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### ■ ADVISEMENT

We have put this handbook together to spell out clearly the responsibilities you will have in pursuit of your degree. It will hopefully answer a large number of questions you may have. **Please read carefully and thoroughly** through your degree program section (Bachelor or Master of Music) as well as the UNM Composition Program section.

You should meet with your advisor (Gilbert, BM & MM Composition • Hermann, MM Theory) on the first day of the semester to go over your class registration.

### ■ FACULTY

- David Bashwiner, *undergraduate theory coordinator*
- Peter Gilbert, *composition area coordinator*
- Rick Hermann, *upper-division and graduate theory coordinator*
- José-Luis Hurtado, *Music of the Americas Concert Series coordinator*
- Karola Obermueller, *John Donald Robb Composers Symposium coordinator*
- Patrice Repar, *Arts-in-Medicine program director*

## BACHELOR OF MUSIC, CONCENTRATION IN THEORY AND COMPOSITION

### ■ UNDERGRADUATE CONCENTRATION OUTLINE

- 1) **Preparatory Courses** : Students prepare for entry into the Theory-Composition Concentration by taking:
  - Theory 1-4 & Labs (150, 150L, 152, 152L, 250, 250L, 252, 252L)
  - Intro to Composition (254)
  - Composition 1 & 2 (305, 306)
  - Computer Music 1 & 2 (311, 412) *recommended*
  - Orchestration (453) *recommended*
- 2) **Entering the Concentration** : Students with a combined 3.0 grade average in Theory 2, 2L, 3, 3L, 4 & 4L and a combined 3.0 grade average in Composition 1 & 2 may apply to enter the Theory-Composition Concentration by submitting one or two compositions for consideration.
- 3) **Concentration** : Students take studio lessons and upper division courses in theory and composition and present their composition work to the faculty in juries each semester. Students are also required to pass a series of keyboard examinations.
- 4) **Senior Recital** : Students put on a half-recital of original works written while in residence at UNM.

### ■ APPLYING FOR UNDERGRADUATE CONCENTRATION IN THEORY AND COMPOSITION

Students with a combined B average in Theory 2, 3 & 4 as well as a combined B average in Composition 1 & 2 may apply to enter the Theory-Composition Concentration by submitting one or two compositions for consideration.

Scores must be appropriately sized and easy-to-read. For larger or unusual ensembles, scores should include a page listing the instrumentation (including all percussion instruments called for) and the piece's duration.

### ■ UNDERGRADUATE SENIOR RECITAL

The recital requirement for theory-composition is a half-recital of original music composed in residence at UNM. Program information must be fully proof-read, run past the recital advisor and then submitted to Keller Hall staff at least 10 days prior to the recital date.

**Preview:** Students should arrange to have a rehearsal of each piece on their recital program reviewed by an area faculty member at least two weeks prior to recital date. The student may not be permitted to give the recital if these previews are not completed.

**Prerequisites:** Before they are allowed to schedule their recital date, students must have passed MUS 361 & 362 (History of Music 1 & 2), MUS 252 & 252L (Theory 4), and passed the departmental Piano Proficiency exam (not to be confused with the Theory-Composition area Keyboard Requirement, given below).

## ■ UNDERGRADUATE THEORY-COMPOSITION COURSE REQUIREMENTS (FALL '13 ON)

The 2013-14 UNM Catalogue features several changes to the Theory-Comp degree. Students having begun their program prior to Fall 2013 can graduate under the previous requirements or elect to work under the new ones listed below:

### *Music Theory:*

16 hours: Music 1 to 4 + labs (150, 150L, 152, 152L, 250, 250L, 252, 252L)

2 hours: either 16th c. or 18th c. Counterpoint (405, 406)

5 hours: Form/Analysis, 2hrs (309) and Post-Tonal Theory, 3hrs (325)

### *Music Composition & Technology:*

8 hours: Intro to Comp, Comp 1 to 2, Orchestration (254, 305, 306, 453)

4 hours: Computer Music 1 & 2 (311, 412)

4 hours: Applied Composition Lessons (319, 320, 419, 420)

