

Stony Brook University
Department of Music

DMA Handbook

2025–2026

Revised August 2025

Table of Contents

Getting Started	1
Overview of DMA Handbook	1
Locating Forms and Policies	1
Contacts and Supports.....	2
The DMA at a Glance	3
Basics	3
Overview of Requirements	4
You've arrived! Orientation Week.....	5
First Year	5
Second Year	6
Third Year and beyond.....	6
Everything You Need to Know about Registration	7
Basics	7
Understanding Registration Holds.....	8
The ✦ Magic ✦ of MUS 599.....	8
NY State Residency and Tuition	9
The DMA in Detail	11
Degree Design	11
Degree Progress Worksheets	11
General Requirements	11
Track-Specific Requirements	18
Recital and Jury Requirements	22
The Performance Contract.....	22
Diversity, Equity, and Inclusion	23
Repertory & Other Requirements.....	23
Contract Recitals.....	25
Lecture Recital	27
Juries	32
Finding a Collaborative Keyboardist.....	32
Ensemble Requirements	33
Large Ensemble Requirement.....	33
Small Ensemble Requirement.....	34
Secondary Degree Programs	37
Secondary Area in an Academic Program	37
Combined Violin-Viola Tracks	37

Advancing to Candidacy (G5 Status)	38
Timeline, Funding, and Registration.....	38
Large Ensemble Participation as an Advanced Student	40
DMA Essay	40
The Final Stage: Graduation	41
Oral Exam and Final Recital	41
Graduation Step-by-Step	42
Conferral of the Degree.....	48
Commencement.....	48
Other Important Info and Resources	50
Work Authorization for International Students	50
Degree Time Limit.....	50
Leave of Absence	50
Academic Honesty & Academic Integrity	52
Definitions and Principles.....	52
Grievance Procedures	53
Appendices	55
Language Requirements (Guitar, Harpsichord & Voice only).....	55
Collaborative Keyboard in Detail	57
Sample Oral Exam Questions	58
Track-Specific Sample Schedules.....	63
Advanced Students Registration Instructions.....	69

Getting Started

Overview of DMA Handbook

Welcome to Stony Brook University's Department of Music! This Handbook takes you from the beginning of your degree to graduation, providing information on benchmarks and supports to help you complete the requirements in a timely way. Here, you'll find information about:

- how to register
- the different stages of the degree
- recitals, coursework, and other degree requirements
- large ensemble and small ensemble requirements and options
- the Oral Exam, Final Recital, and graduation
- employment authorization for international students
- ...and more!

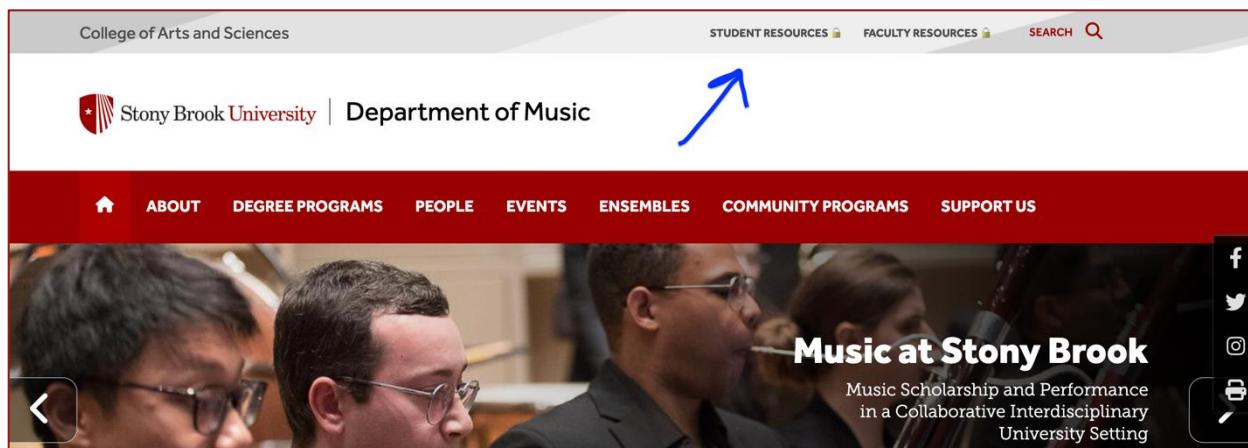
The Handbook is a “user manual” for the DMA degree and a commentary on the [Degree Requirements](#) approved by the New York State Education Department and laid out in the [Graduate Bulletin](#). All policies and procedures outlined here are subsidiary to those outlined in the Graduate Bulletin, which are official policy and binding. Graduate programs are governed by the [Policies and Regulations](#) of the Stony Brook University Graduate School. It is your responsibility to review, understand, and abide by Graduate School policies and those of the Music Department.

Note: The information in this handbook is subject to change. At the beginning of each academic year, a revised Handbook will be made available.

Locating Forms and Policies

Music Department website (Student Resources)

You can find all documents and forms referred to in this Handbook on the [Student Resources](#) page of the Music Department website:



Graduate School website

The [**Stony Brook Graduate School**](#) oversees admissions, advancement to candidacy, and graduation for Music Department grad students, as well as degree requirements, leaves of absence, readmission, childbirth accommodation, extensions to time to degree, etc. Their [**website**](#) provides a wealth of information on your life as a Stony Brook grad student. We will sometimes point you to the [**Graduate School's Student Resources page**](#) to access forms for processes requiring Graduate School approval. They also have a [**Holds Glossary**](#) which helps with deciphering what each hold means, and which office to contact for each hold.

Contacts and Supports

Music Administration and Staff

Chair of Music Department	Christina Dahl	<u>christina.dahl@stonybrook.edu</u>
Graduate Program Director	Judith Lochhead	<u>MusicGPD@stonybrook.edu</u>
Graduate Program Coordinator	Monica Winchell	<u>monica.winchell@stonybrook.edu</u>
Graduate Advising Support	Nicholas Betson	<u>nicholas.betson@stonybrook.edu</u>
Assistant to the Chair	Martha Zadok	<u>martha.zadok@stonybrook.edu</u>
Piano Technician	Thomas Malenich	<u>thomas.malenich@stonybrook.edu</u>
Concert Manager	Ford Fourqurean	<u>musicdepartment_concertmanager@stonybrook.edu</u>
Audio Engineer	TBD	<u>musicdepartment_recording@stonybrook.edu</u>
Head Audio TA	Alex Marbach	<u>alex.marbach@stonybrook.edu</u>
Audio Supervisors	Ford Fourqurean	<u>musicdepartment_concertmanager@stonybrook.edu</u>
	Christina Dahl	<u>christina.dahl@stonybrook.edu</u>

Abbreviations

ATC	Assistant to the Chair	
GPC	Graduate Program Coordinator	
GPD	Graduate Program Director	
GSC	Graduate Studies Committee	<u>music.gsc@stonybrook.edu</u>
GSEU	Graduate Student Employees Union	
GSO	Graduate Student Organization	
PSC	Performance Studies Committee	<u>musicpsc@stonybrook.edu</u>
TA	Teaching Assistant	

Support Services

- [**Center for Inclusive Education**](#)
- [**Counseling and Psychological Services**](#)
- [**LGBTQ* Services**](#)
- [**Stony Brook University Ombuds Office**](#)
- [**Student Accessibility Support Center**](#)
- [**Stony Brook University CARE Team**](#)
- [**Visa and International Services \(VIS\)**](#)

Our Building

The Music Department is located in the Staller Center for the Arts. The Main Office—where you'll find the Chair, ATC, GPD, and GPC, and seasonally appropriate decorations—is on the third floor (Room 3304) and is open M-F, 9AM–5PM, most of the year. For information on hours of operation, please refer to the “Housekeeping Info” document in the Student Resources section of the Music Department’s website.

[RETURN TO TABLE OF CONTENTS](#)

The DMA at a Glance

Sometimes you just need to see what’s coming up and how to get there. If that’s what you’re after, you’re in the right section. For detailed explanations of the various components of the degree, see **[The DMA in Detail](#)**.



Basics

Degree Timeline

The Stony Brook DMA typically takes between three and six years to complete. During the first four semesters (referred to as “Residency”), you live within commuting distance of campus and complete your coursework and other degree requirements. After completing four semesters (and not before!), you are eligible to Advance to Candidacy. As a DMA Candidate, you will devote the remainder of your degree to preparing for your Oral Exam and Final Recital and building your career beyond Stony Brook.

Advising

Your Advisor is your studio teacher. They will answer basic questions, help you plan your coursework and recitals, and refer you to the appropriate person (usually the GPC or GPD) for more complicated issues. Additional advising support and assistance with registration is provided by Nicholas Betson (nicholas.betson@stonybrook.edu).

Need help? If you’re not sure who to ask about something, please refer to the “**Who Does What**” document in the Student Resources section of the Music Department’s website! Or, come by the Main Office during business hours.

Degree Tracks

While all DMA students have the same **[General Requirements](#)**, the specifics of your requirements depend on which of the following tracks you’re in:

- A. Strings, Woodwinds, Brass and Percussion track
- B. Voice track
- C. Piano track

- D. Harpsichord track
- E. Guitar track
- F. Jazz track

The track you're in depends on your instrument and the musical tradition you specialize in. Tracks A–E are for students specializing in European-derived classical music. Track F is for students specializing in Jazz (any instrument).

Keeping you on track: The PSC and GSC

We want to make sure you get through all your requirements without any unpleasant surprises! To this end, two Departmental committees review your materials at crucial points in your degree:

The **Performance Studies Committee (PSC)**, musicpsc@stonybrook.edu comprises several Performance Faculty who meet each semester to review Performance Contracts and ensure you meet the repertory requirements.

The **Graduate Studies Committee (GSC)**, music.gsc@stonybrook.edu is made up of the GPD, Chair, faculty reps from Performance, Composition, and Critical Music Studies, and two student representatives. The GSC adjudicates petitions related to degree requirements and reviews your Final Recital Proposal.

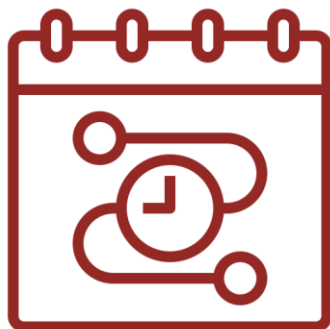
Overview of Requirements

Academic Work

- ✓ Responsible Conduct of Research & Scholarship (GRD 500, online)
- ✓ Musicianship (MUS 505–506)
- ✓ Intro to Reading and Writing about Music (MUS 520)
- ✓ three additional academic courses (grade of B or better required to get credit)
- ✓ languages (Voice, Harpsichord, Guitar tracks only)

Applied Music

- ✓ lessons (four semesters)
- ✓ large ensemble or collaborative work (four semesters)
- ✓ small ensemble (four semesters)
- ✓ teaching practicum
- ✓ piano proficiency (Voice track only)
- ✓ Performance Contract
- ✓ four Contract Recitals
- ✓ Lecture Recital
- ✓ Oral Exam and Final Recital



What your degree looks like from start to finish ...

You've arrived! Orientation Week

Orientation Week takes place the week before the Fall semester starts (for the 2025-26 academic year, classes begin **August 25**). If you are a new student, please plan your schedule so that you are available online and on-campus during Orientation Week.

Orientation sessions introduce you to the Department and University. **Assessments** determine which coursework would be most appropriate for you, and **advising** helps you register for courses correctly. Plan on participating in the following:

- ✓ Music Department orientation session (online)
- ✓ Graduate School orientation session (online)
- ✓ Self-assessment for academic coursework (online)
- ✓ Musicianship assessment (in-person)
- ✓ Piano Proficiency assessment (in-person; Voice students only)
- ✓ advising (online; you will be grouped by track and studio)
- ✓ introduction to GSO (graduate student government) and GSEU (graduate student union) (in-person)
- ✓ Welcome Party (in-person; Friday before classes begin)

A **New Student Roadmap** on the Graduate School's website offers helpful information on setting up your email and basic information regarding registration.



First Year

- settle in and participate in Orientation Week events and assessments
- register following the instructions given in Orientation advising
- take steps to establish NY residency (US citizens and permanent residents)

- take GRD 500 (online)
- take Musicianship (MUS 505 and 506)
- take two academic courses, one in Fall, one in Spring: in Fall, this will be MUS 520 (Intro to Reading and Writing about Music)
- take lessons each semester (MUS 671)
- take a large ensemble and small ensemble course each semester
- Voice students only:
 - enroll in Master Class in Solo Repertory (MUS 575) each semester
 - take a language course if needed
- perform one or two of your four Contract Recitals
- play your First DMA jury (at the end of either Fall or Spring semester)

Second Year

- submit your DMA Performance Contract (due **October 15**)
- take two additional academic courses, one each semester
- take lessons each semester (MUS 671)
- take a large ensemble and small ensemble course each semester
- Voice students only:
 - enroll in Master Class in Solo Repertory (MUS 575) each semester
 - take a language course if needed.
- perform one or two of your four Contract Recitals
- if opting to do the Lecture-Recital before Advancing to Candidacy, enroll in MUS 696 (Lecture-Recital) in Fall or Spring Semester and present Lecture-Recital
- play your Final DMA jury (at the end of either Fall or Spring semester)

Note: you are expected to complete all requirements necessary for advancing to candidacy by the end of your second year. For details, see [here](#).

Third Year and beyond

- perform your third and/or fourth Contract Recital(s) (if you didn't earlier)
- enroll in MUS 696 and complete your Lecture-Recital (if you didn't do it earlier)
- take additional courses (if you wish) to help you prepare for your oral exam and Final Recital
- enroll in MUS 599 and revise a seminar paper into the DMA Essay
- once you have completed all other degree requirements, prepare for and complete your Oral Exam and Final Recital
- apply to graduate (Huzzah! You are now a Doctor of Musical Arts!)



[RETURN TO TABLE OF CONTENTS](#)

Everything You Need to Know about Registration



Basics

Registration Workshops

The GPC will alert you to Departmental online workshops to help you understand what to do at various points in your degree. These usually include:

Year 1	
Orientation Week	Music Department General Orientation
late Spring Semester	2nd-Year Workshop to help you plan your second year
Year 2	
week before the Semester starts	2nd-Year Workshop to help you register for Fall Semester
late Spring Semester	Advancement to Candidacy Workshop to go over the process and let you know what you need to do and when
Year 3 and beyond	
every semester	Graduation Workshop for students graduating that semester, covering the Oral Exam and Final Recital, and steps you need to take after the Final Recital

SOLAR

SOLAR is Stony Brook University's primary administrative system. This is where you'll register for classes, view and pay bills, view your transcript, locate any registration holds, update personal information, report your employment hours, etc.

Full-Time Registration

Full-time registration for all students is 9 graduate credits. Full-time registration is required if you have a scholarship or tuition waiver. If you are an international student, full-time registration is required to maintain your visa status.

Graduate Level

You'll rarely need to think about this, but you'll sometimes hear the terms G4 and G5. These terms refer to your "Graduate Level." The Graduate Level for all incoming DMA is G4. Once you Advance to Candidacy, your graduate level is G5. Full-time registration for G4 and G5 students is 9 credits exactly.

Understanding Registration Holds

A "hold" is a notice placed by a specific campus office on your student account. In some cases the hold will prevent you from enrolling in classes or from graduating, so it's important to understand who has placed the hold, whether a particular hold will not impact your registration or graduation, or whether it will—and if so, what you need to do to resolve it.

\$\$\$ Please attend to any holds well before the semester starts to avoid delays in registration that could result in a late registration fee. **\$\$\$**

Registration holds can be viewed in your SOLAR account. Some of the most common holds are:

- holds for final official transcripts
- holds relating to documents required by Student Health Services
- holds for items students need to complete via SOLAR
- holds relating to Time Limit to degree

Tips for Resolving Holds

- In SOLAR, look to see (1) which campus office placed the hold (e.g. the Graduate School, Student Financial Services, etc.) and (2) the semester for which the hold is in effect. If the semester of the hold states Spring 2025, for example, that means you cannot enroll for Spring 2025 until the hold is resolved.
- You can resolve some holds (e.g. Graduate Orientation, Financial Responsibility Statement) simply by completing the required steps in SOLAR. Others will require you to take additional action; a Transcript hold, for example, requires you to arrange for any missing official transcripts to be sent to the Graduate School.
- If you have questions, contact the office which placed the hold (the Music Department doesn't handle holds). Contact information for the relevant office will be given in the description of the hold.

Note: every student has a "Time Limit hold" for a date wayyyy in the future. Time Limit holds will not prevent registration and do not typically require any action. You don't need to think about until you're a few years in (the time limit to degree is 7 years from starting if you came in with an MM, or 7 years from when you completed 24 credits here at Stony Brook)

The Magic of MUS 599

MUS 599 for special projects: MUS 599 is the course number for "Independent Studies," and you may use it to do an independent project with a faculty member (for

example, if you would like to work through a focused reading list, revise a paper, etc.). This is useful but not magical.

MUS 599 as a substitution: You can also register in MUS 599 if you are having trouble fitting all your requirements into 9 credits. This can happen if you're in the Voice track, since you have language requirements in addition to the usual coursework. This is where MUS 599 gets magical: MUS 599 is a variable-credit course (i.e. you can enroll in it for 1-9 credits). As such, it can be used to substitute for a larger-credit class (such as Musicianship, which is 2 credits, or your academic course, which is 3 credits) so that you don't exceed 9 credits.

To use MUS 599 as a substitution, (1) register for MUS 599 (in the course instructor's section) instead of the academic course you wish to take and (2) fill out a departmental MUS 599 form and submit it to the GPC. The MUS 599 form alerts the course instructor to this substitution. It will be placed in your file, so the GPD and GPC have a record for graduation purposes of what the MUS 599 was used for.

Example: if you need to enroll in MUS 505 (2 credits), but cannot fit it into your schedule without going over 9 graduate credits:

1. register for MUS 599 in the MUS 505 instructor's 599 section for 1 credit.
2. fill out the MUS 599 form (in the Student Resources section of the Music Department's website) and submit to the GPC. The MUS 599 form alerts the course instructor to this substitution. It will be placed in your file, so the GPD and GPC have a record for graduation purposes of what the MUS 599 was used for.

