



THE COMPOSITION MA/PhD HANDBOOK

STONY BROOK UNIVERSITY
DEPARTMENT OF MUSIC



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The Composition Program

The Composition Program is designed to nourish and develop your individual compositional voice within an interactive, inclusive environment. The specialties of our creative and academic community are broad-ranging and diverse. The regular composition concerts we have will give the opportunity to collaborate with outstanding performers, many of whom are well-versed and curious to explore new ideas for their instruments. These performer interactions will develop your art to its most expressive level.

The graduate composition community may be where you will form the strongest bonds – our weekly discussions are spirited, encouraging you to probe your inventiveness. Music is an interdisciplinary artform and students have also expanded their interests to tap into expertise in other departments at the University.

Our goal is that you do not labor alone at your compositional craft, but be supportive and supported, championing new chapters of sonic thinking.



Masters in Composition

Guidelines for the MA Composition Portfolio

The creation of a portfolio of compositions is the centerpiece of a Masters in Composition. This portfolio should contain all the music written during your Masters degree, and should consist of 45-60 minutes of music. All pieces must be composed during your time at Stony Brook, although work completed during summer festivals (or over the summer on your own) may be included in the portfolio, provided this work occurred *after* your matriculation at Stony Brook. A requirement is that at least two pieces need to have been performed on our Composers Concerts. Our aim is to generate collaborations with our student performers to encourage strides in your compositional language. Your weekly compositional lessons will offer guidance on the substance of your compositions, on notation and other technical matters, and on the presentation of your portfolio.

There is an expectation that the works will be imaginative, musically engaging and technically assured. The scores must meet professional standards of presentation. That is, they should include a title page, instrumentation, performance notes, and any other relevant information. All editorial errors are to be removed from scores. Non-scored works should have appropriate documentation, which should also be of professional

quality. Full PDF versions of the portfolio must be submitted to the Convenor of Composition by May 1 of the year of graduation (Masters) or Advancement (PhD).

The Portfolio should include a Cover Sheet, which will become part of the student's departmental file. The Cover Sheet is a list of the pieces in the Portfolio with titles, instrumentation, duration, and any other relevant information, including location of performance (to verify that at least two pieces have been presented at Composers Concerts). It is possible to have the cover sheet contain links to the other files, so that everything comes through one document. However, the cover sheet should not be longer than a page, and must be a PDF.

Coursework Timeline for the Masters in Composition

NOTE 1: Since the Masters Composition Portfolio is of paramount importance, you are required to take MUS 523 Composition lessons and MUS 519 Composers' Forum every semester.

NOTE 2: Basic piano proficiency is a valuable tool for teaching and expressing compositional ideas. A piano proficiency exam will be taken during Orientation Week. If the exam is passed, the piano proficiency requirement is satisfied. If necessary, one or two semesters of MUS 509 will be required. In that case, the piano proficiency requirement will be satisfied by a successful Jury given at the end of the final semester of MUS 509.

NOTE 3: MUS 505 and 505/506 will be waived upon successful performance on the Musicianship Placement Exam, given during Orientation Week.

NOTE 4: GRD 500 Responsible Conduct of Research & Scholarship is a State-mandated course that all incoming students must complete. It consists of one synchronous meeting and some on-line modules. It should be taken in the first semester. (Be sure to register for the correct section.)

Below is a typical course schedule:

	Course	Credit #
Year 1 [G1] Term#1	MUS 523: Advanced Comp	1
	MUS 519: Composers' Forum	1
	MUS 505: Foundations of Musicianship	2
	Course 1*	3
	Course 2*	2
	GRD 500: Responsible Conduct of Research & Scholarship	0
	Total Credits	9

	Course	Credit #
Year 1 [G1] Term#2	MUS 523: Advanced Comp	1
	MUS 519: Composers' Forum	1
	MUS 506: Graduate Musicianship	2
	Course 3*	3
	Course 4*	2
	Total Credits	9

	Course	Credit #
Year 2	MUS 523:	2
[G2]	Advanced Comp	
Term#1	MUS 519:	1
	Composers' Forum	
	Course 5*	3
	Course 6*	3
	Total Credits	9

	Course	Credit #
Year 2	MUS 523:	2
[G2]	Advanced Comp	
Term#2	MUS 519:	1
	Composers' Forum	
	Course 7*	3
	Course 8*	3
	Total Credits	9

*Courses 1 – 8:

Required courses for the Masters in Composition in addition to MUS 523, MUS 519 and musicianship (MUS 505 and 506):

- MUS 501 Compositional Skills of Tonal Music (offered every other year)
- MUS 502 Proseminar in Tonal Analysis
- MUS 504 Analysis of Music of the 20th and 21st Centuries
- MUS 503 Music of the 20th and 21st Centuries, or MUS 507 (Studies in Music History, when the topic is music of the 20th or 21st Centuries). Other courses are possible substitutions with the approval of your Program Advisor.
- MUS 515 Fundamentals of Electronic Music
- MUS 516 Electronic Music Workshop or MUS 517 Introduction to Computer Music

Elective courses recommended for the Masters in Composition:

- MUS 524 Topics in Composition
- Other courses as desired
- MUS 509 Performance Studies (if needed for piano proficiency requirement)
- MUS 513 Workshop in Instrumentation and Orchestration (offered every other year)

Note that depending on other issues (such as the piano proficiency exam) and the scheduling of off/on-year courses, you may have to take a course as an independent study (for the right number of credits). Talk to your academic advisor about this.

Note: upper-level Analysis courses may be taken in lieu of MUS 502 and 504 if the student has requisite experience. Upper-level music history courses may be taken if the student has requisite experience. Experience in analysis will be determined by an advisory assessment. Experience in music history will be determined through a discussion with the student's Academic Advisor and the appropriate course instructor.

Advisor

Upon entry to the program, each student will be assigned an Advisor who will be a member of the Composition faculty. The Advisor will work with the student to make sure that program requirements are being met.

Composition Lessons (MUS 523)

MUS 523 is weekly hour-long lessons with a faculty composer. It is common for students to study with several faculty in turn, changing annually or (less commonly) by

semester. The Convenor of Composition assigns composition teachers; every attempt is made to follow students' wishes in this regard, subject to issues of scheduling. The composition teacher may be, but is not required to be, the student's Advisor. Composition teachers may change by the semester, but the Advisor remains throughout the degree program.

Residential Requirement

Graduate students in the composition program are required to be in residence full-time throughout the MA degree.

The faculty expects students to actively participate in the professional life of the program beyond class attendance. This includes but is not limited to: attendance at Composers Concerts, Stony Brook Contemporary Chamber Players Concerts, rehearsals, teaching assistant duties, teacher-training, colloquia, dissertation defenses, and orchestra readings. Students are expected to productively and collegially interact with fellow graduate students in the composition, critical music studies, and performance programs. Students will need to regularly avail themselves of the resources available on campus, including the electronic and computer music studios and equipment, the music library, and the teaching, concert and rehearsal spaces.

