

2008-2009
Roosevelt University
Chicago College of Performing Arts

Composition Program
Student Packet

Dr. Stacy Garrop
Head of Composition Program
AUD 1458, 312-341-2181
sgarrop@roosevelt.edu

Dr. Kyong Mee Choi
AUD 1461, 312-322-7137
kchoi@roosevelt.edu

Electro-Acoustic Studios
AUD 1556/1561

Contents

<u>TOPIC</u>	<u>PAGE</u>
I. Our Vision of the Composition Program	4
II. Degree Requirements	
1. Bachelors Degree requirements	
a. Coursework	5
b. Mid-Degree Jury	6
c. Recital	6
2. Masters Degree requirements	
a. Coursework	6
b. Masters Committee	7
c. Recital	7
d. Jury	8
e. Masters Thesis procedures	10
3. Attendance policy for MCMP 225 (Composition Seminar)	11
III. Recitals	
1. Degree Recitals	
a. How to sign up for a degree recital	12
b. Programs and Program Notes	13
c. Program Length and Order	13
d. Starting Time and Intermissions	13
e. Stage and Electronic Setup	13
f. CD Recording	13
2. Student Composition Recitals	
a. Dates	14
b. How to sign up a work for a student composition recital	14
c. Piece and recital requirements	14
d. Stage and electronic crews	15
3. Recordings of your works from composition program events	15

IV. Opportunities

- | | |
|-----------------------------------|----|
| 1. Visiting Composers | 16 |
| 2. CCPA Performance Opportunities | 16 |
| 3. Reading Session Opportunities | 16 |

V. Electro-Acoustic Studios (AUD 1556/1561)

- | | |
|-------------|----|
| 1. Policies | 16 |
|-------------|----|

VI. CCPA Scholarships and Graduate Assistantships

- | | |
|---------------------------------|----|
| 1. CCPA Scholarships | 18 |
| 2. Graduate Half-Assistantships | 18 |

VII. Miscellaneous

- | | |
|-----------------------------|----|
| 1. The comb binding machine | 18 |
| 2. Piano preparation rules | 19 |

I. OUR VISION OF THE COMPOSITION PROGRAM

Welcome to the Chicago College of Performing Arts Composition Program at Roosevelt University. Our program seeks to challenge dedicated individual composers through our diverse activities within a unified structure. We would like to emphasize three main goals in order to clearly demonstrate our vision for the composition community.

- I. We want students to be fully equipped with all the necessary technical skills as a composer. It covers a wide range of practices such as composing skills, studying works in depth, rehearsing, communicating, promoting, publishing, and networking. It is imperative for students to learn the practical issues of being a composer, and to conduct themselves professionally while they are in school. We encourage students to see the school life not merely as a place to collect knowledge but to have a great opportunity to live as a real composer. We believe these experiences will provide students with an invaluable foundation and confidence as a composer.

- II. We want students to deeply understand what it takes in order to create “art.” Creating art is not a compilation of material but an integrated intellectual exercise of craftsmanship, patience, persistence, disciplines, and faith in oneself. It takes enormous effort as a composer to achieve all the necessary components so as to transcend into an art form. Therefore, we want students take every single step of composing sincerely and diligently.

- III. Finally, and most importantly, we want students to seek for their unique voices. We respect differences among composers, which is the most critical point in art. We do not force or guide students to write a particular style or medium; we support them to find originality. Searching for your individual voice is the ultimate core of this program. It is crucial to know that each individual has the power to seek and explore a unique language. We encourage students to have confidence in your own strength and to be open-minded, while we try to facilitate substantial learning experiences on your journey.

We hope this helps you to understand the goals of our program. As is true in other disciplines, it is extremely significant to encourage, support, and learn from each other. We, as individuals, have a responsibility to contribute to a healthy and productive community. We will share constructive criticism with you openly, while respecting your individual viewpoint. We wish that you enjoy your experience in our program and will carry on the skills and tools you learn at Roosevelt University throughout your life.

II. DEGREE REQUIREMENTS

1. Bachelors Degree Requirements

1a. Coursework

The program in composition requires 127 semester hours. It is designed to develop technique and an expressive voice in students with creative ability. Students are required to have at least one work performed in a student composition recital each year. To be admitted to the upper division, the student must have completed MCMP 211-214 with a minimum grade of B in each class, and should have completed the musicianship sequence. The student will also submit a portfolio of works, including scores, recordings, or other media for review by the department. During the senior year, the student will present a recital of original compositions including program notes. The recital must consist of at least 40 minutes of music representative of the student's work in the program and approved by the primary composition instructor. Grades of A or B are required in all 300-level MCMP courses. The grade of D in any 300-level course in the department is considered a failing grade.

