



# COMPOSITION STUDENT HANDBOOK (2009-10)

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## I. GENERAL PROGRAM INFORMATION

### A. ABOUT THE COMPOSITION PROGRAM

The composition program at the University of North Texas is one of the largest and most diverse in the nation, with approximately 70 composition students and seven faculty members representing a wide variety of compositional aesthetics and approaches.

**Music Now** is the weekly composition departmental meeting, an open forum for the exchange of ideas and information about the creation, performance, and understanding of recent music. These forums, which are typically scheduled Mondays at 11:00-11:50 am, feature presentations by UNT faculty and students as well as visiting composers, scholars, and interpreters of new music.

An interdisciplinary center within UNT's Division of Composition Studies, the **Center for Experimental Music & Intermedia (CEMI)** provides a unique environment for the exploration of time-based arts and is internationally renowned for its long history of innovation, particularly in the realm of electroacoustic music. Students, faculty, guests, and collaborators from a variety of disciplines engage in research, creation, and performance in CEMI's six production studios and the Merrill Ellis Intermedia Theater.

CEMI resources include its staff and faculty, undergraduate and graduate course offerings, and a fully-equipped suite of creation studios and state-of-the-art performance venues. CEMI is an important interdisciplinary link between diverse UNT artists and scientists, and routinely features on-campus collaborative research and creative projects among composers, computer scientists, filmmakers, visual artists, choreographers and others. CEMI focuses on the creation of both realtime and non-realtime electroacoustic works. Both genres may include visual media in the form of video, projections, and lighting design, as well as collaborations with artists in dance, theater, set design, etc. CEMI actively promotes research, publications, and new technology in the fields of sound synthesis and composition, digital signal processing, diffusion, human-computer interaction, computer interface devices, haptic/tactile feedback devices, and enabling technologies for persons with disabilities (a natural outgrowth of interactive technology). For information concerning access to CEMI studios, please refer to pp. 8-9 below. Further information may be found on the CEMI website at [www.music.unt.edu/cemi](http://www.music.unt.edu/cemi).

**Nova** is the new music ensemble of the University of North Texas. In keeping with its mission to present a diversity of musical, aesthetic, and cultural experiences, Nova's repertoire ranges from 20th century classics to works that incorporate the latest musical innovations. Students in the ensemble have opportunities to work with faculty and guest composers and are occasionally joined by faculty and guest performers. Performances and workshops have included music by composition students as well.

### Degrees Offered

The following degrees are offered through the Division of Composition Studies:

1. Bachelor of Music in Composition
2. Master of Music in Composition
3. Master of Arts in Music (concentration in composition)
4. Doctor of Musical Arts in Composition (general program)
5. Doctor of Musical Arts in Composition (specialization in computer music media)

Composition is offered as a related field of study for master's and doctoral students in other degree programs, subject to approval by the major area; see pp. 25-26 for application procedures. Computer Music is offered as a related field for the MM degree in composition.

The **Bachelor of Arts** degree in Music is also an option for undergraduates interested in pursuing composition but with greater curricular flexibility. This degree is particularly suitable for students interested in taking courses in jazz studies, radio/television/film, music education, and other areas not included in the degree plan for the BM in Composition. Please contact the academic advisor for further information about this option.

## **B. OPPORTUNITIES AND RESOURCES**

### **Performance and Reading Opportunities**

Composition students are expected to compose for a variety of performance media and are afforded numerous opportunities to hear their original compositions while working in the program. The **Spectrum** series features new solo and chamber works for instruments and voices; **Centerpieces** concerts feature works created at the Center for Experimental Music and Intermedia utilizing new technologies and intermedia. These programs are presented throughout the fall and spring semesters; see pp. 6-7 for submission procedures.

Undergraduate and graduate students in music and other disciplines may participate in the **Intermedia Performance Arts** course. Participation in this course includes the production and performance of individual and group intermedia compositions emphasizing computer music media and utilizing the resources of the Merrill Ellis Intermedia Theater.

The UNT Symphony Orchestra's annual **Concerto Competition** program features the most outstanding student performers in the College of Music and also offers an opportunity for student composers to have their works presented. See p. 8 for eligibility requirements and submission procedures.

In addition to the performance opportunities above, the composition division organizes regular **composition workshops** and open **reading sessions** by the UNT Symphony and Chamber Orchestras and other College of Music ensembles. Such opportunities are posted on the composition bulletin board and website and distributed to the composers listserv as they arise.

### **Student Organizations**

The **Composers' Forum** is a student organization devoted to coordinating performances and bringing new works to public attention. The organization was formed to foster the spirit of collaboration between composers, performers, and artists of all kinds throughout the UNT community. All composition majors are encouraged to sign up for the Composers' Forum bulletin board (<http://orgs.unt.edu/compforum>).

The undergraduate and graduate representatives on the Composers' Forum board also serve on the **Student Advisory Council**, a committee comprised of students throughout the College of Music that regularly meets with the dean to discuss issues pertinent to all music students. Composition students should contact the appropriate representative on the Composers' Forum if there are concerns to be presented before the Student Advisory Council.

### **Other Resources**

The **composition division website** ([www.music.unt.edu/comp](http://www.music.unt.edu/comp)) is the best resource for current information regarding the composition program including division event information, downloadable forms and documents, and links to important websites.

The **composition bulletin board** is located across from MU 207. All composition students should regularly check this board for important information pertaining to the division including upcoming events, student opportunities, and current news concerning composition students and faculty. Materials must not be posted or removed from the board without first consulting with the division chair. *Any items posted without prior approval from the division chair will be removed from the bulletin board.*

All materials submitted to the composition program (e.g., submissions for Spectrum, Centerpieces, orchestra readings) as well as any unreturned composition coursework may be retrieved from administrative assistant **Michelle Hurt**'s office (MU 245). Any unclaimed materials from the previous semester will be discarded at the end of each semester; therefore, it is each student's responsibility to retrieve his/her materials in a timely manner.

All composition students are expected to register for a **UNT composers listserv** account in order to receive important announcements concerning division events, composer opportunities, and to share information with fellow composition students and faculty. *Composers must be registered to this list in order to have works considered for Spectrum or Centerpieces performances.* Composition students may subscribe to the list as follows:

1. Using your e-mail account, send a message to [listserv@unt.edu](mailto:listserv@unt.edu); in the body of the e-mail message (not the subject line) type **subscribe unt-composers [first name] [last name]** (e.g., **unt-composers John Cage**).
2. After the subscription is accepted by the list server, you will receive a message asking you for confirmation by sending a reply with "ok" in the body of the e-mail message.
3. When your subscription has been accepted by the server, you will receive a long message explaining how to use the list. To send a message to everyone on the list, use the e-mail address **unt-composers@unt.edu**.

To be removed from the list, send an e-mail to [listserv@unt.edu](mailto:listserv@unt.edu); in the body of the e-mail message (not the subject line) type **signoff unt-composers**.

The composition division has **binding equipment** available for use by all composition students to bind scores and parts with standard comb spines. Please contact the composition division chair for access to this equipment.

Folders containing current **composer opportunities** are available for student perusal in a file adjacent to the composition bulletin board. These folders include information pertaining to competitions, residencies, educational programs, and employment opportunities. Materials may be temporarily removed for copying but must be returned to the file as soon as possible so that other students have access to them as well.

### **Student Achievements**

Composition students are encouraged to regularly apply for competitions, grants, residencies, and awards, as well as opportunities for participation at music festivals and professional conferences. Students are expected to maintain a record of these honors and activities, which will be reviewed during the student evaluation sessions that are scheduled throughout the year (see p. 4 below). This information will be solicited by the composition division chair at the end of each semester and will be compiled for publication in the *Faculty Notes* and alumni newsletters, as well as posting on the composition bulletin board and division website. The information submitted should conform to the following guidelines:

1. Submitted electronically in a format that can be easily imported into another document;
2. Written in the third person in a style similar to that posted on the composition bulletin board;
3. Focusing on activities that have regional, national, or international significance, rather than local activities such as performances on Spectrum or Centerpieces concerts.

In some cases, students may also be eligible for travel funding through the division, college, or university to participate in such events (see p. 11 for details).

Each spring semester, the composition faculty selects an **outstanding undergraduate** and **graduate student** to be recognized at the annual University Honor's Day ceremony. Students are selected for this honor based upon demonstrated talent, academic achievement, and contribution to the program. A list of past recipients is posted on the composition division website: [http://www.music.unt.edu/comp/students?quicktabs\\_3=6](http://www.music.unt.edu/comp/students?quicktabs_3=6).

### **C. POLICIES AND PROCEDURES**

In addition to the following policies and procedures (which apply to all composition students) please refer to the appropriate sections pertaining specifically to undergraduate and graduate composition students.

#### **Online Composition Student Information**

All composition majors, as well as non-majors enrolled in composition lessons, are required to set up a student account on the composition division website ([www.music.unt.edu/comp/user](http://www.music.unt.edu/comp/user)) and submit their current **composition student information**. The submitted information will be maintained for composition faculty and staff reference and must be kept current so that students may be contacted regarding course registration, student awards, employment opportunities, and in the case of emergency. These student information pages are also used to upload files for regular student evaluations (juries, hearings, graduate reviews) and to request faculty studios at the beginning of each registration period. By creating and updating this account, the student acknowledges that he/she has read the current *Composition Student Handbook* and understands the policies therein. *Students must update their student information page each semester in order to receive course restriction codes for the subsequent semester.*

### **Division Event Attendance**

All students enrolled in composition lessons, whether majors or non-majors, are expected to attend division events including concerts, Music Now forums, reading sessions, workshops, etc. Failure to regularly attend composition division events may result in a lower composition course grade or disqualification from the program. This requirement is additional to any other attendance and assigned work expectations of the course.

### **Composition Portfolio**

All composition majors are to maintain a *portfolio* that includes completed works, recordings, printed documents (programs, reviews, etc.), and a list of works and performances. It is expected that portfolio materials will be presented in a professional manner: i.e., accurate, properly notated, neatly formatted, bound, labeled, etc. Improperly formatted or poorly organized portfolios will not be accepted. An electronic version of this portfolio is submitted to the composition faculty for review during regular student evaluations (see below). For further information regarding the content of the composition portfolio, please refer to pp. 18 (undergraduate) and pp. 32 (graduate) below.

### **Composition Student Evaluations**

All composition majors are evaluated regularly throughout the year. These evaluations include the **Freshman Barrier Examination** (pp. 19), **Undergraduate Composition Jury** (pp. 19-20), **Senior Recital Hearing and Final Portfolio Review** (pp. 20-21), **Graduate Composition Jury** (p. 31), **Doctoral Qualifying Examination Hearing** (p. 34), and the annual **Graduate Review** (pp. 31-32). These evaluations are scheduled at regular times throughout the academic year:

1. Second week of classes each semester: Senior Recital Hearings, Doctoral Qualifying Examination Hearings; Composition Juries (make-up or follow-up from previous semester).
2. Pre-finals week each semester: Composition Juries; Doctoral Qualifying Examination Hearings (for summer examinations).
3. Late March/early April: Graduate Reviews.

Detailed information on these evaluations is included in the appropriate sections of the *Handbook*.

### **Performance Requirement**

All composition majors are expected to present *at least one* public performance and/or reading of original composition(s) each semester. Venues may include Spectrum programs, CEMI Centerpieces, Composers' Forum concerts, reading sessions, and student recitals. Students are strongly encouraged to seek off-campus performances of their works (including festivals and conferences) though at least one performance per year must be at UNT. Final grades for composition major/concentration lessons (MUCP 2180-90, 3180-90, 4180, 5185, 5190, 6190) will be based in part on fulfillment of this requirement each semester. *All students must regularly fulfill this requirement in order to be approved for the senior composition recital (undergraduates) or enrollment in thesis/dissertation (graduates).*

### **Course Registration and Restriction Codes**

1. Restriction codes for composition courses may be obtained as follows:
  - a. **Undergraduate students:** contact the *Undergraduate Academic Advisor* for composition, **Carol Pollard** (MU 260B; 565-3781; carol.pollard@unt.edu).
  - b. **Graduate students:** contact the *Composition Division Chair*, **Joseph Klein** (MU 2005; 565-4926; joseph.klein@unt.edu).
2. Students will not be provided with restriction codes for composition courses until they have updated their online **composition student information** (<http://www.music.unt.edu/comp/user>).
3. Instructor preferences (first and second choices) may be selected when completing/updating the online composition student information page; in those instances where the student's choice(s) may not be accommodated, all attempts will be made to place the student with his/her chosen instructor in the following semester.

4. Students who intend to continue studying with their current composition instructor should confirm this with him/her prior to registration; students who intend to change instructors are expected to contact both the *current instructor* and the *new instructor* to make their intentions clear to all parties involved.
5. All students approved for composition lessons (excluding thesis and dissertation students) will be placed in a holding section (usually section 700) until final instructor assignments are made during the first week of classes each semester. These assignments will be posted on the composition bulletin board and e-mailed to the listserv.
6. Students must register for composition lessons *before the end of the first day of classes* each semester to be guaranteed a studio space; placement after that time is contingent upon instructor availability.
7. Teaching assignments for composition courses are as follows:
  - a. **MUCP 1180, 1190, 3080, 3090**: weekly composition labs with a teaching fellow; weekly lectures with the freshman composition mentor (Dr. Klein).
  - b. **MUCP 2080, 2180, 2190**: weekly small group and/or individual meetings with a teaching fellow; weekly seminars with the sophomore composition mentor (Dr. McTee).
  - c. **MUCP 4080**: weekly small group and/or individual lessons with a teaching fellow or composition faculty member (as space permits); optional weekly seminars with the faculty mentor (Dr. McTee), as assigned at the beginning of the semester.
  - d. **MUCP 3180, 3190, 4180, 4190**: weekly meetings with a composition faculty member.
  - e. **MUCP 5080**: combination of weekly seminars and individual meetings with a composition faculty member.
  - e. **MUCP 5180, 5185**: weekly meetings with a composition faculty member (as space permits).
  - f. **MUCP 5190, 6190, 6200**: weekly meetings with a composition faculty member.
  - g. **MUGC 5950, 6950**: individual meetings with the major professor (as arranged).
8. Graduate students interested in declaring composition as a related field or concentration must be approved by the composition faculty prior to obtaining a restriction code for MUCP 5185; please refer to pp. 25-26 for further information.

