard Barrett ■ William R. Bauer ■ Zdravko Blazekovic ■ Stephen Blum ■ Royal S. Brown ■ Richard Burke ■ Henry Burnett ■ L. Poundie Burstein ■ Norman Carey ■ John Corigliano ■ James Randolph Cowdery ■ Alison Deane ■ Ruth I. DeFord ■ David Del Tredici ■ Jason Eckardt ■ David W. Gagné ■ Bernard Goldberg ■ Susan González ■ Barbara L. Hampton ■ Barbara Hanning ■ Douglas F. Hedwig ■ Peter Hollerbach ■ Hubert S. Howe, Jr. ■ Jack Hyatt ■ Chadwick Oliver Jenkins ■ David C. Jolley ■ Sylvia Kahan ■ Masao Kawasaki ■ Richard Kramer ■ J. Philip Lambert ■ Tania J. León ■ Bruce C. MacIntyre ■ Barbara Dobbs Mackenzie ■ Peter L. Manuel ■ Charles C. Neidich ■ Jeff Nichols ■ Shaugn O'Donnell ■ Jennifer Oates ■ David M. Olan ■ Ursula Oppens ■ Arbie Orenstein ■ Maurice Peress ■ Daniel Phillips ■ Jonathan Pieslak ■ Antoni Piza ■ Morey Ritt ■ Michael Rogers ■ William Rothstein ■ Philip Rupprecht ■ Ora Frishberg Saloman ■ Bruce Saylor ■ Jonathan H. Shannon ■ Paul M. Shelden ■ Dennis Slavin ■ Mark Spicer ■ Anne J. Stone ■ Joseph N. Straus ■ Jane Cicely Sugarman ■ Anne Swartz ■ Jeffrey Taylor ■ Janette Tilley ■ Andrew Tomasello

*For the most up-to-date faculty listings and specializations, see the program's Web site.*

### **THE PROGRAM: DOCTOR OF PHILOSOPHY AND DOCTOR OF MUSICAL ARTS IN COMPOSITION**

The Ph.D.–D.M.A. Program in Music, with concentrations in historical musicology, theory and analysis, composition (both the Ph.D. and D.M.A. are offered), ethnomusicology, and American music, is designed to train students in many fields and subfields of musical scholarship, analysis, and composition. Doctoral study at the Graduate Center provides students with a rich, varied, yet integrated program of study and research through which they may achieve the breadth of perspective our times demand and, at the same time, specialize deeply in an area of their choice. The program encourages all of its students, no matter what their area of concentration, to read widely in the discipline, both in its musical substance and in its literature. It also provides them with opportunities to gain solid experience in university teaching.

A wide range of seminars are presented on various cultures, historical periods, and theoretical topics. Regular guest lectures and classes are given by distinguished visitors.

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Interdisciplinary study is encouraged. Students may also take advantage of master's courses offered at City, Hunter, Brooklyn, and Queens colleges.

### **THE PROGRAM: DOCTOR OF MUSICAL ARTS IN PERFORMANCE**

The program leading to the degree of doctor of musical arts in performance is designed for students who are already accomplished performers and who wish to pursue careers at a level commensurate with the highest artistic standards. While the emphasis is on performance itself, the program seeks to develop musicians who have a deep knowledge of the history, theory, and analysis of music, as well as a thorough familiarity with the performance practices of the various style periods. As such, the program meets the needs of students who wish to combine the activities of performance and scholarship, as well as those who contemplate teaching at the college, university, or conservatory level.

All courses are offered through the Graduate Center. Courses in music history, analysis, and performance practice, as well as studio tutorials in performance and ensembles, are generally given at the Graduate Center. Master classes will be given at the various college campuses and at the Graduate Center. The D.M.A. Program in Performance is under the aegis of the Ph.D. Program in Music, which offers concentrations in musicology, theory, composition (Ph.D. and D.M.A.), and ethnomusicology.

