

NDSU MUSIC
COMPOSITION

Studio Handbook
2022-23

Revised and updated 2022-08-31

Revised 2021-09-03

STUDIO HANDBOOK

TABLE OF CONTENTS

1. Introduction	5
2. Philosophies.....	6
Tools.....	7
Software	7
3. Application Procedures	8
3.1 Preparation for the composition major	8
3.2 Entrance Requirements	8
3.3 Application and Acceptance into the Composition program	9
3.4 Scholarship Obligations	9
3.4.1 Returning Student Scholarships	10
4 Studio Policies and Procedures	11
4.1 Advisors and Advising.....	11
4.2 Practice and Study Commitment.....	11
4.3 Performance Requirements.....	11
4.3.1 Performance Lessons and Studio Classes.....	11
4.3.2 Major and Minor Ensembles.....	12
4.3.3 Piano Proficiency.....	13
4.4 Composition Lessons.....	13
4.4.1 Course Descriptions.....	13
4.4.2 Registration	14
4.4.3 Course Challenges	14
4.5 Concert Attendance.....	14
4.6 Grading	15
4.7 Composition Levels	16
4.8 Composition Portfolio.....	17
4.9 Juries.....	17
4.9 Composition Performance Requirements	19

4.10 Recital/Capstone.....	19
5 Facilities and Services.....	21
5.1 Building Use Policies	21
5.2 Bulletin Boards and Student Announcements	21
5.3 Student Email.....	21
5.4 Practice Rooms	21
5.5 Concert Facilities.....	22
6. Books and Scores.....	23

1. Introduction

This handbook is intended to supplement academic policies and student handbooks at NDSU. If any provision in this handbook conflicts with an established academic policy, the university or departmental policy will prevail (though other parts of this handbook that are not in conflict will stay in effect).

This handbook is designed to provide information and context concerning some of the policies, guidelines, and procedures of NDSU Music Composition. It is your responsibility to be aware of these policies, guidelines, and procedures. Music faculty and staff are available to answer questions and assist you. Other, more general information about NDSU is available in the current NDSU Undergraduate Catalog located at <https://catalog.ndsu.edu>.

Challey School of Music announcements concerning academic updates, application deadlines, performance calendars and other timely subjects are posted in the Reineke Fine Arts Center, on the NDSU School of Music webpage, and/or distributed through email to your official NDSU email account. The university considers your email account to be the official channel for communication, and you should check it frequently. Additional channels of communication for NDSU Music Composition are discussed later.

2. Philosophies

The purpose and goal of composition study in this studio is to write your music and hone your skills within the domain of contemporary art music or "classical" music. We work in this domain for a number of reasons, including

- 1) It is the vehicle by which music is commonly taught at the university level.
- 2) It is the field in which your instructor has credentials.
- 3) It is easier to shape the future of art music from inside rather than outside.

This studio rejects the following points:

- 1) Art music is superior to other genres of music.
 - a. This may be a viewpoint you encounter in your journey, but it is not one that we will observe in this studio. We can learn from all methods of music creation, and we ignore this at the peril of our art.
- 2) The purpose of composition instruction is to create disciples or clones.

All composers come to the craft of musical composition with baggage. Preferences, history, ability, and biases (all terms to be read as neutral). The stories you've heard, the music you enjoy (or don't), your career goals, the tools you use, and more all contribute to your sense of aesthetic. Some of this will represent a vast life experience from which you can draw to write the music only you can write. Some of this will represent impediments to your art.

Our goal is to remove those barriers.

To reiterate: The purpose is to write your music within the art music idiom.

You have the right to compose any music you see fit on any topic you see fit. However, your instructor also has the right to control his or her creative output, and during your musical apprenticeship your output is linked to your instructor's. For this reason, your instructor reserves the right to abandon instruction for works with an uncomfortable subject matter or content. Likewise, you have the right to avoid work on compositions with problematic content (though this right does not extend to musical content).

Tools

There is no one set of tools that works perfectly for every composer. In addition, every tool has a bias of some sort that will influence the way in which you write music. It is your responsibility as you learn the craft of composition to choose your tools—and your bias—carefully.

Software

One of these tools is a digital scorewriting or notation program such as Sibelius, Finale, Dorico, or MuseScore. Composition in the XXI century necessitates the need for a notation program (whether you compose music by hand or by computer is up to you; presenting your music in a professional way requires a standard notation software). Which of these software products you use is up to you. However, those students planning to pursue advanced study in composition and those students planning to make money from their composing will be expected to purchase one of the professional notation programs (Sibelius, Finale, or Dorico) by the end of their undergraduate study.

