Blair School of Music

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Music at Vanderbilt

By Blair School of Music serves as the focal point at Vanderbilt for the study of music as a human endeavor and as a performing art. The school contributes to the quality of life at the university through concerts, lectures, and recitals by faculty, students, and visiting artists. All Blair degree programs are accredited by the National Association of Schools of Music (NASM). The Blair building incorporates innovative developments in acoustical design and engineering. It contains teaching studios and faculty offices, classrooms, rehearsal halls, practice rooms, library, administrative offices, MIDI piano labs with individual computer workstations, and concert venues. The 272-seat Steve and Judy Turner Recital Hall is the locus for student recitals and concerts and master classes by faculty members and visiting artists held on a regular basis. It also houses the Dobson Organ, Opus 92 (2014), designed in the tradition of eighteenth-century eastern German organs not unlike those Bach knew, with additions and accommodations for twenty-first century use. Opened in spring 2002, the 609-seat Ingram Hall garnered immediate acclaim for its superb acoustics, its visual beauty, and its enhancement of the school’s ability to host and produce orchestra, opera, and other major concert events.

The Blair School has been an integral part of Nashville’s musical environment since its founding in 1964 by the Justin and Valere Potter Foundation through a bequest of Valere Blair Potter. In 1981 the school was merged with Vanderbilt following the university’s decision to develop an excellent program in music. Studies leading to the professional Bachelor of Music degree in performance were initiated in 1986.

The degree program also includes majors in composition and musical arts. The major in composition emphasizes analytical skills as well as the development of students’ creativity. The major in musical arts lays a solid foundation in the art of music, with equal preparation in the three basic disciplines of performance, theory, and music literature/history. The musical arts major also forms the basis for a five-year program in teacher education offered cooperatively with Peabody College. Students in this curriculum can earn the B.Mus. degree in four years and the M.Ed. and teacher licensure for instrumental/general or vocal/general music in the fifth year (June–May). All Blair degree programs are accredited by the National Association of Schools of Music (NASM).

A non-professional 31-hour liberal arts music major makes it possible for students outside the Blair School to choose music as a second major. Students in other schools and colleges of the university also may pursue a minor in music, music composition, music history, or music performance. And Blair offers a remarkable variety of electives for students who wish to enrich their studies with credit in music courses, ensembles, or performance instruction, or to select music as an extracurricular activity.

Blair School of Music is home to internationally known faculty soloists and ensembles, and Blair’s performers, composers, and musicologists are among the most respected in their fields. Members of the faculty ensembles (Blair String Quartet, Blair Woodwind Quintet, Blair Brass Quintet, and Blakemore Trio) provide private instruction and coach chamber music ensembles and performance classes. The faculty’s dedication to teaching and a low student/faculty ratio provide students the personal attention that fosters maximum musical growth and understanding. The school is committed to its goal of developing students who are among the most articulate, culturally aware, and artistically sensitive of any graduates in the country.

Facilities

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The Anne Potter Wilson Music Library is a division of the Jean and Alexander Heard Library system. The collection, begun in 1947, was moved from Peabody College to its new and permanent home at Blair in the summer of 1985. Named to honor Anne Potter Wilson by the Vanderbilt Board of Trust in 1987, the 8,000-square-foot library holds more than 95,000 books, scores, sound and video recordings, and subscriptions to journals and online music databases. It is equipped with a seminar room, listening and viewing stations, computer workstations, and study facilities. Music librarians and staff are available to answer reference inquiries and to assist users with locating resources for performance, study, or instruction.

Accreditation

All programs leading to the B.Mus. degree are accredited by the National Association of Schools of Music, 11250 Roger Bacon Drive, Suite 21, Reston, VA 20190-5248; telephone: (703) 437-0700.

Classes for the General Student

The Blair School of Music welcomes the general student into its classes and studios. A large number of courses are designed specifically for non-majors. Many classes are held in Sarratt Cinema, Alumni Hall, and other central campus locations. Non-majors may also participate in any and all music major courses for which they are qualified.

A wide variety of music courses fulfill liberal arts core requirements for undergraduates in the College of Arts and Science, the School of Engineering, and Peabody College. These are listed by course numbers in each school’s/college’s section of this catalog, where requirements outlining Arts and Science AXLE, Engineering liberal arts core, or Peabody liberal education core requirements are given. Requirements and the courses which fulfill them differ for each Vanderbilt school.