Comprehensive Examination in Music Analysis

A facility in musical analysis is a crucial tool for composers and is often essential for teaching positions. MA composition students must therefore take and pass an examination in analysis, taken at the end of their second year of study.

This exam consists of two short analytical essays (each typically 8-10 pages) on assigned pieces: one on a common-practice period Western tonal work, and one on a work from the later 20th- or 21st-centuries. The papers may include charts and graphs. External sources are not required, but if used must be cited in the standard manner. Preparatory courses for the Analysis Comprehensive Exam include MUS 502, MUS 504 and, for more advanced students, MUS 557, MUS 559 and MUS 599.

The Comprehensive Exam is given at the end of the Spring semester; students have one week to write both papers. Students who do not pass one or both portions of the exam will be advised how to address the situation, which may range from revising the paper(s) to taking further courses and retaking the Exam.

Required for Graduation

- MA Composition Portfolio
- Piano Proficiency (see above)
- Qualifying Examination in Music Analysis (successful completion of both portions)
- 42 credits (as per Stony Brook Graduate School requirements)

- Courses as outlined above. ** *Students must earn a grade of B or higher in required courses.***



PhD in Composition

Guidelines for the PhD Composition Portfolio

The PhD Composition Portfolio is the capstone of the pre-dissertation portion of the PhD degree. This Portfolio should contain all the music written during your PhD degree, and should consist of 45-60 minutes of music. All pieces must be composed during your time at Stony Brook, although work completed during summer festivals (or over the summer on your own) may be included in the portfolio, provided this work occurred *after* your matriculation into the doctorate at Stony Brook. No pieces from your Masters degree may be included.

A requirement is that at least two pieces need to have been performed on our Composers Concerts. Our aim is to generate collaborations with our student performers to encourage strides in your compositional language. Your weekly compositional lessons will offer guidance on the substance of your compositions, on notation and other technical matters, and on the presentation of your portfolio.

The Portfolio should include a Cover Sheet, which will become part of the student's departmental file. The Cover Sheet is a list of the pieces in the Portfolio with titles, instrumentation, duration, and any other relevant information, including location of performance (to verify that at least two pieces have been presented at Composers Concerts). It is possible to have the cover sheet contain links to the other files, so that everything comes through one document. However, the cover sheet should not be longer than a page, and must be a PDF.

Evidence of a high level of imagination and invention is expected with regard to musical material and its coherent deployment. The PhD portfolio will demonstrate a technically assured and meticulous handling of compositional media and must meet professional standards of presentation; that is, works should include a title page, instrumentation, performance notes, and any other relevant information (including complete performance directions). All editorial errors are to be removed from scores. Non-scored works should have appropriate documentation, which should also be of professional quality. Full PDF versions of the portfolio must be submitted to the Convenor of Composition by May 1 of the year the student plans to Advance to Candidacy. (For Advancement mid-year, the deadline is December 1.)

Advisor and the Directing Committee

Upon entry to the program, each student will be assigned a composition faculty member to serve as their Advisor. The composition teacher may be, but is not required to be, the student's Advisor. Composition teachers may change by the semester until Advancement to Candidacy, but the Advisor remains until Advancement.

Two other faculty composers (in consultation between the student and the Advisor) will be chosen by the third week of the first semester. The second faculty member will serve as the Chair of the Directing Committee. If the student has extensive work in another area, a fourth faculty member may be added to the Directing Committee. The role of the Directing Committee is to advise the student on academic matters, and to serve as adjudicators of various components of the degree.

The PhD Contract

By the fourth week of the first semester, the Directing Committee and student will have drawn up a PhD Contract. This plan of study in the form of a working "Contract Toward Candidacy" will be drawn up by the Directing Committee, with input from the student, early in the student's first semester.

This contract will include a suggested semester-by-semester timeline for required courses and desired optional courses, possible topics for the PhD Essay and Colloquium, and a suggested timeline of completion of creative works.

Regarding courses, the Directing Committee will suggest an order of required courses and may suggest that the student take extra courses in areas of deficiency or of particular interest. At a minimum, courses will include Masters Work Outstanding and Other Required Course (see below). The Directing Committee will also discuss with the student possible topics for the PhD Essay and the Colloquium, and scheduling of those aspects of the degree.

Regarding musical works, the Directing Committee will generally follow the student's interests, but may make suggestions to fill gaps in the student's overall oeuvre. These "contract pieces" will be the pieces submitted for the PhD Composition Portfolio.

Once completed and signed by all parties, the PhD Contract is submitted for approval by the Graduate Studies Committee and inclusion in the student's file. Any major changes in the PhD Contract will be done by the submission of a Contract Revision Form, which is also signed by the student and the entire Directing Committee. (It is quite common to have such changes, especially with regard to composition repertoire.) Even though the contract is mutable—with the agreement of all parties—it encourages the student to think about long-range academic and creative goals.

Requirements for the PhD in Composition (pre-Advancement) – Contract Coursework

Courses that the student must take to satisfy the contract will be determined by the Directing Committee with input from the student, taking the student's prior educational experience into account. (See list on next page). Note that these courses include:

- Contract courses, as above (may include e.g. MUS 513)
- Additional required courses for those without a Stony Brook MA
- MUS 623 (composition lessons) every semester until Advanced
- MUS 519 (Composers' Forum) every semester until Advanced
- Possible other courses (electives)

Masters Work Outstanding

Students entering *without* an SBU Masters degree must fulfill the following MA requirements (see above for details):

- The piano proficiency requirement
- MUS 501 Compositional Skills of Tonal Music (unless you have taken a graduate-level counterpoint course)
- Musicianship sequence (MUS 505 and 506; may be waived by exam)
- The Comprehensive Exam in Musical Analysis (to be taken at the end of the first academic year of the PhD)

PhD Courses (electives)

In addition to any Masters work outstanding, courses that students are commonly required to take to satisfy the contract towards candidacy are drawn from the following list:

- MUS 517 (Computer Music) unless taken at the Masters Level
- MUS 513 Orchestration
- MUS 502 (Tonal Analysis) unless taken at the Masters level
- At least one semester of MUS 524 Topics in Composition
- At least one 20th/21st Century music analysis course: 504 Analysis of 20th and 21st Century Music, 557 Topics in Theory, or 559 Topics in Analysis.
- At least one expanded analysis/theory course: 538 Phenomenological Approaches to Music Analysis or 569 Perspectives on the Performance of Music Since 1945. An additional iteration of 557 Topics in Theory, or 559 Topics in Analysis would be permissible depending on the topic.
- One course from the following list: MUS 503 Music in the 20th and 21st Centuries; MUS 507 Studies in Music History; MUS 534: Opera Studies; MUS 535: Lecture-Workshop in the Performance of Baroque Music; MUS 536 Area Studies in Ethnomusicology; MUS 539 Proseminar in Ethnomusicology; MUS 540 Studies in Cultural Historiography; MUS 541 Topics in the Cross-Cultural Study of Music; MUS 542 Ethnomusicology and Social Theory; MUS 543 Topics in Medieval Music; MUS 547 Topics in Baroque Music; MUS 549 Topics in 18th-Century Music; MUS 553: Topics in 19th-Century Music; MUS 555 Topics in 20th-Century Music

Possible Additional Courses (Electives)

Students are encouraged to take advantage of the wide array of offerings available inside and outside the department. Of particular interest might be:

- MUS 514 Audio Engineering
- MUS 518 Advanced Projects in Computer Music
- MUS 524 Topics in Music Composition (in addition to the one required)
- MUS 572 Improvisation
- Additional courses from the CMS list directly above
- Performance ensembles

The list of possible courses is not comprehensive; students should investigate course offerings and discuss options with their Directing Committee.