NY State Residency and Tuition

\$\$\$ VERY IMPORTANT! Stony Brook University policy stipulates that all domestic students are to obtain residency by the second year, and adjusts your financial support accordingly. This means that if you are a US citizen or Permanent Resident and have a tuition scholarship, it will be given at the in-state rate for the second year. This is outlined in your offer letter and is University policy.

Failure to establish residency in time for your second year is **expensive**: (1) you will be billed at the out-of-state rate; (2) the Department scholarship will cover the portion of tuition you've been awarded at the in-state rate, and (3) **YOU will be responsible for the difference**. The Department cannot intervene if you fail to take steps to establish residency.

Note: International students are exempt from the requirement to establish NY State residency (and are ineligible to do so).

What you need to do

1. **Before your first year (as soon as you arrive in New York):** Begin the process of establishing residency **by the start of your first semester or even before**.

Establishing residency means leaving a paper trail so that, by the start of your second year, you can show the University that you have been living in New York for at least one year. The University will ask you to provide various forms of proof.

Tip: Forms of proof typically include bank statements, utility bills, and lease agreements, that show your NY address; other ways of proving that you have been living in-state may include registering to vote in NY state, registering your vehicle in NY state, and getting a NY Driver's License or NY State ID.

Please visit [the Residency page](#) on the Stony Brook University Student Financial Services' website for **authoritative information**, and carefully note the kinds of proof you will need to provide, and [relevant deadlines](#).

2. **At the end of your first year (May or June):** Review [How to Apply](#) for Residency. Complete the Residency Application and submit it, with supporting documentation, as directed on the website before the beginning of your second year.

Tip: The deadline is typically 1 week before the start of your second year; always check [here](#) for the most up-to-date deadlines.

[RETURN TO TABLE OF CONTENTS](#)

The DMA in Detail

This section lays out the General and Track-Specific requirements for the DMA degree.



Tip: Wondering what your schedule might look like from semester to semester? Click [here](#) for Track-Specific sample registration schedules.

Degree Design

As a Stony Brook DMA student, you will study not only with leading performers, but also with leading composers and music scholars. Performance and academic requirements are designed to cultivate your capacities as performing musicians (as soloists, and members of ensembles), and to develop your skills in thinking critically about music and sound, and—especially crucial in the twenty-first century musical landscape—communicating effectively about the music you perform.

Degree Progress Worksheets

Effective Fall 2024, all Year 1 and Year 2 students and your Faculty Advisors will be given access to individualized Degree Progress Worksheets. Update them regularly and review them with your Advisor each semester to avoid unpleasant surprises or preventable delays as you move through the degree.

General Requirements

In the first four semesters (Residency), all DMA students in all tracks complete a core of requirements comprising musicianship training, academic courses, and performance requirements, as outlined below:

Requirement	How to fulfill it
GRD 500	Responsible Conduct of Research and Scholarship (Fall of Year 1)
MUS 505 MUS 506	Musicianship Sequence, unless you test out of one or both based on the placement exam
MUS 520	Introduction to Research and Writing for MM and DMA Students, unless you obtain a waiver based on prior experience
Elective Group 1	One academic course from Elective Group 1 (Music in History and Culture): MUS 503: Music in the 20 th and 21 st Centuries (proseminar) MUS 507: Studies in Music History (proseminar) MUS 534: Opera Studies (proseminar)

	MUS 535: Lecture-Workshop in the Performance of Baroque Music (proseminar) MUS 536: Area Studies in Ethnomusicology (proseminar) MUS 539: Proseminar in Ethnomusicology (proseminar) 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
Elective Group 2	One academic course from Elective Group 2 (Music Theory and Analysis): MUS 502: Proseminar in Tonal Analysis (proseminar) MUS 504: Analysis of Music in the 20th and 21st Centuries (proseminar) MUS 538: Phenomenological Approaches to Musical Analysis MUS 557: Topics in Theory MUS 559: Topics in Analysis MUS 569: Perspectives on the Performance of Music since 1945 (proseminar)
Free Elective	One freely chosen 3- or 4-credit graduate-level academic course Note: it must be a seminar-style course, held in-person. It cannot be a language course, except for students in the Voice track.
MUS 671 (4 semesters)	Doctoral Instruction in Performance (your lessons). Register in your studio teacher's section each semester.
MUS 690 (4 semesters)	Doctoral Practicum in Professional Skills. Register in your studio teacher's section each semester.
Large ensemble (4 semesters)	See <u>Track-Specific requirements</u> for your options.
Small ensemble (4 semesters)	See <u>Track-Specific requirements</u> for your options.
Language course (possibly)	See <u>Track-Specific requirements</u>. Only students in the Guitar, Harpsichord, and Voice tracks have language requirements.
Contract Recitals & Juries	Perform 4 Contract Recitals and 2 Juries. See <u>Recital and Jury Requirements</u>.

Lecture Recital	Enroll in MUS 696, submit a Lecture Recital, and deliver a Lecture Recital.
Oral Exam & Final Recital	After all other requirements are complete: prepare an Oral Exam Prospectus, take a 2-hour Oral Exam, and perform Final Recital. File your Final Recital recording with the Library.

Academic Coursework Explained

Following MUS 520, which covers the fundamentals of music research and writing for performers, you will take three academic courses: one music history or ethnomusicology course (Elective Group 1), one music theory course (Elective Group 2), and one freely chosen elective. **Music history** courses typically take up questions about musical practices, values, and discourses of the past. **Ethnomusicology** courses engage with music as a cultural phenomenon, often from an anthropological perspective. **Music theory** courses introduce you to the tools of music analysis and help you develop a vocabulary for explaining how the music you are studying works.

The **free elective** must be a graduate-level, in-person, seminar-style academic course (3 or 4 credits). It may be a course offered by the Music Department, or by another Stony Brook department in the University or a course taken at another area university via the [**Inter-University Doctoral Consortium**](#), by permission of that university's IUDC Coordinator and the Music GPD. It cannot be a language course, except for students in the Voice track. Any non-music course requires permission of the GPD to ensure it meets the free elective requirement. Exceptional Circumstances: There has been interest amongst some DMA students not in the voice program to use language instruction as the Free Elective. Petitions for such a Free Elective substitution must be submitted to the GSC. Any such proposal must be for course work at the graduate level (typically above 500) or 300-400-level undergraduate courses. Reminder: to take a Stony Brook undergraduate course for a DMA requirement, you **MUST** enroll in an appropriate graduate-level substitute. Contact the GPD or GPC for details.

Proseminars vs. Seminars

Academic courses meet once a week and require advance preparation (typically 6–9 hours per week). Class meetings will often entail discussion based on assigned readings or other weekly assignment. As you choose your courses, think about what kinds of courses excite you, and which courses will help you build a broader and deeper understanding of music. Also think about what level you're ready for, and how much time you can allot to courses preparation.

Proseminars (MUS 502, 503, 504, 507, 534, 535, 536, 539) are courses conducted in the style of a seminar, but open to or specifically designed for MM and DMA students.

Seminars (courses numbered MUS 537 and up) are designed for Critical Music Studies MA/PhD students and require longer readings and more complex texts than those assigned in the MM/DMA courses. You are welcome to take an

MA/PhD-track course (MUS 537 and above) but you must consult the instructor for permission to enroll.

Grades and Course Credit

You must get a B or better in each academic course in order to get credit for taking it. If you get a B- or lower, you will be required to take another course to meet the requirement. If your cumulative graduate GPA falls below B (3.0) for grades earned in courses numbered 500 and above taken at Stony Brook, you will be placed on **Academic Probation**.

Attendance

Attendance is mandatory. A portion of your grade depends on class participation, and if you aren't there, you can't participate. Additionally, the nature of graduate study is such that, if you miss a class, you invariably miss something important. Moreover, the quality of class discussion for everyone hinges on engaged participation by everyone.

Do NOT schedule lessons, coachings or anything else during class time. If you feel that missing a class is unavoidable, you must inform the instructor **before** the class to be missed, in part to determine whether this will be an **excused absence** or an **unexcused absence**. If you miss a lot of classes, **you will not pass the course**. Missing more than two classes will cause your grade to be lowered automatically.

Info about Specific Courses

GRD 500: Responsible Conduct of Research and Scholarship

Designed to help you understand your rights and responsibilities as a member of an intellectual community, and covers the basic principles of Academic Honesty and Integrity in research and performance. Required of all incoming students in the first semester. You can't graduate without passing it! The course entails one synchronous online class meeting and online modules that you complete on your own time.

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

Covers the fundamentals of music research, citation practices, and training in various genres of scholarly and professional writing. Required of all incoming students in the first semester.

Already taken a course like this? You can petition for a waiver of MUS 520 if you have taken an equivalent music-research and/or music bibliography course during your previous studies and received a B or better. In order to obtain a waiver, you must provide the Graduate Program Director with the following by Week 2 of Fall semester:

- a waiver request form (see the Student Resources section of the Music Department's website)
- a syllabus from the course you took
- proof that you got a B or better in the course (the GPD will check your transcript)

Note: Completing the above does not guarantee you a waiver: waivers are granted at the discretion of the GPD, based on their informed assessment of your readiness for coursework, and with your success in mind.

MUS 505 and 506: Musicianship

Develops your skills in sight-singing and dictation for tonal and post-tonal music in the Western classical tradition. Required of most students in the first year. If you did not do your Masters at Stony Brook University, you will need to take a Musicianship placement exam during Orientation. Many entering graduate students end up needing to take one or two semesters of Musicianship, depending on the results of the placement exam.

MUS 690: Doctoral Practicum in Professional Skills

Not a course per se, but a way of accounting for the activities you undertake related to the professional work of a performing musician, including solo and ensemble performance, coaching, teaching, internships, and related work, both on-campus and off-campus (this is termed “Curricular Practical Training”). Required each semester of full-time enrollment. A syllabus is available in the Student Resources section of the Music Department’s website.

How MUS 690 works:

1. Sign up in your studio teacher’s section.
2. Each semester, keep track of the non-degree professional work you do as a performing musician on the MUS 590/690 form (see the Student Resources section of the Music Department’s website)
3. Toward the end of each semester, submit the form to your teacher for review.
4. Your teacher will approve the work and assign a grade.

MUS 509: Performance Studies

Lessons to improve Piano Proficiency (Voice track only). Incoming Voice students must take a piano proficiency exam during Orientation. The exam will determine if you need to enroll in one or two semesters of piano lessons. If you are not in the Voice track, you can take piano lessons for fun, or because it would be useful. In either case:

- Sign up for the Undergraduate and Graduate Secondary Lesson audition with Piano Faculty and head piano TA, held during the first week of classes. Your audition will help us assign you to an appropriate teacher.
- Enroll in Tina Dahl’s section of MUS 509.
- Your lessons will be taught by graduate piano TAs, and you may be required to do a jury at the end of each semester.

For Secondary Lessons

You may be interested in taking lessons on a secondary instrument or in a different tradition, or your advisor may recommend this, even though it’s not required. Please enroll in MUS 509 as follows:

- secondary **harpsichord** lessons/early music: sign up in Arthur Haas’s 509 section
- secondary **piano** lessons: sign up in Tina Dahl’s 509 section; lessons will be with a graduate TA

- secondary **voice** lessons: sign up in Brenda Harris's 509 section; lessons will be with a graduate TA
- secondary **jazz** lessons (trumpet): sign up in Tom Manuel's 509 section
- secondary lessons in some other instrument/area? Sign up with the GPD in MUS 509, Section T01; lessons will be with a graduate TA

Substitutions

To satisfy a given requirement, you might want to take a course that's not listed as satisfying a General or Track-specific requirement....

Example (Academic Requirement): depending on the topic and the sort of final paper/project you write, a MUS 507 course, usually used to satisfy the Elective Group 1 (Music in History and Culture) requirement may be used to satisfy the Elective Group 2 (Music Theory and Analysis) requirement.

Example (Performance Requirement): If you're in Voice, you might have interests/experience in Jazz and wish to take MUS 597 (Jazz Chamber Ensemble) for your Small Ensemble Requirement. Or if you play trombone you might wish to take MUS 568 (Big Band) to satisfy the Small Ensemble Requirement.

In some cases, you'll just have to take what's listed. But a "substitution" might be possible, **if you make the request at the end of the preceding semester** (because you'll need it sorted in time for registration).

What you need to do:

1. First, talk to your advisor and make sure they approve your proposed substitution.
2. If your advisor approves, email the GPD, copying your advisor, to communicate the substitution, and to see whether permission will be required from the course instructor.
3. If both the advisor and course instructor approve, the GPD will approve the substitution, and the GPC will note the substitution in your file. In rare cases, the GPD may refer the proposed substitution to the GSC for review.

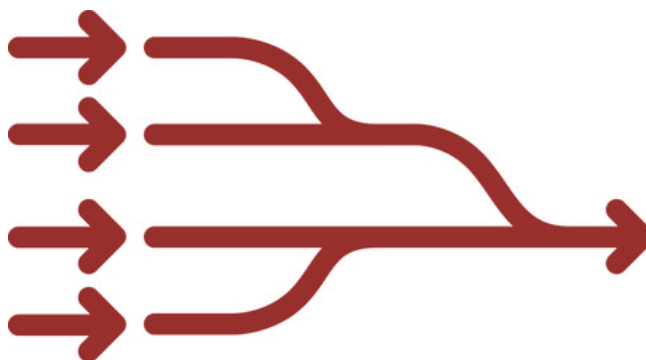
Teaching Requirement and Practicum

The equivalent of two semesters of teaching is the minimum requirement for the degree. At least one semester of classroom teaching is strongly recommended, particularly for those who may seek college, conservatory, or university employment.

Since the department is not able to offer Teaching Assistantships to every student in the Doctoral program, this requirement can be fulfilled in two ways:

1. **Teaching Assistantships (TA):** If you have a TA, this will satisfy the teaching requirement. The Chair of the Music Department makes teaching assignments based on a combination of student requests, faculty recommendations, and departmental needs. Requests for particular assignments should be submitted to the Chair.
2. **MUS 690: Doctoral Practicum in Professional Skills:** Teaching that is not connected to an on-campus Teaching Assistantship is reported on your MUS 690 form each semester. MUS 690 is required of all doctoral students every semester prior to advancement; after Advancement, it's required of students who enroll in MUS 699 or MUS 700 (see [Advancing to Candidacy](#) for details).

Track-Specific Requirements



Strings, Woodwinds, Brass and Percussion Track

Requirement	How to fulfill it
Large Ensemble (4 semesters)	MUS 565: Large Ensemble (Orchestral Instruments): enroll every semester of full-time residence until graduation. You will be assigned to Stony Brook Symphony Orchestra and Contemporary Chamber Players concerts, and these assignments will count towards your MUS 565 grade. Students registered part-time are required to participate on a part-time basis. Exceptions: Under extraordinary circumstances you may petition to have the SBSO requirement waived on a per-concert basis. A memorandum outlining policies and procedures for obtaining a waiver is available from the Music Department's Graduate Office.
Small Ensemble (4 semesters)	Four courses from the following small ensemble electives: MUS 573: Chamber Music MUS 584: Baroque Chamber Ensemble MUS 597: Jazz Chamber Ensemble
Genre Requirements	Specific to your instrument, as follows: ▪ Violin, Viola, Cello: you must include a string quartet and a piece for mixed ensemble (larger than two performers) on a concert or concerts during the DMA ▪ Bass: you must include pieces for two mixed groups (larger than two performers) on a concert or concerts during the DMA ▪ Woodwinds: you must include a piece for mixed ensemble (larger than two performers) on a concert during the DMA ▪ Brass: you must include a piece for mixed ensemble (larger than two performers) on a concert during the DMA

- **Percussion:** you should perform at least once in a piece with percussionists and once in a mixed ensemble piece every academic year. Additionally, you are required to participate in chamber music activities within the percussion studio, as well as with other studios. You must be available for participation in percussion pieces performed as part of the annual season of the Contemporary Chamber Players, and you must participate in other chamber music activities, as part of small ensembles (duos, trios, etc.) with other musicians in the Department

Voice Track

Requirement	How to fulfill it
Large Ensemble (4 semesters)	MUS 579: Opera Workshop
Small Ensemble (4 semesters)	Four courses from the following small ensemble electives: MUS 573: Chamber Music MUS 584: Baroque Chamber Ensemble MUS 596: Contemporary Chamber Players
Master Class in Solo Repertory (4 semesters)	MUS 575: Master Class in Solo Repertory for Instrument or Voice: every semester of Residency
Piano Proficiency	MUS 509: Performance Studies: 1 or 2 semesters depending on how your Orientation assessment goes. If you demonstrate proficiency in the placement exam, you may be exempted from MUS 509.
Language Requirements (College-level Equivalency)	You must provide proof of equivalency of one year's college-level study of two of the following: French, German, or Italian. For more information, see Language Requirements .
Language Requirements (Reading Knowledge)	You must demonstrate reading knowledge of two of the following: French, German, Italian, Russian. For more information, see Language Requirements .

