

**GRADUATE STUDENT HANDBOOK**  
**2017 – 2018**  
**COMPOSITION PROGRAM**

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## COMPOSITION PROGRAM

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## **PROGRAM ADMINISTRATION**

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316 Woolworth Center  
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## **POLICIES AND PROCEDURES**

### **ACADEMIC INTEGRITY AND RESEARCH DATA OWNERSHIP**

The Department of Music adheres to the Graduate School's policies on academic integrity. Please refer to the current version of Princeton University's *Rights, Rules, Responsibilities*. In particular, students are asked to review Sections I and subsections 2.4 and 2.6.

For more information on these policies, please visit <http://www.princeton.edu/pub/rrr>

### **POLICY ON INCOMPLETE COURSEWORK**

Students should complete the work of graduate courses, both 500- and 700-level, during the regular academic semester in which they are taken. Failure to do so often results in deferred reenrollment, which in turn has an impact on the student's financial support and registration and course enrollment for the next academic year.

This expectation of students should also guide faculty members who teach graduate courses. That is, faculty members are obliged to evaluate and grade graduate student work by the end of the semester in which the course is given. A grade of "Incomplete" (INC) should be given only in exceptional circumstances when there are compelling reasons, discussed in advance between the course head and the student, either for the student's not turning in the work by the end of the semester or for the course head's not grading the work by the end of the semester.

If a student has not turned in the final paper or work for a course within one year after the beginning of the course, the grade in the course will be recorded as "F."

### **ENROLLMENT**

The period of enrollment for composition students is normally five years, contingent upon successful completion of all requirements and continuing participation in the program. While most students progress through the program continuously, occasionally there is cause for a change in enrollment status during these first five years. Students who need to relocate for a time in order to use educational resources not at Princeton, typically for the sake of dissertation research, may apply for in absentia status, in which case the student remains enrolled. Students in good standing who need to interrupt their studies for personal reasons may apply for a leave of absence, in which case the student is not enrolled. See the Graduate School website, and contact the Director of Graduate Studies (DGS), for details.

Upon completing the fifth year, students enter into either Dissertation Completion Enrollment (DCE) status or Enrollment Terminated/Degree Candidacy Continues (ET/DCC) status. See “DCE and ET/DCC Statuses” on page 24.

## **REENROLLMENT**

For returning students, the reenrollment process is conducted during the latter half of the spring semester. Students receive a reenrollment contract that states their fellowship award and conditions of readmission each spring. Graduate students must complete the reenrollment application every year, through TigerHub.

To access TigerHub, please visit  
<https://registrar.princeton.edu/tigerhub>

## **SIGN-IN**

Graduate Student Fall Sign-In Period begins on Wednesday, September 6, 2017 at 7:00am and will close at the end of business Tuesday, September 26, 2017 at 11:59pm. All Graduate Students must sign-in through TigerHub during this time.

## **COURSE REGISTRATION**

Graduate Students register for courses online using TigerHub. You may add, drop, or swap courses using TigerHub during specified time periods, as listed below.

The DGS must approve your course selections before you can register, add, drop, or swap courses in TigerHub. If you want to add, drop, or swap a course after your Enrollment Appointment has ended, you must complete a Course Change Form in the Office of the Registrar at 101 West College, Monday through Friday between the hours of 8:45am and 5:00pm.

## **PAYCHECKS**

Graduate students receive their stipend checks on a monthly basis. They are available on the last working day of the month with the exception of December 22, 2017. Students may arrange to have their checks direct-deposited into their bank accounts or to receive their checks at the Music Department from Beth Schupsky in Room 313. If graduate students perform additional work outside of the department, their checks will be sent to their home department, i.e., Music.

Direct deposit authorization forms are available at the following URL  
<http://www.princeton.edu/pr/treasurer/directdeposit.pdf>

For inquiries on your paychecks or stipend payments, please contact

**Lisa Franzman**

franzman@princeton.edu

Graduate School Budget Office, Clio Hall

x8-3037

**Payroll**

701 Carnegie Center, Suite 154

x8-3082

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## THE COMPOSITION PROGRAM

The Composition Program balances freedom and independent work with lively interaction as a group. Together we maintain a creative and academic community characterized by diverse, inventive composition and spirited discussion about related issues. Because of this special character, and because it is a small program, it is essential that all graduate students participate fully in departmental activities, including but not limited to seminars, concerts, and colloquia. The program is not an artist colony, where one labors largely in isolation, but an academic and creative program where listening to others' voices is at least as important as developing one's own. Students are encouraged to find their own rhythm for the independent portion of their work and to take initiative in seeking faculty input as desired.

Residency in the immediate Princeton area is required by the Department before the General Exam and strongly encouraged afterward. Should you choose to commute after passing Generals, it remains your responsibility to fulfill all the usual commitments. (The department's general rule of thumb, based on the Graduate School's guidelines, is that you must be prepared to be available daily, during the week, during the academic year, whether or not you are actually needed on campus each day, while the graduate school expects that you will be on campus for at least three working days per week, as a condition of receiving your stipend.) Any student who is formally enrolled is assumed to be available for precepting, whether or not they are actually called upon to teach in a given semester, and thus students must be prepared to be available for precepts as needed. Similarly, enrolled students are expected at colloquia and Princeton Sound Kitchen events; indeed the nature of these events and the program as a whole depends on it. Summer funding is intended to support the student's creative and academic work during the summer months; this work may or may not take place on campus. Re-enrollment for each year is contingent upon full participation.

### COMPOSITION

At the core of the Composition Program is the student's own creative work. There are no weekly composition lessons or assignments to "studios"; instead each student solicits feedback on compositional work from faculty members as appropriate. Students should contact faculty when they wish to make an appointment. You should feel free to make an appointment whenever you feel it would benefit you. The faculty is very happy to talk about pieces at any stage, including the very earliest.

### SEMINARS

Individual meetings and independent creative work are complemented by seminars. Up to four seminars are offered each semester; topics vary according to student and faculty

interests and needs at a given time. There are no specific requirements, but all students are expected to participate in a variety of seminars during the first two years. If for some reason a student is inclined to take fewer than two seminars in a given semester, the student should discuss this choice with the DGS. Students can occasionally substitute a 300-level undergraduate class for a graduate seminar if they wish, however they should consult the DGS about this beforehand.

All enrolled students should register each semester for Composition: MUS 531 in the fall and MUS 532 in the spring. Whenever MUS 542 (Composers Ensemble, now known as the Princeton Sound Kitchen, or PSK) is offered—usually every spring semester—enrolled students should register for it as well. Neither of these meets at a regular time like other seminars; rather, these refer to private composition lessons (531 and 532) and the varied activities of the PSK (542). See pages 13 – 27 for more detail on the nature of each year. See “Course Registration” on page 7 for information on the process of registering for courses.

