Dartmouth is a place where arts and artists flourish, where musical journeys can be launched and take unexpected turns, and where exceptional resources, both human and institutional, are available to support creative work.

Dartmouth’s Music Department has a long tradition of excellence and adventurousness. The music faculty enjoys getting to know the students who take our classes, whether or not they end up as majors or minors. We offer many different ways to study music, and many different kinds of music to study. Our curriculum features a broad range of classroom courses as well as diverse opportunities for performance studies with top-notch professionals, concerts, festivals, colloquia, and masterclasses that bring together students, faculty, and artists-in-residence in a variety of roles: performers, composers, conductors, curators, and producers.

Music Department programs and facilities are open to all. Follow the links on our website for course listings and a current schedule of our concert series, http://music.dartmouth.edu

Contact the Music Department:
Department of Music
Dartmouth College
6187 Hopkins Center
Hanover, NH 03755

Music@Dartmouth.edu
P: 603.646.3531
F: 603.646.2551
General Music Major
Prerequisite: Music 20 (unless exempted by a grade of 5 on the AP Music Theory exam, or by an equivalent exam administered by the Music Department) and Music 25 (unless exempted by an equivalent exam administered by the Music Department).

Requirements:
1. Two courses numbered between 20 and 29 exclusive of the prerequisites (Theory Courses)
2. One course numbered between 40 and 49 (Time, Place, and Culture Courses).
3. Seven additional courses, of which five or more must be numbered 21 or above, and including: a) at least one course in the Individual Instruction Program (MUS 53–58), b) one course in the Performance Laboratories (MUS 50), and c) one course that represents the Non-Western Cultures category within the World Cultures Requirement (these courses include: MUS 4; MUS 45; MUS 50, section 4; and MUS 51). MUS 1 and MUS 7 may not be used to fulfill the elective requirement. (MUS 45 may be used to fulfill 2 above; and MUS 50, section 4, and MUS 51 may be used to fulfill 3c above.)
4. Culminating Experience: participation in the Department of Music’s culminating experience program during the senior year.
5. Demonstration of proficiency on keyboard instruments either by enrolling in MUS 53 (individual piano lessons) or by passing a keyboard proficiency exam administered by the department. Students taking the keyboard proficiency exam must do so no later than the spring term of their third year.

The Music Major
... and just being musical

COMPOSITION & SONIC ARTS Concentration

The course pathways listed below also fulfill the requirements for the general music major. They are offered as suggestions for students who wish to concentrate their musical studies in a particular area.

Major with a Concentration on Composition & Sonic Arts
Students who follow this pathway will focus on gaining the necessary skills for making music in contemporary styles.

1. MUS 2 or MUS 8
2. Two courses numbered between 21 and 29 exclusive of the prerequisites (Theory Courses)
3. Two courses numbered between 30 and 39 (Composition Courses)
4. One course numbered between 40 and 49 (Time, Place, and Culture Courses)
5. Five additional courses, of which three or more must be numbered 21 or above, and including: a) at least one course in the Individual Instruction Program (MUS 53–58), b) one course in the Performance Laboratories (MUS 50), and c) one course that represents the Non-Western Cultures category within the World Cultures Requirement (these courses include: MUS 4; MUS 45; MUS 50, section 4; and MUS 51). MUS 1 and MUS 7 may not be used to fulfill the elective requirement. (MUS 45 may be used to fulfill 4 above; and MUS 50, section 4 and MUS 51 may be used to fulfill 5 c) above).
6. Culminating Experience: participation in the Department of Music’s culminating experience program during the year.
7. Demonstration of proficiency on keyboard instruments either by enrolling in MUS 53 (individual piano lessons) or by passing a keyboard proficiency exam administered by the department. Students taking the keyboard proficiency exam must do so no later than the spring term of their third year.
**PERFORMANCE Concentration**

... and just being musical

Major with a Concentration on Performance

Students who follow this pathway will focus on the development of their artistic and technical skills as performing musicians within the context of studying music history and culture, literature, and theory.

1. MUS 6 or MUS 10
2. Two courses numbered between 21 and 29 exclusive of the prerequisites (Theory Courses)
3. Two courses numbered between 40 and 49 (Time, Place, and Culture Courses)
4. Three performance laboratory/lesson credits (MUS 50, 53–58), where there must be at least one performance laboratory credit and one lesson credit. MUS 52 may be substituted for one performance laboratory credit or one lesson credit. One lesson credit may be substituted with one MUS 60–69 course or with MUS 87.
5. Three additional courses, of which one course must represent the Non-Western Cultures category within the World Cultures Requirement (these courses include: MUS 4; MUS 45; MUS 50, section 4; and MUS 51). MUS 1 and MUS 7 may not be used to fulfill the elective requirement. (MUS 45 may be used to fulfill 3 above; and MUS 50, section 4, and MUS 51 may be used to fulfill a portion of 4 above.)
6. Culminating Experience: participation in the Department of Music’s culminating experience program during the senior year.
7. Demonstration of proficiency on keyboard instruments either by enrolling in MUS 53 (individual piano lessons) or by passing a keyboard proficiency exam administered by the department. Students taking the keyboard proficiency exam must do so no later than the spring term of their third year.

**TIME, PLACE, & CULTURE Concentration**

... and just being musical

Major with a Concentration on Time, Place, and Culture

Students who follow this pathway will focus on the ways that history and culture have shaped music in particular times and places, and develop their ability to interpret, analyze, and critique music as a key element of culture, history, and social life.

1. MUS 4 or MUS 6
2. Two courses numbered between 21 and 29 exclusive of the prerequisites (Theory Courses)
3. Two courses numbered between 40 and 49 (Time, Place, and Culture Courses)
4. One additional TPC course (these courses include: MUS 2–6, MUS 10–12, and MUS 40–49)
5. Five additional courses, of which three or more must be numbered 21 or above, and including: a) at least one course in the Individual Instruction Program (MUS 53–58), b) one course in the Performance Laboratories (MUS 50), and c) one course that represents the Non-Western Cultures category within the World Cultures Requirement (these courses include: MUS 4; MUS 45; MUS 50, section 4; and MUS 51). MUS 1 and MUS 7 may not be used to fulfill the elective requirement. (MUS 45 may be used to fulfill 3 or 4 above; and MUS 50, section 4, and MUS 51 may be used to fulfill 5c above.)
6. Culminating Experience: participation in the Department of Music’s culminating experience program during the senior year.
7. Demonstration of proficiency on keyboard instruments either by enrolling in MUS 53 (individual piano lessons) or by passing a keyboard proficiency exam administered by the department. Students taking the keyboard proficiency exam must do so no later than the spring term of their third year.
**Modified Major**
Prerequisite: MUS 20 (unless exempted by a grade of 5 on the AP Music Theory exam or by an equivalent exam administered by the Music Department) or MUS 25 (unless exempted by an equivalent exam administered by the Music Department).

Requirements:
1. Six music courses exclusive of the prerequisite, together with four courses from another department or from multiple departments. The six music courses must include at least one course from MUS 21–29 and one course involving musical performance or composition. MUS 1 and MUS 7 may not be used to fulfill the modified major.
2. Culminating Experience: participation in the Department of Music’s culminating experience program during the senior year.
3. Demonstration of proficiency on keyboard instruments either by enrolling in MUS 53 (individual piano lessons) or by passing a keyboard proficiency exam administered by the department. Students taking the keyboard proficiency exam must do so no later than the spring term of their third year.

**Music Minor**
Prerequisite: MUS 20 (unless exempted by a grade of 5 on the AP Music Theory exam or by an equivalent exam administered by the Music Department) or MUS 25 (unless exempted by an equivalent exam administered by the Music Department).

Requirements:
1. Two courses numbered between 21 and 29 exclusive of the prerequisite (Theory Courses)
2. One course numbered between 40 and 49 (Time, Place, and Culture Courses)
3. Three additional courses, of which two must be numbered 21 or above, and including at least one course in the Department of Music’s Individual Instruction Program (Music 53–58) or one course in the Department of Music’s Performance Laboratories (MUS 50). MUS 1 and MUS 7 may not be used to fulfill the elective requirement. MUS 87 may count as an elective but may not be used as a substitute for the Individual Instruction Program. Demonstration of proficiency on keyboard instruments is recommended but not required.

In the Department of Music, the Honors Thesis requirement (Music 88) may be fulfilled by any of the following:

1. Writing an Honors Thesis;
2. Performing a recital and submitting a supporting paper;
3. Writing a musical composition and supporting paper.

A paper submitted in support of a performance or a composition should be regarded as the equivalent of a term paper, with an analytical, historical, or interpretive focus related to the performance or composition. An Honors Thesis should demonstrate a high standard of analytical and research skills. The student is responsible for obtaining the Department’s Honors Guidelines and meeting all criteria and deadlines.

To qualify for the Honors Program, the student must have a minimum of 3.3 grade point average in the major, and 3.0 overall college grade point average.

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**HONORS PROGRAM**

... and just being musical
Note: Please visit the Music Department website for a current course schedule, http://music.dartmouth.edu

**Introductory Courses**

1. **Beginning Music Theory**
   A course intended for students with little or no knowledge of music theory. Among topics covered are musical notation, intervals, scales, rhythm and meter, and general musical terminology. Concepts will be directly related to music literature in class and through assignments. Students will have the opportunity to compose simple pieces and work on ear training.
   No prerequisite. Dist: ART; WCult: W.

2. **The Music of Today**
   From Sonic Youth, They Might Be Giants, Battles, Peter Schickele/PDQ Bach, John Zorn, Philip Glass, Arvo Pärt, Ligeti, Xenakis, Tan Dun, Christian Wolff, to Indonesian Quran Reciter Maria Ulfah, this course investigates the sound and ideas of punk/alternative/experimental rock bands, the avant-garde Jazz phenomenon, comic music parody, American and European minimalism, experimentalism, complexity, and ethnic fusion in contemporary classical music.
   No prerequisite. Dist: ART; WCult: W.

3. **American Music**
   From Sonic Youth, They Might Be Giants, Battles, Peter Schickele/PDQ Bach, John Zorn, Philip Glass, Arvo Pärt, Ligeti, Xenakis, Tan Dun, Christian Wolff, to Indonesian Quran Reciter Maria Ulfah, this course investigates the sound and ideas of punk/alternative/experimental rock bands, the avant-garde Jazz phenomenon, comic music parody, American and European minimalism, experimentalism, complexity, and ethnic fusion in contemporary classical music.
   No prerequisite. Dist: ART; WCult: W.

4. **Global Sounds (Identical to AMES 30)**
   A survey of music and music-making whose origins are in the non-European world. Examples include Indian raga, Middle Eastern maqam, West African drumming, Javanese gamelan, and Tuvan throat-singing. A central issue in the course is the present-day intermingling of non-Western and Western musical styles and performance practices. Course work will include listening, reading and critical writing assignments. Where possible, visiting musicians will be invited to demonstrate and discuss the music under consideration.
   No prerequisite. Dist: ART; WCult: NW.