Piano

Requirement	How to fulfill it
Large Ensemble (4 semesters)	MUS 586 (Fall semesters) and MUS 587 (Spring semesters): Collaborative Keyboard Note: Participation in the accompaniment pool is required of all pianists and harpsichordists during each semester of full-time residence. After the fulfillment of four semesters of MUS 586/587, you must also enroll in MUS 586/587 in each semester in which you take lessons, or in which you want to be paid for accompanying. Pianists enrolled in MUS 586/587 are required to accompany the equivalent of two full recitals (or other approved events such as auditions, juries, etc.) for each academic year in which you are enrolled. After fulfilling the two-recital equivalent requirement, pianists may play additional recitals/events and will be compensated for this by the Department.
Small Ensemble (4 semesters)	Four courses from the following small ensemble electives: MUS 573: Chamber Music MUS 584: Baroque Chamber Ensemble MUS 596: Contemporary Chamber Players MUS 597: Jazz Chamber Ensemble Note: If you are assigned to any CCP concerts but have not enrolled in CCP to satisfy your Small Ensemble elective, you will get partial credit toward your Collaborative Keyboard Requirement for these concerts.
Genre Requirements	One chamber piece for trio or larger ensemble

Harpsichord

Requirement	How to fulfill it
Large Ensemble (4 semesters)	MUS 586 (Fall semesters) and MUS 587 (Spring semesters): Collaborate Keyboard Note: Participation in the accompaniment pool is required of all harpsichordists during each semester of full-time residence. After the fulfillment of four semesters of MUS 586/587, you must also enroll in MUS 586/587 in each semester in which you take lessons or in which you want to be paid for accompanying. The MUS 586/587 requirement for harpsichordists is fulfilled when you are concurrently signed

	up for MUS 584: Baroque Ensemble (Harpsichordists will be paid for additional accompaniment).
Small Ensemble (4 semesters)	MUS 584: Baroque Chamber Ensemble
Language Requirement	You must demonstrate a working knowledge equivalent to a year's college-level study of any two of the following: French, German, or Italian. For more information, see <u>Language Requirements</u> .
Genre Requirements	Continuo: At least one vocal work and one instrumental work, with different national or period styles if possible Obbligato: At least one sonata with a written-out obbligato part by Bach or one of his contemporaries

Guitar

Requirement	How to fulfill it
Large Ensemble (4 semesters)	MUS 573: Chamber Music
Small Ensemble (4 semesters)	Four courses from the following small ensemble electives: MUS 584: Baroque Chamber Ensemble MUS 596: Contemporary Chamber Players MUS 597: Jazz Chamber Ensemble
Language Requirement	You must demonstrate a working knowledge equivalent to a year's college-level study of Spanish. For more information, see <u>Language Requirements</u> .

Jazz

Requirement	How to fulfill it
Large Ensemble (4 semesters)	MUS 568: Jazz Big Band
Small Ensemble (4 semesters)	MUS 597: Jazz Chamber Ensemble (combos)

[RETURN TO TABLE OF CONTENTS](#)

Recital and Jury Requirements

Your performance requirements for the DMA include four Contract Recitals (see below, on the Performance Contract), a Lecture-Recital, and a Final Doctoral Recital. The Lecture-Recital has a modest performance element (no more than 15 minutes). **Note:**

The Performance Contract



What it is: The DMA Performance Contract is a form on which you list all the repertoire you have played on your first one or two Contract Recitals (depending how many you did in the first year) as well as a list of the chamber music you have performed and the contemporary music you've done; you also propose recital programs for all remaining contract recitals, the Lecture-Recital, and the Final Recital. You can find the DMA Performance Contract on the Student Resources section of the Department's website.

Advisor Approval: Developing your ideas for your course of study is a significant part of your journey through the DMA, and you should discuss your repertoire and plans with your Advisor before filling out the DMA Performance Contract. They must sign off on it before you submit it for review.

Contract Submission: Submit your Performance Contract to the GPC by October 15 of your second year.

Contract Review: Although your DMA Performance Contract is signed by your Advisor, it must be ratified by the PSC. After reviewing your Contract, the PSC will either (1) approve your contract, or (2) request amendments, corrections, or clarifications and a resubmission. You must have an approved Contract on file in order to advance to candidacy.

What the PSC looks for:

- at least 60 minutes of challenging new music (see [Our New Music Emphasis](#))
- a substantial work from the Baroque or earlier; note: this requirement is in revision and updates will be submitted shortly.
- programs of sufficient length (60 minutes, except Brass which may be 50–60 minutes, and Voice which may be 55 minutes)
- composition dates and durations; the contract will be returned to you for revision if this information is missing or incorrect

- teaching experience: in the “Teaching” section of the contract list your previous and current teaching activities, including dates, subjects taught, names of institutions at which you have taught, and the level (college or pre-college) of students you have taught. List private teaching as well (this may be summarized if your experience is extensive).

Contract Additions and Revisions

Good news! Your contract is not set in stone, and you can adjust it as you and your advisor see fit. In some cases, you’ll need to formalize the changes. For instance, if you change a proposed recital program, and the change impacts a **required element** (i.e. a substantial Baroque work, 60 minutes of challenging new music) you’ll need to submit a contract additions/revisions form (available in the Student Resources section of the Department’s website). However, for **most** changes to proposed recital programs, students **don’t** need to submit a Contract Revision form

Example: If you switch out Mozart for Ditters von Dittersdorf or decide to drop a Brahms piano trio in favor of the Alkan Cello Sonata, we might marvel at your erudition, but you will not need to submit an Addition/Revision form.

Regardless of what sorts of changes you make to your programs, be sure that all recitals remain 60 minutes long (50–60 minutes if in Voice or Brass). If they’re not, you’ll run into problems when you submit your Final Recital Proposal.

Diversity, Equity, and Inclusion

We are committed as a department to the values of equity, diversity, and inclusion in our curriculum and in our programming, and these principles should guide your discussions as you choose the repertoire on your DMA recitals. Implementing these principles will look different for everyone, but will often involve programming works by composers from underrepresented backgrounds.

Repertory & Other Requirements

Repertory Requirements

Requirements for repertoire vary by instrument or voice, so be sure to consult with your performance teacher (early and often!) when developing your programs.

Chamber music

Chamber music may be used on recitals, for example, but each instrument has a different proportion of solo music to chamber music admissible on recitals.

Recital Durations

Your recitals must be at least 60 minutes long unless you are a singer or a brass player.

Brass players: consult with your teacher, but note that typically you’ll be expected to perform 50-60 minutes of music on a recital program. **Singers:** you are allowed to use up to two opera roles for your recital requirements, but only choose this option in consultation with your performance teacher.

Speaking from the Stage

You must speak from the stage regarding one piece on at least one of your recitals.

Our New Music Emphasis

All students in the classical music tracks of the DMA program are expected to program at least 60 minutes of challenging new music at some point during their degree. This music can be spread across your recitals, or it can be concentrated on one program. Fifteen minutes of this total can be chosen from your work in CCP, the Opera, or a Composer's Concert on which you played. It is understood that students in the Jazz track will perform new music as a matter of course.

"Challenging new music" is understood in most instances as music written within the last fifty years. Think in terms of rhythmic and notational difficulty in assessing works for this requirement. Note that there are some early twentieth-century compositions that can satisfy "challenging new music" requirement (for example, a large sonata of Charles Ives would satisfy the requirement).

Baroque Requirement

Students in all studios except Jazz and Percussion are required to perform at least one substantial piece from the Baroque period or earlier, determined in consultation with your studio teacher.

Chamber Music Genre Requirements

Some instruments also have specific genre requirements for the chamber music you should be learning during the DMA. These may be satisfied on your own recitals, or through performances connected to your small ensemble elective. These requirements are as follows:

Bass: you must include a piece for two mixed groups larger than two on a concert during the course of your DMA

Brass: you must include a piece for mixed ensemble larger than two on a concert during the course of your DMA

Harpsichord: on a concert or concerts during the course of your DMA, you must include: (a) **Continuo:** at least one work that is vocal, and one that is instrumental, with different national or period styles if possible; and (b)

Obbligato: at least one sonata with a written-out obbligato part by Bach or one of his contemporaries.

Percussion: You should perform at least once in a piece with other percussionists and once in a mixed ensemble piece every academic year. Additionally, you are required to participate in chamber music activities within the percussion studio, as well as in other studios. You must be available for participation in percussion pieces performed as part of the annual season of the Contemporary Chamber Players, and you must participate in other chamber music activities (e.g. duos, trios, and other small ensembles etc.) with other musicians in the department.

Piano: you must include a chamber piece that is for trio or a larger ensemble on a concert during the course of your DMA

Violin, Viola, Cello: You must include a string quartet and a piece for mixed ensemble larger than two on a concert or concerts during the course of your DMA

Woodwinds: you must include a piece for mixed ensemble larger than two on a concert during the course of your DMA

Contract Recitals

Scheduling your Recital

Where: DMA recitals are scheduled on the Stony Brook University campus, typically in the Recital Hall or Cabaret Theatre. The Final Recital must be held in the Recital Hall.

Off-campus Recitals: All students except those in the Jazz track are allowed to perform just one of the four contract recitals off-campus. Any off-campus recital is to be an advertised public performance with programs (see **Programs** section below) and a live audience. If you perform an off-campus recital, you **must** make a video/audio recording so that your teacher can assess the recital.

Jazz Students & the Jazz Loft: Jazz students may hold Contract Recitals at the Jazz Loft; Jazz students who wish to do their Final Recital at the Jazz Loft need to contact the GPD and GPC at the **beginning** of your graduation semester, as the GPD will need to request permission for this from the Graduate School. Note that you will be required to organize transportation from campus to the Jazz Loft for any member of the campus public who wishes to attend. You are also **NOT PERMITTED** to charge admission to ask for a suggested donation for any contract recital or Final Recital held at the Jazz Loft.

How to schedule: The Concert Manager emails all students prior to the start of each semester announcing the start of recital scheduling. Recital times are tightly booked, so when the Concert Manager announces the start of recital scheduling, plan on being on your computer exactly at the start if you wish to reserve a desired recital time.

Protocols: Please consult the **Graduate Student Recital Policies and Hall Rules** document found (see the Student Resources section of the Department website) for procedures and policies regarding scheduling your recitals, recording your recitals and appropriate use of the Staller Center spaces.

Recital Cancellations: You may cancel or reschedule a Contract Recital up to two weeks before your reservation by clicking the “cancel/reschedule” link in your confirmation email. If you cancel less than two weeks before the reservation, you may lose Recital Hall privileges for a semester or more.

Cancelling less than two weeks before: If you wish or need to cancel a recital less than two weeks before the reservation, you will need to do the following:

- Send an email to musicdepartment_concertmanager@stonybrook.edu. Please note that your recital is not officially canceled until you receive a confirmation email cc'd to your Teacher, Advisor, Graduate Program Coordinator and Graduate Program Director.
- Submit a petition to retain Recital Hall privileges to the GSC (music.gsc@stonybrook.edu) explaining the reasons for your cancellation.

Scheduling Questions? Email musicdepartment_concertmanager@stonybrook.edu.

Recital Programs

For each contract recital and the Final Recital, you will need to provide your audience and the GPC with a recital program. Please note the following:

- You are responsible for creating, printing, and distributing your programs
- Use the **DMA Recital Program Template** provided on the Student Resources section of the Department website
- You must submit your recital program to the GPC when you give your recital. You can either email it to the GPC or walk a physical copy over to the main office as soon as you've completed the recital (if the GPC is not in, just put it in their mailbox). **Note:** Failure to provide recital programs can delay advancement or graduation, lead to unexpected and substantial tuition costs.

Contract Recital Approvals

Effective Fall 2024, your submission of the program for your Contract Recital will suffice as proof of the successful presentation of the recitals. If you do not pass the Contract Recital, the studio teacher will inform the GPC.



Publicity

The Music Department will announce your recital via our public recital calendar and via the Student Recitals section of the department weekly events email. You should publicize your recitals with posters in the Department, and via appropriate social media posts. If you elect to do your own livestream of a contract recital, we encourage you to share the link on social media. **Graduating students only:** the Department will livestream your Final Recital; look for the link on the [DMA Dissertation Recitals playlist](#) a few weeks prior to your recital. We encourage you to share that link on social media.

Lecture Recital



Description and Purpose

The Lecture-Recital is a public presentation to the Music Department community held live and in-person, typically in your teacher's studio. It comprises approximately 30 minutes of spoken presentation, 15 minutes of playing, and 10 minutes of questions and discussion. The Lecture-Recital often focuses on a single piece, but may range more broadly in consultation with your advisor and academic faculty. The lecture portion demonstrates your ability to speak to a knowledgeable audience about the music you perform, and to explain how your research and analysis inform your technical, musical, programming and pedagogical choices. The skills you develop in preparing the Lecture-Recital will be useful in future teaching and in employment inside and outside academia. As part of your preparation, you will submit a formal Lecture-Recital proposal to the GSC for review.

The Lecture-Recital is carried out independently, with guidance from your performance teacher and research-related input from an academic faculty member appointed by the Graduate Program Director. When you brainstorm ideas with your performance teacher, be creative and wide-ranging in your possible topics. The Lecture-Recital is *your* creation: your performance teacher and academic committee member are mainly there to support your own work. As you formulate your line of inquiry into the piece, you are expected to use skills and approaches (e.g. historical, analytical, ethnographic) developed during academic coursework.

Students may present the Lecture-Recital before or after Advancement (see [Advancing to Candidacy](#) for details).

MUS 696: Doctoral Colloquium or Lecture-Recital is the course associated with the Lecture-Recital. In the semester you intend to present the Lecture-Recital, register in your studio teacher's MUS 696 section. Your studio teacher will serve as the Lecture-Recital advisor. In order to pass MUS 696, you must successfully present your Lecture-Recital.

Evaluation and Approval

Evaluation: The Lecture-Recital itself is evaluated by your performance teacher and a second performance faculty member (appointed by the GPD with your input), who will assess the following:

- quality of research

- organization of information
- delivery of information
- relation of research to performance
- quality of performance

Approval: Just after your Lecture-Recital, your studio teacher will complete the Lecture-Recital Evaluation Form and submit it to the GPC. These forms are available in a whole lot of formats, so your teacher can use whatever is most convenient:

- this [Google form](#)
- a PDF or Word document (available on the Faculty Resources section of the Department website)
- a hard copy form (there's a stack on the shelf outside the GPC's office)

Lecture-Recital Timeline

Tip: Use [this Lecture-Recital Checklist](#) (Print it out! Check it twice! Do all the things!). It is designed to help you prepare both your proposal and the lecture-recital itself at the level expected of DMA students.

A. Any time in Semesters 1, 2, and 3 (and sometimes Semester 4):

1. **Fulfill the Attendance Requirement:** You are required to attend at least three Lecture-Recitals before you submit your Lecture-Recital Proposal. Lecture-Recitals usually take place in the last four weeks of each semester. Dates/times will be posted to the [Department Events Calendar](#).
2. **Talk to your Advisor:** Discuss whether you will advance with three Contract Recitals, or with two Contract Recitals and the Lecture Recital, and decide which semester works best for your Lecture-Recital.
3. **Identify a potential topic:** As soon as you've decided when you'll do the Lecture-Recital, start discussing possible topics with your performance teacher, who will be your Lecture-Recital advisor.

B. Enroll in MUS 696: The semester you intend to give your Lecture-Recital, enroll in your studio teacher's MUS 696 section.

C. Submit a Request Form for your Academic Faculty Member: By Monday of Week 1 of Fall Semester submit the [Lecture-Recital Request Form](#). The form asks you to indicate your general topic, your performance teacher, and your top three choices for an academic faculty member to consult. See [Academic Faculty Research Expertise and Interests](#). **Note:** Each academic faculty member generally provides guidance on a maximum of three Lecture-Recitals each semester (that's why we ask for your top three choices

1. **Committee:** When all the Lecture-Recital Request Forms have been received, the GPD will appoint Lecture-Recital Committees based on faculty availability and on proposed topics. Your Committee will comprise your Performance

Teacher, an Academic Faculty member, and a second Performance Faculty member. You will be notified by email about the membership of your committee.

2. Review sample Proposals: Locate and review the sample Lecture-Recital Proposals posted in the Student Resources section of the Department's website. These have been identified by faculty as particularly successful examples.

3. Meet with your Performance Teacher and Academic Faculty Member: Identify a suitable topic in consultation with your Performance Teacher and work with them to narrow it down. As soon as your Academic Faculty member has been identified (look for an email from the GPD/GPC), get in touch with them to set up a meeting or meetings to refine your topic and research question, and discuss resources and avenues for further investigation. You may meet with your advisor and academic committee member together or separately—whatever works best. Please remember that the main work for the Lecture-Recital will be done independently, with primary advising done by your performance teacher.

D. Submit the Lecture-Recital Proposal Form to the GSC: Locate the **Lecture-Recital Proposal form** on the Student Resources area of the Department website. Submit your proposal to the GSC by the following due dates:

- If you are planning on doing your Lecture-Recital in weeks 1-9 of the semester you enroll in MUS 696, your proposal is due by week 10 of the *previous* semester.
- If you are planning on doing your Lecture-Recital in week 10 or later of the semester you enroll in MUS 696, your proposal is due by week 5 of that semester (but you may submit it as early as you like).

The GSC has an advisory role, and may request resubmission if a proposal does not provide the foundations for a passing Lecture-Recital. **Note:** The GSC will not review your proposal if it is not signed by your studio teacher and/or you have not met with your academic committee member prior to submitting it.

E. Schedule the Lecture-Recital in Coordination with your Evaluators: Your Performance Teacher and a second Performance Faculty member (appointed by the GPD) will attend and evaluate the Lecture-Recital. Your Performance Teacher must attend in person, but the second Performance Faculty member may watch via Zoom. You should invite your Academic Faculty member and bear their schedules in mind; however, they are not required to attend and will not evaluate the Lecture-Recital.

F. Submit the Lecture-Recital Information for Posting: As soon as possible, and no later than two weeks before your Lecture-Recital, fill out [this Jotform](#) in order to have the date/time/location/title posted to the Department calendar (the earlier you do this, the easier it will be for your fellow students to plan on attending!). If the date/time/location changes, you **must** (1) update all committee members; and (2) email ford.fourqurean@stonybrook.edu so that the Department calendar can be updated.

G. Give the Lecture-Recital: We recommend that you make arrangements to record your Lecture-Recital. This makes it possible for it to be evaluated if one of your evaluators is unable to attend live. Keep the recording on file: examples of you

delivering a formal presentation can be useful for job applications. We also share exemplary previous Lecture-Recitals in the Student Resources area of the website.

Tip: Encourage your classmates and any interested members of the public to come: embrace the possibilities of having an engaged and expert audience listen to your ideas and ask you informed questions!

