



Davidson College [Music Department](#) Handbook 2023-2024

for Music Majors, Music Minors, Students taking Music Lessons,
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](#)

[Digital Media Resources](#) – for checking out any needed video/audio equipment

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 five courses (half of the courses used to satisfy major requirements) taken outside of Davidson College will be permitted to count toward music major credit. These courses must be fully in-person. Transferred courses must be approved for major credit by the Chair.

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

1. 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 attending regularly the concerts, recitals, and lectures sponsored by the department.
2. Honor candidates must satisfy the following requirements:
 - a. A 3.2 GPA overall and a 3.5 GPA in the major earned by the fall semester of the senior year and sustained to graduation.
 - b. Two courses numbered 200 or above, to be completed in addition to the ten required for the music major.
 - c. An honors project.
3. The Honors Project:
 - a. The honors project consists typically of a full solo recital, a thesis, or a composition or composition portfolio.
 - b. The candidate for honors will work on their project under the direction of a project advisor in an Independent Study (MUS 395) or Applied Music, Advanced (MUS 357).
 - c. All honors projects (thesis, composition portfolio, or recital) are due no later than the last Thursday of March.
 - d. Honors recitals may not be given on Fridays or Saturdays.
4. Judging of the Honors Project:
 - a. All honors projects will be judged by a panel of three music faculty, one of whom will be the project advisor (and may be the student's music instructor in the case of a recital).
 - b. Students whose honors project consists of a recital must secure the attendance of the panel for the recital hearing and the recital itself. The hearing must take place at least 30 days prior to the recital date.
 - i. If accompaniment is required, the student is responsible for observing the [VI. Working With Your Faculty Accompanist](#) guidelines.
 - ii. Please see [VII. – B. Recitals Sponsored by the Music Department](#) for specific recital guidelines.
 - c. Upon immediate review of the honors project, the panel will convey to the Chair whether the project was completed successfully and is worthy of honors. The Chair will then notify the honors candidate of the final decision.
5. Honors in music will be granted following the recommendation of the music faculty. Students should be aware that simply fulfilling the requirements above (GPA, a

successful honors project, and additional courses) does not insure the conferral of honors.

6. The Music Department does not award high honors.

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. 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, Applied Music: First Level. *Prerequisite: By audition or permission of instructor.*
 - b. MUS 255, Applied Music: Intermediate. *Prerequisite: MUS 155 or permission of instructor.*
 - c. MUS 356, Applied Music: Advanced Intermediate. *Prerequisite: MUS 255 or permission of instructor.*
 - d. MUS 357, Applied Music: 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 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 Applied Music (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

1. 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 students who, in the judgement 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.
2. Procedures for Recitals. (For Honors Recitals, please also see [Requirements for Consideration for Honors](#).)
 - a. Recital Repertoire Approval. Recital repertoire must be approved by the music instructor in the semester prior to the semester in which the recital is to be given. (See "g." below for recitals involving multiple performers or ensembles.)
 - b. Scheduling the Recital Date. Recital dates are scheduled by the student through the Music Department's Director of Production and Promotion. If a faculty pianist is needed, the recital date must be approved first by the faculty

