



Student & Faculty Advisor Form: Music Major, Modified Major, or Minor

MUSIC MAJOR

The Music major functions on an **open course count model**. Students craft a curricular plan, in close consultation with a faculty advisor, that draws on three key areas of study: 1) **critical engagement** with the roots and lineages of multiple music traditions, 2) **creative practice** with the tools and techniques that structure sounds into forms, and 3) **performance** via individual instruction and/or ensemble participation. This framework centers student agency, maximizes curricular flexibility, and offers major and minor pathways as vibrant and varied as the students we serve. Students must take **MUS 99 (Proseminar)** plus ten additional music courses that cover critical engagement, creative practice, and performance.

MODIFIED MAJOR

Students must take **MUS 99 (Proseminar)** plus **seven additional music courses** that cover critical engagement, creative practice, and performance. Modified majors must be approved by the Chair of the Music Department.

MUSIC MINOR

Students must take **seven music courses** that cover critical engagement, creative practice, and performance.

SAMPLE PATHWAYS FOR THE MAJOR

The course plans below approach critical engagement, creative practice, and performance from various hypothetical vantage points. They act not as roadmaps but as idea generators conveying the flexible rigor of the Music Major.

A Jazz Musician	A DJ	A Classical Instrumentalist	A Singer/ Songwriter	A Technologist/ Sound Engineer	A Writer/Scholar/ Journalist	You
MUS 5 <i>Jazz: Black Creative Music and American Culture</i> MUS 12 <i>Music, Ceremony, Ritual, and Sacred Chant</i> MUS 14.02 <i>DataScapes</i> MUS 18.02 <i>Hip-Hop in the United States</i> MUS 35 <i>The Jazz Language</i> MUS 45.04 <i>Music and Social Justice</i> MUS 45.08 <i>Cities, Subjects & Sonic Africa</i> MUS 50.31, 50.32, 50.33 <i>Jazz Improvisation</i> MUS 58.01, 58.02, 58.03 <i>Percussion Individual Instruction</i> MUS 59.11, 59.12, 59.13 <i>Coast Jazz Orchestra</i> <i>Bright Sparks</i>	MUS 3.02 <i>American Music: Covers, Theft, and Musical Borrowing</i> MUS 16.02 <i>Music and Media in Everyday Life</i> MUS 18.01 <i>Pop Music: Past, Present, Future</i> MUS 25 <i>Sonic Arts I: Machine Music</i> MUS 26 <i>Sonic Arts II: Sound Is Alive</i> MUS 28 <i>Sonic Space and Form</i> MUS 35 <i>The Jazz Language</i> MUS 46 <i>Video Games and the Meaning of Life</i> MUS 59.31, 59.32, 59.33 <i>Dartmouth College Gospel Choir</i>	MUS 11 <i>Introduction to Opera</i> MUS 20 <i>Creative Music Theory</i> MUS 22 <i>Harmony and Rhythm</i> MUS 23 <i>Timbre and Form</i> MUS 32 <i>Improvisation</i> MUS 42 <i>Early Classical Music</i> MUS 43 <i>Modern Classical Music</i> MUS 45.03 <i>The Music of Central Asia</i> MUS 54.01, 54.02, 54.03 <i>Flute Individual Instruction</i> MUS 59.51, 59.52, 59.53 <i>Dartmouth Symphony Orchestra</i>	MUS 2 <i>The Music of Today</i> MUS 27.01 <i>Emerging Musical Theater</i> MUS 28 <i>Sonic Space and Form</i> MUS 30.02 <i>Film Scoring</i> MUS 35 <i>The Jazz Language</i> MUS 42 <i>Early Classical Music</i> MUS 43 <i>Modern Classical Music</i> MUS 45.05 <i>Polyphony</i> MUS 56.01, 56.02, 56.03 <i>Guitar Individual Instruction</i> MUS 57.01, 57.02, 57.03 <i>Voice Individual Instruction</i>	MUS 1 <i>Beginning Music Theory</i> MUS 8 <i>Programming for Interactive Audio-Visual Art</i> MUS 14.01 <i>Music, Mind, Invention</i> MUS 16.02 <i>Music and Media in Everyday Life</i> MUS 28 <i>Sonic Space and Form</i> MUS 30.02 <i>Film Scoring</i> MUS 30.03 <i>Movie Musical Lab</i> MUS 34 <i>Sound Art Practice</i> MUS 45.11 <i>The Power of Music</i> MUS 59.21, 59.22, 59.23 <i>Glee Club</i>	MUS 4 <i>Global Sounds</i> MUS 17.06 <i>The Language-Music Connection</i> MUS 18.02 <i>Hip-Hop in the United States</i> MUS 21 <i>Melody and Rhythm</i> MUS 25 <i>Sonic Arts I: Machine Music</i> MUS 38 <i>Noise: Exploring Liberation in Sound</i> MUS 40.06 <i>Sounds of Totalitarianism and Resistance</i> MUS 70 (FSP LONDON) <i>Perspectives in Music Performance</i> MUS 71 (FSP LONDON) <i>The History of Music in England</i> MUS 87 (FSP LONDON) <i>Special Studies in Music Abroad: Piano Individual Instruction</i>	<i>... or seek your own path!</i>