Courses of particular interest to the general student are:

First-Year Writing Seminars*

Music and Global Health MUSL 1111 [W, INT]
Music and Modernism MUSL 1111 [W, HCA]
Shakespeare and Music MUSL 1111 [W, HCA]

Music Composition and Theory

Music Theory (Survey of) MUTH 1200-1210
Nashville Number System, The MUTH 1130
Songwriting and Elements of Music Theory MUTH 1120
Songwriting II  MUTH 1125
Advanced Lyric Writing for Songwriters  MUSO 1230

Music Literature and History*
  African Music  MUSL 1105 [INT]
  American Music  MUSL 2600 [US]
  American Popular Music  MUSL 1600 [US]
  Blues, The  MUSL 1630 [US]
  Choral Music (Survey of)  MUSL 1230 [HCA]
  Concerto, The  MUSL 1210 [HCA]
  Country Music  MUSL 1640 [US]
  Music Literature  MUSL 1200 [HCA]
  Jazz (Survey of)  MUSL 1620 [US]
  Love and Death in Music  MUSL 1310 [HCA]
  Music City Museums and Memorabilia  MUSL 1660 [HCA]
  Music, Gender, and Sexuality  MUSL 3150 [P]
  Music, Identity, and Diversity  MUSL 2150 [P]
  Music in Latin America and the Caribbean  MUSL 2110 [INT]
  Music of the South  MUSL 2610 [US]
  Music, the Arts, and Ideas  MUSL 1300 [HCA]
  Musical Theatre in America  MUSL 1610 [HCA]
  Opera  MUSL 3220, 3221 [HCA]
  Rock Music (History of)  MUSL 1650 [HCA]
  Symphony, The  MUSL 1220 [HCA]
  Women and Music  MUSL 3155 [P]
  Women and Rock Music  MUSL 3160 [HCA]
  World Music  MUSL 1100 [INT]

Other Courses
  Building Communities Through Music and the Arts  MENT 1130
  Arts Administration  MENT 1135
  Creating Mission-Driven Arts and Social Programming  MENT 1140
  Business of Music, The  MENT 1120
  Music Internships  MENT 3880, 3881, 3882

*The bracketed letters indicate categories of the Arts and Science AXLE curriculum, which may also be verified in the Arts and Science section of the catalog. These designations are as follows: Humanities and the Creative Arts [HCA]; International Cultures [INT]; History and Culture of the United States [US]; Social and Behavioral Sciences [SBS]; and Perspectives [P].

Composition/Theory, Musicianship, and Keyboard Harmony
Courses designed for the general university student (MUTH 1120, 1125, 1130, 1200, 1210) focus on the recognition of stylistic and structural patterns. This skill enhances the non-technical listener’s awareness—both analytical and affective—of creative expression in music.

The music theory and musicianship sequence (MUTH 2100-2400; MUSC 2100-2400) introduces serious students of music, whether majors or not, to the principles of harmony, voice-leading, counterpoint, structure, and analytical/compositional techniques in a variety of historical styles; further, it fosters the all-important skills of hearing tonal relationships with facility and of communicating orally the structures and materials of music.

Ensembles
The Blair School of Music sponsors several major performing ensembles, including the Vanderbilt Symphonic Choir, Vanderbilt Chorale, Orchestra, Wind Ensemble, Opera Theatre, and Jazz Band. Other non-western and vernacular ensembles, such as the African Performing Ensemble and the Steel Drum/Pan Ensemble, are also available for credit. A large number of smaller ensembles and chamber music groups also exist, offering students a wide variety of experiences.

Auditions. Auditions for the major performing ensembles are held at the beginning of each semester. Audition information can be found on the Blair School of Music website. Students must audition every semester unless excused. Assignment is at the discretion of the director. Openings at mid-year are not guaranteed. Students need the approval of the appropriate faculty chamber music coordinator before enrolling in chamber music; if participation has not been discussed with the coach, students may register tentatively for the “to be assigned” section of chamber music. Openings are not guaranteed.

Credit. Students may register for course credit. Audit status or registration for zero hours may be possible with permission of the director.

Music Literature and History
Courses in the literature and history of music are designed to develop students’ understanding of music within the prevailing social and cultural contexts; to establish a framework for critical evaluation of music and musical practices; to achieve a working familiarity with recognized, or at least representative, masterworks of musical literature; to develop students’ ability to speak articulately about the styles and substance of music; and to equip students with analytic and literary skills and with a working knowledge of the bibliography of music.

Performance
Performance instruction in individual or group settings is available for university credit for an additional fee. Private instruction is offered in all orchestral instruments and in piano, organ, guitar, dulcimer, mandolin, saxophone, euphonium, fiddle, banjo, steel drum/pan, and voice. Credit is flexible, but beginning students may register for only 1 credit hour. Students contract with the private instructor regarding lesson length and practice hours and can earn either 1 or 2 credit hours each semester. Students in the School of Engineering can count 3 hours of performance instruction (or ensembles) towards liberal arts core requirements. For others, performance is elective credit. Group instruction is offered in piano, guitar, steel pan/drum, and percussion; groups have maximum of six students and earn 1 credit hour.

