

**LAWRENCE FERRARA, Ph.D.
 PROFESSOR AND DIRECTOR
 THE STEINHARDT SCHOOL
 MUSIC AND PERFORMING ARTS PROFESSIONS
 NEW YORK UNIVERSITY
 35 WEST FOURTH STREET/SUITE 777
 NEW YORK, NY 10012
 tel. (212) 998-9412 e-mail lawrence.ferrara@nyu.edu**

Educational Background

B.A. Music	Montclair State University
M.M. Piano/Music History	Manhattan School of Music
Ph.D. Music Theory & Analysis/Piano	New York University

Teaching Background

1979-84	Assistant Professor	New York University
1984-92	Associate Professor	New York University
'92-present	Professor	New York University
'95-2006	Head, Department Chair	New York University
2006-	Director	New York University

Selected Professional Activities

Denmark: June, 2007 release in Scandinavia and Europe of documentary film on music copyright (*Copy Good, Copy Bad*) in which I am interviewed

Ireland: May, 2007, interviewed on Irish radio regarding music copyright

New York: January, 2007, Opening and Closing Speaker for a Conference co-sponsored by The New York Philharmonic, the Finnish Consulate, and New York University on Music Learning and Performance in Finland

New York: November, 2006, invited panelist at the CMJ Conference at Lincoln Center regarding music copyright

- New York: June, 2006, invited panelist at the Remix Conference regarding music copyright**
- New York: March, 2006, invited presentation to the New York Institute for the Humanities regarding music copyright**
- New York: January, 2006, invited Keynote Address for The Mastery of Teaching Conference sponsored by The Metropolitan Opera Guild, The New York Philharmonic, and New York University**
- Washington**
D.C.: September 2005, invited panelist/presenter at the Future of Music Policy Summit regarding music copyright
- New York: June 2005, invited group discussion leader at the United Nations regarding rhythm in music of multiple cultures as part of the U.N.'s World Summit on the "Information Society" and the United Nations Information and Communications Technology Task Force**
- Cambridge: April 2005, invited panelist/presenter at Harvard Law School's Berkman Center, national conference regarding technology and intellectual property**
- New York: April 2005, invited music copyright expert presentation at Columbia Law School, class on Federal Courts Litigation: Trademark and Copyright**
- L.A.: April 2005, invited lecture regarding music copyright in Los Angeles for an NYU Alumni event**
- Orlando: March 2005, Invited lecture regarding music copyright in Orlando, Florida for an NYU Alumni event**
- St. Pete: March 2005, invited piano lecture/recital at Eckerd College, St. Petersburg, Florida, philosophy and music analysis**
- Hawaii: January 2004, invited workshop presentation and session chair regarding methodology inherent in the analysis of a J. S. Bach organ prelude for the International Conference on Arts and the Humanities**
- Norway: June 2003, invited series of lectures over three days on music theory and analysis co-sponsored by the Music Theory and Composition Departments of the Norwegian Music Academy and the Department of Philosophy of the University of Oslo**

New York: December 2001, invited chair of a panel at The United Nations regarding “Music within a Global Context.”

Pianist Performed solo recitals and performances as accompanist and soloist in the United States and Europe as well as solo performances on radio and television. Recordings for Orion Master Recordings and Musique International. In previous years, pianist for musical theatre shows, the New Jersey State Opera, accompanist to internationally acclaimed singers, and session pianist in pop styles.

Awards

1972 Stoekel Fellowship, Yale University Graduate School of Music, Summer: Chamber Music

1985 Presidential Research Fellowship, NYU

1988 Federal Grant for Research

1989 Federal Grant for Research renewed

1996 Daniel E. Griffiths Award for research regarding Arthur Schopenhauer’s theory of music, published by Cambridge University Press, 1996.

Professional Organizations

American Musicological Society

American Society for Aesthetics and Art Criticism

College Music Society

Husserl Circle

Music Educators National Conference

Music Teachers National Association

New England Conference of Music Theorists

New York State Association of College Music Programs

New York State, Schools of Music Association

Percussive Arts Society

Sinfonia

Society for Music Theory

Publications: Books

Ferrara, Lawrence ***Philosophy and the Analysis of Music: Bridges to Musical Sound, Form and Reference.* (Greenwood Press) 1991.**

**Ferrara, Lawrence and
Kathryn E. Ferrara** ***Keyboard Harmony and Improvisation.* (Excelsior Music Publishers) 1986.**

**Phelps, Roger, Lawrence
Ferrara and Thomas
Goolsby** ***Guide to Research in Music Education, Fourth Edition.* (Scarecrow Press) 1993.**

**Phelps, Roger, Lawrence
Ferrara, et al** ***Guide to Research in Music Education, Fifth Edition.* (Scarecrow Press) 2005.**

Publications: Articles (since 1995)

“Hermeneutic Issues in Qualitative Research,”
***Philosophy of Music Education Review*, Vol. 3, Number**
1, 1995, 10-20.