Occasionally students have organized informal peer-led seminars in an area of widespread interest: Supercollider, Max/MSP, video editing, basic audio engineering, and so on. Contact the DGS if there is a quorum of students with a particular interest. In the past, small amounts of department funding have been available for this purpose.

## **INTERDISCIPLINARY PROGRAM IN THE HUMANITIES**

Princeton now offers an interdisciplinary PhD in the Humanities (IHUM), which allows for an extra year of funding and research support to explore fields beyond their boundaries of their home discipline. Students apply for this highly competitive program during the fall of their third year of study. Students interested in this program are encouraged to take at least one of the IHUM seminars during their first two years of study. Applications are due in early March.

For more information, please visit  
<http://www.princeton.edu/ihum/phd-program>

## **LANGUAGE REQUIREMENT**

Each student is required to demonstrate a mastery of a substantial non-musical discipline, which could be a natural language, a computer programming language, video recording and production techniques, or some other important ancillary skill at the discretion of the DGS. Students are encouraged to satisfy this requirement during the first year of graduate study; it must be passed before a student can be admitted to the General Exam. Language requirements are normally satisfied by an exam administered by the appropriate campus department; incoming first-year students are encouraged to take language exams in the fall of the first year, since most departments offer them only in the fall. If such an exam is not available—for example, if Princeton does not offer the language in question—the student

should consult with the DGS to identify an examiner, either on or off campus. Similarly, a student who prefers to use a computer language or other skill to satisfy the requirement should consult with the DGS in order to identify an examiner, most often chosen from among the composition faculty. It is the student's responsibility to make arrangements to satisfy this requirement.

The language requirement may be satisfied by successful completion of one or more language courses at Princeton, either during the regular school year or during the summer. Students need to complete two courses during the regular school year or one intensive summer course. The language requirement must be satisfied before taking the General Exam.

The Department of Music will pay the entire cost of the Summer Language Program tuition for one course. Courses are provided in French, German, Latin, Russian, Spanish, and, if offered, Italian. Tuition for the 2016 Summer Language Program was \$525 per course.

The registration form that is available online at <http://gradschool.princeton.edu/academics/support/summer>

Students interested in studying languages not provided by the Graduate School should see the Academic Programs Administrator about applying for an equivalent amount for your course elsewhere.

## **TEACHING OPPORTUNITIES**

Teaching is an essential part of the graduate program. The Graduate School requires all students to teach at some point during their period of enrollment. The minimum appointment is two AI hours; the exact rhythm varies according to both student and departmental needs and preferences. Students should be aware that whenever they are enrolled, they might be called upon to teach. Your reenrollment contract, under condition of readmission, states that you have agreed to teach in any given semester, consistent with Graduate School Policy and departmental needs. See the Academic Programs Administrator, Greg Smith, for details.

Preceptors are assigned according to academic needs and budgetary considerations. Ordinarily, first-year students in PhD programs are not appointed as AI's. Please see your faculty supervisor and Greg Smith for a list of your responsibilities as a teaching assistant.

First-time preceptors must attend a mandatory training session before they begin teaching. Training sessions are offered by the McGraw Center at the beginning of each semester at the Frist Campus Center.

For more information on funding, please visit  
<http://gradschool.princeton.edu/costs-funding/sources-funding/assistantships/assistantships-instruction>

In addition, students requesting DCE status in the sixth year are required to seek precepting opportunities. This is discussed more fully below. (See “DCE and ET/DCC Statuses,” page 24) While faculty and the Academic Programs Manager may invite students to teach, students are also encouraged to contact faculty members with whom they would like to teach; arrangements are typically made midway through the semester before the teaching semester.

### **PROGRESS THROUGH THE PROGRAM**

During the first two years of study, students participate in seminars, concerts and colloquia as well as their creative work. (As described above, students consult with faculty as needed.) Requirements for each year are given on the following pages.

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## FIRST-YEAR REQUIREMENTS

### FIRST-YEAR PAPER

Choose one of the music department seminars you take during your first year and write a five- to ten-page paper (double spaced) on a topic related to it. Discuss the topic ahead of time with whoever is teaching the class. The paper will ordinarily be due at the end of the semester in which the class is taken, but that deadline is somewhat flexible; the only firm requirement is that it be complete by the last day of classes of the spring semester so it can be read in time for your first-year conference. Students are encouraged to work with the faculty member on the paper, meeting to discuss it and sharing drafts if desired. When the paper is done, it should be handed in to the faculty member teaching the seminar, the composition DGS, and any other faculty that the student wishes to share the paper with.

Although the goal of the paper is not to report on prior writing on your topic, should you find yourself taking up with pre-existing scholarship or other material, be sure to cite all sources appropriately. For the sake of the paper and as a matter of general principle, you will want to familiarize yourself with the university's policy regarding academic integrity.

These sites may be of use:

- <http://www.princeton.edu/pub/rrr/index.xml> (Section I)
- <http://www.princeton.edu/pr/pub/integrity>

NB: One strategy for avoiding difficulties with attribution is to make sure that when you are writing, you are only looking at what you are writing, and not at your notes or anybody else's work. Internalize your ideas and then write them down, adding careful citations afterward.

### FIRST-YEAR CONFERENCE

In May, each first-year student will meet with the entire composition faculty for approximately one hour to discuss the following: the student's creative work, the first year paper, and a composition chosen by the faculty for close study. The latter will be identified one week ahead of time.

The description of a previous year's conference is as follows:

The main portion of the hour will comprise your presentation on the Mozart G Minor Piano Quartet, Mvt. 1. In preparing your presentation, do not consult secondary sources (or other individuals); just jump right in and study the piece. Think of the meeting as a mini-lecture or

precept, develop an approach to the piece and present it to the faculty (we are your students for that hour). We'll also spend some time discussing your creative work, your first-year papers, and your plans for next year.

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## SECOND-YEAR REQUIREMENTS

### SECOND-YEAR PAPER

Choose one of the music department seminars you take during your second year and write a ten- to twenty-page paper (double spaced) on a topic related to it. Discuss the topic ahead of time with whoever is teaching the class. The paper will ordinarily be due at the end of the semester in which the class is taken, but that deadline is somewhat flexible; the only firm requirement is that it be complete by the last day of classes of the spring semester so it can be read in time for your first-year conference. Students are encouraged to work with the faculty member on the paper, meeting to discuss it and sharing drafts if desired. When the paper is done, it should be handed in to the faculty member teaching the seminar, the composition DGS, and any other faculty that the student wishes to share the paper with.

Although the goal of the paper is not to report on prior writing on your topic, should you find yourself taking up with pre-existing scholarship or other material, be sure to cite all sources appropriately. For the sake of the paper and as a matter of general principle, you will want to familiarize yourself with the university's policy regarding academic integrity.

