Welcome to the music department

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. We’re a small department, and 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: performer, composer, conductor, curator, and producer.

Music Department programs and facilities are open to all. Follow the links on our website to check out course listings and a current schedule of our concert series.
Basic Structure of the Department

The Music Department offers a major, a modified major, and a minor. Requirements for the major and minor are outlined on p. 17. The departmental curriculum is divided into four kinds of courses:

- Introductory courses with no prerequisite (Music 1-16).
- Form and analysis courses that comprise the core of the major and minor, and provide solid musicianship skills for students interested in performance, music theory, and music history (Music 20-23).
- Courses in music history and criticism, composition, theory, and world music open to students who have completed one or more courses in the core sequence.
- Performance courses (Music 50-65). Options for performance studies include:
  - Individual Instruction Program (IIP) which offers weekly private lessons on all standard orchestral instruments, jazz piano, saxophone, guitar, classical guitar, and in voice.
  - Conducting
  - Oral Tradition Musicianship

Music Performance Laboratory

Section 1: Chamber Music
Section 2: Contemporary Music
Section 3: Jazz Improvisation
Section 4: Indonesian Gamelan

First-year students are encouraged to enroll in performance laboratories, which may be taken either for credit or not for credit.

Music courses fulfill the ART distributive requirement, and most also fulfill one of the three components of the World Cultures Requirement. Certain courses also fulfill the TAS (Technology and Applied Science) distributive.

Music 20: Introduction to Music Theory is a prerequisite for most theory and composition courses, as well as for the music major and for the Foreign Study Program. It is offered in fall 2009 and spring 2010.

Advanced Placement:
First-year students who come to Dartmouth with considerable prior experience in music theory should contact the department to obtain permission to enroll in upper-level theory courses. A take-home placement exam for Music 20 will be available on Monday, September 21st at 10 AM in Lower Buck in the Hopkins Center.

The Music Department sponsors a Foreign Study Program to London (2010) and Vienna (2011) in the spring. Prerequisites include 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). See pg. 22 and 25.

Courses in the Music Department

Fall Courses for the Interested First-Year Student

Mus 1:  Beginning Music Theory
Mus 5:  History of Jazz (cross-listed as African and African American Studies 39)
Mus 9:  Music and Technology
Mus 20:  Introduction to Music Theory (ability to read music in two or more clefs, or permission of the instructor, is a prerequisite)
Mus 21:  Melody and Rhythm
Mus 32:  Improvisation
Mus 44:  Music of the Twentieth Century
Mus 51:  Oral Tradition Musicianship

Winter Courses for the Interested First-Year Student

Mus 1:  Beginning Music Theory
Mus 4:  Global Sounds
Mus 6:  History of Western Art Music
Mus 9:  Music and Technology
Mus 22:  Harmony and Rhythm
Mus 30:  Composition Seminar
Mus 40:  Topics in Music History
Mus 41:  Composer Seminar: Mahler
Mus 45:  Ethnomusicology
Mus 51:  Oral Tradition Musicianship

Spring Courses for the Interested First-Year Student

Mus 2:  The Music of Today
Mus 3:  American Music
Mus 7:  First-year Seminar
Mus 8:  Digital Musics, Sonic Arts and the Internet
Mus 10:  Lives and Works of the Great Composers
Mus 11:  Opera
Mus 20:  Introduction to Music Theory
Mus 23:  Timbre and Form
Mus 31:  Digital Music Composition
Mus 45:  Ethnomusicology
Mus 51:  Oral Tradition Musicianship

Fall, winter and spring:
Music 50, sections 1-4, Performance Labs
Music 53-65, Individual Instruction courses in instrument and voice
The Music Major, the Music Minor and ...just being musical

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. The office entrance is located by the back doors of the HOP (the ones that open onto Lebanon St. where Ben & Jerry’s is located). Only students who are taking piano lessons will be assigned a key. Practice rooms with uprights are left unlocked for students on a first-come, first-served basis.

Q: Why are there so many bio-chem majors studying here? Are they music majors too?
A: Yes, you can. CD's, DVDs and Videos can be lent out but are due back by closing the next day or a hefty dollar-per-day charge will start accruing. Records never leave the library.

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

Q: Where do all the music students hang out?
A: Paddock music library! 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: Whoa! 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. CD’s, DVDs and Videos can be lent out but are due back by closing the next day or a hefty dollar-per-day charge will start accruing. Records never leave the library.

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. Sign-up sheets are in the music department office and auditions take place the first week of classes. 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: When do students practice?
A: Up to a week in advance, one can sign up for a room in the Music Department office, during normal business hours. 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, these people have signed up for what they need way in advance, so that this sort of situation is a rarity.

Q: Where are the practice rooms open?
A: The upright- or no-piano practice rooms are open 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 mysterious stairs leading to the often-overlooked Piano Lab (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 a saxophone, but I play and 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.

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Q: How do I sign up for a practice room? Do I always need reservations?
A: A: Up to a week in advance, one can sign up for a room in the Music Department office, during normal business hours. 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, these people have signed up for what they need way in advance, so that this sort of situation is a rarity.

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A: If you are taking lessons through the College or are in an ensemble, yes. See Steve Langley for instrument rentals.
Q: Ah! I didn’t get one of the instruction slots. What now?
A: You can take lessons privately for now, 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…how do I know?
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.

Other Questions ■ ■ ■ ■ ■

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 or 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 music students 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: So what are all of these 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 does a good job describing it; it’s reproduced in this handout under Course Descriptions.

Q: Are music professors scary? Can I go to their office hours even if I just want to talk to them?
A: The ORC does a good job describing it; it’s reproduced in this handout under Course Descriptions.

