

*DAVIDSON COLLEGE*  
*DEPARTMENT OF MUSIC*

***Handbook for Music Majors, Music  
Minors, Applied Music Students &  
Award Recipients***

*2020–2021*  
*Updated August 1, 2020*

*This handbook is available for viewing and downloading on the web at*  
*<http://www.davidson.edu/academics/music/major/music-handbook>*

*Please direct all comments and corrections to the Chair of the Music Department.*

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## I. 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 our endeavors, we seek to instill passion for music, music making, and its reception.*

## II. 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)*
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. *Applied Music Lessons. While not a requirement, all music majors are encouraged to take applied music lessons. Davidson College covers the fee for applied music lessons in one instrument or voice for music majors, but there are separate charges for additional instruction.*

1. *Concert and Lecture Attendance. Music majors are expected to attend regularly the concerts, recitals, and lectures presented by the Music Department.*

### C. 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 completing successfully 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, a composition or composition portfolio.*
  - b) *The candidate for honors will work on his or her 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, 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 honor projects will be judged by a panel of three music faculty, one of whom will be the project advisor. The panel will convey to the music faculty whether the project was completed successfully and is worthy of honors.*
  - b) *Students whose honors project consists of a recital must secure the attendance of three music faculty, one of whom will be the project advisor.*
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.*

### III. 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)*
  4. *Three electives; at least two of the electives numbered 200 or above*
  5. *Two semesters of ensemble*
- B. *Concert and Lecture Attendance. Music minors are expected to attend regularly the concerts, recitals, and lectures presented by the Music Department.*

#### **IV. APPLIED LESSONS**

##### **A. Individual Instruction**

1. *Applied music lessons are available on campus for a wide variety of instruments to any currently enrolled full-time student. The Music Department currently offers three options for applied lessons:*
  - a) *Vocal and Instrumental Study (MUS 50; one 30-minute private lesson per week, non-credit, pass-fail grade). FEE: \$385.68 per semester.*
  - b) *Vocal and Instrumental Study (MUS 55, one 60-minute private lesson per week, noncredit, pass-fail grade). FEE: \$720 per semester.*
  - c) *Applied Music (MUS 155, 255, 356, and 357; one 60-minute private lesson a week, one credit for two consecutive semesters). FEE: \$720 per semester.*
2. *Students, in consultation with the applied music instructor, may select from any one of the three options above.*
3. *Students who have been awarded a scholarship may have specific applied music lesson requirements; scholarship recipients should consult their award letter.*
4. *Applied lesson fees will not be refunded to students who drop after the second week of class.*

##### **B. Applied Music Lessons for Credit**

1. *Applied 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 who take applied music 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. (Prospective students should consult their instructor for details regarding applied music requirements).*
2. *Applied Music for credit typically entails 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 elect to take applied music lessons for credit may not change their choice of instrument mid-year.*

### **C. Juries**

- 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 a “Jury Information Sheet.” Two copies of the 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. Juries take place on the afternoon of the first day of exams at the end of each semester. They are graded by a committee of two applied music instructors, one of whom will be the student’s principal instructor when possible. Each student is limited to a maximum of 10 minutes on stage.*
- 5. The jury grade, which is the average of the grades assigned by the committee members, will count as 25% of the overall grade for MUS 155–357. The jury grade is also a factor in scholarship renewals.*
- 6. Students who are away from campus for one semester, and who wish to advance to the next level of applied music for credit the following year, will register for MUS 55 (60-minute, non-credit, pass-fail grade) the semester he or she is on campus.*

## **V. ACCOMPANIST**

### **A. Deadlines**

- 1. Music for the Concerto and Aria Competition, Juries, Recitals, or Liederabend must be given to the accompanist four weeks prior to the event.*
- 2. Students who are performing recitals should turn in music to the accompanist in the semester prior to the recital. A regular rehearsal schedule will be set up for each student who is preparing a recital.*
- 3. Scores provided to the accompanist should be original. If you must copy a score, make sure it is on two-sided sheets and three-hole punched for the accompanist. Do not submit stapled or taped together pages.*
- 4. Students will be notified of event deadlines as they come up during the semester. Music must be submitted by the deadline given for each event.*

