MUAE 3100-003/ Special Problems 5900-712 – Intro to Digital Audio Workstation Techniques

Syllabus – Fall 2025

Go to Schedule

Meets on: TueTh 12:30-1:50pm RM 287
Instructor: Jake Grenburg - jacob.greenburg@unt.edu
Office hours: Tues 11:30am-12:30pm/Wed 2pm-3pm

Music Computer Lab and Studio MUSI 238-239
Use Production Lab (toward the back of the room) computers labeled “Commercial Music”
Virtual Computer Lab:
MyLab virtual computer lab connection guide
Audio Streaming

Special Events – Mark your calendars:
TBD

Course Description:

The use of computers for music-making is a revolution in the sonic landscape that has dramatically changed music. Digital techniques have not only embraced the achievements analogue technology had claimed — e.g. recording and playing back sounds, sampling, synthesis, effects, etc. — albeit with arguably different sound qualities. They have also opened a myriad of new possibilities for sound manipulation (e.g. granular synthesis) and composition (algorithmic and probabilistic approaches); as well as acted as a unifying playground where several media can coalesce and be integrated with unprecedented streamlined procedures.

But technology *per se* is *naive* and underwhelming. Therefore, aesthetic judgment plays a fundamental role. During this course, the development of an artistic personality will be supported by critical listening and discussion of music selected by the instructor and the students.

This course will cover basic techniques for producing music with computers by addressing making sounds “in the box” using built-in software (using Ableton Live and Logic Pro) as well as recording audio and post-production (using Pro Tools). These skills are learned through study and analysis but also through work on projects. To address this requirement, students will be required to handle a constant flow of hands-on practice through fulfillment of bi-weekly assignments.

Course Learning Outcomes:

Students will:

- Familiarize themselves with basic notions of music production and apply them for the creation of original music and for groups and class discussions using acquired terminology
- Learn digital audio editing and mixing techniques and apply them for various recording and mixing projects.
- Devise and record custom samples based on their own creative ideas

- Create a variety of rhythmic patterns (also known as, beats) for sampled drums and other percussive sounds
- Aurally identify recording, post-production, mixing techniques and electronic music techniques.
- Create their own sounds from scratch by exploring concepts of sound synthesis and sample manipulation
- Develop an aesthetic judgment to choose from and apply several music production, recording and mixing techniques learned
- Collaborate with other musicians in open-ended assignments toward the composition of original music
- Articulate constructive criticism on the work of their classmates and receive feedback from others on their own work.

Course requirements:

A 3-credit course means a nine-hour commitment. Three of those hours we will spend in class. This means you should be prepared to spend up to 6 weekly hours outside of class working on assignments and going over material.
Electronic devices are not permitted during lectures, unless explicitly allowed by the instructor. Browsing the internet or social media will not only make you lose your focus; it will also harm your grade.

Assignments, Asynchronous learning and Class Posts:

Student work for this course consists of:
3 Assignments, broken-up into 9 assignment submissions
Asynchronous learning tasks
Class Posts

Evaluation:

Assignments 60
Assignments are graded for completeness, technical ability (using techniques described in lecture) and creativity
Asynchronous learning 20
May include music listening, learning modules or preparation for a class meeting. Assessed for completeness and critical thinking. Lowest three grades will be dropped before averaging. Asynchronous items become unavailable after their deadline.
Class posts 10
Posts or activities assigned (and often completed) during class time, assessed for exploratory spirit and technical execution. Lowest three grades will be dropped before averaging. Class posts become unavailable at midnight of the day they are assigned.

Attendance, participation & professionalism 10
Always come to class, be active & make questions. We will be going to the Computer Lab Recording Studio a few times during the semester. A strong sense for organization and respect for the equipment is a must in any recording studio. Working collaboratively to keep the space alive but organized is a sign of professionalism.

Policies:

Participation and attendance:

Do not use computers, phones, or other electronic devices for non class-related activities (social media, shopping, work for other classes, etc.) during class meetings.