Group Performance Instruction: Non-Major
Group instruction is designed for beginning students with emphasis on basic technique, rhythm, tone, and musical interpretation. Groups are limited to six students.

Registration. New students must interview with the appropriate faculty member before finalizing registration. Instructions are given in the online registration system.
Fees. Music fees are in addition to tuition charges and are not refundable after the change period. The cost for group instruction is $810.00 per semester for one 50-minute lesson weekly. (Fees, set annually by the Board of Trust, are subject to review and change without further notice.)

Individual Performance Instruction

Individual instruction is focused on the art and practice of an instrument or voice, with emphasis on tone quality, technique, rhythm, interpretation, and literature. Blair offers collegiate-level performance instruction for non-majors at the 1100 level. One 30-minute or 45-minute lesson weekly earns 1 credit hour. 

Registration. New students must interview with the appropriate faculty member before finalizing registration. Information is available in YES. Enrollments are limited.

Credit. University students enrolled in individual instruction may earn 1 or 2 credit hours depending on lesson length and practice commitment.

- 30-minute or 45-minute lessons with 5 hours minimum weekly practice earn 1 credit hour.
- 60-minute lessons with 10 hours minimum weekly practice earn 2 credit hours.
- Beginners may not register for more than 1 hour of credit.

Fees. Music fees are charged in addition to regular tuition, and are not refundable after the change period. Students receiving need-based financial aid may request that music fees be considered in their financial aid package. Students with a declared second major or minor in music will be charged approximately one-half the music performance instruction fee. For instrument courses numbered 1100, fees per semester are as follows:

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<th>Lesson Length</th>
<th>Fee</th>
<th>2nd majors and minors receive</th>
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<tr>
<td>One 30-minute lesson</td>
<td>$1,045</td>
<td>100% discount</td>
</tr>
<tr>
<td>One 45-minute lesson</td>
<td>$1,470</td>
<td>50% discount</td>
</tr>
<tr>
<td>One 60-minute lesson</td>
<td>$1,840</td>
<td>25% discount</td>
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Fees, set annually by the Board of Trust, are subject to review and change without further notice.

Music Minors

Students may elect one of four minors: music, music composition, music history, or music performance. Formal admission to the general minor, the performance minor, or the second major is contingent upon a performance audition that meets departmental standards for the intermediate or advanced level of study. Following interviews with the appropriate department, students plan their studies with Blair advisers. Contact information and declaration paperwork are available online at blair.vanderbilt.edu/academics. Students must meet minimum standards and obtain the approval of the appropriate department chair (brass/percussion, guitar/harp, keyboard, strings, voice, woodwinds, jazz). Declaration forms are available in the Blair office and online at blair.vanderbilt.edu/academics.

Music History Minor. 18 or 19 hours.

Music Theory. 6 or 7 hours.
MUTH 1200-1210; or MUTH 2100-MUSC 2100 and MUTH 2200-MUSC 2200

Music Literature/History. 12 hours.
MUSL 2100, MUSL 2200W*, one course from 3220-3240, and 3100.

*Students who have completed MUSL 1200 must substitute another course for MUSL 2200W, selected from MUSL 1610, 1210, 1220, 1230, 3155, 3150, 3220-3240, 2110, 2150, 2610, and 3890.

Music Composition Minor. 26 hours.

Music Theory. 13 hours.
MUTH 2100, 2200, 2300, 2400; MUSC 2100, 2200

Music Literature/History. 6 hours.
MUSL 1200 or 2200W, 3100

Composition. 7 hours.
COMP 1100; COMP 2100 (4 semesters)

Formal admission into the music composition minor requires departmental approval. Applicants should submit a composition portfolio consisting of three completed works, with scores and recordings (MIDI is acceptable) to the Composition and Theory Department Chair.

Music Performance Minor. 25 or 26 hours.

Music Theory. 6 or 7 hours.
MUTH 1200-1210; or MUTH 2100-MUSC 2100 and MUTH 2200-MUSC 2200

Music Literature/History. 6 hours.
MUSL 2200W or 1200
One course chosen from MUSL 3220-3240.
Performance. 11 hours.
Individual instruction in a single instrument for at least 6 semesters (any orchestral instrument, piano, organ, guitar, saxophone, euphonium, or voice.) Students must meet minimum performance standards for admission to the program, earning a total of 11 hours. Repertoire information and declaration forms are available in the Blair office and online at blair.vanderbilt.edu/academics.

Ensemble. 2 hours (two different semesters).
Participation for two semesters in an appropriate performing ensemble, as assigned following audition. String, woodwind, brass, percussion, and harp students must audition for MUSE 1010, Instrumental Ensemble. Guitar and voice students must audition for MUSE 1020, Symphonic Choir. Keyboard students must participate as a pianist for one semester in MUSE 2300, 2310, 2320, 2330, 2210, 2230, or 2272; or in 1010, 1020, 1030, 2120, or 1140, contingent upon permission of the ensemble instructor and the piano instructor.