Notes on Specific Courses:

Directed Study in Composition (MUS 623)

MUS 623 is weekly hour-long lessons with a faculty composer. It is common for students to study with several faculty in turn, changing annually or (less commonly) by semester. The Convenor of Composition assigns composition teachers; every attempt is made to follow students' wishes in this regard, subject to issues of scheduling. The composition teacher may be, but is not required to be, a member of the Directing Committee.

Composers' Forum (MUS 519)

A sense of community is a vital part of a student's graduate experience. The Composers' Forum is a central aspect of that community: encouraging discussion, common interactions, planning Composers Concerts, and sharing important information about the degree.

A note about the Orchestra Readings:

Having an orchestra piece or excerpt read is an important professional opportunity, and students are encouraged to participate. In order to prepare for these readings, and to keep them at the highest professional level, students may not have access to the readings unless they take MUS 513 Workshop in Instrumentation and Orchestration (or in the rare case of a specific waiver from their Directing Committee).

Non-Course Requirements

Note that there are other requirements for the PhD Degree in Composition which are not necessarily linked to specific courses. These are the PhD Colloquium, the PhD Essay, and the Field Exam. (See below.)

Residential Requirement

Graduate students in the composition programs are required to be in residence full-time until advancement to candidacy. Advanced PhD candidates are encouraged to continue to take part in the professional life of the department as appropriate.

The faculty expects students to actively participate in the professional life of the program beyond class attendance. This includes but is not limited to: attendance at Composers Concerts, Stony Brook Contemporary Chamber Players Concerts,

rehearsals, teaching assistant duties, teacher-training, colloquia, dissertation defenses, and orchestra readings. Students are expected to productively and collegially interact with fellow graduate students in the composition, critical music studies, and performance programs. Students will need to regularly avail themselves of the resources available on campus, including the electronic and computer music studios and equipment, the music library, and the teaching, concert and rehearsal spaces.

Time to Advancement

PhD students should expect to take three years prior to Advancing. (In other words, they would Advance at the end of their third year.) Students with a Stony Brook Masters may be able to advance after two years, but may want to take a third year in order to explore other courses, have more time to develop the PhD Composition Portfolio, and take longer for the Essay, the Colloquium and preparation for the Field Exam.

Comprehensive Examination in Music Analysis

A facility in musical analysis is a crucial tool for composers and is often essential for teaching positions. PhD composition students without a Stony Brook MA must therefore take and pass an examination in analysis, taken at the end of their first year of study.

This exam consists of two short analytical essays (each typically 8-10 pages) on assigned pieces: one on a common-practice period Western tonal work, and one on a work from the later 20th- or 21st-centuries. The papers may include charts and graphs. External sources are not required, but if used must be cited in the standard manner. Preparatory courses for the Analysis Comprehensive Exam include MUS 502, MUS 504 and, for more advanced students, MUS 557, MUS 559 and MUS 599.

The Comprehensive Exam is given at the end of the Spring semester; students have one week to write both papers. Students who do not pass one or both portions of the exam will be advised how to address the situation, which may range from revising the paper(s) to taking further courses and retaking the Exam.

Other Requirements for the PhD in Composition (pre-Advancement) – Field Exam - PhD Colloquium - Doctoral Essay

Your PhD Composition Portfolio responds to, and participates in, a diverse, contemporary music world. The Field Exam, the PhD Colloquium, and the Doctoral Essay aim to broaden your knowledge of this world in order to contextualise and inform your own work, and to enrich your expertise in music of the 20th and 21st centuries as appropriate to a scholar of new music. You may complete the three requirements in any order but all three *must* be completed before you advance to candidacy.

1) The Field Exam is a 90-minute oral examination with a committee of three members of the composition faculty, followed by at least a half-hour discussion with the faculty.

This exam uses as a springboard a list of 100 works representing a breadth of 20th and 21st Century composition practices (see Appendix X for the list of pieces, suggested reference books, and possible questions). However, this is not just a process of identification. Consider the various intentions of the composers, prepare information on how these intentions were activated in the compositions, and also think about pieces in the framework of the composer's artistic journey, what preceded and followed the specific composition. It is also important to be able to summarize technical aspects of these compositions, and contextualize them socially and historically, as well as recognize broad streams, trends, and developments in composition throughout the 20th and 21st centuries. The exam takes the form of a broad-ranging conversation with the field exam committee.

You should be familiar with recordings, and, as appropriate, scores, and the suggested bibliography. The list mostly focuses on Western classical music from the 20th and 21st centuries as that is the focus of our program. However, a few works from jazz and popular music are also included. Finally, you may suggest up to five works of your choice to be included in the conversation. Those additional works should be conveyed to the Convenor of Composition at least two months before the scheduled Field Exam date.

Typically, but not exclusively, the Field Exams are given at the end of each semester; before the last day of classes. At the beginning of each semester, the Convenor of Composition will poll PhD students to find out who expects to take the exam during the academic year. The Field Exam faculty adjudicators will not be known to you prior to the exam.

STEPS:

1. Begin to prepare for the Field Exam early in the PhD.
2. In the year you hope to advance, inform the Convenor in September that you will take the Field Exam. The convenor will then schedule an exam date at the end of the chosen semester, before the last day of classes.
3. If you have additions to the list, share scores and recordings with the Convenor at least two months before the exam date.

The list of pieces, a recommended bibliography, and sample questions are posted on the Department website. [NOTE: use the correct version – that corresponds to your date of entry into the program.]

2) The PhD Colloquium is a 45-minute (not including discussion) presentation given during Composers' Forum. The colloquium should cover a topic of significant interest in 20th or 21st century music, related to your own musical interests, but may *not* be on one of your own works. It is directed to an audience of experts: your professors and your peers. The best colloquia are not only informative but engage the members of the

Forum in a lively question and answer period after your presentation. Because we request that you announce your topic in advance, and provide the Forum with recordings and scores, you may assume your colleagues and faculty will have some familiarity with your topic in advance of your presentation.