Coursework leading to the Bachelor of Music degree in Composition

PERF 099 Performance Attendance
MUTC 121 Musicianship A-C (20)
MUTC 122 Musicianship A-C
MUTC 221 Musicianship A-C
MUTC 222 Musicianship A-C
MCMP 225 Composition Seminar (eight semesters) (0)
PIA 201-204 Piano (or other instrument with permission) (8)
MCMP 211-212 Composition (6)
MCMP 213,214, 311-314 Composition (24)
MUHL 251 History of Music I (3)
MUHL 252 History of Music II (3)
MUHL 253 History of Music III (3)
MUHL 254 History of Music IV (3)
MUTC 309 Musical Perception (3)
MUTC 306 Baroque Counterpoint (3)
MUTC 305 Form and Analysis (3)
MTA 301 Instrumentation/Orchestration (3)
MTA 302 Advanced Orchestration (3)
MTA 325 Electro-Acoustic Music I (3)
MTA 326 Electro-Acoustic Music II (3)
ME 240 Elements of Conducting (2)
Music elective (4)
Ensemble electives (4)
ENG 101 Composition I (3)
ENG 102 Composition II (3)
HIST 111, HIST 112 World History (6) or
LIBS 111, LIBS 112 Great Ideas(6)
LIBS 201 Writing Social Justice in the Academy (3)
Academic (non-music) electives (15)
Recital of original compositions (min. length, 40 minutes) (0)

1b. Mid-Degree Jury

This jury is held when an undergraduate completes the core music theory program (typically at the end of the sophomore year). The purpose of the jury is to determine if the student should be admitted to the junior level of the degree program.

You are required to turn in THREE COPIES OF YOUR ENTIRE PORTFOLIO, divided into 3 separate packets (one for each juror) one week prior to your jury. Your portfolio will consist of:

1. Your Curriculum Vitae of all of your compositional activities (performances, pieces, awards, publications, recordings) while in residence at the CCPA.
2. All acoustic and electronic works written while you are in residence at the CCPA. Include scores (for acoustic works) and recordings (as much as possible) for every work. You are expected to have composed three to four works with a cumulative duration of at least 15 minutes by the end of your sophomore year.

The jury members consist of both CCPA composition faculty members as well as the chairperson of the Music Academic Studies Department. The candidate is encouraged to seek advice from the jury members during the semester before the jury. The composition faculty will schedule your jury for you.

1c. Recital

The bachelors recital must include a minimum of 40 minutes of music written in conjunction with the degree. Music written prior to entering the CCPA may not be counted towards the required 40 minutes. Transfer students may include music from their prior university as long as the work was in a commensurate degree program. Arrangements of compositions that are not your own may not be counted towards the required 40 minutes.

Prerecorded performances or MIDI renditions may not be played. Fixed electronic media and live electronics mixed with acoustic instruments are permitted.

Performance notes must be supplied for every work on the recital (100 words or more per work).

2. Masters Degree Requirements

2a. Coursework

The student who wishes to work on this degree must have completed a bachelors degree in composition, or prove that he or she has commensurate experience. Prospective majors must be approved by the Department Chair and the Composition Faculty. In addition to the required classes, masters students must present a recital of their own original compositions, including program notes, of at least 30 minutes of music and at least two works. All music on the recital is to be written during the student's residency at CCPA. The program for the recital must be approved by the primary composition teacher no later than six weeks in advance of the recital

date. The candidate for the Master of Music in composition must compose a thesis. The thesis must be a 10-12 minute work for large ensemble, a 15-20 minute work for large chamber ensemble, or a 15-20 minute electro-acoustic work. The thesis composition may be programmed on the recital. Two copies of the full score of the thesis (or recordings and programming if appropriate) must be submitted to the student's committee by October 1 for fall graduation or March 1 for spring graduation (see specific deadlines in section 2e).

Coursework leading to the Master of Music degree in Composition

PERF 099 Performance attendance (two semesters)
MCMP 411-414 Graduate Composition I-IV (16)
Music electives selected from courses offered in the department (6)
MTA 402 Advanced Orchestration (3)
MTA 425 Electro-Acoustic Music I (3)
MAS 474 Studies in Music 1900 – 1950 (3)
MAS 475 Studies in Music Since 1950 (3)
PIA 401, 402 (4)
MCMP 490 Thesis (2)

2b. Masters Committee

Each masters candidate will be assigned an examining committee that will evaluate the student's recital, thesis, and jury. The examining committee shall consist of two CCPA composition faculty members, one faculty member from the theory faculty, and one faculty member from the history faculty. The candidate is encouraged to seek advice from this committee in fulfilling the requirements of the degree in throughout the year prior to the jury.

