



Davidson College Music Department Handbook 2024-2025

for Music Majors, Music Minors, Music Lesson Students,
and Scholarship Recipients

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I. CONTACTS

Chair: [Dr. Tara Keith](#) – please direct any handbook comments or corrections to the Chair

Departmental Coordinator: [Chris Tabor](#)

Primary Faculty Pianist: [Dr. Tom Robak](#)

Director of Production & Promotion: [Eric Keith](#)

Special Collections Coordinator for Music (Music Library): [Jon Hill](#)

II. MISSION STATEMENT

The mission of the Music Department is to teach students how to think, create, perform, and communicate, and to do so in a critical, expressive, and articulate manner. We offer a stylistically and culturally diverse curriculum. For major and non-major alike, this curriculum provides challenging encounters with the multi-faceted perspectives inherent in the study of music. Like all majors at Davidson, a major in music prepares the student for a wide variety of career choices. Finally, the mission of the department includes cultural enrichment for the college community through performances, lectures, and master classes. In all of our endeavors, we seek to instill passion for music, music making, and its reception.

III. MUSIC MAJOR

A. Course Requirements

Music majors are required to take ten courses to include:

1. Theory (MUS 101) **or** Contemporary Music Theory (MUS 102)
2. Introduction to Music in Western Civilization (MUS 121) **or** Music of the United States (MUS 122)
3. World Musics (MUS 141) **or** African-American Music (MUS 142)
4. Six electives; at least two of the electives numbered 300 or above
5. Senior Seminar (MUS 401)
6. Two semesters of ensemble
7. Transfer of Credit for the Music Major
 - a. Students who wish to apply courses taken at an accredited college or university (summer study, year abroad, leave of absence, etc.) toward major credit should first secure approval from the Registrar that Davidson College accepts transfer credit from their intended institution. If the Registrar approves the institution, then the student should consult and seek preliminary approval for major credit from the Chair prior to embarking upon such study. Final approval of credit transfer lies with the Registrar.
 - b. No more than two courses taken outside of Davidson College will be permitted to count toward major credit.

B. Concert & Lecture Attendance

As stewards of the Music Department, music majors are expected and encouraged to regularly attend the concerts, recitals, and lectures presented by the Music Department.

C. Music Lessons

While not a requirement, all music majors are encouraged to take music lessons. Davidson College covers the fee for music lessons on one instrument or voice for music majors, but there are separate charges for additional instruction.

D. Requirements for Consideration for Honors

The attainment of honors in music requires work that is, and has been consistently throughout the major, of the highest distinction. Demonstrating that distinction includes successful completion of an honors project, achieving high marks in one's course work, being a vital member of department ensembles, and regularly attending concerts, recitals, and lectures sponsored by the department. The Music Department does not award high honors.

Honors candidates must:

- Have a 3.2 GPA overall and a 3.5 GPA in the music major earned by the fall semester of the senior year and sustained to graduation.
- Complete two courses numbered 200 or above in addition to the ten required for the music major.
- Complete an honors project. The honors project consists typically of a full solo recital (with a hearing prior to the recital), a thesis, or a composition or composition portfolio.

Checklist for those pursuing a FULL SOLO RECITAL:

- Consult with your music major advisor, preferably by the end of spring semester of your third year. You must have the above GPA requirements and a plan to complete the two extra required music courses numbered 200 or above (if you have not completed them already).
- Enroll in MUS 357 (Applied Music, Advanced) for your final year of lesson study.
- Consult with your music lesson instructor. Your music lesson instructor will serve as your project advisor and will help you create an honors-level program.
- Secure your honors committee, which must consist of your music lesson instructor and two music faculty members. (Music faculty include full-time tenure-track or research faculty as well as Professors of the Practice.) If your music lesson instructor is a faculty member, you must still secure two other faculty members. All three of your honors committee members must be present for your recital hearing and your recital performance.
- Request accompaniment, if required. You, the student, are responsible for observing the [VI. Working With Your Faculty Accompanist](#) guidelines.
- Contact the Director of Production and Promotion with your first and second date preferences for your recital, including a dress rehearsal within a week before the performance date. At this time, you must also request your honors hearing date and time, which must be completed no later than one month before your recital date.