### **Composition Lessons**

1. All composition majors are expected to enroll in composition lessons (including thesis, dissertation, MUCP 6195, or 6200) each long semester until graduation. Students may enroll in no more than one composition lesson each semester, including MUCP 1180-1190.
2. Students typically meet with the instructor on a weekly basis, beginning the second full week of classes through the last week of classes each semester. However, it may be necessary on occasion to adjust these regularly scheduled meetings in order to accommodate instructors with professional obligations that require them to be away from campus. In these cases, the instructor will coordinate an alternate meeting schedule with the affected student(s) in advance.
3. Weekly meetings may include a combination of private lessons, small group discussions, and studio seminars, as arranged by the individual faculty members. Students should be prepared to present their work and contribute to discussions at every meeting.
4. In some cases, the faculty may request students to temporarily discontinue composition lessons in order to remedy deficiencies or concentrate on other areas of study within the curriculum. Students planning to voluntarily discontinue composition lessons for one or more semesters should contact the composition division chair and primary instructor (major professor) before doing so. Students resuming composition lessons following a hiatus period will be expected to meet with the composition faculty during the student evaluation at the beginning of the semester. Terms of continuation in the program will be discussed at that time.
5. Composition students are encouraged to explore the diversity of composition faculty perspectives in their selection of composition studios. It is expected that all composition majors will work closely with at least two composition faculty members during their time in the program.
6. At the beginning of the semester, each student will be evaluated and composition project(s) will be assigned accordingly. It is expected that the assigned project(s) will be completed by the end of the semester.



7. Students also may be assigned supplemental research associated with the composition project(s), such as reading, listening, score study assignments, and/or concert reviews. Students may be expected to maintain a journal of these supplemental assignments and should be prepared to discuss them at each lesson. All coursework is to be turned in to the instructor by the end of each semester.
8. All students enrolled in composition lessons will receive a written mid-term evaluation around the eighth week of classes each semester. Students who are working below expectations will meet with the composition instructor (major professor) to discuss strategies for improving grades or other options concerning the completion of the course. In serious cases, the composition division chair may be involved in this meeting with the student.
9. Grading will be based upon the following criteria:
  - a. Completion of composition project(s), demonstrated effort, technique, and imagination.
  - b. Completion of supplemental assignments.
  - c. Performance or public reading of a recent work.
  - d. Attendance (at lessons/seminars and division events, including Music Now).

Other criteria may be considered as well, such as the results of the undergraduate composition jury (MUCP 2190), senior composition recital (MUCP 4190), or graduate portfolio review (MUCP 5185, 5190, 6190, 6200).

### **Submissions for Spectrum and Centerpieces Programs**

1. Students must be currently *enrolled in upper-division or graduate composition lessons* and *registered on the UNT composers listserv* to be eligible for **Spectrum** or **Centerpieces** programs. Students submitting works for Centerpieces must have successfully completed Introduction to Electroacoustic Music (MUCP 4670) as well. Students enrolled in Intermediate Composition (MUCP 2180-90) or Secondary Composition I (MUCP 2080) may be considered only in exceptional cases and must be approved by the sophomore faculty mentor (Dr. McTee).
2. The following materials must be submitted by *5:00 pm* on the day of the posted deadline:
  - a. All **performance materials**, which may include a score, complete set of performance-ready parts, recording, etc.
  - b. **Program note** (including texts for vocal works).
  - c. A *completed and signed* **Spectrum/Centerpieces Request Form**, available online at [http://www.music.unt.edu/comp/students?quicktabs\\_3=4](http://www.music.unt.edu/comp/students?quicktabs_3=4).

**Spectrum** requests are submitted to the *composition division chair*; **Centerpieces** requests are submitted to the *CEMI director*. Supporting materials may be submitted along with the form or electronic versions may be posted on the student's online account ([www.music.unt.edu/comp/user](http://www.music.unt.edu/comp/user)).

3. All information included on the form must be *legible, accurate*, and printed *exactly* as it should appear in the program; it is particularly important that all **timings** are *accurate* and all **performers' names** are spelled *correctly*.
4. Scores and parts must be *complete, legible*, and thoroughly *proofread* prior to submission; incomplete, messy, or carelessly copied works will not be considered. Only **copies** are to be submitted; original manuscripts will not be accepted.
5. Works requiring more than basic audio playback and/or amplification must be presented in the MEIT. Pre-recorded audio formats must be submitted on CD or DVD.
6. A written **program note** is *required* for each work submitted, although the composer may opt not to have this note included in the printed program notes. Program notes and texts may be included either in the score or printed separately and attached to the Spectrum/Centerpieces Request Form; however, any notes intended for inclusion in the printed program must be submitted electronically. It is imperative to *credit the source of all texts submitted* and include *permission to use the text* (for works not in the public domain) from the copyright holder.
7. The instructor's signature may be obtained *only* upon approval of all **performance materials, program note**, and *completed* **Spectrum/Centerpieces Request Form**. *Forms submitted without the instructor's signature will not be accepted.*

8. In order to facilitate the production of the program, it is important that applicants provide a *detailed* and *accurate performance set-up*, including number and placement of music stands, chairs, and microphones, technical requirements, etc.

9. As each program can accommodate a maximum of 60 minutes of music, it may not be possible to program all works submitted. Therefore, the following criteria will be considered when reviewing submissions:

- a. **Date of submission:** it is to the composer's advantage to submit a request *early*.
- b. The student's **classification** and **degree status:** graduate students will generally have priority over undergraduates and composition majors will have priority over non-majors.
- c. The **scope of the work:** excessively long works or those requiring very large forces are less likely to be programmed, depending upon the number of submissions received.
- d. The composer's record of **previous performances:** priority will often go to those composers who have not had a work performed on a recent Spectrum or Centerpieces program.

Those composers whose submissions are acceptable but are not programmed due to time constraints will be given priority for the following program.

10. Members of the Composers' Forum will coordinate the production of each Spectrum program; CEMI TAs will coordinate the production of all Centerpieces concerts. All composers participating in a Spectrum or Centerpieces program will be required to assist in the following ways:

- a. Designing and posting **flyers** to advertise the concert. Flyers should be widely distributed/posted and *must* include the following information:
  - i. The heading "Spectrum: New works by North Texas Composers."
  - ii. Date, time, and location of the event; include building and room number.
  - iii. UNT College of Music logo (download from [www.music.unt.edu/logo](http://www.music.unt.edu/logo)).
  - iv. Composers' names (suggested, but not required); *make sure names are spelled correctly*.
- b. Compiling **program notes**.

These duties are to be coordinated with the Composers' Forum officers (Spectrum) or the CEMI TAs (Centerpieces); assignments will be made based upon preferences indicated on the Spectrum/Centerpieces Request Form, and will be posted on the composition bulletin board and to the composers listserv.

11. It is absolutely essential that the programmed composers work closely with any performers involved in the preparation of the selected work. In order to maintain a standard of professionalism, *all aspects of performance protocol should be addressed during rehearsals*, including stage presence, composer acknowledgments, and appropriate attire.

12. Works that have not been adequately rehearsed and/or sound-checked prior to the performance will be removed from the program at the discretion of the student's composition instructor, the composition division chair, and/or the CEMI director.

13. A dress/tech rehearsal sign-up sheet will be posted on the composition bulletin board at the time of the program announcement; rehearsal times are scheduled on a first come/first served basis.

14. Preliminary programs will be posted on the composition bulletin board **two weeks** prior to the concert date; any changes must be made *in writing* directly on the program draft no later than **one week** prior to the performance in order to appear in the final program.

15. Further details (including deadlines and performance dates) are posted on the composition bulletin board; program information will be posted during the week following each submission deadline.

16. Materials not claimed after the program may be retrieved in Administrative Assistant **Michelle Hurt**'s office (MU 245) for the remainder of the semester, after which time they will be discarded.

17. Participating composers may download recordings of their works from these events at <http://mu2009-nt106567.music.unt.edu/Recordings>; these recordings are typically available within a week following the event.

## Call for Orchestra Scores

1. Eligible composition students have regular opportunities for their works to be read and/or performed by the UNT Symphony and Chamber Orchestras. Students must fulfill the following requirements in order to be eligible:
  - a. Current enrollment in upper-division or graduate composition lessons, thesis, or dissertation with a member of the full-time composition faculty.
  - b. Successful completion of Instrumentation (MUCP 4310) or the equivalent.
  - c. Successful completion of Orchestration (MUCP 4320/5320) or the equivalent; optionally, the student must have worked on the submitted piece for at least one full semester with a member of the full-time composition faculty.
2. Each eligible student may submit only one score (along with a recording if available), with the following specifications:
  - a. The score should be printed onto 70# off-white or cream paper, should have a card stock cover, and should be bound using comb or spiral methods for easy page turning.
  - b. The following information must be included on the cover or preface pages of the score:
    - i. Title
    - ii. Composer's name
    - iii. Year of composition
    - iv. Exact duration of the work
    - v. Instrumentation including all percussion instruments
    - vi. Concert or transposed score indication
    - vii. Composer's contact information (phone number and e-mail address)
    - viii. Program note
  - c. A recording (if included) should be clearly labeled with the *composer's name* and the *title* of the work.
3. Students must submit one complete part for the first violin section. Parts formatted for easy page turns should be printed in booklet form (folded and stapled in the middle) on 11X17-inch, 70# off-white or cream paper.
4. The student's composition instructor must sign the cover of the score and violin part indicating approval. Materials will be reviewed by the composition faculty and then forwarded with recommendations to the orchestra conducting staff.
5. Please note that the symphony and chamber orchestras will not be available for general student readings during semesters when Orchestration (MUCP 4320/5320) is offered, typically in the spring semesters. Students should check the UNT Schedule of Classes prior to submission.
6. The timeline for orchestra readings is as follows:
  - a. Tuesday of the seventh week of classes: Submit the score, the first violin part, and optional recording to the composition division chair by 5:00 pm. Materials received after this date will not be considered.
  - b. Tuesday of the thirteenth week of classes: If your work has been selected for the reading session, turn in one additional score and a complete set of parts to the composition division chair by 5:00 pm on this date.
7. In addition to reading opportunities at the end of each semester, eligible composers may submit their orchestral works for possible performance on the annual UNT Symphony Orchestra **Concerto Competition** program. This program is typically scheduled in the spring semester, though the deadline for submissions is usually in the fall. Because the schedule is determined by the Orchestral Studies Office, a timeline is not provided here; information will be posted on the composition bulletin board and sent to the listserv as it is made available.

## CEMI Studio Access

The physical facilities of the Center for Experimental Music and Intermedia (CEMI) consist of a set of studios (ranging from stereo to 8-channel configurations), which are accessed via a key card system, and the Merrill Ellis Intermedia Theater (MEIT). These facilities are staffed and maintained by the CEMI director and the CEMI TAs. Together, the director and CEMI TAs oversee the use of the studios and theater, as well as program and produce concerts in the MEIT.

1. In order to use the CEMI studios, students must have completed Introduction to Electroacoustic Music (MUCP 4670) or the equivalent. Composition students may enroll in MUCP 4670 following successful completion of the undergraduate composition jury; non-composition students and composition majors interested in taking this course prior to the undergraduate jury must schedule an appointment with the CEMI director for approval. Because class size is limited, enrollment in MUCP 4670 is subject to availability.

2. Once the above prerequisites are met, the student must complete the following procedures in order to begin working in the studios:

- a. Register to the **cemi-user listserv**; see pp. 2-3 for details (substituting “cemi-user” for “unt-composers”).
- b. Obtain an access **key card**:
  - i. Complete a **CEMI Studio Access Form** by the end of the second week of classes. (It may be necessary for the student's composition instructor to approve the project.)
  - ii. Submit the form to the CEMI director.
  - iii. During the first two weeks of classes, students may go to MU 2001 with a valid student ID, pay the fee, and pick up the access key card.
- c. Schedule a studio time (9 hours per week, maximum of 3 hours in one block):
  - i. Log onto the CEMI website and view the studio work schedules.
  - ii. Submit a proposed studio schedule to the CEMI director, either via email (andrew.may@unt.edu) or by leaving a hard copy of the form in his box.

3. Access key cards are programmed for each individual, granting students access to a certain set of studios depending upon their current project and level of experience. For security purposes, the key card locks maintain a log of everyone who enters each studio, including the time and date.

4. Every CEMI studio user must have an access key card. It is important that students with the CEMI access key card never loan their card to another person nor allow anyone to enter the studio as they are leaving; *each person must log in with his/her own card*. Students who fail to follow these guidelines may be held responsible for damaged or missing items and their access privileges may be revoked.

5. Access key cards are typically disabled on the last day of finals week; students who plan to work over the semester breaks or during the summer sessions must notify the CEMI staff. Access key cards must be returned by the last day of finals week if the student is graduating or will not otherwise be enrolled in composition classes during the following semester.

### Scheduling the Merrill Ellis Intermedia Theater

Composition students may schedule time in the Merrill Ellis Intermedia Theater (MEIT) for events that require the unique technical capabilities of the space (multi-channel diffusion, video projection, lighting system, etc.). Such events must relate to the general goals of the Division of Composition Studies and student coursework, e.g., senior recitals, rehearsals, recording sessions, Composers' Forum events, etc. Events that do not require the special technical facilities of the MEIT should be scheduled in another space.

1. It is important to understand that *only CEMI personnel are allowed to operate the sound and lighting equipment in the MEIT*; thus, in order to present an event in this space, a CEMI TA must be hired to run the system. For events that require multiple lighting changes as well as live sound, it may be necessary to hire additional CEMI TAs.

2. The CEMI TA on duty must be contracted for at least one hour of setup and one hour of breakdown time, in addition to the running time of the event. Contact the CEMI director for the current CEMI hourly rate (as of fall 2009, the rate is \$15 per hour).

3. To reserve the MEIT, please follow the guidelines below:

- a. Request the event date(s) through the recital/rehearsal reservation system (see Scheduling office and/or College of Music website for details).
- b. Contact the CEMI director for tentative approval of the requested date(s).
- c. Contact one or more CEMI TAs to assist with the event; a current list of CEMI TAs with contact information is posted on the door of the CEMI office (MU 2001).
- d. Submit the **Reservation Request Form** and the list of CEMI TAs assisting with the event to the CEMI director, who will sign the form *only after all of the above steps have been satisfactorily completed*.

## D. FINANCIAL ASSISTANCE

Scholarships, teaching assistantships (TAs), and teaching fellowships (TFs) are available in the area of composition; eligibility is specified below. Because such awards and appointments are highly competitive, applicants are strongly encouraged to audition for scholarships in their performance medium as well, or to apply for assistantships and/or fellowships in other areas (e.g., theory, jazz studies), as appropriate. Students are encouraged to pursue all avenues of financial support and to complete any required forms from Student Financial Aid and Scholarships; college work-study, grants, student loans, and university scholarships may also be available. The Toulouse School of Graduate Studies offers several opportunities for graduate financial support; please refer to the TSGS website for details: <http://www.tsgs.unt.edu>.

### Application Procedures

To be considered for a teaching assistantship, teaching fellowship, or an academic scholarship in composition, applicants must submit the appropriate **application form** along with a **composition portfolio**.