At the beginning of each semester, the Instructor of Composers' Forum will take requests for time during Forum for colloquia. The colloquium is adjudicated by three faculty members: your colloquium advisor, and two other members of your Directing Committee.

STEPS:

1. Choose a Colloquium Advisor and Colloquium Topic. You will prepare the colloquium with a member of the faculty with expertise in your chosen topic of interest. This person is frequently a member of the composition faculty, but this is not required; you should pick any faculty member whose interests and expertise are closest to your topic.
2. Register for MUS 696, Doctoral Colloquium, under your chosen faculty member's section in the semester in which you plan to deliver the talk, but you are encouraged to start research before that. You and your colloquium advisor should meet regularly to discuss the content, form, and delivery of the colloquium.
3. Request a timeslot in the Composers Forum. At the beginning of each semester you will have an opportunity to request a timeslot in the Composers Forum for either the Fall or Spring semester. NOTE: only register for MUS 696 *once*, in the semester you intend to give your colloquium.
4. Approval of Your Topic and Working on the Colloquium. Once you and your advisor have agreed upon a topic, please send a brief description to your Directing Committee, who will formally approve your topic. (Note: you are encouraged to do this the semester *prior* to registering for MUS 696, so that you have time to do sufficient research.) You may then begin preparing your colloquium. This involves substantial independent research with guidance from your colloquium advisor.
5. Inform the Composers' Forum Instructor of Your Topic and Supply Information to the Forum.
You will need to provide a title and short description of your colloquium topic to the Instructor of Composers' Forum three weeks prior to your colloquium. Additionally, you will need to provide all members of the forum and composition faculty materials appropriate to your presentation (which might be scores, recordings, or any other information).
6. Time Your Colloquium. Rehearse. Anticipate Questions. Your colloquium should be focused and concise, and should last 45 minutes including musical examples. This time limit should not be exceeded so as to leave ample time

for discussion. You should also rehearse, so that your presentation is engaging rather than simply a dry reading of a paper. Plan to deliver at least a portion of your Colloquium to your Advisor in preparation. Anticipate questions from your audience.

7. You are responsible for testing equipment beforehand to verify that your AV requirements are met.

3) The Doctoral Essay should represent scholarship in an area of 20th-or 21st-century analysis. The Doctoral Essay often originates from a seminar, but it is also possible to develop a topic through an independent study, provided: 1) you have a faculty member willing to work with you and 2) the topic is approved by your Directing Committee. Your Doctoral Essay may contextualise some of your compositional methods in the framework of other music or extra-musical concepts, but may not be on your own music. IMPORTANT NOTE: The Colloquium and the Essay may be related, but may not cover the same material. Discuss with your Directing Committee if you have questions about this.

STEPS:

1. (Option 1) Choose a final paper from one of your academic seminars or courses to revise into your Doctoral Essay. You should inform the seminar instructor in the semester during which you take the course that you intend to use that particular seminar paper as the basis of your Doctoral Essay. The seminar/course instructor will then be your Doctoral Essay Advisor.

OR

(Option 2) Find a Doctoral Essay Advisor and develop a topic to generate a Doctoral Essay. As stated above, you may develop an Essay topic independent of a course, provided you find a faculty member interested and able to work with you. You should sign up for MUS 599 Independent Studies with that faculty member. That faculty member will be your Doctoral Essay Advisor.

2. Enroll in MUS 695 Doctoral Essay Tutorial. In the semester following the seminar (option 1) or Independent Study (option 2), register for MUS 695 with the approval of your Doctoral Essay Advisor, who will then supervise the further development of your Essay.
3. Meet with your Doctoral Essay Advisor and revise accordingly.
4. Get the Essay approved by your Doctoral Essay Advisor. Your Doctoral Essay Advisor must approve your final draft.
5. Give your approved Essay to the Chair of your Directing Committee. Once your Doctoral Essay Advisor has signed off on your Essay, it needs to go to a second reader. This will be the Chair of your Directing Committee, unless the Chair of your Directing Committee is also your Doctoral Essay Advisor, in

which case the Convenor of Composition will appoint another member of your Directing Committee to be the second reader. Note that this second reader may require revisions (*even substantial revisions*) of the paper prior to approving it. Once approved by the second reader, the paper does *not* go back to the Doctoral Essay Advisor.

6. In order to leave time for comments and revisions, the latest your paper should go to the second reader is by the ninth week of the semester in which you intend to advance.
7. Submit an Essay Approval Form to the Graduate Program Coordinator for your file. This form will have your name, the title of the paper, and signatures of both readers.

Last Steps of Advancing to Candidacy

In be considered for advance to candidacy you must have completed the following:

- All coursework for the degree as outlined above and included in your PhD Contract, including all outstanding Masters work
- The PhD Essay
- The Field Exam
- The PhD Colloquium

You are now ready for the final steps prior to Advancing, which consist of:

- Submit a Petition to Advance
- Selection of a Dissertation Advisor
- Selection of the other members of your Dissertation Committee
- Submission of the PhD Composition Portfolio, and its adjudication
- The Dissertation Prospectus Examination

PETITION TO ADVANCE

Students must file a Petition to Advance form with the GPC by the beginning of May in the semester the student plans to advance.

This form must be completed in consultation with the Chair of your Directing Committee. The completion and signed form must be submitted to the Graduate Program Director as certification that you are ready to Advance to Candidacy.

This form includes all courses taken, and your contract pieces – the pieces that will be submitted as your PhD Portfolio. Note that this list should be the same as in your contract, so you may need to submit a contract revision form (see the next section).

FINAL STEPS PRIOR TO ADVANCING:

- 1) By May 1, choose a Dissertation Advisor. Your Dissertation Advisor will be your composition instructor for this final stage of your degree. By now you will have had composition lessons and seminars with many of the composition faculty and will be familiar with their varied approaches to music and teaching, as well as how well they relate to you and your music. All of these are important factors in choosing a Dissertation Advisor. Your Dissertation Advisor needs to be a current member of the

Stony Brook composition faculty who has agreed to serve as your primary composition teacher for your dissertation composition(s).

- 2) **By May 1, form a Dissertation Committee.** In consultation with your Dissertation Advisor, you need to find two other composition faculty to serve on your Dissertation Committee. The second person will serve as Chair, who is responsible for administrative aspects of your defence. There is also a third reader. If appropriate, in consultation with your Dissertation Advisor, you may select a fourth faculty member to serve on your Dissertation Committee.
- 3) Once it is formed, your Dissertation Advisor should communicate the makeup of the Dissertation Committee to the Graduate Program Director and Coordinator. [Important Note: there will eventually be another member of your Dissertation Committee, the “outside member,” but this generally happens later in the process.]
- 4) **Submission and Approval of the PhD Composition Portfolio.** The PhD Portfolio must be submitted before advancing to candidacy. See the full discussion on pages 6-7.

