

# Studying Composition at the University of New Mexico

<http://music.unm.edu/areas/theory-composition/>

## DEGREES OFFERED

- Bachelor of Music: Concentration in Theory and Composition
- Master of Music: Concentration in Theory and Composition  
(with a thesis in either theory or composition)

## FACULTY

### THEORY & COMPOSITION



**David Bashwiner**

*Theory & Music Cognition*



**Peter Gilbert**

*Composition*



**Richard Hermann**

*Theory & Composition*



**José-Luis Hurtado**

*Theory & Composition*



**Karola Obermüller**

*Composition*



**Patricia Repar**

*Composition & Arts-in-Medicine*



# WHY UNM?



*George Pearl Hall houses UNM's Fine Arts Library*

The University of Mexico has a beautiful, architecturally unique campus and at the center of it all is a large and busy music department with over 50 faculty (30 full-time) and approximately 350 students filling orchestras, wind symphonies, choruses and an opera program. And of course there is lots of contemporary music.

## **Studio & Weekly Colloquium**

With an invested, stylistically diverse composition faculty, students have a broad choice in teacher and can rotate teachers each year to get fresh perspectives on their music. But the composition area is much more than a series of separate private studios. The UNM composition students are a collective, tight-knit group. Campus composers (graduate and undergraduate, majors and non-majors) all get together every Friday to work on collective projects, share ideas, or improvise together. The students present their work to each other at the end of each term in a group feedback session which includes personalized feedback from all the area faculty. Several times throughout the year we also have workshops with visiting performers and ensembles, such as members of the International Contemporary Ensemble or the New York based quartet Loadbang, and talks and masterclasses with local and visiting composers and artists.



*UNM students and alumni mixing with composers from all across the country at the 2019 SCI National Conference*

Many recent UNM Theory and Composition graduates have gone on to do graduate and doctoral work in top-level programs while others have jumped immediately into successful freelance artistic careers both in Albuquerque and elsewhere.

## Multiple Areas of Study

The UNM Theory and Composition program gives you a versatile degree that can flexibly meet your needs and situates you well for a competitive field where a broad skill set is an important asset. And for students who have other abilities and interests, it is very easy to put together a double concentration within music (such as Musicology or Performance) or a double major with another field. Of course minors are available to undergraduates as well, including our Arts Leadership and Business minor. UNM also has a Bachelors degree in Interdisciplinary Arts for artists who want a program that combines two or three disciplines.

Students doing the Masters of Music Theory-Composition concentration at UNM can choose to do a MM Thesis in either theory or composition. Students choosing an MM theory thesis do high-level self-directed research leading to paper writing that is extensively mentored by the theory faculty. Students doing an MM thesis in composition put together a portfolio of diverse works that show the breadth of their abilities and interests.

## Collaboration

Students interested in collaborating will find lots of opportunities here. In the past few years UNM

composition students have realized projects with other students in Art, Theatre & Dance, Film and Digital Arts, and Architecture. We

have worked on

cultivating relationships

with creative faculty all across campus to be ready to help facilitate whatever collaborations you are dreaming of.



*Experimental UNM student work in rehearsal (Lauren Coons, '14, '17)*

## The John Donald Robb Composers' Symposium

Every year, UNM is host to the John Donald Robb Composers' Symposium—one of the biggest, longest-running new music festivals in the Southwestern US and host of the SCI National Conference in 2019. Recent guest composers have included Augusta Read Thomas, Chen Yi, Vijay Iyer, Martin Bresnick, Lei Liang, Betsy Jolas, Raven Chacon & Hilda Paredes. The



*The Arditti Quartet premiering nine UNM student works in Keller Hall*

Symposium's guest performers are also a great resource, such as when the world-renowned Arditti Quartet recently premiered nine works by UNM student composers! Other recent visiting performers have included Sound Icon (Boston), E-Mex Ensemble (Cologne), the Del Sol and Amernet String Quartets, soprano Susan Narucki, and pianist Emanuele Arciuli. The week-long festival includes many concerts, workshops, reading sessions and masterclasses for composers and performers alike.