Academic Faculty Research Expertise and Interests

Adams, Margarethe: China, Central Asia, Russia, Islam, Time/Temporality, Appalachian Ballads

Barnson, Matthew: Contemporary Composition, American Music since 1980, European Music since 1950; Serialism; Opera; Spectralism; Post-Minimalism; Theories of Rhythm, Meter, and Time; String Music, especially Violin Sonatas; Music and Dance; Intertextuality; the Mass

Fenn, Nirmali: 20th/21st-Century Analysis; Sonic Art; Music Past 1920; Spatialization; Acoustics; Deep Listening; Dance-Theatre Music; Synaesthesia

Goldstein, Perry: Music from 1750–1850; American Contemporary Music

Holt, Kevin: Hip-Hop, African-American Studies, Teaching and Performance Studies

Honisch, Erika: Music of the Renaissance, Baroque, and Classical Periods; Keyboard Music (all periods), including Harpsichord; Art Song; Source Studies; Sacred Music; Disability and Music; Sound Studies; Music and Politics

Lochhead, Judith: Theory, Analysis and History of Music in the 20th Century and New Millennium; Syncretisms; Technology; Aesthetics and Philosophy; Gender; Race and Ethnicity

Minor, Ryan: German Opera; Performance Studies; Wagner; Bruckner; Brahms; Mozart; Music and Nationalism; 19th-Century Choral Music

Schedel, Margaret: Notation; Gesture; Interactive Music; Electronic Music; Experimental Music; Multimedia; Arranging; Generative Systems (on leave 2025-26)

Semegen, Daria: Electroacoustic Music, Comparative Arts Critique, Futurism, Dada and Bauhaus in Arts Today; Mobile Forms, Graphic Notation, and Controlled Aleatoricism (E. Brown, H. Pousseur; J. Cage, W. Lutoslawski)

Sheehy, August: Music Theory and Analysis; History of Music Theory; Music of the Long 19th Century (~1780–1920); Jazz and Improvisation; Romanticism, Subjectivity and Selfhood (on leave 2025-26)

Smith, Stephen Decatur: Music of the 19th and 20th Centuries; Guitar and Lute Music; Music and Philosophy; Sound Studies; History of Science, Music and Environmental Humanities

Tausig, Benjamin: Sound Studies; Music and Protest; Digital Media; Thailand, Southeast Asia, Rock and Popular Music; Electronic Dance Music

Weymouth, Daniel: Music past 1920; Electronic and Computer Music, Performance Technologies; Popular Music; Jazz; 20th/21st-Century Analysis, especially of Xenakis, Ligeti, and Spectralists (on leave Fall 2025)

Things to remember as you prepare...

- **Practice, practice, practice:** You are expected to perform the chosen work at a level equal to other degree recitals, and to present the spoken portions of your lecture with equal fluidity.
- **Your audience:** Direct the contents of the Lecture-Recitals towards experts and your peers, not a general audience. The audience for the Lecture Recital consists of members of the Stony Brook faculty and your fellow students: a group similar to a prospective hiring committee, and a group to whom sophisticated technical, philosophical, and aesthetic questions and topics about music may be directed.
- **No double-dipping:** The Lecture-Recital needs to be distinct from any final paper/project done in coursework. The Lecture-Recital *could* perhaps cover a composition/tradition that was the subject of a final paper/project in a course, but the research questions, approaches, etc., need to be distinct; the Lecture-Recital can't just be a re-hash or amplification of a final project you have done in a course.
Exception: if you elect to revise a seminar paper into a DMA Essay after Advancement, you may generate the Lecture-Recital from the DMA Essay.

[RETURN TO TABLE OF CONTENTS](#)

Juries

How many?

Two juries are required during your first two years:

- the **First Jury** (10 minutes long) comprises two selections in contrasting styles; cannot be two movements from the same work; generally excerpts are not accepted
- the **Final Jury** (20 minutes long) comprises three selections in contrasting styles; cannot be three movements from the same work; generally excerpts are not accepted. We prefer that you offer more than twenty minutes so that the jury can choose what they would like to hear. We will stop you when your time limit is reached.

How juries work:

- **When?** Jury days are scheduled during the Exam period, on the last Monday and Tuesday of the semester. Typically, the first jury is played by the end of the first year. The final jury must be completed by the end of the second year. Juries can be done either in Fall or Spring.
- **Signing up:** You will be prompted by the GPC to sign up for a jury time as we near the end of each semester. When you sign up for a Final Jury (20 minutes) make sure to take two spots on the jury sheet. Please also make sure your performance teacher is going to be in attendance on your chosen jury day.
- **Assessment:** Multiple Performance Faculty sit on the juries. You will be assessed on a pass/fail basis. If you fail, you will be required to re-do the jury.

Finding a Collaborative Keyboardist

In general, we can supply a collaborative pianist for your recitals, juries, and concerto competition performances, but be aware that we do not retain staff pianists. So, your fellow colleagues in the program will be your accompanists. Both pianists and harpsichordists participate in the collaborative keyboardist pool. You can expect that your Collaborative Keyboardist will play one or two lessons for you in preparation for a recital.

Each year, the head piano TA draws up a set of procedures for obtaining an accompanist. Please see the **Finding a Collaborative Pianist** document posted to the Student Resources area of the Department website. Please be in touch with Christina Dahl or Gil Kalish if you do not know who the Head Piano TA is. If you are interested in working with a harpsichordist, contact arthur.haas@stonybrook.edu.

It is better for you to use the request system for pianists than trying to organize this on your own. However, if you have difficulty obtaining a pianist, you can hire an outside pianist and the Department will pay for this, under certain circumstances.

[RETURN TO TABLE OF CONTENTS](#)

Ensemble Requirements

Large Ensemble Requirement

All DMA students in all tracks are required to participate in a Large Ensemble for each semester of full-time residency. Which Large Ensemble you take to fulfill the requirement depends on your track:

Strings, Brass, Winds, and Percussion track: enroll in MUS 565 (currently “Stony Brook Symphony Orchestra; name to change to Large Ensemble-Orchestral Instruments effective Spring 2025); see [here](#) for info

Voice track: enroll in Opera Workshop (MUS 579); see [here](#) for info

Piano and Harpsichord tracks: enroll in MUS 586–587 (Collaborative Keyboard, Fall–Spring; for info on how this works, see [here](#) and especially [Collaborative Piano in More Detail](#))

Guitar track: enroll in MUS 573 (Chamber Music; see [here](#) for info on how this course works)

Jazz track: enroll in MUS 568 (Stony Brook Big Band, also known as “Blowage” and/or the Stony Brook Jazz Orchestra; see [here](#) for info)

Stony Brook Symphony Orchestra (SBSO) (MUS 565)

Director: Alan Kay

The SBSO plays 5–7 concerts per year; there are also two composer orchestral readings per year. SBSO meets for approximately 10 days prior to the concert. SBSO participation thus mimics the work you might do in a professional orchestra.

Note: If you are in the Strings/Woodwinds/Brass/Percussion track, you will be assigned to SBSO & CCP concerts. All such assignments will count towards your MUS 565 grade.

Attendance Policy:

- You are required to be available to play in every concert and composer reading. Attendance is taken.
- Sectionals as well as full rehearsals will be scheduled. You are required to attend all rehearsals.
- You will be considered to have missed an Orchestra Week if you miss more than one rehearsal for the week. There is a petition system for missing a rehearsal; please see the materials provided by the SBSO Director for more information.
- You can petition to be excused from a concert for a notable professional engagement using the **Orchestra Excuse Form** available in the Student Resources

section of the Department website. However, please note that even with an approved petition, you can only have one excused concert per year.

- After one excused concert, your letter grade will drop for every subsequent concert you miss, whether your petition to miss an additional concert was approved or not.

Opera Workshop (MUS 579)

Director: Brenda Harris

Opera Workshop meets twice a week (beginning Fall 2024, it will meet Tuesdays and Thursdays, 12:30PM–3:30PM). Performances include one chamber opera, one scenes program, and one mainstage opera.

Collaborative Keyboard (MUS 586 AND MUS 587)

Director: Gilbert Kalish

All keyboard players must enroll in Collaborative Keyboard each semester of your residency. “Residency” in this instance is defined as full-time lessons with your major teacher. For important information such as how many recitals and juries you are expected to participate in while enrolled in MUS 586–7, please review the detailed description of the Collaborative Keyboard requirement [here](#).

Jazz Big Band (MUS 568)

Director: Roxy Coss and Thomas Manuel

The “Stony Brook Jazz Orchestra,” as our big band is known, meets every Monday night. It plays a concert at the end of each semester. Other concerts may be scheduled during the semester.

Small Ensemble Requirement

All DMA students in all tracks are required to enroll in a Small Ensemble Elective each semester of full-time residency. Your Small Ensemble options depends on which track you’re in. In all tracks except Jazz, Guitar, and Harpsichord, you can select a different Small Ensemble elective each semester if you like.

Strings, Brass, Winds, and Percussion track: choose from

MUS 573: Chamber Music

MUS 584: Baroque Chamber Ensemble

MUS 597: Jazz Chamber Ensemble

Voice track: choose from

MUS 573: Chamber Music (see below for info)

MUS 584: Baroque Chamber Ensemble

MUS 596: Contemporary Chamber Players

Piano track: choose from

MUS 573: Chamber Music (see below for info)

MUS 584: Baroque Chamber Ensemble

MUS 596: Contemporary Chamber Players

MUS 597: Jazz Chamber Ensemble

Harpsichord track: enroll in MUS 584: Baroque Chamber Ensemble every semester

Guitar track: choose from
 MUS 584: Baroque Chamber Ensemble
 MUS 596: Contemporary Chamber Players
 MUS 597: Jazz Chamber Ensemble

Jazz track: enroll in MUS 597: Jazz Chamber Ensemble (=combos) every semester

Small Ensemble Electives

MUS 573: Chamber Music

Director: Gene Drucker

MUS 573 is a standard chamber music course. After registering for the course, send the head chamber music TA an email with your proposal for a group, including personnel and repertoire. The head chamber music TA will assign you two coaches (one primary and one secondary). It will be your responsibility to contact coaches for coaching.

Tip: Do not wait until the end of the semester to contact your coaches! Your grade is based on participation, so coaching sessions are crucial.

Note: Guitar students will typically participate in a guitar quartet while enrolled in MUS 573.

Capstone Chamber Music event: The capstone event for MUS 573 is a festival at the end of each semester. Part of your requirement for the course is to perform in these festivals.

Chamber Music Intensives & MUS 573

The following Chamber Music Intensives are run through MUS 573: Chamber Music (you can elect to participate in these while enrolled in MUS 573)

- Emerson String Quartet Institute (see [this webpage](#) for info)
- Trio Intensive with Colin Carr
- Sonata Seminar with Christina Dahl
- Chamber Intensive with Gil Kalish

Each of these intensives has its own schedule and syllabi. For more information on MUS 573 and its intensives, see [this webpage](#).

MUS 584: Baroque Chamber Ensemble

Director: Arthur Haas in Fall 2025; Beth Wenstrom in Spring 2026

Baroque Ensemble rehearses weekly throughout the semester and culminates in a concert toward the end of each semester. For more information, see [this webpage](#) or email arthur.haas@stonybrook.edu.

MUS 596: Contemporary Chamber Players

Director: Eduardo Leandro

Contemporary Chamber Players (CCP) performs recent music and premieres music by Stony Brook composers. CCP rehearses in advance of each concert during the designated large ensemble rehearsal time slot.

MUS 597: Jazz Chamber Ensemble (i.e. Combos)

Director: Roxy Coss

The Jazz Combos include everyone from beginning undergraduates to virtuoso jazz players, with every level in between. The advanced groups play highly original compositions and arrangements by members of the group. The less advanced focus on standards of the jazz repertoire, but always with a focus on originality. In all cases, the focus is on both the group's sound as a band, i.e. how we play together, and the individual's creativity, i.e. how we tell our own story.

[RETURN TO TABLE OF CONTENTS](#)

Secondary Degree Programs

During the first year, and when discussing your Performance Contract with your advisor, you may decide based on your research interests and previous study that you would like to do a concentration in a secondary area.

Secondary Area in an Academic Program

Students wishing to pursue a Master's degree in Critical Music Studies or Composition while enrolled in the DMA need to apply to those programs separately. Apply using the application portal and be sure to submit your application by the posted deadlines for those programs (usually December 10 for Composition, and January 5 for Critical Music Studies). Both the Composition and Critical Music Studies MA degrees require 30 graduate credits and each academic course can only be used to satisfy the requirements for one degree (i.e. the three required academic courses for the DMA cannot count towards the 30 graduate credits for the MA).

Combined Violin-Viola Tracks

If you plan to do a DMA degree in both Violin and Viola, you need to be accepted to both areas, but do not need to complete requirements for two separate degrees. You complete the academic coursework and Lecture Recital for a single-emphasis degree, with the following stipulations:

- You will play six Contract Recitals, split evenly between violin and viola. One way to do this is to perform three Contract Recitals on violin and three on viola. Any number of the six Contract Recitals may be split evenly with performance on both instruments; in this scenario, you might play two Violin recitals, two Viola recitals, and two Violin-Viola recitals.
- Your advisory team comprises faculty in both instruments: so, if your principal teacher is a violinist, your secondary teacher will be a violist. Both will sign off on your contract and serve on your Oral Exam and Final Recital committee.
- The requirement to Advance to Candidacy in four semesters remains. However, you may be considered for additional semesters of funding.
- Consult with your advisors each year about the needs of SBSO and your small ensemble elective and plan your doubling accordingly.

[RETURN TO TABLE OF CONTENTS](#)

Advancing to Candidacy (G5 Status)



Timeline, Funding, and Registration

Timeline for Advancement

You are expected to complete all requirements for Advancement to Candidacy by the end of your second year. There is no flexibility when it comes to academic coursework and the Large and Small Ensemble requirements. However, you have some options with respect to when you complete the Contract Recitals, the Lecture Recital, and (Voice track only) the Language Requirement, as follows:

Contract Recitals and Lecture Recitals: All students can advance with a minimum of either:

1. Two Contract Recitals + the Lecture-Recital completed. In this scenario, you complete the third and fourth Contract Recitals after advancing. You must complete both prior to the Final Recital.
2. Three Contract Recitals completed. In this scenario, you complete the fourth Contract Recital and Lecture-Recital after advancing. You must complete both before the Final Recital.

Language Requirement: Voice students may complete one Language Requirement after advancement.

Tip: Each semester, the GPC will email students eligible to advance to candidacy with crucial forms and information. Read these emails carefully, and act accordingly.

Funding (G5 Tuition Scholarship)

If you had a scholarship or TA during residency, that funding ends at the end of your fourth semester. However, if you successfully advance to candidacy and enroll correctly following our G5 registration guidelines, the Graduate School will provide tuition support for a total of six semesters (three years) after advancement. Attend the GPD/GPC workshops and check in regularly with your Advisor during your first two years to make sure you are on track for advancing.

What you need to do

- Attend the Advancement to Candidacy Workshop in Spring Semester of Year 2; information and Zoom links will be sent to all students eligible for advancement
- In your fourth semester, review your [Degree Progress Worksheet](#), make sure it's up-to-date, and note what you have done and what you still need to do.
- Meet with your performance advisor during your fourth semester specifically to go over the Degree Progress Worksheet and make sure you are on track to advance.
- Complete the **Petition to Advance Form** (available on the Student Resources area of the website) and submit it to the GPC by the deadline for that semester (the GPC will provide the deadline in the Advancement to Candidacy email).
- Register for at least 5 graduate credits of Dissertation Research (MUS 699, 700 or 701) for the next semester as directed by the GPC. **Note (a head-scratcher):** although MUS 699–701 list G5 status as a prerequisite, the Graduate School will not process your advancement if you are not registered for this course/also registered full-time. For more information, see [Registering as a G5 Student](#) below.
- Once the GPC confirms that your file is complete for Advancement, and you are registered appropriately, the request will be submitted to the Graduate School.
- When the Graduate School approves your advancement and processes it, you will receive an email notification from them. At this point your academic level will change from G4 to G5.

Registering as a G5 Student

When you are a G5 student, you are expected to enroll for the majority of your credits in a course called Dissertation Research. The associated course numbers are MUS 699, 700, and 701. Dissertation Research is a variable credit course, but you need to maintain at least 5 credits of dissertation research to maintain your funding.

\$\$\$ Important: You must maintain your full-time status the entire time you are a G5 student if you wish to receive Graduate School tuition funding. **\$\$\$**

MUS 699, 700, and 701

There are three course numbers associated with dissertation research. Which one you register for depends on where you will be doing the majority of your research. The Dissertation Research courses are as follows:

- **MUS 699:** for students who will do the major portion of their research on campus
- **MUS 700:** for students who will do the major portion of their research off-campus, but in the United States and/or U.S. Provinces
- **MUS 701:** for students who will do the major portion of their research outside of the United States and/or U.S. Provinces

Large Ensemble Participation as an Advanced Student

Students in the **Guitar**, **Harpsichord**, and **Jazz** tracks do not have Large Ensemble obligations after advancing to candidacy. However, students in the **Strings, Brass, Winds, and Percussion** track, the **Piano** track, and the **Voice** track may have related obligations, connected to whether or not you are taking lessons.

SBSO/CCP as an Advanced Student (Strings, Brass, Winds, Percussion Track)

Enrolling in SBSO/CCP as an Advance Student makes you eligible for lessons with your performance teacher (contingent on discussion with them). Your performance teacher will be in touch with the Director of SBSO during seating assignments at the start of each semester and will notify the Director if you are taking full-time or partial lessons. You will be seated accordingly.

Your eligibility for lessons based on SBSO/CCP participation as an Advanced Student is determined as follows:

- MUS 699 or MUS 700 + full-time participation in SBSO/CCP makes you eligible for full-time lessons (14 lessons per semester)
- MUS 699 or MUS 700 + partial participation in SBSO (typically one concert per semester) makes you eligible for partial lessons (7 lessons or fewer per semester)
- MUS 701 = If you wish to engage actively in online lessons with your performance teacher after you have Advanced to Candidacy, you will have a partial obligation to play in SBSO/CCP.

Keyboard Collaboration as an Advanced Student (Piano track only)

The Keyboard Collaboration requirement is tied to your number of lessons, and what the Piano department decides regarding your involvement in the program. If you continue to have lessons while Advanced to Candidacy, you will be expected to fulfill your full-time keyboard collaboration obligation UNLESS you are in MUS 701 status (living outside the United States).

