

Electronics Ensemble Syllabus (MULB 1822)

FA 2025

Meeting Times and Location:

Tuesday/Thursday 2:00 – 3:20

Merrill Ellis Intermedia Theater (Music Building 2001)

Course Credit Hours: (1)

Director:

Benjamin Shirey

Contact: BenjaminShirey@my.unt.edu | 903-268-3948

In-Person Office Hours: Tue/Thu 12:00pm-2:00pm (Music Building 2001)

Zoom Office Hours: *By Appointment*

Enrollment Information:

This ensemble is required for Electronics Concentrations and is otherwise available by audition and through consultation with the student's area of concentration and E^2 Director. Members may also be assigned to other performing ensembles as appropriate.

Course Structure

Primary Goal

Performance is the central focus of this course. Each student will actively contribute to a culminating live concert by preparing and performing both original ensemble works and assigned repertoire selected by the director. Performances will incorporate a variety of electronic devices—including computers, tablets, smartphones, and electronic instruments. Students are expected to bring their own gear, maintain a professional rehearsal ethic, and engage fully in the creative and technical process throughout the semester.

Performance Objectives

Working in small groups of 2–5, students will collaborate to create 1–2 original pieces. In addition to these works, groups or individuals may be assigned a repertoire or commissioned work. **No solo compositions will be allowed.** All works, original and assigned, will be presented at the final concert on December 2, 2025.

E^2 Commission

This semester, the UNT Electronic Ensemble (E^2) will premiere a newly commissioned piece, created specifically for the group. This work will emphasize innovative and boundary-pushing approaches to electronic performance. Ensemble members assigned to the piece are expected to approach it with professionalism, thoroughly preparing and rehearsing their parts. Each member will collaborate to master the technical, musical, and

creative aspects of the work, ensuring the composer's vision is fully realized. The ensemble is committed to delivering a polished and engaging premiere of the commissioned work at the Fall 2025 concert.

Additional Goal (In Development): Away Show

I am currently exploring the possibility of a second performance off-campus, an “away show.” If confirmed, this will provide students with an opportunity to present their work in a new context and reach a broader audience. Participation will require additional preparation and adaptability. In order to participate, a group must complete their piece(s) by an earlier deadline (TBD) to accommodate an earlier performance. More details will be provided as plans develop.

Expanded Course Goals (Our Intent):

This course is designed to help you grow as a performer, collaborator, and creative thinker in the world of electronic music. Beyond the final concert, our aim is to give you the tools, experiences, and mindset to thrive in contemporary music-making environments.

Integration of Technology and Musicianship

You'll learn how to integrate advanced electronic instruments and software with strong musicianship. The goal is to develop not just technical skill, but a deeper artistic understanding of how electronic tools can shape and elevate performance.

Collaboration and Innovation

At the heart of this course is collaborative experimentation. You'll work closely with peers to rethink what “ensemble music” can be, using technology in new ways, designing your own tools or interfaces, coding for sound, and incorporating multimedia elements to expand the concert experience.

Creative Exploration and Personal Voice

I want you to find and refine your personal artistic voice. This is a space for bold ideas, unusual sound worlds, and unconventional approaches to performance. You're encouraged to take creative risks and explore what electronic music can uniquely express.

Professionalism and Industry Readiness

Finally, this course is built to prepare you for real-world opportunities. You'll practice clear communication, project planning, rehearsal discipline, and performance etiquette, skills essential to succeeding in both artistic and professional settings.

Expectations:

Practice:

Students are expected to dedicate individual and/or group time **outside of class** for practice each week. The exact time may vary depending on the complexity of each group's project. Consistent practice is crucial for successful performances.

Professionalism:

When using the CEMI studios and MEIT, students must treat all equipment with respect and maintain a clean workspace. This includes picking up after themselves and ensuring that the studios are left in good condition for the next users.

Discussions

Weekly discussions (during the first 7 weeks) will focus on building a deeper knowledge of live electronic repertoire. These activities are designed to encourage critical listening, analysis, and engagement with key works in the field. Active participation is essential to expand our collective understanding and inspire creativity within the ensemble.

Critiques:

In addition to the primary goals above, students are expected to participate in 1-2 seminar-like critiques throughout the semester. They will present their work and provide and receive constructive feedback on their own work. Respectful, honest critique is essential. The Ensemble Director will make all final decisions on performances, repertoire, and group assignments, with the authority to adjust as needed for the ensemble's success.

Grading

Rurbric:

- Attendance: 40%
- Public Performance: 20%
- Professionalism: 15%
- Rehearsal Use: 15%
- Discussions/Readings/Assignments: 10%
- Extra Credit Opportunities 5%

Grading Scale:

- A (90-100%): Outstanding musicianship, excellent preparation, and superb participation.
- B (80-89%): Very good musicianship, preparation, and participation.
- C (70-79%): Average musicianship, preparation, and participation.
- D (60-69%): Moderate to poor musicianship, preparation, and participation.
- F (<60%): Unacceptable musicianship, preparation, and participation.