If this committee deems any component of the degree program to be inadequate or unsatisfactory, graduation will not be approved. The candidate will be given a detailed report of necessary improvements and will have one year to rectify.

2c. Recital

The masters recital must include two or more works and be a minimum of 30 minutes of music written while a candidate for the degree. Music written prior to entering the masters program cannot be counted towards the required 30 minutes. Masters students who received their bachelors at the CCPA may not use music written while working on their bachelors. Arrangements of compositions that are not your own may not be counted towards the required 30 minutes.

Prerecorded performances or MIDI renditions may not be played. Fixed electronic media and live electronics mixed with acoustic instruments are permitted. The thesis may be included on the degree recital, but this is not required.

Performance notes must be supplied for every work on the recital (100 words or more per work).

2d. Jury

The Masters Jury must be held at least two weeks prior to the end of the semester of intended graduation and will contain three components:

PART I: Student's portfolio

The candidate shall also assess his/her development as a composer while in residence at the CCPA and demonstrate evidence of synthesis and the emergence of a personal voice. This assessment shall include a comprehensive discussion of his/her compositions citing influences of specific composers, compositions, and compositional techniques also including historical significance and theoretical analysis.

You are required to turn in FOUR COPIES OF YOUR ENTIRE PORTFOLIO, divided into 4 separate packets (one for each juror) one week prior to your jury. Your portfolio will consist of:

1. Your Curriculum Vitae of all of your compositional activities (performances, pieces, awards, publications, recordings) while in residence at the CCPA.
2. All acoustic and electronic works written while you are in residence at the CCPA. Include scores (for acoustic works) and recordings (as much as possible) for every work. Your masters thesis must be included.

PART II: General overall knowledge of contemporary music trends

The candidate will demonstrate broad knowledge and understanding of contemporary music trends. For each trend, the candidate should be able to successfully provide the following information:

- years in which the trend emerged and was predominately used
- main composer(s) who used the trend, and what works best demonstrate it
- the main characteristics that comprise the trend

The trends to study are: Atonality, Serialism, Integral Serialism, Texturalism (cluster and rhythmic developments), Timbralism and Tuning, Indeterminacy, Experimentalism, Electroacoustic Music, Algorithmic Composition, Minimalism, and Integration.

You will need to purchase *New Directions in Music*, 7th edition, by David Cope. This book outlines these trends.

Other reference books that you should consult:

Music Since 1945 by Elliott Schwartz and Daniel Godfrey

Soundings by Howard Watkins

Modern Music and After: Directions since 1945 by Paul Griffiths

Twentieth-Century Music by Eric Salzman

PART III: Specific knowledge of a single composer

The candidate will choose a single composer from the list provided below, and will perform an in-depth study of that composer. The candidate will need to know:

- composer's biography
- composer's work list
- an overall understanding of the composer's musical style(s) from throughout his/her career
- in-depth theoretical and historical analysis of two of the composer's works, each exhibiting a different style or phase of the composer's output

The candidate is required to provide the name of his/her chosen composer to the masters committee at the end of the 3rd semester of the masters degree program. The student must provide each committee member with a CD or MIDI files of both chosen works, as well as paper or PDF copies of both scores.

Students may petition to study another composer that is not on this list; to do so, the student must obtain permission from ALL members of his/her committee by the end of the 3rd semester.

Composer List for Part III

John Adams	Max Matthews	Zhou Long
Thomas Adés	James Mobberley	Witold Lutoslawski
Louis Andriessen	Tristan Murail	David Lang
John Appleton	Pauline Oliveros	Gyorgy Ligeti
Larry Austin	Arvo Part	
Milton Babbitt	Krystof Penderecki	
Luciano Berio	Marta Ptaszynska	
William Bolcom	David Rakowski	
Pierre Boulez	Shulamit Ran	
John Cage	Einojuhani Rautavaara	
Elliott Carter	Steve Reich	
Joel Chadabe	Roger Reynolds	
John Chowning	Jean-Claude Risset	
John Corigliano	Curtis Rhoads	
George Crumb	Frederic Rzewski	
Sebastian Currier	Giacinto Scelsi	
Michael Daugherty	Alfred Schnittke	
Mario Davidovsky	Bright Sheng	
Peter Maxwell Davies	Morton Subotnick	
Charles Dodge	Karlheinz Stockhausen	
Jacob Druckman	John Taverner	
Philip Glass	Joan Tower	
Oswaldo Golijov	Mark-Anthony Turnage	
Henryk Gorecki	Galina Ustvolskaya	
Sofia Gubaidulina	Melinda Wagner	
John Harbison	Iannis Xenakis	
Mauricio Kagel	Chen Yi	
Aaron Kernis	John Zorn	

2e. Masters Thesis Procedures

You must choose among three options for the thesis. Any of these may be included on your masters recital, although this is not a requirement. You are solely responsible for finding all performers if you program option #1 or #2 on your recital.