Faculty Biographies ■ ■ ■ ■ ■

TIM ATHERTON
Senior Lecturer, Low Brass
B.M., University of Massachusetts

Atherton is a freelance trombonist and educator. He is a graduate of the University of Massachusetts and has studied privately with Per Breveg, of the Metropolitan Opera and John Swallow, of the New York Brass Quintet. Mr. Atherton is a regular member of the Berkshire Symphony Orchestra, Massachusetts Wind Orchestra, New England Jazz Ensemble and the Amherst Jazz Orchestra. He is a Senior Lecturer in Low Brass at Dartmouth College. Studio Instructor and Director of the Brass Ensembles at Williams College, and an Adjunct Professor in Low Brass and Jazz History at Westfield State College where, for seventeen years he served as director of the acclaimed W.S.C. Jazz Ensemble. For twenty-five years, he has mentored numerous students who have become highly regarded professional instrumentalists and teachers. He has served as an adjudicator and guest conductor for festival jazz ensembles throughout New England. He has performed, recorded and toured nationally and internationally. Mr. Atherton is featured on four recent CD publications: The New England Jazz Ensemble Live, A Cookin’ Christmas with The New England Jazz Ensemble, An Imperfect Storm -The Large Ensemble Compositions of Andy Jaffe, and Chilling Winds with The Massachusetts Wind Orchestra. In August of 2004 Mr. Atherton was featured with the Darbury Brass Band on a tour of Australia. In 2001 Mr. Atherton traveled to China where he performed and gave workshops at the conservatories of Shanghai, Wuhan, Shenyang and Beijing. His article, “Playing Together: A Journal on Workshops in China” was published in the January 2002 issue of the International Trombone Association Journal.

SHALINI AYYAGARI
Mellon Postdoctoral Fellow 2009-11
Ph.D., University of California at Berkeley
B.A., Swarthmore College

Shalini Ayyagari, a Mellon Postdoctoral Fellow through the Leslie Center for Humanities at Dartmouth College, is a specialist in the regional musical practices of North India. She received her doctorate in Ethnomusicology from the University of California, Berkeley. Her dissertation, “Small Voices Sing Big Songs: The Politics of Emerging Institutional Spaces among Manganiyar Musicians in Rajasthan, India,” examines intersections of development initiatives and music-making as members of the Manganiyar hereditary musician community are founding their own non-governmental organizations to grapple with community and caste issues in northwestern India. She is currently working on a project which examines the India-Pakistan border region as a site for borderlands music-making, and is specifically looking into the role of Sindhi Sufi music in the creation of (and place in this region. Ayyagari is an avid tabla and Balinese Gamelan player. Prior to moving to Hanover, Ayyagari taught at Kenyon College and University of California, Berkeley. Her courses at Dartmouth College this year focus on South Asian music outside of the classical traditions as well as a survey of music-making whose origins are in the non-European world with a focus on Central and South Asia.

DON BALDW
Lecture, Double Bass
B.M., Indiana University, University of California

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 Woz, 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.

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 University of Southern
and performances at the International Computer Music Conference in Copenhagen, the European Conference on Artificial Life, the Darwin Symposium, The Computer Arts Society in London and ICMC in Belfast. His teaching focuses on software and hardware practices for Digital Musics, and also includes courses on music and technology, and music theory.

**Michael Casey**
Professor and Chair
Ph.D., M.T.
A.M., Dartmouth College
B.A. (Honors), University of East Anglia, UK

Professor Michael Casey is a composer of acoustic and electro-acoustic music and a researcher specializing in computer analysis of large collections of music. He earned his Ph.D. from MIT’s Media Laboratory, where he studied composition with Barry Vercoe and Tod Machover, and his Masters from Dartmouth College, where he studied composition with Kathryn Alexander, Jon Appleton, and Larry Polansky. His electro-acoustic music works have received international recognition, winning prizes from the Bourges foundation, France, and the Newcomb Foundation. He is a member of the Live Algorithms for Music computer music performance collective in London, UK, and he is currently the lead-developer for two open-source music software projects: SoundSpotter, a real-time-search music performance system developed in collaboration with members of the Royal Academy of Music in London, and AudioDB, a search engine for music collections developed in collaboration with the University of London, UK, and Yahoo! Research Inc. Prof. Casey’s courses in the Music Department include “Digital Musics, Sonic Arts and the Internet” and the graduate seminars in Digital Musics.

**Marcia Cassidy**
Senior Lecturer, Violin, Viola
M.M., San Francisco Conservatory
B.M., University of Texas at Austin

Marcia Cassidy has performed extensively in the United States, Europe, Canada, and Japan to critical acclaim as a member of the Fransiccan String Quartet, the first-prize winners at the Banff International String Quartet Competition. She pursued her musical training at the University of Texas, University of New Mexico, New England Conservatory, San Francisco Conservatory, and with the Tokyo String Quartet at the Yale School of Music. Her principal teachers have included Geraldine Walther, Burton Fine, Leonard Feldberg, Stephen Clapp, and Doris Norton. In addition to teaching, she is an active chamber musician, principal violinist of Opera North (NH), a member of the Musicians of the Old Post Road (Boston), and performs regularly with many professional groups including the newly formed Burlington (VT) Chamber Orchestra.

**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 Fullbright 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 United States 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 (www.gamelan.org), 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 Covig.

**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 in 1991 she moved to California, where she obtained a doctoral degree in composition from Stanford University. Since 2003 she has been associate professor of Music at Dartmouth College. Kui’s compositions span diverse genres and styles and include ballet, chamber works, chorus, electro-acoustic/computer music, film scores, and multi-media art. Many of her compositions have incorporated traditional Chinese musical ideas into contemporary settings. Her works have been recognized by international competition prizes and fellowships, and have been performed by the Symphony Orchestra of the Central Ballet of China, Wind Ensemble of the University of Southern California, The Symphony Orchestra of the Musical Theatre-Studio, the New York New Music Ensemble, Alea III New Music Ensemble, Music from China, San Francisco Contemporary Music Players, Earplay New Music Ensemble, San Francisco Chamber Music Singers, Core Ensemble, Longy New Music Ensemble, the Beijing Dance Institute, Composer’s Inc., pianist Sarah Cahill and others and have been presented in festivals and concerts in the US, France, Finland, China, Argentina, Canada, and Germany.
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.