5. **History of Jazz (Identical to AAAS 39)**
   This course examines jazz from its origins to the present, with special attention to pivotal figures in the history of jazz such as Louis Armstrong, Duke Ellington, Count Basie, Charlie Parker, Miles Davis, John Coltrane, and Ornette Coleman. Class work includes listening to, analyzing, and discussing a wide variety of recorded jazz performances, and watching jazz films. Class sessions include performances by visiting artists. Outside of class, students will attend live jazz performances, listen to recordings, and read about the artists who brought this music to life. The goal is to help increase understanding, appreciation and enjoyment of the great American art form called jazz.
   No prerequisite. Dist: ART; WCult: W.

6. **Masterpieces of Western Music**
   An introduction to Western classical music. After a brief introduction to the rudiments of musical notation and theory and to the instruments of the traditional orchestra, the course proceeds to an examination of selected masterworks, with an emphasis on music of the past three hundred years.
   No prerequisite: no previous knowledge of music is assumed. Dist: ART; WCult: W.

7. **First-Year Seminar**
   Consult special listings.
8. Programming for Interactive Audio-Visual Art
This course introduces programming techniques necessary to generate interactive audio-visual art on a computer. Students write their own programs to create compositions with which users can interact whilst learning fundamental concepts of how to represent and manipulate color, two- and three-dimensional shapes, sounds, images, motion, video, and the Web. Coursework includes short programming assignments, to practice the concepts introduced during lectures, and projects to explore audio-visual composition. The course assumes no prior knowledge of programming.
No prerequisite. Dist: TLA.

This course exposes students to the life, times, and music of a significant composer. Students will study the history, culture, and society of the composer’s time as well as listen to and discuss works that illustrate developments in the composer’s compositional style. Performers will present in-class recitals and attendance may be required at selected Hopkins Center concerts that feature the composer’s works.
No prerequisite. Dist: ART; WCult: W.

11. Introduction to Opera
The term ‘opera’ encompasses a vast range of music-dramatic forms and involves the extra-musical domains of literature, mythology, the visual arts, religion, philosophy, and social commentary. From its origins in late Renaissance Italy to the present, opera has been a most complex and compelling performing art, as well as a mirror of Western culture. This course will survey the development of opera, focusing on representative works by such composers as Monteverdi, Handel, Purcell, Mozart, Verdi, Wagner, Bizet, R. Strauss, Berg, and Britten. Special attention will be given to music as it relates to libretto and dramatic structure.
No prerequisite. Dist: ART; WCult: W.

12. Music, Ceremony, Ritual, and Sacred Chant
A cross-cultural, comparative survey of the ceremonial and ritual contexts and functions of selected musical repertories, genres, and styles. The musics surveyed will be drawn from living cultural traditions and may vary from year to year. A central concern of the course is the notion of musical universals: what is similar and what is different about the use of music in various ritual and ceremonial contexts. Course work will include weekly listening and reading assignments, and close analysis of sound recordings and films.
No prerequisite. Dist: ART; WCult: NW.

14. Music and Science
This course, identical to Music 102, covers theory and practice of music information systems with an emphasis on creative applications. Topics include information theory, audio feature extraction methods, metric spaces, similarity methods, mathematical and computational models of music, probability and statistics of music feature spaces, machine learning and decision support systems, links between surface-levels and deep structure in music, comparative analysis of music collections, audio and multimedia search engines, scalability to large audio collections, and modeling of human music cognition using fMRI data.
Permission of the instructor. Dist: ART; WCult: W.

15. Music and Mathematics
This class will survey the history, theory, practice and technology of computer music. It will concentrate on computer music synthesis, composition, and the theory and implementation of computer audio and digital signal processing. The course will provide a broad introduction to the musical, technical, theoretical, and mathematical issues of computer music. In addition, over the course of the term, we will listen to, read about and discuss a number of interesting computer music compositions. Other topics covered will be aesthetic and philosophical issues in computer music; fundamentals of musical acoustics; digital signal processing (FFT’s, filters, standard processing and synthesis algorithms); computer music architecture and software design.
No prerequisite: Dist: ART.

16. Music and Image
This course investigates how musical media stimulate social, cultural, and ideological exchange in the twenty-first century. Through global perspectives, we will consider the roles of film, television, video games, music videos, and related media—from autotune controversies to Guitar Hero tournaments, from the live-tweeting of Wagner’s Ring to Tan Dun’s Internet Symphony for the YouTube Orchestra. Prominent themes include: new media’s purported democratizing effects on the production, circulation, and consumption of music; the changing roles and responsibilities of musicians in an age of digital globalization; and the power of musical media to structure human experience writ large.
No prerequisite: Dist: ART; WCult: W.

17.01. Sonic Landscapes
This experimental interdisciplinary course explores the intersection of ethnography and art as means of documenting how humans interact with landscape and soundscape in some of the earth’s most extreme environments. Examples are drawn from music and sound art, field recordings, film, photography, writing, and emerging multimedia practices, with a focus on the “cross-breeding” of documentary media and methodologies that are mutually enriching. In addition to reading, writing, listening, and viewing assignments, students will conduct their own empirical exploration of the interrelationship of landscape and soundscape through a self-designed audiovisual project. Throughout the course, students will be challenged to develop their own critical, creative, and sensorial understanding of the relationship of nature and culture, and of the relevance of artistic practice to the human sciences.
No prerequisite: Dist. ART; WCult: NW
Theory and Composition Courses

20. Introduction to Music Theory
This course begins a sequence in harmony and theory and is intended for those who may consider a music major or minor. Topics include music notation, interval identification, common-practice scales and modes, harmonic function, melodic construction, and formal analysis. In addition, students will have an opportunity to improve skills in rhythmic, melodic, and harmonic dictation, sight singing, and score reading.
Prerequisite: The ability to read music in two or more clefs, or permission of the instructor. Dist: ART; WCult: W.

21. Melody and Rhythm
Through a focus on the relation of melody and rhythm, this course aims to develop students’ understanding of how composers organize pitch and time and bring the linear and temporal elements of music into play with one another. Examples are drawn from a variety of musical sources ranging from popular songs and jazz compositions to symphonies and chamber works. Course work includes analysis, reflection, and directed composition.
Prerequisite: Music 20, or Music Department-approved exemption from Music 20. Dist: ART; WCult: W.

22. Harmony and Rhythm
This course focuses on musical literature of the eighteenth and nineteenth century, and examines the harmonic principles and implications of counterpoint and orchestration. Course work includes score analysis of a variety of musical genres, readings from theoretical treatises, written critiques of musical compositions, directed composition exercises, and in-class performances of musical works.
Prerequisite: Music 20 or Music Department-approved exemption from Music 20. Dist: ART; WCult: W.

23. Timbre and Form
An exploration of instrumentation and principles of musical form in Western music. Through weekly analysis and scoring exercises, students learn to read scores, understand musical structure, and write for combinations of instruments with attention to timbre, range, performance techniques, and orchestral idioms. Assignments include two arrangements, for small and large ensemble, and formal analyses of several musical works whose aim is to show how composers shape melody, harmony and timbre to create large-scale musical structures.
Prerequisite: Music 21 and 22. Dist: ART; WCult: W.

25. Introduction to Sonic Arts
This course provides an introduction to the study of music with sound technology, using notable examples in music, sound art, intermedia, and installation. Starting with the birth of electricity, Futurism, and Dada, students will examine the practices and innovations that led to the most current ideas about Sonic Art, and from here develop analytical methods for exploring music of more distant times and places. Students will be expected to develop a rounded 21st-century musicianship through the weekly Tonmeister labs, and the culmination of this course will be the creation of a basic original sonic arts composition using the technique and aesthetic principles learned throughout the course.
No prerequisite: Dist. TAS.

30. Composition Seminar
This course is for those intending to pursue compositional studies of any genre, style, or type of music at either the basic, intermediate, or advanced levels. Students will engage in extended creative projects designed in conjunction with the instructor during which they will receive intensive private instruction and participate in composition semi-nars. Projects may be undertaken in any of the following musical domains: acoustic, avant-garde, culturally-grounded, experimental, folk, inter- or multi-media, jazz, popular, rock, and traditional, or any other creative interest of the students enrolled. The term’s work will include analyzing literature pertinent to the current session, and writing short compositions and essays involving the aesthetic, creative, and technical issues at hand. Music 30 may be repeated once for credit.
Prerequisite: Music 21 or 22; may repeated twice for credit. Dist: ART; WCult: W.

31. Digital Music Composition
The course is intended for students who demonstrate a serious interest in creative work with electro-acoustic music. The study of relevant acoustics, equipment design and function, and the analysis of examples of electronic music are covered in weekly class meetings. In addition, students are given weekly individual instruction and are provided with regular hours for work in the studio.
Prerequisite: Music 20 or exemption from Music 20. Dist: TAS.

32. Improvisation
“Improvisation” describes a wide variety of musical practices around the world through which musicians at least partially extemporize a musical performance. This course aims to develop skills in improvisatory music-making both through practical experimentation and exercises, and by analyzing approaches to improvisation in selected musical styles, traditions, and works, with a focus on pieces by contemporary composers and avant-garde free improvisation. For a final project, students will prepare and present a concert of improvised works.
Prerequisite: Music 1 or exemption from Music 1. Dist: ART; WCult: W.

34. Advanced Sound Design
This class explores the interdisciplinary nature of sound and music outside of conventional performance spaces. The course will introduce concepts and technologies relating to mixed media, such as site-adaptive sound art, sound installations using GPS and smart phones, performance art, intervention, and sound ecology. Emphasis will be placed on thinking about music in new ways and students will be expected to participate in the design, fabrication, and installation of their final projects as part of their course requirement.
Dist: TAS.
Time, Place, and Culture Courses

40.03 Arts Policy in the United States
The US Federal arts policy has had extensive and wide-reaching effects on how Americans have composed, produced, presented, and listened to music. This course—aimed at students majoring in music, economics, and history but open to all students—examines the Federal arts policy’s origins and chief emanations (e.g., national endowment, tax code), how it has changed over time, and how it has altered the history of music. Dist: ART; WCult: W.

40.04 Music and Social Identity
This course introduces students to the circulation and construction of gender, sexuality, race, ethnicity, nationality, class, disability, religious belief, political affiliation, and other forms of identity in musical cultures from c. 1750 to the present. Much attention will be devoted to Western art repertoire, but global perspectives and popular music will also come into play. Overarching themes include cooperation, dissent, protest, activism, propaganda, and censorship. Was Schubert gay—and does it matter? Is anti-Semitism discernible in Wagner’s music? What are the roles of music in Deaf cultures? Should we care about Obama’s iPod playlist? In navigating such questions, we will contemplate how composers, performers, critics, fans, scholars, and teachers of music negotiate their identities in everyday life. Dist: ART.