0 hours: 491 Senior Recital

### *Theory-Composition Upper-Division Electives*

- 11 hours chosen from:
- 2hrs - Form/Analysis (309)
  - 2hrs - 16th c. or 18th c. Counterpoint (405, 406)
  - 6hrs - Selected Topics in Theory (439: 3 hours each term)
  - 6hrs - Selected Topics in Composition (407: 2 hours each term)
  - 2hrs each - Recording Techniques 1 & 2 (380, 481)
  - 2hrs - Max Programming (421)
  - 3hrs - Advanced Music Production (435)

### *Musicology/Ethnomusicology:*

9 hours: History of Music 1 & 2, 20th Century History (361, 362, 416)

3 hours chosen from: Medieval/Renaissance History (413), Baroque History (414)  
Classic/Romantic (415), Selected Topics (437)

3 hours: Multicultural Awareness Through Music Skills (293)  
or any course listed under Contemporary World Music

### *Performance:*

5 hours: Applied Lessons in Principal Instrument/Voice

6 hours: 6 semesters of Major Ensemble, 2 of which must be in a major choral ensemble

4 hours: Conducting (2 semesters)

0 hours: Piano Proficiency (214)

### *Other Requirements*

0 hours: 6 semesters of MUS 101 (Concert Music)

5 hours of Music Electives

6 hours of CFA Electives (must be outside of Music/Music Ed)

## ■ UNDERGRADUATE KEYBOARD REQUIREMENT TRACKING DOCUMENT

The Theory & Composition program requires keyboard tasks to be performed before the Theory & Composition faculty at the end-of-semester review process in the junior and senior years.

Students who declare their major in their freshman or sophomore year are encouraged to complete these requirements earlier.

### 1st Semester Junior Year

1. Play scales--hands together, up and down one octave, through 5 sharps and 5 flats, major and relative minor, all forms.
2. Play all cadences (PAC, IAC, HC, DC) and be able to demonstrate all non-harmonic tones.

### 2nd Semester Junior Year

1. Voice and resolve any of the chords of the common practice period (+6ths, applied ♯7, applied ♭7, applied V7, N6ths, etc.) through five flats, major and minor.
2. Modulate to nearly related keys, chorale style. (Pre-assigned; see theory coordinator the day before for the material.)

### 1st Semester Senior Year

1. Play Bach chorale phrase(s) as if you were teaching a dictation class to lower division undergraduate students.
2. Play melodic and rhythmic patterns as if you were teaching a dictation class to lower division undergraduate students.

### 2nd Semester Senior Year

1. Transpose a chorale phrase(s) (Pre-assigned, see theory coordinator the day before for the material.)
2. Play a prepared solo--difficulty equal to those found in the Music for Millions series, vol. 27.

IF YOU HAVE QUESTIONS ABOUT ANY OF THESE TASKS, BE SURE TO ASK THE THEORY AND COMPOSITION AREA COORDINATOR FOR GUIDANCE.

**MASTER OF MUSIC, CONCENTRATION IN THEORY AND COMPOSITION****■ GRADUATE CONCENTRATION OUTLINE**

- 1) **Course Work** : Students should consult the UNM Handbook for required courses.
- 2) **Lessons and Thesis Work** : Graduate students are required to take 2 credit-hours of studio lessons in composition and 6 credit-hours of thesis work, which also work effectively like studio lessons. Once a student has signed up for thesis credits, at least one credit must be taken in every subsequent semester (spring and fall) until the thesis is submitted and accepted. Note that a student may end up with more than 6 hours of thesis on their transcript, even though only 6 hours are applied toward the degree requirements.
- 3) **Composition Thesis Portfolio** : Students doing a composition thesis are expected to compose a collection of works in adherence with the thesis portfolio requirements. Students may also propose an alternative set of portfolio requirements.
- 4) **Oral Exams** : In their final semester graduate students will do a thesis defense with a three-person faculty committee.

