



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.

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) 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; 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; 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.

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) 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.

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).

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:
- Date of submission:** it is to the composer's advantage to submit a request *early*.
 - The student's **classification** and **degree status:** graduate students will generally have priority over undergraduates and composition majors will have priority over non-majors.
 - 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.
 - 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:
- Designing and posting **flyers** to advertise the concert. Flyers should be widely distributed/posted and *must* include the following information:
 - The heading "Spectrum: New works by North Texas Composers."
 - Date, time, and location of the event; include building and room number.
 - UNT College of Music logo (download from www.music.unt.edu/logo).
 - Composers' names (suggested, but not required); *make sure names are spelled correctly*.
 - 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
david.bithell@unt.edu

Dr. Andrew May

Associate Professor of Music
CEMI Director
MU 1003 • (940)891-6816
andrew.may@unt.edu

Dr. Elizabeth McNutt

Lecturer of Music
Nova Ensemble Director
MU 208 • (940)565-3706
elizabeth.mcnutt@unt.edu

Dr. Cindy McTee

Regents Professor of Music
MU 2004 • (940)565-4651
cindy.mctee@unt.edu

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

Center for Experimental Music and Intermedia: www.music.unt.edu/cemi

For Undergraduate Information: undergrad@music.unt.edu

For Graduate Information: grad@music.unt.edu

Dr. Graham Phipps

Director of Graduate Studies

Music 215 • (940)565-3733

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

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

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

For admission and scholarship information.

Ms. Becky King

International Student Services Advisor

Music 260C • (940)369-7545

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

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); 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).
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.