- It is strongly advised that you select your dates as early as possible, as dates in Tyler-Tallman Hall are limited. Dates are secured on a first-come, first-served basis. The Music Department will not hold multiple dates in reserve for a recital.
- Honors recitals must be scheduled no later than the last Thursday of March.
- Honors recitals may not be given on Fridays or Saturdays, or school breaks.
- Hearings must be scheduled for one hour between 9:00 a.m. and 5:00 p.m. on a weekday.
- Once the hearing and recital dates have been confirmed by all three committee members, your accompanist (if required), and the Director of Production and Promotion, you may not change any dates without permission from the Chair.
- Speaking from the stage during your recital is not required. If you plan to speak, you must create a script with supervision from your project advisor. This script must be presented as part of your hearing.
- Before the day of your hearing, please email your committee members the Music Department Recital Hearing Form with your completed program information in recital order. Your program must indicate any pauses and/or an intermission, if needed. You must also provide your script if you plan to speak from the stage.
- Perform your hearing. At your hearing you are expected to be able to perform your entire program as if it is your recital. You must deliver speaking, if any, at the planned moments in the program. Committee members who are not your music lesson instructor are not required to provide feedback.
 - After your hearing, your honors committee will convene and approve or deny your program for public performance. Your committee may approve some portions of your program and deny other portions if they are not deemed performance ready. The committee may also edit any spoken remarks for brevity or clarity, and will provide those edits within the week following the hearing.
 - Your project advisor will convey the results of your hearing to the Chair.
 - The Chair will email you and your project advisor with the results of your hearing and will let you know if you can proceed with your recital.
- Send your Recital Program Information Form to the Director of Production and Promotion no later than two weeks before your recital date. Failure to do so may result in the absence of a program for your recital. (See [Figure 1](#) for a sample final program.)
- Have your dress rehearsal.
- Perform your recital.
 - Upon the completion of your recital, your honors committee will deliberate. Your project advisor will then convey to the Chair whether the recital was completed successfully and is worthy of conditional conferral of honors (two-thirds vote).
 - The Chair will notify you and your project advisor of the final decision.
- Complete courses in progress and maintain an overall 3.2 GPA and a 3.5 GPA in the music major.

- In early May, the Chair will notify the Registrar of the Music Department's final honors decision.

Checklist for those pursuing a COMPOSITION or COMPOSITION PORTFOLIO:

- Consult with your music major advisor, preferably by the end of spring semester of your third year. You must have the above GPA requirements and a plan to complete the two extra required music courses numbered 200 or above (if you have not completed them already).
- Select your project advisor. Your project advisor will work with you to create a syllabus for two MUS 395 (Independent Study) courses. You must enroll in MUS 395 for both the fall and spring semesters of your fourth year for your composition/portfolio honors project.
- Secure your honors committee by the end of the fall semester. Your honors committee must consist of your project advisor and two other music faculty members. (Music faculty include full-time tenure-track or research faculty as well as Professors of the Practice.)
- Submit your composition or composition portfolio to your honors committee no later than the last Thursday of March.
 - Upon the review of your work (typically within a week of your submission) your project advisor will then convey to the Chair whether your composition/portfolio is worthy of conditional conferral of honors (two-thirds vote).
 - The Chair will notify you and your project advisor of the final decision.
- Complete courses in progress and maintain an overall 3.2 GPA and a 3.5 GPA in the music major.
 - In early May, the Chair will notify the Registrar of the Music Department's final honors decision.

Checklist for those pursuing a THESIS:

- Consult with your music major advisor, preferably by the end of spring semester of your third year. You must have the above GPA requirements and a plan to complete the two extra required music courses numbered 200 or above (if you have not completed them already).
- Select your thesis advisor. Your thesis advisor will work with you to create a syllabus for two Independent Study courses. You must enroll in MUS 395 for the fall semester and in MUS 396 for the spring semester of your fourth year for your thesis preparation and completion. You will also work with your thesis advisor to create a projected timeline for the year.
 - A thesis will constitute a unique scholarly investigation that may take the form of a written thesis (7,000-10,000 words). Additional formats (including public musicology or other substantive scholarly interventions) may be accepted on a case-by-case basis, pending unanimous approval of the committee in December.
 - MUS 395 and MUS 396 may count as your two extra course requirements for honors.