1. Application forms for TAs, TFs, and scholarships in the composition division must be submitted to the Office of Graduate Studies in Music (MU 216A) by the *first Monday in February* each year. Late or incomplete applications may not be considered. Final decisions will be announced in April prior to the year of the appointment/award.
2. For new graduate applicants in composition, the evaluation will be based upon the portfolio included with the graduate school application; undergraduates and continuing graduate students must submit a portfolio that includes:
  - a. **Scores** of three representative works.
  - b. **Recordings** (CD and/or DVD) of three representative works, at least two of which should correspond with the enclosed scores. MIDI realizations may be submitted only in exceptional cases.
  - c. **Recommendations** or **reference information** from at least two persons qualified to evaluate the applicant's accomplishments and merits; include *name, position, telephone number(s), and e-mail address* for each reference.

Portfolios may be submitted electronically or as printed/recorded media. Undergraduates should submit the composition portfolio to administrative assistant **Michelle Hurt** (MU 245) by the *first Monday in February*; graduate students will present their portfolios to the composition faculty at the annual Graduate Review (see pp. 31-32).

3. Current TAs, TFs, and scholarship holders *must reapply by the posted deadline each year* to be considered for continued support. Students who do not submit an application by the posted deadline may not be renewed.

### Eligibility

1. Recipients of financial assistance are expected to uphold the highest academic standards and participate regularly in composition division activities. Failure to meet these expectations may result in the suspension of future financial support.
2. Students who have been *provisionally accepted* to the program are *not eligible for support* through the composition division until all requirements for acceptance have been met.
3. Scholarship recipients and TAs/TFs must maintain full-time enrollment status during the period of support/appointment. Full-time enrollment is a minimum of 12 hours per semester for undergraduates and 9 hours per semester for graduate students; enrollment in 3 hours of dissertation (MUGC 6950) is considered full time for doctoral students who have completed all other required coursework. The following exceptions may be considered:
  - a. Master's students in good standing who have not yet reached the maximum amount of support through the composition division may be eligible for *one semester* of scholarship or TA/TF support with less than full-time enrollment.
  - b. Doctoral students in good standing who have not yet reached the maximum amount of support through the composition division may be eligible for *up to two semesters* of scholarship or TA/TF support with less than full-time enrollment.

Students must petition for this exception through the composition division chair. Approval is granted at the discretion of the composition faculty and is based upon availability of funds, the student's past contribution to the program, and (in the case of TAs/TFs) the instructional needs of the division.

## Scholarships

Scholarships are available for graduate composition majors and undergraduate students who have passed the undergraduate composition jury. Composition scholarship awards are based on proven academic achievement, demonstrated (or potential) success, contribution to the program, and quality of compositional work. The following scholarships are available in composition, recipients to be determined each year by the composition faculty:

1. **Merrill Ellis Memorial Composition Scholarship:** named for composer Merrill Ellis (1916-1981) who served on the North Texas composition faculty from 1962 until his death in 1981, during which time he founded the Electronic Music Center (later the Center for Experimental Music and Intermedia) and was a pioneer in electronic music and intermedia.
2. **David M. Schimmel Memorial Composition Scholarship:** named for composer/conductor David M. Schimmel (1948-1984), a doctoral composition student and teaching fellow at North Texas at the time of his death. In addition to serving on the faculty of Mountain View College, Mr. Schimmel also taught at Southern Methodist University and Florida State University.
3. **Martin Mailman Memorial Composition Scholarship:** named for composer/conductor Martin Mailman (1932-2000), Regents Professor of composition at North Texas who served from 1966 until his death in 2000. Dr. Mailman was particularly distinguished as a composer of music for wind ensembles and dedicated much of his teaching to undergraduate students.
4. **Richard and Candace Faulk Composition Scholarship:** donor Richard Faulk received a BM degree in composition from North Texas in 1974, and a JD in Law from Southern Methodist University 1977. He currently lives in Houston with his wife, Candace, and practices law as an environmental attorney for the firm of Gardere, Wynne, and Sewell, LLP.
5. **Richard Dufallo Memorial Composition Scholarship:** named in honor of distinguished conductor and contemporary music advocate Richard Dufallo (1933-2000). In addition to his various conducting positions over the years with Juilliard, the Aspen Festival, the Buffalo Philharmonic (as associate conductor under Lukas Foss), and the New York Philharmonic (as assistant conductor under Leonard Bernstein), Mr. Dufallo was the author of a collection of interviews with 20th-century composers titled *Trackings*.
6. **Paul Loomis Composition Scholarship:** donor Paul Loomis received his BM degree in composition from North Texas in 1979 and is the President/CEO of The Loomis Corporation and Luminous Sound Studios, a Dallas-based music production company and post-production facility. Loomis is active as a composer, conductor, songwriter, music producer, arranger, orchestrator, and keyboard artist.

Additional College of Music scholarships may also be available through the composition division.

## Teaching Fellowships and Teaching Assistantships

Full and partial teaching assistantships and teaching fellowships are available for graduate students in composition. Complete information may be found in the Graduate section of the *Handbook* (pp. 26-28).

## Travel Assistance Awards

Composition students whose works are selected for performance at national or international venues (e.g., conferences, festivals, workshops) may be eligible for a **travel assistance award** through the composition division. Support is contingent upon availability of funds, the significance of the event to the student's professional development, and the student's standing in the composition program.

1. Students may apply for an award by submitting a written request to the composition division chair (usually submitted electronically). Supporting materials are to accompany this request and must include information on the selected work(s) and an official invitation from the sponsoring organization.
2. Upon approval, the student must complete a **Travel and Performance Scholarship** form (available from Becky Hughes in the Music Office, MU 247A) and obtain the requisite signatures. *It is the sole responsibility of the student to initiate and follow this process through to completion.*
3. These awards are to be applied as seed money toward additional support through the Toulouse School of Graduate Studies. Students are expected to investigate other funding sources as well (e.g., the College of Music, student organizations, external grant agencies).
4. Students may be considered for one \$100 travel assistance award per academic year. Additional support may be considered only in exceptional cases, as funds permit.

## E. COMPOSITION INSTRUCTORS, 2009-10

### Faculty

**Dr. Joseph Klein**

Professor of Music  
Composition Division Chair  
MU 2005 • (940)565-4926  
joseph.klein@unt.edu

**Dr. David Bithell**

Assistant Professor of Music  
iARTA Coordinator  
MU 108 • (940)565-3763  
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**Dr. Andrew May**

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CEMI Director  
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**Dr. Elizabeth McNutt**

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Nova Ensemble Director  
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**Dr. Cindy McTee**

Regents Professor of Music  
MU 2004 • (940)565-4651  
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**Dr. Jon Christopher Nelson**

Professor of Music  
Associate Dean for Operations  
MU 247F, MU 2003 • (940)369-7531  
jon.nelson@unt.edu

**Prof. David Stout**

Professor of Music  
MU 345 • phone TBA  
david.stout@unt.edu

**Prof. Phil Winsor**

Professor of Music Composition (modified)  
pgw0001@jove.acs.unt.edu

### Teaching Fellows and Teaching Assistants

**Ms. Juliana Choi**

Composition lessons  
dajeong\_choi@yahoo.com

**Mr. Greg Dixon**

MUCP 4670; CEMI TA  
noxidgerg@gmail.com

**Mr. Jason Fick**

CEMI TA (spring 2010)  
jcf0096@unt.edu

**Mr. Joshua Harris**

MUCP 1180/3080 TA  
harris.jk@gmail.com

**Mr. Benjamin Johansen**

MUCP 1180/3080 TA; CEMI TA  
BenjaminJohansen@myunt.edu

**Mr. Stephen Lucas**

CEMI hourly assistant  
sl0052@unt.edu

**Mr. L. Scott Price**

CEMI TA  
lsp0038@unt.edu

**Ms. Sarah Page Summar**

MUCP 1190/3090 TA; Composition lessons  
sps0064@unt.edu

**Mr. Paul Thomas**

MUCP 4310; Composition lessons  
polkapaul@gmail.com

**CEMI/Composition Office**

MU 2001 • (940)565-2382

## **F. CONTACT INFORMATION**

**Composition Division Website:** [www.music.unt.edu/comp](http://www.music.unt.edu/comp)

**Center for Experimental Music and Intermedia:** [www.music.unt.edu/cemi](http://www.music.unt.edu/cemi)

**For Undergraduate Information:** [undergrad@music.unt.edu](mailto:undergrad@music.unt.edu)

**For Graduate Information:** [grad@music.unt.edu](mailto:grad@music.unt.edu)

### **Dr. Graham Phipps**

Director of Graduate Studies

Music 215 • (940)565-3733

[graham.phipps@unt.edu](mailto:graham.phipps@unt.edu)

*For information regarding graduate programs in music.*

### **Ms. Carol Pollard**

Academic Advisor (Composition)

Music 260A • (940)565-3781

[carol.pollard@unt.edu](mailto:carol.pollard@unt.edu)

*For undergraduate advising and composition course restriction codes.*

### **Mr. Cory Ando**

Administrative Assistant for Graduate Studies

Music 216A • (940)565-3721

[cory.ando@unt.edu](mailto:cory.ando@unt.edu)

*For graduate advising and course restriction codes for thesis and dissertation.*

### **Ms. Becky Hughes**

Administrative Assistant for Scholarships

Music 247H • (940)369-7771

[becky.hughes@unt.edu](mailto:becky.hughes@unt.edu)

*For admission and scholarship information.*

### **Ms. Becky King**

International Student Services Advisor

Music 260C • (940)369-7545

[becky.king@unt.edu](mailto:becky.king@unt.edu)

*For international student advising.*

### **Ms. Michelle Hurt**

Administrative Assistant for Composition Studies

Music 245 • (940)565-4090

[michelle.hurt@unt.edu](mailto:michelle.hurt@unt.edu)

*For additional information about the composition program.*



## **F. FORMS**

The following is a list of all forms used in the composition division. Unless otherwise indicated, these forms may be downloaded from the composition division website ([http://www.music.unt.edu/comp/students?quicktabs\\_3=4](http://www.music.unt.edu/comp/students?quicktabs_3=4)); please refer to the appropriate sections of this *Handbook* for further details.

1. **Composition Student Information:** online submission of this information is required of all students enrolled in composition lessons, including thesis and dissertation; students may access this form by logging onto the composition division website ([www.music.unt.edu/comp/user](http://www.music.unt.edu/comp/user)).
2. **Spectrum/Centerpieces Request Form:** to be completed by students interested in programming a work for performance at one of these venues; must be submitted to the composition division chair by the posted deadline.
3. **CEMI Studio Access Form:** to be completed by any student interested in using the facilities of the Center for Experimental Music and Intermedia (CEMI); this form is available in the CEMI/Composition Office (MU 2001) and must be submitted to the CEMI director.
4. **Undergraduate Jury Evaluation Form:** to be completed by all composition majors planning to take the undergraduate composition jury; must be submitted to the composition instructor *no later than the Friday prior to the scheduled jury date*.
5. **Senior Recital Hearing and Final Portfolio Review Form:** to be completed by all students planning to take the senior recital hearing; must be submitted to the composition instructor *no later than the Friday prior to the scheduled hearing date*.
6. **Senior Recital Approval Form:** to be completed by all students planning to take the senior recital hearing. Part I is submitted to the composition faculty at the senior recital hearing; part II is signed by the senior recital committee upon approval of the recital date; completed form must be submitted to the composition division chair no later than *one week* before the scheduled recital date.
7. **Graduate Jury Evaluation Form:** to be completed by all provisionally-accepted graduate composition majors enrolled in MUCP 5180 prior to taking the graduate jury; must be submitted to the composition instructor no later than *one week* before the scheduled jury date.
8. **Doctoral Qualifying Examination Approval Form:** to be completed by all doctoral students and approved by the student's examination committee by the end of the semester prior to the qualifying examinations; must be submitted to the composition division chair by the end of the semester prior to the doctoral qualifying examination.

Additional forms (e.g., degree plans, advisory committee request forms, final document approval forms) may be obtained elsewhere in the College of Music or online; please refer to the *College of Music Student Handbook* for further information.

## II. UNDERGRADUATE PROGRAM IN COMPOSITION

### A. APPLICATION PROCEDURES

#### New Students

In addition to the general undergraduate application and audition procedures for the College of Music, applicants interested in considering composition as a major must meet with the academic advisor during one of the summer orientation sessions prior to admission. Any student accepted to the College of Music may begin studies in the undergraduate composition program through open enrollment in Beginning Composition I-II (MUCP 1180-1190); continuation in the program is determined by success during the first two years of study (see requirements below).

#### Transfer Students

Students transferring from other undergraduate music programs must meet the same requirements as new and continuing composition students in order to qualify for the composition program. Required course work will be determined in consultation with the academic advisor and composition division chair.

1. Transfer students with at least two semesters of college-level composition courses who place into MUTH 2400-2410 or higher may be eligible for Intermediate Composition (MUCP 2180-2190). Consideration for Intermediate Composition is based upon the following criteria:

- a. Acceptance to the College of Music at the concentration level on an instrument or voice.
- b. Enrollment in MUTH 2400-2410 or higher; no grade lower than B in any transferred theory courses will be accepted.
- c. Submission of a **composition portfolio** that includes:
  - i. At least three **scores** demonstrating a variety of compositional approaches and techniques.
  - ii. **Recordings** (on CD) of representative works, preferable corresponding to the enclosed scores. MIDI realizations may be submitted in exceptional cases.
  - iii. A complete **list of works**: *title, medium, date composed, duration, and performance information* (dates, locations, and performers) for each work, where applicable.
  - iv. **Letter of recommendation** from previous composition instructor.
- d. **Interview** with the composition division chair.
- e. Successful completion of **Freshman Barrier Examination**.

2. At the discretion of the composition division chair, students who fulfill requirements 1.a-d above but do not pass the Freshman Barrier Examination (FBE) may enroll in Secondary Composition I (MUCP 2080) and audit the lecture portion of MUCP 1180 and/or 1190 prior to re-taking the FBE.

To be considered for Advanced Composition I (MUCP 3180) or higher, transfer students with significant composition and theory experience who have met the above requirements may, upon recommendation of the composition division chair, petition to take a composition jury at the beginning of the semester.

### B. PROGRAM OVERVIEW

During the course of study, undergraduate composition majors are exposed to a broad range of contemporary styles and techniques including serialism, indeterminacy, graphic notation, polytonality, minimalism, and electroacoustic/computer music, among others. Through rigorous study of compositional procedures, students develop their technical and artistic skills as they explore the vast wealth of sonic and temporal resources available to composers at the beginning of the twenty-first century.

The first two years in the undergraduate composition program are probationary; students do not officially qualify as composition majors until passing the composition jury at the end of the sophomore year.