Music as a Second Major
Blair offers a non-professional liberal arts major in music that requires a minimum of 31 hours. Designed jointly by Blair and the College of Arts and Science, it is also available to Peabody and Engineering students as a second major. Following interviews with the appropriate performance department, students plan their studies with Blair adviser Professor Carl Smith, coordinator of the program. Contact information and declaration paperwork are available online: blair.vanderbilt.edu. Students must complete all requirements for the music as a second major with standard grading basis (that is, not Pass/Fail).

Music Major (Second Major). 31 hours.

Music Theory. 12 hours.
MUTH 2100-MUSC 2100, MUTH 2200-MUSC 2200, MUTH 2300-MUSC 2300, and MUSC 2400.

Music Literature/History. 9 hours.
MUSL 2100, 2200W*, 3100.
*Students who have completed MUSL 1200 must take an additional course instead of MUSL 2200W, selected from MUSL 3220-3240.

Individual Performance Instruction. 6 hours.
Six semesters of study in any orchestral instrument, piano, organ, guitar, saxophone, euphonium, or voice. Students must meet minimum performance standards for admission to the program, with the required 6 hours at a level beyond that minimum. Representative repertoire lists reflecting minimum performance standards and required declaration forms are available online at blair.vanderbilt.edu/academics or from either the Blair office or Professor Carl Smith, coordinator of the program.

Ensemble. 2 hours (two different semesters).
Participation for two semesters in an appropriate performing ensemble, as assigned following audition. String, woodwind, brass, percussion, and harp students must audition for MUSE 1010, Instrumental Ensemble. Guitar and voice students must audition for MUSE 1020, Symphonic Choir. Keyboard students must participate as a pianist for one semester in MUSE 2300, 2310, 2320, 2330, 2210, 2230, or 2272; or in 1010, 1020, 1030, 2120, or 1140, contingent upon permission of the ensemble instructor and the piano instructor.

Elective. 2-3 hours.
One course in music theory, literature/history, or conducting, chosen from MUTH 2400, 3130, 3110, 3210, 3200, 3120, 3140, 3160, 3890; any MUSL; MCON 3000.
The Degree Program

The bachelor of music degree program includes four different majors: performance, composition, musical arts, and the musical arts/teacher education track. The performance major is available in any orchestral instrument, piano, organ, classical guitar, saxophone, euphonium, and voice. The composition major emphasizes both the creation and analysis of music. The musical arts major provides a solid foundation in the art of music and includes equal preparation in the three basic disciplines—theory, literature/history, and performance. Students, excepting musical arts/teacher education majors, may complete an optional concentration in collaborative arts, composition, jazz, literature/history, pedagogy, or theory. The musical arts/teacher education program, a five-year curriculum jointly developed with Peabody College, is for students interested in earning the master of education degree and teacher licensure in addition to the bachelor of music degree. Through a dual B.Mus./MBA program, interested students in the musical arts major have an opportunity to compress both the bachelor of music at the Blair School of Music and the master of business administration at the Owen Graduate School of Management into ten semesters in residence. Application for this program is made early in the fall semester of the junior year.

Bachelor of Music Degree Requirements

All bachelor of music degree candidates complete a program designed to ensure an intense, yet broadly-based, understanding of the discipline of music, focused on the skills and knowledge students will need to succeed as informed musicians of the twenty-first century. Each student must complete 126 credit hours, including 80 hours in music. The music core (42 credit hours minimum) includes music theory, musicianship, keyboard harmony, music literature, conducting, technology for musicians, and ensemble. Each major has additional specific requirements, including performance instruction and other music courses (to fulfill 80 hours). Liberal arts core requirements (minimum of 30 hours) include English, the humanities, courses chosen from history or social science, mathematics or natural science, and academic electives. Students may take free electives to total 126 hours. Sample curriculum plans are in the Blair Student Handbook at blair.vanderbilt.edu/academics.

Requirements by Major Area

NOTE: New course numbers took effect in fall 2015. Former course numbers are included in course descriptions in this catalog and at this website: registrar.vanderbilt.edu/faculty/course-renumbering/course-lookup/.

BRASS PERFORMANCE

MUSIC THEORY, MUSICIANSHIP, AND KEYBOARD HARMONY. 19 hours
MUTH 2100, 2200, 2300, 2400
MUSC 2100, 2200, 2300, 2400
MUKH 1131, 1132, 1133, and 1134
MUKH 1131, 1132, 1133, and 1134
MUSL 2100, 2200W, one course chosen from 3220-3240, 3100
CONDUCTING. 2 hours
MCON 3000

TECHNOLOGY. 1 hour
MUSO 1340

ENSEMBLE. 10 hours minimum
MUSE 1010 (every semester in residence); MUSE 1150, 2210, 2250 or 2260 (four semesters, 1/2 credit minimum each semester, taken both semesters of freshman year, with two additional courses taken during career). Assignment to ensembles is at the discretion of the directors. During study abroad, students may waive participation in an ensemble of choice.