FRED HAAS
Adjunct Assistant Professor of Music
Saxophone; Jazz Piano
Director, Performance Laboratory in Jazz Improvisation
A.B., Dartmouth College

Fred Haas has performed with Oscar Peterson, Ray Charles, Clark Terry, Milt Jackson, Joe Morello, Don Cherry, Milt Hinton and many others. A Dartmouth graduate (73), Fred teaches saxophone, jazz piano, jazz improvisation, jazz history and music theory. He is the founder of Interplay Jazz Camp, an intensive, holistic summer workshop in jazz improvisation. 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.

JAN HALLORAN
Lecture, Clarinet
M.M., Boston University
B.M., Eastman School of Music

Jan Halloran is a clarinetist and a member of the Portland Symphony; she performs regularly with the Boston Modern Orchestra Project and Opera Boston. 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.

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THOMAS HAUNTON
Senior Lecturer, French Horn
B.M., New England Conservatory of Music

A freelance horn player based in Boston, Thomas Haunton performs as a principal horn in 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 Espanade Orchestra for over twenty seasons, Mr. Haunton has toured extensively throughout the United States, Japan, and Korea. A past winner of the prestigious Artaud Gold 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 orchestras. Among his favorite experiences are performing at the Beach in 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, Anthony Quinn, Barbara Cook, Joel Grey, Ben Vereen, Faith Prince, Bebe Neuwirth), comedy (Vicente 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 occasionally 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, and has performed for the Boston Symphony Orchestra, and has also performed with the Vermont Symphony and the Orchestra of St. Luke’s (New York). He has participated often in the New England Bach Festival and Marlboro Music Festival, and in the NYU Chamber Music Festival series. He is longtime music director for the University of Northampton and Florence (Massachusetts), and for fourteen years directed Da Camera Singers, an auditioned chorus based in Amherst. Mr. Hayes is a Phi Beta Kappa graduate of Amherst College and the Manhattan School of Music. He is also a graduate of the Lab School at Dartmouth College.

ERMA MELLINGER
Senior Lecturer, Voice
M.M., Eastman School of Music
B.M., Northwestern University

In addition to earning a Master of Music degree from the Eastman School of Music, Erma also earned both Teaching and Performance Awards. A professional singer, Erma has performed leading roles with many of the country’s major opera companies including the Cleveland Opera, the Dallas Opera, the Florida Grand Opera, the French International Grand Opera, and the Opera Theater of Pittsburgh.

JOHN MURATORE
Senior Lecturer, Classical Guitar
M.M., New England Conservatory
B.M., University of Akron

John Muratore has performed as soloist and chamber musician across the U.S., Canada, Europe and Russia. He has performed with numerous ensembles including Alex Iii, the Spectrum Singers, the Mastersingers and Countertop. Recent concerto appearances have been with the Vermont Symphony, Boston Chamber Orchestra and Symphony by the Sea, under the direction of Jonathan McPhee. Among the composers with whom John has worked are Steven Stucky, Fred has recorded new and chamber works for the guitar are Daniel Pinkham, Scott Wheeler, Larry Bell, Roger Zahab and Jon Appleton. Mr. Muratore has been the featured soloist at the Academie Festival des Arves (France), St. Petersburg (Russia) Chamber Concerts and the Aix International Concert Series in Paris. In 1996 John was awarded First Prize in Alpha Delta Kappa Foundation’s National Competition for String Players. The Boston Globe has described him as "a fleet-fingered and musically performer" and has characterized his playing as "compatible and inspiring, an instant hit." John, whose live performances are often featured on WGBH Radio Classical Performances with host Richard Knisely, has recorded for Albany and Arabesque Records. His recent, critically-acclaimed solo CD, Shadow Box, has been hailed by Britain’s Classical Guitar magazine as "a fine recording…with serious intent.”

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

Alex Ogle has performed at 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 oriental American production of Jesus Superstar. At conventions of the National Flute Association he has performed several times and moderated a panel on the teaching of Arnold Jacobs. For many years he also taught flute at Amherst and Mount Holyoke Colleges. He attended Harvard College and the New England Conservatory and studied with Douglas Royal, James Pappoutsakis, Julius Baker, Harold Bennett, Marcel Moyse, and Keith Underwood. He has recorded for MusicMasters and Opus One.

THEODORE LEVIN
Arthur R. Virgin Professor of Music
Ph.D., M.F.A., Princeton University
B.A., Ambrose College

Theodore Levin is a specialist on music, expressive culture, and traditional spirituality in Central Asia and Siberia. His two books, The Hundred Thousand Tools 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, which won ASCAP’s 2007 Award for Excellence in Ethnomusicology. As an advocate for music and musicians from other cultures, Levin 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 Yo-Yo Ma, and currently serves as Senior Project Consultant to the Aga Khan Music Initiative in Central Asia, and as a chair of the Arts and Culture sub-board of the Soros Foundations’ Open Society Institute. He is currently working on a book on culture and development in Asia, 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, in 2008, began teaching an interdisciplinary course on the Silk Road.