- pianist. After confirming availability of the faculty pianist, a recital date must be requested at least eight weeks in advance. It is strongly advised to request a recital date at least a semester in advance. 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. Honors Recitals may not be scheduled on Fridays or Saturdays.
- c. **Scheduling the Hearing.** When requesting a date for the recital with the Director of Music Production and Promotion, the student must also request a date and time for a hearing and a dress rehearsal. If a faculty pianist is required for the recital, the hearing and dress rehearsal dates must also be confirmed first with the faculty pianist. The hearing must take place at least four weeks before the recital date. Hearings must be scheduled before 5:00 p.m. on weekdays. A dress rehearsal is not required, but takes place at the discretion of the music instructor or faculty advisor, who must be present at the dress rehearsal.
 - d. **The Hearing.** At the hearing, the student will be expected to perform all pieces in program order before a two-person committee (or three-person committee for an Honors Recital). The committee will be comprised of at least one music faculty and either another music faculty or a music instructor. A student may ask a specific faculty member directly to serve on the hearing committee, or, when scheduling the hearing, the student can ask the Director of Music Production and Promotion to contact all members of the faculty to ask for volunteers to serve. The student must provide each committee member with a list of the recital repertoire in program order. This list can be sent ahead of time via email or in person at the hearing. The committee, at their discretion, may choose to hear only excerpts from the program, but the student is expected to have all pieces concert-ready in their entirety. If the student is planning to give remarks about the music at the recital, these must be presented at the hearing as well. The hearing will not exceed one hour. At the close of the hearing, the committee will give or withhold final approval for the recital and will immediately communicate the decision to the Chair and Director of Production and Promotion. The committee is not expected to give feedback to the student.
 - e. **Publicity.** 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.
 - f. **Program Preparation.** Information for the recital program is the responsibility of the student and should be proofed by the music instructor prior to submission. (See [Figure 1](#) for a sample final program.) The program must be submitted to the Director of Music Production and Promotion at least two weeks prior to the recital. The program should not be formatted and must include, in order of performance, the titles and movements of works to be performed, full names and dates of their respective composers, and any necessary texts and translations. The student must also indicate where an intermission, if necessary, should take place. The Director of Music Production

and Promotion will provide the digital and printed copies of the program at the recital.

- i. Program notes are optional and must be reviewed, proofed, and approved by the music instructor 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.
 - g. Recitals with Multiple Performers. Recitals involving multiple performers or ensembles follow the same guidelines as outlined above, but with some modifications. Before the performers/ensembles schedule a recital and hearing date, they must secure a faculty advisor who will oversee the scheduling of the recital and hearing. The students must have their program approved by the advisor in the semester prior to the semester of the recital. The advisor may, at their discretion, choose to schedule a dress rehearsal. The advisor must be present during the dress rehearsal. The students shall provide the faculty advisor with program information by at least three weeks prior to the recital. At this time, the advisor will submit the complete program to the Director of Production and Promotion. The students, not the faculty advisor, are responsible for scheduling their own rehearsals and/or coaching sessions with applied instructors. (See [VI. Working with Your Faculty Pianist](#) if accompaniment is required.)
3. Guidelines for the Recital Performance.
 - a. Student performers must dress appropriately. Consult with your music instructor or a member of the music faculty for appropriate performance attire. Music recitals are imbued with a certain degree of formality.
 - b. 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 music instructor or a member of the music faculty if you have any questions pertaining to stage manners.
 - c. Speaking from the stage is not permitted unless already approved by the hearing committee. These pre-approved remarks must be brief and only about the music to be performed or as part of a lecture recital. The committee may edit the remarks for brevity or clarity.
 - d. Dedications, acknowledgements, thank-yous, either in print or verbally from the stage, are not permitted.
 - e. Encores are not permitted.
 - f. 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 Richard Ross Memorial Music Award](#)

This award, recognizing a senior music major, honors Richard Ross who, in his lifetime, was an internationally celebrated organ recitalist, a gifted teacher, and a dedicated Presbyterian Church musician.

B. [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.

C. [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

D. [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 music 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 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 music 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 music instructor.
8. Plott and Millner scholars who take 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 music lessons for one academic year.
2. All continuing scholarship recipients have the option to take music 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 music lessons as part of their experience abroad. These students may receive subsidized private lessons at a maximum of the cost of Davidson music 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.
 - i. Students who choose to split up funds across multiple projects must submit separate applications for each 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.
 - d. Expenses are reimbursed upon submitting receipts to the Music Office.
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

1. 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.
2. 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.
3. Students are not allowed to teach music lessons to non-Davidson people on the Davidson College campus due to insurance and liability regulations.

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/Lab

The digital music classroom/lab 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. Recording Studio Suite

The recording studio suite is 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.