More than 2 absences will affect your participation grade.

Late work:

Late work will be accepted at 50% only until one week after the deadline.

OneDrive:

This class will have a OneDrive folder. Each student will create their own subfolder where all their work should be uploaded. An organized OneDrive folder is essential for a successful completion of the course. More details will be given by the instructor.

Communication and submissions:

All assignment submissions must have at least these two elements:

- an .mp3 file posted on the corresponding Canvas discussion
- all files pertaining to that project in the corresponding OneDrive subfolder.

Materials:

- We will use Laptops with headphones, with the necessary software that are provided by the College of Music — feel free to bring you own
- For work outside of class time, use the Computer Lab

Schedule:

I. Basics of Digital Audio Workstations

Tuesday, August 19th – meeting 1
Introduction to the course

Introduction to the course and instructor. Why learn DAW's?

Work:
Class Post - 01
Asynchronous Learning 1a. Listening: Tune-Yards

Thursday, August 21st – meeting 2
Basics of Digital Audio Workstations — Ableton/Logic demo

Introduction to Ableton/Logic Pro. DAW flow (tracks and Master). Faders. Windows / views, tracks, tools. Tracks at a glance. MIDI, Audio, Instrument. Audio loops. Basic selecting & Zooming Audio Tracks. Selecting area to export. Exporting audio (mp3 and wav / aiff options).
Basics of DAW's

Work:
Class Post - 02a. Creating with drag and drop in Ableton

Class Post - 02b. Creating with loops in Logic

Tuesday, August 26th – meeting 3
Digital audio basics. Audio recording & settings.

Project Session Settings, Sample Rate, Buffer Size. Basic recording with laptop buit-in mic. Basic I/O. Using different Buffer Sizes for recording and mixing.
Digital audio basics. Audio recording & settings.

Project structure, file management and cloud

File types. Session / Project files. Folder structure. Logic: folder vs package. Creating New Projects, Finding files
Saving: Save vs. export. Backing-up, saving older versions. Using a cloud service: OneDrive. Sharing projects.
Importing stems. Checking that stems are not Warped / Flexed.

Project structure & file management (slides)
File management and cloud (doc)
Work:
Class Post - 03a. Simple recording and buffer size experimentation
Class Post - 03b. OneDrive folder, stem import and simple mix
Asynchronous learning 2a. Into to MIDI and drum beats
Assignment #1a. Import stems and bounce .mp3 w/ no vocals (Submit by August 26th 11:59pm)
Assignment #1b. Importing missing stems from someone else's assignment (Submit by September 2nd 11:59)

Resources

AFFORDABLE SOFTWARE FOR PRODUCERS AND MUSICIANS
Mike Senior's Multi-track library
How to share projects – further reading re: Ableton Live folder structure
Ableton's article: Saving projects

II. Time and beats

Assignment #2. Create a beat and two variations (Submit by Monday, September 15 11:59pm)

Thursday, August 28 – meeting 4
Intro to MIDI and drum beats

Pulse, meter, Beat division and quantization.
MIDI, Grids. MIDI Overdub.
Four on the floor & basic patterns.
MIDI, Grids, Beat division and Quantization

Work:
Class Post - 04. Basic beat
Asynchronous learning 2b. Classic Drum Patterns

Tuesday, September 2nd – meeting 5
Classic drum patterns

Son Clave. Variations of Rock and Soul / Funk patterns.
Contemporary Hip Hop Drum beat (Kendrick Lamar "Alright")

Work:
Class Post - 05. Transcribe a pattern
Asynchronous learning 2c. Deviating from the grid

Thursday, September 4th – meeting 6
Deviating from the grid

Music: L-Gante: Bzrp Music Sessions, Vol 38
Feel & Grooves. Ableton's groove pool.
Extracting groove patterns from audio.