One of the reasons for this is your investment in your craft. You wouldn't have your kitchen remodeled by a contractor who doesn't own their own tools. Nor would you award an orchestral position to a performer that still plays on a student-quality instrument.

If you are looking to have your music published by an established publisher, you will find that they will use Finale, Sibelius, and/or Dorico exclusively. If your piece is of high enough quality and innovation they may be willing to convert your NoteFlight, MuseScore, or Notion file, but that is an extra hurdle.

Switching tools is something you should do at least once during your education, either switching to another notation program or adding a DAW or coding environment to your repertoire.

3. Application Procedures

Admission into any music degree is not automatic. Students who major in music have generally had considerable performance experience with instrumental/vocal ensembles or as soloists. Entering students must be able to understand music notation and in most cases must read music with some fluency. Admission is based on demonstrated accomplishment in basic musicianship, notation familiarity, work ethic, performance ability, and performance potential. Students may have to complete prerequisite work or courses either prior to or after admission to a degree program.

3.1 Preparation for the composition major

Preparation for study as a composition major is somewhat different than preparation for study as a performance, education, or general music major. While incoming students are expected to have a familiarity in performance and fluency in reading music notation, incoming students generally have little to no formal training in music composition. This is an obstacle, but not an insurmountable one. Before joining the composition studio as a composition major, students should have reasonably audiation skills (provided in Ear Training and Sight Singing I) and working familiarity in a notation program of their choice.

3.2 Entrance Requirements

Applying for any music degree at NDSU is a multiple-stage process: Students must apply to the University, the School of Music, and to the Program.

Students who want to pursue composition lessons as enrichment (that is, not as a major) may do so if allowed by the instructor and if they have completed the prerequisites.

Students wishing to pursue composition as a major must complete a performance audition for acceptance into the Challey School of Music before their first semester as a music major. The application procedure is common to all incoming students and is as follows:

Step 1: Apply for Admission to NDSU

Step 2: Schedule a visit to meet with the Challey School of Music faculty (including the composer in residence).

Step 3: Audition for admission into the Challey School of Music.

Up-to-date information on completing these steps is available at <https://ndsu.edu/music>

You must audition for admission into the Challey School of Music prior to the start of your first semester of music major classes. Contact Dr. Mike Weber (m.weber@ndsu.edu) or the applied teacher of your instrument/voice to schedule an audition.

Note: All composition students have a performance requirement as part of their degree plan and apply for admission on the basis of their performance ability. For more information on audition requirements, consult the NDSU Music website.

3.3 Application and Acceptance into the Composition program

Students may apply to the composition program by submitting a portfolio of original works to the composer in residence. The portfolio should consist of scores to three to five of the composer's best scores and recordings (if available). Scores should be properly notated in a standard notation program.

Scores should be submitted in hard copy or by PDF.

3.4 Scholarship Obligations

Many of our students receive scholarship-based financial assistance. These scholarships recognize musical talent, dedication to the requirements and recommendations of your program of study, and service to the School of Music.

Scholarship payments will happen in two equal portions, at the beginning of fall and spring semesters, and are applied toward your tuition automatically.

As stated in your scholarship letter, you are required to maintain a grade point average of 2.5 or above overall and 3.0 or above in your music courses. In addition to your grades, your scholarship letter contains obligations to make adequate academic progress, perform and participate in appropriate music ensembles, and to be a productive member of your applied studio.

Scholarship awards are reviewed each semester by your advisor and the music faculty. The amount of scholarship support may be adjusted after this review because of your overall performance (including considerations such as academic achievement, musical progress, commitment to the program, service, and participation in required and recommended activities). Please remember that being a scholarship student is an honor and makes you a leader in the Challey School of Music.

3.4.1 Returning Student Scholarships

Applications are due each spring, typically near the end of February, and auditions for special performance scholarships (if applicable) are generally held by mid-March. Application forms are available online at the following link: <https://www.ndsu.edu/onestop/finaid/scholarships/>.

The Theodore Presser Award requires a separate application form. This award is available to music majors who have achieved senior standing.