44. Music in the Twentieth Century
In classical music, the twentieth century was characterized by a tension between innovative experiments with new styles, media, and techniques and the continuing evolution of older musical forms and languages. Drawing on the work of the century’s most influential composers, including Schoenberg, Berg, Webern, Ives, Bartok, Stravinsky, Shostakovich, Cage, Britten, Reich, Glass, and Adams, the course will trace the interplay of innovation, tradition, and reinvention in twentieth-century concert music.
Prerequisite: Music 21 or Music 22. Dist: ART; WCult: W.

45. Ethnomusicology
Ethnomusicology is the study of music -- particularly that outside the Western classical tradition -- in its social and cultural context.
No prerequisite. Dist: ART; WCult: NW.

45.01. Music and Gender
Drawing from the world’s rich and diverse musical traditions, this interdisciplinary course focuses on music and musical life in a particular geographic region, or across geographic regions, through both an arts and humanities perspective. In 2015, the focus is on musical culture as articulated through local gender politics. Students will investigate examples drawn from a range of geographical settings and sociopolitical contexts, including Tanzanian taarab, Dominican merengue tipico, and Lubavitcher music in New York.
No prerequisite. Dist: ART; WCult: NW
Performance Courses

50. Performance Laboratories
Performance Laboratories (Music 50) provide weekly coaching and instruction in diverse forms of music making, and are open by audition to all Dartmouth students. Course work centers on musical readings and informal performance of selected repertoire. Performance laboratories may be taken for credit (three terms equals one credit) or on a non-for-credit basis. Subject to space availability, students may enroll in different laboratories during different terms. Terms of enrollment need not be consecutive. A contract, with a term plan of participation, is required before enrolling.

All Performance Laboratories are offered fall, winter, and spring. Chamber Music is also offered in the summer.

Chamber Music (section 1). Taking into account the distribution of instruments among participants, as well as their particular skills and interests, this laboratory organizes musicians into a number of ensembles ranging in size from duo to sextet. Musicians choose chamber music repertoire from the eighteenth century through the first half of the twentieth century. Gregory Hayes leads a sub-section of Music 50 Chamber Music devoted to music composed before 1760. Dist: ART; WCult: W. Director: Alex Ogle

Contemporary Music (section 2). The contemporary music laboratory will read through and study works appropriate to the participants’ skill level, and where possible, collaborate with Dartmouth’s compositional community in informal performances of newly composed works. Dist: ART; WCult: W. Director: Nathan Davis

Jazz Improvisation (section 3). This course serves as a laboratory for students with some preparation in jazz to develop skills in composition, arranging, and performance. Ensemble configurations will be determined each term on the basis of enrollment. Dist: ART; WCult: W. Director: Fred Haas

Indonesian Gamelan (section 4). An introduction to performing music for gamelan, the orchestra of gongs, xylophones, and other percussion instruments indigenous to Indonesia but now found in many parts of the world. No previous experience on gamelan instruments is necessary. Priority given to music majors and minors. Dist: ART; WCult: NW. Director: Jody Diamond

51. Oral Tradition Musicianship
Through disciplined practice of West African, Afro-Caribbean, and Afro-Brazilian percussion-based music under the leadership of a master drummer, students will enter a musical world in which creating, mentoring, and communicating are all rooted in oral tradition. Weekly music-making is integrated with discussions and audio-visual material that culturally contextualize the musical traditions being performed. No prerequisite. Dist: ART; WCult: NW.

52. Conducting
The conductor has ultimate responsibility for an ensemble’s performance. This course is designed to provide a philosophical basis and practical introduction to the art and discipline of conducting music. Preparation of the score (study of transposing instruments and clefs, melodic, harmonic and form analysis), knowledge of historical styles and performance practices, baton technique and rehearsal procedures will be studied and applied. Conducting instrumental and vocal music will be incorporated into daily class assignments as well as midterm and final project performances. Prerequisite: Music 21, or permission of the instructor. Dist: ART.

Individual Instruction Program (IIP)
See page 11 for details. All terms except summer: Arrange

53. Keyboard Individual Instruction: Classical and Jazz Piano. Harpsichord and organ also taught by petition.
54. Woodwind Individual Instruction: Flute, Oboe, Clarinet, Bassoon, and Saxophone
55. Brass Individual Instruction: Trumpet, French Horn, Trombone, and Tuba
56. String Individual Instruction: Violin, Viola, Cello, Classical, Double Bass, and Electric Bass
57. Voice Individual Instruction
58. Percussion Individual Instruction
60. Advanced Studies in Musical Performance: Keyboard
61. Advanced Studies in Musical Performance: Woodwinds
62. Advanced Studies in Musical Performance: Brass
63. Advanced Studies in Musical Performance: Strings
64. Advanced Studies in Musical Performance: Voice
65. Advanced Studies in Musical Performance: Percussion
Foreign Study Courses

70. Perspectives in Music Performance
This course combines the study of music with an intensive exposure to musical performance. Students attend concerts, examine works selected from the repertoire, and keep a journal of concert observations. Performance practices of various historical style periods are reviewed in their historical context, including such factors as the circumstances of composition, the place of the work within a composer’s total output, and the contribution of individual works to the development of musical form and style.
Prequisite: Music 20. Dist: ART.

71. The History of Music in England
A close examination of the circumstances in which music has been composed and performed in England from early times to the present. Course topics include the effects of ruling monarchs and changing religious affiliations on musical life, the rise of music societies, and the influence of music from Continental Europe such as opera and the Italian madrigal. Students will study works by Dunstable, Tallis, Dowland, Byrd, Purcell, Handel, Elgar, Walton, Britten, and Tippett. Pinkas.
Prerequisite: Music 20. Dist: ART; WCult: W.

74. History of Music in Central Europe
This course takes advantage of our study in Vienna to explore the sites and environs where many of the composers and performers we will study were born, worked and died. Reading and listening assignments will be augmented by day trips and overnight excursions to Salzburg, Prague and other locales. Local guest lecturers who are experts on various aspects of Central European musical and intellectual history will join us throughout the course.
Prerequisite: Music 20. Dist: ART; WCult: W.

Independent Research Courses

82-86. Seminar and Research Courses
These courses may be offered in any term and the content varies from year to year according to the interests and talents of the students and the availability of teaching staff. Although intended primarily for students in the music major, qualified students from other departments may be admitted. In every case admission to these seminars requires permission of the instructor. The seminars consist of reading and research, of writing on an appropriate topic, or of analysis, composition, or advanced theoretical studies under the supervision of a member of the Department. Dist: ART.

82. Special Study in History, Musicology, Ethnomusicology.
Permission of the instructor.

83. Special Study in Composition and Theory.
Permission of the instructor.

84. Special Study in Performance.
Permission of the instructor.

86. Other Special Studies.
Permission of the instructor.

87. Special Studies in Music Abroad
Individual Instruction on Music FSP.
Dist: ART.

88. Honors
All terms: Arrange.

FOREIGN STUDY PROGRAM (FSP)
Offered every year, the Music Foreign Study Program provides a unique opportunity for students to combine the study of music with an intensive exposure to musical performance. The program is open to vocalists, instrumentalists, and composers, as well as to students whose focus is on music history, theory, or ethnomusicology. See above for course descriptions.

Students reap the benefits of being located in London or Vienna, the undisputed musical capitals of Europe. Attending concerts and rehearsals, meeting performers and artists, and viewing the fine musical tradition of England at first hand will offer unique learning opportunities outside the classroom.

Enrollment is limited to 16 students. Selection will be based on a student’s demonstrated interest in music by virtue of his or her past study and demonstrated ability to perform.

Prerequisites:
Music 20 (Introduction to Music Theory), plus either Music 21 or 22 and one music history course recommended. Also, two terms of a Music Department Performance Laboratory (Music 50), or one contract of individual instruction (Music 53-58).

Students who anticipate not being able to complete the prerequisites prior to the FSP term should speak with the FSP director for that year.

Students on FSP 2011 (Vienna) with Professor Steve Swayne
The Individual Instruction Program in the Music Department at Dartmouth College provides an exceptional opportunity for any enrolled student to take private lessons for credit from renowned professional musicians.

There are two ways in which a student may take individual instruction in the Music Department:

1. for academic credit, at no cost
2. as a private, paying student

ACADEMIC CREDIT
Courses within the Individual Instruction Program (IIP; MUS 53–58) receive one course credit for three terms of work. Prior to the initial term, prospective students contact and audition for the instructor and receive permission from the instructor to enroll for the course.

Students enroll for each term of the three-term IIP courses during the normal course registration periods. Credit and a letter grade for the courses will be given only upon successful completion of all three terms. Students are reminded to register for each term of the three-course IIP sequence.

At the end of the first and second terms of enrollment, students will receive the grade of “ON,” indicating that the student is in the process of completing three terms of IIP courses (the “ON” grades will remain on the transcript). At the end of the third term, the student will receive one course credit and a final grade from the instructor. The course will count in the course load the third term only. Students are reminded to manage their course loads, recognizing that the IIP course will count in the third term of enrollment. (See course load regulations for information about course load regulations.)

Students will receive a “W” on their transcript if they drop an IIP course following the normal course withdrawal regulations for each term.

Students may take courses within the Individual Instruction Program more than once. To initiate a new three-course sequence, they again receive instructor permission for the initial course.

No more than four course credits from the following courses may be counted by any student toward the Dartmouth degree: MUS 050, MUS 053, MUS 054, MUS 055, MUS 056, MUS 057, MUS 058.

The Hopkins Center maintains an inventory of instruments for use by individual instruction students, as well as those involved in the performing ensembles. Please contact Stephen Langley in the Ensembles Office.

PRIVATE PAYING STUDENTS
Most of the instructors have some private students whom they teach, in addition to their academic-credit load, on a paying basis. Arrangement for private lessons must be made directly with the instructor and not through the music department office.

...just being musical
If you are a dancer, singer or instrumentalist, consider participating in a Hop Ensemble.

Each year, the Hop presents the exceptional talents of Dartmouth students through performances by its nine ensembles, plus the Marching Band. A distinguished professional director leads each Ensemble and students often engage deeply with guest artists through residency programs. Ensemble repertoires range from baroque and classical to cutting edge world music and jazz—including the work of composers and choreographers specially commissioned by the Hop.