“Phenomenology in Music,” with Betsy Behnke,
***Encyclopedia of Phenomenology*, Lester Embree, ed.,**
Dordrecht, The Netherlands: Kluwer, 1997, 467-473.

“Schopenhauer on Music as the Embodiment of Will,”
***Schopenhauer, Philosophy, and the Arts*, Dale**
Jacquette, ed., Cambridge, England: Cambridge
University Press, 1996, 183-199.

Courses Taught at NYU

Aesthetic Foundations of the Arts: Doctoral class

Aesthetic Inquiry: Doctoral class

Arts Heritage and Criticism: Graduate class

Contemporary Music: Graduate class

Dissertation Proposal Seminar: Doctoral class

Form and Analysis: Undergraduate class

Keyboard Harmony and Improvisation: Undergraduate class

Music Criticism: Graduate class

Music in the Classic Era: Graduate class

Music History II, Baroque and Classic Periods: Undergraduate class

Music History III, 19th Century Music: Undergraduate class

Music History IV, Music in the 20th and 21st Centuries: Undergraduate class

Music Performance Practices: Graduate class

Music Reference and Research Methods: Graduate class

Music Theory: Undergraduate class

Performing Arts in Western Culture: Undergraduate class

Seminar in Music Theory and Analysis: Graduate class

Music Copyright

A music expert in music copyright infringement issues on behalf of both plaintiffs and defendants.

Depositions and Trials since 1999

Testimony given in: (1) Dimmie v. Carey et al in 1999; (2) Tisi v. Patrick et al in 2000; (3) Jean v. Bug Music in 2001; (4) Newton v. Michael Diamond et al in 2001; (5) Calvin Johnson v. Allen Gordon, et al in 2002; (6) Loussier v. Universal Music Group, Inc., et al in 2003; (7) Michael A. Lowe v. Loud Records, et al in 2003; (8) Billy Frank Davis and Billy Davis Rodem Tunes v. Bradley Kirk Arnold, et al in 2003; (9) Boone v. Jackson, et al in 2004; (10) Davis v. Blige, et al in 2004; (11) Lassin et al v. Island Def Jam Music Group et al in 2005; (12) Bridgeport v. Bad Boy Entertainment et al in 2006; (13) Pyatt v. Jean et al in 2006; (14) Rondor Music International et al v. TVT Records in 2006; (15) BMS Entertainment v. Bridges et al in 2006; (16) Frost et al v. Bridges et al in 2006; (17) TVT Music v. Slip N' Slide Records et al in 2006; and (18) Lil' Joe Wein Music v. Jackson et al in 2006.

Fee rate for professional services:

- **\$325 per hour for research related activities and meetings plus any travel-related expenses**
- **\$400 per hour for deposition and trial testimony plus any travel-related time and expenses**

NYU Steinhardt



Music and Performing Arts Professions
Dr. Lawrence Ferrara
Professor and Director

Music Theory,
Piano,
Research Methods,
Music Copyright

Lawrence Ferrara, pianist, music theorist with expertise in music copyright. Piano studies with Gustave Ferri, Genia Robinor, Murray Present, Robert Goldsand, and Donald Currier. Chamber Music with Artur Balsam and Raphael Bronstein. Recordings for Orion Master Recordings and Musique International. Performances throughout North America and Europe including radio and television. Reviews by New York Times and other newspapers. Author and/or co-author of three books and numerous contributions to American and foreign journals on music theory, keyboard harmony and improvisation, philosophy of music, aesthetics, research methodologies, music education, and medical issues for musical performers. For example, *A Guide to Research in Music Education* (written with Roger Phelps) has been a standard text used throughout North America and enjoyed a Fifth Edition released in 2005.