4 Studio Policies and Procedures

4.1 Advisors and Advising

A faculty advisor is assigned to each music major. In the case of composition majors, the composer in residence will serve as advisor. The advisor provides guidance in selecting courses and programs, assists with issues related to music studies, and refers the student to the appropriate person, department, or service for special issues. The music office evaluates the transcripts of transfer music students and assigns an appropriate advisor. Students should consult the NDSU Undergraduate Bulletin and other publications as appropriate, and students are ultimately responsible for meeting graduation requirements. Curriculum worksheets are on the NDSU Registrar's website and are updated regularly.

4.2 Practice and Study Commitment

Music study is demanding and rigorous in time and energy commitment. Students must commit to organized practice and writing schedules in order to improve musicianship and technical skills, to expand their portfolio, and to reach expectations of degree programs. The expectations for weekly practice hours are delineated in individual studio syllabi. If it is necessary to hold outside employment, the student must expect to extend the degree program beyond four years. Careful discussion with your advisor in this matter is recommended.

4.3 Performance Requirements

Composition majors have four performance requirements to complete: Performance Lessons, Major Ensembles, Minor Ensembles, and Piano Proficiency.

4.3.1 Performance Lessons and Studio Classes

Composition students take six credits of Applied Music/Performance Lessons on an instrument or voice.

As composition majors belong to both a performance studio and a composition studio, during semesters where composers take performance lessons they are expected to attend their performance instructor's weekly studio class in addition to the weekly Composer's Forum.

Each performance studio faculty member schedules required studio class meetings as an integral part of applied study. These classes permit a group study approach to common performance issues, offer informal performance opportunities, and provide exposure to repertoire. These classes are generally scheduled each Wednesday at 2 p.m., or occasionally as arranged by your instructor. The studio classes are required for all music majors studying an applied instrument or voice.

4.3.2 Major and Minor Ensembles

Performance ensembles are open to all students, including non-music majors. Auditions are held at the beginning of Fall semester for placement in those ensembles requiring auditions, and some ensembles may re-audition before the beginning of Spring semester. Audition notices will be posted on the bulletin boards outside the Instrumental and Choral Rehearsal Rooms (Reineke 118/122) indicating the time and place of the auditions. The director of the ensemble can provide more specific information concerning audition procedures.

Composition majors are required to complete a minimum of six semesters of Major Ensembles, and four semesters of Minor Ensembles.

The following instrumental ensembles fulfill the credit requirements for instrumental degree tracks:

Major Ensembles

- Concert Choir
- Madrigal Singers
- University Chamber Singers
- Wind Symphony
- Marching Band
- University Band
- NDSU Opera

Minor Ensembles

- Cantemus
- Statesmen
- Chamber Ensembles (Mixed, Brass, Percussion, Woodwind, etc.)
- University Symphony Orchestra
- Jazz Ensemble
- Jazz Combo

Failure to participate in ensembles as directed by your advisor may result in the adjustment of music scholarships (if applicable). Exceptions to the above policies (such as substituting ensembles) will be considered and approved by your advisor and the performance area

4.3.3 Piano Proficiency

The composition degree requires students to pass the piano proficiency examination, preceded by up to four semesters of study in piano classes (MUSC 160, 161, 260, and 261). Placement examinations for incoming students may be administered at the beginning of each semester. Depending on the result of placement examinations, students may pass out of a portion of piano class or be placed in applied lessons instead. For students with established piano skills, up to two semesters of private study may be recommended instead of piano classes.

The Piano Proficiency Examination is administered during final examination week each semester. Students should plan to complete various parts of the examination throughout their enrollment in piano class and/or lessons; in other words, as soon as possible. Composition majors will not be permitted to sign up for academic capstone until they have successfully passed all parts of the piano proficiency examination.

4.4 Composition Lessons

4.4.1 Course Descriptions

Composition lessons are offered in a seven-semester sequence (typically starting the spring semester of the freshman year). Beginning sophomore year, composition lessons are paired with supplementary applied study (MUSC 273, 373, or 473) and result in hour-long lessons.

MUSC 166: Applied Composition. 1 credit.

Introductory individual lessons in composition focusing on mastering simple compositional techniques in both melody and harmony.

Prereq: MUSC 132 (Ear Training and Sight Singing I) or instructor permission.

MUSC 266: Applied Composition. 1 credit.

Individual lessons in composition for a variety of musical media. May be repeated twice.

Prereq: MUSC 166 (Applied Composition) or instructor permission.

MUSC 366: Applied Composition. 1 credit.

Individual lessons in composition for a variety of musical media. May be repeated twice.

Prereq: MUSC 231 (Music Theory IV).