**■ GRADUATE THESIS ADVISORY COMMITTEE**

Graduate students need to get written consent from a minimum of three faculty members to serve on their thesis advisory committee. This should be done before their final semester of study. The faculty members should all be people with whom the student has worked, either in private study or in a course. Two of the committee members should be from the Theory-Composition area. Students doing a dual concentration will also need at least two Theory-Composition area members of their committee.

## ■ GRADUATE DEADLINES

Graduate students should consult the Department of Music Graduate Student Handbook closely and thoroughly for information on the thesis advisory committee, thesis submission and preparation for oral exams. The following is the list of deadlines taken from the handbook:

*First day of the semester **BEFORE** the semester of graduation*

1. Submit your "**Notification of Intent to Graduate**" Form to the Graduate Coordinator.
2. Make appointment to meet with the Graduate Coordinator to complete your Program of Studies form.

*July 1/Oct 1/March 1 of the semester **BEFORE** the semester of graduation*

1. Meet with the Graduate Coordinator to complete your "**Program of Studies Form.**"
2. Propose the names of your advisory committee members to the Graduate Coordinator for approval by the Dept. of Music Graduate Committee.

*Last day of the semester **BEFORE** the semester of graduation*

Complete your Piano Proficiency Exam (Theory focus only).

*2 months before your oral exam or thesis defense (NOT INCLUDING intersession time)*

Submit to the Graduate Coordinator the completed "**Graduation Submission Form for Degrees Not Requiring a Recital**" with the following information: Date, time and place of your oral exam or thesis defense

*2 weeks before your oral exam or thesis defense*

If you have not been notified to pick up your approved Announcement of Exam form, check with the Graduate Coordinator. You will need this form to take to your oral exam or thesis defense.

*April 1/July 1/Nov. 1*

1. Visit the UNM graduation website (<http://graduation.unm.edu/>) to do the following:
  - Make arrangements for your diploma: the name you wish to appear on it, and where it should be sent if you will not be able to pick it up.
  - Register to walk in either the UNM Commencement ceremony or the College of Fine Arts Convocation.
2. Notify the Fine Arts Advisement Center (CA 1103) if you wish to attend the College of Fine Arts Convocation.

*April 15/July 15/Nov. 15*

1. Your thesis manuscript in final approved form must be filed with OGS.
2. Check with the Graduate Coordinator and with the Office of Graduate Studies to make sure all requirements have been met.
3. By this date, your oral exam or thesis defense report must be submitted, all Incompletes on your transcript must be removed and all Non-Reported grades reported.



## ■ COMPOSITION THESIS PORTFOLIO

The standard graduate thesis in composition (starting Fall 2012) is a portfolio of pieces. Pieces submitted shall have been written completely or quite substantially while in residence at UNM.

Graduate students who began study prior to Fall 2012 submit a large-work thesis under the old thesis guidelines outlined in their UNM Student Handbook.

### *STANDARD PORTFOLIO GUIDELINES*

Students should submit a portfolio that includes at least four works. These works should fulfill a number of requirements (listed below). A single work may satisfy more than one of these requirements. The requirements of the portfolio are as follows:

- minimum 1 work using orchestra, chamber orchestra or wind ensemble*
- minimum 1 work using either sung or spoken voice(s)*
- minimum 1 work using electronics (this could come from the Music Technology courses)*
- minimum 1 work that is inter-disciplinary (dance, theatre, film, etc.)*

(Remember, one piece could fulfill multiple requirements, for instance a piece could satisfy both the electronic and collaborative requirements)

### *PROPOSALS*

Each student should submit a proposal to the Theory-Composition faculty enumerating which pieces they plan to submit and which requirements they will fulfill. This should be given in writing to a member of the Theory-Composition faculty at the beginning of the year of graduation.

### *ALTERNATIVE THESIS PORTFOLIOS*

Portfolio exceptions may be requested. An application for portfolio exceptions should be developed with at least one member of the Theory-Composition faculty and submitted in writing to the area faculty (at the latest) by the beginning of the graduation year for approval.

The proposal for an alternative portfolio should

- Clearly delineate an ambitious composition program of commensurate scope with the standard portfolio.
- State the number of works expected
- Explain how the proposed portfolio demonstrates a breadth of experience
- Explain how the proposed portfolio promotes the future goals of the student.
- Be 1-2 pages in length.