## **Freshman Year**

During the first year in the program students are introduced to basic compositional techniques, contemporary repertoire, and terminology.

1. Students begin the program by enrolling in **Beginning Composition I-II** (MUCP 1180-1190, 2 credit hours each), a two-semester course that is taken either concurrently with or upon successful completion of MUTH 1400-1410 and MUTH 1500-1510. Regularly assigned composition projects are presented and discussed in class, and students meet with the instructor individually for regular progress reports. Students are also required to attend various composition division events including concerts and weekly Music Now presentations.
2. Continuation in the composition program is contingent upon meeting the following requirements:
  - a. Completion of MUCP 1180-1190 with no grade lower than B.
  - b. Completion of MUTH 1400-1410 and 1500-1510 with no grade lower than B.
  - c. Successful completion of the Freshman Barrier Examination (see p. 19 below).
  - d. Acceptance at the concentration level on an instrument or voice.
  - e. Continuous enrollment in a music laboratory.
  - f. Regular attendance at composition division events, including Music Now.
  - g. Consent of the composition faculty.
3. Students who do not meet all of the above criteria may take Secondary Composition I (MUCP 2080), and may be reconsidered for Intermediate Composition once all requirements have been met.
4. At the consent of the division chair, students who achieve an A in MUCP 1180 and have completed MUTH 1500-1510 with a grade of B or better may be eligible to enroll in MUCP 2080 while auditing the lecture portion of MUCP 1190. These students must also attend the weekly sophomore composition seminars in order to be considered as composition majors. It will still be necessary to fulfill all of the requirements listed in item 2 above before continuing in Intermediate Composition (MUCP 2180-2190).

## **Sophomore Year**

During the second year students develop their technique and skills as they compose short compositions for a variety of instrumental and vocal media.

1. Students approved to continue in the composition program may take **Intermediate Composition I-II** (MUCP 2180-2190, 2 credit hours each). These courses are taught in small groups (2-3 students each) by the composition division teaching fellows, who report on the progress of each student at regular meetings with the sophomore faculty mentor. Sophomore composers attend weekly composition seminars with the faculty mentor, during which students discuss composition-related topics and present their current works.
2. At the end of the semester of MUCP 2190, students interested in continuing in the program are required to take a jury before the composition faculty in order to qualify for upper-division status. Please refer to the **Undergraduate Composition Jury** section below (pp. 19-20) for additional information.
3. Only those students who have fulfilled the following requirements by the end of the semester they are enrolled in MUCP 2190 will be eligible to major in composition:
  - a. Completion of MUCP 2180-2190, MUTH 2400-2410, and MUTH 2500-2510 with no grade lower than B.
  - b. Successful completion of Upper Divisional Examination.
  - c. Successful completion of Piano Proficiency Examination.
  - d. Successful completion of Theory Proficiency Examination.
  - e. Continuous enrollment in a music laboratory.
  - f. Regular attendance at and participation in composition division events, including Music Now.
  - g. Recommendation of composition faculty following jury review.

## **Junior Year**

In the third year, students refine and personalize their compositional language, composing more substantial works and integrating electroacoustic and computer music media.

1. Students who have successfully completed the undergraduate composition jury are eligible to study with a composition faculty member in **Advanced Composition I-II** (MUCP 3180-3190, 3 credit hours each), and may also enroll in the following upper-division composition courses:

- a. Instrumentation (MUCP 4310) [required]
- b. Orchestration (MUCP 4320) [prerequisite: MUCP 4310]
- c. Contemporary Music (MUCP 4460)
- d. Intermedia Performance Arts (MUCP 4590/MUEN 4595)
- e. Introduction to Electroacoustic Music (MUCP 4670) [required]
- f. Topics in Electroacoustic Music (MUCP 4680) [prerequisite: MUCP 4670]

2. Students enrolled in upper-division composition courses are also eligible to participate in Spectrum and CEMI Centerpieces programs.

3. Students enrolled in Advanced Composition are also eligible to enroll in MUEN (ensemble) or MUCM (chamber music) courses in order to fulfill the laboratory requirement for the degree. Please refer to the **Laboratory Requirement** section below (p. 18) for additional information.

### **Senior Year**

By the fourth year students are rounding out their composition portfolios as they prepare for the presentation of the senior composition recital.

1. Students approved for continuation in the composition program are eligible to enroll in **Advanced Composition III** (MUCP 4180, 3 credit hours) and may continue upper-division composition coursework.

2. MUCP 4180 may be repeated for credit until the student is prepared to enroll in **Senior Composition Recital** (MUCP 4190, 3 credit hours).

3. The content of the senior recital will be determined in consultation with the student's composition instructor and approved by the composition faculty in a hearing at the beginning of the semester. Please refer to the **Senior Recital Hearing and Final Portfolio Review** section below (pp. 20-21) for additional information. (Note: Because senior recitals may be presented only during long semesters, MUCP 4190 is not offered during the summer sessions.)

4. Graduation is contingent upon approval of the senior recital and composition portfolio by the composition faculty.

### **Composition Studies for Non-composition Majors**

Non-composition majors (including Bachelor of Arts students) are eligible to take many of the same courses as composition majors. The following curricular differences apply:

1. Following completion of MUCP 1180-1190, non-composition majors interested in taking composition lessons will enroll in Secondary Composition I (MUCP 2080) instead of Intermediate Composition (MUCP 2180-2190) and Secondary Composition II (MUCP 4080) instead of Advanced Composition (MUCP 3180-3190, 4180-4190).

2. MUCP 2080 and MUCP 4080 may be repeated for credit contingent on a grade of B or better.

3. In most cases, students enrolled in MUCP 4080 will study with a composition teaching fellow; assignment to a faculty studio is usually limited to summer enrollment or contingent upon faculty availability during the long semesters. Composition seminar attendance may be required for MUCP 4080, to be determined in consultation with the composition division chair at the beginning of the semester.

4. There are no jury or recital requirements associated with enrollment in MUCP 4080. However, students in good standing who are enrolled in MUCP 4080 may be eligible to participate in Spectrum and/or Centerpieces programs upon recommendation of the composition instructor and contingent upon available space on the program.

5. Non-composition majors are eligible for all other composition courses, contingent upon meeting prerequisites and subject to availability of spaces.

For a comparison of the Bachelor of Arts degree in Music and the Bachelor of Music degree in composition, refer to the composition division website: [www.music.unt.edu/comp/ba\\_bm\\_comparison](http://www.music.unt.edu/comp/ba_bm_comparison).

## **C. UNDERGRADUATE POLICIES AND PROCEDURES**

In addition to those policies and procedures listed under the General Information section of the *Composition Student Handbook*, the following apply to all undergraduate composition students:

### **General**

1. Undergraduate composition majors must meet with the academic advisor each semester until the first 60 hours of coursework are completed. It is *highly recommended* that students continue to meet with the advisor on a regular basis throughout the remainder of the degree program.
2. Undergraduate composition majors must achieve a grade of B or better in all required theory and composition courses in order to remain in the program.

### **Laboratory Requirement**

Undergraduate composition majors must participate in a music laboratory each semester they are enrolled, and must complete eight semesters of laboratory requirements including at least four semesters of band, orchestra, or choir.

1. Composition majors in good standing who have met the following criteria will be eligible to enroll in MUEN (ensemble) or MUCM (chamber music) courses to fulfill the laboratory requirement for the degree:
  - a. Placement in Advanced Composition (MUCP 3180-90, 4180-90).
  - b. Completion of at least four semesters of MULB courses.
2. Appropriate ensembles are to be determined in consultation with the composition division chair. Typically, it will be necessary to enroll in two MUEN or MUCM ensembles in order to fulfill the laboratory requirement each semester. Ensemble substitutions must be approved by the composition division chair prior to each semester of enrollment.
3. Students on scholarship for a particular laboratory ensemble (e.g., wind ensembles, orchestra) must meet all enrollment requirements of the scholarship and, therefore, will not be eligible to substitute MUEN or MUCM courses without forfeiting the scholarship.
4. Students who change their majors out of composition (whether by choice or as a result of disqualification from the program) after substituting MUEN and/or MUCM courses for the laboratory requirements may be obligated to make up any unfulfilled MULB requirements in the new degree plan.

### **Composition Portfolio**

All composition majors are to maintain a *portfolio* that includes completed works, recordings, printed documents (programs, reviews, etc.), and a list of works and performances.

1. The undergraduate composition portfolio must include at least five *substantial* works that reflect a variety of media, forms, and techniques, including *at least one* of each of the following:
  - a. solo work
  - b. work for voice(s), with or without accompaniment
  - c. work for chamber ensemble (five or more performers)
  - d. work that demonstrates facility with larger forms (e.g., a multi-movement work)
  - e. electroacoustic, computer, and/or intermedia work
2. Additionally, the portfolio must demonstrate proficiency composing for all instrumental families (woodwinds, brass, strings, piano, and percussion).
3. It is expected that students will regularly review the content of their composition portfolios with their composition instructor in order to ensure that there are no deficiencies.
4. All works included in the portfolio *must receive public performances* prior to graduation; *works used to fulfill the above requirements that have not been performed prior to the senior recital hearing must be included in the senior recital program.*

### **Freshman Barrier Examination**

All students intending to major in composition must pass the Freshman Barrier Examination before continuing in Intermediate Composition I (MUCP 2180). This includes students who have completed MUCP 1180-1190 with a grade of B or better as well as transfer students with at least two semesters of college-level composition courses who place into MUTH 2400-2410 or higher. Students who have completed MUCP 1180-1190 but do not intend to major in composition are not required to take this examination.

1. This 30-minute oral examination, administered by the composition division chair, is in two parts:
  - a. Repertoire and terminology:
    - i. Recognition of *major contemporary composers and works* through score and listening examples.
    - ii. An understanding of *basic musical terminology* pertinent to contemporary styles and techniques.
  - b. Aural examination, testing recognition of *pitch materials* used in contemporary music:
    - i. Melodic: whole-tone, pentatonic, octatonic, modal.
    - ii. Harmonic: major, minor, augmented, diminished; extended tertian, quartal, quintal, secondal.

2. Students who *do not* pass the Freshman Barrier Examination may enroll in Secondary Composition I (MUCP 2080) and may retake the examination within one year of completing MUCP 1190. Students who pass the examination at that time may petition to substitute up to two semesters of MUCP 2080 toward the Intermediate Composition (MUCP 2180-90) requirement for the degree.

3. Students who take the Freshman Barrier Examination after auditing MUCP 1180-90 may be expected to submit their listening/reading journals from those courses at the time of the examination.

4. The Freshman Barrier Examination may be taken no more than twice; students who do not pass the examination after the second attempt will not be allowed to major in composition.

### **Undergraduate Composition Jury**

Students interested in qualifying for Advanced Composition must pass a jury before the composition faculty at the end of the semester they are enrolled in **Intermediate Composition II** (MUCP 2190); students who complete MUCP 2190 during the summer sessions must pass a jury at the beginning of the fall semester (usually scheduled during the second week of classes) in order to be eligible for Advanced Composition.

1. In order to be eligible to take the composition jury, students must have passed the Freshman Barrier Examination and must also be making progress toward fulfilling the requirements in item 6 below.
2. Eligible students are to complete the first page of the **Undergraduate Jury Evaluation Form** and attach a *list of all works composed while at UNT*. This list must be typed, clearly organized, and include the *title, medium, date composed, duration, and performance/reading information (dates, locations, and performers)* for each work, as applicable. These materials are to be submitted to the *composition instructor* by the *end of the week* prior to the scheduled jury date.
3. The jury schedule will be posted on the composition division bulletin board, usually by the *tenth week* of classes (for fall and spring enrollment) or during the first week of the semester (for make-up juries and those following summer enrollment in MUCP 2190).
4. No later than the *Monday prior to the scheduled jury*, the student will submit an electronic copy of the **portfolio** to his/her online student page (<http://www.music.unt.edu/comp/user>); the portfolio will be reviewed by the composition faculty prior to meeting with the student during the jury and will include:
  - a. **Scores** of three representative works composed while at UNT; students taking a follow-up jury should include works completed since the previous jury. Scores must be presented in a professional manner: i.e., accurate, properly notated, neatly formatted, bound, labeled, etc.
  - b. **Recordings** of works presented while at UNT. These may include reading sessions, live performances, and/or edited studio mixes of the selected compositions. MIDI realizations may be submitted in exceptional cases.
  - c. **List of works** composed while at UNT (see item 2 above for details).

5. Students should arrive promptly to the scheduled jury, at which time the following will be evaluated:
  - a. Quality and presentation of the portfolio; such issues as musical content, notational accuracy, and neatness of manuscript will be considered.
  - b. Academic standing (including GPA, laboratory enrollment, and concentration status).
  - c. Overall productivity and participation in division activities
  - d. Understanding of basic terminology and familiarity with contemporary repertoire.
6. Following the jury, the composition faculty will make its recommendation concerning the student's continuation in the program. Only those students who have fulfilled the following requirements will be eligible to continue in MUCP 3180 and major in composition:
  - a. Completion of MUCP 1180-1190, 2180-2190, and MUTH 1400-1410, 1500-1510, 2400-2410, and 2500-2510 with no grade lower than B.
  - b. Successful completion of the Upper Divisional Examination.
  - c. Successful completion of the Piano Proficiency Examination.
  - d. Continuous enrollment in a music laboratory.
  - e. Regular attendance at and participation in composition division events, including MUSIC NOW.
  - f. Recommendation of composition faculty following jury review.

Additionally, the student's potential as a composition major is taken into consideration when determining continuation in the program.
7. Students who do not meet all of the above requirements at the time of the Undergraduate Composition Jury may be allowed to take Secondary Composition II (MUCP 4080) until all deficiencies have been remedied. Students may petition to apply up to two semesters of MUCP 4080 toward the Advanced Composition requirement for the composition degree. A follow-up jury will be required before continuing in Advanced Composition.
8. The final grade for MUCP 2190 reflects the student's performance at the jury as well as fulfillment of course requirements and is determined by the student's instructor in consultation with the composition faculty.
9. Students will be notified of the results usually within *one week* of the jury.
10. If the student is unable to pass the Undergraduate Composition Jury on the second attempt, the composition faculty may recommend dismissal from the program.

### **Senior Recital Hearing and Final Portfolio Review**

Students prepared to present a senior composition recital may enroll in Advanced Composition IV (MUCP 4190) and must contact the composition division chair prior to the beginning of the semester in order to be scheduled for a **Senior Recital Hearing and Final Portfolio Review** before the composition faculty. These hearings are typically scheduled during the second week of classes in the fall and spring semesters; further information regarding the hearings will be posted on the composition division bulletin board at the beginning of each semester.