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### LANGUAGE REQUIREMENT

The Language Requirement (see page 10) must be satisfied before undertaking the General Exam.

### THE GENERAL EXAM

A significant milestone in the program is the General Exam, which, when successfully completed, advances students to candidacy for the PhD. The exam typically includes two parts: the concert produced collaboratively by the second-year students and the oral exam held in May. This oral exam itself comprises several different sections, typically a large piece or body of pre-twentieth-century music, a second body of more recent music, and the design

of a graduate composition course. The topics change from year to year. In addition to the assigned areas of inquiry, Generals topics include the student's compositional work, the second-year paper, and ideas for the dissertation.

Although the General Exam requires much independent work, you are, as always, encouraged to consult with the faculty as needed during the course of your work.

The General Exam guidelines are distributed during the summer following the first year of study. Below is the material for this year's General Exam.

## **1. Generals Concert**

**April 24, 2018 at 8:00pm**

Pick a composer about whose work you are curious. This should not be your favorite composer or the composer whom you feel has the most in common with you, but rather a composer whose music challenges or provokes you in some way. In the work of this composer, identify a technique, sensibility, or propensity which you are interested in trying on for size, at least once. The goal is not imitation so much as dialogue: one composer responding to, or adopting, or adapting another's ideas.

Select a representative work by the chosen composer to be performed on the Generals Concert, along with your compositional response. You may need to excerpt a movement from a larger work, arrange the work for more practical performing forces or otherwise adapt the work to meet the practical requirements of the Generals Concert and/or to highlight the feature(s) of the work that you are attempting to engage.

Ideally there will be a palpable, audible, difference between your Generals piece and your work up to this point. It might not be a better piece, but consider, in this case, 'success' to be gauged in terms of the depth of engagement with the work of another composer and the degree of personal risk taking.

As a group, you are responsible for producing the concert in all its aspects. This means managing the budget, arranging the program (75 minutes is a good maximum duration of musical content), scheduling and rehearsing the performers, etc. You will want to be in touch with Beth Schupsky about the budget, Dasha Koltunuk about publicity, and Andrés Villalta about tech. They can provide you with deadlines.

## **2. General Exam Meetings**

The exam consists in two 90-minute presentations on two separate days in May. Think of the composition faculty as your students; plan to teach us something. Each

presentation is divided into two roughly equal parts, which you can order as you like. However, past experience has taught that the analysis presentations tend to run a little long; a good plan is therefore, on the first day, one hour-long analysis followed by 30 minutes on the syllabus and, on the second, one hour-long analysis followed by 30 minutes on your paper, your music, and your Generals piece.

**Part 1: Schubert Songs** Get to know Schubert’s songs and create a short concert program of five to six of them. These could be freestanding songs, a subset of one of Schubert’s song cycles, or a combination of both. You should clear your choice of songs with the DGS. Become an expert on these songs and prepare to lead the faculty in a discussion of them. If possible, use scores on IMSLP.

**Part 2: Joni Mitchell** Get to know the following albums by Joni Mitchell and prepare to lead the faculty in a discussion of one of them:

1. For the Roses
2. Clouds
3. Blue
4. Ladies of the Canyon
5. Court and Spark
6. Hejira
7. Turbulent Indigo

Since there are no scores available, you may wish to transcribe relevant passages.

**Part 3: Graduate Seminar** You are teaching a graduate music composition seminar on the subject of “music and ethics.” Design a detailed 12-week syllabus for the course, including assignments, reading and listening lists, and prepare an opening lecture of about 30’. Expect that we will ask questions both about the lecture and the syllabus.

**Part 4: Your Music, Your Future, and You** We’ll also spend some time talking about your past work and your plans for the future. There’s no need to prepare for this part, but you should know that it is on the agenda.

## MATERIALS FOR GENERAL EXAM

Audio for Joni Mitchell will be on Blackboard. You should see a class called “MUSCOMPGEN\_2017-2018” when you sign in.

## DATES AND DEADLINES

Please submit all materials, by email if possible to

**Greg Smith**

gsmith@princeton.edu

**December 1, Proposal for Generals Concert** Let the DGS and the director of PSK know what your plans for the concert will be and be sure to talk with them about performers, feasibility, date, costs, etc. (You should also consult with your colleagues and the production staff, as described above.)

**February 1, Generals Concert Terms of Engagement** Submit to all composition faculty not on leave a paragraph or two explaining your terms of engagement with the chosen work/repertoire for the concert. This is not a program note for the general audience but rather a specific outline for the faculty of your compositional project.

**February 1** We will notify you of precise May dates for the exam.

**March 15** Choices of “focus pieces” for Schubert and Mitchell. Course syllabus. Provide the following:

1. Let us know by email which pieces you will focus on.
2. Send us your one-to-five page (maximum) syllabus by email.

**April (TBA)** Generals Concert.

**May (TBA)** General Exam.

## COLLOQUIUM SERIES

The Composition Colloquium Series meets several times per semester to host a visiting composer or creative artist. The colloquia are considered part of the academic program, and enrolled graduate students are expected to attend them. (Students are also welcome to attend the Musicology Colloquia, and vice versa.) Composition colloquia are typically scheduled on Thursdays at 4:30pm in the Cone Room or in Room 102.

Colloquia are normally run by the second-year students, who choose and invite speakers, arrange the dinners, meet the guests at the train, etc. The second-year students should meet and decide how to distribute this responsibility; in some years, the students work together equally, in other years one or two students take on the lion’s share of the responsibility. Students organizing Colloquia must adhere to University and Department protocols.

Students typically see this as a desirable opportunity to meet and hang out with interesting musicians. NB: One colloquium, two or more colloquia.

With advance notice, the Mendel Music Library may make relevant scores and recordings available. See the library staff for details.

## COLLOQUIUM DUTIES

Duties for the Composition Colloquium captain(s) are as follows:

1. Compiling (with faculty and graduate student input) a list of proposed speakers.
2. Meet with composition faculty in general and the DGS in particular to periodically screen names of proposed speakers. Although the choice of speakers is primarily yours, faculty input can be helpful in avoiding repeat visits or other complications. In addition, on occasion the faculty may arrange a colloquium in addition to your choices. In this event, the faculty will provide funding from outside your budget but will ask you to manage the other details (reception, publicity, etc.).
3. Contact speakers and make arrangements for them, i.e., schedule date and hour of the colloquia. Circulate to faculty, staff, and graduate students a list of colloquium speakers for the fall and spring semesters. Try not to conflict with Musicology colloquia. Most colloquia are scheduled on Thursday afternoons at 4:30pm. (The Department schedules the room based on your list, so be sure to announce updates on any changes.) Give Dasha Koltunyyuk information for the website listings and Atrium monitor.
4. Arrange for graduate/speaker dinner. Try to limit the number of attendees to limit the cost. Beth Schupsky has a folder of area restaurants.
5. Publicity: submit particulars to Dasha Koltunyyuk and to Princeton Weekly Bulletin for publication (<http://www.princeton.edu/pr/pwb/form.html>); prepare, distribute and post flyers. A Department monthly newsletter goes out several weeks prior to the start of the month; for inclusion, please send details by this time.
6. Refreshments: Purchase and set up refreshments. The department will reimburse you, or see Beth Schupsky for a purchase order number or credit card to be used at local stores. See Marilyn Ham for a key to the kitchen.
7. Technical details: reserve and set up, as needed, slide projector, overhead projector, VCR, etc.
8. Provide Beth Schupsky with appropriate information to facilitate payment to the colloquium speaker. The usual fee is \$400. A W-9 form is required to make payment. It takes approximately one to two weeks to get a check from the date the W-9 is received in the department. Please note that non-US citizens may be required to complete additional paperwork and some NRAs (non-resident aliens) cannot be paid. (See Beth Schupsky for details.)

9. You are also responsible to keep within the budget. The amount changes each year, but is currently around \$10,000. Beth Schupsky can provide samples of actual costs from previous years to assist you in budgeting.

The remuneration is \$200.00 per semester/Grad student.

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## THIRD-YEAR TIMELINE

The graduate school expects that all students who are on fellowship should be on campus “a majority of the time,” or three days a week. For our purposes, we will be happy if third-year students

1. come to the start-of-year meeting
2. attend all PSK meetings
3. attend all PSK concerts
4. attend all colloquia
5. EITHER take one seminar OR teach at least one precept. (Students can occasionally substitute a 300-level undergraduate class for a seminar if they wish, however they should consult the DGS about this beforehand.)

If you need to miss the occasional event, that’s fine, just let us know.

In the third, fourth, and fifth years, students are expected to make steady progress on both their compositions and the written portion of their dissertation. Since the written portion of the dissertation varies widely in length and scope (from 60 – 100 pages at the lower end, to more than 200 pages at the upper end), and since students write prose and compose with different degrees of facility, the following targets can be modified at the discretion of the DGS (up to and including the dissertation proposal) or the student’s adviser (once chapter-writing has begun).

## DISSERTATION PROPOSAL

The dissertation proposal is due on the first day of fall semester reading period (typically, January 2 or so). The student is encouraged to consult with faculty as needed; the selection of an appropriate faculty adviser may take place while writing the proposal, or at the latest, by the end of the spring semester of the third year. (The selection of a second reader can be done at this point or later.) This proposal should describe in detail the goals and strategies of a twofold dissertation project in composition and prose—a unified project clearly expressive of the candidate’s central concerns in the field of contemporary music. (The composition, or composition portfolio, and the essay do not need to be related, though they can be.) While length will vary, ten pages is a good ballpark length. In describing the essay, include the question or problem your research will address, the state of research on that question, a chapter outline, and bibliography. Most often, the specific details (such as the ordering or content of chapters, or the precise nature of the composition) change during the process of completing the dissertation, so while you will of course want to present a thoughtful and substantial document, it is helpful to remember that the document is not a final statement

but rather a stage in the process, like a snapshot of your work at a given moment. Also include a brief account of plans for your composition piece or, if you prefer, portfolio. A paragraph or two will usually suffice.

To submit your proposal, email it both to the DGS and Greg Smith, the Academic Programs Administrator, when it is due. Greg will distribute it to the rest of the faculty, who will evaluate it collectively.

## **INITIAL CHAPTER**

Students are also to submit an initial chapter by the last day of classes in the spring semester of their third year (typically around May 1). This may be any chapter, not necessarily the one that will ultimately open the dissertation, or, depending on the nature of the dissertation, something that reflects a comparable level of progress, as discussed with your advisor. This can be submitted directly to your dissertation advisor.

## **FOURTH- AND FIFTH-YEAR TIMELINE**

The graduate school expects that all students who are on fellowship should be on campus “a majority of the time,” or three days a week. For our purposes, we will be happy if students

1. come to the start-of-year meeting
2. attend all PSK meetings
3. attend all PSK concerts
4. attend all colloquia
5. EITHER take one seminar OR teach at least one precept. (Students can occasionally substitute a 300-level undergraduate class for a seminar if they wish, however they should consult the DGS about this beforehand.)

If you need to miss the occasional event, that’s fine, just let us know.

Fourth- and fifth-year students continue work on the dissertation. One chapter per semester is a reasonable pace, though of course this depends on factors such as the nature and length of the dissertation or the number of chapters.

Fifth-year funding is contingent on a student having made satisfactory progress on their dissertation, in the opinion of their advisor and the DGS. You should discuss with your advisor well in advance.

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## THE SIXTH YEAR

There is no financial support available after the fifth year. On occasion, sixth-year students may be asked to teach if the department identifies a need, but this is unusual.

### DCE AND ET/DCC STATUSES

For the sixth year, enrolled PhD students who have not completed their degree within their department's normal program period (five years for Composition students) may apply to the Department for DCE (Dissertation Completion Enrollment) status, in which students are responsible for a nominal tuition and health-care fee in exchange for library privileges, health insurance, and continued access to student housing, and other benefits. The student may be enrolled for up to two additional years in DCE status.

Eligible students apply for this status during the annual reenrollment process in the last year of their program of study, and must be approved for DCE status by their department and the Graduate School based on criteria for satisfactory academic progress. Students in DCE status are fully and formally enrolled graduate students, working full-time to complete degree requirements. DCE students may be enrolled as regular (in residence) or In Absentia students (pursuing their work away from Princeton). In both cases, a marginal-cost tuition and the mandatory Student Health Plan fee will be charged. In academic year 2017 – 2018, these combined charges will total \$5,360

Depending upon budgetary constraints, the Music Department may be able to provide some tuition assistance with DCE tuition for fifth-year Composition students and sixth-year Musicology students. Students who would like to apply for financial assistance for DCE status should submit an application to the DGS by April in the spring semester. Applications should include:

1. Summary of progress on dissertation and timetable for completion.
2. Budget, demonstrating financial need and listing any other grant applications pending.
3. A letter of approval from your advisor (can be via email).

Depending upon budget and enrollment, students enrolled in DCE status may be appointed as assistants in instruction (preceptors), which also allows for a partial payment of DCE expenses plus stipend, depending upon the number of teaching hours. Students eligible for DCE status might also consider applying for a Quinn Morton Writing Fellowship in the Princeton University Writing Program, which provides a stipend and full DCE tuition.