#### ***Resources for Research and Training***

A great wealth of musical and scholarly resources are available in the city of New York with its libraries, museums, two major opera companies, symphony orchestras, specialized chamber groups, collegia musica, jazz clubs, ethnic festivals, and performance and rehearsal opportunities.

The Mina Rees Library at the Graduate Center houses a music collection that concentrates on research and reference tools and contains a rich body of source materials on microfilm. It is supplemented by extensive and comprehensive collections at the senior colleges. In addition, the Music Division of the Library of the Performing Arts of the New York Public Library, one of the world's greatest music libraries, is at Lincoln Center.

#### ***Projects, Centers, Institutes, and Publications (under the umbrella of The Barry S. Brook Center for Music Research and Documentation)***

The large number of national and international projects, publications, and research centers that have their headquarters at the Graduate Center provide doctoral students with the opportunity to do research and gain professional experience in various specialties. Some of these projects are listed below.

The Center for the Study of Free-Reed Instruments, which fosters and serves as a resource for scholarly research on free-reed instruments.

The Foundation for Iberian Music, which produces public events and publications that promote and disseminate Iberian music.

French Opera Project, an archive of seventeenth- and eighteenth-century French operas and producer of a 70-volume series of scores in facsimile.

Music in Gotham, which chronicles musical life in New York City from 1863 to 1875.

RILM (Répertoire International de Littérature Musicale), which produces RILM Abstracts of Music Literature online, on CD-ROM, and in print.

RCMI (Research Center for Music Iconography), a vast archive of musical images and the publisher of the journal *Music in Art*.

***En-route M.A. (for students who enter with the bachelor's degree only)***

Upon completing 45 credits with an average grade of B, passing the First Examination, and satisfactorily completing a major research paper, the student may apply for an M.A. degree. The degree is awarded formally by one of the participating senior CUNY colleges.

**SPECIAL REQUIREMENTS FOR ADMISSION**

***Doctor of Philosophy and Doctor of Musical Arts in Composition***

In addition to the general University requirements for admission stated earlier in this bulletin, applicants must present an adequate background, as judged by the Admissions Committee, in the areas of music history, music theory, and analysis. They must demonstrate promise of superior achievement in advanced study and research. They should also submit a sample of their writing in the form of a research paper or chapter from a master's thesis. Students wishing to study composition are also required to present a set of compositions (scores and recordings, when possible) that demonstrate promise of superior creative achievement. Finally, applicants are encouraged to visit the Graduate Center.

***Doctor of Musical Arts in Performance***

In addition to the general University requirements for admission stated earlier in this bulletin, applicants are expected to have completed a program in performance leading to the master of arts, master of science, or master of music degrees (or their equivalent). It is expected that applicants will have completed the following three courses within their master's curriculum: Bibliography and Research Techniques, one seminar in music history, and one seminar in analysis or style criticism. Students who lack any or all of these prerequisite courses will take them at the beginning of their studies.

Applicants must audition before a committee of the doctoral performance faculty, presenting a varied group of works and evidence of recent performances. Guidelines for auditions are available upon request. Special audition arrangements may be made for applicants from outside the New York area. Upon completion of a satisfactory audition, students will take a Placement Examination consisting of questions on music history and theory.

**SPECIAL REQUIREMENTS**

***Doctor of Philosophy and Doctor of Musical Arts in Composition***

In addition to the general University requirements stated earlier in this bulletin, the student must complete the following special requirements.

*Course of Study* A minimum of 60 credits of approved course work is required for a Ph.D. in Music and D.M.A.—Composition. Courses will be credited toward the Ph.D. and

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D.M.A.—Composition only if they are part of a program approved by the Executive Officer or his/her deputy.

The course of study, although flexible in accordance with the student's background and objectives, is generally divided into two groups of 30 credits each, roughly equivalent to the master's (70000) and the Ph.D.—D.M.A. (80000) levels. Most courses and seminars meet one day a week for three hours and earn three credits, except for tutorials and Special Problems, which are variable.

