

WELCOME

to the music department



Çudamani Gamelan Music & Dance

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://www.dartmouth.edu/~music>

Contact the Music Department:

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REQUIREMENTS for the Major and Minor in Music

Prerequisite for the Major:

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).

Requirements for the Major:

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.

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. Culminating 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 or spring term of their third year, whichever comes first.

Requirements for the Modified Major:

Prerequisite as above, plus 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.

Prerequisite for the Minor:

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).

Requirements for the Minor:

1. Music 21, 22, 23 (core sequence).
2. Three additional Music courses beyond the core sequence, including at least one course in the Individual Instruction Program (Music 53-58).

Music 1 and Music 7 may not be used to fulfill the elective requirement.

HONORS PROGRAM in Music ■ ■ ■ ■

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.

■ ■ ■ ■ The Music Major,

the Music Minor and

...just being musical ■ ■ ■ ■



COURSE DESCRIPTIONS

2011-12 ■ ■ ■ ■

Note: Please visit the Music Department website for a current course schedule, www.dartmouth.edu/~music

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.

2. The Music of Today

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 Grisay, Esa-Pekka Salonen, Jonathan Harvey, Julian Anderson, R. Murray Schaffer, David Dunn, Eduardo Gutierrez Del Barrio, Björk Guðmundsdóttir, 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; WCult: W.

3. American Music

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; 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. Digital Musics, Sonic Arts and the Internet

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 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, “hit 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.

9. Music and Technology

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.

10. Lives and Works of the Great Composers.

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. 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 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 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 covers theory and practice of music information retrieval systems with an emphasis on their use for 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 evaluation of music information retrieval systems.

No prerequisite: Dist: ART.

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

In late nineteenth century Russia, Alexandre Scriabin created symphonic tone poems scored against rapidly changing colors. In the 20s and 30s, artists like Fischinger, Richter and Ruttman in Germany were creating abstract animated films as ‘visualized sound’. In the last thirty years, encouraged in large part by MTV, sound and image (as video and film) have become fully collaborative. Quickly evolving technologies and aesthetics in the sound and image arts have made it important for artists working in either or both fields to have an understanding of the multi-disciplinary and multi-sensorial aspects of both. By animating to music, and by composing for animation (whether using computer music techniques, sound-art, or instrumental), students will learn a great deal about not only the practical aspects of this kind of collaboration, but about “time-based” art in general.

No prerequisite: Dist: ART.



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.

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.

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.

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.

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 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.

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.



Music History Courses

40. Topics in Music History

European Patronage and the Creation of Musical Masterworks, 1600-1820. Noble and ecclesiastical patrons supported most of the leading European composers of the 17th and 18th centuries and underwrote an astonishing number of musical masterpieces. This course examines the intricate connections between patrons, composers and works: how did the taste, sensibility, political views, and religious beliefs of patrons shape the genre, 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.

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.

Performance Courses

50. Performance Laboratories

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 contents 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. 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.

Performance Laboratories are offered fall, winter, and spring.

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 octet, string trio, etc. Repertory 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.

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.

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 9 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, 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



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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.

Prerequisite: 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

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.

Students selected to receive lessons are required to complete a "contract," which states that the student will complete three terms of instruction for which one full academic credit will be assigned. The credit will appear on the student's transcript in the term of enrollment, not the term in which the contract is completed. Also, this will cost as a course only in the term of enrollment, not in the succeeding two terms of lessons.

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.

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, or they may study off-campus with teachers in the area. No academic credit will be given for off-campus study and the fee is the responsibility of the student.

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.

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.



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THE HOPKINS CENTER ENSEMBLES

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 repertoire 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 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? No.



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, Low Brass
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, 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.



LOUIS BURKOT

Senior Lecturer, Voice
D.M.A., Yale School of Music

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.



DON BALDINI

Lecturer, 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 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*.



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.



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.



MICHAEL CASEY

Professor and Chair

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 musics. 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 sectionals 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 violist 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.



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.

**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-Elect 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.

**FRED HAAS**

*Adjunct Assistant Professor of Music and Distinguished Lecturer
 Saxophone; Jazz Piano
 Director, Performance
 Laboratory in Jazz Improvisation
 A.B., Dartmouth College*

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 its 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."

**JAN HALLORAN***Lecturer, Clarinet*

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

Jan Halloran has been on the faculty of Dartmouth College since 2007. A resident of the Boston area, Ms. Halloran regularly appears with many of the city's preeminent ensembles, including Opera Boston, Boston Modern Orchestra Project and Boston Classical Orchestra. In addition, a busy freelance career takes her all over 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 is a founding member of the Town Hall Music project as well as the New England Reed Trio, with whom she performed, 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 appears with Classicopia.

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.



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 Pearlman, 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

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

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 on 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, the Dallas Opera, and the Pittsburgh Opera Theater. 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, Frederica von Stade, Mignon Dunn, and James Morris.