1. Composition majors must complete 12 hours of concentration-level lessons and pass the Concentration Proficiency Examination in the principal instrument or voice prior to the senior recital hearing.
2. Eligible students must complete Section I of the **Senior Recital Hearing and Final Portfolio Review Form** and attach the following:
  - a. A current **résumé** or **curriculum vitae**, which includes the following.
    - i. A list of all **compositions** composed while at UNT including *title, medium, date composed, and duration*.
    - ii. A list of **performances** of the above works, including *date, location, and performers*.
    - iii. A list of prizes, commissions, grants, or other honors recently received.
  - b. The **proposed senior recital program**: include *title, complete instrumentation, year of composition, and duration* for each work. The senior recital program should adequately demonstrate the diversity of the student's composition portfolio (see item 4 below).

The completed form, list of works, and proposed recital program must be submitted to the *composition instructor* by the *end of the week* prior to the scheduled hearing date.

3. After searching the appropriate websites ([www.music.unt.edu/events](http://www.music.unt.edu/events) and [www.music.unt.edu/roomview](http://www.music.unt.edu/roomview)) for available dates and locations, students may complete Part I of the **Senior Recital Approval Form**.
4. No later than the *Monday prior to the scheduled hearing*, the student will submit an electronic copy of the **portfolio** to his/her online student page (<http://www.music.unt.edu/comp/user>); the portfolio will be reviewed by the composition faculty prior to meeting with the student during the hearing and will include:
  - a. **Scores** of works composed while at UNT.
  - b. **Recordings** of all works included in the portfolio. Recordings may include reading sessions, live performances, and/or edited studio mixes of the selected compositions. MIDI realizations may be submitted in exceptional cases.
  - c. A current **r sum ** or **curriculum vitae** (see item 2a above for details).
  - d. The **proposed senior recital program** (see item 2b above for details).
5. Students should plan to arrive promptly to the scheduled hearing, at which time the senior recital proposal, composition portfolio, division attendance records, and transcripts will be reviewed. In addition to physical copies of the **portfolio** materials listed in item 4 above, students must also bring the following materials to the hearing:
  - a. a complete set of *performance-ready parts* for all works to be presented on the recital.
  - b. **Documentation** of compositional activity (e.g., programs, flyers, news clippings).

All materials submitted for review—in both electronic and physical formats—must be well organized and professionally presented: i.e., accurate, properly notated, neatly formatted, labeled, bound, etc.
6. Following the hearing, the composition faculty will make its recommendation concerning the student’s continuation in MUCP 4190. Only those students who have fulfilled the following requirements will be eligible to present a senior recital:
  - a. Completion of at least three semesters of Advanced Composition (MUCP 3180, 3190, 4180) with no grade lower than B.
  - b. No grade lower than B in any theory (MUTH) or composition (MUCP) course.
  - c. Successful completion of the Concentration Proficiency Examination.
  - d. Fulfillment of Laboratory Requirement (see p. 18 above)
  - e. Fulfillment of Performance Requirement (see p. 4 above)
  - f. Regular attendance at and participation in composition division events.
  - g. Approval of the final composition portfolio.
  - h. Recommendation of composition faculty following senior recital hearing.
7. Students *not approved* for the senior recital may enroll in MUCP 4180 and retake the hearing at the beginning of the next long semester. If the student is unable to pass the Senior Recital Hearing and Final Portfolio Review on the second attempt, the composition faculty may recommend dismissal from the program.

### **Senior Composition Recital**

1. Students *approved* for the senior recital may proceed with scheduling the event in consultation with the composition faculty. The student will confirm a **senior recital review committee** consisting of the composition instructor and two other composition faculty members. It is recommended that students select faculty members with whom they have previously studied. The selected committee members sign Part II of the **Senior Recital Approval Form** and return the form to the student.
2. Once the student and the senior recital review committee determine a mutually acceptable recital date (no later than *six weeks* prior to the event), the recital may be scheduled with the **Concert Scheduling Office**.
3. Any special arrangements (e.g., tape playback, theatrical lighting, staging) must be made at least *four weeks* prior to the event. Recitals that include works requiring more than basic audio playback and/or amplification *must* be presented in the Merrill Ellis Intermedia Theater (MEIT), and must adhere to the following guidelines:
  - a. A minimum of two CEMI TAs is required to provide adequate technical support for recitals presented in the MEIT.
  - b. A maximum of ten total hours of technical support time (divided between at least two people) will be allotted to each student presenting a senior recital; any additional expenses (including CEMI TA



overtime) incurred in the production of the senior recital are the sole responsibility of the student; contact the CEMI director for current CEMI hourly rates

- c. All CEMI TA assignments must be coordinated through the CEMI director.
4. All rehearsal times must be scheduled at least *three days* in advance. Use of the Merrill Ellis Intermedia Theater (either for rehearsals or performance) will require CEMI technical assistance and must be approved by the CEMI director in advance (see pp. 8-9 above).
5. The student will submit a *complete* and *accurate* program to the **program coordinator** at least *three weeks* prior to the event. This program will include *composition titles, movement titles* (if any), *composition dates*, accurate *timings*, and the *names* of all assisting performers.
6. Program notes are required for the portfolio, although the student may opt not to distribute them at the recital; these must be submitted to the composition instructor for approval at least *one week* prior to the event.
7. Flyers, posters, or any other advertising for the event must be approved by the composition instructor. It is recommended that these materials be posted no later than *one week* prior to the event. Advertising materials should include the following information:
  - a. Date, time, and location of the event; include building and room number.
  - b. UNT College of Music logo (download from [www.music.unt.edu/logo](http://www.music.unt.edu/logo)).
8. Once Part III of the **Senior Recital Approval Form** has been completed and the requisite approvals have been obtained (no later than *one week* prior to the recital), the student will submit the form along with a draft of the senior recital program to the composition division chair. *Forms not received by the due date may result in the cancellation or postponement of the senior composition recital.*
9. Senior recitals may be shared by *no more than two composers*, may be presented only *during long semesters* (i.e., fall or spring), and must include *30 to 45 minutes* of original music per composer. In order to facilitate production of the recital, the student is expected to organize a *stage crew*; those assisting with the recital should be familiar with concert protocol, including appropriate attire and proper stage presence.
10. In the case of combined recitals, each student must complete a separate **Senior Recital Hearing and Final Portfolio Review Form** and **Senior Recital Approval Form**, although it is recommended that the same review committee be used for both students. It is expected that students sharing a recital will coordinate their efforts with regard to all aspects of the recital production.
11. Following the senior recital, each committee member will complete a **Senior Recital Hearing and Final Portfolio Review Form**, which is forwarded to the student's composition instructor; once the evaluations have been received, the composition instructor will complete the **Senior Recital Final Report** and submit all materials to the composition division chair. The student will be informed of the committee's decision usually within one week of the recital.

### **Graduation File**

The following materials must be filed with the composition division chair *within one week following the senior composition recital*:

- a. A **list of all works** composed while at UNT. Include *title, medium, date* composed, *duration*, and *performance information* (dates, locations, and performers—including senior recital) for each work, where applicable.
- b. The printed **program** of the senior composition recital.
- c. Any other **supporting documentation** from the senior composition recital (e.g., program notes, flyers).
- d. A completed and signed **Senior Recital Approval Form**.
- e. Three completed **Senior Recital Evaluation Forms** (collected from the recital committee by the student's composition instructor).
- f. A completed **Senior Recital Final Report** (provided by the student's composition instructor).

Once this file is complete, the composition division chair will forward these materials to the academic advisor in order for the student to be approved for graduation. This complete file must be submitted to Academic Advising Office *no later than one week prior to graduation*.

#### **D. UNDERGRADUATE COURSE OFFERINGS IN COMPOSITION<sup>1</sup>**

<u>Prefix</u>	<u>Number</u>	<u>Course Title</u>	<u>Hours</u>	<u>Semester(s) offered</u>			
MUCP	1180	Beginning Composition I	2.0	F	S	—	—
MUCP	1190	Beginning Composition II	2.0	F	S	—	—
MUCP	2080	Secondary Composition I	2.0	F	S	5W1 <sup>2</sup>	5W2 <sup>2</sup>
MUCP	2180	Intermediate Composition I	2.0	F	S	5W1 <sup>2</sup>	5W2 <sup>2</sup>
MUCP	2190	Intermediate Composition II	2.0	F	S	5W1 <sup>2</sup>	5W2 <sup>2</sup>
MUCP	3080	Class Composition I	3.0	F	S	—	—
MUCP	3090	Class Composition II	3.0	F	S	—	—
MUCP	3180	Advanced Composition I	3.0	F	S	5W1 <sup>2</sup>	5W2 <sup>2</sup>
MUCP	3190	Advanced Composition II	3.0	F	S	5W1 <sup>2</sup>	5W2 <sup>2</sup>
MUCP	4080	Secondary Composition II	3.0	F	S	5W1 <sup>2</sup>	5W2 <sup>2</sup>
MUCP	4180	Advanced Composition III	3.0	F	S	5W1 <sup>2</sup>	5W2 <sup>2</sup>
MUCP	4190	Senior Composition Recital	3.0	F	S	—	—
MUCP	4310	Instrumentation	3.0	F	—	—	—
MUCP	4320	Orchestration	3.0	—	S	—	—
MUCP	4460	Contemporary Music <sup>3</sup>	3.0	(F)	—	—	—
MUCP	4590	Intermedia Performance Arts (lecture) <sup>3</sup>	2.0	—	(S)	—	—
MUCP	4670	Introduction to Electroacoustic Music	3.0	F	—	—	—
MUCP	4680	History & Technology of Electroacoustic Music <sup>3</sup>	3.0	—	(S)	—	—
MUEN	4585	Nova Ensemble	1.0	F	S	—	—
MUEN	4595	Intermedia Performance Arts (lab) <sup>3</sup>	1.0	—	(S)	—	—

#### **Notes**

1. Listed course offerings are subject to change. Please consult composition division faculty for additional information concerning class scheduling. This list does not include special courses offered on occasion, which in some cases may be applied toward the degree.

2. Students may take composition lessons during the summer, but must enroll in *both* sessions (1.0 hour each for MUCP 2080, 2180-90; 2.0 hours each for all others) in order for the credits to be applied toward the degree. Students enrolled in MUCP 2190 during the summer are required to take a jury at the beginning of the fall semester in order to be eligible for MUCP 3180. As senior recitals may not be presented in the summer, MUCP 4190 is offered during long semesters only.

3. Selected courses are offered in alternating years; consult class schedule for details.



### **III. GRADUATE PROGRAM IN COMPOSITION**

#### **A. APPLICATION PROCEDURES**

Application to the graduate program is a two-part process, including application to the Toulouse School of Graduate Studies (or to International Admissions and Programs for international students) *and* to the composition program in the College of Music. Both parts of the process must be completed by the *first Monday in December* in order for the application to be evaluated. Late or incomplete applications may not be considered.

#### **Applying to the University and the Toulouse School of Graduate Studies**

Current guidelines regarding application to the University may be obtained as follows:

1. **U.S. citizens** and **permanent resident aliens**—refer to the Toulouse School of Graduate Studies website ([www.tsgs.unt.edu/newindex.htm](http://www.tsgs.unt.edu/newindex.htm)).
2. **International students**—refer to the International Admission and Programs website ([www.international.unt.edu/](http://www.international.unt.edu/)).

#### **Applying to the Composition Program and the College of Music**

Applicants to any of the graduate programs in composition must submit a portfolio to the College of Music Admissions Office by the *first Monday in December* to be considered for acceptance in the following academic year. The portfolio must include:

1. **Scores** of three representative works.
2. **Recordings** of three representative works, at least two of which should correspond with the scores submitted. MIDI realizations may be used in exceptional cases.
3. A current **résumé** or **curriculum vitae**, which includes the following:
  - a. A list of original **compositions**, including *title, medium, date* composed, and *duration*.
  - b. A list of **performances** of original compositions, including *date, location, and performers*.
  - c. A list of prizes, commissions, grants, or other honors recently received.
4. Complete academic **transcripts** (photocopies acceptable); *note that this is separate from the transcripts sent to the Toulouse School of Graduate Studies*.
5. Official **GRE scores** (photocopies acceptable); *note that this is separate from the GRE scores sent to the Toulouse School of Graduate Studies*.
6. **Letters of recommendation** from three persons qualified to evaluate the applicant's accomplishments and merits.
7. **Writing samples** (e.g., research paper, thesis, etc.).
8. **Personal statement** that addresses the following:
  - a. Compositional aesthetics and influences.
  - b. Statement of purpose: why are you interested in pursuing graduate studies at the University of North Texas?
  - c. Long-range professional goals.

The portfolio may be submitted in one of three ways; electronic submissions (options 1 or 2 below) are preferred:

1. In electronic format (pdf, mp3, aiff, and mov formats only), uploaded to the UNT composition division website; further instructions may be found at <http://www.music.unt.edu/comp/admissions>. Depending on the size of the files, it may be necessary to upload these materials as a ZIP file.
2. Posted on a personal website; the url may be posted on the composition website (further instructions may be found at <http://www.music.unt.edu/comp/admissions>).

3. Printed and bound scores, printed documents, and audio/video recordings (CD and/or DVD format only) may be mailed to:

University of North Texas  
ATTN: Michelle Hurt  
Division of Composition Studies  
College of Music  
1155 Union Circle #311367  
Denton, TX 76203-5017

### **General Application Information**

1. Please note that application to the Toulouse School of Graduate Studies is separate from application to the College of Music, and that *admission to the Graduate School does not ensure acceptance to the composition program.*
2. Applications are reviewed at one time each year; applications received after the posted deadline are not reviewed separately for spring semester acceptance.
3. Applicants may be interviewed by telephone or asked to audition in person prior to acceptance.
4. Applicants will be notified by early April concerning the status of their applications.
5. Applicants are expected to submit GRE scores at the time of application in order to be considered for graduate studies in composition:
  - a. In exceptional cases, students may be admitted provisionally pending successful completion of the GRE Analytical Writing exam by the end of the first semester of enrollment. However, all applicants accepted to the program *must have at least attempted the GRE Analytical Writing exam prior to enrollment in graduate courses.*
  - b. The Graduate Preparation Course (GPC), provided for international students by the Intensive English Language Institute (IELI), *will not be accepted as a substitute for the GRE requirement.*
6. International applicants in composition *should be provisionally accepted to the program* prior to beginning studies at the Intensive English Language Institute. *Acceptance to and/or studies in IELI in no way ensures acceptance to the composition program.*
7. No performance audition is required in order to apply to the graduate program in composition.

### **Applying to the Composition Program as a Related Field or Concentration**

Students in the Master of Music (MM) and Doctor of Musical Arts (DMA) programs may request composition as a related field; students in the Master of Arts program (MA) in music may request composition as a concentration field of study.