Work:
Class post - 06. Deviating from the grid
Asynchronous learning - 2d. Sequencers

Tuesday, September 9th – meeting 7
Sequencers

Drum sequencers. The Mono Sequencer. Using sequencers for: melody, harmony, drums. Chance and Probability. Recording the MIDI output of an improvisation with sequencers. Drums sound design.
Drum machines, sequencers and samplers

Work:
Class post - 07. Creating with Sequencers
Asynchronous learning 3a. Acoustic and into to synthesis
Asynchronous learning 3b. Oscillators, Envelopes and Modulation

Resources

Melvin Bliss - Synthetic Substitution (Drum Break - Loop) - sampled in Public Enemy's "Don't Believe the Hype"
Principles of Basic Drum Beats for Rock, Part 1
The Ultimate Guide To Soul And Funk Drumming
22 Essential Soul Beats For Drummers - DRUM! Magazine

Using Grooves and the Groove pool in Ableton.
Step by step instructions

Eric Harland: Playing behind/on/ahead of the beat

III. Synthesis

Assignment #3. Arrange beat into a song form and add synths (Submit by Monday, September 29th11:59pm)

Thursday, September 11th – meeting 8
Acoustics and Intro to Subtractive Synthesis

Intro to Acoustics. Timbre and the harmonic series. Introduction to Subtractive Synthesis. Automating the filter.
Introduction to Acoustics & Synthesis lecture
Filters and automation

Oscillators, Envelopes and Modulation

Modulation with envelopes and LFO's. Pitch, filter cutoff and pulse-width modulation.
Creating a synthesized kick drum from scratch.

Work:
Class post - 08a. Filter Sweep
Class post - 08b. Modulation
Asynchronous learning 3c. Exploring synthesized sounds

Tuesday, September 16th – meeting 9
Exploring synthesized sounds

Exploring iconic synthesizer patches.

Work:
Class post - 9. Iconic synth sounds
Asynchronous learning 3d. Re-making a 2010's hit synth

Thursday, September 18th – meeting 10
Re-making a 2010's hit

Re-making Taylor Swift's "Don't blame me" synths. And how to sample anything from your laptop using Blackhole and multi-output.

Work:
Class post - 10. Taylor Swift re-make
Asynchronous learning 3e. Other types of synthesis

Tuesday, September 23rd – meeting 11
Other types of synthesis

Other types of synthesis: Wavetable, granular, FM

Work:
Class post - 11. Granular and Wavetable synthesis

Thursday, September 25th – meeting 11
Assignment #3 in class work day

Work:
Asynchronous learning 4a. The cultural impact of breakbeats. Ethics of sampling
Asynchronous learning 4b. Chopping (aka slicing) samples

Resources

An Overview Of Logic Pro X's Powerful Synths
VCV Rack – learn modular synthesis with free software

What is Wavetable synthesis?

Wavetable Synthesizer Manual
Wavetable Synthesizer
Ableton tutorials on Wavetable: overview, modulation matrix, unison, oscillator effects
Creating a Wavetable synthesizer sound from scratch

Granular Synthesis:
What are the basics of granular synthesis? 3 articles: Sound on Sound, Wikipedia, Soundfly, Granulator II
Virtual Audio Cable (VAC)

IV. Sampling

Assignment #4. Add samples to previous work by someone else in the class (Submit by Monday, October 6th 11:59pm)

Tuesday, September 30th – meeting 12
The cultural impact of breakbeats. Ethics of sampling.

Breakbeats and Sampling and their lasting impact on popular music.
Ethics of sampling. Genealogy of samples. WhoSampled.
The cultural impact of breakbeats ???

Chopping (aka slicing) samples

Basics of a Sampler Instrument. Modes: transposing, slicing, one-shot. Built-in filters. Slicing samples to create a drum beat.

Work:
Class Post - 12a. Sampling: Genealogy of a sample
Class Post - 12b. Sampling: Chopped drumbreak
Asynchronous learning 4c Diggin' the crates
Asynchronous learning 4d. Making a beat with everyday sounds

Thursday, October 2nd – meeting 13
Diggin' the crates

Warp modes, transposition. Aesthetics of sampling vocals and other instruments.