Important notes in addition:

- a) Your PhD Composition Portfolio should include all of your contract pieces. If the pieces listed on your PhD Contract and your PhD Portfolio are no longer in accordance, you must file a Contract Revision Form.
 - b) Work with your current composition instructor on the final version of your PhD Composition Portfolio. It should be of the highest professional quality, and be submitted in PDF (or other readily accessible digital format).
 - c) Recordings are encouraged.
 - d) In addition to the collection of scores (as appropriate) and recordings, you will need to supply a PhD Portfolio Cover Sheet. This Cover Sheet will list: titles, performance forces, approximate lengths, and any other crucial information. You may include links to recordings in the Cover Sheet, but it should be one page. Include a notation of which pieces have been performed on Composers Concert. (Note that there is a requirement of two such performances.) The Cover Sheet should be in PDF format.
 - e) Submit the Cover Sheet to the Graduate Program Coordinator for inclusion in your file.
 - f) Submit your PhD Composition Portfolio (including the Cover Sheet) to the Convenor of Composition, who will share it with your Dissertation Committee. (If you have a fourth person on your Dissertation Committee, only the first three adjudicate the Portfolio.)
- 5) **The Dissertation Prospectus**
Once all of the above is accomplished, you prepare and discuss your Dissertation Prospectus (proposal) with your Dissertation Committee.

About the dissertation piece...

Stony Brook's composition area encourages an extreme breadth of creative endeavor. The dissertation in our program is a work of music (quite broadly defined); we have various prose components to earlier portions of the degree, but—except for the Dissertation Abstract (see below)—they are not part of the dissertation. Dissertations have included, to name a few: orchestral works, including concerti; song cycles; operas; musicals; large chamber works; works for instruments and electronics (interactive and fixed media); installations and performance art pieces; broadcast events; fixed media works and interactive music software.

The dissertation should be considered a capstone to your composition work in the PhD degree. As such, it should be recognizable as a substantial creative achievement.

In recent years, the composition faculty have strongly encouraged PhD candidates to propose ambitious projects that have a high likelihood of public performance(s) and/or recording(s) and that can be completed either within the funding period (as appropriate) or with demonstrated outside funding sources.

STEPS

a) Prepare the Dissertation Prospectus

The Dissertation Prospectus is a 2-3-page document prepared in consultation with your Dissertation Advisor. It should provide details of your proposed Dissertation, including:

- Expected duration
- Instrumentation and/or technical specifications
- Text(s) if appropriate to the work
- The proposed dissertation in the context of your other work: how and why it functions as a capstone for your degree; how it grows out of your contract pieces
- Any additional training beyond PhD coursework, if required
- You are also encouraged to consider: expectations and plans for public performance; external funding for any of the above or if the scope of the project will require more years than funded.

b) The Prospectus Exam

This Exam is a discussion with your full Dissertation Committee about your planned dissertation based on the Prospectus. The discussion will cover the above bullet points, and any other topics that are related to a successful completion of your dissertation.

This exam will also constitute the formal acceptance of your PhD Composition Portfolio. You should expect to discuss with your Dissertation Committee how the PhD portfolio relates to your dissertation. The Composition Portfolio must be accepted unanimously by your Dissertation Committee in order for you to Advance.

Your Dissertation Committee may request revisions to your Dissertation Prospectus. The Prospectus must be accepted unanimously by your Dissertation Committee in order for you to Advance.

Once all of the above steps are taken, and the Dissertation Prospectus is accepted, you are then eligible to Advance to Candidacy.

Important Note: Advancement to Candidacy has important administrative aspects beyond these steps. You should be in touch with the Graduate Program Coordinator at the beginning of the semester in which you hope to Advance, to assure that all forms are correctly submitted.

It is the responsibility of the student to be aware of all deadlines for Advancing to Candidacy, and to complete all steps, including those involved with the Prospectus Exam, in a timely manner.

Advancement to Candidacy [G5]

Once you have Advanced to Candidacy, you are considered ABD ("all but dissertation") and the Graduate School will pay your full tuition for up to three years. (Note, tuition only, not fees.) Your official status is now as a G5 student.

This is the final stage of your PhD, where you complete your dissertation with the guidance of your Dissertation Advisor (and your Dissertation Committee) and then Defend your dissertation.

Completing Your Dissertation. You and your Dissertation Advisor will meet for composition lessons by mutual agreement, either regularly, semi-regularly, or on an ad-hoc basis.

Registration Procedures. To maintain full-time G5 status you must register for 9 credits of either MUS 699 (research on campus or the New York metropolitan area), MUS 700 (research in the United States), or MUS 701 (research abroad), depending on your primary residency. You must enrol in the appropriate course for each Fall and Spring semester prior to and including the semester in which the degree is awarded. You must be registered as a G5 student *for two full semesters* before you may graduate.

In very rare cases, other courses might be possible, but only if they directly relate to your dissertation. You should discuss this with your Dissertation Advisor in consultation with the Graduate Program Coordinator, and register accordingly.

Completing the Degree: Dissertation Defense

After you complete the dissertation composition(s), you will give a public presentation (Dissertation Defense) of your composition(s), usually in Composers' Forum. The Defense is where you present your work and take questions from the audience and from your Dissertation Committee (including an external member). By the time you defend, you should have observed a number of defenses, as they are a regular part of Forum.

STEPS:

Completing Your Dissertation. Your Dissertation advisor, and your Dissertation Committee, will determine when your Dissertation Composition is complete, and is ready to be defended. This determination is preliminary to the formal acceptance of your composition. Please note that *official* approval of the dissertation is done at the time of the Dissertation Defense.

Practically, the Dissertation Committee will comment once you and your Dissertation Advisor feel the piece is finished, but this depends on how involved the other members of your committee have been in the process. However, to avoid surprises at the Dissertation Defense, consult with the other members of your Dissertation committee prior to Defense, at the very least. They may, in consultation with your advisor, ask for revisions prior to the Defense.

IMPORTANT: Many recent dissertations have included recordings and you will need to specify, in consultation with your Dissertation Committee, if the recording itself is part of your dissertation (for instance, in works that are not score-based), or whether it is merely a *representation* of your dissertation (i.e., the dissertation proper is the score). For non-score-based and non-recording-based works, such as sonic art and/or installations, in consultation with your Dissertation Committee, you will need to specify whether documentation of the work (photography, video, etc) constitutes the dissertation work or one possible representation. This is important because it will determine the scope of any possible revisions and also clarify expectations for presentation. A score-based work with an acceptable recording of a live performance would be judged differently than a dissertation project proposed as a studio-recorded album or sonic art with an important visual component. The point is to discuss this sooner rather than later.

