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

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FACULTY

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

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

A wide range of seminars are presented on various cultures, historical periods, and theoretical topics. Regular guest lectures and classes are given by distinguished visitors. Interdisciplinary study is encouraged. Students may also take advantage of master’s courses offered at City, Hunter, Brooklyn, and Queens colleges.

THE PROGRAM: DOCTOR OF MUSICAL ARTS IN PERFORMANCE

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

**Resources for Research and Training**

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

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

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

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

- The Center for the Study of Free-Reed Instruments, which fosters and serves as a resource for scholarly research on free-reed instruments.
- The Foundation for Iberian Music, which produces public events and publications that promote and disseminate Iberian music.
- French Opera Project, an archive of seventeenth- and eighteenth-century French operas and producer of a 70-volume series of scores in facsimile.
- Music in Gotham, which chronicles musical life in New York City from 1863 to 1875.
- RILM (Répertoire International de Littérature Musicale), which produces RILM Abstracts of Music Literature online, on CD-ROM, and in print.
- RCMI (Research Center for Music Iconography), a vast archive of musical images and the publisher of the journal Music in Art.

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

Upon completing 45 credits with an average grade of B or better, including the required courses in sub-areas of the program, passing one language examination (two in ethnomusicology), and passing the First Examination, the student may apply for an M.A. degree.

**SPECIAL REQUIREMENTS FOR ADMISSION**

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

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

**Doctor of Musical Arts in Performance**

In addition to the general University requirements for admission stated earlier in this bulletin, applicants are expected to have completed a program in performance leading to the master of arts, master of science, or master of music degrees (or their equivalent). It is expected that applicants will have completed the following three courses within their master’s curriculum: Bibliography and Research Techniques, one seminar in music history, and one seminar in analysis or style criticism. Students who lack any or all of these prerequisite courses will take them at the beginning of their studies.
Applicants must audition before a committee of the doctoral performance faculty, presenting a varied group of works and evidence of recent performances. Guidelines for auditions are available upon request. Special audition arrangements may be made for applicants from outside the New York area. Upon completion of a satisfactory audition, students will take a Placement Examination consisting of questions on music history and theory.

SPECIAL REQUIREMENTS

Doctor of Philosophy and Doctor of Musical Arts in Composition

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

Course of Study A minimum of 60 credits of approved course work is required for a Ph.D. in Music and D.M.A.–Composition. Courses will be credited toward the Ph.D. and D.M.A.–Composition only if they are part of a program approved by the Executive Officer or his/her deputy.

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

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

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

Musicology For students concentrating in musicology, the first 30 credits should include the following six courses: Introduction to Musicology (70000); a 70000-level proseminar in theory/analysis; a 70000-level proseminar in either Medieval or Renaissance music, together with its corequisite “Performance Workshop” (both are required by the time the student completes 60 credits); two 80000-level seminars in music history.

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

Theory For students concentrating in theory, the first 30 credits should include the following three courses (or their equivalents): Current Trends in Music Theory; Introduction to Schenkerian Analysis; and Introduction to Post-Tonal Theory. For the Ph.D., theory students must take two additional courses in Schenkerian analysis, one additional course in post-tonal theory, and the two-semester sequence of courses in the History of Music Theory. Beyond these core requirements, theory students must take five 80000-level research seminars, at least two of which will be from an area outside music theory.

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

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

For the Ph.D.–Composition, the student concentrating in composition will normally take four 2-credit tutorials consisting of individual lessons in composition, plus two composers’ forums and two advanced seminars that deal with various compositional issues. The student will also take four 80000-level research seminars, one of which must be on music before 1600 or ethnomusicology.
For the D.M.A.–Composition, the student will normally take four 3-credit tutorials consisting of individual lessons in composition, plus two composers’ forums and two advanced seminars that deal with various compositional issues. The student will also take one course in twentieth-century/twenty-first-century performance practice and two 80000-level research seminars.

Ethnomusicology For students concentrating in ethnomusicology, the first 30 credits should include the following six courses (or their equivalent): Research Techniques in Ethnomusicology (MUS 71200); three other seminars in ethnomusicology; one seminar in Western music; one course in anthropology.

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

First Examination

—Composition The First Examination consists of a portfolio review of papers and compositions completed since entering the program and a general oral examination. Students who entered with a master’s take the examination after two semesters in the program. Students entering without a master’s take the examination after three semesters in the program.

—Ethnomusicology The First Examination is in two parts. Part A is a written examination in which a student must demonstrate competence in writing a focused essay and basic knowledge of foundational concepts, terminology, and music analysis. Part A is not required for students entering with a master’s degree in Ethnomusicology; for those with a master’s degree in another field, it should be taken in the summer following the first year of course work. For those without a master’s degree, it should be taken at the time the student reaches 30 credits. Part B is a critical essay reviewing literature on a designated topic that must be completed within a two-week period, and is required of all students in the program. Those who enter with a master’s degree should take it during the summer following their first year of course work. Students who enter the program without a master’s degree should take the examination at or before reaching 30 credits.

—Musicology The First Examination is an assignment on a designated subject that must be completed with a two-week period. Students who enter the program with a master’s degree take the examination in the summer following their first year of course work. Students who enter the program without a master’s degree take the examination in the summer following their second year of course work.

—Theory The First Examination consists of a portfolio review of papers completed since entering the program and a general oral examination. Students who entered with a master’s take the examination after two semesters in the program. Students entering without a master’s take the examination after three semesters in the program.

—Performance The First Examination is a written examination in music analysis. Students take the examination at the end of their first year in the program.