Making a beat with everyday sounds

Sampling everyday sounds
Creating a percussive beat with everyday sounds

Work:
Class Post - 13a. Sampling: sound design with samples
Class Post - 13b. Sampling: everyday object
Asynchronous learning 5a. Equalizers

Resources

Alan Lomax, his field recordings
Sources for samples:
Vocal Downloads, Sample Swap, Cymatics, Beat Academy
Two methods for slicing samples
More Simpler techniques

Sampling: fair use, rights of use.
Legal issues surrounding sampling in music
Drake's lawsuit
How Music Copyright Works: Sampling, Covers, Mixtapes & Fair Use
When You Need Permission to Sample Others' Music, from Nolo, a leal firm
A Tribe Called Quest say Lou Reed got all the money from 'Can I Kick It?'

V. Effects (aka Signal Processing)

Assignment #5. Create a remix of an assignment #4 submission (Submit by Wednesday, October 15 11:59pm)

Tuesday, October 7th – meeting 14

Equalizers

Parameters of EQ. Relationship with filter. Demo of class activity. Intro to EQ's.
Introduction to Equalizers

Work:
Class Post - 14. Slum Village re-make
Asynchronous learning 5b. Delays
Asynchronous learning 5b. Reverbs

Thursday October, 9th – meeting 15

Delays

Parameters of delays. Slapback delay and other iconic delay usages. Experimental uses of delays.
Introductions to Delays

Reverbs

Intro to reverb parameters and uses of reverb.
Introduction to Reverbs

Work:
Class Post - 15a. Experimental delays
Class Post - 15b. Experimental Reverbs
Asynchronous learning 5d. Creative FX

Tuesday, October 14th – meeting 16

Creative FX's. Dub & the mixer as an instrument

Creative combination of effects. Parallel and serial processing. Effect racks. Effect morphing. Multi-band effects. Creating a Wet / Dry.

Work:
Class Post - 16. Dub Excellence remake
Asynchronous learning 6a. Group creation & group work

Resources

- compare The Serial Loop and The Parallel loop, also here.
Creating a Wet / Dry with an Audio Rack effect. — how to wet/dry anything in Ableton – saving this as a Template
Using zones to morph between effects – how to create a morphing multi FX

Using Multi-band Effects Processing – Kadenze's course Sound Production in Ableton Live for Musicans and Artists
Meeting 8, number 8

VI. Introduction to Post-production and Mixing***

Assignment #6: Work on a mix of an Assignment #4 or a Mike Senior Multitrack (Submit by Thurdsay, November 20th 11:59pm)
Assignment #7a (submit by Monday, November 10th 11:59pm)

Thursday, October 16th – meeting 17

Group work

Groups are created for collective songwriting and production through the rest of the semester.

Work:
Class Post - 17a. Feedback to three classmates
Class Post - 17b.. Brainstorming & Schedule
Asynchronous learning 6c. Stem management - ON HOLD
Asynchronous learning 6b. Into to Pro Tools - ON HOLD

Tuesday, October 21st – meeting 18

Stem management

Group work. Importing stems, best practices (aka: what to do with the FX!)

Introduction to Pro Tools

Pro Tools overview, tools, inserts, editing tools

Work:
Class Post - 18a. Pro Tools
Class Post - 18b. Stem import
Asynchronous learning 6d. Introduction to mixing

Thursday, October 23rd – meeting 19

Introduction to Mixing

Mixing. Introduction to Audio Engineering & mixing. Listening tests. Listening and critique (A/B listening). Mix overview and Groundwork.
Lecture: Mixing
Hearing test online, Loudness, Decibels, loudness, phones and sones

Work:
Class Post - 19. Select a project to Mix + Groundwork
Asynchronous learning 6e. Balance, panorama & frequencies