For further information on any of the ensembles visit: http://hop.dartmouth.edu/ensembles

The Barbary Coast Jazz Ensemble of Dartmouth College is composed almost entirely of non-music majors. The student ensemble specializes in the music of the African-American and Afro-Caribbean jazz traditions. Through a highly respected series of extended residencies and concerts, the students in the Coast enjoy outstanding opportunities to learn from and perform with some of the finest jazz artists in the world. Recent guest artists have included Arturo O’Farrill, Ivan Renta, Jim Seeley, Nicole Mitchell, Joe Bowie, Jimmy Bosch, Giovanni Hidalgo, Conrad Herwig, Butch Morris and Ray Santos. The Coast performs a mainstage concert (Spaulding Auditorium) during fall, winter and spring terms. Depending upon student leadership, members of the Coast may also participate in jam sessions or form popular “spin-off” combos. The wide-ranging repertoire of the ensemble extends from original compositions and arrangements by its director and students within the group to works by Duke Ellington, Charles Mingus, Oliver Nelson and various contemporary jazz composers, from the Latin jazz of Ray Santos and Chico O’Farrill to the challenging Conductions of Butch Morris, from New Orleans brass band music and Big Band Funk to the out-of-this-world compositions of Sun Ra. Based on its wide-ranging repertoire, many of the distinguished guest artists who have done residencies and performances with the group have proclaimed the Barbary Coast “the most eclectic college jazz ensemble in the country.”

Audition Required? Yes.

The Dartmouth College Marching Band is an integral part of many Dartmouth sporting events. In the fall, we open every home football game with a parade through Hanover, concerts at alumni events, a show on the field, the national anthem, and the alma mater. During games we keep the crowd lively by playing tunes in the stands, and go on the field again at halftime. After the game, if Dartmouth wins, we celebrate by marching through the library playing our school fight songs. In the winter, we continue to play as the Pep Band!

This is not your high school marching band! Founded in 1889, the Dartmouth College Marching Band fits the tradition of Ivy League “scatter bands,” which means the band marches onto the field, then “scatters” into formations while a member reads from a student-written script. To join the DCMB, you don’t need musical experience, but you do need a lot of enthusiasm and, of course, black pants, black shoes, and a white turtleneck (Dartmouth provides the green blazers). Membership in the DCMB entitles you to perform at all Dartmouth home (and some away) football games; march in pre-game parades; play in the stands at home hockey and basketball games; travel to UNH, Yale, Columbia, Harvard, Brown, and Princeton (depending on the football schedule); sing the Alma Mater at the top of the Empire State Building; and take part in band social events throughout the year.

Audition Required? No.

One of the premiere ensembles of the Hopkins Center, the Dartmouth Wind Symphony is a select, auditioned wind ensemble of 50 members, performing a wide variety of music from the late 19th, 20th and 21st century wind ensemble repertoire. Offering three concerts per year in Spaulding Auditorium, the DWS also gives several special event performances on and off campus. Wind Symphony concerts take on a wide variety of formats ranging from chamber to symphonic ensembles, from the traditional to the avant-garde. To date, the DWS has recorded 14 CDs and has its concerts broadcast regularly on a local, Upper Valley cable television network.

Audition Required? Yes.
The Dartmouth Symphony Orchestra is the resident orchestra of the Hopkins Center at Dartmouth College. Comprised primarily of Dartmouth students, its powerful performances have made it a major hit with area music lovers, who appreciate not having to travel to the city to enjoy a quality evening at the symphony. Conducted by Anthony Princiotti, the DSO is dedicated to the performance of standard works from the symphonic repertoire (while also including a few works off the beaten path). In recent seasons, the DSO has performed works by Beethoven, Berlioz, Brahms, Haydn, Shostakovich and Dvorak, among many others. The orchestra has traveled to Europe, giving concerts in Germany, the Czech Republic and Austria. The DSO performs in the Hopkins Center’s Spaulding Auditorium during the fall, winter and spring terms. Sophisticated repertoire, student and professional soloists and sellout audiences have given the DSO a growing regional reputation for excellence in performing and programming.

Audition Required? Yes.

The Dartmouth College Glee Club is a group of 40+ serious choral singers, led by Louis Burkot since 1981. Its ever increasing repertory spans four centuries, with a distinguished performance history including many of the masterworks of choral-orchestral literature, fully staged Gilbert and Sullivan operettas with all-student casts, large and small a cappella works and the cherished songs of Dartmouth College. Performances have included the Requiem of Gabriel Fauré performed with orchestra, Six Madrigali of Morten Lauridsen, and a fully staged and choreographed performance of Purcell’s masterpiece, Dido and Aeneas performed with the Arcadia Players, a baroque period instrument orchestra. In addition, the Glee Club regularly tours each spring break.

Audition Required? Yes.

The Dartmouth College Gospel Choir is irresistible—even if you’re standing outside a rehearsal when the Gospel Choir is singing, the music resonating through the walls causes an unexplainable energy to surge through your body which may result in an uncontrollable swaying of the body or just an uplifting of your spirits. Whatever the result, the choir’s combination of energy and passion is sure to be contagious. The DCGC performs a wide variety of gospel music ranging from spirituals to the most modern day contemporary hits including many non-traditional, innovative surprises. The choir performs with an amazing 12-piece band every fall and spring to large crowds in Spaulding Auditorium. Artistic Director Walt Cunningham, out of Chicago, continues to impress audiences with a stunning choir and novel programming.

Audition Required? Yes.

The Handel Society of Dartmouth College is the oldest student, faculty, staff and community organization in the United States devoted to the performance of choral-orchestral major works. The Society was founded in 1807 by Dartmouth faculty and students to “promote the cause of true and genuine sacred music.” Led by John Hubbard, Dartmouth Professor of Mathematics and Philosophy, the Society sought to advance the works of Baroque masters through performance. Members of the Society believed the grand choruses of George Frideric Handel exemplified their goals and thus adopted his name for their group. Since its inception, the Handel Society has grown considerably in size and scope of programming. Today, comprising 100 members drawn from the Dartmouth student body, faculty and staff, and the Upper Valley community, the Society performs two or three concerts a year of major works both old and new.

Audition Required? Yes.

The World Music Percussion Ensemble enjoys a devoted audience, including World Music scholars who recognize the diversity of traditions behind the power-packed playing. In addition to non-western drumming styles and techniques, this innovative group explores and performs a wide-ranging repertoire, from ancient African rhythms to rock, rap, hip-hop, Afro-pop, Salsa, Brazilian Sambas and world jazz. Occasionally collaborating with other Hop ensembles such as the Wind Symphony and Chamber Singers, students have opportunities to perform vocals, bass, guitar, horns, piano, drums and other percussion instruments—and to take on leadership roles by directing the group in special types of music. Concerts often feature professional guest musicians and dancers, such as Luther “Guitar Jr.” Johnson, saxophonist Odean Pope, master drummer Abdoul Doumbia and flutist Ko Umezaki.

Audition Required? Yes.
TIM ATHERTON  
Senior Lecturer, Trombone, Tuba and Euphonium  
B.M., University of Massachusetts

Tim Atherton is an active freelance trombonist and educator. He has performed, recorded and toured nationally and internationally.

His many associations over the years include: New England Jazz Ensemble, Amherst Jazz Orchestra, Massachusetts Wind Orchestra, Berkshire Symphony Orchestra, Tommy Dorsey Orchestra, Nelson Riddle Orchestra, Aretha Franklin, Tony Bennett, Gunther Schuller, Johnny Mathis, Bernadette Peters, and the Silk Road Project with Yo-Yo Ma. He has served as an adjudicator and guest conductor for festival jazz ensembles throughout New England.

DON BALDINI  
Lecturer, Double Bass  
B.M., Indiana University

Don Baldini received his B.M. from Indiana University and did graduate studies at the University of California. In addition to teaching at Dartmouth, he is on the faculty of Keene State College where he conducts the orchestra and jazz ensembles and teaches classes in theory, string methods, jazz history and sight-singing. He performs regularly with the Vermont Symphony, Opera North, Keene Chamber Orchestra, Dartmouth Wind Symphony and Dartmouth Glee Club. He has also performed on television on the Tonight Show, St. Elsewhere, Winds of War, Love Boat, Bob Newhart Show, Matlock, Perry Como Holiday Specials, Charlie’s Angels, and in the films Little Mermaid, Fantasia, Benji the Hunted, Being There, and The Jazz Singer.

DIANE MEREDITH BELCHER  
Lecturer, Organ  
B.M., The Curtis Institute of Music
M.M., The Eastman School of Music  
AAGO, The American Guild of Organists

Diane Meredith Belcher is an internationally renowned organist, choral director, church musician, and distinguished teacher. A graduate of The Curtis Institute of Music (Philadelphia) and The Eastman School of Music (Rochester), she has performed on many of the country’s finest organs since her debut at age fifteen. She has served at several parishes and academic institutions of note, including Saint Mark’s Philadelphia, Old St. Paul’s Baltimore, Park Central Syracuse, St. Mary’s Beverly MA, the University of Pennsylvania, Westminster Choir College, and the University of Memphis. Known for her collaborations with such colleagues as trombonist Joseph Alessi, trumpeter Rob Roy McGregor, the Memphis Boychoir, Cambridge Conventus, and The Buxtehude Consort, she has also made numerous appearances with orchestra, including Philadelphia, Jacksonville, Syracuse, and Memphis. Particular interests include mentoring young musicians, contemporary classical music, baroque chamber music, and the history and preservation of fine pipe organs.

Ms. Belcher presently serves as Music Director at Saint Thomas, Hanover [www.saintthomashanover.org] and Lecturer in Organ at Dartmouth College. She maintains a private teaching studio [Organ, Sacred Music, Keyboard Harmony & Music Theory], and is in her 21st year of exclusive concert management with Karen McFarlane Artists, www.concertorganists.com.

NEIL BOYER  
Senior Lecturer, Oboe  
M.M., SUNY at Stony Brook
B.M., Mannes College of Music.

Neil Boyer is principal oboist of the Portland (Maine) Symphony Orchestra and teaches at the Universities of Vermont, Southern Maine and Bowdoin. He also teaches privately and is an active chamber music player.
Louis Burkot teaches voice at Dartmouth. He is director of the Dartmouth College Glee Club and Artistic Director of Opera North. He has supervised many senior fellowship projects in the Music Department and has given master classes in vocal repertoire at music schools and conservatories throughout the United States. At Dartmouth he is both a voice teacher and coach, and through his Young Artist Program with Opera North he has assisted in the training of many singers who went on to significant operatic careers.

EDWARD CARROLL
Lecturer, Trumpet
B.M., M.M., Juilliard School of Music

A native of Chicago and graduate of Juilliard, Edward Carroll was appointed lecturer in music in the spring of 2005. He also serves on the faculty of the California Institute of the Arts (CalArts) as instructor of trumpet and coordinator of brass studies and has enjoyed appointments as the International Chair of Brass Studies at London’s Royal Academy of Music, Professor of trumpet at the Rotterdam (NL) Conservatory, as well as having a distinguished career as a soloist, chamber, and orchestral musician. He is the Director of the Center for Advanced Musical Studies at Chosen Vale.