1. The following prerequisites apply for the related field and concentration in composition:
  - a. A **Bachelor's degree** in music or the equivalent.
  - b. At least two semesters of **composition lessons** or the equivalent.
  - c. Evidence of serious **compositional activity** (e.g., performances, awards, etc.).
2. Applicants who do not meet the above criteria may be *provisionally accepted* as a related field or concentration student in composition at the discretion of the composition faculty, pending completion of recommended deficiency courses.
3. To be considered as a related field or concentration student in composition, applicants must submit a portfolio to the composition division chair that includes the following:
  - a. **Scores** of three representative works.
  - b. **Recordings** of three representative works, at least two of which should correspond with the scores submitted. MIDI realizations may be used in exceptional cases.
  - c. A list of original **compositions**, including *title, medium, date composed, duration, and performance history.*
  - d. Complete academic **transcripts** (photocopies acceptable).

- e. Official **GRE scores**, if available (photocopies acceptable).
- f. **Letter of recommendation** from a person qualified to evaluate the applicant's accomplishments and merits.
- g. **Writing sample** (e.g., research paper, thesis, etc.).

Portfolios for related field or concentration applications will be accepted throughout the academic year. Applicants for the Master of Arts degree in Music must apply to the Toulouse School of Graduate Studies and the College of Music prior to or at the time of submission of the composition portfolio; all posted deadlines must be observed. Applicants should allow at least *four weeks* for the portfolio to be reviewed by the composition faculty prior to notification.

## **B. TEACHING FELLOWSHIPS AND TEACHING ASSISTANTSHIPS**

### **Eligibility and Terms**

Full and partial teaching assistantships and teaching fellowships are available for graduate students in composition.

1. While enrolled in the masters degree program in composition, a student may receive an appointment for a maximum of *two years*. While enrolled in the doctoral degree program in composition, a student may receive an appointment for *two or three years*, determined as follows:
  - a. *Two years* maximum for students who held an appointment for more than one year while enrolled in the masters degree program in composition at UNT;
  - b. *Three years* maximum for students who did not hold an appointment while enrolled in the masters degree program in composition at UNT, or who held such an appointment for one year or less.
2. An "appointment" is considered to be a full fellowship, assistantship, or a combination thereof in any area of the UNT College of Music (20 hours per week). An exception to this policy may be made if the instructional needs of the composition division require the extension of a given appointment. Partial TA/TF appointments are prorated; e.g., a *half* appointment for one year is equivalent to a *full* appointment for one semester.
3. All TA/TF appointments begin the week prior to classes, during which time all new and returning TAs/TFs are required to attend a College of Music orientation as well as a meeting with the composition faculty mentor(s).

Further information concerning policies for teaching assistantships and teaching fellowships is available in the Office of Graduate Studies in Music (MU 216A).

### **Supervision**

Students assigned as teaching fellows (TFs) and teaching assistants (TAs) in the composition division will report to the faculty supervisors listed below:

- MUCP 1180-90, 3080-90 TFs: report to the freshman composition mentor (Dr. Klein)
- MUCP 2080, 2180-90 TFs: report to the sophomore composition mentor (Dr. McTee)
- MUCP 4080 TFs: report to the division chair (Dr. Klein)
- MUCP 4310 TF: report to the orchestration instructor (Dr. McTee)
- MUCP 4670-80 TF: report to the CEMI director (Dr. May)
- CEMI TAs: report to the CEMI director (Dr. May)
- All MUCP Course TAs: report to the instructor of record for the course

TAs and TFs will meet with the appropriate supervisor on a regular basis, typically once per week (see under **Mentoring** below). TAs/TFs assigned to more than one area will meet separately with each supervisor.

### **Course Structure**

1. **MUCP 1180-90** and **MUCP 3080-90**: These courses meet as a class twice each week: once with the freshman composition mentor (lecture) and once with the teaching fellow (lab); TFs will attend MUCP 1180-90 lectures on the days they are not teaching the labs. Students in 3080 will meet with the 1180 class and students in 3090 will meet with the 1190 class; placement in 3080 or 3090 is based on the student's level of experience, to be determined by the course instructor. Typically, two TFs are assigned to MUCP 1180/3080 and one is assigned to MUCP 1190/3090 each semester.

## 2. MUCP 2080, 2180-90, and MUCP 4080:

- a. The sophomore composition mentor will meet with all MUCP 2080, 2180-90, and selected MUCP 4080 students each week for composition seminar. TFs assigned to these courses may be asked to attend the composition seminars as needed and assist with their coordination and instruction.
- b. TFs assigned to teach MUCP 2080 and 2180-90 will meet with students in groups of 2-3 for 60-90 minutes per week. TFs assigned to teach MUCP 4080 will meet with students individually for 50-60 minutes per week.
- c. All students enrolled in composition lessons must have a copy of the current *Composition Student Handbook*. All students enrolled in composition lessons are to read the information under the heading “Composition Lessons” in section I-C of the *Handbook*, which serves as the syllabus for all composition lessons. These policies apply to *all* students enrolled in composition lessons (majors and non-majors); individual instructors may add their own policies, but these printed policies are the general expectations for composition lessons.
- d. Students enrolled in MUCP 2080, 2180-90, and 4080 are expected to complete *one or two* new compositions each semester. The number of compositions is to be determined by the TF in consultation with the student at the beginning of the semester, and is determined by the scope of the work(s) and the ability of the student. This will be the student’s contract for the semester’s work.
- e. In addition to the semester composition project(s), TFs are expected to give regular listening, score study, and/or reading assignments, which should supplement the composition project(s) in some way. These assignments may be selected by the student as appropriate and should be discussed during the lessons in conjunction with the composition projects.

### **Mentoring of Teaching Fellows**

1. Teaching fellows for MUCP 1180-1190 (Beginning Composition I-II) labs and MUCP 3080 (Class Composition) will meet with the lecture instructor on a regular basis to discuss student progress and assess material presented in class.
2. Teaching fellows for MUCP 2080 (Secondary Composition I) and 2180-2190 (Intermediate Composition I-II) will meet with the sophomore composition mentor on a regular basis to discuss student progress, assess material presented in lessons, and coordinate weekly sophomore composition seminars and occasional reading sessions.
3. Teaching fellows for MUCP 4080 (Secondary Composition II) will meet with the division chair on a regular basis to discuss individual student progress and assigned projects.
4. Teaching assistants for all composition courses will meet regularly (typically once per week) with the instructor of record for the given course to discuss student progress and assess material presented in class.
5. Teaching fellows for MUCP 4310 (Instrumentation) will meet regularly with the faculty supervisor to discuss student progress and assess material presented in class. Additionally, the faculty supervisor will observe classroom instruction by the TF at least once each semester and will meet with the TF to discuss the observations (see p. 28 below for details).
6. Teaching fellows for MUCP 4670 (Introduction to Electroacoustic Music) will meet regularly with the director of the Center for Experimental Music and Intermedia to discuss student progress and assess material presented in class. Additionally, the CEMI director will observe classroom instruction by the TF at least once each semester and will meet with the TF to discuss the observations.
7. Prior to the beginning of each semester, the appropriate faculty supervisor will review the syllabi for all courses taught by a teaching fellow (MUCP 4310, 4670-80). Once approved, the syllabi may be distributed to the students enrolled in these courses.

### **Teaching Evaluations**

All teaching fellows and teaching assistants will be evaluated by the appropriate faculty supervisor on a regular basis:

1. TFs will be evaluated by the faculty supervisor at least once each semester. The supervisor will observe classroom/lesson teaching and provide the TFs with verbal and written comments. Additionally, TFs will administer course evaluations to all students at the end of each semester.
2. Each CEMI TA will meet individually with the CEMI director at the end of each semester to evaluate his/her performance during the semester.
3. In addition to the evaluations detailed above, all composition TAs and TFs will meet individually with the division chair at the beginning of each semester to discuss the previous semester's evaluations by the faculty supervisors and student course evaluations.
4. TA/TF reappointments will be determined in part by the results of these evaluations.

### **Other Responsibilities**

TF/TA responsibilities may include teaching and/or assisting in the instruction of composition courses and lessons and assisting with administrative, production, and technical duties associated with CEMI. In addition to these assigned duties, TAs/TFs are expected to assist with the following:

1. Composition TAs/TFs:
  - Assistance with sophomore composition seminars
  - Coordination of composition reading workshops (including recording)
  - Coordination of Beginning/Class Composition reading sessions (including recording)
  - Coordination of Spectrum programs
  - Non-technical assistance with weekly Music Now meetings (setting up chairs, piano, stands, etc.)
  - Maintaining attendance records for composition division events and preparation of final attendance report
  - Preparing MUCP 2190 students for composition jury
  - Assistance with orchestra readings
  - Non-technical assistance with division events (including CEMI and Nova programs)
  - General assistance with guest composers/artists
  - Distributing flyers for composition division events
2. CEMI TAs/TFs:
  - Regular maintenance of CEMI facilities
  - Maintenance of composition division and CEMI websites
  - Instructor assistance with computer music courses
  - Recording of selected composition division events (CEMI concerts, orchestra readings, etc.)
  - Technical assistance for Music Now, Nova, and Spectrum events
  - Coordinating performers for division events (including CEMI and Nova programs)
  - Designing flyers for composition division events

Regardless of the apparent separation of responsibilities, composition TA/TFs and CEMI TA/TFs will be expected to work together in all composition division activities. The success of the composition program depends upon collaboration between both areas within the division.

## **C. PROGRAM OVERVIEW**

While individual students' progress through the program will vary based on a number of factors (deficiency courses required, summer enrollment, foreign language proficiency, employment, illness, family leave, etc.), it is expected that all students will remain within a semester or two of the outline below. Students who do not demonstrate reasonable progress toward completion of the degree (as determined by the composition faculty during one of the regular student evaluation sessions) may be subject to suspension or removal from the composition program.

### **Master's Students**

1. First year:
  - complete all deficiencies (including appropriate coursework, exams, etc.)
  - complete MUCP 5080, Graduate Composition Seminar (fall)
  - complete MUMH 5010, Principles of Research
  - submit portfolio for Graduate Review (spring)
  - determine minor/related field
  - determine graduate advisory committee and examination committee and submit Committee Request Form
  - file degree plan
2. Second year:
  - present preliminary thesis plan to composition faculty for approval (prior to enrollment in MUGC 5950)
  - begin work on thesis with major professor (fall)
  - complete remaining coursework
  - submit Final Document Proposal for approval (prior to subsequent semester of enrollment in MUGC 5950)
  - file for graduation
  - complete and defend thesis (spring)

### **Doctoral Students**

1. First year:
  - complete all deficiencies (including appropriate coursework, exams, etc.)
  - complete MUCP 5080, Graduate Composition Seminar (fall)
  - submit portfolio for Graduate Review (spring)
  - determine minor/related field
  - determine graduate advisory committee and examination committee and submit Committee Request Form
  - file degree plan
2. Second year:
  - continue with coursework
  - submit portfolio for Graduate Review (spring)
3. Third year:
  - complete remaining coursework (except for dissertation)
  - complete language requirement (coursework or by exam)
  - submit portfolio for Graduate Review (spring)
  - submit qualifying examination repertoire list to Examination Committee for approval
4. Fourth year:
  - take music literature examination (early fall)
  - take qualifying examinations (late fall)
  - upon advancing to candidacy, present preliminary dissertation plan to composition faculty for approval (prior to enrollment in MUGC 6950)
  - Begin work on dissertation
5. Fifth year:
  - continue enrolling in dissertation
  - file for graduation
  - complete and defend dissertation (spring)



## **C. GRADUATE POLICIES AND PROCEDURES**

In addition to those policies and procedures listed under the General Information section of the *Composition Student Handbook*, the following apply to all graduate composition students:

### **New Graduate Student Orientation**

1. During orientation week (the week prior to the start of classes), all new graduate composition students will be required to:
  - a. Attend graduate orientation/advising meetings (College of Music and major area):
    - i. General (College of Music)
    - ii. Major area (composition program)
  - b. Take the Graduate Composition Examination: this 60-minute diagnostic examination assesses the student's knowledge of contemporary composers and repertoire (through score and listening identification), terminology, bibliographic resources, and other information pertinent to composition in the twentieth and twenty-first centuries.
  - c. Take the Graduate Placement Examinations (GPE), consisting of:
    - i. Music history and literature
    - ii. Ear training
    - iii. Part-writing and analysis
    - iv. Keyboard/sight-singing
  - d. Schedule an advisory meeting with the composition division chair to determine placement in composition courses (including any prerequisite or deficiency courses) and general course scheduling.
2. New international graduate students who are required to enroll in IELI prior to taking graduate coursework are expected to contact the composition division chair during orientation week. IELI students accepted to the graduate composition program will also be expected to attend departmental meetings, division events, etc.
3. New teaching fellows and teaching assistants are required to attend a special meeting during orientation week.

### **Enrollment and Grade Requirements**

1. New graduate students are required to take the graduate composition seminar during the first semester of enrollment (see below).
2. Students may enroll in no more than one composition lesson each semester; thesis or dissertation credits may not be taken concurrently with composition lessons.
3. Ordinarily, doctoral students may not take MUCP 6200 concurrently with composition lessons (MUCP 6190). However, an exception may be made if:
  - a. The student demonstrates compelling reasons for such an exception to be considered.
  - b. The instructor for MUCP 6200 is not the same as that for MUCP 6190.
  - c. There is available space in faculty studios to accommodate both courses.

A request for this exception must be made through the composition division chair prior to the beginning of the semester.

4. Graduate composition majors must have no grade lower than B in all courses required for the degree. Students not meeting this standard will be required to meet with the composition faculty to discuss continuation in the program. Students who fail to meet the standards established by the composition division may be dismissed from the program upon recommendation of the composition faculty.

### **Graduate Composition Seminar**

All new graduate students (master's and doctoral) will enroll in the Graduate Composition Seminar (MUCP 5080) during the first semester in the program. This seminar, which is taken in lieu of composition lessons for the semester, includes both individual and small group lessons as well as class discussion covering important current issues in relevant to composers in the twenty-first century. At the end of the semester, all students enrolled in this course will present a reading of their semester composition projects for review by the composition faculty.

## Graduate Composition Jury

New graduate composition majors enrolled in MUCP 5180 are considered provisional and must pass a jury before the composition faculty in order to continue in the program and to be eligible for enrollment in MUCP 5080 (Graduate Composition Seminar), MUCP 5185 (Concentration Composition), MUCP 5190 (Master's Composition) or MUCP 6190 (Doctoral Composition). Juries are scheduled at the end of each semester, though students who complete MUCP 5180 during the summer sessions must take a jury at the beginning of the fall semester in order to be eligible for continuation in the program.