Tuesday, October 28th – meeting 20

Mixing – balance, panorama & frequency

Work:
Class Post - 20. In-class work update
Asynchronous learning 6f. Dimension

Thursday, October 30th – meeting 21

Mixing – dimension

Work:
Class Post - 21. Mix progress II
Asynchronous learning 7a. Hardware
Asynchronous learning 7b. Approaches & techniques

Resources

Mixing: Frequency + "Fraglie Thoughts" mix comparison. Worksheet.
Mixing: Frequency. Worksheet. based on Owsinski, Bobby. "The Mixing Engineer's Handbook"
Sound Gym
The Ear Training Guide for Audio Producers – NPR

VII. Recording

Assignment #7a. (submit by Monday, November 10th 11:59pm)

Tuesday, November 4th – meeting 22

Recording Hardware

Audio interfaces, Mics, types of signal and cables.
Audio Interfaces, Microphones and mic techniques

Work:
Class Post - 22. Audio hardware lecture
Asynchronous learning 7c. Pre-production and comping

Thursday, November 6th – meeting 23

Approaches & Techniques + Pre-production

Discussion: approaches to recording: live recording vs. multi-tracking (overdubbing).
Recording techniques for various sources and instruments, Recording vocals
Setting up recording in DAW, Recording session planning, I/O, Sends / Returns, Musicians mixes

Comping

Comping

Work:
Class Post - 23a. Sign-up for a consultation date
Class Post - 23b. Comping
Asynchronous learning 6g. Compression

Tuesday, November 11th – meeting 24
Instructor listening and feedback (Ass 7a – demo)

Resources

Comparison of different microphone positions for orchestra instruments
How To Record Drums For 5 Genres

VI. (continued) Mixing

Assignment #7b. All recordings, edit and optional instrument design & creative effects (Submit by Friday, November 21st 11:59pm)

Thursday, November 13th – meeting 25

Student listening and feedback

Mixing – Compression

Listening to Compression. Extreme example: a long guitar note. Phat snare. Parameters and typical applications.
Theory and parameters.
Drawbacks: the Loudness War

Work:
Class post - 25a. Feedback on 7a
Class post - 25b. Compression
Asynchronous learning 6h. Focal points, bussing, automation
Asynchronous learning 6i. Mastering

Tuesday, November 18th – meeting 26
Mixing – Bussing for submixes and focal points

The importance of sub-groups (aka buses) in mixing. Using volume and compression automation to create focus.

Introduction to Mastering

Introduction to Mastering.
Why Master? Reference listening. Opening exports in Audacity.

Work:
Class Post - 26a. Bussing for submixes and focal points
Class Post - 26b. Mastering

Thursday, November 20th – meeting 27

Assignment #7c. Final Mixdown (Submit by Dec 3rd 11:59pm)

Group work

Work:

Class Post - 27. Mixing goals

Resources:

When to use different Compressor Types?
Mastering 2-Bus Compression To Improve Your Mixes | Production Expert

VIII. Final projects

Tuesday, December 2nd – meeting 28
Careers in production/last minute final guidance

Work:
Class Post - 28. Careers in production

Thursday, December 4th – meeting 29

Listening party!

Bibliography:

Ballou, Glen. “Handbook for Sound Engineers” -> available through ILL only
Davis, Gary and Jones, Ralph. “Yamaha Sound Reinforcement Handbook”
Huber, David Miles. “Modern Recording Techniques” -> currently being requested by UC Merced library
Lewisohn, Mark and McCartney, Paul. ”The Complete Beatles Recording Session”
Massey, Howard. “Behind the Glass: Top Record Producers Tell How They Craft the Hits”
Owsinski, Bobby. “The Mixing Engineer’s Handbook”
Owsinski, Bobby. “The Recording Engineer’s Handbook”
Roads, Curtis. “The Computer Music Tutorial” -> will be on reserve soon.
Schmidt Horning, Susan. “Chasing Sound : Technology, Culture, and the Art of Studio Recording from Edison to the LP”
Self, Douglas. “Audio Engineering Know It All”
Senior, Mike. “Mixing Secrets for the Small Studio”