INDIVIDUAL PERFORMANCE INSTRUCTION. 32 hours, 8 semesters (every semester in residence)
TRPT, HORN, TROM, EUPH, or TUBA 2200; 4200
RE bâté ATTENDANCE. No credit
MUSO 1000 (every semester in residence except penultimate or final semester)
PERFORMANCE. TRPT, HORN, TROM, or TUBA 1000 (every semester in residence); MUSO 3970, 4970
OTHER MUSIC. MUSO 1120, MREP 2110
LIBERAL ARTS. 30 hours (see full requirements below)
FREE ELECTIVES. To complete 126 hours

COMPOSITION

MUSIC THEORY, MUSICIANSHIP, AND KEYBOARD HARMONY. 19 hours
MUTH 2100, 2200, 2300, 2400
MUSC 2100, 2200, 2300, 2400
MUKH 1131, 1132, 1133, and 1134
MUSL 2100, 2200W, one course chosen from 3220-3240, 3100
CONDUCTING. 2 hours
MCON 3000
TECHNOLOGY. 1 hour
MUSO 1340
ENSEMBLE. 2 hours
MUSO 1000 (every semester in residence except penultimate or final semester)
RE bâté ATTENDANCE. No credit
MUSO 1000 (every semester in residence except penultimate or final semester)

OTHER MUSIC. COMP 1000 (every semester in residence); MUTH 3110, MUTH 3210 or 3220, COMP 3978, 4970
MUSIC ELECTIVES. To complete minimum of 80 hours in music
LIBERAL ARTS. Must include one year of a foreign language, normally French, German, or Italian. Another language appropriate to the student's musical pursuits may be chosen with approval of composition/theory department. Two (2) courses chosen from: 2000-level or higher art history, 2000-level or higher English, 2000-level or higher philosophy; a total of 33 hours, rather than 30, in liberal arts (see full requirements below).

FREE ELECTIVES. To complete 126 hours.

GUITAR PERFORMANCE
MUSIC THEORY, MUSCIANSHIP, AND KEYBOARD HARMONY. 19 hours
MUTH 2100, 2200, 2300, 2400
MUSC 2100, 2200, 2300, 2400
MUKH 1131, 1132, 1133, and 1134
MUSIC LITERATURE/HISTORY. 12 hours
MUSL 2100, 2200W, one course chosen from 3220-3240, 3100
CONDUCTING. 2 hours
MCON 3000
TECHNOLOGY. 1 hour
MUSO 1340
ENSEMBLE. 8 hours minimum (every semester in residence)
MUSE 1020 or 2120 (two semesters), 1120 (two semesters), and 2330, 1120, or 2210 (four semesters). Students must audition for symphonic choir each semester until requirements are fulfilled. Assignment to ensembles is at the discretion of the directors. During study abroad, students may waive participation in an ensemble of choice.

INDIVIDUAL PERFORMANCE INSTRUCTION. 32 hours, 8 semesters (every semester in residence)
GTR 2200; 4200
RECITAL ATTENDANCE. No credit
MUSO 1000 (every semester in residence except penultimate or final semester)
PERFORMANCE. GTR 1000 (every semester in residence), MUSO 3970, 4970
OTHER MUSIC. MREP 2130
MUSIC ELECTIVES. To complete minimum of 80 hours in music
LIBERAL ARTS. 30 hours (see full requirements below)
FREE ELECTIVES. To complete 126 hours.

HARP PERFORMANCE
MUSIC THEORY, MUSCIANSHIP, AND KEYBOARD HARMONY. 19 hours
MUTH 2100, 2200, 2300, 2400
MUSC 2100, 2200, 2300, 2400
MUKH 1131, 1132, 1133, and 1134
MUSIC LITERATURE/HISTORY. 12 hours
MUSL 2100, 2200W, one course chosen from 3220-3240, 3100
CONDUCTING. 2 hours
MCON 3000
TECHNOLOGY. 1 hour
MUSO 1340
ENSEMBLE. 10 hours minimum
MUSE 1010 (every semester in residence); MUSE 1130 or 2210 (four semesters, 1/2 credit minimum each semester, taken both semesters of freshman year, with two additional courses taken during career). Assignment to ensembles is at the discretion of the directors. During study abroad, students may waive participation in an ensemble of choice.