- Select your first and second readers by a week before fall semester Reading Day. Your readers must be full-time music faculty. (Music faculty include full-time tenure-track or research faculty as well as Professors of the Practice. Non-faculty Music Instructors may serve as committee members with prior authorization of the chair.) Your honors committee consists of your thesis advisor and first and second readers; they must be available to read and provide feedback on your thesis and attend your Thesis Presentation in the spring. At this time you must provide your committee with a copy of your **Honors Thesis Proposal and Committee Form** that includes your tentative thesis title, proposal/abstract, sample bibliography, projected timeline, and date of Thesis Presentation.
 - To reserve a Sloan classroom for your presentation, please contact the Music Departmental Coordinator. The room must be reserved for a two-hour period. The first half hour is for preparing the room, followed by the one-and-a-half hour Thesis Presentation.
- Submit your signed and completed **Honors Thesis Proposal and Committee Form** to the Chair and Departmental Coordinator by the last assessment day of the fall semester. This form will now include the signatures of your honors committee.
- Submit the first complete draft of your thesis to your honors committee via email by March 15 (or the deadline agreed upon in your projected timeline).
 - The honors committee will return written and/or oral feedback to you by April 1 (or the deadline agreed upon in your projected timeline).
- Submit the final draft of your thesis to your honors committee via email by April 15 (or the deadline agreed upon in your projected timeline).
 - Your honors committee will review your thesis over the next two weeks. They will then deliberate and vote for/against conditional conferral of honors (two-thirds vote) via the **Conditional Honors Thesis Approval Form**.
 - Your thesis advisor will notify the Chair of the successful/unsuccessful completion of your thesis and submit the committee's **Conditional Honors Thesis Approval Forms** to the Chair and Departmental Coordinator.
- Give a Thesis Presentation during the final two weeks of spring semester classes (not including assessment days). The Thesis Presentation consists of a public presentation and a private defense. The public presentation includes your research presentation (20 minutes), questions from the general audience (15 minutes), and concluding remarks by you and/or your thesis advisor (5 minutes). The private defense includes an oral defense (45 minutes of Q&A, 15 minutes per reader) and a brief deliberation and final approval of honors (5 minutes).
 - Your thesis advisor will notify the Chair of the honors committee's final decision to award/not award honors.
- Complete courses in progress and maintain an overall 3.2 GPA and a 3.5 GPA in the music major.
 - In early May, the Chair will notify the Registrar of the Music Department's final honors decision.

IV. MUSIC MINOR

A. Course Requirements.

Music minors are required to take six courses to include:

1. Theory (MUS 101) **or** Contemporary Music Theory (MUS 102)
2. Introduction to Music in Western Civilization (MUS 121) **or** Music of the United States (MUS 122)
3. World Musics (MUS 141) **or** African-American Music (MUS 142)
4. Three electives, at least two of the electives numbered 200 or above
5. Two semesters of ensemble

B. Concert and Lecture Attendance.

As stewards of the Music Department, music minors are expected and encouraged to regularly attend the concerts, recitals, and lectures presented by the Music Department.

V. MUSIC LESSONS

A. Individual Instruction

1. Music lessons are available on campus for a wide variety of instruments to any currently enrolled full-time student. All lessons are fully in-person. The Music Department currently offers three options for music lessons. Students, in consultation with the music instructor, may select from any one of the following three options:
 - a. MUS 50, Vocal & Instrumental Study: one 30-minute private lesson per week, non-credit, pass-fail grade. *Fee: \$455 per semester.*
 - b. MUS 55, Vocal & Instrumental Study: one 60-minute private lesson per week, noncredit, pass-fail grade. *Fee: \$845 per semester.*
 - c. MUS 155, 255, 356, and 357, Applied Music: one 60-minute private lesson per week, one credit for two consecutive semesters of the same academic year. *Fee: \$845 per semester.*
2. Davidson College covers the fee for music lessons on one instrument or voice for music majors.
3. Registration for music lessons is separate from Webtree and takes place on the [Music Department Webpage](#). Students should reach out to their intended music instructor as soon as possible before the start of the semester and should register before their first lesson.
4. Students who have been awarded a scholarship may have specific music lesson requirements. Scholarship recipients should consult their award letter. [See IX. Funding.](#)
5. Regular lesson attendance is the student's obligation, and the student is responsible for all the work of all lesson meetings. In accordance with Davidson College Academic Regulations, a student who is absent from more than one-fourth of the course meetings (3 lessons) scheduled by the instructor shall be assigned a grade of F. If a student has extenuating circumstances, the instructor may permit more absences at their discretion.

6. Music instructors are not obligated to make-up lessons for students who miss lessons or cancel with less than 24 hours notice. Make-up lessons will be at the discretion of the instructor and may not take place during Assessment Week. Make-up lessons can be given on Reading Day, but *only* if the student is interested and able. Students cannot be mandated to have make-up lessons on Reading Day.
7. Music lesson fees will not be refunded to students who drop after the second week of class.

B. Music Lessons for Credit

1. Music lessons for credit (MUS 155-357) are intended for students who have had previous vocal or instrumental training. Students who wish to enroll in MUS 155 must first audition and obtain the permission of the music instructor. Students are always encouraged to consult their instructor for details regarding music lesson requirements. Students who take music lessons for credit are expected to follow a course of study, meet competency levels and literature requirements, and successfully complete a jury at the end of each semester of study.
2. Music lessons for credit typically entail the following sequence of study:
 - a. MUS 155, Music Lessons: First Level. *Prerequisite: By audition or permission of instructor.*
 - b. MUS 255, Music Lessons: Intermediate. *Prerequisite: MUS 155 or permission of instructor.*
 - c. MUS 356, Music Lessons: Advanced Intermediate. *Prerequisite: MUS 255 or permission of instructor.*
 - d. MUS 357, Music Lessons: Advanced. *Prerequisite: MUS 356 or permission of instructor.*
3. Students who study abroad for a semester will enroll in MUS 55 (60-minute, non-credit, pass-fail grade) for the semester that they are on campus during that same academic year. (The music lesson course numbers above require two consecutive semesters within the same academic year.) In the academic year following study abroad, the student may continue with the above sequence.
4. Students who elect to take music lessons for credit may not change their choice of instrument mid-year.

