

MUSIC

Department Office: 416 North Building; (212) 772-5020

Chair: Paul F. Mueller, 417 North Building; (212) 772-5020;
music@hunter.cuny.edu

Director of Graduate Studies: L. Poundie Burstein, 400D North Building,
(212) 772-5152, HunterMusT@aol.com

Director of Music Education Program: Victor Bobetsky, 400A North Building,
(212) 650-3574, victor.bobetsky@hunter.cuny.edu

Website: <http://www.hunter.cuny.edu/~music/>

FACULTY

Peter Basquin, Professor; MMus, Manhattan
School of Music; Performance

Victor Bobetsky, Assistant Professor; DMA,
University of Miami; Music Education

Richard Burke, Assistant Professor; PhD,
CUNY; Music History

L. Poundie Burstein, Associate Professor;
PhD, CUNY; Music Theory

Ruth DeFord, Professor; PhD, Harvard; Music
History

Susan Gonzalez, Associate Professor; DMA,
Eastman School of Music; Performance

L. Michael Griffel, Professor; PhD, Columbia;
Music History

Barbara L. Hampton, Professor; PhD,
Columbia; Ethnomusicology

Shafer Mahoney, Associate Professor; PhD,
Eastman School of Music; Composition

Paul F. Mueller, Professor; DMA, Indiana;
Performance

Nicholas G.M. Ross, Assistant Professor;
DMA Arizona State; Performance

Mark Spicer, Assistant Professor; PhD, Yale;
Music Theory

Jewel Thompson, Professor; PhD, Eastman
School of Music; Music Theory

MASTER OF ARTS

The MA program in music offers students an opportunity to grow as musicians by refining and augmenting their skills as scholars, teachers, and performers. The department encourages its graduate students to engage in independent research projects and to take courses both of a broad scope and of a detailed nature. The latter courses mark the beginning of professional specialization. Performance students are permitted to take private lessons for up to 12 credits, with a teacher of their choice approved by the department or with one of the internationally renowned instructors who serve as performance associates on the faculty. Recent instructors have included Martin Canin, Edna Golansky, and Steven Graff (piano); Stephen Hamilton and Walter Hilse (organ), Mary Barto (flute); Michelle Michaelis (violin); Karen Dreyfus (viola); Sara Overholt (guitar); Mary Hastings (trumpet); Richard Faulkner (trombone); and Jan Eric Douglas and Norma Newton (voice).

The MA degree is offered either as a terminal degree or as the first year of work toward the PhD degree within City University. See Bulletin of the Graduate Center or visit http://www.gc.cuny.edu/doctoral_programs/Music/Overview.htm for a description of the PhD program and the complete list of its courses.

The Department of Music offers courses of

study leading to the MA degree, with concentrations in composition, ethnomusicology, music history, and performance. Students whose interests include more than one area may pursue mixed programs with the approval of the graduate adviser.

Requirements for Admission

In addition to the general requirements for admission to graduate degree programs, applicants must have completed an undergraduate major in music (with a minimum of 24 credits) or the equivalent. They must have completed at least two semesters of music history, four semesters of music theory, and two semesters of solfège. They must also have at least elementary facility at the keyboard and a reasonable mastery of an instrument (which may be a keyboard instrument) or voice. In addition, applicants must submit to the department a sample of work in the area in which they plan to concentrate: an audition for performers, a portfolio of compositions for composers, and a research paper on a musical subject for music historians and ethnomusicologists. Students who plan to pursue mixed programs must submit a sample of work in their strongest area. The Graduate Record Examination is not required.

Applicants with deficiencies in any of the above requirements should consult the department's graduate adviser. Credit toward the MA degree may not be gained in courses taken to make up undergraduate deficiencies.

Requirements for the Degree

The following programs are required for students concentrating in composition, ethnomusicology, music history, and performance. Modifications to these programs may be made in consultation with the graduate adviser.

Core courses required of all students:

MUS 700 3 cr
Bibliography and Research Techniques

MUS 724 3 cr
Advanced Studies in Music Theory 1

MUS 725 3 cr
Advanced Studies in Music Theory 2

Or

MUS 753 3 cr
Transcription and Analysis in
Ethnomusicology

MUS 751, 752 6 cr
Advanced Studies in Music History 1-2

MUS 775 or MUS 776 3 cr
Seminar in Ethnomusicology 1 or 2

Or

MUS 779 3 cr
World Music Education

Degrees Offered

HEGIS

Music 42-cr	BA*	1004
Music 25-cr	BA*	1004
Music	B.Mus.*	1004
Music	MA	1004
Music Pre-K-12	MA	1004
Music	BA/MA	1004
Music Pre-K-12	BA/MA	1004

* Please refer to the 2002-2004 Hunter College Undergraduate Catalog, page 118 for undergraduate courses and degree programs in music.