INDIVIDUAL PERFORMANCE INSTRUCTION. 32 hours, 8 semesters (every semester in residence)
HARP 2200; 4200
RECITAL ATTENDANCE. No credit
MUSO 1000 (every semester in residence except penultimate or final semester)
PERFORMANCE. HARP 1000 (every semester in residence), MUSO 3970, 4970
OTHER MUSIC. MREP 2130
MUSIC ELECTIVES. To complete minimum of 80 hours in music
LIBERAL ARTS. 30 hours (see full requirements below)
FREE ELECTIVES. To complete 126 hours.

MUSICAL ARTS
MUSIC THEORY, MUSCIANSHIP, AND KEYBOARD HARMONY. 19 hours
MUTH 2100, 2200, 2300, 2400
MUSC 2100, 2200, 2300, 2400
MUKH 1131, 1132, 1133, and 1134
MUSIC LITERATURE/HISTORY. 12 hours
MUSL 2100, 2200W, one course chosen from 3220-3240, 3100
CONDUCTING. 2 hours
MCON 3000
TECHNOLOGY. 1 hour
MUSO 1340
ENSEMBLE. 8-10 hours (every semester in residence)
Auditions for major ensembles are required each semester until requirements are fulfilled. Assignment to ensembles is at the discretion of the directors. During study abroad, students may waive participation in an ensemble of choice.

Strings, woodwinds, brass, harp, percussion—(10 hours minimum) Five semesters MUSE 1010 (including four semesters of MUSE 1150, 1160, 1130, 1140, 2220, 2210, 2230, 2240, 2250, or 2260, ½ credit minimum each semester, taken both semesters of freshman year, with two additional courses taken during career); and three semesters ensemble of choice.

Guitar—(8 hours) Two semesters MUSE 1020 or 2120, two semesters 1120, one semester 1020, 2120, 2330, 1120, or 2210, and three semesters ensemble of choice.

Organ—(8 hours) Three semesters of conducted choral ensemble, one semester of MUSE 2300, one semester of 2320, one semester of 2310, and two semesters ensemble of choice.

Piano—(8 hours) One semester chosen from MUSE 1020, 2120, 1010, 1030, or other approved conducted choir; one semester of 2320; three semesters of 2330, 2320, 2210, 2310, or 2230; three semesters ensemble of choice with adviser’s approval.

Voice—(8 hours) Eight semesters MUSE 1020 or 2120 as assigned (or 2330 if demonstrated schedule conflict exists); juniors or seniors cast in principal roles in MUSE 1030 (as defined by the voice faculty) may substitute MUSE 1030 for one semester only of MUSE 1020 or 2120.

Composition—(8 hours) Eight semesters, selected with adviser’s approval.

INDIVIDUAL PERFORMANCE or COMPOSITION (for composition students) INSTRUCTION. 16 hours, 8 semesters (every semester in residence)
RECORDING. 1 hour
MUSO 1000 (every semester in residence except penultimate or final semester)

COMPOSITION/THEORY, LITERATURE/HISTORY. 9-12 hours. Four courses selected from MUSL and MUTH 3000- or 4000-level courses in addition to the MUSL and MUTH core courses, including at least 3 hours MUSL, 2-3 hours MUTH, and 4-6 hours MUSL or MUTH

PERFORMANCE. Performance class (or composition studio class for composers) every semester in residence if offered (BASS 1000, BSSN 1000, CLAR 1000, CLLO 1000, COMP 1000, FLUT 1000, GTR 1000, HARP 1000, HORN 1000, CBBE 1000, PERC 1000, PIAN 1000, SAX 1000, TROM 1000, TRPT 1000, TUBA 1000, VLA 1000, VLN 1000, VOIC 1000)

OTHER MUSIC. 3 hours. MUSO 1400, 1410, 1420 (required for voice only); 4 hours of 1100-level performance instruction or MUED 1010-1040 and 3 hours MUTH 3110 (required for composition only); MUSO 1130 (required for percussion only)

MUSIC ELECTIVES. To complete a minimum of 80 hours in music.

LIBERAL ARTS. 30 hours (see full requirements below)

FREE ELECTIVES. To complete 126 hours

MUSICAL ARTS/TEACHER EDUCATION, INSTRUMENTAL/GENERAL
MUSIC THEORY, MUSICIANSHIP, AND KEYBOARD HARMONY. 19 hours
MUTH 2100, 2200, 2300, 2400
MUSC 2100, 2200, 2300, 2400
MUKH 1131, 1132, 1133, and 1134

MUSIC LITERATURE/HISTORY. 12 hours
MUSL 2100, 2200W, one course chosen from 3220-3240, 3100

CONDUCTING. 2 hours
MCON 3000

TECHNOLOGY. 1 hour
MUSO 1340

ENSEMBLE. 9 hours minimum (every semester in residence) Instrumental ensemble and co-requisite chamber music are required both semesters of freshman year, and a total of six semesters of conducted ensemble (chosen from MUSE 1000, 1010, 1020, or 2120) and two semesters of small ensemble is required. Instrumentalists must have experience in orchestra, wind ensemble, jazz ensemble (as appropriate), and chamber music, with ensemble enrollment required every semester and every module in residence. Pianists must be accepted in MUSE 1010, 1020, or 2120 by the beginning of the second semester. During study abroad, a student could choose to waive an ensemble of choice. Auditions for major ensembles are required each semester until requirements are fulfilled. Assignment to ensembles is at the discretion of the directors.