C. Juries – Only for Music Lessons for Credit

1. All students enrolled in Music Lessons for Credit (MUS 155-357) are required to perform a jury each semester.
2. Juries are held so that students may demonstrate the level at which they are meeting standards of progress. Juries are also used to judge whether students on scholarship merit renewal.
3. Students performing on a jury must fill out an online “Jury Information Sheet” no later than one week before the jury. Two copies of the Jury Information Sheet and one copy of the music to be performed must be turned into the Music Office no later than one day before the jury.
4. Student must confirm their jury repertoire with their instructor at least a month before the jury, particularly if accompaniment is required.

5. If a faculty pianist is required, the student must observe the [VI. Working With Your Faculty Pianist](#) guidelines in order to receive adequate rehearsal time with the pianist.
6. Juries take place shortly after Reading Day and before the end of Assessment Week. Specific dates for juries will be provided by the Music Office during the first week of the academic year.
7. Juries are graded by a committee of two music instructors or faculty, one of whom will be the student's principal instructor, if possible.
8. Committee members do not give feedback for juries.
9. Each student is limited to 10 minutes for their jury.
10. Vocalists must have their jury repertoire memorized. Instrumentalists are not required to memorize their jury repertoire.
11. The jury grade, which is the average of the grades assigned by the committee members, will count as 25% of the overall grade.
12. The jury grade is a factor in scholarship renewals. Students on 4-year music scholarships should consult their signed scholarship contracts to review what grade they must receive in lessons and juries in order to maintain their scholarship.

VI. WORKING WITH YOUR FACULTY PIANIST

A. General Guidelines

1. The music department provides students with a faculty pianist for department-sponsored performances such as the concerto competition, student chamber and solo recitals, and juries.
2. Students are responsible for submitting scores, arranging rehearsal times, and confirming performance availability (and hearing, if applicable) with their pianist. Unless they are performing an unaccompanied solo work, students may not perform on stage without prior rehearsal with their pianist.
3. Generally, students will work with Dr. Robak, though exceptions may apply for certain events, such as juries. You may contact [Dr. Robak](#) with any questions.

B. Deadlines

1. Scores for any performance (including hearings) that requires piano accompaniment must be submitted directly to the pianist at least four weeks prior to the event.
2. Students who are performing solo recitals should finalize their repertoire and submit their scores in the semester prior to the recital.
3. Students will be notified of several event deadlines as they come up during the semester. Music must be submitted by the deadline given for each event.

C. Submitting Scores

1. Please send a PDF score directly to the pianist you will be working with via Davidson email. Check the quality of the scan to make sure it is legible.
2. If you must submit a hard copy of a score, make sure it is on two-sided sheets and three-hole punched. Do not submit stapled or taped together pages.

D. Scheduling Rehearsals

Reach out to relevant faculty pianists directly via email to arrange rehearsals. In the majority of cases, you will rehearse with Dr. Robak. Faculty members will make every effort to schedule rehearsals at a time that is mutually convenient.

VII. PERFORMANCE

A. Ensembles

The Music Department sponsors various ensembles (non-credit, pass-fail grade)

1. Vocal Ensembles
 - a. Davidson College Chorale (MUS 13)
 - b. Davidson Chamber Singers (MUS 10)
 - c. Opera Theatre Workshop (MUS 14)
 - d. After Hours Vocal Jazz (MUS 8)
 - e. Collegium Musicum Early Music Group (MUS 9)
 - f. Choral Arts Society of Davidson
2. Instrumental Ensembles
 - a. Davidson College Symphony Orchestra (MUS 12)
 - b. Jazz Ensemble (MUS 11)
 - c. Jazz Combo (MUS 18)
 - d. Appalachian Ensemble (MUS 21)
 - e. Chamber Music (MUS 19)
 - f. African Drumming (MUS 43)
 - g. Flute Choir (MUS 16)
 - h. Saxophone Quartet (MUS 17)
3. Auditions are required for most ensembles and take place during the first week of classes. Students should contact the appropriate ensemble directors for more specific information about auditions, rehearsals, performances, and other expectations
4. Registration for ensembles is separate from Webtree and takes place on the [Music Department Webpage](#). Consult with the appropriate ensemble director to see if you can register before auditions. Some ensemble directors may ask you to wait until after auditions to register, but you must be registered before the first rehearsal.

B. Recitals Sponsored by the Music Department

Recitals are a privilege, not a requirement. The Music Department recognizes that all students derive educational benefits from public performance. Recitals are often the most significant musical event in a student's Davidson experience, and, consequently, they should exhibit the same degree of effort and seriousness that characterizes any other type of academic presentation. Only music lesson students who, in the judgment of their music instructor, demonstrate an exceptional musical ability and are able to meet the criteria and expectations of quality set forth by the Music Department for student recitals, will be permitted to perform a solo recital sponsored by the Music Department.