MUSC 466: Applied Composition. 1 credit.

Individual lessons in composition for a variety of musical media. May be repeated.

Prereq: MUSC 366 (Applied Composition).

4.4.2 Registration

Composition lessons require instructor or departmental permission before enrolling. To begin the permissions process, visit the studio website at <https://newmusicnd.org> and submit a permission request through Self Service.

Permissions will be assigned in the order the request was received.

Students must register for composition lessons before the end of the first day of classes each semester to be guaranteed a studio space; placement after that time is contingent upon instructor availability and approval.

4.4.3 Course Challenges

Through the course of study, students may challenge into a higher composition course through the following protocol:

1. Students may only successfully challenge a course once.
2. Current students who wish to challenge a course must do so while enrolled in a composition course. If successful, the course challenge will apply to the next 16-week semester.
3. Students shall submit a portfolio of three to five scores and recordings to the composition faculty for evaluation. One of the scores must have a performance history and live recording.
4. The composition faculty will approve or reject the challenge prior to the beginning of a 16-week semester.

4.5 Concert Attendance

Students taking composition lessons are required to attend all scheduled convocations during the semester they are enrolled, and twenty events of their choosing. Events which count towards a performance lesson attendance requirement may also count towards composition lesson requirements. Students are encouraged to attend a variety of events.

4.6 Grading

Composition lessons are difficult to grade because student output does not always accurately represent student work. For example, you may spend your week pursuing a new melody or compositional tool, only to discover that it doesn't work for your project.

For that reason, all composition lesson grades receive full credit (with the exception of F) but letter-grade feedback evaluates the week's progress.

A: The Zone

The amount of work submitted exceeds expectations.

Receives: **100%** of points.

B: The Grind

The amount of work submitted is as expected. (This is the default grade).

Receives: **100%** of points.

C: The Tough Week

The amount of work submitted is below average.

Receives: **100%** of points.

Fifth C in a row becomes a D.

D: The Disappointment

No work was submitted for the lesson

Receives: **100%** of points

Third D in a row becomes a F.

F: The No-Show

The lesson was abandoned.

Receives: **0%** of points.

Third F in a semester results in a one-semester suspension from composition lessons.

4.7 Composition Levels

To facilitate composition instruction, composition students are evaluated semesterly as part of the composition jury/final portfolio submission process.

Level 1: Noise Novice

This level is representative of the beginning composer.

- Student has no significant works
- Student has passed Music Theory I and Ear Training I (or equivalent).

Level 2: Composer Apprentice

Composer Journeyman is the basic level for being admitted to the pre-composition major.

- Students demonstrate commitment through a beginning Composition Portfolio.
- Student has completed at least one work for instrument other than one's own.

Level 3: Composer Journeyman

- Student has composed a work for chamber group (3+ performers).
- Student has written works for instruments in at least two (2) families (Brass, Woodwinds, Percussion, Strings, Keyboards, Voices).
- Student has produced at least one work of publishable notational quality

Level 4: Soundsmith

Elevation to the Soundsmith level is required for passing the Composition Barrier Jury.

- Student has had a performance of an original work.
- Student has written works for instruments in at least three (3) families (Brass, Woodwinds, Percussion, Strings, Keyboards, Voices).
- Student has applied to at least one call for scores or composition competition.

Level 5: Notewright

- Student has a strong performance of chamber works which may be suitable for entrance into a graduate program.
- Student has completed a work for large ensemble
- Student has applied to at least three calls for scores or composition competitions.

Level 6: Composer

Composition students must attain the level of Composer before being allowed to pass the Capstone Experience.

- Student has completed a substantial compositional project or performance.

- Student has written works for instruments in five (5) families (Brass, Woodwinds, Percussion, Strings, Keyboards, Voices).
- Student regularly participates in the business of being a composer, such as applying to calls for scores or composition competitions, serving as sound engineer for recording projects, publishing sheet music, arranging works for other ensembles, or producing professional-looking copyist projects.

4.8 Composition Portfolio

All composition students are to keep a composition portfolio that includes completed works, recordings, documentation of performances, reviews, and a list of works and performances. By the end of composition study at NDSU, the composition portfolio should include at least five substantial works that reflect a variety of media, forms, and techniques, including at least one of each of the following:

1. solo work
2. work for voice(s), with or without accompaniment
3. work for chamber ensemble (five+ performers)
4. work that demonstrates facility with larger forms (e.g., a multi-movement work)
5. electroacoustic, computer, and/or intermedia work

Additionally, the portfolio must demonstrate proficiency composing for all instrumental families (woodwinds, brass, strings, piano, and percussion). Students are encouraged to find performance opportunities for all works included in the portfolio prior to graduation.