For more information on the Quinn Morton Writing Fellowship, please visit [http://web.princeton.edu/sites/writing/writing\\_seminar/wsteachingopp.htm](http://web.princeton.edu/sites/writing/writing_seminar/wsteachingopp.htm)

The application to be considered for DCE status is due on the first day after spring break (Monday, March 26, 2018). You may not want or need DCE status, in which case you may opt for Enrollment Terminated Degree Candidacy Continued (ET/DCC) status. For example, if you plan to live away from Princeton and do not need housing or library privileges, or if you have another way of procuring health insurance, you may prefer to opt for ET/DCC.

For more information on DCE status, please visit <http://gradschool.princeton.edu/academics/statuses/degree-seeking-statuses/dissertation-completion-enrollment-dce>

If students beyond their department's regular program length are not in DCE status and have not graduated, they will be given Enrollment Terminated Degree Candidacy Continued (ET/DCC) status. ET/DCC is an unenrolled status in which students are ineligible for the student benefits that come with formal enrollment. For ET/DCC students, library access and student borrowing privileges (for those in Princeton or the vicinity), and e-mail and computer account access will continue for a period of five years beyond the date of the General Exam. Students who choose ET/DCC status may be appointed as part-time Lecturers through the Dean of the Faculty's Office.

For more information on DCE status, please visit <http://gradschool.princeton.edu/academics/statuses/degree-seeking-statuses/enrollment-terminateddegree-candidacy-continues-etdcc>

## **SIXTH-YEAR FUNDING**

Students must choose whether to opt for ET/DCC, in which case no application is required and no additional funding is granted, or DCE, in which case they must apply through the department. In order to be approved for DCE status, students are expected to hold a precepting position for the sixth year. Since funding is less generous in the sixth year than in previous years, students are encouraged to seek outside funding sources or to save money in earlier years.

To be considered for DCE status and departmental support, you should normally provide the following:

**To your advisor, by the first day of spring semester:**

1. The completed chapters of your dissertation.

**To the DGS, by the Monday after spring break:**

2. A brief summary of progress on dissertation and timetable for completion.
3. A brief paragraph stating your financial need and listing any other grant applications pending (or accepted, or not). If you have significant other sources of income, you should let us know about them.

The current departmental policy is as follows: for a student in good standing who has been approved for DCE status, the department will attempt to provide a precepting position (which includes tuition coverage). Since precepting positions pay approximately \$2100 per AI hour per semester, you should try to arrange to teach in a class that has enough teaching hours to meet your financial needs. Large courses are of course better than small courses in this regard, and you should take care to make specific arrangements with the appropriate professor. In the event that a precepting position is unavailable, the department will consider covering the DCE tuition.

This funding applies to the sixth year of study only. It is not possible to “defer” consideration until the seventh year. A seventh-year student may remain in DCE status, if in good standing, but no departmental support is available, and the student will then be responsible for tuition and other fees.

## **COMPLETING THE DISSERTATION**

Students should consult with their advisor regarding the completion of both portions of the dissertation (essay and composition) and scheduling a Final Public Oral Exam (FPO, or ‘defense’). In general, defenses are not scheduled during summer months or other holidays.

Both readers must approve the final text of the dissertation, along with the composition, before the FPO can be scheduled. The reader reports must be completed at least thirty days before the FPO, and a final draft (unbound) of the dissertation must be put on file with the Academic Programs Administrator at least thirty days before the FPO. Thus candidates should anticipate a minimum of six weeks between the initial request and the FPO date.

## **THE DISSERTATION DEFENSE**

The candidate is expected to prepare a presentation for the defense. The defense lasts up to 90 minutes, including questions from the attendees. During this time, both the essay and the composition should be addressed; the candidate should also leave time for questions and discussion. While some attendees will of course have read the dissertation, most will not have done so. The presentation should not attempt to cover the complete argument of the dissertation but instead should focus on selected aspects and issues.

## **FINAL PUBLIC ORAL EXAM**

All Final Public Orals will include your presentation as well as an opportunity for faculty to pose questions. The average duration of an FPO is 90 minutes.

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## **PERFORMANCE OPPORTUNITIES FOR GRADUATE COMPOSERS**

The Graduate Program in Composition includes varied performance opportunities for students. Students are invited to perform as part of the ensembles listed below, as well as in any university ensemble.

### **THE PRINCETON SOUND KITCHEN**

(formerly the Composers Ensemble at Princeton)

The Composers' Ensemble at Princeton was formed in 1985 and has a long and illustrious history, having been formed and cultivated over the years by Department faculty Paul Lansky, Steven Mackey, Barbara White, Michael Pratt, Dan Trueman, and others. In 2013, the Composers' Ensemble was renamed the Princeton Sound Kitchen, to more appropriately reflect its nature and activities. The Princeton Sound Kitchen (PSK) comprises a professional musical performance organization and is currently directed by Dan Trueman, in consultation with the composition faculty, the production staff, and Graduate Coordinator Matt McBane. Michael Pratt is our resident conductor and also plays an active role. The PSK was founded to serve the artistic/educational needs of the Composition Program in the Princeton University Music Department. It provides an opportunity for composers to hear, discuss, and revise their work. It is consistent with these educational aims to present their music in public concerts surrounded by other music that influenced its creation. In fact, some of the concerts are themselves creations of the graduate students, who are charged with designing programs that project a particular point of view.

Graduate composers have ample opportunity to consult with performers prior to or in the course of composition. The PSK utilizes outstanding performers, chosen not only for their technical mastery but also for their qualities as sympathetic and resourceful collaborators with composers.

There are two primary scenarios: one is the "freelance" concert, where we select individual performers to execute student works as needed; the other entails hosting a pre-existing ensemble. Most often, visiting ensembles are selected by the composition faculty; students may request that we consider specific performers as well.

Enrolled students are expected to attend every PSK concert; one of the main features of the graduate student role in our program is to provide an attentive ear to one's colleagues in the program.

## PERFORMANCE SPACES

Most PSK concerts are held in Taplin Auditorium in Fine Hall. Other performance spaces on campus include the Frist Theater (desirable for video projection) and Richardson Auditorium, among others. Suggestions and inquiries are welcome. We also are cultivating a relationship with the Princeton Arts Council, with the idea of presenting one or two concerts off-campus each year.

## PROGRAMMING, ECOLOGY, PHILOSOPHY

The Princeton Sound Kitchen is intended as a “lab space” for graduate composers to explore and experiment in the public yet intimate environment of our academic program, the University, and the wider community. Our concerts are produced by an expert and dedicated staff; within this supportive and professional environment, we encourage, on the part of the graduate composers, a balance of risk-taking and finessing, as in the interpenetrating liberty and rigor of our graduate program in general. The second-year students’ annual Generals Concert is a prime example of this philosophy.