Recitals are typically solo recitals, but some students may split their recital with another student or choose to involve multiple other students or chamber ensembles. Recitals involving multiple performers follow the same guidelines as outlined below, but with some modifications as indicated with a *star.

Checklist for those pursuing a FULL RECITAL sponsored by the Music Department:

- Consult and confirm your program repertoire with your music lesson instructor in the semester prior to the semester of your recital.
 - *If a recital involves multiple student performers, the students must secure a faculty advisor. By the end of the semester prior to the semester of the recital, the faculty advisor will approve the program and secure recital, dress rehearsal, and hearing dates.
- Request accompaniment, if required. You, the student, are responsible for observing the [VI. Working With Your Faculty Pianist](#) guidelines. Recital, dress rehearsal, and hearing dates must be communicated to the faculty pianist.
- Contact the Director of Production and Promotion at least 8 weeks prior to your preferred recital date with your first and second date preferences for your recital, including a dress rehearsal within a week before the performance date. Your music lesson instructor (*or faculty advisor for a multi-student recital) must be at your dress rehearsal. At this time, you must also request your recital hearing date and time, which must be completed no later than one month before your recital date. (*If your recital involves multiple students, your faculty advisor will have already secured these dates.)
 - It is strongly advised that you select your dates as early as possible, preferably a semester in advance, as dates in Tyler-Tallman Hall are limited. Dates are secured on a first-come, first-served basis. The Music Department will not hold multiple dates in reserve for a recital. Students are discouraged from scheduling recitals on weekends.
 - Hearings must be scheduled for one hour between 9:00 a.m. and 5:00 p.m. on a weekday.
 - Once the hearing, dress rehearsal, and recital dates have been confirmed by your music lesson instructor, your accompanist (if required), and the Director of Production and Promotion, you may not change any dates without permission from the Chair.
- Secure your hearing committee, which must consist of your music lesson instructor (*or faculty advisor for a multi-student recital) and one music faculty member OR two music faculty members. (Music faculty include full-time tenure-track faculty as well as Professors of the Practice.)
- Speaking from the stage during your recital is not required. If you plan to speak, you must create a script with supervision from your music lesson instructor (*or faculty advisor for multi-student recitals). These pre-approved remarks must be brief and only about the music to be performed. Dedications, acknowledgements, and thank-yous are not permitted. This script must be presented as part of your hearing. Ad-lib speaking from the stage is not permitted.

- Before the day of your hearing, please email your committee members the **Music Department Recital Hearing Form** with your completed program information in recital order. Your program must indicate any pauses and/or an intermission, if needed. You must also provide your script if you plan to speak from the stage. (*For recitals involving multiple performers, the faculty advisor will send this form to the hearing committee.)
- Perform your hearing. At your hearing you are expected to be able to perform your entire program as if it is your recital. The hearing committee, at their discretion, may choose to hear only excerpts from the program. You must deliver speaking, if any, at the planned moments in the program. Committee members who are not your music lesson instructor are not required to provide feedback.
 - After your hearing, your hearing committee will convene and approve or deny your program for public performance. Your committee may approve some portions of your program and deny other portions if they are not deemed performance ready. The committee may also edit any spoken remarks for brevity or clarity, and will provide those edits within the week following the hearing.
 - Your music lesson instructor or faculty advisor (or a member of the committee if the instructor is not present) will convey the results of your hearing to the Chair.
 - The Chair will email you and your music lesson instructor or faculty advisor with the results of your hearing and will let you know if you can proceed with your recital.
 - After the student has passed the hearing, the Director of Production and Promotion submits advertisements for student recitals through various Davidson College avenues including the website, Davidson One, and the Music Department's social media outlets. All other types of publicity, such as posters and flyers, are solely the responsibility of the student.
- Send your **Recital Program Information Form** (proofed in advance by your music lesson instructor) to the Director of Production and Promotion no later than two weeks before your recital date. Failure to do so may result in the absence of a program for your recital. (See [Figure 1](#) for a sample final program.) (*For recitals involving multiple students, the students must provide the faculty advisor with program information at least *three* weeks prior to the recital. The faculty advisor will submit the Recital Program Information Form to the Director of Production and Promotion by two weeks before the recital.) The Director of Music Production and Promotion will provide the digital and printed copies of the program at the recital.
 - Program notes are optional and must be reviewed, proofed, and approved by the music lesson instructor or faculty advisor prior to the recital. Students should be mindful of all matters regarding plagiarism and appropriation as they write their program notes. The preparation, printing, and distribution of program notes is solely the student's responsibility.
- Have your dress rehearsal. Your accompanist (if required) and your music lesson instructor or faculty advisor must be present.
- Perform your recital.