INDIVIDUAL PERFORMANCE INSTRUCTION. 16 hours, 8 semesters (every semester in residence)

RECITAL ATTENDANCE. No credit
MUSO 1000 (every semester in residence except penultimate or final semester)

COMPOSITION/THEORY. MUTH 3110, COMP 1100

LITERATURE/HISTORY. MUSL 2600; choice of MUSL 1110, 3155, 3150, 2110, or 2150; choice of MUSL 1610, 1300, or 3220-3240.

PERFORMANCE. Performance class on primary instrument every semester. Secondary instrument(s) three semesters (may include

Intro to Guitar GTR 1010 or Classroom Instruments MUED 1050, but no more than 1 semester in the area of the major instrument; may include voice). Secondary Instrument Lab MUED 1070 one semester. Child and Adolescent Voices MUSO 1060. Senior Recital MUSO 4970.

OTHER MUSIC. Instrumental Conducting MCON 3010.
Note: Conducting study must include two different professors.

TEACHING. Class Instruments MUED 1010, 1020, 1030, 1040. Practica in Music Teaching MUED 3870, 3871, 3872. Two seminars chosen from MUED 2110-2170.

LIBERAL ARTS. 30 hours (and 9 hours listed above in Literature/History)

English/Listening: 6 hours, including MUSL 2200W and choice of AP/IB English credit, any ENGL, or any writing course (any W in the English language, any 1111, or ENGL 1100; must be from outside of music).

Humanities: 6 hours, including MUSL 2100 and 3 hours in art history, humanities, language, philosophy, or religious studies. (6 additional hours of humanities credit are counted above in Literature/History.)

History and Social Science: 6 hours, including 3 hours American History and 3 hours in a social science discipline other than history chosen from Anthropology, Economics, Political Science or Sociology. (3 additional hours of history and social science credit are counted above in Literature/History.)

Mathematics and Natural Science: 6 or 7 hours, including 3 hours math, chosen from statistics (ECON 1500, MATH 1010 or 1011, PSY-PC 2110) or calculus (MATH 1100, 1200, 1201, 1300, 1301, 2200, 2300, 2500, 2501); and 3 or 4 hours any science course with a lab.

Academic Electives: 6 hours, specifically EDUC 1220 and SPED 1210. (see full requirements below)

FREE ELECTIVES. To complete 126 hours

MUSICAL ARTS/TEACHER EDUCATION, VOCAL/GENERAL
MUSIC THEORY, MUSICIANSHIP, AND KEYBOARD HARMONY. 19 hours
MUTH 2100, 2200, 2300, 2400
MUSC 2100, 2200, 2300, 2400
MUKH 1131, 1132, 1133, and 1134

MUSIC LITERATURE/HISTORY. 12 hours
MUSL 2100, 2200W, one course chosen from 3220-3240, 3100

CONDUCTING. 2 hours
MCON 3000

TECHNOLOGY. 1 hour
MUSO 1340

ENSEMBLE. 8 hours minimum (every semester in residence) 6 semesters large ensemble (chosen from MUSE 1000, 1010, 1020, or 2120) and 2 semesters small ensemble. Juniors or seniors cast in principal roles in MUSE 1030 (as defined by the voice faculty) may substitute MUSE 1030 for one semester only of MUSE 1020 or 2120. Pianists, vocalists, and guitarists must have experience accompanying. All students must have ensemble experience on their secondary instrument. Auditions for major ensembles are required each semester until requirements are fulfilled. Assignment to ensembles is at the discretion of the directors. During study abroad, students may waive participation in an ensemble of choice.

INDIVIDUAL PERFORMANCE INSTRUCTION. 16 hours, 8 semesters (every semester in residence)

RECITAL ATTENDANCE. No credit
MUSO 1000 (every semester in residence except penultimate or final semester)
COMPOSITION/THEORY. COMP 1100 and choice of MUTH 3130 or MUTH 3110

LITERATURE/HISTORY. MUSL 2600; choice of MUSL 1110, 3155, 3150, 2110, or 2150; choice of MUSL 1610, 1300, or 3220-3240.