1. Write a work for a large ensemble, such as orchestra or wind ensemble. Its minimum duration is to be 10 minutes.
2. Write a work for a large chamber ensemble (10-15 performers). Its minimum duration is to be 15 minutes.
3. Write an electroacoustic work. It can be fixed electronic media, live electronics with acoustic instrument, interactive work, or multimedia work. Its minimum duration is to be 15 minutes.

Thesis Presentation

At least two weeks prior to the end of the semester of intended graduation, you must a public presentation of compositions and composition techniques. The presentation will focus on the thesis and will be at least 25 minutes in length, with an extra five minutes reserved for a question-and-answer period. Up to 40% of the presentation may be live or recorded examples. A handout is required (make 20 copies), and should contain an analysis of the piece in some format (you can trace the development of themes, show the formal structure of the entire work, etc.). The candidate is encouraged use audio and visual media. An opportunity for this presentation will be made available in the composition seminar in the last semester of residency.

Due Dates for Theses:

Your thesis will have TWO deadlines. The first deadline is for when you will turn in two bound copies to Dr. Garrop and Dr. Choi for review and corrections, and the second deadline is for when your document must reach the Vice Provost's Office. After both Dr. Garrop and Dr. Choi have reviewed your thesis and returned their copies to you, you'll need to make corrections before it is ready for the Vice Provost.

December Graduation:

October 1, 2008 – Composition professors

November 1, 2008 – Vice Provost's Office (actually due 11/3/08 as 11/1/08 is a Saturday)

May Graduation:

March 2, 2009 – Composition professors

April 1, 2009 – Vice Provost's Office

Guidelines for the Thesis Document:

Theses are due to the Office of the Vice Provost and Graduate Dean on the above dates (or the following Monday). They must be submitted by the Committee Chair with the appropriate transmittal form – you CANNOT turn in the piece yourself. Revisions requested by the Graduate Dean and copies for the Roosevelt Library and for ProQuest are due no later than 10 days prior to the actual graduation date.

Go to: <http://www.roosevelt.edu/gradstudents/theses.htm> You can download PDFs of the Transmittal Form (MA) and Thesis Guidelines. Also click on the link for “Fees for Thesis and Dissertations Payments to Cashier” and follow their instructions.

Since the Thesis Guidelines are not written with composers in mind, the Vice Provost has approved of a few changes for our program. There changes are:

- Use your program notes in place of the required Abstract.
- Your document is only to be single-sided, but you can use any size paper you wish. Do NOT bind the document.
- You MUST leave a 1.25 inch margin on the LEFT side of each sheet. All other margins can be 1 inch or bigger.
- You are not required to register your piece with ProQuest, which is a duplication agency (basically a publishing house) that specializes in theses and dissertations. If you write an orchestra piece, ProQuest will not be equipped to send out full and part scores to an orchestra. You are highly encouraged to find a music publisher for your thesis instead of using ProQuest.

3. Attendance Policy for MCMP 225 (Composition Seminar)

Students are required to attend all MCMP 225 classes (14 total per semester), composition program student recitals, composition bachelors and masters degree recitals, faculty composition recitals, and other specified recitals featuring modern music. You will be emailed a list within the first few weeks of each semester of the required events.

Your grade in MCMP 225 will be based on the number of events you attend. You will have a 1/2 letter grade reduction for every missed event (2 misses = 1 full letter grade reduction), as follows:

- A 0 – 1 missed events
- B 2 – 3 missed events
- C 4 – 5 missed events
- D 6 – 7 missed events
- F 8 or more missed events

When you arrive at the required composition concerts, you must check in with the composition professor who is teaching MCMP 225 that semester in order to be counted as being in attendance.

Students can make up concert absences by attending various new music concerts in the Chicago area and by writing a one to two page report on each concert. You must also turn in a program of the concert. One concert in the city equals one absence. Students are allowed only TWO substitutions for absences per semester. You MUST get approval for each substitution PRIOR to the concert that you will miss from the professor who is teaching MCMP 225 that semester.

No missed MCMP 225 classes can be made up.

III. RECITALS

1. Degree Recitals

1a. How to sign up for a degree recital

All signups for degree recitals given in either semester of the academic year occur in the very beginning of the fall semester. If you plan on giving a degree recital this academic year, you must visit the Performance Activities Office in room 927a. They will give you a guidelines sheet, as well as a list of available degree recital dates for Ganz Hall and Marks Hall.