Attendance Policy:

Attendance and Tardiness:

Attendance is mandatory. Notify the instructor in advance for absences. Tardiness will result in Attendance grade deductions: 20% for being over 10 minutes late and 50% for being over 30 minutes late. Habitual lateness will be addressed individually.

Juries

Students must not schedule end-of-semester juries during our regular class meeting time. Choose a jury slot that does not overlap with class, including warm-up and travel. A jury scheduled against class without prior written approval will be treated as an unexcused absence and will affect your final grade.

Unexcused Absences:

Unexcused absences not only count against Attendance, which is 40% of your final grade, but also reduce your Professionalism grade and your Rehearsal Use grade. The impact increases with the number of missed sessions and how they affect the ensemble.

NOTE: Excessive absences or tardiness to rehearsals or performances may result in you being unable to participate in the final show in a performance capacity. Instead, you may be asked to assist with front-of-house (FOH) duties. This policy is in place to maintain a professional environment and ensure the success of our group performances. Please make every effort to attend all sessions and arrive on time.

Fall 2025 Schedule (Subject to Change)

08/19: Introductions & Syllabus Day

08/20: Individual Presentations

08/21: (Group Selections Due)

08/21: MEIT (Group Assignments)

08/26: TBD

08/28: TBD

09/02: TBD (Piece Proposals Due)
09/04: TBD
09/09: TBD
09/11: TBD
09/16: TBD
09/18: TBD
09/23: TBD
09/25: Tech Riders Due (First Draft)
09/30: TBD
10/02: TBD
10/07: TBD
10/09: Mid-Term Presentations
10/14: Mid-Term Presentations
10/16: TBD
10/21: TBD
10/23: Tech Riders (Final Version Due)
10/28: TBD
10/30: Hard Deadline for Original Pieces (Group Time TBD)
11/04: Hard Deadline for Original Pieces (Group Time TBD)
11/06: **NO MEIT (*Reserved for Composer Choreographer Class*)**
11/11: TBD
11/13: TBD
11/18: Tech Day
11/20: Full Rehearsal (All Hands)
11/25: Full Rehearsal (All Hands)
11/29 (Weekend rehearsals TBD)
11/30 (Weekend rehearsals TBD)
12/02: ALL DAY (Mark Your Calendars– CONCERT at 8 PM)
All students should review the relevant UNT course information Below.

Additional Information

Academic Integrity:

Cheating or plagiarism receives a zero (0) for the assignment or exam and may be reported to the Dean of Students for further penalties.

[Academic Integrity](#)

Student Behavior:

Disruptive behavior will not be tolerated and may result in removal from class and referral to the Dean of Students.

[Student Code of Conduct](#)

(cont.)

Eagle Connect / Access to Information:

All official UNT communication is sent to your Eagle Connect email. Your access point for business and academic services is my.unt.edu.

[Eagle Connect](#)

ODA Statement:

For accommodations, register with the Office of Disability Access each semester and provide your Letter of Accommodation to your instructors. You are encouraged to discuss your specific needs with your professors.

[Office of Disability Access](#) | Phone: (940) 565-4323

Health and Safety:

Student health and wellness information.

[Student Health and Wellness](#)

Registration Information:

Procedures and student registration resources.

[Registration Information](#)

Fall 2025 Academic Calendar:

Important dates and deadlines.

[Fall 2025 Academic Calendar](#)

Final Exam Schedule, Fall 2025:

See the Academic Calendar for the final exam schedule.

[Fall 2025 Academic Calendar](#)

Financial Aid and Satisfactory Academic Progress:

Requirements for maintaining aid eligibility.

- Undergraduates: Minimum 2.0 cumulative GPA, meet credit-hour completion standards, and remain within 150 percent of degree length. Music scholarships require at least a 2.5 overall GPA and a 3.0 GPA in music courses. Dropping courses may affect aid; consult an advisor before dropping.
- Graduates: Minimum 3.0 cumulative GPA and compliance with program timeframes. Music scholarships require a 3.5 cumulative GPA. Dropping courses may affect aid; consult an advisor before dropping.

[Financial Aid – SAP](#)

Retention of Student Records:

Course records are kept securely for at least one year after course completion. Canvas records are stored safely. FERPA governs access and privacy rights.

[FERPA](#)

(cont.)

Counseling and Testing:

Counseling and testing services for students.

[Counseling and Testing](#)

[Mental Health Resources](#)

Add/Drop Policy:

Dropping classes or failing to complete registered hours can affect aid and enrollment status. Review dates before making changes.

[Add/Drop and Calendar](#)

Student Resources:

University-wide academic and student support services.

[Student Resources](#)

Care Team:

Interdisciplinary support for students, staff, and faculty in crisis.

[Care Team](#)