

## **PETITION TO MAJOR IN COMPOSITION**

You may submit your petition to the Division Coordinator any time between May 15<sup>th</sup> of your freshman year and May 15<sup>th</sup> of your sophomore year. Students are strongly encouraged to submit their petition during the winter quarter of their sophomore year.

As a demonstration of your interest in composition, your petition must include no less than three finished, legible, original compositions, preferably accompanied by their respective recordings. MIDI realizations of your works could be considered as an alternative. At least two of these works must be significant efforts written on your own. The third work may be an assigned composition project in Musicianship (or other college course) that you feel is sufficiently developed to demonstrate your promise as composer. No requirements have been set regarding the instrumentation, style, or idiom of these works; however, a diversity of instrumentation may more clearly indicate the breadth of your experiences and skills. Works showing an interest in 20<sup>th</sup> and 21<sup>st</sup> century non-commercial styles and techniques could suggest your immediate readiness to take full advantage of the composition program: you could begin having individual composition lessons the quarter immediately following the acceptance of your petition.

As part of your petition, you must also ask at least one faculty member to fill out a recommendation form. Please ask the faculty member to return the form directly to the Division Coordinator.

Although you will be demonstrating your composition experience and interest by the materials in your petition, you will increase your chances of acceptance into the program by maintaining as high a grade average as possible in the Musicianship sequence. You will want to have an average no lower than a "B." It is wise to bear in mind that the composition faculty, which is largely the Musicianship faculty, views the Musicianship sequence as a fair test of your willingness to master the technical and conceptual elements that are needed in composition.

## **THE COMPOSITION PROGRAM (JUNIOR AND SENIOR YEAR)**

As a composition major, you will explore major 20<sup>th</sup> and 21<sup>st</sup> century compositional theories, techniques, and technologies of a non-commercial nature. Some of the required courses ask you to explore music already written (Analytical Studies, Orchestration I). Others introduce recent concepts, techniques, and technologies (Electro-Acoustic Music I), or help you develop certain acknowledged composition skills on an advanced level (The three courses in Counterpoint, Orchestration II). Of course, older music is not forgotten; in fact, it plays an important role in the analytical and skill-related courses. Finally, you will be composing steadily throughout the two years (Composition I – VI).

You should plan to explore 20<sup>th</sup> and 21<sup>st</sup> century compositional approaches in your own music as early as possible —certainly no later than the beginning of your junior year. Course activities during the first quarter of composition may include special analytical assignments in new music as well as your creative projects. If necessary, individual analytical assignments will continue into later quarters of the composition sequence. These assignments may include the writing of academic papers. During the two years of composition you are expected to compose for several different instrumental and vocal combinations ranging from solo to orchestral, as well as electronic and mixed (electro-acoustic) works.

As a composition major you will be encouraged to have your works performed. You are expected to have no less than four compositions written or realized during your junior and senior years and approved by your advisor or composition teacher. These works should be publicly performed sometime during the two years of your major. Quarterly Composer Forum concerts and annual orchestral and choral reading sessions are ideal occasions for having your music performed.

As with any major of study, you will be expected to work extensively in your area of specialty. You should be prepared to compose continuously, preferably on a daily basis. Skill exercises in Counterpoint, Orchestration, or courses other than composition cannot substitute for composition itself.

The ultimate goal of the program is to provide you with the theoretical, technical, and technological knowledge and skills that will allow you to grow as a creative musician, and that will make it possible for you to continue your studies of composition at a graduate level if so you desire.



**Compositions submitted as part of the Petition to Major in Composition:**

<b>Title</b>	<b>Instrumentation</b>	<b>When Written</b>
1. _____		
2. _____		
3. _____		
4. _____		

How many years have you been writing music? \_\_\_\_\_

Give details of all performances of your music (use separate sheet if necessary):

List all compositions you have written in the last two years (other than exercises in courses) and their instrumentation (use separate sheet if necessary).

Student Signature \_\_\_\_\_ Date \_\_\_\_\_