In assembling individual programs, the Director aims to maximize possibilities within logistical limitations, balancing financial priorities, University and Departmental policies, production staff availability, and, in concert with the other faculty, students’ individual workloads and trajectories. “Air time” is only part of the equation. In finessing individual priorities, students may find the following to be informative: the more flexible one may be, the more possibilities may emerge; the more particular one may be, the more one may benefit from choosing to focus on a specific and fine-grained priority. For example, should you elect to work on a piece that presents special requirements in terms of duration, performing forces, or technical assistance, we are more likely to be able to support it if you focus closely on that. And if you have a portfolio of short solo works on hand, we just might be able to tuck them in when we find space. In more mundane terms, an ordered list of programming priorities follows:

1. New works that seek a premiere and that are not yet scheduled for any other performance.
2. Work that has been performed but that would benefit from a new and improved performance and/or recording; work that has been substantially revised.
3. Work that has already been performed; work that is already programmed elsewhere. When there is room on a program, such works are most welcome and do not prevent other works by the same composer from being programmed in the same season.

## PROPOSING A WORK FOR PERFORMANCE

To propose a work for a future performance, send the Director as much information as possible about the following:

- instrumentation
- technical requests (sound reinforcement, playback, lighting)
- duration (a range or maximum suffices)
- expected completion date
- performance history, if any
- specific performers you may have in mind, or a request to have performers selected for you; if the latter, information about the flavor of the piece or desired characteristics in a performer is useful (either route is welcome)

If you have a performer you would like to work with under the auspices of the PSK, you are welcome to make an initial inquiry with that performer regarding interest and general availability; if this proves promising, let the PSK Director know. Under no circumstances should a student discuss financial compensation or contractual details with a performer before the performer is contacted by the Director. Note that while students may be involved in the scheduling of rehearsals, University policy prohibits students from discussing financial arrangements or making contractual agreements on behalf of the University, and there are many University protocols to follow (for example, non-US citizens may be required to complete additional paperwork and some Non-Resident Aliens cannot be paid).

## ROLES

In most cases, students remain in touch with the Director and the Graduate Coordinator, who manage the traffic flow. Students do not ordinarily need to initiate contact with the others.

More details are as follows:

**Dan Trueman, Director**

dtrueman@princeton.edu

Cell: (609) 375-8597

You may call between 8:00am and 8:00pm or text 24/7, though email is most efficient.

- Programming, contracting, ecology, planning, brainstorming, problems.

**Matt McBane, Program Coordinator**

mmcbane@exchange.princeton.edu

Cell: (213) 925-4200

Email always preferable to phone.

- Production and tech requests and liaison
- Collating program materials (listings, program notes, composer and performer biographies)
- Rehearsal scheduling
- Concert reception scheduling

**Elizabeth (Beth) Schupsky, Business Manager**

bschupsk@princeton.edu

313 Woolworth Center

x8-2443

- Reception reimbursements, etc.
- Honoraria for compensation as outlined above (when students are paid).
- (As above, Beth et al. handle financial arrangements with performers; students are not involved in this.)

**Andrés Villalta, Audio Specialist**

223 Woolworth Center  
villalta@princeton.edu  
x8-3616

- Matt gathers tech requests; we'll put you in touch with Andrés as needed.
- You may be invited/required to attend a production meeting to confer about tech requests.
- It is best, to the extent possible, to consider tech, to be part of your “instrumentation” and to share all requests as early as possible.

**CONCERT OFFICE STAFF**

Others who participate, guide, and attend production meetings and to whom you may run in but with whom you will not ordinarily need to initiate contact.

**Marna Seltzer**

Concert Manager, Princeton University Concert Committee

**Henry Valoris**

Production Manager

**Bill Pierce and John Burton**

Production Technicians

**Dasha Koltunyyuk**

Outreach & Marketing Manager, Website

**PREPARATION AND REHEARSAL PROCEDURES**

The Program Coordinator will solicit program information ahead of time; deadlines for this are important! On occasion, student composers may be asked to attend rehearsals of their works off campus (usually in New York City). Composers are welcome to use their Bryan Fund monies for this purpose; see Beth Schupsky in advance of the rehearsal for information on processing reimbursement. On performance days, you will need to be available beginning at noon for the dress rehearsal. The Program Coordinator will contact you about rehearsal scheduling. Ordinarily the Program Coordinator is available for a portion of dress rehearsals. The Director is available by phone, to the extent possible at those times.

## GRADUATE STUDENT RESPONSIBILITIES

For most PSK concerts, parts and scores are due two months in advance. (The deadline may be earlier in certain cases.) Program notes, bios and confirmation of technical requests (including but not limited to amplification, audio playback, video, and lighting) are due four weeks in advance of the performance date. (Note that lighting is a species of “special request,” which we are happy to provide when feasible; in addition, video playback presents certain logistical challenges, chief among them being the loss of audio recording because the mics obscure the screen.) Failure to provide this material in a timely manner may jeopardize the presentation of your work.

Any unusual uses of instruments or facilities must be submitted to the Coordinator as well. This includes, but is not limited to, prepared piano, playing inside the piano, fire or water (or other unexpected elements), projectiles, and any other eventuality that could raise a logistical, safety or liability issue. (This list is intended to be descriptive rather than prescriptive; graduate students should not feel obliged to push the envelope here. In some case we need the Chair’s approval, and in others the Production Supervisor’s or even the Borough’s. This takes time.)

Technical requests are managed at the discretion of the Audio Specialist, Andrés Villalta, in consultation with the rest of the production staff; such requests are not be considered approved until confirmed by him. Technological elements such as video projection or lighting should be conceived as part of the “instrumentation” and should ideally be addressed earlier, at the time of programming the concert. Composers may be required to attend a production meeting to discuss technical requests. Feasibility of requests for lighting or video projection will depend on the ecology of the entire program in question; for example, not all concerts can provide video or lighting. In addition, when lighting or video is involved, the composer may be required to provide a cue person. Students should be aware that it is not possible to provide their own technology, unless approved by the Audio Specialist. Last minute-technological requests, and other last-minute requests, will not be considered.

The Department records PSK concerts in audio and, in some cases, video format and will make copies of such recordings available to those who may request them for non-commercial purposes. Most often, the audio materials are placed on the Harmony Server within two weeks after the concert, students are sent an email link, and students may access components to do their own mixing. Student composers are responsible for obtaining any necessary permission for copyrighted materials (for example, a text set to music, or an audio or video sample). Although we record dress rehearsals as well as concerts, students should be prepared that the dress rehearsal is not a recording session, and thus, there may be noise in the hall during rehearsal.

Videorecording raises a number of logistical and aesthetic issues. Current policy is as follows: default recording procedure is audio only. Students may request videorecording; default for that, when approved, is to record the dress rehearsal and not the concert. This policy is somewhat flexible, depending on the nature of the performance and the preferences and priorities of those involved. The PSK owns a large drive which can be used to transfer data from videocards to the students' own equipment.