With the permission of the Executive Officer, a student may enroll for up to fifteen hours of advanced courses within the first 30 credits and up to nine hours of lower-level courses creditable toward the Ph.D. and D.M.A.—Composition within the second 30 credits. Similarly, with permission, students may select appropriate courses in other disciplines or may plan an interdisciplinary program. Courses listed below as required within the first 30 credits are not applicable to the second 30 credits.

Although the program is nominally divided into the four concentrations listed below, many of the seminars offered cross subdisciplinary boundaries, and students are encouraged to combine concentrations.

*Musicology* For students concentrating in musicology, the first 30 credits should include the following seven courses: Bibliography and Research Techniques; one 70000-level proseminar in theory/analysis; two 70000-level proseminars in music history, one of which should be the proseminar in Medieval or Renaissance music, together with its corequisite "Performance Workshop " (both are required by the time the student completes 60 credits); two 80000-level seminars in music history.

For the Ph.D., the musicology student is required to take the remaining 70000-level proseminar of the Medieval/Renaissance pair, one course in ethnomusicology, and five 80000-level research seminars.

*Theory* For students concentrating in theory, the first 30 credits should include the following three courses (or their equivalents): Bibliography and Research Techniques; Introduction to Schenkerian Analysis; and Introduction to Post-Tonal Theory. For the Ph.D., theory students must take two additional courses in Schenkerian analysis, one additional course in post-tonal theory, and the two-semester sequence of course in the History of Music Theory. Beyond these core requirements, theory students must take five 8000-level research seminars, at least two of which will be from an area outside music theory.

A Musicianship Examination in score reading, figured bass realization, and other skills for students in the theory concentration must be passed before the Second Examination may be taken.

*Composition, Ph.D. and D.M.A.* For students concentrating in composition, whether for the Ph.D. or for the D.M.A., the first 30 credits should include the following five courses (or their equivalent): Bibliography and Research Techniques; one seminar in theory/analysis; one seminar in music history prior to 1900; two tutorials in composition.

For the Ph.D.—Composition, the student concentrating in composition will normally take four 2-credit tutorials consisting of individual lessons in composition plus two composers' forums and two advanced seminars that deal with various compositional issues. He/she will

also take four research seminars in music history and theory, one of which must be on music before 1600 or ethnomusicology.

For the D.M.A.–Composition, the student will normally take four 3-credit tutorials consisting of individual lessons in composition, plus two composers' forums and two advanced seminars that deal with various compositional issues. He/she will also take one course in twentieth-century performance practice and two research seminars in music history and theory.

*Ethnomusicology* For students concentrating in ethnomusicology, the first 30 credits should include the following six courses (or their equivalent): Bibliography and Research Techniques; three seminars in ethnomusicology; one seminar in Western music; one course in anthropology.

For the Ph.D., ethnomusicology students will take four 80000-level seminars in music and two seminars in an approved related field: anthropology, sociology, theatre, etc., plus electives to be selected with the approval of the Executive Officer.

*First Examination* By the time students have completed 30 credits, they should pass the First Examination, parts A and B (D.M.A.–Composition and Theory students do not take part B). In part A they must demonstrate a knowledge of music history and competence in musical analysis. Part A of the First Examination is not required for students who enter with a master's degree in their area of specialization. Part B is an assignment on a designated subject that must be completed within a two-week period.

*Foreign Language* The student must demonstrate a reading and pronunciation knowledge of two foreign languages (one for D.M.A.–Composition students), normally French and German. Substitutions may be approved, or additions appropriate to the student's area of interest may be required by the Executive Officer, whose advice should be sought early in the first semester of the student's work at the University.

Students must take one language examination before the end of their first semester in the program, and the second language examination before the end of their third semester in the program (the second language examination not being applicable to D.M.A.–Composition students). Students who have not passed at least one language examination will not be permitted to take the First Examination, Parts A–B. Students must complete their language requirement before taking the Second Examination.

