

DAVID S. CARTER

EDUCATION

Northwestern University Evanston, IL

- Doctor of Music degree in Music Composition awarded June 21, 2013; GPA of 3.968.
- Studied composition with Lee Hyla, 2007-2009; Aaron Travers, 2007; Jay Alan Yim, 2006-2007.
- Completed dissertation paper on the use of isorhythm and canon in late Webern and late Stravinsky and on these composers' relationships to Machaut, Dunstaple, and Isaac: "*The Connection Between New and Old*": *Rhythmic Process in Late Webern, Late Stravinsky, and Their Predecessors*; completed two-movement dissertation composition *Surface Tension*, premiered in 2012. Doctoral committee consisted of Lee Hyla, Drew Edward Davies, and Hans Thomalla.
- Organized doctoral composition recital of my music, featuring 18 performers, that took place May 8, 2012, in Regenstein Recital Hall on the Northwestern campus.
- Qualifying exams focused on formal approaches in Debussy's *Préludes*; on middle-period Morton Feldman; and on the connections between early music and contemporary music.
- Classes taken include Teaching of Theory with Susan Piagentini; attended Mini-Conference on Composition and Music Education, June 13-15, 2011.

University of California, Los Angeles Los Angeles, CA

- From September 2004 to June 2006, took nine undergraduate music classes in theory, ear training, modal counterpoint, and music history, earning six A+ grades and three A grades.

Yale University New Haven, CT

- Bachelor of Arts, English Literature, 1996
- Graduated with departmental honors.
- GPA: 3.61; includes an A in Music 211b-1, Elementary Analysis & Composition II (theory and ear training) with Ramon Satyendra.
- Sang baritone in Yale Glee Club for three years; studied piano and voice privately with Yale graduate students.

TEACHING

Northwestern University Evanston, IL

- Currently teaching freshman Music Theory and sophomore Aural Skills to undergraduate music majors as a Lecturer (2016-2017 school year); in the freshman Music Theory class, I teach a section of 15 music majors in a curriculum that focuses on species counterpoint in the fall and on Roman numeral analysis in the winter and spring.
- Taught sophomore Music Theory to music majors as a faculty Instructor for two academic years, 2011-2013; taught tonal and post-tonal harmony, part-writing, and analysis to a section of 16-22 students three times per week, meeting individually with students outside of class time for additional help.
- Taught sophomore Aural Skills to music majors as a faculty Lecturer during 2013-2014 school year; previously taught Aural Skills at Northwestern 2006-2011 and Winter and Spring

quarters 2013 (freshman 2006-2008 and 2013; sophomore 2008-2011, including teaching two sections per year in 2009-2010 and 2010-2011); responsibilities included coaching, drilling, and evaluating students' sight-singing, rhythmic performances, and dictations in sections of 15-25 students three times per week; also met frequently with individuals in office hours to develop their skills.

- Taught The Beatles and the Rolling Stones on three occasions, in the summers of 2016, 2014, and 2013; this non-major class examines the bands with respect to melodies, chord progressions, lyrics, styles of singing and playing their instruments, production, and cultural context; appeared June 9, 2013, on Chicago's WFLD (Fox 32) to discuss the Rolling Stones and their connection to Chicago's historic blues scene.
- In early 2014 taught Northwestern Professor Lee Hyla's orchestration class and composition lessons for a total of seven weeks while he was unavailable; taught 13 orchestration classes and 30 composition lessons during that time.

North Park University

Chicago, IL

- Currently teaching Orchestration, Fundamentals, and Aural Skills I to undergraduate music majors as a Lecturer; between 2014 and 2016, have also taught Theory I, Medieval & Renaissance Music, and Aural Skills II.

Music Institute of Chicago

Evanston, IL

- Currently teaching five Musicianship classes (combining music theory and aural skills); one class is for adults, and the remaining four are for students aged 6-12; have previously taught composition and theory to adult students here.