UNDERGRADUATES:

In order for your sheet to be complete, you **MUST** check your prospective recital dates with Dr. Garrop and Dr. Choi. **BOTH** of us must sign your degree recital form before you can turn in your paperwork to the Performance Activities Office. Plan ahead, as these dates (particularly in Ganz) go extremely quickly, and the faculty are not on campus all five days of the week.

If you have any questions about the guidelines, please visit the Performance Activities Office in room 927a.

GRADUATES:

In order for your sheet to be complete, you **MUST** check your prospective recital dates with Dr. Garrop, Dr. Choi and the Chair of the Academic Division. **ALL THREE** of us must sign your degree recital form before you can turn in your paperwork to the Performance Activities Office. Plan ahead, as these dates (particularly in Ganz) go extremely quickly, and the faculty are not on campus all five days of the week.

If you have any questions about the guidelines, please visit the Performance Activities Office in room 927a.

1b. Programs and Program Notes

- Two months prior to your recital, visit the Performance Activities Office to get a program form. Use this template for your recital.
- Your Recital Program is **DUE** one month prior to your recital. Turn this in to the Performance Activities Office.
- If you need to make any changes to your program (such as a different performer or re-arranging the program order), you **MUST** take these changes in person to the Performance Activities Office two weeks prior to your recital.
- Program Notes are due to the Performance Activities Office two weeks prior to your recital. You can send these electronically or hand-deliver them. You are required to have program notes for each piece (100 words or more per piece).

1c. Program Length and Order

- Undergraduate recitals must be a minimum of 40 minutes; masters recitals must be a minimum of 30 minutes. See the Degree Requirements section above for more details.
- Your recital cannot be longer than 90 minutes, including time for stage changes and bows. There are NO exceptions to this! This means you should have no more than 70 minutes of music programmed on your recital, as set changes and instrument tuning can easily take up 15-20 minutes.
- Only material written while in residence at Roosevelt University can be included on your recital. The program must consist solely of your own compositions; however, joint compositions written with another student are fine.
- Go over your program order and program notes with your composition professor before turning it in to the Performance Activities Office.

1d. Starting Time and Intermissions

- All dress rehearsals must end 15 minutes prior to the starting time for your recital. The ushers will open the doors at this time for the audience to come in.
- Your recital is to start on time. Make sure you prep all your performers to be early for their performances. If there are long, unexplained pauses going on between your pieces, make it your responsibility to go behind stage and find out what is going on.
- Intermissions are not necessary for a recital under 90 minutes.

1e. Stage and Electronic Setup

- Our Composition Assistant is in charge of all stage crews for degree recitals (the crews themselves will consist of ushers supplied by the Performance Activities Office). You are REQUIRED to meet with the Composition Assistant one week prior to your recital to go over your setups for every piece on your recital. The purpose of this is to keep your recital flowing smoothly, without long pauses between works.
- Send Dr. Choi a list of electronic equipment two weeks prior to your recital. You need to list the exact equipment you need for your piece.

1f. CD Recording

- Dr. Choi will make a raw recording of your degree recital. You will need to contact her within a week of your degree recital to obtain a copy (and let her know if you want something other than a raw recording). If you would like part or all of your degree recital to be put on the Composition Program website, please contact Dr. Choi.

2. Student composition recitals

2a. Dates

There are four composition recitals in the academic year:

Recital #1: Wednesday, October 29, 2008

Recital #2: Wednesday, December 3, 2008

Recital #3: Wednesday, March 4, 2009

Recital #4: Wednesday, April 22, 2009

All recitals are held in Ganz Hall at 7:30 p.m.

Dress rehearsal times in Ganz Hall will occur between 4:00 – 7:15 p.m.

Sign-up times for dress rehearsals will be announced and students can sign up outside Dr. Garrop's office (room 1458).

2b. How to sign up a work for a student composition recital

All program information is due three weeks prior to the date of the recital. You will be sent an email approximately 5 weeks prior to each recital calling for the submission of pieces. This year, the deadlines for submitting pieces are as follows:

12:00 p.m., Wednesday, October 8, 2008 for Recital #1	Email: sgarrop@roosevelt.edu
12:00 p.m., Wednesday, November 12, 2008 for Recital #2	Email: sgarrop@roosevelt.edu
12:00 p.m., Wednesday, February 11, 2009 for Recital #3	Email: sgarrop@roosevelt.edu
12:00 p.m., Wednesday, April 1, 2009 for Recital #4	Email: sgarrop@roosevelt.edu

By the deadline, you must email ALL of the required information to Dr. Garrop. If you are missing ANY information, such as a performer's name, your piece will not be programmed.