DANIEL MELLINGER
Senior Lecturer, Bassoon
M.M., Eastman School of Music
B.A., Amherst College

In the Mastersingers and Counterpoint. Recent concerto appearances have been with the Vermont Symphony, Boston Chamber Orchestra and Symphony by the Sea, under the direction of Jonathan McPhee. Among the composers with whom John has worked are Steven Stucky, Fred has recorded new and chamber works for the guitar are Daniel Pinkham, Scott Wheeler, Larry Bell, Roger Zahab and Jon Appleton. Mr. Muratore has been the featured soloist at the Academie Festival des Arves (France), St. Petersburg (Russia) Chamber Concerts and the Aix International Concert Series in Paris. In 1996 John was awarded First Prize in Alpha Delta Kappa Foundation’s National Competition for String Players. The Boston Globe has described him as "a fleet-fingered and musically performer" and has characterized his playing as "compatible and inspiring, an instant hit." John, whose live performances are often featured on WGBH Radio Classical Performances with host Richard Knisely, has recorded for Albany and Arabesque Records. His recent, critically-acclaimed solo CD, Shadow Box, has been hailed by Britain’s Classical Guitar magazine as "a fine recording…with serious intent.”
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,” “moving and satisfying interpretations” and her “stylish and clear manner on the podium” by Hugh Macdonald, Berlioz scholar and music critic. She is now in her fifth season as artistic director & conductor of the Handel Choir of Baltimore (MD) and has been professor of music at Dartmouth College since 1979. Under O’Neal’s leadership, Baltimore’s Handel Choir (www.handelchoir.org) became a newly reconfigured community oratorio ensemble of 45 voices presenting baroque and classic style works of Handel, Bach, Mozart and Haydn with period instrument orchestras. Handel Choir also collaborates with colleague ensembles, including the Baltimore Symphony Orchestra and Baltimore Chamber Orchestra, to perform music from 19th-century to the present. From 1979-2004 O’Neal was music director and conductor of the Handel Society, Dartmouth’s student-community oratorio society, performing choral and choral-orchestral works with guest vocal artists and the professional Hanover Chamber Orchestra. Repertoire included Berlioz’s Roméo et Juliette, John Adams’ Harmonium and Vaughan Williams’ Dona Nobis Pacem, Verdi’s Requiem, Beethoven’s Missa solemnis, Haydn’s Harmoniemesse, and Bach’s St. Matthew Passion, to name a few. The ensemble concentrated in Austria and Germany, performed a portion of Berlin’s L’Bencher des Chor in Carnegie Hall and toured to Toronto. O’Neal conducted Dartmouth’s Chamber Singers for seventeen years, taking them on seven international concert tours. Recent projects have included Handel’s Choir’s recording of Handel’s Alexander’s Feast with the Bach Sinfonia (Washington DC) on Dorian, commissioning of Jonathan Leshnoff’s Requiem for the Fallen, performance of Berlioz’s rarely heard individual songs and choruses, and commission and premiere of The Staff of Aesculapius by Charles Dodge. O’Neal was conductor of Songlines, Boston Vocal Artists’ ten-voice professional chamber ensemble, and she has been visiting professor at Indiana University, University of Georgia and Towson University. At Dartmouth she teaches courses in music theory and conducting.

DOUG PerKINS
Lecture, Percussion
Director, Performance Laboratory in Contemporary Music
D.M.A., Stony Brook Performer’s Certificate, Eastman School of Music
M.M., A.D., Yale University
B.M., Cincinnati College-Conservatory of Music

Doug Perkins specializes in new works for percussion as a chamber musician and soloist. This has taken him to stages and festivals throughout North America and Europe including Carnegie Hall, Lincoln Center, the Brooklyn Academy of Music, the Ojai Festival, the Spoleto USA Festival, and the World Expo in Lisbon, Portugal. He was a founding member of So Percussion and is presently hard at work with the Meekins’ Perkins Duo. Commissioning and collaborating of new work is important to Doug. To that end, he works regularly with such composers as David Lang, Steve Reich, Paul Lansky, John Luther Adams, Steve Mackey, John Zorn, and Evan Ziporyn. He also performs regularly with groups such as the International Contemporary Ensemble, Alarm Will Sound, Camerata Pacifica, Collage New Music, eighth blackbird, Max Roach’s M’Boom, and the electronica duo Matmos. Doug currently teaches at Dartmouth College where he teaches percussion and directs the Contemporary Music Lab. Additionally, he is the Director of the Annual Festival of New Music and the concert series The Way to Go Out. Doug received his Bachelor’s degree from the Cincinnati College-Conservatory of Music, Masters and Artist Diploma degrees from Yale University, and his Doctorate from Stony Brook University. His principal percussion teachers were Jack DiIanni, Jim Culley, and Robert Van Sice. He performs with Vic Firth Drumsticks and Mallets, Pearl/Adams Musical Instruments, and Black Swamp Percussion accessories.

sAllY PinkAs
Professor
Ph.D., Brandeis University
M.M., Indiana University
Artist Diploma, New England Conservatory

...‘Pinkas’... playing can turn from exquisite refinement to savage vehemence in a twinkling... she plays as if every measure were a new revelation...” (The Boston Globe). Since her London debut, pianist Sally Pinkas has concertized widely in the USA, Europe, Russia, China, Africa and her native Israel, as soloist and as member of the Hirsch-Pinkas Piano Duo (with her husband Evan Hirsch). She has participated in summer festivals at Marlboro, Tanglewood, Aspen, Klar Blum (Israel), Roca di Mezzo (Italy) and Puntlevfo (France), and has appeared as soloist with the Boston Pops, Aspen Philharmonia, Jupiter Symphony, and the Dobrich Chamber Orchestra (Bulgaria), among others. Pinkas’ musical interests range from the traditional to the contemporary. Her extensive discography includes Debussy’s Twelve Etudes and Estampes (Centaur), Rochberg’s Piano works (Gasparo, 2-CD set), Bread and Roses: Piano works by Christian Wolff (Mode), and Faure’s Thirteen Nocturnes (Musica Omnia), named one of 2002’s best CDs by the Boston Globe. Naxos released a 3-CD recording of Gaubert’s Complete Chamber Works for Flute and Piano (with Fermnick Smith). The Hirsch-Pinkas Duo has performed works by Pinkham, Rochberg and Lee (Anis and Gasparo), many of which were commissioned and premiered by the two. In addition to her work in the Music Department, Pinkas is pianist-in-residence at the Hopkins Center at Dartmouth College, and a faculty member at the Longy School of Music in Cambridge, Massachusetts.