1. **Submission of the Dissertation to the Committee.** Once any requested revisions are completed, you should send the completed dissertation to your entire Dissertation Committee.

At this point, your Dissertation Advisor will also send your dissertation to the external member of your Dissertation Committee. You should discuss possible outside members with your Dissertation Advisor. Formal invitation to the outside member is made by your Dissertation Advisor and the Graduate Program Director.

The purpose of an External Evaluator is to give the Dissertation Committee a more objective perspective on your work. The External Evaluator may also be someone who contributes special expertise relevant to your dissertation.

You should plan to submit the final draft of your dissertation – with all of the revisions requested by your Dissertation Advisor and your Dissertation Committee (excluding the external member) – a minimum of a full month before the scheduled Defense. This draft goes to all Committee members, including the External Evaluator.

In order to schedule the dissertation defense, you must fill out and submit a Doctoral Defense Form to the GPD:

<https://grad.stonybrook.edu/academics/Forms.php?accordion=undefined>

This includes a Dissertation Abstract, which is a short (350 words maximum) description of the dissertation. This Abstract should be prepared in consultation with your Dissertation Advisor.

2. The Dissertation Defense. You, the chair of your Dissertation Committee, and the Instructor of Composers Forum, will schedule your Dissertation Defense.

The Dissertation Defense is usually presented during Composers Forum to an audience that comprises your Dissertation Committee (including the external examiner), your fellow graduate students, faculty members, and the general public. Your presentation should last an hour, followed by twenty minutes of questions from the audience.

After this public portion of your Defense, your Dissertation Committee will confer in private, and then invite you in for up to an hour of non-public conversation with the Committee.

The Dissertation Committee must come to a unanimous consensus, and may:

- a) Pass the dissertation outright, in which case it can be submitted immediately.
- b) Pass the dissertation with minor changes (corrections, typos, etc.) in which case the student will submit changes to the Dissertation Advisor and Dissertation Chair, within the semester that the Defense takes place.
- c) Pass the dissertation with major changes requested, but which can be resolved in the same semester as the defense. The changes will have to be approved by the entire committee, but this can be done without a re-defense.
- d) Pass the dissertation with major changes requested, but which will have to be done in the following semester as per Stony Brook Graduate School guidelines. The changes will have to be approved by the entire committee, but this can be done without a re-defense.
- e) Ask for a re-defense of the dissertation. The lead time to the second defense will depend on the amount of work needed. This may be done in conjunction with options c) or d) above, or, in the case where the work is acceptable but the presentation weak, as a stand-alone option. The (re-)

defense would be given to the members that the committee decides are necessary and practical.

- f) Not pass the dissertation. This would be the case if the committee determines that the dissertation is fundamentally flawed and therefore cannot be successfully revised.
3. **Filing for the Degree.** After your presentation, and once the Dissertation Committee approves your Dissertation Defense and final dissertation draft, you have officially earned the PhD! You then submit your dissertation to the Graduate School and you will then be awarded the degree during commencement (you will have informed the Graduate School of your intention to graduate earlier in the semester). At the point of filing, the final Dissertation Committee's work comes to an end and the steps in contacting the Graduate School should be taken in collaboration with the Graduate Program Director.

IMPORTANT NOTE: Be sure to check the Graduate School website for information about Dissertation submission guidelines and requirements.



Appendix A: Who's Who

- GPD: The Graduate Program Director is the music faculty member who is in charge of the Music Department's graduate programs.
- GPC: The Graduate Program Coordinator is the staff person who is the assistant to the GPD, and oversees much of the administrative aspect of the graduate programs. The GPC sends out numerous reminders about important forms and deadlines. *Read them all, and read them carefully.*
- PSC: The Graduate Studies Committee is the departmental committee responsible for finalizing graduate program policy, and adjudicating certain requests.
- Convenor: The Convenor of Composition is the composition faculty member who oversees administrative aspects of the graduate composition program. Each year may have a new Convenor.
- Instructor of Forum: The instructor of MUS519
- Composition Instructor
- Advisor (MA)
- Advisor (PhD)
 - Chair of Directing Committee (PhD)
 - Directing Committee (PhD)
- Advisor to Dissertation (G5)
 - Dissertation Committee (G5)

Administrative Matters

Applying for Graduation

You must apply for graduation with the Graduate School early in the semester in which you intend to receive the degree. The following links provide information on the graduation process and assistance to file for graduation online:

<https://goo.gl/forms/MSUtcGfHmOdAuoQP2>.

https://grad.stonybrook.edu/academics/graduation_application.php

As soon as you decide that you want to graduate, you must inform the GPD in the semester BEFORE you graduate.

Commencement

You are encouraged to attend the December or May commencement ceremony and to participate in the Doctoral Hooding Ceremony! Please let your advisors know if you plan to attend, so that they might make plans to be there. Those with December degrees are free to walk in the May commencement. If you completed almost all requirements for the degree in May, but receive an August degree, you may attend the preceding May graduation.

There is a separate Department ceremony, usually held in the Recital Hall.

Conferral of the Degree

Upon receiving positive evaluations from your reviewers (your teacher, your Academic Advisor and your external evaluator) the GPD will forward a Degree Completion Statement to the Graduate School. Your composition submission will be archived in the Music Library.

The Graduate Bulletin

The Graduate Bulletin is the letter of the law – it contains the degree requirements, the admissions process, and all the course descriptions possible within the Music Department, as well as all the course listings for the entire University. When in doubt, consult the Graduate Bulletin.

<https://www.stonybrook.edu/sb/graduatebulletin/current/courses/mus/>

The Graduate Bulletin clearly states: "The time limit for a doctoral degree is seven years for a student who has a previous graduate degree or 24 credits of graduate study in such a degree program. For all other students, the time limit for a doctoral degree is seven years after completion of 24 graduate level credits at Stony Brook University."

What this means is that even if you have been part-time (following the end of your support from the Grad School for six semesters post-advancement), you will have the same time limit—seven years from the semester in which you start the PhD to when you must complete it. If you need more time to complete the degree, you must petition the Grad School for an extension deadline with supporting statements from the GPD and your Dissertation Advisor. You must maintain matriculation (in other words, be registered for at least one credit of instruction, or full-time if you are an international student) for each fall and spring semester before and including the semester in which you attend to graduate.

Leave of Absence (LOA)

You can request a Leave of Absence for a maximum of one year, renewable by petition (explicit written request) for up to two years. Forms for requesting a Leave of Absence are available from the Grad School.

If you are on an approved LOA, you will not register for courses. And, the time during which you are on leave does not count against your degree clock (the seven-year limit). However, you must register for the semester in which the degree is awarded. *While on a Leave of Absence, you may not do any degree work.* This includes working on your dissertation. You cannot give a recital, take lessons, appear in studio class, or fulfill any official requirements.