## New Music New Mexico

New Music New Mexico (NMNM) is a group made up of graduate and outstanding undergraduate players who play challenging repertoire and



*NMNM performs adventurous rep and student works*

student compositions. Recent repertoire includes works by Eve Beglarian, Elliot Carter, Pierre Boulez, Christopher Cerrone, George Crumb, Michael Gordon, Lei Liang, Missy Mazzoli, Tristan Murail, Luigi Nono, Pauline Oliveros, Hilda Paredes, Steve Reich, Kaija Saariaho, Giacinto Scelsi, James Tenney, Augusta Read Thomas, Joan Tower and

many many more. The Composition studio and NMNM work together to put on three joint concerts every term mixing repertoire and student works.



*Music from the Americas brings new music figures like Mario Lavista to campus throughout the year.*

### **Music from the Americas**

The Music from the Americas Concert Series presents cutting edge contemporary music from the US, Mexico and South America throughout the year. Guest artists (such as MacArthur grant-winner Claire Chase) and composers (such as Federico Ibarra and Mario Lavista) complement and enrich the musical and cultural vision of our community by offering concerts, lectures, workshops, masterclasses, and reading sessions as well as performances of UNM student compositions. The series is a collaboration between UNM, the Mexican Consulate in Albuquerque, the

Secretary of Culture of Mexico, and numerous local and International Institutions.

### **Music and Sound Technology Lab (M.A.S.T)**

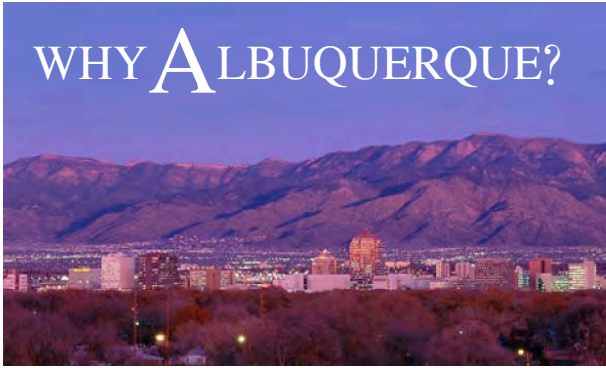
The Mac-based technology lab has up-to-date workstations on height-adjustable desks. Our analogue synth (which directly parallels the original Moog we have on campus) makes the lab a fun and lively musical space and allows students to get hands-on analogue experience to compliment their digital work in

DAWs and Max/MSP. Students new to technology use course work in recording and interactive programming as gateways into fixed media and live-electronic pieces.



*The analogue synthesizer in the M.A.S.T. music technology lab*





For as big as it is, Albuquerque has, in many ways, the comfortable feeling of a small town. It's easy to get around, affordable, and you'll feel at home with the people and places right away. The cuisine is amazing and

the mixture of cultures makes for a rich and diverse scene for art and culture. But the thing that makes New Mexico unforgettable is the gorgeous landscape—a hiker and nature lover's paradise. Artists have always been drawn here by the incredible sensation of light and color making New Mexico one of the most important hubs in the world for visual arts and now one of the fastest growing centers for television and film. Theater and dance is strong locally and at UNM with a friendly and supportive community ripe for composers looking for collaboration! The classical music tradition is upheld by the New Mexico Philharmonic, high-level chamber music concerts, Opera Southwest and of course the world-famous Santa Fe Opera, which does a significant opera premiere every season.



Contemporary music in Albuquerque is an interesting world and full of opportunity as well. Chatter is a weekly concert series which routinely sells out performances in a warehouse gallery space, very often including remarkable new repertoire. A group of recent UNM graduates have formed a group called the New Mexico Contemporary Ensemble, which

does summer festivals and concerts and works closely with young composers.

There are several compelling off-campus locations for concerts in Albuquerque. Galleries downtown are open to working with contemporary music and UNM's College of Fine Arts has its own small gallery downtown where UNM student composers have often done concerts. The experimental-music and collaboration friendly Dialogue Brewing has an 18-speaker array built into metal "trees" in the beer-garden. The Albuquerque Railyards is a rugged space with terrific atmosphere that is used for art, community markets and every once in a while for adventurous experimental music! And there are several museums in Santa Fe which have housed alternative new music concerts which we've been a part of as well.

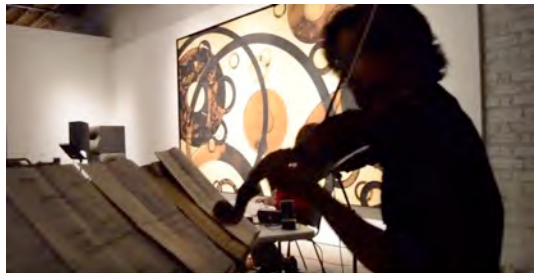
Albuquerque is a wonderful place to live, full of sights and sounds and above all wonderful, hard-working, laid-back people who value individuality and creativity. Come find out why so many people fall so deeply in love with New Mexico!