*Second Examination* Students must pass written and oral examinations testing their general musical and musicological competence and their mastery of a special field of interest. To maintain satisfactory progress, students must take the Second Examination by the second time it is given after they complete course work.

A student who fails the Second Examination will be permitted another opportunity within one year to take and pass the examination. A student who fails any part of the Second Examination a second time may appeal to take the exam a third time; the appeal will be in writing to the Executive Officer, who, in consultation with the examining committee for the most recent exam, will make a determination. A student who fails the exam a third time, or who is denied the privilege to take the exam a third time, will be dropped from the program. Students may appeal the decision to the Executive Committee.

*Dissertation* The student concentrating in musicology, ethnomusicology, or theory is required to prepare a dissertation under the guidance of a member of the doctoral faculty and

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to defend it at an oral examination to the satisfaction of an examining committee. The student in composition (both Ph.D. and D.M.A.) will be required to prepare (1) a large-scale work and (2) an extended paper dealing with a theoretical aspect of composition, under the guidance of a member of the doctoral faculty, and to defend both at an oral examination to the satisfaction of an examining committee. To maintain satisfactory progress toward the degree, the dissertation proposal should be submitted in the semester following successful completion of the Second Examination, but in no case later than one year after completion of the Second Examination.

## **SPECIAL REQUIREMENTS**

### ***Doctor of Musical Arts in Performance***

In addition to the general University requirements stated earlier in this bulletin, the student must complete the following special requirements.

*Course of Study* Students must complete a minimum of 30 credits beyond the master's degree at the Graduate Center. Courses will be credited toward the D.M.A.–Performance only if they are part of a program approved by the Executive Officer or Deputy Executive Officer. The following courses are required of all students: Studio Tutorial (private lessons) and Ensemble for four semesters each; two seminars in Source Studies and Performance Practices; Analysis for Performers; and one research seminar in music theory or music history. The second seminar in Source Studies and Performance Practices and the research seminar in music theory or music history may be taken only after completion of the language examination.

Students are required to take one elective course in musicology, theory, ethnomusicology, or repertoire.

*Foreign Language* Students must pass one language examination in French, German, or Italian. Voice majors will also be expected to pass informal examinations (done within the context of studio classes) in the diction of these languages and English. Students must complete their language requirement before taking the Comprehensive Examination.

*Comprehensive Examination* A written and oral examination in music history and music theory is taken after the completion of all course work and must be completed prior to submitting a topic for the written thesis and presentation of the dissertation recital. To maintain satisfactory progress, students must take the Comprehensive Examination by the second time it is given after they complete course work.

A student who fails the Comprehensive Examination will be permitted another opportunity within one year to take and pass the examination. A student who fails any part of the Comprehensive Examination a second time may appeal to take the exam a third time; the appeal will be in writing to the Executive Officer, who, in consultation with the examining committee for the most recent exam, will make a determination. A student who fails the exam a third time, or who is denied the privilege to take the exam a third time, will be dropped from the program. Students may appeal the decision to the Executive Committee.

*Dissertation* The dissertation requirement is in two parts, a written project and the dissertation recital.

—A written historical or analytic essay on an approved topic, or a scholarly performing edition, with commentary, of a hitherto unedited work (or one for which no satisfactory edition exists), possibly one that could be included in the dissertation recital. The student will prepare the dissertation under the guidance of a member of the doctoral faculty and defend it at an oral examination to the satisfaction of the examining committee.

—A recital (see Recitals below) to be graded by a jury of D.M.A.–Performance faculty.

*Recitals* Candidates for the D.M.A. will present three graded recitals. The first recital and second recital will be presented in the student's second and fourth semesters. The dissertation recital will be presented following completion of the 30 credits required for the D.M.A.–Performance, and the Comprehensive Examination. Each of these recitals will contain a different repertoire. Complete details of the recital requirement are available on request.