### *FINAL SUBMISSION*

Works should be represented by any of the following

- a complete score
- a complete score with audio recording or video
- an audio recording or video accompanied by an explanatory document explaining the composition process and describing a possible performance/realization.

**■ THEORY THESIS PORTFOLIO**

- 1) A standard thesis on a music theoretical topic approved by the area faculty is normally required of the degree. This typically is a monograph of between 40 and 100 pages. Theses of shorter or longer length must have the length issue approved separately by the area faculty. This is intended to be a document that whole or in part will be used as a portfolio for possible application to Ph.D. programs, but see point five below.
- 2) A proposal of the topic for the thesis must be approved by the area faculty one semester before the student intends to graduate.
- 3) No more than two thesis hours may be taken before the thesis proposal is approved.
- 4) The proposal lays out the research question to be considered, the methods to be used and music (as appropriate) considered, engagement with significant scholarship pertaining to the question (listed in a bibliography at the proposals end and foot- or endnoted as is reasonable), and the anticipated outcomes. Area faculty can provide a more detailed description of the proposal requirements as desired.
- 5) Students not considering continuing on now or later for a PhD may propose a different kind of thesis. The project, its significance, its techniques, its deliverables, and its importance to the career envisioned are addressed in such a proposal.
- 6) Guidelines for formation of a thesis advisory committee and for oral exams as well as all deadlines are outlined in the Department of Music graduate handbook.

**■ PIANO PROFICIENCY (THEORY ONLY)**

A piano proficiency is required if a student's focus is in Theory. Theory faculty will recommend when to take this exam; however, it must be passed by the end of the semester preceding the semester of graduation. The proficiency requirement is:

- 1) all major and minor scales, three octaves up and back, and arpeggios
- 2) sightreading at the level of Bartok's Mikrokosmos, Vol. II, or Bach's Notebook for Anna Magdalena Bach



## ■ GRADUATE THEORY-COMPOSITION COURSE REQUIREMENTS (FALL '13 ON)

Starting with the 2013-14 UNM Handbook the Graduate Requirements are as listed below. Students who began prior to Fall of 2013 can graduate under the previous handbook's requirements or elect to use the new standards.

### *Required Courses in Area (18 hours)*

MUS 525 Post-Tonal 3

MUS 527 Theory Pedagogy (3)

APMS 501 Studio Instruction in Composition 2

2 hours from: Compositional Form and Analysis 1 & 2 (MUS 509, 510)

2 hours from the following:

511 Computer Applications 1 (2) fulfills requirement for theory focus only

512 Computer Applications 2 (2)

521 Max Programming for Musicians (3)

MUS 599 Masters Thesis 6

### *Other Requirements (6 hours)*

MUS 531 Bibliography and Research (3)

3 hours of Music History from: MUS 513, 514, 515, 516, 537, or 538

(MUS 516 20th Century History is required for composition focus)

### *Music Electives (8 hours)*

- Electives must be in Music. Students may petition to have a non-music course which is relevant to their thesis work serve as substitute for a music elective.
- Students are encouraged to enroll in Writing About Music.
- Students are encouraged to enroll in MUS 560 Ensemble Performance; 2 hours of ensemble credit will apply toward the degree.
- Students will be tested for competence in music theory and counterpoint. Students not meeting basic standards in these areas will be expected to take the necessary theory and counterpoint courses to fulfill these standards.
- Students who are inexperienced in piano are encouraged to consider taking 519 Applied Piano (2 hours) in preparation for the piano proficiency examination
- Theory-Composition graduate students are also required to take the standard test in music history. If deficiencies exist, coursework will be required.

## ■ ORAL EXAMS

Students should schedule their defense with the members of their advisory committee at least a month in advance. Students should also be prepared to give their committee members copies of their thesis work in advance of the defense (even if it is not yet completed). At least two weeks prior to the scheduled defense date, the committee members will give the defending student one or more questions upon which to work and reflect. During the oral exams these questions will be the starting point of a discussion (no longer than two hours) in which the student should demonstrate a thorough depth and breadth of acquired knowledge in their area of concentration.