REQUIRED INFORMATION:

Title of piece

Full names (first and last) of all your performers and what instruments they play

Duration of the piece

All electronic equipment needed to perform your piece

Program notes (not required, but you can include them)

2c. Piece and recital requirements

All students are required to have at least one of their compositions performed per academic year. This piece must be a work that has been developed in studio lessons and has the approval of their composition teacher to be put on a recital. Students are encouraged to exceed this minimum requirement.

Students who do not have a piece performed on either of the two fall recital dates are **REQUIRED** to have a piece performed on the **FIRST** recital in the spring semester.

In addition, continuing students are required to have a piece on the **FIRST** recital in the fall semester if they did not have a piece performed on either concert in the prior spring semester.

There is a limit of 90 minutes of music on each recital, and a maximum of 10 minutes on each piece. Students will be assigned time on each recital in the order that their requests are submitted to the faculty member coordinating the recital, with preference given at each recital to those students receiving their first performance of the academic year. Students may request that works exceeding the 10-minute maximum be programmed, or that more than one of their pieces be programmed on the same recital, and these requests will be considered in the order in which they were received if there is time remaining after all first performances have been programmed.

2d. Stage and electronic crews

STAGE CREWS

Stage crews are employed for all of our composition program recitals (four student composition recitals, one faculty composition recital, and all degree recitals). This crew helps move equipment (chairs, stands, pianos, electronic devices) on and offstage between pieces to keep the concerts running as smoothly and quickly as possible. You should hopefully never work on crew on the same student composition recital in which you have a performance, but if you have a piece performed on every recital, you will need to. All students will serve 1-3 times on stage crew per year; you will be assigned to the crew by the composition faculty and will receive notification in the weeks prior to a recital. All stage crews are to report to Ganz Hall no later than 10 minutes prior to the beginning of the recital to which you're assigned.

All stage and electronic crews work under the direction of the Composition Program Assistant.

ELECTRONIC CREWS

If you are having an electronic piece performed on a student composition recital or degree recital, you are **AUTOMATICALLY** on electronic crew. Electronic crews are to check in with Dr. Choi several days prior to the recital; you are responsible for the bringing of equipment from the studios, setting up/take down, and returning all equipment to the studios.

All stage and electronic crews work under the direction of the Composition Program Assistant.

3. Recordings of your works from composition program events

Dr. Choi will be recording (and/or overseeing students) for all composition program events. This includes student composition recitals, degree recitals, and reading sessions. After each event, she will supply you with an unedited CD on which you have something performed.

IV. OPPORTUNITIES

1. Visiting Composers

Each year, we have 3-4 guest composers who each teach either group or private lessons for students enrolled in the composition program (usually two in the fall semester, two in the spring). We highly encourage ALL students to make use of this!

Several weeks prior to their visits to our campus, the composition professors will send an email, inviting students to sign up for lessons. If more students would like a lesson with a particular teacher than there are available spaces, there will be a random drawing to determine the selected students. No student will be allowed to have a second lesson with a different composer unless not enough students (who haven't had a lesson yet with anyone) sign up for lessons.

It is your choice what you would like to do in the lesson – you can show him/her a piece you're currently working on, or you can bring in a score and recording of an already completed and performed piece. You will have access to a piano as well as a stereo system. If you need any extra equipment for your lesson, please contact Dr. Choi for further assistance.

2. CCPA performance opportunities

Your main options for performances while at RU are the four student composition recitals and your own degree recital. You are highly encouraged to make connections with student musicians and ensembles, both at the CCPA and in the Chicago area, who can perform your music in other venues.

We do, however, offer occasional performance opportunities/competitions through the CCPA for our composition students. You will be notified of these opportunities via email during the year.

3. Reading Session Opportunities

We are usually able to offer various reading sessions each year involving CCPA performing groups. In the past, we've had sessions with the orchestra, wind ensemble, choirs, and chamber ensembles. As these opportunities are formulated and offered to you, we will notify you by email.

V. ELECTRO-ACOUSTIC STUDIOS (AUD 1556/1561)

The Electro-Acoustic Studios of the Chicago College of Performing Arts consist of two distinctive, separate studio spaces. Both have been recently renovated and reconstructed during the Fall of 2006. We welcome composers or other students at any level who are interested in learning electro-acoustic music.

Electro-Acoustic Studio 1561

This studio is equipped with three G5 Power Mac computer stations that are connected to recording equipment, each with a DIGI 002, an Mbox and a MIDI interface. This studio is

designed for beginning to intermediate level users who wish to explore recording technique and electronic music software. The classes that are offered in conjunction with this studio are Electro-Acoustic Music I (MTA 325/425) and private or group lessons.