Mr. Carroll served as principal trumpet of the Rotterdam Philharmonic (James Conlon, Jeffrey Tate, and Valery Gergiev, Music Directors), the San Diego Symphony (David Atherton), and as associate principal trumpet of the Houston Symphony (Lawrence Foster), touring most of the world’s major concert halls and festivals, and recording for Sony, EMI, Virgin, and Erato. Sir Harrison Birtwistle, Larry Polansky, Bruce Adolphe, and Paul Moravec are amongst the many composers that have written new music for him, and his many solo recordings can be found on the Sony, Vox, MHS, and Newport Classic labels.

MICHAEL CASEY
Professor
Ph.D., M.I.T.
A.M., Dartmouth College
B.A.,(Hons.), University of East Anglia, UK

Michael Casey is the inaugural James Wright Professor, and Chair, of the Department of Music and Adjunct Professor of Computer Science at Dartmouth College. He teaches undergraduate courses in digital music and music theory, as well as advanced music synthesis and information retrieval courses in the graduate program in digital music. His research lab, the Bregman Music and Audio Research Studio (BMARS), investigates new technologies for searching, analyzing, and comparing music. His funded projects include a Faculty Research Award from Google Inc. for a music search engine entitled “Search by Groove.”

MARCIA CASSIDY
Senior Lecturer, Violin, Viola
M.M., San Francisco Conservatory
B.M., University of Texas at Austin

Marcia Cassidy is an active chamber music recitalist, teacher, and freelance violist. As a member of the faculty of Dartmouth College, she teaches violin and viola, coaches chamber music, and leads sectional for the Dartmouth Symphony. Raised near San Antonio, Ms. Cassidy pursued her musical training at the University of Texas (Bachelor of Music), University of New Mexico, New England Conservatory, San Francisco Conservatory (Master of Music), and with the Tokyo String Quartet at the Yale School of Music. As the violist of the Franciscan String Quartet, Ms. Cassidy performed extensively in the United States, Europe, Canada, and Japan to critical acclaim. The quartet was honored with many awards including first prize in the 1986 Banff International String Quartet Competition. Her principal violin teachers were Doris Norton, Stephen Clapp, and Leonard Felberg. As a violinist she studied with Burton Fine and Geraldine Walther. Ms. Cassidy is a member of the Musicians of the Old Post Road (a Boston-area period performance chamber music ensemble) and the Burlington Chamber Orchestra (VT), and is principal violist for Opera North. She was a member of the Bella Rosa String Quartet, the New England Bach Festival Orchestra, and has participated in numerous summer music festivals including Aspen, Banff, Blossom, Norfolk, and Tanglewood.
NATHAN DAVIS
Lecturer, Percussion
Director, Performance Laboratory in Contemporary Music
M.M., Yale University
B.M., Rice University

Inspired by natural processes and acoustic phenomena, percussionist and composer Nathan Davis makes music that elucidates essential characters of instruments and the fragile athleticism of playing them. A core member of the International Contemporary Ensemble (ICE), he has premiered hundreds of works, performing at NYC’s Lincoln Center, Carnegie Hall, Miller Theater, Merkin Hall, Le Poisson Rouge, Roulette, and across the US, and internationally at Darmstadt, Koln, Helsinki Musica Nova, and other festivals in Holland, Poland, Russia, Bali, Turkey, and Cuba. In October, 2012, Nathan will make his concerto debut with the Seattle Symphony. He has recorded for Nonesuch, Tzadik, Mode, Kairos, New Albion, Bridge, BMOP, Karnatic Lab, and Cold Blue records.

As a composer, Nathan “writes music that deals deftly and poetically with timbre and sonority” (Steve Smith, NYTimes). He has received commissions from ICE, the Calder String Quartet, Yarn/Wire, TimeTable Percussion, Santa Fe New Music, and the Ojai Festival (for Eighth Blackbird and an installation by sound-sculptor Trimpin), and has received awards from Meet The Composer, Copland Fund, Jerome Foundation, American Music Center, MATA, ASCAP, and the ISCM. Recordings of his music include a monograph of his chamber music performed by ICE entitled The Bright and Hollow Sky (one of TimeOut NY’s top 10 classical albums of 2011), his electroacoustic percussion disc Memory Spaces, and Diving Bell from the Meehan/Perkins Duo.

A dedicated instructor, Nathan has given masterclasses on extended percussion techniques, composition, and electronics at UC Berkeley, CalArts, Rice, Baylor, Yale, the Longy School of Music, UMass Amherst, Georgia Tech, and the Akademia Muzyczna in Krakow, Poland, and been in residence at Harvard, Princeton, UCSD, Brown, and others. Nathan received his Masters from Yale, where he studied with Robert van Sice. He also studied at the Rotterdams Conservatorium on a Fulbright, and holds degrees in percussion and in composition from Rice University. www.nathandavis.com

WILLIAM CHENG
Assistant Professor
Junior Fellow at the Harvard Society of Fellows
M.A. Harvard University (Music)
Ph.D. Harvard University (Music)

William Cheng is interested in sound, media, technology, identity, and politics. His first book is titled Sound Play: Video Games and the Musical Imagination (Oxford University Press, 2014), published with the support of the AMS 75 PAYS Endowment; his articles have appeared in the journals 19th-Century Music, Cambridge Opera Journal, Ethnomusicology, and the Journal of the American Musicological Society, and in the volumes The Oxford Handbook of Sound and Image in Digital Media and The Oxford Handbook of Virtuality. He is the recipient of the AMS Philip Brett Award, AMS Howard Mayer Brown Fellowship, and SAM Mark Tucker Award.

His current projects include a monograph, Misrule in Meritopia: Music, Power, Privilege (supported by Harvard’s William F. Milton Fund); an edited collection of essays, Queering the Field: Sounding Out Ethnomusicology (with Gregory Barz); an article on sound’s paranoid and reparative affects; and a book of short stories, The Things We Say: Seven Tragicomedies. He serves on the Advisory Board of Ethnomusicology Review and the Review Board of Sensate: A Journal for Experiments in Critical Media Practice. In recent years, he has enjoyed giving classical piano recitals featuring improvisations on themes from the audience.
Robert Duff
Lecturer
D.M.A., University of Southern California
M.A., Temple University
B.A., University of Massachusetts at Amherst

Before coming to Dartmouth in 2004, Robert Duff served on the faculties of Pomona College, Claremont Graduate University, and Mount St. Mary’s College, and as the Director of Music for the Roman Catholic Archdiocese of Los Angeles, where he directed the music programs for nearly 300 parishes. He holds degrees in conducting, piano and voice from the University of Massachusetts at Amherst, Temple University, and the University of Southern California, where he earned a doctorate of musical arts in 2000. An active commissioner of new music, Dr. Duff has given several world premieres of works for both orchestral and choral forces. He has been appointed by Governor John Lynch as Councilor to the New Hampshire Council on the Arts, and he is the President of the American Choral Directors Association Eastern Division.

John Dunlop
Lecturer, Cello
M.M., San Francisco Conservatory of Music
B.M., Oberlin College

John Dunlop has been performing in the Northeast for over twenty years as principal cellist with the Vermont Symphony, Burlington Chamber Orchestra, Opera North, Vermont Mozart Festival and the Green Mountain Opera Festival. He has performed as soloist with both the VSO and BCO, as well as many chamber music performances with notable area musicians. He studied under Richard Kapuscinski at Oberlin Conservatory and Bonnie Hampton at the San Francisco Conservatory, and has played in master classes for Yo Yo Ma, Jerry Grossman, Steve Doane and others. John has also composed and recorded several award-winning film soundtracks for short films, including a documentary on childhood hunger in Vermont, where he called on his skills as a guitarist and bouzouki player in addition to cello. He has worked with Trey Anastasio of Phish on many of his solo albums. Besides his work at Dartmouth, John teaches privately in Richmond, Vermont where he shares a studio with his partner, VSO violinist Laura Markowitz.

Jody Diamond
Senior Lecturer
Director, Performance Lab in Indonesian Gamelan
B.A., University of California, Berkeley
M.A., San Francisco State University

Jody Diamond is a composer, scholar, teacher, performer, and publisher who has been involved in Indonesian arts since 1970. She is an internationally recognized expert on Indonesian music, and has received a Fulbright Senior Scholar Research Fellowship and two National Endowment of the Humanities Fellowships for College Teachers and Independent Scholars. She has taught courses in the music of Asia and Indonesia at universities in the U.S. and Australia, and her compositions for gamelan, voice and other instruments have been performed internationally. Ms. Diamond is a Senior Lecturer in Asian and Middle Eastern Studies and director of the Gamelan Performance Lab at Dartmouth College, Director of the American Gamelan Institute, and an Artist-in-Residence at Harvard University, where she is initiating a new program in gamelan and composition with Gamelan Si Betty, built by Lou Harrison and William Colvig.

Kui Dong
Associate Professor
D.M.A., Stanford University
B.A., M.A., Central Conservatory, Beijing, China

Kui Dong was born in Beijing, China and received B.A. and M.A. degrees in theory and composition from the Central Conservatory of Music in Beijing. In 1991 she moved to the United States, where she obtained a Doctoral degree in composition from Stanford University.

Kui Dong’s compositions span diverse genres and styles and include ballet, orchestral and chamber works, chorus, electro-acoustic music, film scores, and multi-media art. Among the honors and awards she has received, most noticeably are the ISCM International Composition Prize, Austria’s Prix Ars Electronics (Honorary), Italy’s Val Tidone Composition competition, The Serge Koussevitzky Music Foundation, the Fromm Music Foundation, Mary Flagler Cary Charitable Trust, Meet The Composer USA/Commissioning Program, ASCAP Award for Young Composers and first Prize in the Alea III International Composition Competition and the first prize of China National Dance Music.
JAN HALLORAN  
Lecturer, Clarinet  
M.M., Boston University  
B.M., Eastman School of Music

A resident of the Boston area, Jan Halloran holds the position of Principal Clarinet with Boston Lyric Opera and regularly appears with many of the city’s preeminent ensembles, including Opera Boston, Boston Modern Orchestra Project, Boston Philharmonic and Boston Classical Orchestra. In addition, her busy freelance career features performances throughout New England. She has been a member of the Portland Symphony’s clarinet section since 1993, spends summers with Opera North and the New Hampshire Music Festival, and has performed with the Vermont Symphony and Rhode Island Philharmonic.

As a chamber musician, Ms. Halloran was a founding member of the New England Reed Trio, with whom she recorded and commissioned dozens of new works for oboe, clarinet, and bassoon. She has also been a guest artist with the South Coast Chamber Music Society and Classicopia. She has been on the faculty of Dartmouth College since 2007, and also maintains a private teaching studio. Ms. Halloran holds a Bachelor of Music degree from the Eastman School of Music, and Master of Music from Boston University. Her primary teachers were Thomas Thompson, Michael Webster and Thomas Martin.

Ms. Halloran holds a Bachelor of Music degree from the Eastman School of Music, and Master of Music from Boston University. Her primary teachers were Thomas Thompson, Michael Webster and Thomas Martin.