1. Students must complete the first page of the **Graduate Jury Evaluation Form** and a résumé or curriculum vitae as specified in item 3c below. These materials are to be submitted to the *composition instructor* by the *end of the week* prior to the scheduled jury date.
2. The jury schedule will be posted on the composition division bulletin board and sent to the composers listserv, usually by the *tenth week* of classes in the fall and spring semesters.
3. No later than the *Monday prior to the scheduled jury*, the student will submit an electronic copy of the **portfolio** to his/her online student page (<http://www.music.unt.edu/comp/user>); the portfolio will be reviewed by the composition faculty prior to meeting with the student during the jury and will include:
  - a. **Scores** of all works composed during the past year. Scores must be presented in a professional manner: i.e., accurate, properly notated, neatly formatted, bound, labeled, etc.
  - b. **Recordings** of all works composed during the past year. These may include reading sessions, live performances, and/or edited studio mixes of the selected compositions. MIDI realizations may be used in exceptional cases.
  - c. A current **résumé** or **curriculum vitae**, which includes the following:
    - i. A list of recent **compositions**, including *title, medium, date composed, and duration*.
    - ii. A list of recent **performances**, including *date, location, and performers*.
    - iii. A list of prizes, commissions, grants, or other honors recently received.
4. Students should arrive promptly to the scheduled jury, at which time the following will be evaluated:
  - a. Quality and presentation of the portfolio; such issues as musical content, notational accuracy, and neatness of manuscript will be considered.
  - b. Academic standing.
  - c. Overall productivity and participation in division activities
  - d. Potential contribution to the composition program.

In addition to physical copies of the **portfolio** materials listed in item 3 above, students should also bring **documentation** of compositional activity (e.g., programs, flyers, news clippings) to the jury. All materials submitted for review—in both electronic and physical formats—must be well organized and professionally presented: i.e., accurate, properly notated, neatly formatted, labeled, bound, etc.

5. Following the jury, the composition faculty will make its recommendation concerning the student's continuation in the program. In some instances, students may be asked to re-take the composition jury following additional course work.

6. Students will be notified of the results usually within *one week* of the jury.

## Graduate Review

All graduate composition majors not enrolled in thesis or dissertation will be reviewed by the composition faculty during the two weeks immediately following spring break. The Graduate Review schedule will be posted on the composition division bulletin board at the beginning of March.

1. The purpose of this annual review is as follows:
  - a. To evaluate the student's artistic, academic, and professional development, including contribution to the composition program.
  - b. To advise and assist first-year graduate students with the degree plan and selection of the advisory committee.

- c. To evaluate doctoral students who are completing coursework and determine preparedness for the qualifying examinations.
  - d. To approve enrollment in Thesis (MUGC 5950) or Dissertation (MUGC 6950); see pp. 36-37 below for further details.
  - e. To evaluate students for new or continuing scholarship/TA/TF support.
2. No later than the *Monday prior to the scheduled review*, each eligible student will submit an electronic copy of the **portfolio** to his/her online student page (<http://www.music.unt.edu/comp/user>); the portfolio will be reviewed by the composition faculty prior to meeting with the student during the Graduate Review session and will include:
- a. **Scores** of all works composed during the past year; sketches of any works in progress may also be included.
  - b. **Recordings** of works presented during the past year. Recordings may include reading sessions, live performances, and/or edited studio mixes of the selected compositions. MIDI realizations may be used in exceptional cases.
  - c. **Documentation** of performances of original compositions (e.g., programs, flyers, news clippings) from the past year.
  - d. A current **résumé** or **vita**, which includes the following:
    - i. A list of recent **compositions**, including *title, medium, date* composed, and *duration*.
    - ii. A list of recent **performances**, including *date, location*, and *performers*.
    - iii. A list of prizes, commissions, grants, or other honors recently received.
4. Students should arrive promptly to the scheduled review session, at which time the composition portfolio, division attendance records, and transcripts will be reviewed. In addition to physical copies of the **portfolio** materials listed in item 2 above, students should also bring **documentation** of compositional activity (e.g., programs, flyers, news clippings). All materials submitted for review—in both electronic and physical formats—must be well organized and professionally presented: i.e., accurate, properly notated, neatly formatted, labeled, bound, etc.
3. Following the Graduate Review, the composition faculty will provide verbal and/or written comments concerning the student's progress in the program.
4. Whenever warranted, additional reviews of the student's work may be called for at any time during the course of study in order to monitor progress in the program. Students who fail to meet the standards established by the composition division may be dismissed from the program upon recommendation of the composition faculty.

### Degree Plan and Advisory Committee

The procedures below must be followed by all graduate students in composition (additional information is included in the *Graduate Catalog*); appropriate forms are available in the Office of Graduate Studies in Music (MU 216A).

1. By the end of the second semester of study, all graduate composition majors must file a **degree plan** in consultation with the composition division chair. The completed degree plan must be approved by the major professor (and members of the advisory committee in the case of doctoral students). After the requisite signatures have been obtained, the degree plan may be submitted to the Office of Graduate Studies in Music. *Under no circumstances may a student graduate in the semester that the degree plan is filed.*
2. Degree requirements are determined by the *Graduate Catalog* in effect at the time the degree plan is approved by the director of graduate studies in music.
3. The student must designate a graduate **advisory committee**, the primary function of which is to provide guidance on the final document and preparation for the final oral examination. The advisory committee consists of:
  - a. The **major professor**.
  - b. The **minor professor** (i.e., a representative from the related or minor field).
  - c. A **committee member** (usually selected from the major area, but may be from any area related to the student's field of research).

The advisory committee must be selected *no later than* the semester prior to beginning thesis, MUGC 5950 (in the case of master's students) or the semester prior to taking the qualifying examinations (in the case of doctoral students).

4. It is strongly recommended that the advisory committee consist of faculty members with whom the student has previously studied. Students whose research involves significant use of media outside of music (e.g., video, dance) are expected to include a representative from the appropriate area(s) on the advisory committee.
5. Once the advisory committee has been determined, students are to complete a **Designation or Re-Designation of Advisory Committee** form, which must be approved by the major professor and members of the advisory committee before being submitted to the composition division chair for approval.
6. Any changes in the degree plan and/or the advisory committee must be made in consultation with the composition division chair and approved by the major professor (and members of the advisory committee, as appropriate).
7. Students are strongly encouraged to keep a copy of the approved degree plan and advisory committee approval form on file for their own records.

### **Doctoral Qualifying Examinations: Preliminary Information**

Doctoral qualifying examinations are administered each fall and spring semester; in extenuating circumstances the examination may be taken during the summer, but any request to do so must be approved by the composition faculty, the student's advisory and examination committees, and the director of graduate studies in music *by the beginning of the previous spring semester*.

1. Prior to the completion of required coursework, students must select an **examination committee**, which creates and grades the written qualifying examination. This committee is an extension of the student's advisory committee, and consists of:
  - a. The **major professor**
  - b. A **composition** faculty representative (usually another member of the student's advisory committee)
  - c. A **music theory** faculty representative (may be an advisory committee member)
  - d. A **music history** faculty representative (may be an advisory committee member)
  - e. The **minor professor** (may be the same as 'c' or 'd' above)

Students are expected to communicate with their examination committee members on a regular basis as they prepare for the qualifying examinations. Because the related (minor) field examination is compiled and graded separately from the major field examination, it is particularly important that the student consults with the minor professor to determine the nature and expectations of that portion of the examination.

2. During the final semester of required coursework, each doctoral student in composition must complete a **Doctoral Qualifying Examination Approval Form**, which must be approved by all members of the student's examination committee. This form may be downloaded from the composition division website ([http://www.music.unt.edu/comp/students?quicktabs\\_3=4](http://www.music.unt.edu/comp/students?quicktabs_3=4)) and is to be submitted to the composition division chair for final approval by the end of the semester prior to the scheduled qualifying examinations.

3. In preparation for the qualifying examinations, the student will study twelve works from an approved **repertoire list** (eight selected by the student, four selected by the examination committee). Initially, the student will submit a list of eight works for consideration by the examination committee. This repertoire must be selected according to the criteria outlined below:

- a. Period—one work is to be selected from each of the following historical periods:
  - i. before 1600
  - ii. 1600-1750
  - iii. 1750-1825
  - iv. 1825-1900
  - v. 1900-1925
  - vi. 1925-1950
  - vii. 1950-1975
  - viii. since 1975
- b. Genre—one work must be selected from each of the following categories:
  - i. solo instrumental work
  - ii. instrumental chamber work (e.g., string quartet, wind quintet)
  - iii. vocal chamber work (e.g., lieder, song cycle)

- iv. symphonic work (e.g., symphony, concerto)
- v. choral work (a cappella or accompanied)
- vi. opera
- vii. electroacoustic/computer/intermedia work
- viii. other (e.g., crossover, jazz, popular, non-western, film score, performance art)

The student may be asked to submit a revised list if any of the proposed works is not accepted by the examination committee. The repertoire list must be approved by this committee *at least four weeks* prior to the beginning of the semester in which the qualifying examinations are to be taken.

4. Once the student's repertoire list has been approved, the qualifying examination committee will select four additional works for inclusion on the list; this final list of twelve works will be presented to the student no later than the beginning of the semester in which the qualifying examinations are administered. *The student will be responsible for providing a copy of a score and recording of each work on the repertoire list*, which will be deposited in the office of administrative assistant **Michelle Hurt** (MU 245).

5. Doctoral students must continue to enroll in Advanced Research in Composition (MUCP 6195) with the major professor until beginning work on the dissertation, including the semester of the qualifying examinations.

6. The written qualifying examination must be scheduled through the Graduate Studies Office in Music (MU 216A) by the beginning of the semester the examinations will be taken. Once the student has selected examination dates (in consultation with the major professor and the examination committee), he/she must schedule a room for the examination. When selecting a room, students should consider such issues as location (e.g., ensuring that the room is in a quiet location) and the availability of desks, chairs, tables, piano, etc.

7. Please note that it is the *sole responsibility of the student* to follow College of Music procedures when making arrangements to take the qualifying examinations through the Office of Graduate Studies in Music. This includes *submitting required paperwork, scheduling rooms, and scheduling, changing or canceling examination dates*.

### **Doctoral Qualifying Examination Hearing**

Doctoral students must meet with the composition faculty for a Doctoral Qualifying Examination Hearing prior to administration of the written qualifying examination.

1. These hearings may be held during any of the regularly scheduled student evaluation times (see p. 4 above), but must occur *no more than eight weeks* and *no less than four weeks* prior to the scheduled examination date.

2. The purpose of this hearing is to determine whether or not the student is adequately prepared to take the written qualifying examination, and consists of the following:

- a. Review of any preliminary work (e.g., practice essays, journals, analyses) done in preparation of the examination.
- b. Discussion of works from the repertoire list as determined by the composition faculty.
- c. Discussion of other topics relevant to doctoral-level research in composition: e.g., articles, books, recent compositional trends, etc.

3. The hearing will result in one of the following outcomes:

- a. The composition faculty *approves* the student and the qualifying examination proceeds as scheduled;
- b. The composition faculty *does not approve* the student, in which case a recommendation is made as to how the student must proceed. This usually results in a postponement of the written qualifying examination. The student must also retake the hearing prior to the next scheduled examination date, following the guidelines in item 1 above.

4. If the student is unable to pass the Doctoral Qualifying Examination Hearing on the second attempt, the composition faculty may recommend dismissal from the program.

## **Doctoral Qualifying Examinations: Structure and Content**

The qualifying examination consists of both *written* and *oral* components. The **written qualifying examination** is administered during *two consecutive days* and includes the **major field** and **minor/related field** examinations.

### **1. Major field examination** (9 hours)—in three parts:

- a. Part I (2 hours)—Score identification; provide the following information for ten of the twelve score excerpts (selected from works that are *not* included on the repertoire list):
  - i. Composer's name.
  - ii. Approximate date of composition.
  - iii. Work title.
  - iv. Genre.
  - v. Salient musical characteristics: include a brief statement to support your answer.
- b. Part II (4 hours)—Two essay questions:
  - i. a broad topic related to the repertoire list (2 hours)
  - ii. a comparative discussion of two composers from the repertoire list, selected by the advisory committee (2 hours)
- c. Part III (3 hours)—Analysis of two works from the repertoire list, selected by the advisory committee:
  - i. a tonal work, usually pre-1900 (90 minutes)
  - ii. a non-tonal work composed after 1900 (90 minutes)

Parts I and II are administered during the first day of the examination; Part III is administered on the morning of the second day.

**2. Minor/related field examination** (3 hours), administered in the afternoon of the second day. For information concerning the content, format, and grading criteria of this examination the student should contact the minor/related field area representative (minor professor).

3. The student's major professor will solicit questions for the major field portion of the qualifying examination from members of the examination committee. The examination is then compiled by the composition division chair in consultation with the student's major professor, or with the composition faculty representative on the examination committee in cases where the composition division chair is serving as the major professor.

4. The major field portion of the examination will be graded by the appropriate members of the examination committee. If necessary, an additional evaluator from the composition faculty may be selected by the composition division chair. Results will be available usually within *two weeks* of the completion of the examination.

5. Any sections of the examination that are not passed on the first attempt must be retaken during the following semester. In these cases, the student is expected to consult with the examination committee to determine the terms and expectations of the retake examination(s). If the student fails any portion of the written qualifying examination on the second attempt, the composition faculty may recommend dismissal from the program.

6. Once the student has successfully completed all portions of the written qualifying examination, he/she may schedule the **oral qualifying examination** with the examination committee. This two-hour examination is intended to be a synthesis of all areas of the written qualifying examinations, including a discussion of works from the repertoire list, as well as a comprehensive examination over material covered during graduate coursework and general knowledge commensurate with the degree. It is expected that any weaknesses evident in the written qualifying examination will be more thoroughly explored during the oral examination.

7. Students are to follow the guidelines below when scheduling the oral qualifying examination:

- a. Present a range of possible examination dates to all members of the examination committee; students should be as flexible as possible in this matter, as coordinating several faculty schedules will be difficult. It is recommended that students correspond with committee members via e-mail to facilitate scheduling.
- b. Select a *two-hour* block of time that is acceptable to all members of the examination committee.
- c. Schedule a room for the examination. Oral examinations are typically conducted in the Floyd Graham/Green Room (MU 251) or in the major professor's studio. *Students must follow College of Music procedures when scheduling a room for the examination.*

- d. Confirm the date, time, and location of the oral examination with all examination committee members.

8. Students who do not adequately demonstrate a doctoral-level understanding of the material covered in the oral examination may be asked to retake the examination at a later date after consultation with the examination committee. If the student fails the oral examination on the second attempt, the composition faculty may recommend dismissal from the program.

### **Related Field Qualifying Examination in Composition**

In lieu of a written examination, DMA students with a related field in composition will be expected to submit a portfolio to the composition faculty representative of the advisory committee at the time of the written qualifying examinations; this portfolio will include the following:

- a. scores (and recordings, if available) of compositions composed while studying in the program; depending on the scope of the works, this would typically consist of two or three compositions.
- b. an 8- to 10-page written statement addressing the student's compositional work, particularly in relation to his/her work in the major field of study.