Recommended courses for each concentration (may be modified with permission of the graduate adviser):

Composition: 9 cr
MUS 731, 732 Composition
MUS 799 Thesis in Composition

Ethnomusicology: 9 cr
MUS 776 Seminar in Ethnomusicology 2
ANTH 701 Ethnology
MUS 798 Thesis in Ethnomusicology
MUS 775 must be included in core

History: 9 cr
MUS 742 Seminar in Style Criticism
MUS 760 Seminar in Music History
MUS 798 Thesis in Music History

Performance: 9 cr
MUS 781-3 Private Lessons

Electives in all concentrations: 3 cr

Foreign Language

The candidate must demonstrate a reading knowledge of a foreign language, preferably French, German, or Italian. The foreign-language examination must be passed before a student may proceed beyond 18 credits.

Proficiency Examination

Students admitted to the program must take a proficiency examination during the first two semesters of matriculation in order to remain in the program. This examination will test competence in music theory, music history and literature, and applied skills. Deficiencies revealed by the proficiency examination must be made up by studying the relevant subject matter and passing a reexamination. The proficiency examination requirement must be fulfilled before a student may proceed beyond 18 credits.

Thesis or Final Project

A final project consisting of a thesis (**MUS 798** or **MUS 799**), a public recital, or another approved piece of work (such as a research project in music education, a lecture-recital, or an internship plus a written report) is required of each student. This project may receive 0-3 credits, depending on the nature and scope of the work involved. A written proposal must be approved by the music department before a student may begin work on the project. Approval of the completed project requires the agreement of two faculty members.

PROGRAM FOR THE PREPARATION OF TEACHERS OF MUSIC (Grades Pre-K-12) — MA

Requirements for Admission

This Teacher Education Program (TEP) is not for individuals who already have provisional certification in the teaching of music. Provisionally certified teachers should apply for the master of arts in music, which offers a liberal arts MA degree with concentrations in composition, ethnomusicology, music history, and performance. (With the approval of the graduate adviser, such students may take 3 or 6 credits of course work in advanced courses from the secondary education sequence.)

In addition to the general requirements for admission to the graduate teacher education program, applicants must have completed an undergraduate major in music (with a minimum of 24 credits) or the equivalent. They must have completed at least two semesters of music history, four semesters of music theory, and two semesters of solfège. They must have at least elementary facility at the keyboard and reasonable mastery of an instrument (which may be a keyboard instrument) or voice.

Applicants with deficiencies in any of the above requirements should consult the department's graduate adviser. Credit toward the MA may not be gained in courses taken to make up undergraduate deficiencies.

A cumulative GPA of 2.8 or better and an index of 3.0 in music courses are required. Applicants who have a 3.0 or better index in music courses but who have an overall GPA between 2.5 and 2.79 and meet all other requirements for matriculation may be considered for admission for nonmatriculant status. Only students who demonstrate strong verbal skills in addition to other indices of ability to do graduate work will be admitted as nonmatriculants. Applicants will be required to provide an on-site writing sample (essay) and participate in a face-to-face interview. Academically relevant data, such as scores on the General Aptitude Test of the Graduate Record Examination, may also be submitted in support of admission. See the School of Education section (p. 94, 105) of this catalog for additional information.

Requirements for the Degree

Graduate Course Requirements in Music for Teachers, Pre-K-12 (18-22 cr): Credits

Music Courses:

MUS 619, 641, 643, 645 4

(Students who have studied these subjects on the undergraduate level may be exempted from these requirements.)

MUS 724 3

MUS 725 or 753 3

MUS 751, 752 6

MUS 779 3

Music Electives: 3

Courses chosen in consultation with graduate adviser. The TEP project (**MUS 791**) may be used to fulfill 1 credit of electives.

Education Courses: See the Education section of this catalog for the required sequence of courses in education. (p. 94)

Proficiency Examination

Students admitted to the program must take a proficiency examination during the first two semesters of matriculation in order to remain in the program. This examination will test competence in music theory, music history and literature and applied skills. Deficiencies revealed by the proficiency examination must be made up by studying the relevant subject matter and passing a reexamination. The proficiency examination requirement must be fulfilled before a student may proceed beyond 18 credits.

TEP Project

A project involving research is required of each student in the teacher education program. On completion of the courses of study and after approval of the project by the Graduate Faculty Committee, a candidate will be examined orally on the topic of the project and related issues.

Students may register for 1 credit of independent study (**MUS 791**) if they wish to receive credit toward the MA degree for work done in fulfilling the TEP Project.