### **B. Practice Schedule and Signup**

- 1. Each student will have private rehearsal time with the accompanist prior to each event. Rehearsal sheets will be posted on the board in the basement hallway. Students will be notified that sheets are available for signup.*



## VI. PERFORMANCE

### A. Ensembles

1. *The Music Department sponsors a number of ensembles (non-credit; pass-fail grade).*
  - a) *Collegium Musicum (MUS 9)*
  - b) *Davidson Singers (MUS 10)*
  - c) *Jazz Ensemble (MUS 11)*
  - d) *Symphony Orchestra (MUS 12)*
  - e) *Chorale (MUS 13)*
  - f) *Opera Theatre Workshop (MUS 14)*
  - g) *Flute Choir (MUS 16)*
  - h) *Saxophone Quartet (MUS 17)*
  - i) *Jazz Combo (MUS 18)*
  - j) *Chamber Music (MUS 19)*
  - k) *African Drumming Class (MUS 43)*
2. *Auditions, required for all ensembles except the African Drumming Class, usually take place during the first week of classes. Students should see the appropriate ensemble director for specifics about audition times and expectations.*
3. *Those who successfully complete their audition for any ensemble should register online no later than the end of the second week of rehearsals.*

### B. Recitals

1. *Recitals are a privilege, not a requirement. The Music Department recognizes that all students derive educational benefits from public performance. However, only applied music students who, in the judgment of their teacher, 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 Sponsored by the Music Department*
  - a) *Program Approval. Programs for recitals and the literature to be performed must be approved by the applied music instructor in the semester prior to the semester in which the recital is to be given. (See below for recitals involving multiple performers or ensembles.)*
  - b) *Scheduling. Recital dates are scheduled by the student through the Music Department's Director of Music Production and Promotion. A recital date must be requested at least eight weeks in advance. Dates are secured on a first-come,*

*first-served basis. The Music Department does not hold multiple dates in reserve for a recital. The Music Department recommends that students schedule recitals at least a semester in advance. If an accompanist is needed, this date must be approved by the accompanist prior to scheduling. Students are strongly discouraged from scheduling recitals on weekends. Honors Recitals may not be scheduled on Fridays or Saturdays.*

- c) When scheduling the recital, students should also request a time for a hearing and a dress rehearsal. The hearing must take place no later than four weeks before the recital date. Hearings may not be scheduled after hours on weekdays nor on weekends. A dress rehearsal is not required, but takes place at the discretion of the applied 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 before a two-person committee. The committee will be comprised of at least one music faculty and either another music faculty or an applied music instructor. A student may ask a specific faculty member directly to serve on the hearing committee, or the Director of Music Production and Promotion may contact all members of the faculty to ask for volunteers to serve. Students must make their preference known to the Director of Music Production and Promotion when scheduling 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 hearing, the committee will give or withhold final approval for the recital. The committee is not expected to give feedback to the student.*
- e) Program Preparation. Program preparation is the responsibility of the student. The program must be submitted to the Director of Music Production and Promotion no later than two weeks before the recital. The program must include the titles and movements of works to be performed, in order, full names and dates of their respective composers, and texts and translations. The student must also indicate where an intermission, if necessary, should take place. Programs must be proofed by the applied teacher prior to submission to the Director of Music Production and Promotion (see Figure 1 for a sample program). The preparation, printing, and distribution of program notes are solely the student's responsibility.*
- f) Publicity. Advertisements for student recitals in the "Davidson Events Digest" and other publications are submitted by the Director of Music Production and Promotion at the beginning of the month preceding the month in which the recital will take place. If a student wishes to have their recital advertised, they must pass the hearing before the first of the month that precedes the month of their recital date. (For example, to advertise a recital for April 15, the student must have passed the hearing by March 1.) All other types of publicity (flyers, posters, and announcements) are solely the responsibility of the student.*