Regarding Dr. Ferrara's critically acclaimed book, *Philosophy and the Analysis of Music: Bridges to Musical Sound, Form and Reference*, reviewers have written:

- "He brings to this enterprise an accomplished analytical technique...In a tour de force, Ferrara leads us through Bartok's Improvisation No. 3 Opus 20 in an eclectic analysis par excellence...the writing and presentation are often quite brilliant, i.e., lucidly conceived and written with distinct literary skills...I think this is the great merit of Ferrara's method: he works from within both the musical and philosophical experience and is expert in both." (F. Joseph Smith, founding editor-in-chief of *The Journal of Musicological Research*);
- "One could read the chapters on phenomenology and hermeneutics, nearly a third of the book, and benefit from Ferrara's unusual ability to explain a difficult tradition in modern philosophy...One could read the chapters on referential meaning and the phenomenological analysis of music and gain an excellent sense of the issues and contributions in these areas...for his expositions are invariably clear, comprehensive, and judicious...that Ferrara undertakes all these methodically and in detail testifies to the seriousness of his undertaking and that he does it so well reveals the unusual breadth of his competence." (Arnold Berleant, review in *The Canadian Review of Philosophy*);
- "Lawrence Ferrara is a consummate philosopher who brings to his philosophizing both the special interpretive skills of the performer and those of the musicologist...The outcome is an excellent study, pioneering in the best sense and

rewarding." (Jose Huertas-Jourda, Department of Philosophy, Wilfred Laurier University, review in the journal, *Phenomenology and the Human Sciences*);

- "Ferrara's book represents a truly exemplary case, from more than one perspective...The air that one breathes throughout this book is that of a new synthesis that would harmonize sense and technique...here there is a characteristic depth of discussion and thorough attention to the critical traditions that engage each successive issue as it appears. This demonstrates a rarely seen competence on both the musicological and philosophical planes...conclusively confirming the merits of Lawrence Ferrara's text...." (Giovanni Piana, Department of Philosophy, University of Milan, written in Italian in the journal, *Axiomathes*);
- "Ferrara's book is bold and scholarly...Its range and its quality are impressive...It is rich in its references. It is a very good book." (Thomas F. Cloonan, review in *Journal of Phenomenological Psychology*)

At NYU, Dr. Ferrara has been The Director of Music Performance Programs and later, Director of Doctoral Studies of Steinhardt Music and Performing Arts. Since 1995 he has been Chair and Director leading 300 faculty and over 1,500 students who major in bachelors, masters and doctoral programs in music and the performing arts professions.

Dr. Ferrara sits on the Editorial Board of the journals, *Arts Praxis* and *Music and Moving Image*, was Associate Editor of *Journal of Qualitative Evaluation in the Arts*, and a member of the editorial board *New York University Education Quarterly*. He has been co-P.I. on federal and foundation grants for research in performing arts medicine. He was Vice President and co-founder of MedArt International, a non-profit federation of physicians and artists fostering research that bridges the arts to medicine. He is a member of the Advisory Board of the Music Business Department at Loyola University, New Orleans. Dr. Ferrara was a winner of a Presidential Fellowship and the Daniel E. Griffiths Award for research, the latter regarding his work on Schopenhauer's philosophy of music (published 1996, Cambridge University Press).

Dr. Ferrara is an active music copyright consultant for all major record, music publishing and motion picture companies as well as numerous independent companies in issues involving numerous composer/artists including: Andrew Lloyd Webber, Paul McCartney, Elton John, Billy Joel, Bob Dylan, Gloria Estefan, Paul Simon, Jay Z, Eminem, Dr. Dre, Prince, Bruce Springsteen, Madonna, Janet Jackson, Sean Combs, Ludacris, Mariah Carey, Britney Spears, Michael Jackson, Missy Elliott, 50 Cent, Wyclef Jean, (the late) James Brown, Marc Anthony, Hillary Duff, (the late) Notorious B.I.G., DMX, Alicia Keys, Ice-T, (the late) Luther Vandross, Enrique Iglesias, Tom Petty, (the late) Tupac, Shania Twain, Toby Keith, Merle Haggard, Mary J. Blige, Mtume, Usher, and Jennifer Lopez as well as numerous groups such as 3 Doors Down, Nirvana, Beastie Boys, Lil' Jon & The East Side Boyz, N'Sync, Filter, U2, Wu Tang, Train, Real McCoy, SWV, Linkin Park, and War.

35 W. 4th Street, Suite 777 - New York, NY 10012 - Phone 212 998 5430



NEW YORK UNIVERSITY