4.9 Juries

All composition majors are evaluated on a regular basis. These evaluations include the Undergraduate Composition Juries, Sophomore Composition Barrier Jury, Senior Composition Recital Hearing, and the Final Portfolio Review. These evaluations are scheduled at regular times throughout the academic year:

Second week of classes each semester: Senior Composition Recital Hearings, Undergraduate Composition Juries (make-up or follow-up from previous semester.)

Finals week each semester: Undergraduate Composition Juries.

Finals week of the Spring semester: Sophomore Composition Barrier Juries.

During each evaluation, students will be assessed to determine their current compositional level.

Undergraduate Composition Juries occur at the end of each semester and consist of a meeting of the student composer and an examination panel consisting of a mix of music faculty and lay listeners. Students should submit digital copies of their work for the semester (in PDF form) via the studio website and should be prepared to play recordings of musical works (either recordings of live performances or computer-realized versions). Students will be evaluated on the portfolio of works they completed during the semester.

The **Sophomore Composition Barrier Jury** is required for students intending to major in composition. Composition majors must pass the Sophomore Composition Barrier Jury before continuing in MUSC 366. Students who have completed MUSC 266 but do not intend to major in composition are not required to take this jury. During this jury, the student will be evaluated based on the following areas:

1. Quality and presentation of the entire portfolio including such issues as musical content, notational accuracy, and neatness of manuscript will be considered.
2. Academic standing (including GPA and concentration status).
3. Overall productivity and participation in Challey School of Music activities.
4. Progress toward the Music Major curriculum, especially regarding Theory, Ear Training, and Class Piano.
5. Understanding of contemporary musical concepts and knowledge of contemporary repertoire.
6. Elevation to Composition Level 3 or higher.

Students should submit digital copies of their portfolio (in PDF form) via the studio website and should be prepared to play recordings of musical works (either recordings of live performances or computer-realized versions).

Senior Composition Recital Hearings take place during the second week of classes and will be considered after the student has taken 9 hours of composition lessons and has been elevated to Composition Level 5. Students should notify the composer in residence of their intent to schedule a Senior Composition Recital Hearing.

Once a Senior Composition Recital Hearing is scheduled, the student will submit the proposed senior recital program memo via the studio website. The proposed program memo should include the title, complete instrumentation, year of composition, and duration for each work. The senior recital program should adequately demonstrate the diversity of the student's composition portfolio.

No later than the Monday prior to the scheduled hearing, each eligible student will submit a portfolio for review by the faculty. The portfolio materials must be uploaded to the studio website. These materials include:

1. Scores (one copy each) of each work included on the program.
2. Recordings of each work included on the program. Recordings may include reading sessions, live performances, edited studio mixes of the selected compositions, or if all other options have been exhausted, computer realizations.
3. A complete set of performance-ready parts for all works to be presented on the recital.

Following the hearing, the composition faculty will make its recommendation concerning the student's Senior Composition Recital.

4.9 Composition Performance Requirements

Students are expected to achieve a level of proficiency on an instrument equivalent to pass the Sophomore Instrumental/Vocal Barrier Jury as expected for BA/BS students.

4.10 Recital/Capstone

Students who have passed the Senior Composition Recital Hearing may proceed with scheduling the event in consultation with the composer in residence. The student will organize a senior composition recital review committee consisting of the composition instructor and two other music faculty members.

Once the student and the senior recital review committee determine a mutually acceptable recital date (no later than six weeks prior to the event), the recital may be confirmed with the Concert Facilities Manager (Maggie Latterell).

Any special arrangements (e.g., audio/video playback, theatrical lighting, staging) must be made at least **four weeks** prior to the event.

A note regarding hall scheduling and equipment needs: Our concert facilities staff often have impossible demands and schedules that they make look easy. It is our intention as a studio to be their favorite studio to work with. Difficulties that arise in their job due to gross negligence of the recitalist may result in cancellation of the composition recital at the discretion of the composer in residence.

The student will submit a complete and accurate program to the composer in residence, and then to the promotions director at least one month prior to the event. This program will include composition titles, movement titles (if any), composition dates, and the names of all assisting performers. If the personnel or repertoire changes between the time the program is submitted and the event, students are responsible for printing program corrections. All changes from the submitted program must be approved by the composer in residence.

