

Music, M.A., Ph.D.; (D.M.A. in Music Composition)

Tell us what a first-year student can expect in the Music Graduate Program.

During their first year in the program, students in the Music graduate programs typically take two 5-unit graduate seminars per quarter as well as a non-credit colloquium course. Most of our students also serve as teaching assistants for undergraduate courses in music.

Do you have any fellowships or other opportunities specific to your program for minority students?

Newly admitted students may be nominated by the department's faculty admissions committee for the Eugene Cota-Robles Fellowship.

What salary (on top of tuition and fees) do first-year Graduate Student Researchers in your program earn?

First-year graduate students are typically supported with a combination of teaching assistantships and fellowship funding.

When are graduate applications due for your program?

January 5

Who can I contact for more information?

Laura McShane, Graduate Program Coordinator
(831) 459.3199, gradmusic@ucsc.edu



Music Faculty

Amy C. Beal American music, 20th-century music, experimental and improvisatory performance practices, postwar and Cold War culture, German new music festivals and radio stations, piano performance, contemporary music ensemble

Benjamin L. Carson Theory and composition, music perception, empiricism and subjectivity, Schoenberg, popular music, improvisation

David Dunn Sound art and design, music and the environment, acoustic ecology, compositional linguistics, live electro-acoustic performance, composition, bio-acoustic research, history of electronic music practice, art and science, audio engineering and location recording

Nicol Hammond South African music, popular music studies, Queer theory, postcolonial theory, voice, historical ethnomusicology, trans-Atlantic cultural movements, public musicology

Karlton E. Hester Premeditated, electroacoustic, and spontaneous composition; flutes, saxophones, and interdisciplinary performance; improvisational and Afrocentric music theory, analysis and history. Artistic Director, Global African Music and Arts Festival/Symposium; UCSC/ISIM International Improvisation Festival/Conference

David Evan Jones Instrumental and computer-assisted composition, electro-acoustic music, world music composition, chamber opera, language and music, timbre and orchestration

Hi Kyung Kim Composition, theory, contemporary music, analysis, orchestration, Korean music, world music composition, Founder and Artistic Director, Pacific Rim Music Festival

Anatole Leikin Classical and romantic music history, theory, and performance practices, piano and fortepiano, Russian music

Tanya H. Merchant Ethnomusicology, musics of Central Asia and the former Soviet Union, music and gender, identity, nationalism, globalization, and the institutionalization of music

Leta E. Miller Twentieth-century music in the United States, 16th-century chanson and madrigal, music and science in the baroque period; C.P.E. Bach, Lou Harrison, music in San Francisco, modern and baroque flute

Paul Nauert Theory, composition; rhythm and meter; music cognition; mathematical and computer models of the compositional process

Dard Neuman Kamil and Talat Hasan Endowed Chair in Classical Indian Music, Ethnomusicology; Hindustani music; colonialism, nationalism, technology and performance; sitar

Larry Polansky Composition, performance, mathematical and formal approaches to theory, computer aided composition, tuning systems, American music, American Sign Language arts, "amateur musicology"

Nina Treadwell Renaissance through early baroque music history and performance practices, early plucked-string instruments (theorbo, renaissance, and baroque guitar; renaissance lute), 16th- and 17th-century Italian theatrical music, gender studies, women and music, literary and critical theory

