Luke Dahn, Composer, Music Theorist: Curriculum Vitae

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EDUCATION
2006
Ph.D. Music Composition at the University of Iowa. GPA 4.00. Composition studies with David Gompper. Electroacoustic music studies with Lawrence Fritts. Doctoral Committee Members: David Gompper (chair), Lawrence Fritts, Gregory Marion, Jerry Cain & Laird Addis (philosophy). Dissertation: <i>Edges</i> for large ensemble. Defense date: April 18, 2006. Graduation: May 2006.
2003
Masters Degree in Music Composition at Western Michigan University. GPA 4.00. Composition studies with C. Curtis-Smith. Additional composition studies and electroacoustic studies with Richard Adams. Committee Members: C. Curtis-Smith (chair), Richard Adams & David Sheldon. Thesis: <i>As the Ruin Falls</i> for full orchestra.
2000
Bachelor of Music in Music Theory & Composition at Houston Baptist University. GPA 3.76. Composition studies with Ann K. Gebuhr. Piano studies with John Hendrickson.
Master Classes & Additional Studies
Vladimir Tarnopolski, Jeremy Dale Roberts, Evan Chambers, Stephen Dembski
PROFESSIONAL POSITIONS & EXPERIENCE
2007-present
Assistant Professor * Northwestern College Teaching courses in music theory, aural skills, and class piano. Responsibilities include organizing and teaching the music theory sequence along with the accompanying aural skills labs, managing the recording

departmental tasks. Courses Taught:
 Music Fundamentals (MUS101/MUS101L): 2-cr. freshman level music theory rudiments course and accompanying aural skills lab.

equipment and music software programs in the department, and assisting with recruitment and other

- *Music Theory I* (MUS111/MUS111L): 2-cr. freshman level music theory course; includes an introduction and training in principles of part-writing; includes accompanying aural skills lab.
- *Music Theory II* (MUS112/MUS112L): 4-cr. freshman level music theory course; includes further development of analytical and compositional skills; includes accompanying aural skills lab.

- Music Theory III (MUS211/MUS211L): 4-cr. sophomore level music theory course; expands on freshman theory course; also includes analysis of musical form(s); includes accompanying aural skills lab
- Music Theory IV (MUS212): 4-cr. upper level music theory course; devoted to the analysis of twentieth century music; also includes discussions on the nature of music and the integration of faith and music.
- Form and Analysis (MUS311): 2-cr. upper level course devoted to the analysis of musical forms; includes in depth study of small scale phrase structure and large scale forms (i.e. sonata form)
- Class Piano Beginners I (MUS130): 1-cr. freshman level piano course; an introduction into basic piano technique; includes basic patterns and scales.
- *Orchestration* (MUS303): 2-cr. upper level course devoted to instrumentation and orchestration; final orchestration projects are read by symphonic band.
- *Music Technology* (MUS232): 2-cr. upper level course devoted to many areas where music and technology meet including music notation software, sound & audio editing (ProTools), live sound reinforcement, studio recording, and electroacoustic music composition. Course is co-taught.
- Private Music Composition (MUS334)

2006-2007

Visiting Assistant Professor * University of Iowa

Teaching courses in composition, music theory, and musicology. Responsibilities include organizing guest composer events, presentations and performances, serving on comprehensive examination committees for graduate students. Courses Taught:

- Composition Studio (025:223): Private composition lessons to graduate students.
- Composition Seminar (025:156): Weekly seminar for graduate and undergraduate composition students; seminar includes student and guest composer presentations, and discussion of current creative issues. Fall enrollment: 20. Spring enrollment: 18.
- *Musicianship & Theory I* (025:002:002): Freshman level music theory course; includes training in the principles of harmony, analysis of tonal music, and integrated aural skills development. Fall enrollment: 35. Spring enrollment: 38.
- Great Musicians (025:014): An undergraduate general education music appreciation course
 providing a chronological survey of Western "classical" music; Course involves two weekly
 lectures, one weekly sectional meeting, and considerable use of web-based resources.
 Fall Enrollment: 180. Spring enrollment: 187.

2005-2006	
Assistant for the University of Iowa Center for New Music, David Gompper University of Iowa. Iowa City, IA. Involved organizing concerts & recording seguest composers & performers, overseeing rehearsals.	,
2005	

Instructor of Music Fundamentals for Music Majors * University of Iowa

Involved organizing & structuring the class, lecturing, assigning & grading all work. Developed and utilized own materials for course.