If you go for a semester without registering and without applying for a Leave of Absence, you will be considered to have unofficially withdrawn from the University. Once withdrawn, you have to apply for readmission to the University and the

Department and you will be required to pay a five-hundred-dollar readmission fee. This unofficial leave time *will* count against your degree clock of seven years.

Teaching

The Department requires a minimum of two semester-long courses of teaching. Preferably, these would be introductory college courses in musicianship, theory, literature, or world musics. The teaching requirement is independent of whether or not you hold a teaching or graduate assistantship. If you do not hold a TA, contact the Department Chair to request a teaching assignment. You will be given a teaching assignment, such as teaching music composition to undergraduates. Winter session and summer teaching is sometimes available to students, and advanced doctoral candidates may also be assigned to teach upper-division or graduate courses in the School of Professional Development on a special topic, but such an opportunity depends on particular circumstances and so cannot be specified in the contract.

In the process of assigning teaching duties, the Department Chair sends out teaching preference forms. If you have a teaching assistantship, you should request courses which would be most beneficial for your area(s) of specialization and future career plans. Teaching done at the MA level may be used to fulfill this requirement.



Appendix B: Composition Field Exam and Suggested Bibliography

All pieces are available in recordings in the Music Library. Available DVD's and videos are listed on the far right column.

LAST	FIRST	TITLE	DATE	Record Call #	Score Call #	DVD's, VIDEOS
Adams	John	<i>Nixon in China</i>	1987	CD 5538 (Excerpts) LP:18711/13	M1503.A213 7 N5 1999	
Anderson	Laurie	<i>Oh Superman</i>	1981	1272	NX512.A54 A4 1984 (Text)	
Andriessen	Louis	<i>Workers Union</i>	1977	7375	M1470.A52 W6 1977 - x OVERSIZE	
Arel	Bülent	<i>Stereo Electronic Music No. 2</i>	1970	8940	N/A	
Babbitt	Milton	<i>Philomel</i>	1964	2490	Cage - M1613.3.B11 8 P5 1964a - No Loan	
Bartók	Béla	<i>String Quartet No. 4</i>	1928	1316	M452 .B29p no.4	
Bartók	Béla	<i>Music for String Instruments, Percussion and Celesta</i>	1936	8980	m M1140.B42 M9 1939	

Beatles		<i>Sergeant Pepper's Lonely Hearts Club Band</i>	1967	1289	M1741.18 .B42 1993	
Berg	Alban	<i>Wozzeck</i>	1922	5157/8	M1500 .B48 W62 - Normal Loan	M1500.B48 W62 1987; DVD - M1500 .B48 W62 2003
Berg	Alban	<i>Violin Concerto</i>	1935	5507	m M1012 .B5 1996	
Berio	Luciano	<i>Sequenza V for solo trombone</i>	1966	1293	M92.B3 S3	
Berio	Luciano	<i>Thema - Omaggio a Joyce</i>	1958	2594	N/A	
Berio	Luciano	<i>Sinfonia</i>	1969	4871	X M1528.B48 S5	
Bernstein	Leonard	<i>West Side Story</i>	1957	9104/05; Audio LP 17056/7	M1503.B53 W4 2000	DVD - M1500 .B539 W4 2003
Bolcom	William	<i>Cabaret Songs, Vol. 1</i>	1978-83	***!	M1621.B586 C33 1997 (Vol. 3 & 4 only)	
Boulez	Pierre	<i>Le Marteau Sans Maitre</i>	1956	CD 8411	m M1613.3.B77 M3	
Boulez	Pierre	<i>Eclat</i>	1970	4127	M985.B72 E2 1983	
Braxton	Anthony	<i>Creative Orchestra Music</i>		CD 24		
Britten	Benjamin	<i>Peter Grimes</i>	1945	5183/84	M1500 .B827 P5	DVD M1500.B827 P5 2003
Brown	Earle	<i>Available Forms 1</i>	1961	**LP Audio 9370	M985.B87 A92 OVERSIZE x;	
Cage	John	<i>Sonatas and Interludes for Prepared Piano</i>	1948	7104/06; Audio - 6114/16	M23.C146 S7	
Cage	John	<i>4'33"</i>	1952	N/A	M1470.C34 F7	
Carter	Elliot	<i>String Quartet No. 2</i>	1959	4949/50	M452 .C327 no.2	
Copland	Aaron	<i>Appalachian Spring</i>	1944	2470; 7765/6	m M922.C66 A7	
Corigliano	John	<i>Violin Sonata</i>	1963	CD 2858	M219.C816 (1964) 1967	
Cowell	Henry	<i>Piano Music: The tides of Manaunaun, Exultation, The Banshee, Aeolian harp, Fabric, Tiger, Advertisement</i>	1912-1925	CD 8289	M22.C87 D3	
Crumb	George	<i>Ancient Voices of Children</i>	1970	1178; 5532	OVERSIZE x M1613.3 .C92 A5	

Dallapiccola	Luigi	<i>Il Prigioniero</i>	1948	10052	M1503.D146 P9	
Davidovsky	Mario	<i>Synchronisms No.3 for Cello and Tape</i>	1970	CD 8908/10	M1465 .D395 no.3	
Davis	Miles	<i>Bitches Brew</i>	1969	2342/3	N/A	
Debussy	Claude	<i>Prelude a l'apres-midi d'un Faune</i>	1891	4248/49; 4246/47	m M1002.D28 P73 1999	
Debussy	Claude	<i>Preludes, Book I</i>	1910	9177/78	M25.D29 P7	
Ellington	Duke	<i>Black and Tan Fantasy (1927 & 1938 versions)</i>	1927	2374(1927) 2319 (1938)	M1366.E46 B55 1934	
Feldman	Morton	<i>Rothko Chapel</i>	1971	2878	M1531.F37 R7	
Ferneyhough	Brian	<i>Cassandra's Dream Song</i>	1970	7084	M62.F36 C3 1975	
Gershwin	George	<i>Rhapsody in Blue</i>	1927	CD 7777, Audio - 23,428	M37.G47 R6, ML96.5.G38 R42 1987 1996	
Golijov	Osvaldo	<i>Ainadamar</i>	2003	CD 10332	***	
Grisey	G�rard	<i>Partiels</i>	1975	9679/80	M985 .G88 P3 2007	
Gubaduilina	Sofia	<i>Concerto for Violin "Offertorium"</i>	1987	4723	M1012.G9 O3 1986	
Harvey	Jonathan	<i>Mortuos Plango, Vivos Voco</i>	1990- 99	6183	(no score)	
Hindemith	Paul	<i>Symphony "Mathis der Maler"</i>	1933	356	m M1001.H66 M3 1984	
Ives	Charles	<i>The Unanswered Question</i>	1908	703	M1045.I95 C6 1984	
Ives	Charles	<i>Piano Sonata No. 2: Concord</i>	1915	1353	M23.I92 no.2	
Johnston	Ben	<i>String Quartet No. 2</i>	1964	8640	M452 .J63 no.2 1989	
Lachenmann	Helmut	<i>String Quartet No. 3, "Grido"</i>	2002	10771	M452 .L157 G7 2002	
Lang	David	<i>The Little Match Girl Passion</i>	2007	***	***	
Ligeti	Gyorgy	<i>Artikulation</i>	1958	5478	OVERSIZE x M1473.L53 A8	
Ligeti	Gyorgy	<i>Atmospheres</i>	1961	6804; 3574	M1045.L73 A8	
Ligeti	Gyorgy	<i>Piano Etudes, Book 1</i>	1985	6781; 3228	M25.L54 E78 1986	
Lucier	Alvin	<i>I Am Sitting in a Room</i>	1970	1136	N/A	
Lutoslawski	Witold	<i>Venetian Games</i>	1961	1086	m M1045.L975 J5	
Maxwell-Davies	Peter Maxwell	<i>Eight Songs for a Mad King</i>		CD 174	OVERSIZE x M1613.3.D 257 S6	
Messiaen	Olivier	<i>Quartet for the End of Time</i>	1940	3573	M422.M4483 F5	