## UNM COMPOSITION PROGRAM

## ■ GENERAL COMPOSITION STUDIO LESSON SYLLABUS

*GRADE STRUCTURE*

Students enrolled in private composition instruction will be awarded as follows:

- 65% of total grade: Studio teacher evaluation of work and progress
- 20% of total grade: Attendance of studio class and mandatory concerts & events
- 15% of total grade: Jury Performance

- *STUDIO TEACHER EVALUATION (65% OF TOTAL GRADE)*

Teachers will award each student a semester grade based upon their work in weekly meetings. The following include criteria for this evaluation (as appropriate).

- **Quality of weekly progress.** Students are expected to demonstrate an industrious work ethic and an ongoing commitment to their project(s).
- **Musical Development.** Students are expected to evolve and develop their compositional tools and techniques to the highest level attainable.
- **Completion of Work.** Students are expected to write a significant amount of music and (in most cases) complete a piece or pieces. The general expectation is that students should produce at least one work of larger scope (chamber work of substantial length or large ensemble work) or two works of a smaller scope. Students can work with their studio teacher at the beginning of the term to form an alternate standard for what would comprise satisfactory completion of sufficient work.
- **Performance of work (*undergraduate & graduate concentrators in composition*).** Public presentation and critical assessment of a fully realized performance of one's work is an essential pedagogical experience. Students majoring in theory-composition will be expected to have a performance or reading of a new work once a school year. During the fall term majors should either have a piece played or read, or schedule a performance for the spring term. Students will not be judged on the quality of the performance, but rather a sufficient effort made to ensure a hearing of their music during each school year.
- **Regular Attendance of scheduled lessons.** Missed lessons will only be excused for legitimate, reasons which cannot be otherwise rescheduled. More than one unexcused missed or canceled lesson may result in a lowered letter grade for each additional missed lesson or may result in dismissal from the course (at the instructor's discretion).
- **Fulfillment of given assignments** (as applicable). Some studio teachers may (or may not) give "assignments" such as listening, etude-like side projects, etc. Students' completion of these pedagogical exercises may be factored into the studio grade as well.

Each individual studio teacher may have additional unique criteria as well.

- *ATTENDANCE (20% OF TOTAL GRADE)*

- **Studio Class.** Composition students will be expected to attend Composition Studio Class (Fridays @ 11am). Missed classes will only be excused for legitimate, non-reschedulable reasons.
- **Mandatory Concerts and Events.** Students will be told at the beginning of the term what concerts and events will have compulsory attendance. Attendance will be taken at these events and students should make sure to check in with theory/comp faculty at, before or after the event.
- **Symposium Events.** During the annual John Donald Robb Contemporary Music Symposium there are a number of educational events (panel discussions, master-classes). During the spring semester students will also be expected to attend such events.
- **Attendance Grades.** Attendance grades are determined as a percentage of the total number of mandatory events (rounding up). For instance, a 15-meeting schedule would be:
  - 14-15: A (93%)
  - 13: A- (87%)
  - 12: B (80%)
  - 11: C (73%)
  - 10: C- (67%)
  - 9 or fewer F (60%)

- *JURY PERFORMANCE (15% OF TOTAL GRADE)*

- Juries will be held at the end of each semester for all students who enrolled in composition lessons and majoring in theory-composition.
- Students will present the work they've done with their instructor in lessons that term to a small panel of theory-composition faculty and guest musicians.
- The jury panel will evaluate the work represented more so than the presentation-style itself. Nevertheless, student's should strive to be efficient and effective in their allotted presentation time.
- The jury panel will look for signs that the student has demonstrated achievement of skill in the tools, techniques, and procedures to develop a composition from concept to finished product, including competency in acoustic and/or electronic media, notation, form, and orchestration.
- Grades will be given to each student. The following description of the grading scale is not meant to be comprehensive (in terms of elements factoring in the decision) but illustrates approximately what can be expected.
  - A: Outstanding presentation, demonstrating superior work and achievement.
  - B: Good presentation, demonstrating achievement and a diligent work effort.
  - C: Acceptable presentation, demonstrating some good work, but a lack of consistent effort.
  - F: Failure to meet an acceptable standard of performance.
- In a semester where a student gives a recital they may elect not to do a jury, in which case, their studio teacher can award a grade for their recital to occupy that portion of the grade structure.