And **MUS 99 (Proseminar & Culminating Experience)** during your junior or senior year

Prior to declaring (on DartWorks) a major, modified major, or minor in Music, you must complete this form and submit it to Department Administrator Sam Candon (Samantha.Candon@dartmouth.edu). You are encouraged to submit this form roughly one term before you plan to officially declare so that the Music faculty will have time to collectively discuss and approve your plan.

If you have not yet requested and been assigned a faculty advisor, please take a moment and think about whom you'd like to work with. A suitable faculty advisor will typically be someone who shares some of your interests and/or someone with whom you have taken a class.

The following full-time Music faculty are eligible to serve as advisors in Academic Year 2021-22.

FACULTY ADVISOR	EMAIL	INTERESTS
César Alvarez	Cesar.Alvarez@dartmouth.edu	songwriting, new musicals, participatory theater, music production
Richard Beaudoin	Richard.A.Beaudoin@dartmouth.edu	music theory, rhythm, recording analysis, sound studies, composition
Michael Casey	Michael.A.Casey@dartmouth.edu	music theory, composition, improvisation, neuroscience, medicine, AI, circuits
William Cheng	William.Cheng@dartmouth.edu	music history, race, disability, social justice, digital games
Kui Dong	Kui.Dong@dartmouth.edu	composition, improvisation, world music, fiction/film, architecture
Ash Fure	Ash.Fure@dartmouth.edu	immersive performance, music technology, experimental opera, sound art, noise
Theodore Levin	Theodore.C.Levin@dartmouth.edu	ethnomusicology, world music, folk music, soundscapes, sacred music
Sally Pinkas	Sally.Pinkas@dartmouth.edu	solo and collaborative performance practice (classical through contemporary repertoire), theory and analysis
Steve Swayne	Steven.R.Swayne@dartmouth.edu	music history, popular music through the ages, writing about music, music in/as literature

1. Your name: _____

2. Do you already have a Music faculty advisor?

a. If yes, who is it? _____

b. If no, please email one of the faculty members listed above and ask them to be your advisor. Once they have agreed, please indicate their name here: _____

3. (Check one) I am declaring a

Music major

Modified Music major

Music minor

4. Please list any Music courses you have taken at Dartmouth so far.

5. Please list the Music courses you still plan to take. **Please note that the MUS 99 Proseminar (required for Major and Modified Major) is only offered once a year, typically in Fall term.**

6. Please list any musical extracurricular (not-for-academic-credit) activities you participate in (e.g., Gospel Choir, Dartmouth Symphony Orchestra, your own band, a cappella performances, DJing, qigong, independent research or composition, etc.).

For more information about the study, please contact Dr. John Smith at (555) 123-4567 or via email at john.smith@researchinstitute.org.

7. In ~500 words, please describe why you are interested in concentrating in Music at Dartmouth.

Your signature: _____

Faculty advisor name: _____

Date submitted: _____

Faculty advisor signature: _____