Nancarrow	Conlon	<i>Studies for Player Piano, No. 4,5,9-12,15-18</i>	1948	5826/30	M25 .N36 S8 vol. 6	
Nono	Luigi	<i>Il Canto Sospeso</i>	1956	10368	M1530.N85 C3 1995	
Oliveros	Pauline	<i>Sonic Meditations</i>	1972	(none available)	OVERSIZE x M1470.O45 S6 - Normal Loan	
Pärt	Arvo	<i>Tabula Rasa</i>	1977	331	M1112.P313 T3 1980	
Partch	Harry	<i>The Bewitched</i>	1957	8390; 3413		
Penderecki	Krzysztof	<i>Threnody for the Victims of Hiroshima</i>	1960	593	M1145 .P4 T6	
Piazzola	Astor	<i>Four, For Tango</i>	1989	6849	M452.P53 F6 1989	
Poulenc	Francis	<i>Concerto for Two Pianos and Orchestra</i>	1932	8489, 4724,4770/74	m M1010 .P68	
Prokofiev	Sergei	<i>Violin Concerto No. 1</i>	1917	4952	M1012 .P965 op.19 2005	
Ravel	Maurice	<i>La Valse, poème chorégraphique</i>	1929	3879; LP Audio - 23,342	M1049.R25 V3 1997	
Reich	Steve	<i>Come Out</i>	1966	3357	N/A	
Reich	Steve	<i>Music for 18 Musicians</i>	1976	3360	M1528.R35 M87 2000	
Rzewski	Frederic	<i>The People United Will Never Be Defeated</i>	1975	4872	M27.R97 P4 1979	
Saariaho	Kaija	<i>Du Cristal</i>	1990	7509	x OVERSIZE M1045 .S22 D8	
Satie	Eric	<i>Parade</i>	1917	5866	M1520.S27 P3 2000	
Scelsi	Giacinto	<i>Quattro Pezzi per Orchestra</i>	1959	8553	***	
Schaeffer/Henry	Pierre	<i>Symphonie pour un homme seul</i>	1950	34/7	N/A	
Schoenberg	Arnold	<i>Five Pieces for orchestra, Op. 16</i>	1909	1976,	M1045 .S363 op.16 1998, M1000 .S36 1994	
Schoenberg	Arnold	<i>Pierrot Lunaire, Op. 21</i>	1912	5764, 1764, 1128,	M1625.S26 P51 1990 p	
Schoenberg	Arnold	<i>String Trio, Op. 45</i>	1946	LP Audio - 18492; Audio - 11035	m M351 .S355 op.45 1997	
Sciarrino	Salvatore	<i>Luci mie traditrici</i>	1996-98	9698	M1500 .S4612 L8 2001	
Seeger,	Ruth Crawford	<i>String Quartet</i>	1931	7835: 1533	M452.S453 Q7	
Shostakovich	Dmitri	<i>Symphony No. 5, Op. 47</i>	1937	CD 5192/5203;1414	M1001 .S554 op.47 1980z	

Sondheim	Stephen	<i>Sweeney Todd</i>	1979	CD 9110/11	M1503.S697 4 S89 1981	Videotape Collection - Vid Cas 1514
Stockhausen	Karlheinz	<i>Gesang der Junglinge</i>	1956	7293	OVERSIZE x ML 96.5 .S839g 2001	
Stockhausen	Karlheinz	<i>Momente</i>		CD 3052/3	ML54 .S86 M6 1972	
Stravinsky	Igor	<i>Le Sacre du Printemps</i>	1913	7064; 9328; 9167	M1520.S9 S31 1967a	GV1790 .A1 .R58 2004
Stravinsky	Igor	<i>L'Histoire du Soldat</i>	1918	3815	M1520.S9 H415 1995	M1520.S9 S6 1993
Stravinsky	Igor	<i>Symphony of Psalms</i>	1930	2908/9	M2020.S882 O26 1998; m M2020.S882 S95 1948a	
Stravinsky	Igor	<i>Agon</i>	1957	6627; 2901/06	m M1520.S9 A4	
Takemitsu	Tōru	<i>Rain Coming</i>	1982	921	M1045.T13 R2 1983	
Varese	Edgard	<i>Ionisation</i>	1931	4179/80; 5943	m M985.V3 I6 1967	
Varese	Edgard	<i>Deserts</i>		4179/80	M1045.V32 D5	
Villa-Lobos	Heitor	<i>Bachianas Brasilieras No. 5 (Soprano and 8 Celli)</i>	1938/ 1945	CD 1403/8	M1613.3.V5 4 B32 1947a	
Webern	Anton	<i>5 pieces for Orchestra, Op. 10</i>	1923	5694; 5686/91	m M1045 .W29 op.10	
Webern	Anton	<i>Piano Variations, Opus 27</i>	1937	5945; 3442/4	M27 .W38 op.27	
Weill	Kurt	<i>Die Dreigroschenoper</i>	1928	CD 600	M1503 .W419 D5 2000	Third Floor Stacks - Videotape Collection - DVD 1693 - 31NSbSU; PN1997.85 .D84 1988 -
Westerkamp	Hildegard	<i>Kits Beach Soundwalk</i>	1989	CD 3670	N/A	
Xenakis	Iannis	<i>Pithoprakta</i>	1956	CD 180	OVERSIZE x M1045.X4 P6	
Xenakis	Iannis	<i>Concret PH</i>	1958	CD 5907	N/A	
Yi	Chen	<i>Qi</i>	1995	CD 4242	M447 .C54 Q5 1997	
Zorn	John	<i>Spillaine</i>	1987	CD 304	N/A	

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Congratulations! You have read the whole Composition Handbook, and you may be in the fortunate process of receiving a degree from Stony Brook!