4-YEAR DUAL BA/MA DEGREE

The department offers unusually gifted undergraduate students the opportunity to obtain a master's degree in four years with a minimum of 120 credits. Requirements are the same as those for the 42-credit BA, plus 30 credits at the graduate level. Incoming freshmen should consult with the undergraduate adviser to set up a curriculum appropriate to their individual backgrounds. In addition, the graduate adviser must be consulted about the MA requirements.

5-6 YEAR DUAL BA/MA DEGREE IN TEACHER EDUCATION

Exceptionally qualified undergraduate students may obtain a master's degree in teacher education in 5-6 years with a minimum of 140 credits. Requirements are the same as those for the 42-credit BA plus those for the MA in teacher education (45 credits at the graduate level). Matriculation is open to undergraduates with at least 60 credits who have a cumulative grade point average of 2.8 or better and a major subject index of at least 3.0. Students must have completed at least 24 credits of course work in music, including at least two semesters of music history, four semesters of music theory, and two semesters of performance techniques. At least 12 credits, including at least 6 credits in music major courses, must have been taken at Hunter College. Students must have passed the music department's piano proficiency examination, and they must demonstrate reasonable mastery on an instrument (which may be a keyboard instrument) or voice. They must be admitted to the program by both the music department and the School of Education. They must maintain the grade point averages required for admission at all times in order to remain in the program. See the School of Education section of both the undergraduate (p. 119) and graduate catalogs (p. 94) for more information.

COURSE LISTINGS

Each course 22.5 hrs, 1 cr, unless otherwise noted.

MUS 619 Vocal Pedagogy

Fundamentals of teaching posture, breath control, and tonal production. Emphasis on physiological and acoustical nature of the voice. Vocalises and songs.

MUS 641 Strings

Teaching fundamentals of string playing (violin, viola, cello, and double bass) in context of solo, orchestral, and chamber music; thorough review of basic string technique.

MUS 643 Woodwinds

Teaching fundamental techniques of playing a number of woodwind instruments: breathing, tone production, and fingering; acoustical principles of woodwinds; thorough review of woodwind technique; basic pedagogical methods.

MUS 645 Brass

Teaching fundamental techniques of playing a number of brass instruments: breathing, tone production, fingerings and slide positions; acoustical principles of brasses; thorough review of brass technique; basic pedagogical methods.

MUS 681, 682, 683, 684 Private Instruction in Instrument or Voice

For students not concentrating in performance. 15 hrs, 1 cr

MUS 700 Music Bibliography and Research

Techniques Study of sources and bibliographical methods as applied to musical material. 45 hrs, 3 cr

Each course 30 hrs, 1 cr

MUS 710 Hunter Symphony

Rehearsal and performance of orchestral works. May be taken four times for credit. *prereq: audition and perm instr*

MUS 711 Hunter College Choir

Rehearsal and public performance of major choral works. May be taken four times for credit.

MUS 713 Chamber Music

Rehearsal and public performance of instrumental chamber works. May be taken four times for credit. *prereq: audition and perm instr*

MUS 714 Collegium Musicum

Study and public performance of solo and ensemble works from the medieval, Renaissance, and Baroque periods. May be taken four times for credit. *prereq: audition and perm instr*

MUS 715 Jazz Ensemble

Open to all instrumentalists by audition. Study and performance of popular forms of music, including dance, jazz, and musical comedy. One public performance per semester. May be taken four times for credit.

MUS 716 Jazz Vocal Workshop Ensemble

Open to all vocalists and rhythm section instrumentalists by audition. Jazz performance and improvisation. One public performance per semester. May be taken four times for credit.

MUS 717 Piano Performance Class

Seminar in performance for advanced piano students. Study and performance of representative works of piano repertoire. Individual attention to problems of public performance. May be taken four times for credit.

MUS 718 Vocal Performance Class

Course in seminar/workshop format concentrating on the literature for solo voice, both classical and popular (musical theater, jazz, gospel); but also including ensemble repertoire from opera and musical theater. Singers are coached in performance technique and interpretation, while working with an accompanist to prepare the semester's repertoire. May be taken four times for credit.

MUS 719 Special Topics in Music Performance

Number of works are studied, rehearsed, and performed. Topics to be announced. May be taken four times for credit.

prereq: permission of department

Each course 45 hrs, 3 cr unless otherwise noted

MUS 724 Advanced Studies in Music Theory 1

Advanced contrapuntal techniques. Nineteenth-century chromatic harmony. Compositional styles from 1500 to 1900.

prereq: 4 sem. of undergraduate music theory courses

MUS 725 Advanced Studies in Music Theory 2

Analysis and theory of compositional styles from 1900 to the present.

prereq: 4 sem of undergraduate music theory courses

MUS 731 Composition 1

Fundamental musical materials and compositional techniques of the 20th century. Students will complete weekly compositional exercises, each emphasizing a specific technique.