DePaul College Prep

Chicago, IL

- Taught Music Theory to high school seniors (2015-2016 school year); designed and implemented a beginning music theory curriculum.

The British School of Chicago

Chicago, IL

- Have substituted on numerous occasions as a music theory instructor, 2011-present, tutoring students between the ages of seven and 18 one-on-one or in small groups of two to three.

Merit School of Music

Chicago, IL

- Have taught music theory as a substitute instructor on numerous occasions, Fall 2013-present.

Private Instruction

Chicago, IL

- Have instructed private students in music composition, orchestration, theory, ear training, voice, and piano.

COMPOSITION

- One of four composers selected by Access Contemporary Music to write a new piece inspired by a Milwaukee architectural landmark in conjunction with Doors Open Milwaukee. *Over Juneau*, for clarinet, cello, and electronics, was premiered by Christie Miller and Alyson Berger at Milwaukee's City Hall on September 19, 2015.
- *Settling In*, for violin and piano, was selected for performance at the 2015 Southern Regional Conference and the 2015 Great Lakes Regional Conference of the College Music Society.
- *Setting Out*, for violin and piano, was selected for performance at the 2014 Great Lakes

Regional Conference of the College Music Society in March 2014.

- Won first prize in the 2012 Iron Composer competition at Baldwin Wallace University, Berea, Ohio, September 7, 2012, with *Eight Degrees of Separation*, for B-flat clarinet, tuba, and prepared piano. The concert featuring the performances of the five finalists' pieces was broadcast live on Cleveland's WCLV and wclv.com.
- *Setting Out*, for violin and piano, was selected as a Finalist for the Midwest Graduate Music Consortium's 2012 meeting.
- Won Northwestern's 2009 William T. Faricy Award for *Almost Past*, for bass clarinet and chamber orchestra.
- Won the 2008 Northwestern University Symphony Orchestra Student Composition Competition for *Almost Past*, for bass clarinet and chamber orchestra. Included performance of the work March 6, 2009, by the Northwestern University Symphony Orchestra with David Halperin as soloist.
- Won second prize in the 2008 Rhenen (Netherlands) International Carillon Composition Competition for *In Scattered Rings*. Included performance of the work on the Van Bergen Carillon in the St. Cunera Tower in Rhenen and publication of the piece by Nederlandse Klokkenspel Vereniging.
- Participated in and had works performed at June in Buffalo (2014 and 2011), the 2008 Summer Institute for Contemporary Performance Practice at New England Conservatory, Music07 at the University of Cincinnati, and the 2007 Bowdoin International Music Festival.
- Works performed or recorded by the JACK Quartet, the International Contemporary Ensemble (ICE), Ensemble Dal Niente, Ensemble Court-Circuit, Ensemble Signal, the Callithumpian Consort, and trombonist Mike Svoboda, among others.
- Grants from Northwestern's Wyatt Fund for the Assistance of Student Composers in 2007, 2008, 2009, 2011, and 2012.

Composition Study

- Studied at Northwestern with Lee Hyla, Aaron Travers, and Jay Alan Yim.
- Studied privately with Jonathon Grasse (University of California at Los Angeles faculty), June 2005-August 2006.
- Studied privately with Lawrence Wayte, September 2004-May 2005.
- Individual lessons with Kaija Saariaho, Oliver Knussen, Aaron Jay Kernis, Jo Kondo, John Luther Adams, and Roberto Sierra, among others.
- Presented works at master classes taught by Oliver Knussen, Stephen Hartke, Michael Nyman, Joshua Fineberg, Eric Chasalow, Hilda Paredes, and David Felder, among others.