2004-2005		

President of University of Iowa's Society of Composers, Inc. Student Chapter

Organized concerts, brought in guest composers, created opportunities for student composers.

2003-2006		

Graduate Teaching Assistant * University of Iowa

Lectured, graded and assisted freshman and sophomore level music theory students in sight-singing and ear-training.

2001-2003

Graduate Teaching Assistant * Western Michigan University

Lectured, graded & assisted undergraduate music theory students in tonal harmony.

SELECT RECENT AND UPCOMING PERFORMANCES

- Buffalo Dance: The 14th International Saxophone Meeting (Nova Gorica, Slovenia) June 28—July 3.
- Buffalo Dance: University of Delaware (Newark, DE) April 27, 2010.
- Buffalo Dance: George Mason University (Fairfax, VA) April 26, 2010.
- Buffalo Dance: University of Iowa (Iowa City) April 19, 2010.
- Traces: Kerrytown Concert House (Ann Arbor, MI) April 5, 2010.
- Traces: Rice University (Houston, TX) March 20, 2010.
- Traces: Northwestern College (Orange City, IA) March 17, 2010.
- Traces: Coe College (Cedar Rapids, IA) March 16, 2010.
- Traces: San Francisco State University (San Francisco, CA) March 12, 2010.
- Traces: University of California-Berkeley (Berkeley, CA) March 13, 2010.
- Traces: Carson-Newman College (Jefferson City, TN) March 4, 2010.
- Buffalo Dance: North American Saxophone Alliance (NASA) Biennial Conference (Athens, GA) March 3-6, 2010.
- Penumbrae: Society of Composers Reg. IV Conference, UNC-Greensboro (NC) February 4-6, 2010.
- Confessions of Saint Augustine: Northwestern College (Orange City, IA) November 21, 2009.
- Penumbrae: New Music Miami ISCM Festival Series; NODUS Ensemble (Miami, FL) May 3, 2009.
- After Darkness, Light: Northwestern College (Orange City, IA) May 1, 2009
- Penumbrae: University of Nevada-Las Vegas, NEON Festival (Las Vegas) April 10, 2009
- Confessions of Saint Augustine: University of Iowa (Iowa City, IA) February 28, 2009.
- (Ex)changing (Ex)tracts: Memorial Church, Harvard University (Cambridge, MA) October 3, 2008.
- (Ex)changing (Ex)tracts: Ohio State University (Columbus, Ohio) September 29, 2008.
- (Ex)changing (Ex)tracts: Estonia Academy of Music (Tallinn, Estonia), June 3, 2008.
- (Ex)changing (Ex)tracts: Frankfurter Künstlerclub (Frankfurt, Germany), June 1, 2008.
- Penumbrae: Moscow Conservatory, Rachmaninoff Hall, Studio New Music, May 19, 2008.
- Downward Courses: Society of Composers, Inc. National Conference (Atlanta, GA), Feb. 21, 2008. (Ryan Fogg, pf)
- Downward Courses: by Composers Inc. organization (San Francisco), February 12, 2008. (Matthew Edwards, pf)
- Downward Courses: Northwestern College (IA), November 16, 2007. (Stacey Barelos, pf)
- **Downward Courses**: University of Iowa, November 12, 2007. (Stacey Barelos, pf)
- (Ex)changing (Ex)tracts: Northwestern College (IA), October 26, 2007.
- Downward Courses: Coe College (Cedar Rapids, IA), October 23, 2007. (Stacey Barelos, pf)
- Downward Courses: University of Wisconsin-Whitewater, October 18, 2007. (Stacey Barelos, pf)
- **Downward Courses:** Northern Illinois University, October 12, 2007. (Stacey Barelos, pf)
- Downward Courses: University of Wisconsin-Madison, October 5, 2007. (Stacey Barelos, pf)
- **Downward Courses**: University of North Carolina, Charlotte, September 26, 2007. (Stacey Barelos)
- Downward Courses: Piedmont Community College (Charlotte, NC), September 25, 2007. (Stacey Barelos, pf)
- (Ex)changing (Ex)tracts: Denison University (Ohio), September 19, 2007.
- (Ex)changing (Ex)tracts: University of Iowa, September 16, 2007.
- (Ex)changing (Ex)tracts: Coe College (Cedar Rapids, IA), September 15, 2007.
- Games: Luther College (Decorah, IA) June 4, 2007.
- Downward Courses: Western Illinois University (Macomb, IL), March 6, 2007. (Chung-Ha Kim, pf)