DMA Essay

If you wish to complete a thesis-style document ("DMA Essay") as part of your professional development, it is possible to do so after Advancement. Typically, the DMA Essay is a revised version of a paper written for one of your academic courses. Contact the GPD if you would like to pursue this possibility; they will let you know what is required. **Note:** Not all papers will be in sufficiently good shape to serve as the basis for the DMA Essay; you will need permission of the original course instructor. If you do not have a suitable paper, you may take an additional course after Advancement to generate a suitable paper.

What will my schedule look like as an Advanced Student?

Sample registration schedules for G5 students can be found in [Advanced Students Registration Instructions](#).

[RETURN TO TABLE OF CONTENTS](#)

The Final Stage: Graduation

Oral Exam and Final Recital

The last recital you will play at Stony Brook is your Final Recital. One to two weeks prior to the recital you will take an Oral Exam with an Examining Committee comprising your performance teacher (**Advisor**), an Academic Faculty member appointed by the GPD (**Chair**), and a second Performance faculty member (**Third member**). This Committee, along with an outside evaluator (**External Member**), reviews and evaluates your Final Recital, and signs a formal Signature Page indicating their approval.

NOTE: No final DMA Recitals may be scheduled and given before 1 October of the Fall Semester or 1 March of the Spring Semester unless all “Contract” requirements have been met, the Oral Exam has been passed, and the Final Recital Proposal has been approved by the GSC in the *previous* semester.

Checklist

- ✓ you are required to submit an **Oral Exam prospectus** to your Examining Committee and good editions of the music you are performing 2 weeks in advance of your exam
- ✓ you are required to write **program notes** for submission to the Examining Committee and GPC, and for distribution at the Final Recital
- ✓ you are required to deposit a **recording** of the Final Recital in the University Library.

Evaluation and Approval

You must demonstrate expertise in the Oral Exam and a distinguished level of performance in the Final Recital. Both the Oral Exam and Final Recital must be approved for the degree to be granted.

Modality

Oral Exam: The Oral Exam can take place either in-person or on Zoom. The Chairperson sets up the Zoom link and shares it with the student and committee. If the preference is to hold the exam in-person, it is typically held in the Advisor’s studio.

Final Recital: The Final Recital must take place in person and on-campus in the Recital Hall. The student and their Advisor (teacher) must be physically present at the Final Recital. The Chair and Third Member may attend the Final Recital virtually via the livestream (see below) or review the livestream afterwards.

Recording

- All Final Recitals are livestreamed on the Music Department’s YouTube channel, on the [**DMA Dissertation Recitals**](#) playlist. The livestream is shared with the External Evaluator.
- A lossless audio file of the Final Recital will be provided by the Department for permanent deposit in the University Library. You should plan to make a back-up

recording of the recital in case something goes wrong with the Department recording.

Timeline for Prospectus and Oral Exam

- **Early in the semester:** the GPD appoints the Final Recital Committee. The student works with the Final Recital Committee to schedule the Oral Exam. The Oral Exam should take place about 1-2 weeks prior to the Final Recital. **Note:** holding the Oral Exam on the same day as the Final Recital is strongly discouraged.
- **Throughout the semester:** Student writes the Prospectus and the program notes.
- **Two weeks before the Oral Exam:** Emails your Prospectus, scores, either scans or physical copies and program notes for all repertory to all three members of the Examining Committee. **Note:** **use good editions and make sure the measures are numbered.**

Graduation Step-by-Step

1. Notify the GPC that you plan to graduate

At the start of the semester in which you plan to graduate, inform the GPD and the GPC of your graduation intentions. The GPC will have emailed all advanced DMA students asking if anyone intends to graduate that semester. You must respond in a timely manner. You must also provide a date of your DMA graduation recital date to the GPC as soon as you have scheduled the recital.

IMPORTANT: If you think you may be graduating, but are not completely sure, it is better to indicate your intent early on, and then later inform the GPC that you will not graduate, rather than waiting too long into the semester to decide. This is because there are numerous Graduate School deadlines that cannot be met without sufficient notice.

2. Apply to graduate

You must apply for graduation with the Graduate School early in the semester in which you intend to receive the degree. You can file for graduation for the DMA at the Graduate School's website [here](#). If you fail to submit this application on time, you may have to wait an additional semester to receive your degree. If for any reason you need to change the semester you graduate, you will need to submit a **Change of Graduation form** (contact the GPC for information if you need to do this).

3. Form Final Recital Examining Committee

The Final Recital Examining Committee comprises four members,

- **Advisor** (your performance teacher)
- **Chair** (an academic faculty member)
- **Third member** (drawn from the Performance Faculty)
- An outside member (someone who is outside of Stony Brook University)

Selecting your Committee

The Examining Committee is formally appointed by the GPD based on the recommendations of you and your advisor. Early in the semester you plan to graduate, the GPD and GPC will send you a Google form on which to indicate your preferences for the Academic and Performance members of your Examining Committee. The External Member is chosen by your performance teacher, in consultation with you. Once the GPD has assigned the committees, the GPC will email you and your Examining Committee, confirming the formation of the committee.

Note: The Oral Exam cannot be scheduled until the committee is formed and you and the committee have been sent the notification email.

4. Schedule your Final Recital

When: The Final Recital has to be held no later than two weeks before the last day of the term. This is so your outside member has time to assess your recital recording/send back their evaluation, and so that there is enough time for your committee to complete the electronic Signature Page.

Where: Per University policy, the Final Recital must be held on campus. The Department stipulates that it must be held in the Recital Hall to facilitate a high-quality livestream and audio recording.

Jazz students only: you may hold your Final Recital at the Jazz Loft with the following strict stipulations:

- Because this is deemed an “off-campus” location by the Graduate School, the Department will need to get permission on your behalf. Please notify the GPD and GPC of your intent at the beginning of the graduation semester, or six weeks before your Final Recital (whichever comes first), so we have sufficient time to make the request.
- You must arrange transportation from campus to and from the Jazz Loft for the event for any members of the campus public who wish to attend.
- You must notify the Audio Engineer of the date and time of your Final Recital at least four weeks prior. This is so a TA can be assigned to record this Final Recital for you if needed.
- Whether or not a TA is available, you must provide an unedited high-quality video of the performance to the Music Department within 48 hours of the Final Recital; this will be sent to the Outside Evaluator.
- Whether or not a TA is available, you must provide a lossless audio file (e.g. .wav) of the performance to the Music Department within 48 hours of the Final Recital, and file it with the Library following Department procedure.
- If you need electronics, you must notify the Concert Manager and Audio Engineer at least six weeks prior to the Final Recital.
- You are **NOT PERMITTED** to charge admission or ask for a suggested donation at the Jazz Loft for your Final Recital.

5. Submit Final Recital Proposal for GSC Review

As early as possible in the semester, submit a **Final Recital Proposal form** (available on the Student Resources area of the Department website) to the GPC. This contains all the repertoire you have played for your degree, as well as the program for the Final Recital. The GSC will review the form to ensure you have met all the requirements. Please note the following:

- The Final Recital Proposal will not be reviewed unless it has been signed by your Performance teacher.
- A piece played as part of MM or DMA work (either on a Contract Recital or a Lecture Recital) CANNOT be used on the Final Recital.
- Some studios (e.g. Piano) do not permit chamber music on the final.
- As you decide what to program, think carefully about the fact that this recital forms the basis for your Oral Exam. Consider what repertoire you would like to study in depth, and repertoire that you might be excited and/or comfortable to write about in your prospectus, and discuss for two hours.
- If, after reviewing your Performance Contract, the PSC instructed you to increase your new music component or asked you to supply a Baroque work and you haven't done so prior to your Final Recital, you will need to cover these requirements on your Final Recital.

IMPORTANT! If you plan to hold a Final Recital within the first six weeks of a semester, you will need to submit the Final Recital Proposal to the GSC in the prior semester, before their last meeting (which is usually the last week of classes).

6. Submit the Doctoral Dissertation Defense Form (DDD)

In the eyes of the University your Final Recital is equivalent to the PhD Dissertation, so you must fill out and submit a Doctoral Dissertation Defense Form (DDD) to the GPC. You can find the DDD form for DMAs on the Graduate School website under **Forms for Graduating Students**; select **Doctoral Defense Announcement DMA Students (Instructions)**.

First, fill out the form as follows:

- For Title, enter Final Doctoral Recital,
- For Program, enter Music-Performance.
- For Dissertation Advisor, enter your Performance teacher's name
- Do not list your instrument after your name.
- Do not add anything extra to the top box (such as a recital title).
- List any assisting musicians OUTSIDE the box that is at the top.
- Do not remove the boxes! This is a Graduate School form, and their format should not be changed.
- Do not keep the text of "Name of Piece" and "Composer" in the form.
- Remove parentheses when you enter your information into the form.

Email the completed form as a Word Document (not a PDF) to the GPC. The GPC will file it with the Graduate School. Do not submit it directly to the Grad School yourself, as only the Department can submit DDD forms.

IMPORTANT! The GPC needs to file this form at least three weeks prior to your Final Recital, so you must provide the DDD to the GPC in a timely manner in the proper format and without any errors.

7. Prepare Final Recital Program and Program Notes

Programs: As with Contract Recitals, you are responsible for creating and printing your own programs. In all cases, you must prepare them using the template for DMA programs (found in the Student Resources section of the Music Department's website), and indicate at the top that it is a Final Doctoral Recital.

Program notes: Program notes are required for the Final Recital. Please look at examples of program notes before writing your own. Submit the program notes along with the Prospectus to your committee prior to the Oral Exam. You must also provide these to the GPC prior to your Final Recital.

8. Submit Oral Exam Prospectus and Scores to Examining Committee

In preparation for the Oral Exam, you will prepare and submit a Prospectus, Program Notes, and scores to your Examining Committee. These should be submitted to the Committee no later than two weeks before the Oral Exam. **The Oral Exam and Final Recital will be cancelled if the two required documents are not submitted two weeks prior to the exam.**

Note: Guidance for students in the Jazz program regarding materials needed for the Oral Exam will be distributed in September 2025.

The Prospectus

The Prospectus is a 10–15 page paper with bibliography demonstrating your ability to write an accurate and informed overview of your Final Recital repertory. This document helps your Examining Committee follow the direction of your research and your decisions with respect to programming and performance choices, so it is important for the Oral Exam that your Prospectus give a good sense of what you've learned, how you've approached your analysis, and other ideas about your program.

Your Prospectus should:

- situate the works being performed in their historical and cultural contexts
- address aspects of form, harmonic/tonal language, and phrasing using appropriate analytical vocabulary
- cite appropriate scholarly sources as relevant (be sure to format your footnotes and bibliography following the Chicago Manual of Style)
- reflect on your programming choices and performance decisions.

Writing the Prospectus is independent work. However, you may consult with their studio teacher, or with the Chairperson of the committee, during office hours, about research resources.

The ideal Prospectus is 10-15 concise, substantive, polished pages plus a bibliography. Although an excellent Prospectus *can* be up to 20 pages, more often than not extra writing makes the Prospectus worse, not better.

Tip: Sample Prospectus papers can be found in the Student Resources section of the Music Department website.

Scores

You need to provide scores for each member of the committee. Ask them if they prefer hard copies or PDFs. If the committee is using computers or tablets, scan your own scores, making sure to add measure numbers if they are missing, and upload these PDFs to a Google Drive folder that you share with the committee.

- Do not send links to IMSLP. Not only is this a copyright violation, it's just downright lazy and it also usually means that your scores will not have measure numbers, which ensures that everyone in the room will become cranky. Moreover, scores on IMSLP are often error-filled, or reflect outdated editorial recommendations. When at all possible, use Urtext editions.
- If there is an autograph of the score, you should consult it.
- In modern editions of Baroque works, make sure that you know which markings are editorial, and which reproduce the composer's indications.

9. Take the Oral Exam

The Oral Exam is a two-hour exam which tests your knowledge about the repertoire you are playing on the Final Recital. It is designed in part to determine whether you are prepared to teach these works, and to speak intelligently and accurately to the public.

The exam begins with you speaking for 5-10 minutes about your program and any issues you'd like to raise. For the remainder of the exam, the Examining Committee will ask you questions. The Prospectus will form the starting point for the Examining Committee, but questions will range across a variety of topics, including theoretical questions, historical context, interpretive questions, your rationale for performance decisions, and related issues pertinent to your program.



Tip: Click [here](#) for sample Oral Exam questions. Use them to guide your preparation. In addition:

- Study for this exam like you would for an academic “special fields” exam. In other words, bear in mind that you must demonstrate a depth and breadth of knowledge about the works you are playing, the time period in which they were created, and the larger context of the composer’s output as well as significant works by their contemporaries.
- Your preparation should include a thorough analytical review of the pieces so that you are able to answer questions about form, structure, harmony, etc. For tonal works, you should be able to provide an explanation of the tonal structure, and for new music, you will need to provide a context and coherent account of the pitch language.

You are free to use notes and other materials (e.g. marked-up scores) in the exam. You can also provide copies of any analytic diagrams you’ve made to the committee. Please know that it is really alright to say, “I’m sorry, but I do not know that.” We want to get a sense of how you can handle yourself in this situation, and your ability to adapt and “think on your feet.”

10. Email Prospectus, Program, and Program Notes to the GPC

Once you have passed the Oral Exam and made any revisions to the Prospectus and Program Notes requested by the Committee, send (1) the finalized Prospectus, (2) the Program Notes, and (3) the Program, to the GPC, Do this before your Final Recital. If you don’t, there will be delays in sending out your Final Recital recording to the Outside Evaluator.

11. Play the Final Recital

Your Final Recital will be livestreamed on the Department’s Youtube channel. Check for the link in the days leading up to your Recital, and share widely!

12. Check email for Instructions from GPC

In the days following your Final Recital, the GPC will email you with instructions on how to deposit a recording of your Final Recital with the Library, and how to get the Electronic Signature Page circulating to your committee members so that they can formally communicate their approval of the Final Recital to the Graduate School. This email will contain:

- a link to the high-quality audio recording of your Final Recital
- instructions on depositing your Final Recital recording with the Library
- instructions on how to correctly fill out the Electronic Signature Page

The GPD/GPC will also go over these procedures in the mandatory Graduation workshops held each semester.

13. Initiate Electronic Signature Page

Immediately after receiving the email from the GPC, initiate the Electronic Signature Page.

14. **File your Final Recital with the Stony Brook Library**

Immediately after receiving the email from the GPC, file your Final Recital with the Library. Once the Library has reviewed your submission, it will be posted permanently to Academic Commons, where it will be available open access.

15. **Evaluation of Final Recital**

Your recital will be evaluated by all committee members and the outside member. You don't have to do anything at this point. The GPC will email your committee, including the outside evaluator, with a link to the livestream of your Final Recital, and electronic signature page instructions.

Approvals: The Chair of your Examining Committee will communicate the results of the Oral Exam to the GPC, and the Advisor will communicate the internal members' assessment of the Final Recital to the GPC. The Outside Member will send their comments to the GPD and GPC. With their permission, the GPD will share the comments with you.

Conferral of the Degree

Upon receiving approval of your DMA Graduation Recital from your advisor and approval the outside member, the department will submit a Degree Clearance form to the Graduate School for your degree. The Graduate School will do a final review of your record and confer the degree.

Commencement

You are encouraged to attend the May commencement ceremonies! In particular, we hope you will attend the Music Department ceremony, which is a warm, personal, and celebratory occasion. If you graduate in December, you are permitted to walk in the following May commencement. If you completed almost all requirements for the degree in May, but will receive an August degree, you may attend the preceding May graduation. Information on various ceremonies is distributed during the Spring semester.



You are invited to attend the following May ceremonies:

- **Main Ceremony:** This ceremony is held in the Stadium, and graduates of all degrees are welcome to participate. It's usually held on the Friday morning following the end of the term. If you wish to participate in this ceremony, commencement regalia is required.
- **Doctoral Hooding Ceremony:** This ceremony is held in the Island Federal Credit Union Arena, and is run by the Graduate School. Doctoral candidates for

May, the following August, and the preceding December may attend. Doctoral candidates are hooded by their advisors, and many who attend this find the experience very moving! If you wish to participate in this ceremony, commencement regalia is required. Information will be sent out by both the Graduate School and the GPC during the Spring semester.

- **Music Department Ceremony:** The Music department holds its own ceremony for all of our graduating students in the Recital Hall. This usually occurs on the day before the Main Ceremony (so, usually on the Thursday following the end of the term). Commencement regalia is not required for the Department ceremony.

This ceremony features performances by our students, and recognizes the beautiful achievement of our undergraduate majors, minors, and recipients of our various graduate degrees. Awards are announced during this ceremony, and the event is followed by a catered reception. Families and friends of graduates are invited, as is the whole Department, to both the ceremony and reception.

Special Note for December Graduates

When information about May ceremonies is sent out in the Spring semesters, it is likely that if you are a December graduate will not receive this information, as your SBU email will no longer be active after your degree is awarded. Therefore, if you wish to attend any of the May ceremonies, it is your responsibility to contact the GPC no later than the end of March for information about the ceremonies.

[RETURN TO TABLE OF CONTENTS](#)

Other Important Info and Resources

Work Authorization for International Students

International students must receive approval for all off-campus employment from both the Department and Visa and Immigration Services (VIS). This applies to those on an F-1 or J-1 Visa. Approval is granted through Curricular Practical Training (CPT) authorization from VIS. Approval must be received before beginning work, otherwise students will be in violation of their visa and **will need to leave the country**.

Please note:

- CPT is required regardless of whether the work is paid or unpaid.
- CPT approval **MUST** be obtained well before employment is scheduled to begin.
- To be eligible for CPT, you are required to be enrolled in a course that requires practical training experience. For DMA students, this course is MUS 690 in the Fall and Spring semesters (1 credit) and MUS 694 in the Winter or Summer sessions (0 credit).

Full information on eligibility and procedures can be found at the Visa and Immigration Services' website [here](#).

Degree Time Limit

The time limit for the DMA program is seven years following completion of your first year. If you need more time to complete the degree, you can request a Waiver of Graduate Time Limit. To request this waiver:

- Fill out the department's **Waiver of Graduate Time Limit** form, found in the Student Resources section of the Music Department's website, and submit to the GPC.
- When this form is returned to you by the GPC, go to the Graduate School's website and fill out their **Waiver of Graduate Time Limit** form, found [here](#). Upload the department form where it asks for Graduate department approval.