- Student performers must dress appropriately. Consult your music lesson instructor or a member of the music faculty for appropriate performance attire. Music recitals are imbued with a certain degree of formality.
- Student performers must conduct themselves properly on stage, including how and when to walk across the stage and how and when to acknowledge the audience or fellow performers and/or present composers. Again, please consult with your applied music instructor or a member of the music faculty if you have any questions pertaining to stage manners.
- Encores are not permitted.
- The Music Department does not sponsor receptions after student recitals. If a student would like to offer a reception at the conclusion of their program, that student must contact the Director of Production and Promotion at least two weeks prior to the performance to include an announcement in the program and to arrange for a table to be placed in the atrium outside of Tyler-Tallman Hall. Students or their representative are responsible for linens, paper products, and any refreshments, as well as setting up the reception and cleaning up afterwards. Alcohol may not be served in the Sloan Music Center.

C. Davidson College Symphony Orchestra's Annual Concerto Competition

1. The DCSO sponsors an annual Concerto Competition open to any Davidson College student. The application and specific guidelines for each year are posted on the website hyperlinked above. Applications are typically due in early September, with the competition taking place at the end of September. Up to three winners are selected by a panel of judges who are not affiliated with Davidson College. The winners perform on a concert later in the same season.
2. Former winners may not compete, with the following exceptions:
 - a. An individual soloist may compete again on a different instrument.
 - b. A member of a group of soloists may compete again as either a soloist or as a member of a different group.
 - c. Any individual who has won twice, either as a soloist or as a member of a group, is no longer eligible to compete.

D. Opera Workshop

Opera Workshop (MUS 14: non-credit, pass-fail grade) is designed to teach students how to combine the processes of acting and singing towards effective dramatic communication, culminating in the performances of either opera scenes or a one-act opera. Enrollment in the course is by audition. Interested students should contact [Jacque Culpepper](#).

VIII. AWARDS

Each spring the Music Department gives the following academic awards.

A. The Rufus Hallmark Writing Award

Named after the distinguished musicologist Rufus Hallmark, Davidson class of 1965, this award recognizes the best written or multi-media presentation on a musical topic created in the previous year.

B. The Wilmer Hayden Welsh Prize in Composition

Awarded for an outstanding original music composition by a Davidson student in the previous calendar year. Established in 2006 in honor of Wilmer Hayden Welsh, Composer and Professor of Music from 1963-91.

C. The Steinway Award

The Steinway award recognizes outstanding pianistic ability, musicianship, and artistic and academic scholarship.

IX. FUNDING

A. Scholarships for Incoming First-Year Students

1. Students applying to Davidson College as first-year students can compete for one of our Music Scholarships. Students named as finalists for our larger scholarships automatically receive James C. Harper Scholarships that provide fully subsidized lessons for all four years. Our top scholarships, The Donald B. Plott and J. Estes Millner Scholarships, provide partial tuition remission and are awarded (in addition to the James C. Harper Scholarship) to up to three students. Other awards of varying levels may be awarded as Zachary F. Long, Jr. or Vail Family scholarships.
2. ALL music scholarships are awarded irrespective of a student's choice of major or minor.
3. Plott and Millner Scholarships are renewable for three years, provided the scholar fulfill the requirements detailed in their award letter and maintain the standards of progress as described in Davidson College's [Academic Regulations](#).
4. ALL scholarship recipients are required to participate fully in their assigned ensemble each semester. (Consult your award letter for your assigned ensemble.) Full participation includes tours and graduation performances. Renewal of your music scholarship is dependent upon earning a "P" in your ensemble and gaining positive recommendation from the ensemble director.
5. ALL scholarship students must serve at least twice as an usher for concerts sponsored by the Music Department. The Director of Music Production and Promotion will reach out to scholars at the start of the academic year to ask students to sign up for ushering dates.
6. Plott & Millner scholars are also required to take two classes offered by the Music Department by the end of the sophomore year. One class must be completed during the first year, and the second class by the end of the second year. These classes do not include Applied Music (MUS 155, 255, 356, or 357) or Independent Study (MUS 199, 299, or 399).

7. Depending on the value of the award, Plott, Millner, and Harper scholars must take specific applied music lessons on the voice or instrument with which they auditioned. These scholars must consult their award letter to ensure that they enroll for the appropriate credit or non-credit applied lessons.
 - a. Renewal of the music scholarship is dependent upon earning a grade of “B” or better in MUS 155, 255, 356, or 357, or earning a “P” in MUS 50 or MUS 55.
 - b. Renewal is also dependent on positive recommendation of the applied teacher.
8. Plott and Millner scholars who take applied music lessons for credit (MUS 155, 255, 356, or 357) are required to perform a jury each semester.
 - a. Renewal of the music scholarship is dependent upon earning a “B” or better in each semester’s jury. Failure to earn a “B” in a jury will result in a warning letter and probation. Students will be permitted only one probationary period.

