



### **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.