University policy specifies that the University “may broadcast and/or record” PSK performance “by any means in any format and use such recordings for archival, academic and other non-commercial purposes in support of the University.” A student’s enrollment in the program is to be construed as acceptance of this policy.

Thanks to our Chair and Concert Manager’s efforts, we have a one-year-old relationship with WWFM, The Classical Network, who have been broadcasting PSK and other Department performances. These are broadcast one time (not archived). If you have any questions about this program, contact the PSK Director.

Concert audio recording protocols and formats are chosen at the discretion of the Audio Specialist. Recordings are made available on the Department server after the Audio Specialist has completed them. Students who would like a tutorial in ProTools should contact the Director.

## **STUDENT SUPPORT**

Students routinely support the PSK in various ways, primarily by volunteering in pairs to manage post-concert receptions. In the event that students assist beyond the usual scope of the composer’s role, financial compensation from the PSK may be available. Details:

- The Program Coordinator assigns two students per concert to manage the reception; this is completed on a volunteer basis. See Beth Schupsky, Room 313, x8-2443, email [bschupsk@princeton.edu](mailto:bschupsk@princeton.edu) about how to order food and beverages and follow policy on reimbursement.
- A student performing his or her own piece does not receive financial compensation.
- A student performing another’s piece does receive financial compensation according to the same scale we use for all performers.
- Simple, minor duties such as turning pages for one piece—activities that work easily into routine concert attendance—are considered “pitching in” and are not ordinarily compensated. However, when students are invited to work on a more involved basis—assisting with audio or videography, for example—they are compensated according to University scale. A student who assists by meeting a visiting group at the airport, for example, will be compensated for mileage and will be thanked profusely as well.

- Relatedly, performer fees are flat fees without additional compensation for travel or meals; however, on occasion, students may be invited to accompany a visiting group to town for a meal, which the PSK will reimburse. This is most likely to occur when the group is responsible for a full program or residency.

## **DOCUMENTATION, PUBLICITY, SOCIAL MEDIA**

Concert Coordinator Henry Valoris facilitates publicity with the Marketing & Outreach Manager, so that all PSK concerts are included on department mailings, calendars, social media campaigns etc. Should you have brainstorming, questions, or requests concerning publicity, contact the Director, who will confer, as appropriate, with Henry.

Our GoogleCal can be found at this address:

**html:**

[https://www.google.com/calendar/embed?src=4r22tokgg5j5emt9vc17cqn140%40group.calendar.google.com&ctz=America/New\\_York](https://www.google.com/calendar/embed?src=4r22tokgg5j5emt9vc17cqn140%40group.calendar.google.com&ctz=America/New_York)

**xml:**

<https://www.google.com/calendar/feeds/4r22tokgg5j5emt9vc17cqn140%40group.calendar.google.com/public/basic>

**ical:**

<https://www.google.com/calendar/ical/4r22tokgg5j5emt9vc17cqn140%40group.calendar.google.com/public/basic.ics>

## **PRINCETON UNIVERSITY ORCHESTRA**

The Princeton University Orchestra makes several hours of rehearsal time available to graduate orchestration class members for readings of students' orchestrations as needed; it also performs student compositions. The selection of a student work for performance by the orchestra is determined by the conductor of the Princeton University Orchestra and the composition faculty. Students are encouraged to present additional concerts on their own and to participate in University and music department performing ensembles. Coaching in conducting is available.

## **PRINCETON LAPTOP ORCHESTRA**

The Princeton Laptop Orchestra (PLOrk) was founded in the fall of 2005. Graduate students are encouraged to become involved as performers and/or to write new works for the ensemble. You don't need to be especially techy to get involved.

For more information, please visit  
[plork.princeton.edu](http://plork.princeton.edu)

or contact

**Jeff Snyder, PLOrk co-Director**

[josnyder@princeton.edu](mailto:josnyder@princeton.edu)

## **STUDENT-INITIATED EVENTS**

Students are encouraged to present additional concerts on their own. A faculty advisor must be identified and consulted concerning the project. (Please keep in touch with the relevant people as needed to avoid scheduling conflicts.) Recent events of this sort include the festivals Listening in the Sound Kitchen, the House of Sound, and the Not Operas. Even more recently, graduate students organized two symposia, each of which included both composition and discussion: Sounded Text took place in the fall of 2007, and Sonic Fragments in the spring of 2008. A student-initiated series, Livestock Exchange is an ongoing performance series that focuses on improvised music, sound art, noise, electronica, and other musics we don't like to characterize by genre names. Livestock Exchange is both a forum for graduate students to present work outside of the traditional concert hall, and for guest artists whose work falls outside of the established tradition. Contact Chris Douthitt for more information.

## **COMPUTING FACILITIES DESIGNATED FOR COMPOSER USE**

(as listed by studio)

Please note: this list does not include that equipment installed in Woolworth 219, which is a jointly used Composer/Musicologist area. Woolworth 219 facilities will be outlined in a subsequent document.

Please also note that this list does not include audio devices, as the purpose of this list is to outline computer systems.

### **STUDIO A COMPUTER SYSTEM**

- 1 Apple Mac Pro
- Selected Software:
  - ProTools 11
  - Ableton Live
  - Reaper
  - Digital Performer 7
  - Logic X
  - Max/MSP 7
  - WaveLab
  - Final Cut X
  - various plug-ins
- Computer system peripherals:
  - well over 2TB of storage on main machine.

### **STUDIO B COMPUTER SYSTEM**

There are no departmental computers in Studio B.

### **STUDIO C COMPUTER SYSTEM**

There are no departmental computers in Studio C.

## **STUDIO D COMPUTER SYSTEM**

- 1 Apple Mac Pro
- Selected Software:
  - ProTools 11
  - Abelton Live
  - Reaper
  - Logic X
  - Sibelius
  - Finale
  - Max/MSP 7
- Computer system peripherals:
  - a reasonable amount of storage on the main machine.

## **ROOM 212 (STUDIO E) COMPUTER SYSTEM**

- 1 Apple Mac Pro
- Selected Software:
  - Firefox and Safari
- Computer system peripherals:
  - 1 large format laser printer, which is a network access printer: users can access this printer from anywhere on campus using the IP address shown on a label on the printer.

Total: 3 Computers and 1 networked laser printer.

## EQUIPMENT THAT CAN BE CHECKED OUT

Once the graduate composers have completed the studio orientation, they can check out some of the equipment. Most of this equipment is kept in Studio C. Equipment that can be checked out includes:

- Lumix GH4 DSLR still/video camera
- Zoom H4 portable flash recorders
- binaural microphones
- contact microphones
- electromagnetic pickups
- USB-MIDI controllers
- joysticks and game controllers
- portable hemispherical speakers (we call them 'hemis')
- certain studio microphones (a pair of Beyerdynamic small-diaphragm mics)

This equipment is also used for some classes and for the Princeton Laptop Orchestra, so availability will vary. Contact the Jeff Snyder for more information.

