

Department of Music at Dartmouth College

Erich Kunzel Class of 1957 Fund

The Erich Kunzel Class of 1957 Fund was established by the Dartmouth Class of 1957 in honor of their classmate, a prominent conductor, who was enthusiastic about encouraging music students at Dartmouth. The Kunzel Fund supports three kinds of activities:

- On-campus or off-campus student musical performances
- Undergraduate musical research
- Travel grants to pursue off-campus music-related projects

Project support is normally limited to a maximum of \$2,000.

Project proposals are reviewed by the Music Department three times a year for projects to be undertaken during the following term. That is, if you are seeking support for a Summer project, you should plan to apply for support in the Spring. The annual deadlines are as follows.

Support for Winter term	Deadline: October 15
Support for Spring term	Deadline: February 15
Support for Summer OR Fall term	Deadline: April 15

Please email the complete proposal to the Music Department administrator
Samantha Candon at: Samantha.Candon@Dartmouth.edu

PROJECT PROPOSAL

Eligibility: Currently enrolled Dartmouth undergraduates who will undertake their project prior to graduation. (You may undertake your project during an “off” term, but you may not, for example, undertake it the summer after your commencement.)

1. Name: Ethan Moon
[redacted]
2. Email address: _____
[redacted]
3. Phone number: _____
4. Dartmouth class: 2022
5. Major(s) and, if applicable, minor(s): Double Major in Music and Economics
6. Timeframe for the proposed activity: March-June 2022
7. Amount requested: \$260

8. Project description (~500 words): Describe the work you plan to undertake and explain how your project relates to other music-related activities in your life, whether or not connected to Dartmouth.

In Dartmouth's 5032-word charter, the word "Indian" is used eight times. The phrase "Indian Natives" is used three times, and equally as many times is this group of people referred to as "savage." Dartmouth was founded, ostensibly, to uplift the Native American population in the Upper Valley, or perhaps that is just the White Savior narrative that the institution has worked hard to maintain.

Few historical records track Dartmouth's dynamic social hierarchy as well as music. The words sung, the people who perform, and the places that get to host performances outline a history of social power that continues today. For example, women were neglected in the Alma Mater for sixteen years after their arrival; Native Americans were called heathens in a popular campus song; an acapella group which got its name from the word injun -- a slur for North American Indian -- just took its first Native American singer this academic year.

The goals of this project are to: 1) hold Dartmouth accountable for its musical past, 2) give the people this music hurt a chance to tell their story, and 3) preserve lost music for future scholars to engage and research with. This project is not meant to be vindictive or a way to shame the administration, but a narrative that brings musical injustice at Dartmouth to light. Ultimately, by looking at forms of music such as sports cheers or sorority chants, I hope my project challenges current notions of what music at Dartmouth is and how people engage with it.

I propose to use funds from the Erich Kunzel Fund to digitize audio and audio-visual primary sources. Dartmouth has a wealth of recordings of music from the 1940s until today. However, many of these recordings have been "lost." That is to say, they are so difficult to access due to their age that students interested in studying this material may not be able to hear or see them. For example, some of the earliest records of music at Dartmouth require a special type of reed needle to be played, as current diamond-tipped record players would ruin the disc. This special type of record player is not readily available at Dartmouth, thus I believe it is important to digitize these sources so that future students and researchers can access them.

This project has had a profound impact on the way that I engage with music both at Dartmouth and in everyday life. I cannot absent-mindedly listen to music without thinking: where did this music come from? What is the flip-side of the narrative this artist is putting out there? Funding from the Erich Kunzel Fund will give me the space to confront these questions head-on as I outline a path forward for musical understanding at Dartmouth.

9. Project preparation (~300 words): Describe any preparation you have undertaken or plan to undertake prior to the start of your project.

I have spent the past several years collecting primary music sources related to Dartmouth. Some of these sources include song books, notated music, and even non-fiction prose that happens to use a line or two of song in the cover page. Independently collecting and researching these materials outside of a class setting has allowed me to explore facets of music that I otherwise would have ignored (e.x., Greek life chants). Curious about the topic but not wanting to become overbearing, I started asking friends about these questions. Why do we engage with acapella when we know its somewhat insidious inception? What started as a pet project became a way for my to connect with people around me and start a dialogue about the music students immerse themselves in.

I have also worked closely with Digital by Dartmouth Library. Professor Laura Braunstein has graciously agreed to work with me, even going so far as to offer me a position to work in the digitization lab, getting first-hand experience in the preservation of historical documents. With the digital team, I have started assembling a master list of sources in Rauner and online that we hope to turn into Dartmouth's first digital collection dedicated exclusively to music. Working with the Rauner staff, I have started digitizing first-edition scores of music, comparing cross sections of music across time to examine its changes. Finally, I have spent time in Jones Media Center to gather audio-visual information that I hope to permanently digitize for the future.

10. List any coursework or extracurricular activities, whether or not in the Music Department, relevant to your project (~300 words).

Coursework in Music:

- MUS 3.02: Covers, Theft, & Musical Borrowing
- MUS 18.02: Hip-Hop in the United States
- MUS 42: Early Classical Music
- MUS 46: Video Games & The Meaning of Life
- MUS 51: Oral Tradition Musicianship
- MUS 99: Proseminar

Other Coursework & Rational:

- RUSS 38.06: Post-Soviet Russia -- I wrote my final paper in this course about the evolution of Russian music (particularly the dichotomy between Tchaikovsky and The Five) as a reflection of Russification under Alexander III.
- MES 12.02: Modern Iraq: Society & Politics -- I wrote my final paper in this course about music as a form of propaganda in the Middle East.

11. Budget: Provide an **itemized budget** of anticipated costs and expenses. Please note that the Kunzel Fund typically does not support the purchase of equipment. Please consult with Jones Media Lab and the Music Department for equipment needs.

Digitization Costs:

Phono disc digitalization:	\$90
16mm film digitalization:	\$120
Other forms (e.x., CD conversion into mp4):	\$50
Total:	\$260

12. Please provide the name of a Dartmouth faculty member, Hopkins Center ensemble director, or other music professional who can speak to the quality of your proposal and your preparation to undertake the work you propose. **You should notify this sponsor prior to submitting your application.** If the sponsor is not affiliated with Dartmouth, please provide a brief explanation of your relationship to the individual and an email contact.

Professor William Cheng, Department of Music