Online resources:

Bobby Owsinski’s blog
Circles Sines and Signals - Introduction
(Artificial) Space Is the Place: A Reverb Technology Primer – Flypaper

ACADEMIC INTEGRITY

Students caught cheating or plagiarizing will receive a "0" for that particular assignment or exam [or specify alternative sanction, such as course failure]. Additionally, the incident will be reported to the Dean of Students (Office of Academic Integrity), who may impose further penalty. According to the UNT catalog, the term “cheating" includes, but is not limited to: a. use of any unauthorized assistance in taking quizzes, tests, or examinations; b.

dependence upon the aid of sources beyond those authorized by the instructor in writing papers, preparing reports, solving problems, or carrying out other assignments; c. the acquisition, without permission, of tests or other academic material belonging to a faculty or staff member of the university; d. dual submission of a paper or project, or resubmission of a paper or project to a different class without express permission from the instructor(s); or e. any other act designed to give a student an unfair advantage. The term “plagiarism” includes, but is not limited to: a. the knowing or negligent use by paraphrase or direct quotation of the published or unpublished work of another person without full and clear acknowledgment; and b. the knowing or negligent unacknowledged use of materials prepared by another person or agency engaged in the selling of term papers or other academic materials.
See: Academic Integrity
LINK: https://policy.unt.edu/policy/06-003

STUDENT BEHAVIOR
Student behavior that interferes with an instructor’s ability to conduct a class or other students' opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be directed to leave the classroom and the instructor may refer the student to the Dean of Students to consider whether the student's conduct violated the Code of Student Conduct. The university's expectations for student conduct apply to all instructional forums, including university and electronic classrooms, labs, discussion groups, field trips, etc.
See: Student Code of Conduct
Link: https://deanofstudents.unt.edu/conduct

ACCESS TO INFORMATION – EAGLE CONNECT
Your access point for business and academic services at UNT occurs at my.unt.edu. All official communication from the university will be delivered to your Eagle Connect account. For more information, please visit the website that explains Eagle Connect.
See: Eagle Connect
LINK: eagleconnect.unt.edu/

ODA STATEMENT
The University of North Texas makes reasonable academic accommodation for students with disabilities. Students seeking accommodation must first register with the Office of Disability Access (ODA) to verify their eligibility. If a disability is verified, the ODA will provide you with an accommodation letter. You can now request your Letters of Accommodation ONLINE and ODA will mail your Letters of Accommodation to your instructors. You may wish to begin a private discussion with your professors regarding your specific needs in a course. Note that students must obtain a new letter of accommodation for every semester.For additional information see the Office of Disability Access.
See: ODA
LINK: disability.unt.edu. (Phone: (940) 565-4323)

UNT Policy Statement on Diversity
UNT values diversity and individuality as part of advancing ideals of human worth, dignity and academic excellence. Diverse viewpoints enrich open discussion, foster the examination of values and exposure of biases, help educate people in rational conflict resolution and responsive leadership, and prepare us for the complexities of a pluralistic society. As such, UNT is committed to maintaining an open, welcoming atmosphere that attracts qualified students, staff, and faculty from all groups to support their success. UNT does not discriminate on the basis of race, color, national origin, religion, sex, sexual orientation, gender identity, gender expression, age, disability, genetic information, or veteran status in its application and admission process, educational programs and activities, employment policies and use of university facilities.