SELECTED COMPOSITIONS AND ARRANGEMENTS

Over Juneau (2015), for clarinet, cello, and electronics (premiered by Christie Miller and Alyson Berger at Milwaukee's City Hall in conjunction with Doors Open Milwaukee 2015, September 19, 2015)

Settling In (2014), for violin and piano (premiered by Juan Carlos Ortega and David Carter at the 2015 Southern Regional Conference of the College Music Society, February 20, 2015)

Kaddisch (2014), arrangement for solo cello and ensemble of eight cellos of the Maurice Ravel song (recorded May 24, 2014, by the Northwestern University Cello Ensemble under Hans Jensen for its forthcoming CD; arrangement published in 2014 by Ovation Press)

After Morning (2014), for trumpet in C and organ

Descant (2014), for organ (to be premiered by Mary Ruth Laverty Solem in Dunwoody, Georgia)

Never Past (2013), for chamber orchestra

The Slightest Motion (2013), for alto flute, bass clarinet, tenor/alto saxophone, percussion, piano, violin, viola, and cello (premiered in Evanston, Illinois, April 25, 2013, by Ensemble Dal Niente)

Eight Degrees of Separation (2012), for B-flat clarinet, tuba, and prepared piano (premiered September 7, 2012, at the 2012 Iron Composer competition at Baldwin Wallace University, Berea, Ohio; the performance was broadcast live on Cleveland's WCLV and wclv.com)

Surface Tension (2012), for violin, cello, bass clarinet/clarinet, and piano (first movement recorded by the International Contemporary Ensemble, February 23, 2011; first movement performed by Ensemble Signal June 6, 2011; second movement premiered as *Angle of Refraction* by the Northwestern University Contemporary Music Ensemble, March 7, 2012; complete work premiered May 8, 2012, in Regenstein Recital Hall, Northwestern University)

The Labor of Thought (2010), for mixed sextet (recorded by the Callithumpian Consort, March 30, 2010)

Canticle (2009), for mixed choir (to be premiered by Musica Gloria, Dunwoody, Georgia)

The Brink of Continuity (2009), for chamber ensemble (premiered June 6, 2009, by the Northwestern University Contemporary Music Ensemble at Pick-Staiger Concert Hall, Northwestern University)

Settling a Custom (2009), for three cellos (premiered November 8, 2009, at Northwestern University)

Almost Past (2009), for bass clarinet and chamber orchestra (premiered by the Northwestern University Symphony Orchestra with David Halperin as soloist, Pick-Staiger Concert Hall, Northwestern University, March 6, 2009)

Antiphonal (2008), for solo marimba (premiered December 5, 2008, at the Northwestern University Fall Student Composer Concert)

Plateau (2008), electroacoustic

Shanty (2008), electroacoustic

A Map of a Line (2008), for string quartet (premiered in Atlanta, Georgia, June 28, 2008)

Once Removed (2008), for trombone (premiered at Northwestern University by Mike Svoboda, May 27, 2008; later performed on two occasions by David Binder at Northwestern)

In Scattered Rings (2007/2012), for carillon (premiered May 24, 2008, by Roy Kroezen on the Van Bergen Carillon in Rhenen, the Netherlands; 2012 version for two vibraphones and glockenspiel premiered May 8, 2012, in Regenstein Recital Hall, Northwestern University)

Setting Out (2007), for violin and piano (premiered December 2, 2007, at the Northwestern University Fall Student Composer Concert, Evanston, Illinois)

Emergence (2007), for piano (premiered at the Bowdoin International Music Festival, July 8, 2007)

Suspension (2006-2007), for string quartet (recorded by JACK quartet, May 1, 2007; premiered June 13, 2007, at Music07 at the University of Cincinnati)

Trellis (2005; revised 2006), for soprano or mezzo-soprano and piano (premiered at the Trinity United Methodist Church Concert Series, Wilmette, Illinois, November 1, 2006)

Signs of Life (2005), for flute, marimba, guitar, and viola (conducted the premiere at the UCLA Graduate Composers Concert, Los Angeles, California, March 7, 2006)

SCHOLARSHIP

- Paper “‘Quite Vaudeville in a Way’: The Rolling Stones’ Selective Appropriation of a Declining Form,” selected for presentation at the February 2017 conference of the U.S. branch of the International Association for the Study of Popular Music (IASPM-US) in Cleveland and at the April 2017 Pacific Northwest Regional Conference of The College Music Society in Vancouver, British Columbia.
- The paper focuses on the Rolling Stones’ ironic use of AABA form between 1965 and 1967 in the context of a wider decline in this form in popular music as a whole. Through statistical analysis of all Rolling Stones’ songs between 1963 and 1973, the paper examines the extent of correlation between formal types and other musical parameters such as harmony and texture, as well as the degree to which harmonic contrast determines form in this music.