Hailed for her “rich, vibrant, creamy voice,” Ms. Mellinger is also at home on the concert stage appearing as soloist with many major orchestras across the nation. She is a frequent recitalist at Dartmouth, collaborating with colleagues Sally Pinkas and Gregory Hayes. In 2010 she toured Europe as soloist with the Handel Society at Dartmouth College of which she is the Vocal Coach.

Ms. Mellinger graduated with Highest Distinction (First in Class) from the Music School at Northwestern University. She received the Performer’s and Opera Certificates and a Teaching Award while at the Eastman School of Music, where she received her M.M. degree and pursued doctoral courses.



JOHN MURATORE

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

John Muratore has performed as 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 VPR (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 in her eighth season as artistic director & conductor of Handel Choir of Baltimore and currently teaches conducting and music theory courses at Dartmouth College.

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 has collaborated with Baltimore Chamber Orchestra, Baltimore Symphony Orchestra, American Opera Theatre and Peabody Early Music. Her performances of works with period instruments include Mozart's *Requiem*, Haydn's *Die Schöpfung*, *Theresienmesse* and *Paukenmesse*, Handel's *Messiah*, *Jephtha* and *Ode to the Birthday of Queen Anne*, to name a few. 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, and has been guest conductor for 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 serves on the Research and Publications Committee of American Choral Directors Association and Greater Baltimore Cultural Alliance board.



DOUG PERKINS

Lecturer, 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 throughout North America and Europe including Carnegie Hall, Lincoln Center, the Brooklyn Academy of Music, the Spoleto USA Festival, and the World Expo in Lisbon, Portugal. He was a founding member of So Percussion and is presently at work with the Meehan/Perkins Duo.

Commissioning and collaborating on 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, Nathan Davis, 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, Max Roach's M' Boom, and the electronica duo Matmos.

Doug currently teaches at Dartmouth College where he teaches percussion and is the Director of the Contemporary Music Lab, the Annual Festival of New Music and the concert

series *The Way to Go Out*.

Doug received degrees from the Cincinnati College-Conservatory of Music (B.M.), Yale University (M.M., A.D.), and Stony Brook University (D.M.A.) with additional Doctoral studies at the Eastman School of Music where he earned a Performers Certificate. His principal teachers were Jack Dilanni, 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

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.



LARRY POLANSKY

*Jacob Strauss 1922 Professor in Music
Associate Professor
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 musics. 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 musics 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 earned her bachelor's degree at the University of Massachusetts at Amherst, and her master's degree at the University of New Hampshire. Currently, she is principal bassoonist of both the Vermont Symphony Orchestra and Portland Symphony Orchestra. She has also performed with the Springfield (Massachusetts) Symphony, New Hampshire Symphony, New Hampshire Music Festival, and Indian Hill Symphonies, and traveled to Honduras through the Partners of the Americas.

As a member of the Block ensemble, she won prizes in the International Concert Artists Guild competition and John Knowles Paine competition, and performed at the prestigious Round Top Festival in Texas.

Active as a soloist, she has performed with the Vermont Symphony, Portland Symphony, Indian Hill Symphony, Dartmouth Symphony, University of New Hampshire Orchestra, Northampton (Massachusetts) Chamber Orchestra, and Furman University Concert Band, and given recitals at New England colleges and universities. In March of 2001, Janet premiered Vermont composer Gwyneth Walker's *Concerto for Bassoon and Strings* which was composed especially for her. She also premiered the *Sonata for Bassoon and Piano* by Christopher Kies in January of 2004.

In addition to her performing career, Ms. Polk teaches bassoon at the University of New Hampshire and Dartmouth College.



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, 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

*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*.



WILLIAM JOHN SUMMERS

Associate Professor
Ph.D., University of California,
Santa Barbara
M.A., California State University,
Hayward

William John Summers joined the faculty of music in 1984. His extensive publication record as a historical musicologist consists of three completed books and more than seventy articles and book reviews that have appeared in fifteen refereed music periodicals. In 2009, his book, *Juan Sancho, Pioneering Composer of California*, received the prestigious Norman Neururg Award from the Historical Society of Southern California for excellence in writing on the early history of California. In both English and Spanish, he has delivered research seminars and short courses and presented research papers on five continents. Dr. Summers has advised a record ten Dartmouth Senior Fellows in music, and his advisees have received Fulbright, DAAD, and Reynolds Scholarships for graduate study in Germany, England, France, the Philippines, and the U.S. A number of these former students are today pursuing professional careers in music as conductors, instrumentalists, and singers.



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 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 a third that examines the life and music of musical theater composer William Finn. 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

Lecturer
Technical Director
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 Treviso 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 the 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 prize winner 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 (B.M.) while studying with Samuel Adler. He is currently a 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 includes music information retrieval topics on rhythm detection and categorization, and spatial inference tasks in music cognition in collaboration with Kathrine Agres.



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 Hatboro-Horsham and Harrington 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.



...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. 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.

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.



Paddock Music Library

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.

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 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.



2009 Foreign Study Program, London, Sarah Harris '11, Jessica Mesa '11, and Emma Alexander '10.

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.