Fred Haas has performed with the likes of Oscar Peterson, Ray Charles, Pat Metheny, Clark Terry, Milt Jackson, Joe Morello, Don Cherry, Karrin Allyson, Matt Wilson, Gene Bertoncini, John Proulx and many others. Jazz guitarist Pat Metheny calls Fred Haas “a totally world-class saxophone player.” Trumpeter Clark Terry, said, “You won’t find a more capable jazz player and teacher than Fred Haas, and that’s a fact!” A Dartmouth graduate (’73), Fred teaches saxophone, jazz piano, jazz improvisation, jazz history, and music theory. He also mentors jazz combos as part of the Performance Lab program in the Music Department. He is the founder of the Interplay Jazz Workshop, an intensive holistic workshop in jazz that integrates yoga, meditation and tai chi with the study of improvised music. Interplay is open to vocalists and instrumentalists of all ages and levels of experience and is now in it’s 16th year. Fred has recorded many CDs, including several for his own JazzToons label. He is also an active performer and composer, traveling internationally to play and teach with a variety of jazz groups. And finally, jazz piano legend Oscar Peterson said, “Fred, for whom I have the great love as a friend and great respect as a player.”
THOMAS HAUNTON
Senior Lecturer, French Horn
B.M., New England Conservatory of Music

A freelance horn player based in Boston, Thomas Haunton performs as principal horn in both the New Hampshire Symphony Orchestra and the Pro Arte Chamber Orchestra of Boston, and as Third Horn of the Springfield (MA) Symphony Orchestra. As a member of the Boston Pops Esplanade Orchestra for over twenty seasons, Mr. Haunton has toured extensively throughout the United States, Japan, and Korea. A winner of the prestigious Concert Artist Guild Competition as a member of the woodwind quintet, Quintet di Legno, Mr. Haunton has also performed as guest principal horn of the New Zealand Symphony Orchestra. He has appeared in two films, Yes, Giorgio and Blown Away, and in a music video for MTV by the rock music group, Aerosmith. Under the baton of conductors such as Leonard Bernstein, Seiji Ozawa, Arthur Fiedler, John Williams, Henry Mancini, and Keith Lockhart, Mr. Haunton has performed with many notable artists from the fields of classical music (Beverly Sills, Isaac Stern, Itzak Perlman, Luciano Pavarotti, Placido Domingo, Yo-Yo Ma, Andrea Bocelli), jazz music (Ella Fitzgerald, Dizzy Gillespie), country/folk music (Johnny Cash, John Denver, James Taylor), Broadway show music (Richard Harris, Anthony Quinn, Barbara Cook, Joel Grey, Ben Vereen, Faith Prince, Bebe Neuwirth), comedy (Victor Borge, Dom DeLuise) and rock music (Whitney Houston, Cyndi Lauper, Aerosmith). Mr. Haunton is also the author of numerous publications, including a book of French horn excerpts published by Margun Music entitled Horn Passages of the Symphonies of Franz Joseph Haydn.

GREGORY HAYES
Senior Lecturer, Classical Piano
M.M., Manhattan School of Music
B.A., Amherst College

Gregory Hayes has taught piano and harpsichord at Dartmouth College since 1991. He is a busy chamber musician and orchestral keyboard player, and has appeared as soloist with the Springfield Symphony Orchestra. He plays harpsichord, piano, and celesta regularly for the Albany Symphony Orchestra, and has also performed with the Vermont Symphony Orchestra, the Orchestra of St. Luke’s (New York), and Arcadia Players. He has participated often in the New England Bach Festival and Marlboro Music Festival, and on the Mohawk Trail Concerts series. He is longtime music director for the Unitarian Society of Northampton and Florence (Massachusetts). Mr. Hayes is a Phi Beta Kappa graduate of Amherst College and the Manhattan School of Music. He has also studied at the Hartt School of Music and, for several summers, at the Baroque Performance Institute at Oberlin College. His teachers have included Ming Tcherepnin, Kenneth Fearn, Dora Zaslavsky, and Raymond Hanson. He has written frequently on music, including liner notes for many recordings and articles and reviews for magazines and newspapers. He lives in Goshen, Massachusetts and has taught for many summers at Greenwood Music Camp in nearby Cummington.
Theodore Levin is a longtime student of music, expressive culture, and traditional spirituality in Central Asia and Siberia. His two books, *The Hundred Thousand Fools of God: Musical Travels in Central Asia* (and Queens, New York) and *Where Rivers and Mountains Sing: Sound, Music, and Nomadism in Tuva and Beyond*, are both published by Indiana University Press. As an advocate for music and musicians from other cultures, he has produced recordings, curated concerts and festivals, and contributed to international arts initiatives. During an extended leave from Dartmouth, he served as the first executive director of the Silk Road Project, founded by cellist Yo-Yo Ma. Currently he serves as Senior Project Consultant to the Aga Khan Music Initiative, and as chair of the Arts and Culture sub-board of the Open Society (Soros) Foundations. His research and advocacy activities focus on the role of arts and culture in promoting and strengthening civil society in countries where it is endangered or still emerging. He is presently working on a book about culture and development in Asia, writing and editing a textbook on the music of Central Asia for university students in the region, and completing a 10-volume CD-DVD series, “Music of Central Asia,” released by Smithsonian Folkways Recordings. At Dartmouth he teaches courses on ethnomusicology and world music, sacred music in East and West, and an interdisciplinary course on the Silk Road offered through the Asian and Middle Eastern Studies Program.

Erma Mellinger

Senior Lecturer, Voice

M.M., Eastman School of Music
B.M., Northwestern University

Mezzo-soprano Erma Gattie Mellinger has been a principal artist with many opera companies across the United States including the Cleveland Opera, the Florida Grand Opera (Miami), the Dallas Opera, the Pittsburgh Opera Theater, the Fresno International Grand Opera, and the Chautauqua Opera. Her roles, in over thirty operas, include Donna Elvira in DON GIOVANNI, Dorabella in COSÌ FAN TUTTE, Cherubino in LE NOZZE DI FIGARO, Ottavia in L'INCORONAZIONE DI POPPEA, and Preziosilla in LA FORZA DEL DESTINO. She has performed with Sherrill Milnes, James Morris, Diana Soviero and David Daniels and has sung Master Classes with Frederica Von Stade and Mignon Dunn.

Hailed for her, “rich, vibrant, creamy voice,” Ms. Mellinger is also at home on the concert stage appearing as soloist with the Vermont Symphony Orchestra, the Rochester Philharmonic Orchestra, the Monterey Symphony and the Florida Symphony Orchestra. Ms. Mellinger appeared as soloist with the Handel Society of Dartmouth College in its recent tours of England, France, Germany and Italy, performing in venues including Notre Dame Cathedral in Paris and St. Peter’s Basilica in Rome.

Ms. Mellinger has been a member of the Dartmouth College faculty since 1996. In addition to her duties as voice instructor, she serves as the Vocal Coach of the Handel Society, coaches chamber music classes and presents solo recitals on campus. Ms. Mellinger has directed church choirs and has served as both Stage Director and Music Director for numerous community theater productions. She is a sought after clinician in the field of vocal production. Currently, Ms. Mellinger is the director of Cantabile, a women’s chorus that performs extensively throughout the Upper Valley.

Ms. Mellinger earned the Bachelor of Music Degree with Highest Distinction from Northwestern University. She received the Performer’s and the Opera Certificates and an Excellence in Teaching Award while at the Eastman School of Music of the University of Rochester where she earned the Master of Music Degree and began her Doctor of Music Arts Degree before embarking on her singing career.
JOHN MURATORE  
Senior Lecturer, Classical Guitar  
M.M., New England Conservatory  
B.M., University of Akron

John Muratore has performed as a guitar soloist, chamber musician, and concerto soloist throughout the U.S., Canada, Europe, and Russia. He has appeared with numerous ensembles including Emmanuel Music, Alea III, the Spectrum Singers, Counterpoint, and the Vermont Symphony. Mr. Muratore has been the featured soloist at the Academie Festival des Arcs, St. Petersburg (Russia) Chamber Concerts, and the Atelier International Concert Series in Paris. He has worked closely with many composers to produce new solo and chamber works for the guitar, including Daniel Pinkham, Scott Wheeler, Larry Bell, Roger Zahab, and Jon Appleton. 

The Boston Globe has described him as “a fleet-fingered and musicianly performer” and has characterized his playing as…“unleashing so many different varieties of tone and color in quick succession…a kind of aural iridescence.” A recent review in The Boston Musical Intelligencer cited him as… “one of greater Boston’s most gifted guitar virtuosos [whose] broad range of repertoire is one his most valuable attributes.” Mr. Muratore has often performed for live broadcasts on WGBH and WPR (National Public Radio), and has recorded for Arabesque, Albany, and Pont Neuf recordings.

DAVID NEWSAM  
Senior Lecturer, Jazz Guitar  
B.A., Berklee College of Music

David Newsam is an assistant professor at Berklee College of Music. He also teaches at the University of New Hampshire. He has performed with Clark Terry, Joe Williams, Milt Jackson, Louis Bellson, Buddy DeFranco, and Dave McKenna. He has co-authored a highly successful book entitled Making Money Teaching Music, published by Writer’s Digest Books.

ALEX OGLE  
Senior Lecturer, Flute  
Director, Performance Laboratory in Chamber Music

Alex Ogle has participated in the Marlboro and New England Bach Festivals and played principal flute for, among others, the D’Oyly Carte Opera, the Grand Teton Music Festival, and the original American production of Jesus Christ Superstar. He has performed several times and moderated a panel on the teaching of Arnold Jacobs at conventions of the National Flute Association. For many years he also taught flute at Amherst and Mount Holyoke Colleges. He attended Harvard College and The Juilliard School of Music and studied with Douglas Royal, James Pappoutsakis, Julius Baker, Harold Bennett, Marcel Moyse, and Keith Underwood. He has recorded for MusicMasters and Opus One.

MELINDA O’NEAL  
Professor  
D.M., M.M., Indiana University  
B.M.E., Florida State University

Conductor Melinda O’Neal has been praised for her “lucid and musical understanding of the score” and “moving and satisfying interpretations” by Hugh Macdonald, Berlioz scholar and music critic. She is artistic director & conductor emeritus of Handel Choir of Baltimore (2004-2013) and professor of music at Dartmouth College where she teaches conducting, theory and history courses.