lARRY PoLAnsky
Associate Professor
Jacob Strauss 1922 Professor in Music
Co-Director of the Bregman Electronic Music Studio
M.A., University of Illinois
B.A., University of California, Santa Cruz

Larry Polansky has worked extensively in composition, computer music, software development, theory, performance and American music. He was on the faculty of Mills College in Oakland, CA, and directed the Center for Contemporary Music there. He is the author of a number of books and articles, has several solo CDs released, is an editor for a number of major theoretical and computer music journals, and is the founder and director of Frog Peak Music (A Composers’ Collective), an organization dedicated to publishing speculative theory and experimental music. He currently teaches in the graduate program in digital music as well as courses in computer music, theory and composition on the undergraduate level.

janet PoLk
Senior Lecturer, Bassoon
M.A., University of New Hampshire

Janet Polk is also on the faculty of the University of New Hampshire and is principal bassoonist of the Vermont and Portland (Maine) Symphony Orchestras. She also plays in Soqair, a trio of oboe, bassoon and piano, which has recorded a CD titled Trios of the 20th and 21st Century.

aNTHONY PrInCIottI
Senior Lecturer, Violin
D.M.A., Yale School of Music
B.M., Juillard School of Music

Anthony Princiotti is in his thirteenth year as conductor of the Dartmouth Symphony Orchestra. 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 Barlownew 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, 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 Music Director of the New Hampshire Philharmonic Orchestra and the Associate Conductor of the Vermont Symphony.

HAIf ShAzbAz
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 non-Western music. He has studied at the University of Ghana and the Federal University of Bahia, Brazil. He has studied in the United States with master drummers and folklorists and has performed with Max Roach, Lionel Hampton, Julius Hemphill and Alhaji Bia Korte, Master Cora and Grist of Gambia, West Africa. Professor Shabazz toured for many years with Wind and Thunder, a group devoted to improvisational jazz and music of the Caribbean. He has toured France, the Caribbean, and extensively throughout Canada and the United States. He has taught at the University of California, Berkeley and at Duke University, and lectured in over 500 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 Cremmell in the writing of African Rhythms and African Sensibilities.
SHAYNA SILVERSTEIN
Lecturer, Winter 2010
B.A., Yale University

Shayna Silverstein is currently writing her doctoral dissertation and teaching music courses at the University of Chicago. Her dissertation explores the formation of secular nationalism through Syrian dance music and is based on a period of fieldwork conducted in Syria and Lebanon between 2006-2008 and supported by a Fullbright fellowship. Her research interests include masculinity, modernity, nationalism, popular culture, postcolonialism, public spheres, and sectarianism and she has several contributions to edited volumes and publications forthcoming in late 2009 and 2010. Shayna has also consulted and staffed a variety of arts programs and initiatives including the Silk Road Project, Smithsonian Center for Folklife and Cultural Heritage, Make Music Not War, Tsalasho, and the Lower Manhattan Cultural Council. She is currently developing her skills in oud (Arabic lute) and has an extensive background in violin and contemporary dance.

WILLIAM JOHN SUMMERS
Associate Professor
Ph.D., University of California, Berkeley
M.A., California State University, Hayward

Professor William John Summers is a historical musicologist who has been on the faculty of music at Dartmouth College since 1984. He is the founder and Coordinator of the International Hispanic Music Study Group, a worldwide confederation of approximately 75 scholars and performers who explore music from or inspired by the cultures of the Iberian Peninsula. Professor Summers is widely sought out as an advisor by music majors, having advised two Master’s theses, ten Senior Fellows in Music, thirteen Presidential Scholars and many honors theses and culminating experiences. Dr. Summers is the author of Fourteenth-Century English Polyphony (1983, Munich, Hans Schneider Verlagi) and co-author of J.B. Sancho, Pioneering Composer of California (2007, Palma, de Mallorca, University of the Balearic Islands Press). He has published more than seventy journal articles and reviews that have appeared in Early Music History, Music and Letters, The Journal of Musicology, Revista de Musicología, Revista Musical Chilena, Inter-American Music Review, and Congress Reports of the International Musicological Society, Revista Musicál Chilena, Inter-American Music Review, and Letters.

STEVE SWAYNE
Associate Professor
Ph.D., M.A. University of California, Berkeley
M.Div., Fuller Theological Seminary, Pasadena, CA
B.A., Occidental College, Los Angeles, CA

Steve Swayne teaches courses in art music from 1700 to the present, opera, American musical theater, Russian music, and African music. His scholarly articles have appeared in, among other places, The Sondheim Review, the Musical Quarterly, the Journal for the Royal Musical Association, American Music, and the Indiana Theory Review, and he currently serves as a senior editor of the forthcoming New Grove Dictionary of American Music. He has contributed to commentaries on Sondheim developed by the Kennedy Center, Washington, D.C., and the Chicago Lyric Opera. He has been an accomplished concert pianist, with a performance with the San Francisco Symphony and Michael Tilson Thomas to his credit, and his lively observations on current affairs have led to appearances on National Public Radio and CNN as well as in various newspapers and anthologies. In addition to his work at Dartmouth, he has taught at the San Francisco Conservatory of Music and at UC Berkeley.

SPENCER TOPEL
Research Instructor
B.M, M.M. Juilliard School of Music

Spencer Topel’s music has recently appeared on concert programs in major venues such as the Chiesa di Santa Caterina Tevisio in Venice, Italy, Istanbul Technical University (MIAM), the 2008 Aspen Music Festival, Chigiana Festival in Siena, Italy in 2007, at Alice Tully and Weill Concert Halls in New York, and in Tokyo City Opera Hall. His music was performed on a concert tour of Turkey sponsored by the Turkish Cultural Center NY, which featured twelve musicians from around world and appears on the calendars of the Syracuse Society of New Music and the Schwartz Center at Cornell University. He has been a top prizewinner in several student competitions. Originally from Portland, Oregon, Spencer is a 2004 graduate of The Juilliard School, where he earned his Master’s degree as a student of Christopher Rouse. Also from Juilliard, Mr. Topel holds a degree in composition (BM) while studying with Samuel Adler. He is currently candidate for the Doctor of Musical Arts degree at Cornell University as a student of Roberto Sierra and Steven Stucky. Spencer Topel is also an active lecturer and researcher at Dartmouth College where he teaches composition in the Digital Music Program. Current research include Music Information Retrieval topics on rhythm detection and categorization, and spatial inference tasks in music cognition in collaboration with Kathrine Ages.

