

# Luke Dahn, Composer, Music Theorist: Curriculum Vitae

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*last revised January 2009*

## EDUCATION

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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: *Edges* 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: *As the Ruin Falls* 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

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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 equipment and music software programs in the department, and assisting with recruitment and other departmental tasks. Courses Taught:

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

Courses slated to be taught: *Music Technology* (MUS232); *Orchestration* (MUS303) *Private Music Composition*

2006-2007

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**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

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**Assistant for the University of Iowa Center for New Music**, David Gompper, director.

University of Iowa. Iowa City, IA. Involved organizing concerts & recording sessions, arranging visits of guest composers & performers, overseeing rehearsals.

2005

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**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

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**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

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**Graduate Teaching Assistant \* University of Iowa**

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

2003

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**Summer Institute Instructor \* Western Michigan University**

Taught two courses, Introduction to Part-Writing and Musical Composition, at WMU's annual summer music camp.

2001-2003

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**Graduate Teaching Assistant \* Western Michigan University**

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

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**SELECT RECENT PERFORMANCES**

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- *(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 (Moscow), May 19, 2008.
  - *Downward Courses*: Society of Composers, Inc. National Conference (Atlanta, GA), Feb. 21, 2008.
  - *Downward Courses*: by Composers Inc. organization (San Francisco), February 12, 2008.
  - *Downward Courses*: Northwestern College (IA), November 16, 2007.
  - *Downward Courses*: University of Iowa, November 12, 2007.
  - *(Ex)changing (Ex)tracts*: Northwestern College (IA), October 26, 2007.
  - *Downward Courses*: Coe College (Cedar Rapids, IA), October 23, 2007.
  - *Downward Courses*: University of Wisconsin-Whitewater, October 18, 2007.
  - *Downward Courses*: Northern Illinois University, October 12, 2007.
  - *Downward Courses*: University of Wisconsin-Madison, October 5, 2007.
  - *Downward Courses*: University of North Carolina, Charlotte, September 26, 2007.
  - *Downward Courses*: Piedmont Community College (Charlotte, NC), September 25, 2007.
  - *(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.
  - *Downward Courses*: Clarke College (Dubuque, IA), February 2, 2007.
  - *Downward Courses*: Samford University (Birmingham, AL), November 6, 2006.
  - *Downward Courses*: Carson-Newman College (Jefferson City, TN), October 23, 2006.
  - *Downward Courses*: University of Iowa, Clapp Recital Hall, October 16, 2006.
  - *Downward Courses*: University of Iowa, Clapp Recital Hall, October 15, 2006.
  - *Downward Courses*: Union University (Jackson, TN), October 2, 2006.
  - *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.
  - *Reciprocity*: University of Iowa, April 2005.
  - *Tangent IV & V*: Wenli Zhou (piano) University of Michigan, October 2005.
  - *Sine Language*: Conservatorio Guiseppe Tartini, Trieste, Italy, June 2004.
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## CURRENT PROJECTS

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- A work for the Northwestern College Symphonic Band
- A song cycle for soprano and chamber group using texts from **St. Augustine's Confessions**.
- A work for flute, saxophone and piano for Joseph Dangerfield.

## DISCOGRAPHY/PUBLICATIONS

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- **Downward Courses**: Albany label (TROY1069); Entitled "MAPP: Midwest American Piano Project." Recorded by pianist Stacey Barelos.
- **Edges**: Albany label (TROY956); Recorded May 2006 by the University of Iowa's Center for New Music for the production of a CD commemorating the CNM's 40<sup>th</sup> anniversary.
- **Penumbrae**: Albany label; Recorded May 2008 by the Studio for New Music ensemble of the Moscow Conservatory. To be released March 2009.
- **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

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- Review of *Edges* by a contributor to the site [www.Sequenza21.com](http://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 exuberance 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.
- Appeared on University of Iowa radio station KRUI to discuss and air music.
- Appeared on WMU student-run radio to discuss concert events.

## SKILLS

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- 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

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- **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](mailto: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](mailto:lawrence-fritts@uiowa.edu)
- **Dr. Gregory Marion** Assistant Professor of Music Theory, University of Saskatchewan. Office: (306) 966-6171. Email: [gregory.marion@usask.ca](mailto:gregory.marion@usask.ca)
- **Professor C. Curtis-Smith** Professor of Composition and Piano, Western Michigan University. Phone: (269) 387-4667. Email: [c.curtis-smith@wmich.edu](mailto:c.curtis-smith@wmich.edu)
- **Dr. Ann K. Gebuhr** Professor of Composition and Theory, Houston Baptist University. Office: (281) 649-3339. Email: [agebuhr@hbu.edu](mailto:agebuhr@hbu.edu)
- **Dr. Kimberly Utke-Svanoe** Associate Professor of Music Education and Strings, Northwestern College. Office: (712) 707-7064. Email: [utke@nwciova.edu](mailto:utke@nwciova.edu)

## AFFILIATIONS

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

## PAPERS & RESEARCH INTERESTS

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- *“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 interspersing of two pre-existing works.
- Other research interests:
  - 20<sup>th</sup> 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

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<u>YEAR</u>	<u>TITLE &amp; INSTRUMENTATION</u>	<u>DURATION</u>
in progress	song cycle using excerpts from <b>Augustine’s Confessions</b> soprano and chamber group	
in progress	<b><i>After Darkness, Light</i></b> for symphonic band	
2008	<b><i>Buffalo Dance</i></b> for alto saxophone and piano	9 minutes
	<b><i>Ricochet</i></b> for flute, sax, & piano	7 minutes
	<b><i>Penumbrae</i></b> for clarinet, violin, viola, cello & piano	11 minutes

2007	<b><i>(Ex)changing (Ex)tracts</i></b> for violin & piano (for Austrian violinist Wolfgang David)	13 minutes
	<b><i>Games</i></b> two pianos	11 minutes
2006	<b><i>Downward Courses</i></b> solo piano	7 minutes
	<b><i>Edges</i></b> (dissertation) large ensemble (16 players)	14 minutes
2005	<b><i>Prolepsis II</i></b> solo Bb clarinet	4 ½ minutes
	<b><i>Tangent VI</i></b> solo piano	5 minutes
2005	<b><i>Prolepsis I</i></b> solo alto saxophone	4 minutes
	<b><i>e pluribus unum</i></b> wind quintet	8 minutes
2004	<b><i>Tangent IV</i></b> solo piano	4 ½ minutes
	<b><i>Sine Language</i></b> electroacoustic	4 minutes
	<b><i>Oath</i></b> collaboration with composer Evan Kuchar & choreographer Amanda Hamp piano (4-hands) & electroacoustic	20 minutes
2003	<b><i>As the Ruin Falls</i></b> (masters thesis) full orchestra	15 minutes
	<b><i>Vignettes</i></b> fl, cl, vn, vc	12 minutes
	<b><i>Reciprocity</i></b> electroacoustic	3 minutes
2002	<b><i>Tangent I-III</i></b> solo piano	9 minutes
	<b><i>Pseudo-Variations</i></b> solo violin	7 minutes
	<b><i>C.S. Lewis Poems</i></b> alto saxophone	6 minutes
2000	<b><i>Solomon's Temple</i></b> violin & piano	11 minutes