The portfolio will be evaluated by the composition faculty representative prior to the oral portion of the student's qualifying examination. Approval of the portfolio will fulfill the related field portion of the written qualifying examination.

### **Enrollment in Thesis or Dissertation**

1. Following the first semester of enrollment in the graduate composition seminar (MUCP 5080), all MM and DMA composition majors must be enrolled in composition lessons each long semester until enrollment in thesis (MUGC 5950) or dissertation (MUGC 6950). In the case of doctoral students, these lessons may include MUCP 6190, MUCP 6200, and MUCP 6195. MA students with a concentration in composition are not required to enroll continuously in composition lessons, although it is advisable to do so.

2. Students are eligible to enroll in MUGC 5950/6950 upon completing the following requirements:

- a. MA students: MUCP 5080 (3.0 hours), MUCP 5185 (3.0 hours); approval of portfolio and preliminary thesis plan by the composition faculty.
- b. MM students: MUCP 5080 (3.0 hours), MUCP 5190 (3.0 hours); approval of portfolio and preliminary thesis plan by the composition faculty.
- c. DMA students: MUCP 5080 (3.0 hours), MUCP 6190 and/or MUCP 6200 (9.0 hours); approval of portfolio and preliminary thesis plan by the composition faculty; successful completion of all portions of the qualifying examination (see pp. 35-36 above).

Additionally, the **Degree Plan** and **Advisory Committee** forms must be approved and on file with the Office of Graduate Studies in Music before students are eligible to enroll in MUGC 5950/6950.

3. Evaluation of the portfolio prior to enrollment in MUGC 5950/6950 ordinarily occurs during the Graduate Review in the spring semester; however, students planning to commence enrollment in MUGC 5950/6950 in the spring semester must contact the division chair to schedule a portfolio review for the end of the preceding fall semester. In order to be considered for MUGC 5950/6950, the portfolio must include the following:

- a. Master's students: *at least two* substantial works composed since beginning the master's degree program in composition.
- b. Doctoral students: *at least four* substantial works composed since beginning the doctoral degree program in composition.

The scope of the submitted works must be deemed appropriate to the expectations of the respective degree program by the composition faculty. Students should discuss these expectations with their composition instructor(s) prior to the portfolio review. Students not approved at the time of the review may present their portfolios again at the next regularly scheduled student evaluation (see p. 4 for details).

4. Prior to enrollment in MUGC 5950/6950, the student will present a preliminary final document plan to the composition faculty for review. This may take place during one of the student evaluation sessions at the beginning and end of each semester, or at the Graduate Review in the middle of the spring semester. Students who anticipate

requiring more time to complete the final document than specified in item 5 below must present compelling reasons for such an extension at this time in order to obtain approval from the composition faculty.

5. Master's students are expected to enroll in thesis (MUGC 5950) for two semesters (3.0 credit hours each); doctoral students are expected to enroll in dissertation (MUGC 6950) for four semesters (3.0 credit hours each). During those semesters of enrollment, students will meet with the major professor on a regular basis (typically one hour per week, similar to graduate composition lessons). Other arrangements may be made (e.g., longer but less frequent lessons, e-mail/phone correspondence for non-resident students) contingent upon the following:

- a. both the student and major professor agree on the terms; and
- b. sufficient progress on the final document can be demonstrated to the graduate advisory committee and composition faculty each semester.

6. In exceptional cases—such as those where the student has completed all other coursework yet must satisfy minimum enrollment requirements for the purpose of scholarship, fellowship, assistantship, visa, etc.—students may petition to take up to 6.0 hours of thesis/dissertation in a given semester. Such requests must be submitted in writing to the composition division chair and approved by the composition faculty.

7. Once begun, students must maintain continuous enrollment in MUGC 5950/6950 during the fall and spring semesters until the final document has been approved and submitted to the Toulouse School of Graduate Studies. In emergency situations, students in MUGC 5950/6950 may file a request for a leave of absence of up to one year; students who fail to enroll in MUGC 5950/6950 for two consecutive semesters must apply for readmission to the Toulouse Graduate School and the composition program.

8. The **Final Document Proposal** (see details below) must be submitted and approved by the student's graduate advisory committee by the end of the first semester of enrollment in MUGC 5950/6950. Students who have not met this requirement will not be allowed to continue in MUGC 5950/6950 until they have done so, and will thus risk forfeiting the previous semester's thesis/dissertation credit.

9. If the student has not completed and defended the final document by the anticipated defense date indicated on the Final Document Proposal form, a request for continuation in the program (including a detailed progress report and timeline for completion of the project) must be submitted to the student's graduate advisory committee and the composition faculty for consideration at the end of this period.

10. If the student's graduate advisory committee and the composition faculty determine that the student has not made sufficient progress on the final document to date and/or that the revised timeline is not reasonable, the student will not be approved for continuation in thesis/dissertation. At this point, the committee has the following options:

- a. remove the student from the program completely; or
- b. temporarily suspend the student until he/she is ready to continue work on the final document.

In the case of suspension, the student forfeits all previous credit hours of 5950/6950 and must petition to begin the process again once demonstrating that he/she can complete the document in a timely manner. In those instances, master's students may request to take all 6 hours of thesis in a single semester; doctoral students may request to divide their 12 hours of dissertation credit over two semesters.

11. If the committee approves continuation in thesis/dissertation, a new deadline will be set for completion of the degree (no later than one year from the original date) and the student will continue enrolling in MUGC 5950 and MUGC 6950, respectively. During this extension period, however, the major professor will no longer receive load credit for the student, nor is he/she obligated to regularly meet with the student prior to the defense. If the student is still not prepared to defend the final document by the end of the extension semester, the student may file a second request for extension, as detailed in item 9 above.

12. Students will be considered for no more than two extensions, after which they will be automatically removed from the composition program.

### **Final Document (Master's Thesis and Doctoral Dissertation)**

1. The final document consists of two parts:
  - a. An original composition.
  - b. A critical essay relevant to the original composition.



2. Once the topic of the final document has been determined by the student (in consultation with the major professor and advisory committee), a proposal must be presented to the student's advisory committee. This proposal is typically 3-5 pages in length (not including cover sheet) and includes the following information:

- a. A completed **Final Document Proposal** form, available at the Office of Graduate Studies in Music (MU 216A); this form is attached to the body of the proposal as a cover sheet.
- b. An **overview** of the *original composition*, including duration, medium, source materials, technical information, and computer software (if appropriate); while required for the MM and DMA degrees in composition, this component of the final document is optional for MA students with a concentration in composition.
- c. An **outline** and **narrative** discussing the format and content of the *critical essay*.
- d. A **bibliography**, including sources to be researched for both the original composition and the critical essay. These may include articles, books, websites, scores, and recordings, as appropriate.
- e. A detailed **timeline** for completion of the final document, including anticipated *defense date*.

3. Upon approval by the major professor and advisory committee, the Final Document Proposal must be approved by the composition division chair before being submitted to the Office of Graduate Studies in Music for approval by the director of graduate studies. The proposal must be approved and submitted in order to continue enrollment in MUGG 5950/6950 (see p. 37).

4. Although the content of the final document may vary widely, it is expected that the composition be of significant scope and reflect a level of quality and originality commensurate with the appropriate degree. The content of the final document will be determined in consultation with the major professor, but the following general guidelines should be observed:

- a. When determining the scope of a work, such factors as duration, ensemble size, and any technological requirements should be taken into consideration. For example, a 30-minute work for string quartet might be considered roughly equal in scope to a 10-minute work for orchestra and interactive electronics.
- b. Depending on the project and degree program, the original composition portion of the final document may include a score, audio and/or video recordings, computer software, program code, etc.
- c. Whether copying by hand or using computer notation software, all printed materials must be accurately and neatly presented. It is recommended that students consult Kurt Stone's *Music Notation in the Twentieth Century* for current notational conventions.
- d. The critical essay will vary in length and content, but the body of the paper should be no less than 25 pages for the thesis and 40 pages for the dissertation. The essay will include historical and/or theoretical research relevant to the original composition. The paper should be properly annotated (with footnotes or endnotes) and must include a bibliography with entries pertinent to the project. Formatting guidelines for creative theses and dissertations (i.e., those that include musical scores) may be downloaded at [http://www.tsgs.unt.edu/graduation\\_process/required\\_formatting.htm](http://www.tsgs.unt.edu/graduation_process/required_formatting.htm).
- e. It is strongly recommended that students take thorough notes during the creation of the composition portion of the final document in order to facilitate the writing of the accompanying critical essay.
- f. Additional guidelines for the presentation of the final document may be obtained from the Toulouse School of Graduate Studies ([http://www.tsgs.unt.edu/graduation\\_process](http://www.tsgs.unt.edu/graduation_process)).

### **Final Oral Examination**

This examination is taken upon completion of the final document and preliminary approval by the major professor, at which point the student provides a copy of the document for each member of the advisory committee and schedules an oral examination date.

1. Students are to follow the guidelines below when scheduling the final oral examination:

- a. Present a range of possible examination dates to all members of advisory committee; students should be as flexible as possible in this matter, as coordinating several faculty schedules will be difficult. It is recommended that students correspond with committee members via e-mail to facilitate scheduling.
- b. Select a *two-hour* block of time that is acceptable to all members of the advisory committee.

- c. Schedule a room for the examination. Oral examinations are typically conducted in the Floyd Graham/Green Room (MU 251) or in the major professor's studio. *Students must follow College of Music procedures when scheduling a room for the examination.*
  - d. Confirm the date, time, and location of the examination with all advisory committee members.
2. The examination includes the following components:
- a. **Defense of the final document:** this includes discussion of both the original composition and any topics relevant to the critical essay.
  - b. **Final evaluation of the composition portfolio;** refer to the Graduate Review section above (pp. 31-32) for details.
  - c. *Master's students only:* **comprehensive examination** over material covered during graduate coursework and general knowledge commensurate to the degree.
3. At the conclusion of the final oral examination, the advisory committee makes one of the following recommendations:
- a. Passed.
  - b. Passed provisionally, pending any changes to the document recommended by members of the advisory committee.
  - c. Failed, in which case the advisory committee will determine the conditions for rescheduling the final oral examination.
4. If any changes to the document are required, advisory committee members will return the revised draft of the document with corrections to the student following the final oral examination.
5. Upon successful completion of the final document defense and approval of the document, the student obtains the requisite signatures, including approval by the dean of the College of Music, on the **Final Comprehensive Defense Form** (available outside the Office of Graduate Studies in Music, MU 216A) before submitting the final document to the Toulouse School of Graduate Studies.
6. Graduate students should *carefully observe all posted deadlines* prior to scheduling the final oral examination. Failure to meet deadlines listed below will result in a postponed graduation date and may require enrolling in an additional semester of MUGC 5950/6950:
- a. **Six weeks prior to final oral examination:** Student schedules final oral examination date in consultation with advisory committee; allow 48 hours to confirm room reservation.
  - b. **Three weeks prior to final oral examination:** Student submits first draft of complete document (composition and critical essay) to major professor.
  - c. **Two weeks prior to final oral examination:** Major professor returns the document draft with corrections to student.
  - d. **One week prior to final oral examination:** Student submits revised version of complete document (approved by the major professor) to advisory committee.
  - e. **Ten days prior to final document filing deadline:** Last date for final oral examination; this allows the student adequate time to make any necessary corrections to the document as recommended by the advisory committee.
  - f. **Three days prior to final document filing deadline:** Student submits final revised document to the Dean of the College of Music for approval.

## **Graduation**

1. All MM and DMA candidates in composition will be expected to give a public presentation of the final document (either a performance of the composition, a presentation of the critical essay, or both) prior to graduation. This may include Spectrum, Centerpieces, Music Now, or an off-campus venue (e.g., conference, festival), and may take place before or after the final oral examination. Any presentations on campus are to be coordinated in consultation with the major professor and the composition division chair.
2. Doctoral students intending to participate in commencement exercises should inform the major professor at the beginning of the semester of graduation in order to make adequate arrangements for the hooding ceremony.

#### D. GRADUATE COURSE OFFERINGS IN COMPOSITION<sup>1</sup>

<u>Prefix</u>	<u>Number</u>	<u>Course Title</u>	<u>Hours</u>	<u>Semester(s) offered</u>				
MUCP	5080	Graduate Composition Seminar	3.0	F				
MUCP	5180	Secondary Composition	3.0	F	S	5W1 <sup>2</sup>	5W2 <sup>2</sup>	
MUCP	5185	Concentration Composition	3.0	F	S	5W1 <sup>2</sup>	5W2 <sup>2</sup>	
MUCP	5190	Master's Composition	3.0	F	S	5W1 <sup>2</sup>	5W2 <sup>2</sup>	
MUCP	5320	Orchestration	3.0	—	S	—	—	
MUCP	5460	Contemporary Music <sup>3</sup>	3.0	F	—	—	—	
MUCP	5580	Contemporary Performance Practices	3.0	F	—	—	—	
MUCP	5590	Intermedia Performance Arts (lecture) <sup>3</sup>	2.0	—	(S)	—	—	
MUCP	5680	History & Technology of Electroacoustic Music <sup>3</sup>	3.0	—	(S)	—	—	
MUCP	5690	Topics in Electroacoustic Music <sup>4</sup>	3.0	(F)	(S)	—	—	
MUCP	6190	Doctoral Composition	3.0	F	S	5W1 <sup>2</sup>	5W2 <sup>2</sup>	
MUCP	6195	Advanced Research in Composition	3.0	F	S	(5W1)	(5W2)	
MUCP	6200	Advanced Research in Computer Music	3.0	F	S	(5W1)	(5W2)	
MUCP	6465	Topics in Contemporary Music <sup>4</sup>	3.0	(F)	(S)	—	—	
MUEN	5585	Nova Ensemble	1.0	F	S	—	—	
MUEN	5595	Intermedia Performance Arts (lab) <sup>3</sup>	1.0	—	(S)	—	—	

#### Notes

1. Listed course offerings are subject to change. Please consult composition division faculty for additional information concerning scheduling. This list does not include special courses offered on occasion, which in some cases may be applied toward the degree.

2. Students may take composition lessons during the summer, but are offered for only 2.0 hours each session. Therefore, students may need to enroll in *both* sessions in order for the credits to be applied toward the degree. (This policy does not apply to thesis and dissertation, which may be taken for 3.0 credit hours each summer session.)

3. Selected courses are offered in alternating years; consult class schedule for details. Summer courses listed parenthetically are offered as faculty availability allows.

4. Topics courses are not scheduled on a regular rotation; these courses will be announced and posted during the semester prior to the offering.