With Handel Choir of Baltimore, an oratorio ensemble performing baroque, classical and early romantic music with period instruments and music to the present, O’Neal collaborated with Baltimore Chamber Orchestra, Baltimore Symphony Orchestra, Bach Sinfonia, American Opera Theatre and Peabody Early Music. Her performances of works with chorus and period instruments included Mozart’s Requiem, Haydn’s Die Schöpfung, Theresienmesse and Paukenmesse, Handel’s Messiah, Jephtha, Semele and Ode to the Birthday of Queen Anne, Bach cantatas, and Purcell symphony anthems. The Baltimore Sun noted, “Melinda O’Neal has steadily and rapidly honed this ensemble into quite a potent chorus… It was a thoughtfully constructed, entertaining program delivered with an informed sense of historic style.”
O’Neal led Handel Society of Dartmouth College (1979-2004) and Dartmouth Chamber Singers (1979-1996), taught at Indiana University and University of Georgia, founded and conducted Boston Vocal Artists’ Sonique, and has been guest conductor of the Baltimore Chamber Orchestra, Hanover Chamber Orchestra, Seattle Symphony Chorale, and Vermont and New Hampshire Symphony Orchestras.

Her research focuses on music of Hector Berlioz and historical performance practices. She is currently writing Experiencing Berlioz: A Listener’s Companion to be published by Scarecrow Press in 2015, and is designing a new course, Brahms, Berlioz and the Romantic Imagination, for Fall 2013. O’Neal serves on the research and publications committee of American Choral Directors Association.

SALLY PINKAS
Professor
Ph.D., Brandeis University
M.M., Indiana University
Artist Diploma, New England Conservatory

Since her London debut, Israeli-born pianist Sally Pinkas has concertized widely in the USA, Europe, Russia, China and Africa, as soloist and as a member of the Hirsch-Pinkas Piano Duo (with husband Evan Hirsch). She has participated in summer festivals at Marlboro, Tanglewood, Aspen, Kfar Blum (Israel), Rocca di Mezzo (Italy), and Pontlevoy (France), and has appeared as soloist with the Boston Pops, Aspen Philharmonia, Jupiter Symphony, and the Dobrich Chamber Orchestra (Bulgaria).

Her extensive discography includes Debussy’s Twelve Etudes and Estampes (Centaur), Rochberg’s Piano Music (Naxos), Bread and Roses: Piano Works by Christian Wolff (Mode), and Fauré’s Thirteen Nocturnes (Musica Omnia), named one of 2002’s best CDs by the Boston Globe. A Schumann solo disc, as well as Fauré’s two Piano Quartets (with the Adaskin Trio) were recently released on MSR Classics to critical acclaim.

Pinkas holds performance degrees from Indiana University and the New England Conservatory of Music, and a Ph.D. in Composition and Theory from Brandeis University. Her principal teachers were Russell Sherman, George Sebok, Luise Vosgerchian and Genia Bar-Niv (piano), Sergiu Natra (composition), and Robert Koff (chamber music). She serves as Pianist-in-Residence and Professor of Music at Dartmouth College.

JANET POLK
Senior Lecturer, Bassoon
M.A., University of New Hampshire

Janet Polk is principal bassoonist with Portland (ME) Symphony and Vermont Symphony. As a soloist, she has performed with the orchestras of Portland, Vermont, Indian Hill, Dartmouth College, University of New Hampshire, and with the Furman University Concert Band. Chamber music is a vital part of her musical life and with the trio, Sospiri, has recorded a CD entitled Trios of the 20th and 21st Century. In addition to her performing career, Janet is on the faculties of Dartmouth College and the University of New Hampshire.

ANTHONY PRINCIOTTI
Senior Lecturer, Violin
D.M.A., Yale School of Music
B.M., Juilliard School of Music

Anthony Princiotti received his Doctor of Music degree from the Yale School of Music and a B.M. from the Juilliard School. He was the recipient of a conducting fellowship at Tanglewood where he studied with Leonard Bernstein, Gustav Meier, and Seiji Ozawa. Mr. Princiotti has been a recipient of the Marshall Bartholomew Scholarship, the Charles Ives Scholarship, and the Yale School of Music Alumni Association Prize. Between 1981 and 1987, he was first violinist with the Apple Hill Chamber Players and has appeared as a guest conductor with the Vermont Symphony, The New England String Ensemble, The Hartford Symphony, the San Paolo State Symphony, the Yale Philharmonic, the Norfolk Festival Orchestra, the Pioneer Valley Symphony and the Young Artists Philharmonic. In addition to his work with the Dartmouth Symphony, Mr. Princiotti is the Principal Guest Conductor of the Vermont Symphony. His critically-acclaimed CD of Telemann’s Twelve Fantasias for Unaccompanied Violin is the first recording of these works by an American violinist.

HAFIZ SHABAZZ
Adjunct Associate Professor
M.Ed., Cambridge College

Hafiz Shabazz, master drummer and Director of the World Music Percussion Ensemble, is an ethnomusicologist, percussionist, performer, and lecturer. He teaches courses on improvisation and nonwestern music. He has studied at the University of Ghana and the Federal University of Bahia, Brazil. He has studied in Cuba with master drummers.
and folklorists and has performed with Max Roach, Lionel Hampton, Julius Hemphill, and Alhaji Bai Konte, Master Cora and Griot of Gambia, West Africa. Professor Shabazz toured for many years with Wind and Thunder, a group devoted to improvisational jazz and nonwestern music. He has toured France, the Caribbean, and extensively throughout Canada and the United States. He has taught at the University of California at Berkeley, Duke University, and lectured in over five hundred schools and universities. He is an initiated member of the Ancestral Shrine of the Ashanti Nation in Ghana, West Africa, has authored articles for the Black Music Research Journal, and was a consultant with John Chernoff in the writing of African Rhythms and African Sensibilities.

STEVE SWAYNE
Associate Professor and Chair
Ph.D., M.A., U.C., Berkeley
M.Div., Fuller Theological Seminary
B.A., Occidental College

Steve Swayne teaches courses in art music from 1700 to the present day, opera, American musical theater, Russian music, and American music. He has received fellowships from the Woodrow Wilson National Fellowship Foundation and the National Endowment for the Humanities. His articles have appeared in The Sondheim Review, the Journal of the Royal Musical Association, American Music, Studies in Musical Theatre, the Indiana Theory Review, and The Musical Quarterly. He has contributed to commentaries on Sondheim developed by the Kennedy Center, Washington, D.C., and the Chicago Lyric Opera. He has written two books, How Sondheim Found His Sound (University of Michigan Press, 2005) and Orpheus in Manhattan: William Schuman and the Shaping of America’s Musical Life (Oxford University Press, 2011), and is at work on two more: one, on the life and music of musical theater composer William Finn; and another, on the intersections of music, neuroscience, and ethics. He is an accomplished concert pianist, with four nationally distributed recordings currently in release and a performance with the San Francisco Symphony and Michael Tilson Thomas to his credit. In addition to his work at Dartmouth, he has taught at the San Francisco Conservatory of Music and at University of California, Berkeley.

SPENCER TOPEL
Assistant Professor
D.M.A., Cornell University
B.M., M.M., Juilliard School of Music

Composer Spencer Topel is among America’s most innovative and sought-after interdisciplinary composers. The recipient of numerous awards and honors (including the Palmer Dixon Prize from the Juilliard School for best composition, BMI and ASCAP Awards, and the first American composer to be awarded a Danish International Visiting Artist Residency).

Topel has composed music for many of America’s premiere musical institutions, including the Minnesota Orchestra (Incendio, 2009), the Juilliard Symphony, Oregon Symphony, and the Aspen Contemporary Ensemble. Notable international collaborations include performances with the FIGURA Ensemble in Copenhagen, Denmark, the Contemporarte Ensemble in Venice, Italy, and the Turkish Cultural Center 2009 artist tour. His works include three string quartets, five symphonic works, and numerous chamber and electronic works and sound-art installations. Recent major premieres and shows include Capturing Resonance (with Soo Sunny Park at the DeCordova Museum), Svin (bassist Jesper Egelund), Callings (FIGURA Ensemble), Trans-Verse (Charles River Wind Ensemble), and Five Details on the Strausborg Rosace (Collide-A-Scope Music).

Current projects include a string quartet commission (Voxare Quartet), artist residency in Tel-Aviv at the Israeli Conservatory of Music (July, 2014), and two new installations with artist and Dartmouth faculty member Soo Sunny Park.

He is on the Board of Directors for the Foundation for Emerging Technologies in the Arts, and is involved with curation of festivals and conferences, including the Sound and Music Computing, the International Computer Music Conference, and the International Society of Music Information Retrieval. More information on his work can be found at: http://www.spencertopel.com
Louis Burkot is the director of the Glee Club. He was the recipient of the Distinguished Lecturer award at Dartmouth in 2000 and is well known for his work as Artistic Director of Opera North. Richard Dyer of The Boston Globe has praised his conducting as “first-rate, capable and stylish,” and Opera News magazine notes his conducting “sparkles with verve and sensitivity to the needs of singers.” He is Senior Lecturer in the Department of Music, where he has supervised many senior fellowship projects in Music. His conducting studies include the Yale School of Music, the Aspen Music Festival, and the Houston Grand Opera. In addition, he gives master classes in vocal repertoire to music schools and conservatories throughout the United States.

Walter Cunningham is credited with reviving the Gospel Choir, greatly increasing its membership, and helping it attain worldwide acclaim. The choir is made up of Dartmouth students, Upper Valley community members, and musicians and singers from Cunningham’s Chicago-based gospel group, “One Accord.” Most recently, the choir was invited by the Presidential Inaugural Committee to perform at their Welcome Breakfast before an audience of two thousand people at the National Building Museum in Washington, DC. The choir has performed in Italy and Switzerland, and in 2007 the choir was invited to perform at the New Orleans Jazz Festival, where they also assisted with Hurricane Katrina relief efforts. A West Point graduate with a corporate background that includes stints at Wilson Learning Worldwide and Pfizer Pharmaceuticals, Cunningham released his first CD, I Feel the Spirit, in January of 2007. The title track received an honorable mention nod at the 2007 International Songwriting Competition.

A native of Massachusetts, Robert Duff, Director of the Chamber Singers and Handel Society comes to Hanover from Los Angeles, California, where he earned his Doctor of Musical Arts from the University of Southern California in 2000. Dr. Duff received his bachelor’s degree at the University of Massachusetts at Amherst and his master’s degree at Temple University. Before coming to Dartmouth, Dr. Duff served on the faculties of Claremont Graduate University, Pomona College, and Mount St. Mary’s College. Prior to his career in academia, he served for two years as the Director of Music for the Roman Catholic Archdiocese of Los Angeles, where he directed the music programs for nearly three hundred parishes. He has studied conducting with E. Wayne Abercrombie, Alan Harler, Lynn Bielefelt, William Dehning, and John Barnett. Dr. Duff is an active member of the American Choral Directors Association, American Musicological Society, Choral Conductors Guild, Chorus America, the College Music Society, and the Music Educator’s National Conference. He is a life member of the Phi Kappa Phi Honor Society and a member of Pi Kappa Lambda Music Society.