DMITRI YANOV-YANOVSKY
Visiting Scholar, fall 2009; winter 2010
Visiting Professor, spring 2010
B.A., State Conservatory of Uzbekistan, Tashkent

Mr. Yanov-Yanovsky studied composition and instrumentation with his father, Felix Yanov-Yanovsky at the State Conservatory of Uzbekistan in Tashkent, where he graduated in 1986. He also attended masterclasses with Edison Denisov and Poul Ruders in Denmark in 1992 and attended IRCAM in 1993. Among his honors are Second Prize in the sacred-music competition in Fribourg (1991, for Lecoymosa), the ALEA III International Prize in Boston (1992, for Presentiment), the Prix Special de Nantes at the Festival International du Film de Cannes (1992, for Kammie [film score]), and the Prize of the Cinematographers Union of Uzbekistan (1995, for The History of Islam, shared with Felix Yanov-Yanovsky). His music has been performed in Austria, Croatia, the Czech Republic, Denmark, France, Germany, Italy, Mexico, Poland, Russia, Sweden, the USA, and Uzbekistan, including two portrait concerts in Italy (1999). He is also active in other positions. He founded the Ilkhan-XXI festival of Contemporary Music in Tashkent in 1996 and served as its artistic director from 1996-2006. He later served as composer-in-residence at the Siemens Foundation/Hearing Instruments Factory in New Jersey in 2002 and at Harvard University in 2008-09.
Requirements for the Major and Minor in Music

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 Dept).

Requirements:
1. Music 21, 22, 23 (core sequence)

2. Seven additional courses, of which five or more must be numbered 24 or above, including at least one course in the Music Department’s Individual Instruction Program (Music 53-58) and one course that represents the Non-Western Cultures category within the World Cultures Requirement (in the present year, these courses include Music 45, 50 (section 4), and 51).

NB: Music 1 and Music 7 may not be used to fulfill the elective requirement. Courses in the Individual Instruction Program (Music 53-58) and Music Performance Laboratory Program (Music 50) may collectively fill no more than three of the seven elective slots that comprise the major. Students who wish to enroll in additional terms of Individual Instruction or Performance Laboratory are welcome to do so, but these terms may not be counted toward the major.

3. Culuminating Experience: participation in the weekly Music Department colloquium series during spring term of the senior year.

4. Demonstration of proficiency on keyboard instruments either by enrollment through audition in Music 53 (individual piano lessons) or by passing a keyboard proficiency exam administered by the department. Students who do not intend to enroll in Music 53 are expected to pass the keyboard proficiency exam no later than the end of the term in which they complete Music 23.

Requirements for the Modified Major:
Six courses in Music together with four courses from another department. The six music courses must include at least one course from the core sequence (Music 21, 22, 23) and one course involving musical performance or composition.

Requirements for the Departmental Minor:
Same as major requirements except with three additional courses beyond the core sequence.

Course Descriptions (from the ORC 2009-10)

Introductory Courses

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 related to music literature in class and through assignments. Students will have the opportunity to compose simple pieces and work on ear training. The 10W offering will focus on jazz theory, composition, and improvisation.
No prerequisite. Dist: ART. O’Neal, Dong, Haas.

2. The Music of Today 10S, 11S: 11
A survey of the eclectic and ebullient world of contemporary concert music as created and performed in the United States, Europe, Asia, and elsewhere in the world. The seminar focuses on musical repertoire, with the aim of providing broad exposure to work that has been critically acclaimed as compelling and important, as well as work too recent to have established a critical reputation. Representative composers include Kaija Saariaho, Claude Vivier, Tristan Murail, Gerard Grisey, Esa-Pekka Salonen, Jonathan Harvey, Julian Anderson, R. Murray Schaffer, David Dunn, Eduardo Gutierrez Del Barrio, Björk Gumundsdottir, Yasunao Tone, Yamantaka Eye, Brian Eno, Tan Dun, Richard D. James and Paul Miller. Students will also have an opportunity to focus on composers of particular interest to them.
No prerequisite. Dist: ART. W. Dong.

3. American Music 10S, 11S: 2A
A survey of major influences, great works, important styles, and prominent musicians in American music. Topics vary from year to year, but may include popular music from the eighteenth century to the present; the concert music tradition, both populist and avant-garde; the influence of black music; sacred music; the musical contributions of ethnic and regional subcultures; and the impact of recording, amplification, mediation, and market-driven approaches to music.
No prerequisite. Dist: ART. W. Swayne.

4. Global Sounds (Identical to AMES 30) 10W, 11W: 10A
A survey of music and music-making whose origins are in the non-European world. Examples include Indian raga, Middle Eastern magam, West African drumming, Javanese gamelan, and Tuva 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.

5. History of Jazz (Identical to AAAS 39) 09F, 10F: 10A
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, analysis, 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 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. Haas.

6. Masterpieces of Western Music 10W, 11W: 2
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 major works of the past three hundred years.
No prerequisite: no previous knowledge of music is assumed. Dist: ART; WCult: W. Summers.