*The Shift Dance Festival happens every fall in ABQ*



*A crowd getting ready for a Chatter concert at Las Puertas*



*NMCE at the Center for Contemporary Art (Santa Fe)*

# TUITION AND SCHOLARSHIPS

UNM is very affordable and has especially low tuition for in-state students. But for out of state students there are a number of options to get in-state tuition and 80% of non-residents pay a discounted rate. For example, new non-resident freshmen with a 3.0 GPA and a test score of 22 ACT or 1100 SAT who apply for admission before December 1 will pay the tuition and fee rate of New Mexico residents. Graduate students can also pay in-state tuition after a year of in-residence study at UNM.

There are also numerous scholarship, assistantship, and fellowship opportunities for undergraduate and graduate students. MM students may apply for theory teaching fellowships or assistantships such as the MAST Lab Assistantship or the Robb Trust Assistantship which involves working on the annual Symposium.

For international students there are lots of ways to make coming to UNM a realizable and affordable possibility like the International Amigo Scholarship which helps many music students or the Beca Mexico scholarship which is an attractive options for Mexican students.

Undergraduate Scholarships in Music: <http://music.unm.edu/auditions-scholarships/undergraduate/>

Graduate Scholarships in Music: <http://music.unm.edu/auditions-scholarships/graduate/>

The International Amigo Scholarship: (<https://geo.unm.edu/admission/undergraduate/scholarships/amigo.html>)

Beca Mexico: ([https://geo.unm.edu/admission/undergraduate/scholarships/beca\\_mexico.html](https://geo.unm.edu/admission/undergraduate/scholarships/beca_mexico.html)).



# BM CURRICULUM

## Theory-Composition Concentration Required Courses

(also open to non-majors who meet prerequisites)

MUS 150, 152, 250, 252: Music Theory I-IV + Aural Lab I-IV

MUSC 2140: Introduction to Composition (*open to all students*)

MUS 305 & 306: Composition I & II

APMS 119/120, 319/320: Studio Lessons in Composition (*open to non-majors but dependent term to term upon studio availability*)

MUS 309: Form and Analysis

MUS 311: Fundamentals of Music Technology (*open to all students*)

MUS 325: Post-tonal Theory

MUS 405 or 406: 16th c. & 18th c. Counterpoint

MUS 412: Fundamentals of Audio Technology (*open to all students*)

MUS 453: Orchestration

MUS 491: Senior Recital

## Theory-Composition Electives

(also open to non-majors who meet prerequisites)

MUS 380: Recording Techniques I (*open to all students*)

MUS 407: Advanced Topics in Music Composition

MUS 419/420: Studio Lessons in Composition (*open to non-majors but dependent term to term upon studio availability*)

MUS 421: Introduction to Max/MSP Programming

MUS 439: Advanced Topics in Music Theory

MUS 481: Recording Techniques II

FDMA 491: Topics in Film and Digital Media

# MM CURRICULUM

## Requirements

APMS 501: Individual lessons in Composition

MUS 507: Advanced Topics in Music Composition

MUS 511 or 512 or 521: Music Technology or Audio Technology or Max/MSP Programming

MUS 525: Post-Tonal Theory (3)

MUS 527: Theory Pedagogy (3)

MUS 531: Bibliography and Research (3)

MUS 599: Master's Thesis (6)

*Musicology/Ethnomusicology requirement*  
*8 hours of electives*

## FACULTY BIOGRAPHIES

**David Bashwiner** is an assistant professor of music theory at the University of New Mexico. He holds a doctorate in the history and theory of music from the University of Chicago, a master's degree in music composition from the University of Illinois and a bachelor's degree in biopsychology from Cornell University. His doctoral dissertation, "Musical Emotion: Toward a Biologically Grounded Theory," explored the biological foundations of emotional responses to music. His recent work has extended these explorations to the realms of multimedia and creativity. He publishes on music as it relates to emotion, neuroscience and multimedia. As a composer, he writes music for films and songs for his band, Cactus Tractor.