## **ADDITIONAL INFORMATION**

### **CHANGE OF ADDRESS**

Greg Smith maintains students' addresses, telephone numbers and e-mail addresses. If you should change any of these for any reason, please notify Greg as soon as possible. Please take this seriously. If the address we provide is different from what other offices at the University have, your check will be delayed.

### **MAIL**

The Music Department's mailboxes are for University mail only; please do not use them for personal mail or package deliveries.

Studio Instructor mailboxes are located in the hallway on the third floor. Student mailboxes are in the hallway on the second floor. Faculty and staff mailboxes are in room 311.

If you plan to be away for an extended period, please arrange for a friend to collect and forward your mail or have your mail held at the post office. The post office does not offer change of address service for a university address. The Administrative Office does not forward student mail.

### **EMAIL**

Email addresses and computer accounts are automatically activated. Students are expected to check their email on a regular basis as the department will communicate most information by email. There are email lists established for your convenience.

For more information on accessing your e-mail account please visit <http://helpdesk.princeton.edu/kb/search.plx?browseid=22>

For a complete list, please visit "Sharepoint" under "Resources" at <http://www.music.princeton.edu>

## **COFFEE AND TEA**

Graduate students are welcome to help themselves to coffee or tea located in the kitchen, Room 306.

## **LOST AND FOUND**

Items left in any room in Woolworth are held temporarily in the main office. After a short period of time they are taken to the university's Lost and Found Department located in 200 Elm Drive, Department of Public Safety. You may call them at x8-5772.

## **COMPUTERS AND TECHNOLOGY**

### **Office of Information Technology (OIT)**

87 Prospect Avenue  
Consultation: x8-HELP  
Information: x8-6000

For a complete list of computing facilities available for graduate student use in the Music Department, please contact

### **Gregory Deane Smith, Academic Programs Administrator**

312 Woolworth Center  
gsmith@princeton.edu  
x8-6078

## **EMERGENCY PROCEDURES**

If you see anything unusual happening in the department, please inform someone in the front office, x8-4241, Room 310 Woolworth Center, as soon as possible, e.g., strange visitors, situations requiring emergency medical treatment, fire, building maintenance needs, etc. If it is a real emergency you should dial 258-3333 (It's the campus equivalent of 911.)

## **CONNECT-ED EMERGENCY NOTIFICATION SYSTEM**

In the event of an emergency, students will receive simultaneous messages to landline phones, cellular phones, email addresses, and text messaging, provided you have updated your personal contact information. We urge you to take just a few minutes to verify and update this information, which you can do through TigerHub. All information is secure and confidential.

For complete information on emergency resources, please visit <http://www.princeton.edu/hr/emergencyresources>

## **EMERGENCY ACTION**

If the fire alarm sounds, you must vacate the building immediately and report to the pre-designated meeting place, the arch of 1879 Hall where a head count will be conducted. If you are the last one out of the room in which you are working, please close, but do not lock, the door after you. If the fire occurs in the room in which you are working, do not attempt to put it out unless you are trained to do so. Vacate the room and contact Public Safety, x8-3333 and Marilyn Ham, x8-4240 as soon as possible. Remember to contain the fire by closing (but not locking) the room in which the fire is contained. Do not do anything that would put you or anyone else at risk.

In the event of fire, Teaching Assistants are responsible for accounting for their assigned precept students by reporting to a pre-designated meeting place, the arch of 1879 Hall, and conducting a head count. In the event of an emergency, each student must be accounted for by name. Teaching Assistants are strongly advised to keep a regular attendance list and should be prepared to report this information to Marilyn Ham.

## DEPARTMENT ADMINISTRATION DIRECTORY

### ACADEMIC PROGRAMS

**Steven Mackey, Director of Graduate Studies (DGS)– Composition**

222 Woolworth Center  
steve@princeton.edu  
x8-4243

**Simon Morrison, Director of Graduate Studies (DGS) – Musicology**

210 Woolworth Center  
simonm@princeton.edu  
x8-4231

**Jamie Reuland, Departmental Representative**

214 Woolworth Center  
jlgreenb@princeton.edu  
x8-4630

### CONDUCTORS

**Rudresh Mahanthappa, Princeton University Jazz Ensembles, Program in Jazz Studies**

E201 New Music Building  
rudreshm@princeton.edu  
x8-2219

**Michael Pratt, Princeton University Orchestra, Opera Theatre, Certificate Program in Musical Performance, and Co-Director of Composers' Ensemble**

E202 New Music Building  
mpratt@princeton.edu  
x8-4259

**Gabriel Crouch, Conductor – Glee Club (Concert Choir), Chamber Choir**

204 Woolworth Center  
gcrouch@princeton.edu  
x8-4238

**Jeffrey Snyder, Technical Director and Director of Electronic Music**

223 Woolworth Center  
josnyder@princeton.edu  
x8-3616

**TECHNICAL STAFF**

**Andrés Villalta, Audio Specialist**

223 Woolworth Center  
villalta@princeton.edu  
x8-3616

**Jeremiah LaMontagne, Technical Support Specialist**

315 Woolworth Center  
jl21@princeton.edu  
x8-0233

**Michael Mulshine, Research Specialist**

223 Woolworth Center  
mulshine@princeton.edu  
x8-3616

**ADMINISTRATIVE OFFICE**

**Wendy Heller, Chair**

316 Woolworth Center  
wendy@princeton.edu  
x8-1906

**Marilyn Ham, Department Manager**

314 Woolworth Center  
mham@princeton.edu  
x8-4240

**TBA, Office Assistant**

310 Woolworth Center  
[TBA]@princeton.edu  
x8-4241

**Gregory Deane Smith, Academic Programs Administrator**

312 Woolworth Center  
gsmith@princeton.edu  
x8-6078

**Elizabeth Schupsky, Business Manager**

313 Woolworth Center  
bschupsk@princeton.edu  
x8-2443

**CONCERT OFFICE**

**Marna Seltzer, Concert Manager, Princeton University Concert Committee**

302 Woolworth Center  
seltzer@princeton.edu  
x8-4237

**Henry Valoris, Production Manager**

201 Woolworth Center  
hvaloris@princeton.edu  
x8-6842

**Dasha Koltunyyuk, Marketing & Outreach Manager**

303 Woolworth Center  
dkoltuny@princeton.edu  
x8-6024

**Deborah Rhoades, Accounts Manager**

301 Woolworth Center  
rhoades@princeton.edu  
x8-4239

**John Burkhalter, Subscription Manager**

301 Woolworth Center  
jburkhal@princeton.edu  
x8-5707

**MENDEL MUSIC LIBRARY**

<http://library.princeton.edu/music>