- **Downward Courses**: Clarke College (Dubuque, IA), February 2, 2007. (Ryan Fogg, pf)
- Downward Courses: Samford University (Birmingham, AL), November 6, 2006. (Ryan Fogg, pf)
- Downward Courses: Carson-Newman College (Jefferson City, TN), October 23, 2006. (Ryan Fogg)
- **Downward Courses**: University of Iowa, Clapp Recital Hall, October 16, 2006. (Ryan Fogg, pf)
- **Downward Courses**: University of Iowa, Clapp Recital Hall, October 15, 2006. (Ryan Fogg, pf)
- Downward Courses: Union University (Jackson, TN), October 2, 2006. (Ryan Fogg, pf)
- Edges: University of Wisconsin-Madison, Morphy Hall, April 17, 2006.
- *Edges*: University of Iowa, Clapp Hall, April 9, 2006.
- Edges: University of Minnesota, Ferguson Hall, April 1, 2006.
- Tangent VI: University of Iowa, December 2005.
- *Prolepsis II*: Christine Bellomy (clarinet) University of Iowa, October 2005.
- *Prolepsis I*: Chris Anderson (saxophone) University of Iowa, May 2005.
- Tangent IV & V: Wenli Zhou (piano) University of Michigan, October 2005.
- Sine Language: Conservatorio Guisseppe Tartini, Trieste, Italy, June 2004.

DISCOGRAPHY/PUBLICATIONS

- *Penumbrae*: Albany label (TROY1095); Entitled "Spirals: American Music in Moscow." Recorded by the Moscow Conservatory's Studio for New Music ensemble.
- **Downward Courses**: Albany label (TROY1069); Entitled "MAPP: Midwest American Piano Project." Recorded by pianist Stacey Barelos.
- *Edges*: Albany label (TROY956); Entitled "Into the Future." Recorded May 2006 by the University of Iowa's Center for New Music for the production of a CD commemorating the CNM's 40th anniversary.
- *Prolepsis*: performed by saxophonist Chris Anderson for a CD dedicated to saxophone music for distribution at the 2006 national North American Saxophone Alliance conference.
- *Two Pieces for Children*: published by the Western Michigan University MTNA chapter and presented at the 2003 National MTNA conference in Salt Lake City, Utah.

MISCELLANEOUS ACTIVITIES, HONORS & REVIEWS

- Received the Max DiJulio prize at the Nevada Encounters of New Music (NEON) Festival.
- *Penumbrae* was one of three pieces selected among 75 works submitted to be presented at the New Music Miami ISCM Festival Series. *Penumbrae* will be performed in the Miami Art Museum in May 2009.
- Review of *Edges* by a contributor to the site www.Sequenza21.com, calling it an "awfully good piece." (12/08) http://www.sequenza21.com/index.php/1010
- Awarded a grant from Northwestern College for recording project with the Moscow Conservatory.
- Presentation on Iowa Composer Meredith Willson at the Northwestern College "Minding Place" Symposium, April 15, 2008.
- Established *De Musica*, a journal of the Northwestern College Music Department featuring scholarship by NWC students and faculty.
- Review of *Downward Courses* in the San Francisco Classical Voice, calling it "a moto perpetuo, full of exhuberance and drive." (2/08) http://www.sfcv.org/2008/02/05/in-the-company-of-new-music/
- Acceptance of *Downward Courses* to the Society of Composers, Inc (SCI) national conference in February 2008.
- Invitation to New Music Conference at Western Illinois University, March, 2007.
- Arranged & organized composer visits at the University of Iowa (John Harbison, Evan Chambers, Stephen Dembski, T.J. Anderson).
- Organized and conducted choral ensembles at Hope Evangelical Church (North Liberty, IA).
- Performed (piano) Terry Riley's *In C* as a part of the 2002 Gilmore Keyboard Festival Fringe Series in Kalamazoo, MI.

SKILLS

- Active composer. Works include pieces for full orchestra, large ensemble, wind quintet, various chamber groups, voice, chorus, numerous works for solo piano and other instrumental solos, electroacoustic works, and numerous instrumental and choral arrangements.
- Active as piano accompanist, church accompanist
- Excellent course preparation and teaching skills. Facility in piano as a classroom teaching tool.
- Fluent in ProTools, Peak, MIDI, Digital Performer and Finale. Additional experience in Max/Msp, Kyma, and Sibelius.
- Excellent interpersonal skills. Experienced in organizing concerts and conferences, arranging guest composer/performer visits, and facilitating open discussion forums.
- Familiar with both Macintosh and Windows operating systems.