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

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

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

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

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

**SPECIAL REQUIREMENTS**

**Doctor of Musical Arts in Performance**

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

**Course of Study** Students must complete a minimum of 30 credits beyond the master’s degree at the Graduate Center. Courses will be credited toward the D.M.A.–Performance only if they are part of a program approved by the Executive Officer or Deputy Executive Officer. The following courses are required of all students: Studio Tutorial (private lessons) and Ensemble for four semesters each; D.M.A. Topics, two semesters; two seminars in Source Studies and Performance Practices, one of these on 20/21st Century Performance Practice; two research seminars in music theory or music history. Students are also required to take one elective course in musicology, theory, ethnomusicology, or repertoire.

**Recitals** Candidates for the D.M.A. will present three recitals to be graded by a jury consisting of members of the D.M.A.–Performance and Ph.D. faculties. The student will consult with a committee that includes the studio teacher and a member of the D.M.A. Advisory Committee to craft a plan for the first two recitals. These will be presented in the student’s second and fourth semesters. The dissertation recital will be presented after completing the 30 required program credits, the Comprehensive Examination and the approval of the dissertation proposal. No musical work may appear on more than one recital.

**Foreign Language** Students must pass one language examination in French, German, or Italian. Students must complete their language requirement before taking the Comprehensive Examination.

**Comprehensive Examination** A written and oral examination in performance studies and music analysis is taken after the completion of all course work and must be completed prior to submitting a topic for the written thesis and presentation of the dissertation recital. To maintain satisfactory progress, a student must take the Comprehensive Examination no more than two semesters after the completion of course work.

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

**Dissertation** Upon the completion of course work, two recitals, and the language exam, a student is qualified to write a dissertation. The dissertation proposal should be submitted in the semester following successful completion of the Comprehensive Examination. A dissertation proposal must be submitted no more than two semesters after passing the Comprehensive Exam. The dissertation requirement is in two parts:
— A written historical or analytic essay on an approved topic, or a scholarly performing edition, with commentary, of a hitherto unedited work (or one for which no satisfactory edition exists), possibly one that could be included in the dissertation recital. The student will prepare the dissertation under the guidance of a member of the doctoral faculty and defend it at an oral examination to the satisfaction of the examining committee.

— A recital. Typically, the dissertation recital focuses on the repertoire pertinent to the dissertation and shall be scheduled in the semester following the approval of the dissertation proposal. The recital must be successfully completed before a dissertation defense date may be scheduled.

Courses

Special University Lecture / Seminar Series
In previous years special series have been offered in the following subjects: “Perspectives in Musical Scholarship,” “Problems of Performance Practice,” and “Music and Sociology.” Visiting participants for these series have included some of the world’s outstanding scholars.

70000-level Courses
70000-level courses will normally focus on history and style (e.g., Middle Ages, Renaissance, Baroque, Classicism, Romanticism, music since World War I, ethnomusicology, American music, analysis, history of theory, history of musical styles, history of performance practices, and analytical techniques and topical courses). A student may, with the permission of the Executive Officer, elect up to 9 credits from appropriate courses in other disciplines. Unless otherwise stated, all courses are 45 hours, 3 credits.

MUS 70000 Introduction to Musicology
4 credits
MUS 71200 Research Techniques in Ethnomusicology
4 credits
MUS 72900-73500 Courses and Seminars in Composition
MUS 73301 Computer Synthesis of Electronic Music
MUS 73302 Electronic Music
MUS 73400* Musical Systems and Speculative Theory
MUS 73600* Acoustics
MUS 73700* Organology
MUS 73800* Music Iconography
MUS 74000-74900 Proseminars in Theory/Analysis
3–4 credits
MUS 76000-76900 Proseminars in Music History
2–3 credits
MUS 78000-78900 Proseminars in Ethnomusicology
MUS 79000-79900 Tutorial
Hours and credits vary

80000-level Courses
MUS 80700* Problems in Notation
MUS 81201-81202 Performance Workshops in Medieval and Renaissance Music
MUS 81501-81504 Source Studies and Performance Practice
MUS 82500 Studies in the History of Music Theory
MUS 82600 Philosophies of Music
MUS 82900 Problems in Ethnomusicological Field Work and Analysis
MUS 83000-83900 Research Seminars in Ethnomusicology
MUS 84000-85900 Research Seminars in Theory/Analysis
MUS 86000-87900 Research Seminars in Music History
MUS 88000-88400 Regional Studies in Ethnomusicology
MUS 88500-88600 Advanced Seminars in Composition
45 hours, 3 credits, each semester

MUS 89000 Special Problems and Composition Tutorials
Variable credit

MUS 90000 Dissertation Supervision
1 credit

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

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

MUS 81001-81004 Studio Tutorial
4 semesters, 1 hour, 2 credits each (8 credits total)

MUS 81101-81104 Ensemble
4 semesters, 2 hours, 1 credit each (4 credits total)

MUS 71000 Proseminar in Teaching Music
2 hours, 1 credit

MUS 71500 D.M.A. Topics
2 semesters, 1.5 hours, 1 credit each (2 credits total)

MUS 81501-81504 Source Studies and Performance Practice
Two courses required, 3 hours, 3 credits each (6 credits total)
One of these classes must in 20th/21st Century Performance Practice

MUS 84000-87900 Research Seminar in Music Theory or Music History
Two courses required, 3 hours, 3-4 credits (6-8 credits total)

One elective course in musicology, theory, ethnomusicology, or repertoire
3 hours, 3–4 credits

*offered infrequently