To maintain satisfactory progress toward the degree, the dissertation proposal should be submitted in the semester following successful completion of the Comprehensive Examination, but in no case later than one year after completion of the Comprehensive Examination.

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## Courses

### *Special University Lecture / Seminar Series*

In previous years special series have been offered in the following subjects: "Perspectives in Musical Scholarship," "Problems of Performance Practice," and "Music and Sociology." Visiting participants for these series have included some of the world's outstanding scholars.

### *7000-level Courses*

7000-level courses will normally focus on history and style (e.g., Middle Ages, Renaissance, Baroque, Classicism, Romanticism, music since World War I, ethnomusicology, American music, analysis, history of theory, history of musical styles, history of performance practices, and analytical techniques and topical courses). A student may, with the permission of the Executive Officer, elect up to 9 credits from appropriate courses in other disciplines. Unless otherwise stated, *all courses are 45 hours, 3 credits*.

MUS 70000 Bibliography and Research Techniques

*4 credits*

MUS 70500\* Medieval Notation

MUS 70600\* Renaissance Notation

*MUS 80700 may be substituted for either MUS 70500 or 70600, with the approval of the Executive Officer.*

MUS 71200 Ethnomusicology

*4 credits*

MUS 72900-73500 Courses and Seminars in Composition

MUS 73301 Computer Synthesis of Electronic Music

MUS 73302 Electronic Music

MUS 73400\* Musical Systems and Speculative Theory

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MUS 73600\* Acoustics  
MUS 73700\* Organology  
MUS 73800\* Music Iconography  
MUS 73900\* Seminar in Music Criticism  
MUS 74000-74900 Proseminars in Theory/Analysis  
*3–4 credits*  
MUS 76000-76900 Proseminars in Music History  
*2–3 credits*  
MUS 78000-78900 Proseminars in Ethnomusicology  
MUS 79000-79900 Tutorial  
*Hours and credits vary*

**8000-level Courses**

MUS 80700\* Problems in Notation  
MUS 81201-81202 Performance Workshops in Medieval and Renaissance Music  
MUS 81501-81504 Source Studies and Performance Practice  
MUS 81600\* Repertoire Study  
MUS 82500 Studies in the History of Music Theory  
MUS 82600 Philosophies of Music  
MUS 82900 Problems in Ethnomusicological Field Work and Analysis  
MUS 83000-83900 Research Seminars in Ethnomusicology  
MUS 84000-85900 Research Seminars in Theory/Analysis  
MUS 86000-87900 Research Seminars in Music History  
MUS 88000-88400 Regional Studies in Ethnomusicology  
MUS 88500-88600 Advanced Seminars in Composition  
*45 hours, 3 credits, each semester*  
MUS 89000 Special Problems and Composition Tutorials  
*Variable credit*  
MUS 90000 Dissertation Supervision  
*1 credit*

**Required Courses: Doctor of Musical Arts in Performance**

Students must complete a minimum of 30 credits beyond the master's degree at the Graduate Center. The following courses are required of all D.M.A.–Performance students:

MUS 81001-81004 Studio Tutorial  
*4 semesters, 2 hours (1 hour private lesson plus 1 hour performance seminar), 3 credits each (12 credits total)*  
MUS 81101-81104 Ensemble  
*(Corequisite with MUS 81001-81004), 4 semesters, 2 hours, 1 credit each (4 credits total)*  
MUS 81501-81504 Source Studies and Performance Practice  
*Two courses required, 3 hours, 3 credits each (6 credits total)*  
MUS 82000 Analysis for Performers  
*3 hours, 3 credits*

MUS 84000-87900 Research Seminar in Music Theory or Music History

*One course required, 3 hours, 3 credits*

One elective course in musicology, theory, ethnomusicology, or repertoire

*3 hours, 3 credits*

\*offered infrequently