- 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 his/her 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 no less than three weeks prior to the recital. At this time, the advisor will submit the complete program to the Director of Music Production and Pro-motion. The students, not the faculty advisor, are responsible for scheduling their own rehearsals and/or coaching sessions with applied instructors. (See above for Accompanist Guidelines if an accompanist is needed.)*
3. *Guidelines for Recitals Sponsored by the Music Department*
- a) A music recital, sponsored and presented by the Music Department, is an important, and often the most significant, event in a student's Davidson experience. Consequently, recitals should exhibit the same degree of effort and seriousness that characterizes any other type of academic presentation. Moreover, music recitals adhere to time-honored traditions that guide one's stage demeanor and dress, and are imbued with a certain degree of formality.*
- b) Student performers must dress appropriately. Consult your applied music instructor or a member of the music faculty for appropriate performance attire.*
- c) 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. Again, please consult your applied music instructor or a member of the music faculty if you have any questions pertaining to stage manners.*
- d) Speaking from the stage is not permitted, except for brief remarks about the music to be performed or as part of a lecture recital. In either case, the student will present the remarks and/or the lecture at the hearing in order for approval. The committee may edit the remarks for brevity or clarity.*
- e) Dedications, acknowledgments, thank-you's, either in print or verbally from the stage, are not permitted.*
- f) Encores are not permitted.*
- g) Students who wish to provide program notes are entirely responsible for their preparation, printing, and distribution at the recital. Students should be mindful of all matters regarding plagiarism and appropriation as they write their program notes, and that the Honor Code applies to program notes as well. Students are responsible for obtaining faculty feedback as they prepare program notes. The applied teacher is responsible for proofing and approving these documents.*
- h) 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 or at least one week prior 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. Concerto and Aria Competition**

- 1. The Symphony Orchestra sponsors an annual Concerto and Aria Competition open to any Davidson College sophomore, junior, or senior enrolled in applied music. In order to ensure that a composition can be programmed with the orchestra, a written request for approval must be submitted to the conductor prior to preparation of any specific work. Those invited to perform will be featured during a symphony concert. Memorization is strongly recommended.*
- 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 as a soloist or as a member of a different group.**
- 3. Any individual who has won twice, either as a soloist or as a member of a group, is no longer eligible to compete.*
- 4. There is no limit on the number of winners; however, adjudicators may choose to declare no winner.*
- 5. Specific dates and rules for the competition will be provided to the applied faculty and posted on the orchestra bulletin board.*

#### **D. Opera Workshop**

- 1. 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 performance of either opera scenes or a one-act opera. Enrollment in the course is by audition. Interested students should contact Jacque Culpepper.*

### **VII. AWARDS**

- A. Each year the Music Department awards each spring the following academic awards:**
  - 1. 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.*
  - 2. 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.*
  - 3. The Steinway Award recognizes outstanding pianistic ability, musicianship, and artistic and academic scholarship.*

## VIII. FUNDING

### A. Scholarships for Incoming First-Year Students

1. *The Donald B. Plott and J. Estes Millner Scholarships provide incoming first-year students with partial tuition remission.*
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 the award letter and maintain the "Standards of Progress" as defined in Davidson College's *Catalog of Announcements*.*

### B. Scholarship Obligations

1. *Depending on the value of the award, Plott and Millner scholars are either required to take on-campus, 60-minute applied music lessons for credit on the instrument auditioned, or have the option of taking applied music lessons for credit (60 minutes) or non-credit, pass-fail (30 or 60 minutes) on the instrument auditioned, the cost of which is fully subsidized by the Music Department.*
2. *Plott and Millner scholars who take applied music lessons for credit (MUS 155–357) are required to perform a jury each semester.*
3. *Plott and 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.)*
4. *In addition, all scholarship recipients are required to:*
  - a) *Participate fully each semester, including tours and graduation weekend performances, in the ensemble specified in the award letter.*
  - b) *Serve as an usher or assistant to the Director of Music Production and Promotion for a minimum of two of the Music Department's major concerts (Concert Series, departmental ensembles).*
5. *Renewal of all music scholarships is dependent upon:*
  - a) *Earning a grade of "B" or better in MUs 155–357, or earning a "P" in MUS 50 or 55.*
  - b) *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.*
  - c) *Earning a "P" in the ensemble.*
  - d) *Gaining the positive recommendation of the individual applied music teacher and ensemble director(s).*
  - e) *Maintaining standards of progress as defined in Davidson College's *Catalog of Announcements*.*

*f) Adhering to all scholarship requirements.*

**C. Scholarships for Continuing Students**

- 1. Pending availability of funds, rising sophomores, juniors, and seniors may audition for the James C. Harper, Zachary F. Long, Jr., or Vail Family Scholarships which provide continuing students with partial tuition remission.*
- 2. All continuing student scholarship recipients have the option for taking on-campus applied music lessons on the instrument auditioned, either applied music lessons for credit (60 minutes) or non-credit, pass-fail (30 or 60 minutes), the cost of which is fully subsidized by the Music Department.*