Leave of Absence

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 intend to graduate.

Official Leave of Absence

If you need to take time off, you can request a Leave of Absence (LOA) for a maximum of one year, renewable by petition (explicit written request) for up to two years. The following policies apply:

- An approved LOA means you do not have to register for the semesters you are on the approved leave.
- You are not permitted to do any work towards your degree while on an LOA (i.e. you cannot give a recital, take lessons, appear in studio class, submit papers, or fulfill any official requirements).

- Semesters on an approved LOA do not count against your university time limit.

Unofficial Leave of Absence

If you go for a semester without registering and without applying for a Leave of Absence, you will be considered to be on an unofficial leave with the University. This means the following:

- You will need to pay a \$500 fee in order to be readmitted.
- The time away counts against your university time limit.

IMPORTANT! Your records will only be saved within the Department for 6 years after the last semester of registration (this follows SUNY standards for document retention). It is your responsibility to keep documentation of your recital programs, approvals, and other coursework.

How to request a Leave of Absence

- Fill out the department's **Request for Leave of Absence** form, found in the Student Resources section of the Music Department's website and submit it to the GPC.
Note: If you are an international student, the GPC will contact the appropriate VIS advisor for their approval.
- The GPC will then provide you with the next steps regarding the process.

[RETURN TO TABLE OF CONTENTS](#)

Academic Honesty & Academic Integrity

Definitions and Principles

The Department and the University community expect all students to adhere strictly to fundamental principles of **Academic Honesty** and **Academic Integrity**. In the United States, these principles require that students generate ideas on their own. Any paper submitted for satisfaction of the DMA degree must represent significant and original thought that builds upon the work of others but does not simply reiterate prior thought. Students who violate the principles of Academic Honesty will be subject to a range of disciplinary actions. All instances of Academic Dishonesty become part of the student's Departmental file.

What does this mean for you, and your academic work at Stony Brook? First, you must take responsibility for the ideas and information presented in your work. If you get ideas or information from other authors or thinkers, you need to acknowledge this in properly formatted footnotes or in-line citations. If you adopt the exact words of an author, those words **must** be put into quotation marks and properly footnoted. Even if you adopt the general ideas but not the specific wording, you must still indicate such a borrowing in an in-line citation, footnote, or endnote.

With respect to exams, there are different methods of studying, and it may be that you are accustomed to memorize large chunks of material in preparation for an exam. Even if this memorization concerns notes from an instructor, you must acknowledge and attribute these words and ideas.

To fail to do the above is **plagiarism**.

Plagiarism

Plagiarism is the term applied to the unacknowledged use of someone else's words or ideas. Plagiarism is strictly forbidden. It carries serious penalties and can even result in expulsion from the program.

Academic integrity in the United States requires that students generate ideas on their own. Any paper submitted for satisfaction of the MM degree should represent significant and original thought that builds upon the work of others but does not simply reiterate prior thought.

Generative AI

You are expected to submit work that you have written on your own in your courses unless specifically permitted by the Course Instructor to use generative AI. For the Lecture Recital Proposal, Oral Exam Prospectus, and Program Notes, the use of generative AI to generate entire sentences, paragraphs, and/or bibliographies is not permitted and all such cases will be reported to the Departmental Academic Integrity Committee for review.

Questions?

Any questions about what constitutes academic dishonesty should be directed to your course instructor or the GPD. And, if you have a sense that something is wrong, it probably is.

Grievance Procedures

A variety of appeals and grievance procedures are available to Graduate School students and School of Professional Development students; however, grievances should be considered first at the program level. Any appeals of a program's ruling on a case must be made in writing within two weeks to the Vice Provost of Graduate Education. When warranted, the VP will pass the matter on to the Graduate Council Appeals Committee (GCAC). The VP is responsible for making and implementing a final decision.

Grievances against a person that involve allegations of employment misconduct must be adjudicated by Human Resource Services.

For graduate students, these appeals and grievance procedures complement other means to address and resolve concerns such as the Graduate Student Organization, Graduate Student Employees Union, the Graduate Student Advocate, and for graduate research assistants the Research Foundation and the RA Union. Students encountering difficulties with programs, Graduate School or SPD policy or procedure, or with faculty or staff, should discuss the problem with their advisors and their graduate program directors whenever possible.

There are several options for both students and faculty who wish to make a complaint or begin a grievance process within the Department, and there are established entities on campus which carry these complaints forward, as required.

University-Wide Resources for Grievances

- **Graduate School:** There is a University Grievance and Appeals Procedure in the Graduate Bulletin which can be found [here](#).
- **Office of Equity and Access (OEA):**
<https://www.stonybrook.edu/commcms/oea/about-us/index.php>
- **Office of the Ombuds:**
<https://www.stonybrook.edu/commcms/ombuds/principles.php>
- **University Office of Graduate Student Advocates:** they can help resolve problems students may encounter during their graduate studies at Stony Brook. Please check out this link to read more about GSA's and how they can help:
<https://grad.stonybrook.edu/about/advocate.php>
- Here is a more generalized resource page from the **Chief Diversity Officer of the University:**
<https://www.stonybrook.edu/commcms/cdo/resources/index.php>

Department Procedures

Within the Department, anyone can bring a complaint directly to the Chair, the Undergraduate Program Director, or the Graduate Program Director for advice and

guidance. The following people/committees are resources with which you can raise issues:

- **Student Liaison:** Beginning in Fall 2024, a faculty member will be appointed as the Student Liaison: this faculty person will facilitate the formation of three student committees, including an UG Student Committee, a Grad Student Committee, and an SBSO Orchestra Committee during the first weeks of the semester. The Student Liaison will also help to connect these committees with existing structures in the University, including our Student Senators to the GSO.
- **Executive Committee:** Each year, a three-person faculty group called the Executive Committee is convened within the Department. This committee acts as needed to advise the Chair on a range of issues and can be a resource for complaints or grievances where a faculty member or student does not wish to approach the Chair or the Graduate Program Director. For 2025-26, this committee comprises: Judy Lochhead (Critical Music Studies), Dan Weymouth (Composition), and Gil Kalish (Performance).
- **The Graduate Studies Committee** comprises the Chair, GPD, and three faculty members, one from each area (Composition, Critical Music Studies, Performance), as well as two graduate student members, representing graduate students in the Performance and Academic areas. Curricular concerns or complaints can always be raised with this group through communication with the GPC or by emailing music.gsc@stonybrook.edu.
- **Departmental Grievance and Appeals Committee** comprises six members. As per Graduate School Guidelines, this includes one faculty member from each area (Critical Music Studies, Composition, Performance) and three graduate students (chosen without faculty influence or interference). This Committee is convened as needed and can be mobilized triggered as appropriate by a request to the Chair, the GPD, the Executive Committee, or the GSC.



Congratulations! You have read the whole DMA Handbook, and you may be in the process of receiving a degree from Stony Brook! Please do make sure to read the information in the Appendices as needed during relevant points in your degree.

[RETURN TO TABLE OF CONTENTS](#)

Appendices

Language Requirements (Guitar, Harpsichord & Voice only)

Language requirements fall into two categories (Equivalencies and Reading Knowledge) and can be fulfilled in a variety of ways.)

The requirements for students in the Guitar, Harpsichord and Voice tracks are as follows:

Guitar: one equivalency in Spanish

Harpsichord: two equivalencies selected from French, German, Italian or Latin

Voice:

- Two equivalencies selected from French, German or Italian
- Reading knowledge of two languages selected from French, German, Italian or Russian

How to Fulfill the Equivalency Language Requirement

The term “Equivalency” means language knowledge equivalent to one full year of college-level study. You can fulfill the equivalency requirement in the following ways:

Equivalency Exam

The [**Language Learning Research Center \(LLRC\)**](#) here at Stony Brook University administers equivalency exams in each of these languages. You can sign up for this exam at any point in the semester, but it is a good idea to do this at the start of the semester, in case you may need to enroll in a language course. This exam includes assessment of grammar and syntax, vocabulary, some reading and some verbal skills.

IMPORTANT: if you take an exam with the LLRC and do not pass, you CANNOT take the exam again in the same language, so make sure you are prepared for the exam.

Outcomes:

- If you pass the equivalency test, your language required is considered fulfilled.
- You may test out of one semester of language study but discover that you have not passed out of the second semester. In that case, you will need to take the second semester language course (see information on language courses, below).

Language Course

You can also fulfill the equivalency requirement by taking a language course. There are two ways you can do this:

1. Take a year-long language course on campus. You must earn a B or better in a language course offered at Stony Brook to satisfy the requirement.

If you wish to do this, please let your advisor know right away which language you would like to take. They will work with the GPC and GPD and the European Languages and Literatures Department to open up a graduate-level course number for you.

Important: Stony Brook language courses are undergraduate courses that have a graduate course number attached for you. NEVER register for an undergraduate course number, because this will cost you a lot of money. The courses that you can take will be numbered as follows:

- FRN 591 (French)
- GER 591 (German)
- ITL 591 (Italian)

2. Take an approved course at another institution after you become a student at Stony Brook. To do this:
 - The course must be approved by the GPD prior to you taking the class.
 - In order to obtain this approval, you must provide as much information about the course as possible (syllabus, bulletin description, etc.).
 - Once you have approval for the course, you must pass it with a B or better, and provide the GPC with a transcript for the course.

Note: For Voice students only, Equivalency may be fulfilled by previous college-level study, which would need to be equivalent to Stony Brook University's 111/12 (591/592) language course and passed with a B or better. You would provide the relevant transcripts to the GPD and GPC for review.

How to Fulfill the Reading Knowledge Language Requirement

Reading knowledge is fulfilled by a translation exam administered by the department. These occur every Fall and Spring semester on the first Tuesday of classes in the evening, and last 1.5 hours. If you elect to take two exams in the same session, you will have an extra hour to do so. The GPC will send out an email regarding signing up for this exam a few weeks prior to the exam date.

[RETURN TO TABLE OF CONTENTS](#)

Collaborative Keyboard in Detail

DMA pianists enrolled in MUS 586/587 must play the equivalent of 2.5 recitals for instrumentalists and/or singers. Approved performances which count towards your recital requirement include

- a piece, or multiple pieces on someone's degree recital
- performance of a piece on the Library Concert series
- performance of someone's jury (calculated as 1/8 of a recital)
- performance with an undergraduate studying with a major performance faculty member on their Undergraduate Degree Recital.

The procedure for getting credit for playing recitals is as follows:

- You must submit to Gil Kalish a program for each recital (graduate or undergraduate degree) or Library Concert on which you play a piece for someone
- You must submit a list of jury repertoire and dates to Gil Kalish
- When the recital programs have been approved and annotated by Gil Kalish, take them to Martha Zadok and input them into your register with her.

Payment: Once you have received credit for 2.5 recitals, any additional performances will be paid at some fraction of the price for a full recital, which is \$400. Anyone who is no longer in residence but continues to play for instrumentalists and singers can receive payment through the same system.

Harpsichordists are to play one full recital for this credit, submitting their programs in the same fashion. The remainder of the MUS 586/587 requirement is considered fulfilled when they are concurrently signed up for MUS 584, Baroque Ensemble.

Please note:

- playing for graduate auditions is not part of this credit or payment system and is handled differently.
- you will have a Keyboard Collaboration requirement for every semester that you receive applied lessons, even following advancement to candidacy.

[RETURN TO TABLE OF CONTENTS](#)

Sample Oral Exam Questions

The following questions are representative of the things your committee will ask about your final recital program. Please bear these in mind as you prepare your prospectus and study for the exam.

General Questions

- What factors were important for you in determining the order of your program?
- What connections do you see among the pieces you are performing? More specifically, what type of connection may exist, or could possibly exist, among the pieces on your program?
- What do you want the audience to understand from your program?
- How has researching these works shaped your performance? Specifically, how has your interpretation changed or grown as a result of the insights you've gained in doing your research?
- How has putting all of these pieces on the same program changed your relationship to them?
- How do the pieces on your final recital fill gaps in your recital repertoire at Stony Brook to date (or build on areas of interest you have developed during your time here)?
- Is there anything about this program or these pieces that surprised you in your research?
- Where was the composer living and working when they composed this music? How did this place/employer/audience influence the composition?
- What were the major intellectual, social, and political currents or events during the composer's lifetime? What was their impact on this composer's output/approach to composition?

Focused Questions (all Tracks except Jazz)

These questions will assess your understanding of genre and form (norms/conventions and unusual features); style, function, historical and cultural contexts, performance practice, analysis, problems and challenges, etc.

If you are performing a **seventeenth- or eighteenth-century dance suite** (e.g. Bach solo violin partita, cello suite, French or English suite; Couperin *ordre*, etc.):

- Describe the dances, taking into account the characteristic bodily movements and steps, tempo, accent patterns, rhythms. How does this information inform your performance?
- How do you think as modern performers we should use knowledge of the dance as we prepare the movement for performance?
- What are the cultural origins of the various dances in the suite? Where did they come from? Who typically danced them?
- There are a number of possible editions that you could have used for this suite. Why did you choose the one you did? Which other scholarly editions did you consult in order to shed light on questions of performance practice?
- Performers were expected to repeat each section of the movement. Do you think performers today should ornament on the repeat? Why or why not? What about when the composer has included a *double*?

If you are performing a **Baroque chamber work, aria, etc.:**

- What is the form of the aria (please explain how text and music are treated)? Can you take us through any significant modulations?
- Can you talk about the groups of instruments or singers that would have been involved in a performance of this piece when it was written? Which possible instruments would have been playing continuo?
- What kind of score is the keyboard player looking at and how are they realizing the part?
- How much of a role have ornamentation and improvisation played in your interpretation of this piece?
- Show awareness of regional Baroque styles, e.g. which features are characteristic of the (French or Italian or German or English) Baroque style?
- There is no sharp indicated at the cadence; will you add one, or play it as notated? Why?

If you are performing an **18th- or 19th-century sonata:**

- How does the form of the first movement compare with “textbook” sonata form? (i.e. what’s conventional formally? What’s odd?)
- How might the composer have been thinking about formal conventions? What music might they have had in mind as models?
- Where does the recapitulation begin, and how do you know? How does the recapitulation differ from the exposition?
- Could you discuss the modulatory passages in this movement?
- In your prospectus, you describe the second movement as “_____.” Can you please explain, giving specific examples?
- How do you explain the key relationships across movements?
- Describe the performance context for this kind of piece during the composer’s lifetime.
- What edition are you using and why?
- Are these markings editorial or do they come from the composer?
- How does piece this fit into the composer’s overall output?
- Describe the harmonic progression in this bar? What is the chord on the third beat of m. x? What is its role in the phrase/section/movement?

If you are performing a **19th-century song cycle** (similar questions might apply for a set of **character pieces**):

- for a song cycle or cycle of character pieces: were these songs/character pieces meant to be ordered in a specific way? what is the evidence for that? where would you look to find out?
- What is the musical and narrative shape of the set? How is the musical and narrative shape projected through the order of songs/character pieces?
- There’s an augmented sixth chord in m. 17. How is it prepared? How does it resolve? What do you think its significance is, in relation to text?
- Are there similar harmonic devices in the other songs? What are some other harmonic and motivic features that would suggest that Schubert thought about these songs as a cycle?

- What form is this song? Why do you think the composer chose this form for this text? What were his/her other options?
- What do these songs suggest about (e.g.) Schubert's position in the debates about text setting and the nature of the Lied in the early nineteenth century? Do we know if Goethe had any reaction to these songs?
- Where did the composer get the texts? How well-known were these poems/this novel during the composer's lifetime?
- Who else set this text? What's different about this setting from those other settings?
- What is the most important word in the phrase? What does this word mean (in e.g. German, Italian, French, Latin, Czech, etc.) and how will you sing it to project its meaning?

If you are playing a **twentieth- or twenty first-century piece**:

- if the piece is by a living composer: Were you able to do any first-person research (e.g. interview the composer/the performer who premiered the piece, etc.)?
- Describe the pitch language of this composition. What is the structural significance or impact of this pitch language?
- If the piece has tonal implications: (1) describe the tonal language; (2) how does this tonal language depart from Common Practice tonality? (3) What are the scalar elements that form the basis of construction?
- If the composition is not tonal, how is pitch organized? How are pitch-based materials manipulated and transformed?
- for a 12-tone piece: "You say in your prospectus that each movement uses the tone row in different ways. Can you be specific? How do these different approaches to the row impact our perception of the music?"
- What is the form of the piece? How is its form articulated or projected (via texture, pitch content, timbre, motivic/thematic deployment/manipulation, etc.)?
- Does this piece quote other compositions, or borrow or allude to specific musical styles, idioms, or traditions (for example, jazz, popular music, the traditional music of a particular region, community, or country)? If so, what are the implications of these borrowings?
- Where does this piece fall within the composer's oeuvre? What are some extra-musical and musical factors that might have influenced the composer in writing the piece? How has learning about these influences shaped your interpretation of the piece?
- What, if anything, did/does the composer have to say about this piece? Do you agree with what they say, and why? (It's okay to disagree, by the way!).

Performance Practice Questions:

For any piece up to the 20th century:

- How would this music have sounded when originally played? How is your performance different, and why? You will want to address issues of instrumentation, technology, taste, ornamentation, articulation, timbre, acoustics, etc.
- How will you approach vibrato in this piece? How would vibrato have been used at the time this piece was written?
- What informs your approach to pedaling? Dynamics?

For any piece, any time:

- What are the challenges posed by the notation?
- How has performance practice of this piece changed over time?