**Peter Gilbert**'s music combines acoustic and live-electronic sensibilities in works for multi-media theatre, film, installation and the concert hall. He has held artist residencies at festivals and institutions like the ZKM | Institut für Akustik und Musik, the Aaron Copland House, the Akademie Schloss Solitude, La Mortella, Tage Aktueller Musik Nürnberg, and the Newburyport Chamber Music Festival. Accolades and commissions have come from the Barlow Foundation, New Music USA, the Russolo Foundation, Theater Bonn, the Ernst von Siemens Music Foundation, the Look & Listen Festival, the Third Practice Festival, IMEB Bourges, and the Washington International Composers Competition. He holds degrees from Illinois Wesleyan University, the Cleveland Institute of Music, and a PhD from Harvard University. Gilbert's work as a composer, performer and producer can be heard on New Focus Recordings, Innova, GM Recordings, Sono Luminus, and Centaur, as well as at <http://petergilbert.net>.

**Richard Hermann**, professor of music at UNM, holds degrees from Eastman School of Music, Yale University, the New England Conservatory and Drake University in music theory, composition and music education. A theorist specializing in 20th- and 21st-century music and compositional processes through the ages, he is a frequent speaker at scholarly conferences, and his essays and reviews are published by Music Theory Online, Music Theory Spectrum, Perspectives of New Music, Sonus, Theoria, and Theory and Practice. As a composer, he studied composition with Earle Brown, Jacob Druckman, Donald Martino, and Robert Morris. His compositions have been recorded by National Public Radio and performed in Beijing, Boston, Madrid and New York and performed by the Boston Musica Viva, members of the Boston Symphony, Tadeu Coelho, the Del Sol Quartet, the Duo Alterno (Italy), Joan Heller, David Jolley, and Gordon Stout among others.

Composer **José-Luis Hurtado**'s music has been performed across continents by performers such as Boston Modern Orchestra Project, Jack Quartet, International Contemporary Ensemble, Talea, Quatuor Molinari, Tony Arnold, Garth Knox, Le Nouvel Ensemble Moderne, and the Arditti Quartet among others. He has been the recipient of many important international composition prizes in Mexico, the United States, Canada, Austria, Romania, France, and Italy. In addition to his compositional career, he is highly active as a pianist and music advocate. He is the pianist of Low Frequency Trio (Contemporary Bass clarinet, double bass, and piano ensemble) and founder and curator of La Mansion de la Cantante Muda (a contemporary interdisciplinary festival of music, film, and story telling). Hurtado holds a Ph.D. from Harvard University where he studied under Mario Davidovsky, Chaya Czernowin, Magnus Lindberg, Brian Ferneyhough and Helmut Lachenmann. More information at <https://www.joseluishurtado.net/>.

**Karola Obermüller**'s composing, described by the New York Times as "hyperkinetic music," is constantly in search of the unknown. She has received commissions from the National Endowment for the Arts, the Fromm Music Foundation, Ensemble Modern, the International Contemporary Ensemble, Staatstheater Nürnberg, Nouvel Ensemble Moderne, the Bayerischer Rundfunk, Saarländischer Rundfunk, the Ernst von Siemens Music Foundation and Theaters Bielefeld, Bonn, and Heidelberg. She has been a visiting artist at ZKM, Deutsche Akademie Rom, Centro Tedesco di studi Veneziani, Akademie Schloss Solitude, and IRCAM. She obtained composition degrees in Nuremberg, Saarbrücken, the University Mozarteum Salzburg, and a Ph.D. from Harvard University, and her sense of rhythm and form was forever changed by studying Carnatic and Hindustani classical music in Chennai and Delhi, India. A portrait CD of her music was released by WERGO in 2018. Her music can also be heard at <http://karolaobermueller.net>.

**Patricia Repar**'s work as a composer includes the writing of contemporary chamber music, intermedia works, and electronic soundscapes; the making of short films; the design of original instruments and installations in medical environments; and the exploration of health and healing through the arts. Dr. Repar has been featured as a guest composer, performer, and educator in various parts of the United States, Canada, the United Kingdom, South America, Eastern Europe, Africa, and Australia. In 2002 she founded and currently directs Arts-in-Medicine: Healing and the Humanities, an internationally recognized program designed to enhance healing and healthcare through arts-based clinical service, education, research, community outreach, and international exchange. Repar is director of the Healing Arts Certificate Program at UNM and is a professor in both the departments of music and internal medicine. Since 2007 she has been working with various communities and organizations in southern Africa to promote health and healing through the arts. <http://artsinmedicine.unm.edu>.