Don Glasgo, the Director of the Barbary Coast Jazz Ensemble, holds bachelor’s and master’s degrees in music theory and composition from Ohio University and the University of Illinois. Mr. Glasgo has taught courses in jazz and literature, jazz history, jazz composition, jazz ensembles, American music, theory and composition, and world music at Dartmouth, Hamilton College, Lyndon State College, Goddard College, Vermont College, and the Putney School. As a faculty member at Goddard College, he directed the Institute for Creative Music and the ground-breaking “Salsa Meets Jazz: The Afro-Caribbean Jazz Seminar” with the Eddie Palmieri Octet. He has written over one hundred jazz compositions and arrangements, many of them premiered by the Barbary Coast. As an accomplished valve trombonist, Glasgo has performed with Michael Ray & the Cosmic Krewe, Joseph Bowie’s Defunkt Big Band, the Oliver Lake Big Band, the Sun Ra Arkestra, and Phish. He leads his own eclectic professional band, Gusano, is the author of jazzlines, a newsletter sent to over 3,400 jazz fans, and a featured columnist for the internationally-distributed magazine, Jazz Improv.

An active conductor and clarinetist, Matthew M. Marsit has led ensembles and performed as a solo, chamber, and orchestral musician throughout the Eastern United States. Before joining the staff of the Hopkins Center for the Arts at Dartmouth, Matthew has held conducting positions at Cornell University, Drexel University, the Chestnut Hill Orchestra, the Bucks County Youth Ensembles, and the Performing Arts Institute of Wyoming Seminary. Matthew has served as a guest conductor or clinician for a great number of institutions and festivals including the Delaware County Youth Orchestra (Pennsylvania), the Temple University Symphony Orchestra Brass and Percussion, the Howard County Concerto Festival (Maryland), the Western Burlington County Honors String Orchestra (New Jersey), the Altoona Tri-County Honors Orchestra (Pennsylvania), and the Hathboro-Horsham and Harriton High School Symphonic Orchestras.

As a clarinetist, Matthew has played with many ensembles including the Chamber Orchestra of Philadelphia, the Fairmont Chamber Orchestra, Cornell University’s “Ensemble X” and has made solo appearances with the Cornell University Jazz Ensemble, the Performing Arts Institute of Wyoming Seminary, the Drexel University Symphony Orchestra, and the Chestnut Hill Orchestra.
Anthony Princiotti is the conductor of the Dartmouth Symphony Orchestra. He received his Doctor of Music degree from the Yale School of Music and a B.M. from The Juilliard School. He was the recipient of a conducting fellowship at Tanglewood where he studied with Leonard Bernstein, Gustav Meier, and Seiji Ozawa. Mr. Princiotti has been a recipient of the Marshall Bartholomew Scholarship, the Charles Ives Scholarship, and the Yale School of Music Alumni Association Prize. Between 1981 and 1987, he was first violinist with the Apple Hill Chamber Players and has appeared as a guest conductor with the Calgary Philharmonic Vermont Symphony, the New England String Ensemble, Hartford Symphony, San Paolo State Symphony, Yale Philharmonic, Norfolk Festival Orchestra, Pioneer Valley Symphony, and the Young Artists Philharmonic. In addition to his work with the Dartmouth Symphony, Mr. Princiotti is the Music Director of the New Hampshire Philharmonic Orchestra and the Associate Conductor of the Vermont Symphony.

Hafiz Shabazz has a reputation for excellence and an incredibly positive attitude towards his students and his music. He is a master drummer, ethnomusicologist, percussionist, performer, and lecturer. Professor Shabazz has studied at the University of Ghana and the Federal University of Bahia, Brazil. He has also studied in Cuba with master drummers and folklorists and has performed with Max Roach, Lionel Hampton, and Julius Hemphill, in addition to Alhaji Bai Konte, Master Cora and Griot of Gambia, West Africa. He has toured in France, the Caribbean, the United States, and Canada. He has shared his knowledge and experience, teaching students at the University of California at Berkeley and at Duke University, and he has lectured at over five hundred schools and universities. He contributed to an article entitled “Conga Drum Rhythms” in the Black Music Research Journal and served as a consultant with John Chernoff in the writing of African Rhythms and Sensibilities. In the summer of 1999 Mr. Shabazz undertook a trip to Mali, West Africa, where he was able to study and perform with master drummers and singers. He currently performs and records with his band Bala Bala.
Welcome to Dartmouth College’s Music Department.
This guide has useful information for new students and was written with the first-year student in mind by a senior music major, who is now in graduate school.

**PRACTICE ROOMS**

Q: Where do students practice?
A: In the basement of the Hopkins Center. There are a number of practice rooms—some with grand pianos for students taking piano lessons through the College, and some with uprights, or no pianos at all, for everyone else. Also, all the classrooms and larger rooms are available for ensemble practice when they aren’t being used for classes.

Q: Do I have to be a music major to practice?
A: No. Any student can get a key to practice in the HOP.

Q: Where do I sign up for a practice room key?
A: If you go to the Music Department office during business hours you can sign up for a key to a practice room with a grand piano. Only students who are taking piano lessons will be assigned a key. The other practice rooms are left unlocked for students on a first-come, first-served basis.

Q: How do I sign up for a practice room? Do I always need reservations?
A: The practice rooms do not have reservations. For the classrooms, one can sign up for a room up to a week in advance, on the sheets in the Music Department office. More often than not, there are rooms available to practice in during the night, so signing up is not necessary unless you are rehearsing with an ensemble. Though anyone can sign up for any room, professors needing additional class time and HOP ensembles can bump you from room reservations. Most of the time, they will have signed up for what they need way in advance, so that this sort of situation is a rarity.

Q: When are the practice rooms open?
A: The practice rooms are open when the HOP is, from 7 AM to midnight every day except holidays. The holiday schedule will be posted around the HOP well in advance.

Q: Can I get a locker to stash my instrument and music? It seems like everyone else has one.
A: Located in the department next to Lower Buck and by the staircase to Studio One and BritTrax is the office of Steve Langley. Stop by his office (room 48) to complete a locker request form.

Q: I don’t own the instrument I play, but I want one to practice on. Can the department hook me up?
A: If you are taking lessons through the College or are in an ensemble, yes. See Steve Langley for instrument rentals.
**Paddock Music Library**

**Q:** Where do all the music students hang out?  
**A:** Paddock Music Library is a great place for music students to chill or study. If you go down the set of stairs behind the glass wall near the Hinman Mail Center, you will find Paddock Library on your left.

**Q:** What does this library have?  
**A:** Paddock has a large collection of scores, CDs, records, tapes, DVDs, videos and books. It is completely separate from Berry Library—anything and everything musical is housed here. (This way you’ll never have to leave the warm blanket that is the HOP...there is mail, food, practice rooms, class rooms, computers and a library) The Library has listening and a small lounge where students read and talk. There is also a back section with TVs where one can watch library videos and DVDs and a study area with tables to do work.

**Q:** Can I take CD’s home with me? What about DVDs, records and videos?  
**A:** Yes, you can. CDs, DVDs and VHS tapes can be lent out but are due back sooner than other items, and a hefty dollar-per-day charge will start accruing if they are late. Records never leave the library.

**Q:** Why are there so many bio-chem majors studying here? Are they music majors too?  
**A:** Maybe, maybe not. Because the music library is small and friendly, it has recently become a hot spot for stressed out pre-med students to study. Though they are not all music majors or involved in the department, we try to be nice to them.

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**Music Lessons**

**Q:** How do music lessons work here?  
**A:** Simple question, complex answer. One can take them for academic credit at no cost or as a private paying student. For credit, one must sign up for an audition with an instructor. It is simply just a 10-15 minute meeting with instructor to determine your level of skill. Instructors can only take a limited number of students a term, so preference will go to those with more experience or those who need lessons to complete the music major. Additionally, some instructors do not take beginning level students on a credit basis. If you are interested in taking lessons on a private basis, contact the instructor personally through blitz to discuss the matter.

**Q:** How does this academic credit work?  
**A:** When you are accepted to lessons, you sign a contract. This says that for the next three consecutive terms that you are on campus, you will take lessons with the instructor, for eight weeks each term. Each term you get a grade for lessons, but it is not until the final third term that your average grade gets reported in your transcript (it is reported for the term you began lessons...not ended). In terms of course load, this means that music lessons count as a class credit only the term you begin. For example, if you start piano now in addition to English 5, Math 12 and Chem 5, you are taking four classes! The next two terms you are still taking lessons, but lessons won’t count as an extra class.

**Q:** Four classes are supposed to be a lot of work at Dartmouth, isn’t it?  
**A:** It can be, yes, but it is also a normal part of the musician’s life. Just be careful since you are only allowed to take four classes three times without paying extra fees. Also, try not to overload yourself in your first term at Dartmouth.
Q: Let's say I don't get one of the instruction slots. What then?
A: You can take lessons privately, and in the winter, audition again! Auditions tend to be much busier in the fall; make sure to check back in the winter and see if any spots are opening up. With the D-plan scheduling, professors tend to take on a few new students each term.

Q: I'm not sure if I'm ready for lessons...
A: Sign up for an audition time, even if it is only to discuss your interest for potential lessons and musical background. Don’t worry…all of the instructors are nice.

Q: I'm not sure that I want to commit to an entire year's worth of lessons. What do I do?
A: If you are unsure if you want to contract yourself out to three terms of lessons, it may be best that you take lessons privately for now. You can always audition in the winter and sign up for a full contract of lessons then; however, once you sing the contract you are contractually obliged to pull through.

Q: Do I have to be a music major or minor to be involved?
A: Definitely not. The number of students involved in music through the department and the Hopkins Center far exceeds the number of students focusing on music academically. Furthermore, many students choose to take a smattering of music courses, but don’t have the time to officially major of minor. The Department is yours for the taking: if you are interested in performing in an ensemble and that's that, then do just that.

Q: Where do musicians meet other musicians?
A: Generally, people just meet each other while practicing or taking classes. If you are looking for a cellist and see one practicing in the basement, most people don’t mind if you knock and talk to them. That’s how I ended up putting together a Jazz trio last year. Also, people often hang signs up on the practice room doors and on the department bulletin board when trying to form a band. We are a very small group of dedicated students and you’ll get to know everyone very quickly. Don’t fret.

Q: Can you tell me about the performing ensembles?
A: Check with all the tables at the department Open House and with the various bulletin boards and posters up in the HOP. There are many, and like lessons, most require specific auditions to join. Make sure you get on this quickly and don’t miss your chance to audition—sign up sheets for auditions are found on the notice board across from Lower Buck.

Q: How does this music major or minor work? What courses do I need?
A: The ORC (Organizations, Regulations, Courses) does a good job describing it; it’s reproduced in this handout on page 2.

Q: Are music professors welcoming? Can I go to their office hours even if I just want to talk to them?
A: The department here is very friendly and professors will go out of their way to connect with first-year students. If you want to talk to a professor about the department or his or her work or just have an assortment of questions, make use of their office hours… that’s the reason they’re held.