B. Scholarships for Continuing Students – “In House” Scholarships

1. Pending availability of funds, rising second-year, third-year, and fourth-year students may audition for scholarships to cover the fees for lessons for one academic year.
2. All continuing scholarship recipients have the option to take applied lessons on the voice or instrument on which they auditioned, either 60-minutes for credit or non-credit, or 30-minutes for non-credit. (Non-credit lessons are pass-fail.)
3. Acceptance of one of these scholarships requires participation in one of the following ensembles: Chorale or Singers (as assigned by the Director of Choirs), Davidson College Symphony Orchestra, or Jazz Ensemble.

C. Funding for Music Lessons Abroad

1. Recipients of renewable scholarships who are abroad may wish to continue their applied music lessons as part of their experience abroad. These students may receive subsidized private lessons at a maximum of the cost of Davidson applied lessons, pending the Chair’s approval of the teacher and institutional venue.
2. Students should make lesson arrangements before traveling abroad.
3. Funds will be provided on a reimbursement basis upon the student’s return to Davidson.

D. Funding for Special Projects for Music Majors

1. Each music major is eligible for up to \$2,000 per academic year to pursue special music projects or activities directly related to their area of concentration. Summers are considered part of the end of the academic year. (For example, summer 2026 is considered part of the 2025-26 academic year.) Since funds are contingent upon the availability of endowed funds, students are encouraged to apply for funding as early as possible. Examples of projects include attending professional conferences, participating in workshops, festivals, competitions, auditioning for graduate school, and auditioning for professional organizations.
 - a. Students may choose to split up funds across multiple projects throughout a single academic year or use all eligible funds for a single project.

- b. Students who receive the full \$2,000 funding in one academic year are still eligible to apply for funding in future academic years.
 - c. Funding cannot be applied retroactively to a past activity or project.
- 2. Seniors must complete any funded projects prior to graduation.
- 3. Online application forms can be found on the "[Forms & Applications](#)" page of the Music Department Website.
 - a. Students are encouraged to consult with their major advisors about their project proposals as soon as possible.
 - b. Students are required to include a description of their project, the dates during which the project will take place, and how it will enhance their future musical pursuits. An itemized list of expenses is also required.
 - c. If acceptance into a program is pending, students should still apply.
- 4. Students are encouraged to submit applications as early as possible. Applications will be accepted on a rolling basis within the following windows:
 - a. For projects in the Fall or early Spring, please submit your application between May 1 of the prior academic year and October 15 of the academic year in which the project will take place.
 - b. For projects in the Spring or Summer, please submit your application between October 15 and April 15.

X. SLOAN MUSIC CENTER FACILITIES

A. Respect for Our Spaces

All students who use the Sloan Music Center are expected to do so with care and respect. We encourage our music majors, minors, and scholarship recipients to serve as stewards and representatives for our facilities. We strive to keep our spaces welcoming and safe so that everyone can study and create with the highest level of trust, mindfulness, and artistry as possible. During the academic year, the building is available with cat card access from 7 a.m. to midnight seven days a week. Students are not allowed to be in Sloan between midnight and 7 a.m.

B. Classrooms & Rehearsal Rooms

Classrooms and rehearsal rooms are scheduled heavily throughout the weekdays with classes, rehearsals, lessons, and other campus events. Codes for locked rooms are strictly confidential and may not be shared. Rehearsals or practice/study that is not prescheduled as part of a course cannot take place in these rooms unless prior approval has been given by the Chair.

C. Practice Rooms

1. Practice rooms are available for Davidson College music students enrolled in lessons, ensembles, and/or classes. Practice rooms cannot be reserved and are available on a first come, first served basis. Practice room codes are freely available during the first week of classes in the Fall semester while students are preparing for ensemble

auditions. After the first week of Fall classes, the code will change and will be provided to all students in lessons and ensembles. This code must not be shared.

2. Please post the “In Use” magnets while using a room.
3. Food and drink are not permitted in the practice rooms, with the exception of a bottle of water with a sealable lid.
4. Valuables, instruments, music, and other personal items should not be left unattended. The Music Department is not responsible for loss, damage, or theft of personal property within practice rooms, lockers, or other requested instrument storage. It is recommended that students carry insurance on personal instruments for which they have assumed responsibility.
5. Students needing a larger space than a practice room for chamber ensemble rehearsals or non-Music Department ensembles should reserve Sloan 100 via [EMS](#).
6. There are no fees for using practice rooms.

D. Instrument Lockers

Instrument lockers are available for use by all students enrolled in an ensemble or lessons. Please sign up for a locker through the Music Office during the first week of the fall semester. There are no fees for borrowing lockers.