MUS 732 Composition 2

A continuation of the study of compositional techniques of the 20th century through reading, analysis, and practice. Students will complete several small works intended for performance.

MUS 735 Orchestration

Study of the capabilities of musical instruments; analysis of orchestration techniques; arranging compositions for various instrumental combinations.

prereq: 2 semesters of undergraduate music theory and permission of the instructor

MUS 736 Computer Music

Making music with computers using technologies such as MIDI sequencing, hardware synthesis, and digital audio. Promises and limitations of these tools.

prereq: permission of the instructor

MUS 740 Seminar in Music Theory and Analysis

May be taken 3 times for credit. Speculative theory, aesthetics, and scientific dimensions of music; detailed analysis of works relevant to theoretical problems under investigation. Topics to be announced.

MUS 742 Seminar in Style Criticism

May be taken twice for credit. Intensive study of a small number of closely related works of music. Topics to be announced.

MUS 751 Advanced Studies in Music History 1

Advanced topics in the history of music in the European tradition before 1750. Includes analysis of music in different styles, studies of the role of music in cultural history, and instruction in research and writing about music.

MUS 752 Advanced Studies in Music History 2

Advanced topics in the history of music in the European tradition from 1750 to the present. Includes analysis of music in different styles, studies of the role of music in cultural history, and instruction in research and writing about music.

MUS 753 Transcription and Analysis in Ethnomusicology

Critical examination and application of contemporary techniques to selected examples from various cultures.

MUS 760 Seminar in Music History

May be taken twice for credit. Problems in research and analysis in selected areas of music history. Topics, to be announced, are drawn from the six principal historical eras.

MUS 775 Seminar in Ethnomusicology 1

A history of the discipline; the development of theories and methods; selected problems.

MUS 776 Seminar in Ethnomusicology 2

Field research as a principal means of data collection and theory testing in ethnomusicology. Preparation of the research design, application of data-gathering techniques, adaptation to the field, and data analysis.

MUS 777 Seminar in Urban Ethnomusicology

Major concepts and areas of research in urban ethnomusicology. Application of ethnomusical methods to individual field studies in New York City.

MUS 778 Special Topics in Ethnomusicology: Issues/Regions

Specialized study of the music of a specific region or a current issue in ethnomusicology. Topics to be announced. More than one topics course may be allowed for the degree.

MUS 779 World Music Education

Survey of world music traditions. Appropriate pedagogical techniques for transmitting multicultural musical knowledge and for presenting world music concerts to pre-K-12 students.

MUS 781, 782, 783, 784 Private Study in Instrument or Voice

For performance concentrators.

3 cr each

MUS 785 Private Lessons in Composition

Advanced individualized training in original music composition.

prereq: MUS 731, 732, and permission of the instructor

MUS 789 Seminar in Music Performance

Preparation, rehearsal, and performance of small and large ensemble works. Emphasis on researching and analyzing the music being studied. May be taken twice for credit.

MUS 791-794 Independent Study

Special projects in performance, music history, ethnomusicology, music theory, or composition under approved professional guidance.

*prereq: perm Graduate Faculty Committee, obtained by announced deadline during previous semester
8 cr maximum*

MUS 791

*May be taken 4 times for credit.
15 hrs, 1 cr*

MUS 792

*May be taken 4 times for credit.
30 hrs, 2 cr*

MUS 793

*May be taken twice for credit.
45 hrs, 3 cr*

MUS 794

*May be taken twice for credit.
60 hrs, 4 cr*

MUS 798 Thesis in Music History or Ethnomusicology

Individual research under supervision.

3 cr

MUS 799 Thesis in Composition

Individual study of composition under supervision.

3 cr

Each course 45 hrs, 2 cr

MUSED 677 Methods of Teaching Instrumental Music in Grades Pre-K-12

Organization and administration of school instrumental programs serving diverse student populations; New York State standards in the arts; rehearsal, teaching, and conducting techniques, including a review of principles of performance for strings, woodwinds, brass, and percussion; classroom management strategies; supervised fieldwork in applying these topics.

MUSED 678 Methods of Teaching Vocal and General Music in Grades Pre-K-12

Organization and administration of school vocal programs serving diverse student populations; New York State standards in the arts; rehearsal, teaching, and conducting techniques; an overview of technology, content, and materials of the non-performing general music curriculum; classroom management strategies; supervised fieldwork in applying these topics.