Focused Questions (Jazz track)

- The practice of improvisation/improvisational methodology is found across cultures. A multitude of artists who have been centered in jazz/creative music/African American music (in America, in addition to many other artists, have been particularly engaged in integrating musical language and practice from non-western cultures. Does this history inform or explain your practice? If so, can you speak to it in concrete ways, referring to central concepts that play a role, and situating them culturally?
- Does religious lineage and practice play a role in your creative work or the social contexts of your work? Does gender identity play a role? What HAS focused your work? How do you see your musical community?
- What were some of Louis Armstrong's contributions to the Jazz solo? Can you trace for us the evolution of the collective improvisation solo to the individual solo as we know it today? *This sort of question will ask you to show your understanding of the contributions of different influential figures to specific techniques, idioms, styles, cultural movements, etc.*
- Can you explain the origins and evolution of "blues tonality"? In what way(s) is this concept reflected in your recital program (or, as applicable, in other recitals you have played over the course of your degree)? *Note: for this kind of question, students should be able to address social, musical, religious contexts, as relevant.*
- How has jazz been used to promote American geopolitical interests, and why has this been the subject of critique?
- A number of different positions concerning the "essence" of jazz as an art form have been staked out. How are one or more of these reflected in your final recital program?
- What is the role of music theory and analysis with respect to jazz? Explain using a concrete example from your program.
- How has the concept of "emotion" shaped jazz and jazz discourses?
- Can you speak a bit about jazz in relation to George Lewis's theorization of Afrological and Eurological approaches to improvisation and indeterminacy?
- Jazz has often been called "America's classical music"; what are the advantages and disadvantages of this label?
- What was Edward Kennedy "Duke" Ellington's role in developing the capacity of orchestration/composition to function as a form of social protest? Can you give some specific examples? How did he conceive of the orchestra and his relation to it?
- Can you discuss some examples of musicians and/or scholars asserting that jazz is "Black music"? How does this play out for different musicians, depending on who they are? Why do they make this assertion, beyond acknowledging its historical roots?
- Can you speak about the impact of technology (e.g. recording technology, video/film, broadcast technology, digitization, electronics) and/or infrastructure (interstate highway system, archiving) on jazz styles?
- Can you reflect on the relationship of dance to (this particular) jazz style?

- Please outline and explain some West African, Spanish, Caribbean, Latin American (etc.) contributions to jazz, addressing specific examples.
- What is the role of [e.g. New Orleans, Memphis, Kansas City, Chicago, San Francisco, New York] in the history of jazz?
- Tell us about the post-Lenox School of Jazz musicians and the shape/sound of Jazz circa 1965 (think about figures like Ornette Coleman, Archie Shepp, Roswell Rudd, Benny Bailey, Albert Ayler).

[RETURN TO TABLE OF CONTENTS](#)

Track-Specific Sample Schedules

Sample Schedule: Strings, Woodwinds, Brass, Percussion

To determine when to complete your recitals and juries, please consult your teacher.

Semester 1: 9 credits

GRD 500 Responsible Conduct for Research and Scholarship (0 credits)
 MUS 520 Introduction to Research and Writing for MM and DMA Students (3 credits)
 MUS 505 Musicianship (if needed; you may be exempted via Musicianship Placement Exam) (2 credits)
 Large Ensemble: MUS 565 Large Ensemble (Orchestral Instruments) (1 credit)
 Small Ensemble: MUS 573, 584, or 597 (1 credit)
 MUS 671 Lessons (1-9 credits; adjusted with other courses to reach 9 credits total)
 MUS 690 Doctoral Practicum (1 credit)
 First Contract Recital (no associated course; can be completed in your first semester—consult with your teacher)
 First Year Jury (no associated course; you can do this as early as the first semester)

Semester 2: 9 credits

One academic course from Elective Group 1 or 2 (3 credits)
 MUS 506 Musicianship (if needed; you may be exempted via Musicianship Placement Exam) (2 credits)
 Large Ensemble: MUS 565 Large Ensemble (Orchestral Instruments) (1 credit)
 Small Ensemble: MUS 573, 584, or 597 (1 credit)
 MUS 671 Lessons (1-9 credits; adjust with other courses to reach 9 credits total)
 MUS 690 Doctoral Practicum (1 credit)
 Second Contract Recital (no associated course; this typically takes place in Semester 2 or 3)
 First Year Jury if not done in Fall semester (no associated course)

Semester 3: 9 credits

One academic course from Elective Group 1 or 2 (3 credits) (if you took Elective Group 1 in semester 2, take a course from Elective Group 2 this semester)
 Large Ensemble: MUS 565 Large Ensemble (Orchestral Instruments) (1 credit)
 Small Ensemble: MUS 573, 584, or 597 (1 credit)
 MUS 671 Lessons (1-9 credits; adjust with other courses to reach 9 credits total)
 MUS 690 Doctoral Practicum (1 credit)
 MUS 696 Lecture Recital* (1 credit) (sign up the semester you plan on completing the Lecture Recital; can be done as early as Semester 3, or after advancing; consult with your teacher)
 Third Contract Recital* (no associated course; can be done before or after advancing; consult with your teacher)
 Final Jury (no associated course; you can do this as early as the third semester)

Semester 4: 9 credits

One academic course that counts as the "free elective" – see the DMA Handbook (3 credits)
 Large Ensemble: MUS 565 Large Ensemble (Orchestral Instruments) (1 credit)
 Small Ensemble: MUS 573, 584, or 597 (1 credit)
 MUS 671 Lessons (1-9 credits; adjust with other courses to reach 9 credits total)
 MUS 690 Doctoral Practicum (1 credit)
 MUS 696 Lecture Recital* (1 credit) (sign up the semester you plan on completing the Lecture Recital; can be done as early as Semester 3, or after advancing; consult with your teacher)
 Third Contract Recital* (no associated course; can be done before or after advancing; consult with your teacher)
 Final Jury if not done in Semester 3 (no associated course)

**DMA students are allowed to Advance to Candidacy with either (a) three of the four contract recitals completed, or (b) two of the four contract recitals and the Lecture Recital completed. Consult with your teacher about the appropriate timeline for you. All four Contract Recitals and the Lecture Recital must be passed prior to the Final Recital.*

Sample Schedule: Voice

To determine when to complete your recitals and juries, please consult your teacher.

Semester 1: 9 credits

Take departmental language translation exam in week 1 of semester (as advised)*
 GRD 500 Responsible Conduct for Research and Scholarship (0 credits)
 MUS 520 Introduction to Research and Writing for MM and DMA Students (3 credits)
 MUS 505 Musicianship (if needed; students may be exempted via Musicianship Placement Exam) (2 credits)
 MUS 509 Performance Studies – for Piano Proficiency (if needed; you may be exempted via Keyboard Proficiency Exam) (1 credit)
 Take a Language Equivalency Exam (LLRC), or enroll in a Language Course if needed (FRN, ITL or GER 591) (1 credit) (see DMA Handbook)
 Large Ensemble: MUS 579 Opera Workshop (1 credit)
 Small Ensemble (MUS 573, 584, or 596) (1 credit)
 MUS 575 Master Class in Solo Repertory for Instrument or Voice (1 credit)
 MUS 671 Lessons (1-9 credits; adjust with other courses in order to have 9 credits total)
 MUS 690 Doctoral Practicum (1 credit)
 First Contract Recital (no associated course; can be completed in your first semester—consult with your teacher)
 First Year Jury (no associated course; you can do this as early as the first semester)

Semester 2: 9 credits

Take departmental language translation exam in week 1 of semester (as advised)*
 One academic course from Elective Group 1 or 2 (3 credits) (if you took Elective Group 1 in semester 2, take a course from Elective Group 2 this semester)
 MUS 506 Musicianship (if needed; students may be exempted via Musicianship Placement Exam) (2 credits)
 MUS 509 Performance Studies – for Piano Proficiency (you may be exempted via Keyboard Proficiency Exam) (1 credit)
 Language Course (FRN, ITL or GER 592) (if needed) (1 credit)
 Large Ensemble: MUS 579 Opera Workshop (1 credit)
 Small Ensemble (MUS 573, 584, or 596) (1 credit)
 MUS 575 Master Class in Solo Repertory for Instrument or Voice (1 credit)
 MUS 671 Lessons (1-9 credits; adjust with other courses to have 9 credits total)
 MUS 690 Doctoral Practicum (1 credit)
 Second Contract Recital (no associated course; this typically takes place in Semester 2 or 3)
 First Year Jury if not done in Fall semester (no associated course)

Semester 3: 9 credits

Take departmental language translation exam in week 1 of semester (as advised)*
 One academic course from Elective Group 1 or 2 (3 credits)
 Take a Language Equivalency Exam, or enroll in a Language Course if needed as result of exam (FRN, ITL or GER 591) (1 credit)
 Large Ensemble: MUS 579 Opera Workshop
 Small Ensemble (MUS 573, 584, or 596) (1 credit)
 MUS 575 Master Class in Solo Repertory for Instrument or Voice (1 credit)
 MUS 671 Lessons (1-9 credits; adjust with other courses to have 9 credits total)
 MUS 690 Doctoral Practicum (1 credit)
 MUS 696 Lecture Recital* (1 credit) (sign up the semester you plan on completing the Lecture Recital; can be done as early as Semester 3, or after advancing; consult with your teacher)
 Third Contract Recital* (no associated course; can be done before or after advancing; consult with your teacher)
 Final Jury (no associated course; you can do this as early as the third semester)

Semester 4: 9 credits

Take departmental language translation exam in week 1 of semester (as advised)*
 One academic course that counts as the “free elective” – see the DMA Handbook (3 credits)
 Large Ensemble: MUS 579 Opera Workshop
 Small Ensemble (MUS 573, 584, or 596) (1 credit)
 MUS 575 Master Class in Solo Repertory for Instrument or Voice (1 credit)
 MUS 671 Lessons (1-9 credits; adjust with other courses to have 9 credits total)
 MUS 690 Doctoral Practicum (1 credit)
 MUS 696 Lecture Recital* (1 credit) (sign up the semester you plan on completing the Lecture Recital; can be done as early as Semester 3, or after advancing; consult with your teacher)
 Third Contract Recital* (no associated course; can be done before or after advancing; consult with your teacher)
 Final Jury if not done in Semester 3 (no associated course)

**DMA students are allowed to Advance to Candidacy with either (a) three of the four contract recitals completed, or (b) two of the four contract recitals and the Lecture Recital completed.*

Consult with your teacher about the appropriate timeline for you. All four Contract Recitals and the Lecture Recital must be passed prior to the Final Recital.

Sample Schedule: Piano

To determine when to complete your recitals and juries, please consult your teacher.

Semester 1: 9 credits

GRD 500 Responsible Conduct for Research and Scholarship (0 credits)
 MUS 520 Introduction to Research and Writing for MM and DMA Students (3 credits)
 MUS 505 Musicianship (if needed; students may be exempted via Musicianship Placement Exam) (2 credits)
 Large Ensemble: MUS 586 Collaborative Keyboard (1 credit)
 Small Ensemble: MUS 573, 584, 596, or 597 (1 credit)
 MUS 671 Lessons (1-9 credits; adjust with other courses to reach 9 credits total)
 MUS 690 Doctoral Practicum (1 credit)
 First Contract Recital (no associated course; can be completed in your first semester—consult with your teacher)
 First Year Jury (no associated course; you can do this as early as the first semester)

Semester 2: 9 credits

One academic course from Elective Group 1 or 2 (3 credits)
 MUS 506 Musicianship (if needed; students may be exempted via Musicianship Placement Exam) (2 credits)
 Large Ensemble: MUS 587 Collaborative Keyboard (1 credit)
 Small Ensemble: MUS 573, 584, 596, or 597 (1 credit)
 MUS 671 Lessons (1-9 credits; adjust with other courses to reach 9 credits total)
 MUS 690 Doctoral Practicum (1 credit)
 Second Contract Recital (no associated course; this typically takes place in Semester 2 or 3)
 First Year Jury if not done in Fall semester (no associated course)

Semester 3: 9 credits

One academic course from Elective Group 1 or 2 (3 credits) (if you took Elective Group 1 in semester 2, take a course from Elective Group 2 this semester)
 Large Ensemble: MUS 586 Collaborative Keyboard (1 credit)
 Small Ensemble: MUS 573, 584, 596, or 597 (1 credit)
 MUS 671 Lessons (1-9 credits; adjust with other courses to reach 9 credits total)
 MUS 690 Doctoral Practicum (1 credit)
 MUS 696 Lecture Recital* (1 credit) (sign up the semester you plan on completing the Lecture Recital; can be done as early as Semester 3, or after advancing; consult with your teacher)
 Third Contract Recital* (no associated course; can be done before or after advancing; consult with your teacher)
 Final Jury (no associated course; you can do this as early as the third semester)

Semester 4: 9 credits

One academic course that counts as the “free elective” – see the DMA Handbook (3 credits)
 Large Ensemble: MUS 587 Collaborative Keyboard (1 credit)
 Small Ensemble: MUS 573, 584, 596, or 597 (1 credit)
 MUS 671 Lessons (1-9 credits; adjust with other courses to reach 9 credits total)
 MUS 690 Doctoral Practicum (1 credit)
 MUS 696 Lecture Recital* (1 credit) (sign up the semester you plan on completing the Lecture Recital; can be done as early as Semester 3, or after advancing; consult with your teacher)
 Third Contract Recital* (no associated course; can be done before or after advancing; consult with your teacher)
 Final Jury if not done in Semester 3 (no associated course)

**DMA students are allowed to Advance to Candidacy with either (a) three of the four contract recitals completed, or (b) two of the four contract recitals and the Lecture Recital completed. Consult with your teacher about the appropriate timeline for you. All four Contract Recitals and the Lecture Recital must be passed prior to the Final Recital.*

Sample Schedule: Harpsichord

To determine when to complete your recitals and juries, please consult your teacher.

Semester 1: 9 credits

GRD 500 Responsible Conduct for Research and Scholarship (0 credits)
 MUS 520 Introduction to Research and Writing for MM and DMA Students (3 credits)
 MUS 505 Musicianship (if needed; students may be exempted via Musicianship Placement Exam) (2 credits)
 Take a Language Equivalency Exam, or enroll in a Language Course if needed as result of exam (FRN, ITL or GER 591, or Latin) (1 credit)
 Large Ensemble: MUS 586 Collaborative Keyboard (1 credit)
 Small Ensemble: MUS 584 Baroque Chamber Ensemble (1 credit)
 MUS 671 Lessons (1-9 credits; adjust with other courses in order to have 9 credits total)
 MUS 690 Doctoral Practicum (1 credit)
 First Contract Recital (no associated course; can be completed in your first semester—consult with your teacher)
 First Year Jury (no associated course; you can do this as early as the first semester)

Semester 2: 9 credits

One academic course from Elective Group 1 or 2 (3 credits) (if you took Elective Group 1 in semester 2, take a course from Elective Group 2 this semester)
 MUS 506 Musicianship (if needed; students may be exempted via Musicianship Placement Exam) (2 credits)
 Language Course (FRN, ITL or GER 592, or Latin) (if needed) (1 credit)
 Large Ensemble: MUS 587 Collaborative Keyboard (1 credit)
 Small Ensemble: MUS 584 Baroque Chamber Ensemble (1 credit)
 MUS 671 Lessons (1-9 credits; adjust with other courses to have 9 credits total)
 MUS 690 Doctoral Practicum (1 credit)
 Second Contract Recital (no associated course; this typically takes place in Semester 2 or 3)
 First Year Jury if not done in Fall semester (no associated course)

Semester 3: 9 credits

One academic course from Elective Group 1 or 2 (3 credits)
 Take a Language Equivalency Exam, or enroll in a Language Course if needed as result of exam (FRN, ITL or GER 591, or Latin) (1 credit)
 Large Ensemble: MUS 586 Collaborative Keyboard (1 credit)
 Small Ensemble: MUS 584 Baroque Chamber Ensemble (1 credit)
 MUS 671 Lessons (1-9 credits; adjust with other courses to have 9 credits total)
 MUS 690 Doctoral Practicum (1 credit)
 MUS 696 Lecture Recital* (1 credit) (sign up the semester you plan on completing the Lecture Recital; can be done as early as Semester 3, or after advancing; consult with your teacher)
 Third Contract Recital* (no associated course; can be done before or after advancing; consult with your teacher)
 Final Jury (no associated course; you can do this as early as the third semester)

Semester 4: 9 credits

One academic course that counts as the “free elective” – see the DMA Handbook (3 credits)
 Language Course (FRN, ITL or GER 592, or Latin) (if needed) (1 credit)
 Large Ensemble: MUS 587 Collaborative Keyboard (1 credit)
 Small Ensemble: MUS 584 Baroque Chamber Ensemble (1 credit)
 MUS 671 Lessons (1-9 credits; adjust with other courses to have 9 credits total)
 MUS 690 Doctoral Practicum (1 credit)
 MUS 696 Lecture Recital* (1 credit) (sign up the semester you plan on completing the Lecture Recital; can be done as early as Semester 3, or after advancing; consult with your teacher)
 Third Contract Recital* (no associated course; can be done before or after advancing; consult with your teacher)
 Final Jury if not done in Semester 3 (no associated course)

**DMA students are allowed to Advance to Candidacy with either (a) three of the four contract recitals completed, or (b) two of the four contract recitals and the Lecture Recital completed. Consult with your teacher about the appropriate timeline for you. All four Contract Recitals and the Lecture Recital must be passed prior to the Final Recital.*

Sample Schedule: Guitar

Below is a sample schedule for this degree track. For your recitals and Jury, please always consult your teacher regarding when to complete these events.