### ■ STUDIO CLASS

Each Friday, 11am to noon, composition studio class (or “Colloquium”) meets. All student composers, regardless of degree program, are invited to attend. All students currently doing or planning on doing a theory-composition concentration are *expected* to attend. *Attendance is mandatory for students taking private lessons.*

Graduate students must present at least once during their UNM studies. But all students are free to present on their music or a topic of interest to the group for a whole or partial session.

### ■ SCOTT WILKINSON COMPOSITION CONTEST

UNM student composers are encouraged to submit scores for the Scott Wilkinson Composition Contest. The submission date will be announced annually (typically late in the fall semester).

RULES:

- 1) Score should be for 1-6 performers (not including a possible conductor).
- 2) Pieces should be no longer than 10 minutes in duration.
- 3) Scores should be well-formatted, easily legible, and include a page listing the instrumentation (including all percussion instruments) and the piece's duration.
- 4) Each student may submit up to 2 scores.
- 5) Recordings need not be submitted, but if electronics are involved an MP3 may be included to illustrate the electronic portion of the piece.
- 6) Works are eligible regardless of whether or not they have been previously performed.
- 7) The winning composer will be awarded \$250 and the winning score will be considered for performance during the 2012 Composers Symposium.

### ■ COMPOSITION JURY GUIDELINES

Each semester, students taking applied lessons in composition who are majoring in theory/composition will have an end-of-term jury. The jury will focus on work the student has written during the current semester—typically one piece. The jury panel will consist of members of the UNM Theory/Composition faculty and guests from either the UNM Music Department or the outside composition community. Students giving a recital may choose to be exempted from that semester’s jury and students doing a Masters defense are excused. For answers to some frequently asked questions, please see the theory-composition area website.

#### EVALUATION CRITERIA

The student's work will be evaluated using the following criteria:

- 1) Structural Integrity: *How is this piece cohesive, i.e. how does it hold together as a single, integral artwork (or if not, how and why is it not cohesive)?*
- 2) Technique & Notation: *How well and thoroughly is the piece notated and how well does the notation reflect the compositional intent (when applicable)? How adeptly are the forces used (instrumental, vocal, electronic, etc.) and what (if any) technical issues exist?*
- 3) Imagination: *What interesting, surprising, unique, or personal choices stand out? Does the piece successfully reflect an imaginative composer?*
- 4) Personal Growth: *To what degree does the piece represent personal growth for the student as a composer?*

*FORMAT OF THE JURY PROCESS (TOTAL 14 MINUTES)***• Student Presentation (8 minutes)**

- The student should give a well-planned and rehearsed presentation of their piece. Use of audio playback (either an entire piece or excerpt) and handouts is encouraged, playback of audio excerpts should last no longer than 4 minutes.
- The student should address the points listed in the evaluation criteria cited above regarding their piece. The student should succinctly present what they think their primary accomplishments for the semester have been and how this work is a significant step forward in their own compositional development.

**• Faculty Questions and Feedback (6 minutes)**

- Following the presentation, the faculty jury panel will have an opportunity to address questions to the student about their work/presentation to which the student should respond to the best of their ability.
- The jury panel will then give the student feedback about their work, giving comments on both the positive aspects of the work as well as points for growth and improvement.

*RESULTS OF THE JURY PROCESS*

- The student's performance in the jury process will be considered by the studio teacher as a part of their grade in applied composition lessons for the semester.
- If the jury panel feels that the student is not demonstrating significant progress towards degree completion they may recommend a probationary semester, in which the student would have one additional semester to show marked improvement. Failure to show significant progress in the future could then result in a discontinuation of the Theory/Composition degree track.
- The jury will give each student one of the following assessments: passing, probation, or discontinuation. Input from the applied teacher will be largely considered in any final judgements regarding probation or discontinuation.