7. First-Year Seminar Consult special listings

8. Digital Musics, Sonic Arts and the Internet 10S, 11S: 10A
This course investigates how the Internet has changed the way that music and the sonic arts are created and disseminated in the world today. The course will introduce the technological underpinnings of digital music, such as MP3 and streaming audio protocols, and will explore a range of digital musics as well as new and emerging artists and music genres. Indicative topics to be covered include include Music 2.0 communities, play-list sharing and music recommendation services, peer-to-peer file-sharing services, “on-line and unsigned” music labels, music discovery and navigation systems, “bit song” prediction using community intelligence, remixes and mashups, free music and sound archives and the complex legal issues surrounding the use and dissemination of music on the Internet. Students will be expected to engage with various on-line music communities as part of their course requirement.
No prerequisite. Dist: ART; WCult: W. Casey.

9. Music and Technology 09F, 10W, 10F, 11W: 2A
This course concerns the impact of technology and its aesthetic and social implications on composers, performers, and listeners. Course work focuses on elementary acoustics, sound synthesis, recording media, music distribution, new musical instruments, and music software. Assignments include extensive listening and a final project.
No prerequisite. Dist: TAS. Casal.

In 10S, Beethoven in Context. This course examines the life and music of Ludwig van Beethoven. In the hands of critics, historians, and visual artists of his own time, Beethoven was elevated to the status of a genius, a perception that persists today. Nineteenth-century representations of Beethoven as a towering persona will be compared with modern biographies, recordings, and video productions in order to construct an accurate picture of Beethoven, the creative artist and the man. Students will listen to and discuss works that illustrate the developments in Beethoven’s compositional style. Performers will present in-class recitals of Beethoven’s music, and attendance at selected Hopkins Center concerts featuring Beethoven’s music will be required.
No prerequisite. Dist: ART; WCult: W. Summers.

11. Opera 10S, 11S: 10A
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 both 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. Summers.

12. Music, Ceremony, Ritual, and Sacred Chatn
Not offered in the period from 09F through 10S
A cross-cultural, comparative survey of the ceremonial and ritual contexts and functions of selected musical repertoires, 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 uses 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. Levin.

14. Music and Science
Not offered in the period from 09F through 10S
No prerequisite: Dist: ART. Polansky

15. Music and Mathematics
Not offered in the period from 09F through 10S
No prerequisite: Dist: ART. Polansky

16. Music and Image
Not offered in the period from 09F through 10S
No prerequisite: Dist: ART. Dong. Theory and Composition
20. Introduction to Music Theory
09F, 10S, 10F, 11S: 10
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 rhythm, 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, Duff.

21. Melody and Rhythm
09F, 10F: 10
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. With permission of instructor, students may enroll in Music 21 and Music 20 concurrently. Dist: ART. Swayne.

22. Harmony and Rhythm
10W, 11W: 10
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. With permission of instructor, students may enroll in Music 21 and Music 20 concurrently. Dist: ART. Casal.

23. Timbre and Form
10S, 11S: 10
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 with the aim to show how composers shape melody, harmony and timbre to create large-scale musical structures.
Prerequisite: Music 21 and 22. Dist: ART. Casey.

30. Composition Seminar
10W, 11W: 2A
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 en-gage in extended creative projects designed in conjunction with the instructor during which they will receive intensive private instruction and participate in composition seminars. 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. Dong.

31. Digital Music Composition
10S, 11S: 2A
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. Topel.

32. Improvisation
09F, 10F: 2
“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. Dong.

40. Topics in Music History
10W, 11W: 11
In 10W, European Patronage and the Creation of Musical Masterworks, 1660-1820. Noble and ecclesiastical patrons supported most of the leading European composers of the 17th and 18th centuries and undertook an astonishing number of musical masterpieces. This course explores the intricate connections between patrons, composers and works: how did the taste, sensibility, political views, and religious beliefs of patrons shape the style, form, and performance history of the works they commissioned? Course work combines close analysis of works with readings in cultural and social history.
Prerequisite: Music 21 or Music 22. Dist: ART; WCult: W. Summers.

41. Composer Seminar
10W, 11W: 10A
In 10W, Mahler. An in-depth study of the nine completed symphonies, numerous songs, and other works of Gustav Mahler (1860-1911), who exclaimed to fellow soprano Jean Sibelius that “die Symphonie muss wie die Welt sein. Sie muss alles umfassen” (“The symphony must be like the world; it must embrace everything”). We will also examine Mahler’s musici in America (1907-11) as well as his impact on other 20th-century composers and performers.
Prerequisite: Music 21 or Music 22, or permission of the instructor. Dist: ART; WCult: W. Swayne.

44. Music in the Twentieth Century
09F, 10F: 2
Twentieth-century music 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 center and peripheral 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. Swayne.

45. Ethnomusicology
10W, 11W, 11S: 1A
Ethnomusicology is the study of music -- particularly that outside the Western classical tradition -- in its social and cultural context. In winter 2010, the course explores the art of improvisation in popular and classical music of the Arab world. Students will study techniques for vocal and instrumental improvisation through listening and reading assignments and through supplied these techniques in individual and group music-making using voice and instruments, both Western and Middle Eastern. In spring 2010, the course will focus on popular, folk, and sacred music of South Asia. Examples include Bollywood film music, Bangla Qawwals, Bhakti temple music, and Rajasthani folk music.

50. Performance Laboratories
10W, 11W: 11
In 10W, European Patronage and the Creation of Musical Masterworks, 1660-1820. Noble and ecclesiastical patrons supported most of the leading European composers of the 17th and 18th centuries and undertook an astonishing number of musical masterpieces. This course explores the intricate connections between patrons, composers and works: how did the taste, sensibility, political views, and religious beliefs of patrons shape the style, form, and performance history of the works they commissioned? Course work combines close analysis of works with readings in cultural and social history.
Prerequisite: Music 21 or Music 22. Dist: ART; WCult: W. Summers.

50. Performance Laboratories
10W, 11W, 11S: 1A
Performance Laboratories 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 chosen both for its intrinsic interest and for its relevance to the conducting of course syllabi within the Music Department. Performance laboratories may be taken for credit (three terms equals one credit) or on a not-for-credit basis. Music majors and minors are required to take at least three terms of Performance Laboratory for credit. Subject to space availability, students may enroll in different laboratories during different terms. Terms of enrollment need not be consecutive.