Semester 1: 9 credits

GRD 500 Responsible Conduct for Research and Scholarship (0 credits)
 MUS 520 Introduction to Research and Writing for MM and DMA Students (3 credits)
 MUS 505 Musicianship (if needed; students may be exempted via Musicianship Placement Exam) (2 credits)
 Take a Spanish Language Equivalency Exam, or enroll in a Spanish language course if needed (1 credit)
 Large Ensemble for Guitarists: MUS 573 Chamber Music (1 credit)
 Small Ensemble for Guitarists: (MUS 584, 596, 597) (1 credit)
 MUS 671 Lessons (1-9 credits; adjust with other courses to reach 9 credits total)
 MUS 690 Doctoral Practicum (1 credit)
 First Contract Recital (no associated course; can be completed in your first semester—consult with your teacher)
 First Year Jury (no associated course; you can do this as early as the first semester)

Semester 2: 9 credits

One academic course from Elective Group 1 or 2 (3 credits)
 MUS 506 Musicianship (if needed; students may be exempted via Musicianship Placement Exam) (2 credits)
 Take a Spanish Language Equivalency Exam, or enroll in a Spanish language course if needed (1 credit)
 Large Ensemble for Guitarists: MUS 573 Chamber Music (1 credit)
 Small Ensemble for Guitarists: (MUS 584, 596, 597) (1 credit)
 MUS 671 Lessons (1-9 credits; adjust with other courses to reach 9 credits total)
 MUS 690 Doctoral Practicum (1 credit)
 Second Contract Recital (no associated course; this typically takes place in Semester 2 or 3)
 First Year Jury if not done in Fall semester (no associated course)

Semester 3: 9 credits

One academic course from Elective Group 1 or 2 (3 credits) (if you took Elective Group 1 in semester 2, take a course from Elective Group 2 this semester)
 Large Ensemble for Guitarists: MUS 573 Chamber Music (1 credit)
 Small Ensemble for Guitarists: (MUS 584, 596, 597) (1 credit)
 MUS 671 Lessons (1-9 credits; adjust with other courses to reach 9 credits total)
 MUS 690 Doctoral Practicum (1 credit)
 MUS 696 Lecture Recital* (1 credit) (sign up the semester you plan on completing the Lecture Recital; can be done as early as Semester 3, or after advancing; consult with your teacher)
 Third Contract Recital* (no associated course; can be done before or after advancing; consult with your teacher)
 Final Jury (no associated course; you can do this as early as the third semester)

Semester 4: 9 credits

One academic course that counts as the “free elective” – see the DMA Handbook (3 credits)
 Large Ensemble for Guitarists: MUS 573 Chamber Music (1 credit)
 Small Ensemble for Guitarists: (MUS 584, 596, 597) (1 credit)
 MUS 671 Lessons (1-9 credits; adjust with other courses to reach 9 credits total)
 MUS 690 Doctoral Practicum (1 credit)
 MUS 696 Lecture Recital* (1 credit) (sign up the semester you plan on completing the Lecture Recital; can be done as early as Semester 3, or after advancing; consult with your teacher)
 Third Contract Recital* (no associated course; can be done before or after advancing; consult with your teacher)
 Final Jury if not done in Semester 3 (no associated course)

**DMA students are allowed to Advance to Candidacy with either (a) three of the four contract recitals completed, or (b) two of the four contract recitals and the Lecture Recital completed. Consult with your teacher about the appropriate timeline for you. All four Contract Recitals and the Lecture Recital must be passed prior to the Final Recital.*

Sample Schedule: Jazz

To determine when to complete your recitals and juries, please consult your teacher.

Semester 1: 9 credits

GRD 500 Responsible Conduct for Research and Scholarship (0 credits)
 MUS 520 Introduction to Research and Writing for MM and DMA Students (3 credits)
 MUS 505 Musicianship (if needed; students may be exempted via Musicianship Placement Exam) (2 credits)
 Large Ensemble: MUS 568 Jazz Big Band (1 credit)
 Small Ensemble: MUS 597 Jazz Chamber Ensemble (1 credit)
 MUS 671 Lessons (1-9 credits; adjust with other courses to reach 9 credits total)
 MUS 690 Doctoral Practicum (1 credit)
 First Contract Recital (no associated course; can be completed in your first semester—consult with your teacher)
 First Year Jury (no associated course; you can do this as early as the first semester)

Semester 2: 9 credits

One academic course from Elective Group 1 or 2 (3 credits) (if you took Elective Group 1 in semester 2, take a course from Elective Group 2 this semester)
 MUS 506 Musicianship (if needed; students may be exempted via Musicianship Placement Exam) (2 credits)
 Large Ensemble: MUS 568 Jazz Big Band (1 credit)
 Small Ensemble: MUS 597 Jazz Chamber Ensemble (1 credit)
 MUS 671 Lessons (1-9 credits; adjust with other courses to reach 9 credits total)
 MUS 690 Doctoral Practicum (1 credit)
 Second Contract Recital (no associated course; this typically takes place in Semester 2 or 3)
 First Year Jury if not done in Fall semester (no associated course)

Semester 3: 9 credits

One academic course from Elective Group 1 or 2 (3 credits)
 Large Ensemble: MUS 568 Jazz Big Band (1 credit)
 Small Ensemble: MUS 597 Jazz Chamber Ensemble (1 credit)
 MUS 671 Lessons (1-9 credits; adjust with other courses to reach 9 credits total)
 MUS 690 Doctoral Practicum (1 credit)
 MUS 696 Lecture Recital* (1 credit) (sign up the semester you plan on completing the Lecture Recital; can be done as early as Semester 3, or after advancing; consult with your teacher)
 Third Contract Recital* (no associated course; can be done before or after advancing; consult with your teacher)
 Final Jury (no associated course; you can do this as early as the third semester)

Semester 4: 9 credits

One academic course that counts as the “free elective” – see the DMA Handbook (3 credits)
 Large Ensemble: MUS 568 Jazz Big Band (1 credit)
 Small Ensemble: MUS 597 Jazz Chamber Ensemble (1 credit)
 MUS 671 Lessons (1-9 credits; adjust with other courses to reach 9 credits total)
 MUS 690 Doctoral Practicum (1 credit)
 MUS 696 Lecture Recital* (1 credit) (sign up the semester you plan on completing the Lecture Recital; can be done as early as Semester 3, or after advancing; consult with your teacher)
 Third Contract Recital* (no associated course; can be done before or after advancing; consult with your teacher)
 Final Jury if not done in Semester 3 (no associated course)

**DMA students are allowed to Advance to Candidacy with either (a) three of the four contract recitals completed, or (b) two of the four contract recitals and the Lecture Recital completed. Consult with your teacher about the appropriate timeline for you. All four Contract Recitals and the Lecture Recital must be passed prior to the Final Recital.*

Advanced Students Registration Instructions

Table of contents

- I. General Information
- II. PhD students (CMS and Composition)
- III. DMA students in Strings, Woodwinds, Brass, and Percussion
- IV. DMA students in Voice
- V. DMA students in Piano and Harpsichord
- VI. DMA students in Guitar
- VII. DMA students in Jazz
- VIII. Billing Information
- IX. Graduation

I. General Information

- a) All G5 students must maintain full time status (9 graduate credits) to receive a full G5 tuition scholarship. Students must also be registered properly for 9 graduate credits by Day 15 of classes. There are no exceptions to these rules.
- b) If you are advanced to candidacy, please enroll according to the instructions given for your degree and area/instrument (see items II-VII). Enrollment for all areas depends on your place of residence or if you are enrolled in a large ensemble and are thus eligible to take lessons. In all cases, Dissertation Research (MUS 699, 700, or 701) MUST be the majority of your 9 credits. There is no exception to this rule.
- c) If you are attempting to enroll in MUS 700 or MUS 701 and receive a “permission of instructor” message, please write to Monica Winchell for permission to enroll, and also inform her the number of credits needed for that course.
- d) Note: Your tuition will be covered for six semesters from the semester you become G5 in the University system. **Any student who takes longer than six semesters to complete their degree after advancement will be responsible for tuition.**
- e) Newly advancing students will need to register following these guidelines before the department can submit your advancement paperwork to the Graduate School (we send out emails on this to those advancing).

II. PhD students in Critical Music Studies or Composition – 9 Credits

MUS 699: Dissertation Research on Campus (9 credits) – If you live in the NYC Metropolitan area and the major portion of your research will be done on campus during the semester.

MUS 700: Dissertation Off-Campus Domestic (9 credits) – If you reside out of the NYC Metropolitan area but in the US and the major portion of your research will be done off-campus during the semester.

MUS 701: Dissertation Off-Campus International (9 credits) – If you reside outside the US and the major portion of your research will take place outside of the United States and/or US Provinces during the semester.

DMA – All Students – 9 Credits

Registration information for specific tracks is listed below in sections III – VII. Additionally, please note:

- If you enroll in a large ensemble course, you are eligible to take lessons. See track-specific information below for details.
- New, as of Fall 2024: you may elect to complete your Lecture-Recital after advancement (see Handbook). If you choose to do so, register for MUS 696 the semester you do the Lecture-Recital. However, you must ensure that Dissertation Research remains the MAJORITY of your 9 credits in order to qualify for the G5 scholarship. There is no exception to this rule.

III DMA – Students in the Strings, Woodwinds, Brass, or Percussion Track

Please note:

- If you reside in the NYC Metropolitan area, you are strongly encouraged to enroll in MUS 565 (Large Ensemble). This makes you eligible to take lessons. Participation in MUS 565 for advanced students is typically part-time; please check with ensemble directors about part-time participation and how that is handled.
- If you plan on doing your Lecture-Recital this semester: enroll in MUS 696 (1 credit) with your studio teacher this semester, in addition to what's listed below, while remaining at 9 credits. The easiest way to do this is to reduce your Dissertation Credits by 1. In all cases, Dissertation Research must comprise the MAJORITY of your 9 credits in order to qualify you for the G5 scholarship.
- While living away from the New York area does not prevent you from enrolling in MUS 696, please bear in mind that all Lecture-Recitals must take place in-person on campus, and plan accordingly.

If you reside in the NYC Metropolitan area and do not enroll in MUS 565 – 9 credits total

1) MUS 699: Dissertation Research on Campus for 8 credits (or 7 credits if you enroll in MUS 696)

2) MUS 690: Doctoral Practicum for 1 credit

If you reside in the NYC Metropolitan area and do enroll in MUS 565 – 9 credits total

1) MUS 699: Dissertation Research on Campus for 7 credits (or 6 credits, if you enroll in MUS 671: Lessons; 5 credits if you enroll in MUS 671 and MUS 696) *

2) MUS 690: Doctoral Practicum for 1 credit

3) MUS 565: Large Ensemble (Orchestral) for 1 credit; this makes you eligible to enroll in MUS 671 for 1 credit

If you reside outside the NYC Metropolitan area – 9 credits total

1) MUS 700: Dissertation Off-Campus Domestic for 8 credits (or 7 credits if you enroll in MUS 696)

2) MUS 690: Doctoral Practicum for 1 credit

If you reside outside the US – 9 credits total

1) MUS 701: Dissertation Off-Campus International for 9 credits (or 8 credits if you enroll in MUS 696)

IV. DMA – Students in Voice

Please note:

- If you reside in the NYC Metropolitan area, you are strongly encouraged to enroll in MUS 579 (Opera Workshop). This makes you eligible to take lessons. Participation in MUS 579 for advanced students is typically part-time; please check with the ensemble director about part-time participation and how that is handled.
- If you plan on doing your Lecture-Recital this semester: enroll in MUS 696 (1 credit) with your studio teacher this semester, in addition to the below, while remaining at 9 credits. The easiest way to do this is to reduce your Dissertation Credits by 1. In all cases, Dissertation Research must comprise the MAJORITY of your 9 credits in order to qualify you for the G5 scholarship.
- While living away from the New York area does not prevent you from enrolling in MUS 696, please bear in mind that all Lecture-Recitals must take place in-person on campus, and plan accordingly.

If you reside in the NYC Metropolitan area and do not enroll in MUS 579 – 9 credits total

1) MUS 699: Dissertation Research on Campus for 8 credits (or 7 credits if you enroll in MUS 696) *

2) MUS 690: Doctoral Practicum for 1 credit

If you reside in the NYC Metropolitan area and do enroll in MUS 579 – 9 credits total

1) MUS 699: Dissertation Research on Campus for 7 credits (or 6 credits , if you enroll in MUS 671: Lessons; 5 credits if you enroll in MUS 671 and MUS 696

2) MUS 690: Doctoral Practicum for 1 credit

3) MUS 579: Opera Workshop for 1 credit; this makes you eligible to enroll in MUS 671 for 1 credit

If you reside outside the NYC Metropolitan area, but in the US – 9 credits total

1) MUS 700: Dissertation Off-Campus Domestic for 8 credits (or 7 credits if you enroll in MUS 696)

2) MUS 690: Doctoral Practicum for 1 credit

If you reside outside the US – 9 credits total

1) MUS 701: Dissertation Off-Campus International for 9 credits (or 8 credits if you enroll in MUS 696)

V. DMA – Students in Piano and Harpsichord

Please note:

- If you plan on doing your Lecture-Recital this semester: enroll in MUS 696 (1 credit) with your studio teacher this semester, in addition to the below, while remaining at 9 credits. The easiest way to do this is to reduce your Dissertation Credits by 1. In all

cases, Dissertation Research must comprise the MAJORITY of your 9 credits in order to qualify you for the G5 scholarship.

- While living away from the New York area does not prevent you from enrolling in MUS 696, please bear in mind that all Lecture-Recitals must take place in-person on campus, and plan accordingly.
- Pianists should consult Gil Kalish for information about a part-time Keyboard Collaboration requirement.

If you reside in the NYC Metropolitan area – 9 credits total

1) MUS 699: Dissertation Research on Campus for 7 credits (or 6 credits if you enroll in 1 credit of MUS 671; or 5 credits if you enroll in MUS 671 and MUS 696). Important: you may enroll in MUS 671 only if your studio permits it. Contact your instructor.

2) MUS 586/587 Collaborative Keyboard Performance for 1 credit: enroll IF a) you want to be paid for accompanying after fulfilling your two recitals per year requirement, or b) you sign up MUS 671: Lessons (1 credit).

Please note:

- If you sign up for lessons, you must enroll in MUS 586 (Fall)/587 (Spring) and complete the course requirements.
- However, since Collaborative Keyboard is a year-long course, you should NOT register for this course in the Fall semester if you plan on graduating in the Fall.

3) MUS 690: Doctoral Practicum for 1 credit

If you reside outside the NYC Metropolitan area, but in the US - 9 credits total

1) MUS 700: Dissertation Off-Campus Domestic for 8 credits (or 7 credits if you enroll in MUS 696)

2) MUS 690: Doctoral Practicum for 1 credit

If you reside outside the US - 9 credits total

1) MUS 701: Dissertation Off-Campus International for 9 credits (or 8 credits if you enroll in MUS 696)

VI. DMA – Students in Guitar

Please note:

- If you plan on doing your Lecture-Recital this semester: enroll in MUS 696 (1 credit) with your studio teacher this semester, in addition to the below, while remaining at 9 credits. The easiest way to do this is to reduce your Dissertation Credits by 1. In all cases, Dissertation Research must comprise the MAJORITY of your 9 credits in order to qualify you for the G5 scholarship.
- While living away from the New York area does not prevent you from enrolling in MUS 696, please bear in mind that all Lecture-Recitals must take place in-person on campus, and plan accordingly.

If you reside in the NYC Metropolitan area and will NOT be taking lessons – 9 credits total

1) MUS 699: Dissertation Research on Campus for 7 credits (or 6 credits if you enroll in MUS 696)

2) MUS 690: Doctoral Practicum for 1 credit

If you reside in the NYC Metropolitan area and will be taking weekly or partial lessons – 9 credits total

1) MUS 699: Dissertation Research on Campus for 7 credits (or 6 credits if you enroll in MUS 671, or 5 credits if you enroll in MUS 671 and MUS 696)*

2) MUS 690: Doctoral Practicum for 1 credit

3) MUS 671: Lessons for 1 credit*

* If you enroll in MUS 671: Lessons, you will be expected to also enroll in MUS 573 for 1 credit OR in one of the chamber ensembles for guitarists (MUS 584, 596 or 568) for 1 credit. This may be on a part-time basis in consultation with the ensemble's director.

If you reside outside the NYC Metropolitan area, but in the US – 9 credits total

1) MUS 700: Dissertation Off-Campus Domestic for 8 credits (or 7 credits if you enroll in MUS 696)

2) MUS 690: Doctoral Practicum for 1 credit

If you reside outside the US – 9 credits total

1) MUS 701: Dissertation Off-Campus International for 9 credits *or 6 credits if you enroll in MUS 696)

VII. DMA – Students in Jazz

Please note:

- If you plan on doing your Lecture-Recital this semester: enroll in MUS 696 (1 credit) with your studio teacher this semester, in addition to the below, while remaining at 9 credits. The easiest way to do this is to reduce your Dissertation Credits by 1. In all cases, Dissertation Research must comprise the MAJORITY of your 9 credits in order to qualify you for the G5 scholarship.
- While living away from the New York area does not prevent you from enrolling in MUS 696, please bear in mind that all Lecture-Recitals must take place in-person on campus, and plan accordingly.

If you reside in the NYC Metropolitan area – 9 credits total

1) MUS 699: Dissertation Research on Campus for 8 credits (or 7 credits if enrolling in MUS 696)

2) MUS 690: Doctoral Practicum for 1 credit

If you reside outside the NYC Metropolitan area, but in the US – 9 credits total

1) MUS 700: Dissertation Off-Campus Domestic for 8 credits (or 7 credits if enrolling in MUS 696)

2) MUS 690: Doctoral Practicum for 1 credit

If you reside outside the US – 9 credits total

1) MUS 701: Dissertation Off-Campus International for 9 credits (or 8 credits if enrolling in MUS 696)

VIII. Billing

At present, all students who are advanced to candidacy (G5) receive a full tuition scholarship and a waiver of all broad-based fees* if they are registered properly. This means you must register for 9 graduate credits, the majority of which must be Dissertation Research, and must be registered by 4pm on Day 15 of the semester. If you miss this deadline, you will be responsible for paying the tuition. Do not enroll in any undergraduate classes.

For newly advanced students: If the tuition scholarship has not been posted to your account by the end of the second week of the term and you have received confirmation that you have advanced to candidacy, do not pay the tuition.

If the tuition scholarship has not been posted to your account by the end of the second week of the semester, please inform the Graduate Program Coordinator as soon as possible.

*Fees: As of Spring 2021, students will receive a fee scholarship for broad-based fees relative to the portion of their scholarship. This means that with a G5 scholarship – which is a full scholarship when registered properly – the full amount of the broad-based fees will be waived. Note: broad-based fees do not include the Music Department fee or the fee for student health insurance. Therefore, you will still be billed for and responsible for paying those fees.

IX. Graduation

In the semester you plan to graduate, you do not need to register for anything different. You would just follow the registration instructions presented above based on your residence.

[RETURN TO TABLE OF CONTENTS](#)

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