See: Diversity and Inclusion
Link: https://idea.unt.edu/diversity-inclusion

Health and Safety Information
Students can access information about health and safety at: https://music.unt.edu/student-health-and-wellness

Registration Information for Students
See: Registration Information
Link: https://registrar.unt.edu/students

Academic Calendar, Fall 2024
See: Fall 2024 Academic Calendar
Link: https://registrar.unt.edu/registration/fall-academic-calendar.html

Final Exam Schedule, Spring 2023
See: Fall 2024 Final Exam Schedule
Link: https://registrar.unt.edu/exams/final-exam-schedule/fall.html

Financial Aid and Satisfactory Academic Progress

Undergraduates
A student must maintain Satisfactory Academic Progress (SAP) to continue to receive financial aid. Students must maintain a minimum 2.0 cumulative GPA in addition to successfully completing a required number of credit hours based on total hours registered. Students cannot exceed attempted credit hours above 150% of their required degree plan. If a student does not maintain the required standards, the student may lose their financial aid eligibility.

Students holding music scholarships must maintain a minimum 2.5 overall cumulative GPA and 3.0 cumulative GPA in music courses.

If at any point you consider dropping this or any other course, please be advised that the decision to do so may have the potential to affect your current and future financial aid eligibility. It is recommended that you to schedule a meeting with an academic advisor in your college or visit the Student Financial Aid and Scholarships office to discuss dropping a course before doing so.
See: Financial Aid
LINK: http://financialaid.unt.edu/sap

Graduates
A student must maintain Satisfactory Academic Progress (SAP) to continue to receive financial aid. Students must maintain a minimum 3.0 cumulative GPA in addition to successfully completing a required number of credit hours based on total registered hours per term. Music scholarships require a 3.5 cumulative GPA. Students cannot exceed maximum timeframes established based on the published length of the graduate program. If a student does not maintain the required standards, the student may lose their financial aid eligibility.

If at any point you consider dropping this or any other course, please be advised that the decision to do so may have the potential to affect your current and future financial aid eligibility. It is recommended you schedule a meeting with an academic advisor in your college, an advisor in UNT-International or visit the Student Financial Aid and Scholarships office to discuss dropping a course.

See: Financial Aid
LINK: http://financialaid.unt.edu/sap

RETENTION OF STUDENT RECORDS
Student records pertaining to this course are maintained in a secure location by the instructor of record. All records such as exams, answer sheets (with keys), and written papers submitted during the duration of the course are kept for at least one calendar year after course completion. Course work completed via the Canvas online system, including grading information and comments, is also stored in a safe electronic environment for one year. You have a right to view your individual record; however, information about your records will not be divulged to other individuals without the proper written consent. You are encouraged to review the Public Information Policy and the Family Educational Rights and Privacy Act (FERPA) laws and the university's policy in accordance with those mandates.
See: FERPA
Link: http://ferpa.unt.edu/

COUNSELING AND TESTING
UNT's Center for Counseling and Testing has an available counselor whose position includes 16 hours per week of dedicated service to students in the College of Music and the College of Visual Arts and Design. Please visit the Center's website for further information:
See: Counseling and Testing
Link: http://studentaffairs.unt.edu/counseling-and-testing-services.

For more information on mental health issues, please visit:
See: Mental Health Issues
Link: https://speakout.unt.edu.

The counselor for music students is:
Myriam Reynolds
Chestnut Hall, Suite 311
(940) 565-2741
Myriam.reynolds@unt.edu

ADD/DROP POLICY
Please be reminded that dropping classes or failing to complete and pass registered hours may make you ineligible for financial aid. In addition, if you drop below half-time enrollment you may be required to begin paying back your student loans. After the 12th class day, students may drop a class up until the deadline through their my.unt portal. The last day for a student to drop a class in Spring 2023 is April 7. See Academic Calendar (listed above) for additional add/drop Information.

Drop Instructions: https://registrar.unt.edu/dropping-courses

STUDENT RESOURCES
The University of North Texas has many resources available to students. For a complete list, go to:
See: Student Resources
Link: https://success.unt.edu/aa-sa-resources
(Note: A printer-friendly PDF version is available by clicking the green button on the home page)

CARE TEAM

The Care Team is a collaborative interdisciplinary committee of university officials that meets regularly to provide a response to student, staff, and faculty whose behavior could be harmful to themselves or others.
See: Care Team
Link: https://studentaffairs.unt.edu/care-team