Electro-Acoustic Studio 1556

This studio contains a one user station, designed for those already having substantial experience in recording technique, digital editing, audio hardware, and music software in the creation of sonic art works. This studio is mainly for the production of Electro-Acoustic Composition, Video Works, Visual Art, and Multi-Media works. Classes offered in conjunction with the studios are Electro-Acoustic Music II (MTA 326/426) and private lessons for individual users.

POLICIES

In order to have a resource that we can rely on, a number of rules must be applied concerning the certification, access, and use of the facilities. While some of the rules may seem cumbersome or limiting to the user, we need to understand them from the point of view of the user community at large.

- This studio is mainly for composition students, and students who are enrolled in MTA 325/425 and MTA 326/426.
- Individual studio doors lock automatically. Each studio has a safety lock code, which should NOT be shared with others. It is critical for all users to make sure to keep our equipment and facilities safe and secure.
- DO NOT REMOVE any equipment or cables from the studios. Borrowing school equipment is NOT allowed. If you are caught taking out of any of equipment, you will be banned from Electro-Acoustic courses and no longer be allowed to use the studios.
- Studio users are encouraged to report any damage, missing equipment or cables, malfunctioning hardware or software promptly. There is a tech problem or request form on the door of 1561, so please fill it out when you experience any problem(s).
- Studio 1561 is a multiple-user set up. Each station has instructions next to the computer. You need to read the instructions carefully and follow what is listed. Please do not change the wiring of the main mixer, since other users might have a hard time to start their work. If you try to do something other than the current set up, please make sure to return everything to the default.
- You do not add, remove, or change any software on the computer. You cannot download any software either. If you need any software you want to use and it is downloadable, please contact Dr. Choi.
- Always backup your own files in the Student Work folder on the desktop, or your own external hard drive. Do not trust the computer as if it will be fine the next day. The computer hardware is such a vulnerable and fragile device. The more backup you have, the better your case will be.

- Please do not bring any food or drink. It is imperative to keep the equipment free from any source of liquid or food. You will be asked to pay a substantial repair cost for the damage caused by the liquid or food you brought in.
- Make sure you do not use a cell phone while people are working.
- Please leave the studio in as good or better condition as you found it.

Studios need to be updated and maintained constantly. It means we need your feedback and support. Since it is our shared space, you need to respect other users and try to do your best to make this studio a friendly, workable, and creative place.

Should you have any questions, please contact Dr. Choi at kchoi@roosevelt.edu or 312-322-7137.

VI. CCPA SCHOLARSHIPS AND GRADUATE ASSISTANTSHIPS

1. CCPA Scholarships

Current students may request new or additional scholarship at the end of each school year. The application is generally available in late March from the Admissions Office, and is due the last day of finals week. Any questions can be directed to the Assistant Dean for Enrollment and Student Services.

2. Graduate Half-Assistantships

Students currently in the M.M. in Composition may be interested in applying for any of 9 half-assistantships available at CCPA. The half-assistantship includes 50% tuition coverage, as well as an annual stipend. Assistantship areas include Composition (1), Music Theory (3), Musicology (1), Choir (1), Orchestra (2), and Opera (1). For more information, please contact the Admissions Office.

VII. MISCELLANEOUS

1. The comb binding machine

The Composition Program owns a comb binding machine, located in room 1561 (the electro-acoustic studio). All students must adhere to these guidelines:

1. READ THE INSTRUCTIONS ON HOW TO OPERATE THE MACHINE. The instructions reside next to the machine. This particular machine will bind letter and legal size scores.
2. When you're done binding, empty the plastic shelf on the BACK of the machine - it pulls straight out. If this shelf is not emptied on a regular basis, the punched paper will eventually jam the entire machine, rendering it useless.

3. You need to purchase your own combs. You can do so at Staples, Office Max, Office Depot, etc. All comb bindings should be a uniform size and work in any machine, but save your receipt in case this isn't true.
4. This binding machine is for use by Composition Program students ONLY. Please do not let other students into the studio to use the machine.
5. Do NOT punch more than 20 pages at once! If you're using paper that is more than 20 lb. in weight, then punch less (10-15 pages at once).

2. Rules for preparing and playing inside the piano

The CCPA has strict guidelines as to what you can and cannot do inside a piano, as worked out with Mr. Fujiwara (our piano tuner). If you wish to write a piece involving the inside of the piano, you must follow these guidelines and discuss your piece with your composition instructor.