Program notes are required for the portfolio, although the student may opt not to distribute them at the recital; these must be submitted to the composition instructor for approval at least one week prior to the event. Program note printing is handled by the studio rather than the promotions director.

Flyers, posters, or any other advertising for the event must be approved by the composer in residence. It is recommended that these materials be posted no later than one week prior to the event. The promotions director may have resources available to distribute posters.

Advertising materials should include the following information:

1. day, date, year, and time of event.
2. location of the event: include building, hall name, and room number.
3. Challey School of Music logo

Following the senior recital, each committee member will complete a Senior Composition Recital Evaluation which is forwarded to the composer in residence. The student will be informed of the committee's decision usually within one week of the recital.

5 Facilities and Services

5.1 Building Use Policies

The Reineke Fine Arts Center is intended primarily for the use of NDSU students, faculty and staff. Use by others is only by permission of the Division of Performing Arts. Facilities may not be used by students for teaching private music lessons. Facilities may not be used for non-NDSU ensemble rehearsals, unless explicitly approved by the Division of Performing Arts. (Contact the Director of the NDSU Music Academy if you would like to develop a private studio as a part of the Academy.)

5.2 Bulletin Boards and Student Announcements

The bulletin boards adjacent to the Choir and Band Rehearsal Rooms are reserved for ensemble or area announcements and School of Music or faculty messages to students. Other bulletin boards in the building are designated for special purposes or special organizations. The student bulletin board is located in the student lounge. A general announcement board is located by the East entry to the Minard Hall Annex.

5.3 Student Email

Email is the official form of communication in the Challey School of Music. NDSU students automatically have an NDSU email address, and are expected to check email regularly—at least once a day. The link to set up a student e-mail account: <https://kb.ndsu.edu/page.php?id=99739>

Studio communication will be through the NDSU-COMPOSERS listserv.

5.4 Practice Rooms

Specific policies related to accessing locked practice rooms are outlined below:

- Practice rooms are primarily for the use of enrolled music majors. Others may apply in the music office (Room 115) for permission to use practice rooms but must relinquish them if needed by an enrolled music major.
- All practice rooms with grand pianos are locked and have limited access.
- Practice rooms are available on a first come/first served basis.
- No sign-ups are required for practice times, but students are encouraged to sign up for regular practice times. Sign-up cards are outside each practice room.

- Piano majors will have access to the practice rooms with grand pianos. Piano majors should obtain a key for the grand piano practice rooms from the Administrative Assistant (Reineke 115) and will pay a \$20 key deposit (refundable on return).
- **Practice rooms are not to be used for teaching private students**
- Practice rooms are not to be locked. Do not leave your personal belongings in a practice room

It is incumbent upon everyone to respect the practice rooms and the instruments and equipment therein. Please do not place personal items such as backpacks or books on the pianos. No food or drink is allowed in the practice rooms.

5.5 Concert Facilities

The Challey School of Music has two primary performance facilities: Beckwith Recital Hall, seating up to 200, which is the primary space for faculty and student recitals, and Festival Concert Hall, seating up to 1,000, which is the primary performance space for our major ensemble concerts and university and community special events. For more information about each space, see the following link: <https://www.ndsu.edu/performingarts/venues/facilities/>

6. Books and Scores

Introductory levels of composition instruction work from Alan Belkin's *Musical Composition: Craft and Art*. The intermediate and advanced composer would benefit from consulting this book from time to time.

A number of musical reference books, general and specific, are essential for the composer. The following list is a recommended collection to be obtained by the end of undergraduate study.

Alan Belkin. *Musical Composition: Craft and Art*.
Samuel Adler. *The Study of Orchestration*, 4th Ed.
Angela Myles Beeching. *Beyond Talent*, 3rd Ed.
Vincent Persichetti. *Twentieth Century Harmony*.
Scores as assigned.

By the end of master's level study:

Elaine Gould. *Behind Bars: The Definitive Guide to Music Notation*.
Richard Bellis. *The Emerging Film Composer*.
Scores as assigned and desired.

By the end of doctoral study:

Scores as assigned and desired.
Reginald Smith Brindle, *Musical Composition*
Arnold Schoenberg, *Fundamentals of Musical Composition*
Paul Hindemith, *Craft of Musical Composition*, Books 1-3

In addition, each instrument has reference books describing extended techniques and other idiosyncrasies. These are listed on the studio website.