ADDITIONAL MUSICAL BACKGROUND

Piano

- Part-time rehearsal accompanist for Yale Glee Club, 1994-1995.
- Studied privately with Yale School of Music graduate students Edward Janning, 1992-1993, and Mee-Jung Yoo, 1993-1994.
- From 1978 to 1992 (beginning at age four), studied piano and theory with Marilyn Walthall (former rehearsal accompanist, Atlanta Symphony Orchestra Chorus).

Vocal

- Studied voice privately, 1991-1996, including studies with Yale School of Music graduate vocal students Matt Jones, 1992-1993, and Jonathan Hays, 1994-1996.
- Sang baritone in Yale Glee Club under the direction of David Connell, 1993-1996, including serving as baritone soloist on regularly performed spiritual during 1995-1996 school year and on tour of Asia in summer 1996; as part of Glee Club, sang 1996 Hindemith program under

the direction of Robert Shaw.

- Sang baritone in Yale Freshman Chorus, 1992-1993, under the direction of Jeffrey Bernstein.
- Sang baritone in Westminster Schools Chorale under Frank Boggs as well as selective Ensemble, which in Spring 1992 performed in London and Cambridge, England. Earned Chorale Musicianship Award in 1990.
- Sang in choirs at Dunwoody (Georgia) United Methodist Church, 1977-1992.

Additional Skills

- Prepared vocalists and instrumentalists and conducted 1992 production of *Joseph and the Amazing Technicolor Dreamcoat* at the Westminster Schools, Atlanta, Georgia; conducted premiere of my work *Signs of Life* at the UCLA Graduate Composers Concert, Los Angeles, California, March 7, 2006.
- Played trombone in Westminster Schools pep band, 1990.
- Have played acoustic (steel-string) guitar since 1988, including performing in the Westminster Schools production of *Godspell*, 1989.

OTHER CREDENTIALS AND SKILLS

Member of the Society for Music Theory, the International Association for the Study of Popular Music, the College Music Society, the American Composers Forum, Access Contemporary Music, and the Society for American Music; moderate proficiency in French and German.

REFERENCES

Dr. Robert Reinhart
Lecturer, Music Theory and Cognition
Coordinator, Sophomore Music Theory and Aural Skills
Northwestern University
70 Arts Circle Drive
Evanston, IL 60208-2405
(773) 878-2762 (cell)
r-reinhart@northwestern.edu

Dr. Hans Thomalla
Associate Professor, Composition and Music Technology
Northwestern University
70 Arts Circle Drive
Evanston, IL 60208-2405
(847) 467-1680 (office)
h-thomalla@northwestern.edu

Dr. Drew Edward Davies
Associate Professor, Musicology
Northwestern University
70 Arts Circle Drive
Evanston, IL 60208-2405
(847) 467-3367 (office)
dedavies@northwestern.edu

Dr. Susan Piagentini
Senior Lecturer, Music Theory and Cognition
Coordinator, Freshman Theory and Aural Skills
Northwestern University
70 Arts Circle Drive
Evanston, IL 60208-2405
(847) 491-5704 (office)
s-piagentini@northwestern.edu

Dr. Jonathon Grasse
Professor of Music
California State University, Dominguez Hills
1312 S. Saltair Ave. #105
Los Angeles, CA 90025
(310) 243-2382 (office)
(310) 279-9686 (cell)
jgrasse@csudh.edu