REFERENCES

- **Dr. David Gompper** Professor of Composition and Director of the Center for New Music, University of Iowa. Office: (319) 335-1626. Email: david-gompper@uiowa.edu
- **Dr. Lawrence Fritts** Associate Professor of Composition and Director of the Electronic Music Studios, University of Iowa. Office: (319) 335-1666. Email: lawrence-fritts@uiowa.edu
- **Dr. Kimberly Utke-Svanoe** Associate Professor of Music Education and Strings, Northwestern College (retired in 2009). Home: (605) 940-9759. Email: utke@nwciowa.edu
- **Dr. Heather Josselyn-Cranson** Director of Music Ministries, Northwestern College. Office (712) 707-7193 Email: hjossely@nwciowa.edu
- **Dr. Ann Gebuhr** Professor of Music Composition and Theory, Houston Baptist University. Office: (281) 649-3339
- **Pastor James Hakim** Pastor of Harvest Community Church. Home: (712) 395-0983. Email: james@harvestoc.net

AFFILIATIONS

- Society of Composers, Inc.
- American Society of Composers, Authors and Publishers (ASCAP)
- The College Music Society
- Pi Kappa Lambda (National Music Honor Society)

PAPERS & RESEARCH INTERESTS

- "Motional Devices in William Bolcom's Non-Tonal Piano Works"

 The way in which musical motion, or musical dynamism, functions as a generator of pitch content and as a primary means for sustaining coherence in several of Bolcom's 12 New Etudes. Suggests that analytical approaches emphasizing motion (i.e. contour theory, John Roeder's "pulse stream" theory), rather than the more taxonomic approaches (i.e. set theory), will yield far richer analyses of such music. Available at: http://www.lukedahn.net/Bolcom.htm
- Paper in progress: "On the Disjunctures of Temporality in Harrison Birtwistle's Pulse Shadows" Shows the preoccupation with the manipulation of temporal perception in Birtwistle's work as evidenced in works such as Triumph of Time and Harrison's Clocks, and the manifestations of these preoccupations in Pulse Shadows, a 18-movement song cycle created by the interspersion of two pre-existing works.
- Other research interests:
 - 20th century theoretical techniques: Interested in the effectiveness of recent theoretical approaches such as transformational theory, Klumpenhouwer networks, & recent work in meter and rhythm (John Roeder's "pulse streams" and Richard Cohn's "beat-class sets").
 - Philosophy of music: Interested in modern theories of musical expression and the relationship between music and the emotions. Writings of Leonard Meyer, Stephen Davies, Peter Kivy, Laird Addis, Jerrold Levinson.

CATALOGUE OF WORKS

YEAR	TITLE & INSTRUMENTATION	<u>DURATION</u>
in progress	The Trumpet Rhimes are Sound Bound for trumpet, percussion & piano	
2009	Traces for solo piano	11 minutes
	Sul Ab for unaccompanied violin	3 minutes
	After Darkness, Light for symphonic band	7 minutes
	Confessions of Saint Augustine soprano and piano	15 minutes
2008	Buffalo Dance for alto saxophone and piano	9 minutes
	Ricochet for flute, sax, & piano	7 minutes
	Penumbrae for clarinet, violin, viola, cello & piano	11 minutes
2007	(Ex)changing (Ex)tracts for violin & piano (for Austrian violinist Wolfgang David)	13 minutes
	Games two pianos	11 minutes
2006	Downward Courses solo piano	7 minutes
	Edges (dissertation) large ensemble (16 players)	14 minutes
2005	Prolepsis II solo Bb clarinet	4 ½ minutes
	Tangent VI solo piano	5 minutes
	Prolepsis I solo alto saxophone	4 minutes
	e pluribus unum wind quintet	8 minutes
2004	Tangent IV solo piano	4 ½ minutes

Sine Language 4 minutes electroacoustic 20 minutes collaboration with composer Evan Kuchar &choreographer Amanda Hamp piano (4-hands) & electroacoustic 2003 As the Ruin Falls (masters thesis) 15 minutes full orchestra Vignettes 12 minutes fl, cl, vn, vc Reciprocity 3 minutes electroacoustic 2002 Tangent I-III 9 minutes solo piano