E. Tyler Tallman Hall

Tyler Tallman Hall is primarily used for recitals, Concert Series events, juries, and hearings. The hall is only available for individual use by students for a 90-minute dress rehearsal in preparation for a recital and must take place before 5:00 p.m. After-hours use requires permission of the Chair and the presence of a supervising faculty member. Please contact the Director of Production and Promotion to reserve this space.

F. Digital Music Classroom

The digital music classroom is located in room B020. It houses six workstations, each equipped with a full-size midi keyboard or synthesizer and computer. Access to the Digital Music Classroom is granted to all music majors, as well as students enrolled in theory and composition courses.

G. Digital Music Lab & Recording Studio

The digital music lab and recording studio are located in rooms B022 and B024. Permission from the Chair is required to access and use these facilities.

H. Music Library

1. The [Music Library](#), located in room 101 of the Sloan Music Center, serves the Music Department, all students taking music classes, and the greater campus community. Sound recordings, scores, chamber music, DVDs, and reference sources are found there. Most books are housed in the E. H. Little Library. For some classes, faculty make physical materials available for students at the *Reserves* desk in the Music Library. Physical materials may be checked out for up to two hours.
2. Our Special Collections Coordinator for Music splits time between the Music Library and the Archives & Special Collections of the E. H. Little Library. They are available to

answer general questions, help with online resources, and to help you find items in either library.

3. The CDs in the Music Library are kept on open shelves, rather than being available by request as they are in some other libraries. This arrangement is a privilege and reflects the trust that the library has in Davidson students. We hope that students will take pride in the Music Library and take measures to ensure that the collection remains available for all to use.
4. Music Library recordings may not be copied or downloaded. If you need materials for a project, please consult with the Special Collections Coordinator for Music.
5. Please do not eat in the Music Library. This will help us protect our equipment and materials. Drinks with lids may be brought into the library but should be handled with care. Students must remember to take all personal items with them when they leave the library.

XI. GRADUATE STUDY

A. Speak with our Music Faculty

Students intending to pursue graduate study in music are reminded that music is a specialized discipline, with many sub-areas in which one will be expected to have (or quickly gain) a certain facility. Graduate study in musicology, ethnomusicology, theory, composition, or performance each has its own set of specific requirements or prerequisites. It is therefore imperative that students thinking about graduate study in music after their careers at Davidson talk about such issues with their advisors or other members of the Music Department faculty at the earliest possible time.

B. Reach out to our Music Alumni

Our music alumni have had successful careers in performance, musicology, teaching, and arts management. Ask our Music faculty about alumni who have pursued careers in music in which you are interested, and we will be happy to connect you. Our alumni are very enthusiastic about giving advice, encouragement, and helping you understand your available pathways.

C. Things to Keep In Mind Regarding Graduate Study

1. Graduate school applications are usually due by the end of the Fall term of one's fourth year at Davidson.
2. Graduate schools often require a sample of one's creative or scholarly work (i.e. video recordings, scores, essays) along with the standard application.
3. Graduate schools often require prospective students to take a single or several entrance or placement examinations. These exams nearly always include sections that test aural skills and dictation, counterpoint, and knowledge of history and theory.
4. Graduate programs in music normally require a reading knowledge of one or two foreign languages, which typically consist of German, Italian, or French.
5. Graduate programs in musicology or theory (and some specific performance areas such as conducting) normally require basic keyboard facility by all students, including

transposition, sight-reading, modulations, and score reading (involving transposing instruments and clefs).

6. Graduate programs in performance base their admissions principally on auditions, some of which must be done in person at the school or at a regional audition site. Students should be in close contact with their applied music teacher to carefully plan for audition dates.
7. Finally, success in graduate school traditionally requires a broad familiarity with the basic repertoire of the European classical canon (specifically from the time of Handel and Bach to the present), and the ability to think and write clearly. Students should take advantage of every opportunity during their undergraduate careers at Davidson to refine such skills.

Figure 1. Sample program

THE DAVIDSON COLLEGE MUSIC DEPARTMENT
PRESENTS

The Aurora Trio
MEJIN LEECHOR, VIOLIN
JULIE GRUBBS, VIOLONCELLO
EMILY HOWE, PIANO

Trio in G Major, Hob. XV: No.25
Andante
Poco adagio
Finale: Rondo all'Ongarese; Presto
Joseph Haydn (1732–1809)

Piano Trio in G Major
Andantino con moto allegro
Scherzo: Intermezzo; Moderato con allegro
Andante espressivo
Finale: Appassionato
Claude Debussy (1862–1918)

INTERMISSION

Trio No. 2 in E Minor for Violin, Violoncello and Piano, Op. 67
Andante; Moderato
Allegro con brio
Largo
Allegretto
Dmitri Shostakovich (1906–75)

7:30 P.M.
FRIDAY, APRIL 20, 2007
TYLER-TALLMAN HALL, SLOAN MUSIC CENTER