- Read *The Well-Prepared Piano* by Richard Bunker. It is on permanent reserve in the music library. Call #MBOOK. ML652.B95 W4
- No metal objects on dampers, strings (on or between), and soundboard.
- No touching the dampers, strings, and soundboard with bare fingers. Use rubber gloves.
- No heavy plucking of strings.
- Do not use chalk to mark the strings; use a wax pencil instead.
- Items that are fine to use on strings and soundboard: wood, rubber, yarn.
- Removable stickers are o.k. to use on dampers, as long as they are applied while the dampers are down. Do not use permanent stickers. Exercise the utmost of care in removing the stickers not to damage the dampers.
- Rubber, erasers, felt, and plastic are fine to use between the strings, as long as these items do not damage the finish of the piano, nor cause any structural damage.
- Practice room #19 has been designed as the piano all composition students are to use if they wish to experiment with preparing and playing inside the piano. Do not use any of the other practice room pianos for experimentation.



Four-Year Plan: Bachelor of Music

Program: Composition

YEAR 1

<u>Fall</u>		<u>Spring</u>	
ENG 101 Intro to Composition	3	ENG 102 Argument/Analysis/Research	3
MUSC 121ABC Musicianship I	5	MUSC 122ABC Musicianship II	5
MCMP 211 Composition I	3	MCMP 212 Composition II	3
MCMP 225 Composition Seminar	0	MCMP 225 Composition Seminar	0
Academic Electives	6	Academic Elective	3
FYS 100 First Year Seminar	<u>0</u>	LIBS 111 or HIST 111 or 112	<u>3</u>
	17		1

YEAR 2

<u>Fall</u>		<u>Spring</u>	
MUSC 221ABC Musicianship III	5	MUSC 222ABC Musicianship IV	5
MCMP 213 Composition lessons	4	MCMP 214 Composition lessons	4
MCMP 225 Composition Seminar	0	MCMP 225 Composition Seminar	0
MUHL 251 Music History I	3	MUHL 252 Music History II	3
LIBS 111 or HIST 111 or 112	<u>3</u>	LIBS 201	<u>3</u>
	15		1

YEAR 3

<u>Fall</u>		<u>Spring</u>	
MCMP 311 Composition lessons	4	MCMP 312 Composition lessons	4
MCMP 225 Composition Seminar	0	MCMP 225 Composition Seminar	0
MUHL 253 Music History III	3	MTA 302 Advanced Orchestration	3
MTA 301 Instrumentation/Orchestration	3	or MTA 326 Electro-Acoustic Music II	
or MTA 325 Electro-Acoustic Music I		MUHL 254 Music of America	3
Ensemble	1	MTA 304 Counterpoint or Music Elective	3
ME 240 Elements of Conducting	2	Ensemble	1
Applied 201 (usually piano)	<u>2</u>	Applied 202	<u>2</u>
	15		1

YEAR 4

<u>Fall</u>		<u>Spring</u>	
MCMP 313 Composition lessons	4	MCMP 314 Composition (with Degree Recital)	4
MCMP 225 Composition Seminar	0	MCMP 225 Composition Seminar	0
MTA 325 Electro-Acoustic Music I	3	MTA 326 Electro-Acoustic Music II	3
or MTA 301 Instrumentation/Orchestration		or MTA 302 Advanced Orchestration	
Applied 203	2	Applied 204	2
MTA 305 Form and Analysis	3	Ensemble	1
Ensemble	1	MTA 304 Counterpoint or Music Elective	3
Academic Electives	<u>3</u>	Academic Electives	<u>3</u>
	16		1

Total: 129 hours

Note: Performance Attendance registration required every semester until six semesters of satisfactory attendance been fulfilled.
Revised 6/07



Two-Year Plan: Master of Music

Program: Composition

YEAR 1

<u>Fall</u>		<u>Spring</u>
MCMP 411 Graduate Composition I	4	MCMP 412 Graduate Composition II
MCMP 225 Composition Seminar	0	MCMP 225 Composition Seminar
PIA 401 Applied Music	2	PIA 402 Applied Music
MTA 425 Electro-Acoustic Music I	<u>3</u>	MTA 402 Advanced Orchestration or Music Academic Elective
	9	

YEAR 2

<u>Fall</u>		<u>Spring</u>
MCMP 413 Graduate Composition III	4	MCMP 414 Graduate Composition IV
MCMP 225 Composition Seminar	0	MCMP 225 Composition Seminar
MUTC 490 Thesis	2	MAS 475 Seminar: Music since 1950
MAS 474 Seminar: Music 1900-1950	3	Music Academic Elective or MTA 402
Music Academic Elective	<u>3</u>	
	12	

Total: 40 hours

Note: Performance Attendance registration required every semester until two semesters of satisfactory attendance have been fulfilled. Revised 6/07