**D. Funding for Applied Music Lessons Abroad**

- 1. Recipients of renewable Plott or Millner 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 private lessons, pending the Chair's approval of the teacher and institutional venue.*
- 2. Students should make lesson arrangements before travelling abroad.*
- 3. Funds will be provided on a reimbursement basis upon the student's return to Davidson.*

**E. Funding for Special Projects**

- 1. Music majors and minors are encouraged to submit proposals to the Chair of the Music Department for special projects or activities directly related to their area of concentration. Funds up to \$1,000.00 are available to support projects that require financial backing, such as attending professional conferences or workshops, summer festivals, competitions, professional auditions, interviewing for graduate school, and so on.*
- 2. Funding for music minors is contingent upon the availability of funds after music majors have received their awards.*
- 3. Seniors must complete their project prior to graduation.*
- 4. Students interested in competing for such funding should consult with their major advisor as soon as possible, and should devise both a proposal and a projected bud- get to be submitted to the faculty for consideration.*
  - a) Fall deadline (for events in Fall or early Spring): 15 October*
  - b) Spring deadline (for events in Spring or Summer): 15 March*

**IX. GRADUATE STUDY**

- A. 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.** *Regardless of their area of concentration (performance, composition, musicology, ethnomusicology, or theory), students should be mindful of the following:*
- 1. Graduate school applications are usually due by the end of the Fall term of one's senior year.*
  - 2. Graduate schools often require a sample of one's creative or scholarly work (i.e., essays, scores, audio recordings) along with the standard application.*
  - 3. Graduate schools often require prospective students to take a specialized music entrance or placement examination. 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 2 foreign languages, one of which is traditionally German.*
  - 5. Graduate programs in musicology or music theory normally require basic keyboard facility by all students, including transposition, sight-reading, modulations, 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.*

## **X. FACILITIES**

### **A. 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 and scores, as well as a DVDs and videos collection, may be found there. Most books are housed in the E. H. Little Library. As in Little Library, there is a "Reserves" desk in the Music Library, where faculty members make materials for their classes available for 2-hour checkout. The listening assignments for many music classes are also available via the web.*
- 2. Laptops are available in the Music Library on a first come, first served basis. They may be checked out for two hours and may not leave the library.*
- 3. The Music Library Manager supervises the Music Library and is available to answer general questions, to help with online resources, and to help you find items in the library.*
- 4. The sound recordings in the Music Library are kept on open shelves, rather than*

*being available by request only as they are in some other libraries. This arrangement is a privilege, and reflects the trust that the library has in the students of Davidson. 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.*

- 5. Music Library recordings may not be copied or downloaded. If you need materials for a project, see the Music Library Manager.*
- 6. 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.*
- 7. The Music Library is open many hours a week during each semester. The hours are posted outside the door of the Music Library, and on the library webpage. Students are welcome to come in and use the library for as long as they wish, but we ask that they take their books, coats, and other materials when they leave.*
- 8. The Music Library employs several students to staff the circulation desk. If you are interested in working in the Music Library, please see the Music Library Manager.*

#### *B. Digital Music Lab and Recording Studio*

- 1. The digital music lab and recording studio are located in rooms B022 and B024 in the Sloan Music Center. Permission is needed to access and use these facilities.*

#### *C. Digital Music Classroom*

- 1. 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 all theory and composition courses.*

#### *D. Classrooms and Rehearsal Rooms*

- 1. Classrooms and rehearsal rooms that are located in the Sloan Music Center may not be used for rehearsal or study except by permission of the Music Department Chair.*

#### *E. Practice Rooms*

- 1. Practice rooms are available in the Sloan Music Center. Students who desire the use of a practice should sign up to reserve time in the Music Department office.  
FEE:  
\$40 for the entire academic year.*

#### *F. Tyler-Tallman Hall.*

- 1. Tyler-Tallman Hall is available to students during the day to 4:30 p.m. to prepare for a recital on a limited basis by permission of the Chair. One one-hour dress rehearsal is the norm.*
- 2. After-hours use requires permission of the Chair and the presence of a supervising music faculty member.*



*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