The following performance laboratories are offered in 2009-2010:

Chamber Music (section 1). Depending on enrollment and distribution of instruments, this laboratory may be broken down into several configurations, e.g., quartet, piano quintet, wind ensemble, string trio, etc. Repertoire focuses on chamber music from the eighteenth century through the first half of the twentieth. Dist: ART; WCult: W.

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.

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.

Indian 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.

Oral Tradition Musicianship
09F, 10W, 10S, 11S: 1A
Through disciplined practice of West African, Afro-Caribbean, and other traditions, and 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. Shabazz.
52. Conducting
10X, 11X: 2
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. O’Neal.

56. String Individual Instruction: Violin, Viola, ‘Cello, Bass
Viol, Electric Bass, Classical and Electric Guitar
57. Voice Individual Instruction
58. Percussion Individual Instruction

Foreign Study Courses
70. Perspectives in Music Performance
10S, 11S: D.F.S.P.
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 observations. Performance practices and 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.
Prerequisite: Music 20. Dist: ART. Pinks.

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 Dunsden, Tallis, Dowland, Byrd, Purcell, Handel, Elgar, Walton, Britten, and Tippett. Pinks.

Performing Organizations
Extensive performance opportunities are provided by Hopkins Center-sponsored ensembles: Wind Symphony, Marching Band, Glee Club, Chamber Singers, Handel Society, Dartmouth Symphony Orchestra, Barbary Coast Jazz Ensemble, World Music Percussion Ensemble, and Dartmouth Gospel Choir.

Individual Instruction Program (IIP)
Student selection is at the discretion of the instructor. In case the instructor’s load cannot accommodate student demand, priority will be given (in the following order) to music majors (including modified majors) and minors, students participating in Performance Labs (Music 50), and members of recognized Hopkins Center Music Ensembles.

One course credit is offered for the combined three terms of instruction and will be granted only after successful completion of all three terms of study. The course is included as part of a student’s official course load only in the first term; a grade is given upon completion of the final term. A student who does not complete the course will receive a non-credit grade. All courses in this sequence (Music 51-58) are offered only on a graded basis; under College regulations the policy must be announced prior to each initial term. A student may repeat the course if satisfactory progress has been made, within the conditions stated following this description. Dist: ART.

Students not accepted into a course in instrumental or vocal instruction may make private arrangements for study with teachers on the staff of Dartmouth College, at the discretion of the instructor. The seminars consist of reading and research, of oral program notes. 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
Each individual instructor is required by college policy to take a specified, limited number of students each term for academic credit. Students are selected through an audition process, which simply consists of a 10-15 minute meeting with the instructor for the purpose of determining the student’s level of accomplishment. A short selection to be played or sung in the audition is the student’s choice.

Lessons average 40-45 minutes once per week for eight weeks. The schedule of lesson times is arranged with the instructor.
Some of the instructors will not take beginners (those with no experience in the instrument). Students in this category may, however, register for an academic audition in order to discuss their interests and potential for lessons with the instructor.

The Hopkins Center maintains an inventory of instruments for use by 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 at a credit fee for a paying student basis. Arrangement for private lessons must be made directly with the instructor and not through the music-department office.

The Barbary Coast is the student jazz ensemble of Dartmouth College. Composed almost entirely of non-music majors, the ensemble specializes in the music of 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 Bobby Amey, Stephen Bernstein, Joseph Bowie, Marty Ehrlich, Conrad Herwig, Brian Lynch, Joseph Machlis, Stephen Montalvo and many others. In the coming year will be the gifted pianist/vocalist/composer Deanna Whitley and bassist David Ambrose, among others. As well as regular jam sessions and concerts, the Coast enjoys significant public exposure in New England and New York City, and the Coast 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 for individual instruction students, as well as community musicians. The orchestra is dedicated to the performance of standard works from the symphonic repertoire (including a few works off the beaten path). The Coast has a strong and performs in collaboration with the all-professional, regionally based Hanover Chamber Orchestra. Concerts are founded in 1807, the Handel Society of Dartmouth College is the oldest student, faculty, staff and community organization in the United States devoted to performing extended works of the choral/orchestral repertoire from the 18th century to the present. The Handel Society of Dartmouth College specializes in historically-informed performance practices. In addition to the standard choral repertoire that spans 5 centuries, chamber/orchestral works, and a cappella works, the Handel Society has also staged operas, musicals, and operettas. In recent years, many concerts have featured more intimate ensembles of singers that feature the high level of musical ability of Glee Club, as well as the Glee Club singing in a cappella form both nationally and internationally, and sings at many of the Colleges official ceremonies, including Dartmouth Night and Commencement. This year's concert repertoire will include Schubert's Mass in G, Bernstein's Chichester Psalms, fully-staged Gilbert and Sullivan's comic opera, plus a cappella selections for smaller ensembles and soloists. Concert and performance techniques to its repertoire. Rehearsal time is small and is available to all students, warmly invited to the Coast. The Coast is an avowedly "open" ensemble; the audition process emphasizes the ability to sing instead of the ability to read music. The Coast enjoys significant public exposure in New England and New York City, and the Coast members of the Coast may also participate in jam sessions or form popular "spin-off" combos. 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An active conductor and clarinetist, Matthew M. Marsit has lead 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 Con certo Festival (Maryland), the Western Burlington County Honors String Orchestra (New Jersey), the Altoona Tri-County Honors Orchestra (Pennsylvania), and the Hatboro-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.

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 2000 people at the National Building Museum in Washington DC. Last winter the choir 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. The title track received an honorable mention nod at the 2007 International Songwriting Competition.

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 pg. 22 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.

Faculty contact for 2010 program: Sally Pinkas
Faculty contact for 2011 program: Steve Swayne

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.