PERFORMANCE. Performance class on primary instrument every semester if offered. Secondary instrument 4 semesters (voice for pianists and organists; piano for singers; voice or piano for guitarists or other instrumentalists). MUED 1060 Child and Adolescent Voices (for pianists, guitarists, other instrumentalists only; voice majors exempt). Intro to Guitar GTR 1010 (guitar majors exempt). Senior Recital MUSO 4970.

OTHER MUSIC. MCON 3020 Choral Conducting. MUSO 1400 Diction for Singers: English and Italian; MUSO 1410 Diction for Singers: German; MUSO 1420 Diction for Singers: French (required for voice majors only; it is recommended that MUSO 1400, MUSO 1410 and MUSO 1420 be taken in sequence in the first three semesters).

TEACHING. Teaching: Intro to Classroom Instruments MUED 1050; Practica in Music Teaching MUE 3870, 3871, 3872. Two seminars chosen from MUED 2110-2170.

LIBERAL ARTS. 30 hours (and 9 hours listed above in Literature/History)

English/Writing: 6 hours, including MUSL 2200W and choice of AP/IB English credit, any ENGL, or any writing course (any W in the English language, any 1111, or ENGL 1110; must be from outside of music).

Humanities: 6 hours, including MUSL 2100 and 3 hours in art history, humanities, language, philosophy, or religious studies. (6 additional hours of humanities credit are counted above in Literature/History.)

History and Social Science: 6 hours, including 3 hours American History and 3 hours in a social science discipline other than history chosen from Anthropology, Economics, Political Science or Sociology. (3 additional hours of history and social science credit are counted above in Literature/History.)

Mathematics and Natural Science: 6 or 7 hours, including 3 hours math, chosen from statistics (ECON 1500, MATH 1010 or 1011, PSYPC 2110) or calculus (MATH 1100, 1200, 1201, 1300, 1301, 2200, 2300, 2500, 2501); and 3 or 4 hours any science course with a lab.

Academic Electives: 6 hours, specifically EDUC 1220 and SPED 1210. (see full requirements below)

FREE ELECTIVES. To complete 126 hours

INDIVIDUAL PERFORMANCE INSTRUCTION. 32 hours, 8 semesters (every semester in residence)

ORGN 2200; 4200

RECITAL ATTENDANCE. No credit

MUSO 1000 (every semester in residence except penultimate or final semester)

PERFORMANCE. MUSO 3970, 4970

OTHER MUSIC. Organ Literature and Organ Pedagogy

MUSIC ELECTIVES. To complete minimum of 80 hours in music

LIBERAL ARTS. 30 hours (see full requirements below)

FREE ELECTIVES. To complete 126 hours

PERCUSSION PERFORMANCE

MUSIC THEOR. MUSC 2100, 2200, 2300, 2400
MUSC 2100, 2200, 2300, 2400
MUKH 1131, 1132, 1133, and 1134

MUSIC LITERATURE/HISTORY. 12 hours

MUSL 2100, 2200W, one course chosen from 3220-3240, 3100

CONDUCTING. 2 hours

MCON 3000

TECHNOLOGY. 1 hour

MUSO 1340

ENSEMBLE. 10 hours minimum

MUSE 1010 (every semester in residence); MUSE 1140, 2220, or 2210 (four semesters, 1/2 credit minimum each semester, taken both semesters of freshman year, with two additional courses taken during career). Assignment to ensembles is at the discretion of the directors. During study abroad, students may waive participation in an ensemble of choice.

INDIVIDUAL PERFORMANCE INSTRUCTION. 32 hours, 8 semesters (every semester in residence)

PERC 2200; 4200

RECITAL ATTENDANCE. No credit

MUSO 1000 (every semester in residence except penultimate or final semester)

PERFORMANCE. PERC 1000 (every semester in residence), MUSO 3970, 4970

OTHER MUSIC. MUSO 1130, MREP 2120 or 2121

MUSIC ELECTIVES. To complete minimum of 80 hours in music

LIBERAL ARTS. 30 hours (see full requirements below)

FREE ELECTIVES. To complete 126 hours

PIANO PERFORMANCE

MUSIC THEOR. MUSC 2100, 2200, 2300, 2400
MUSC 2100, 2200, 2300, 2400
MUKH 2133 and 2134

MUSIC LITERATURE/HISTORY. 12 hours

MUSL 2100, 2200W, one course chosen from 3220-3240, 3100

CONDUCTING. 2 hours

MCON 3000

TECHNOLOGY. 1 hour

MUSO 1340

ENSEMBLE. 8 hours minimum (every semester in residence)

MUSE 1010 or 2120 (four semesters); 2320 (one semester); 2320, 2330, 2210 or 2310 (one semester); and ensemble of choice (two semesters). Assignment to ensembles is at the discretion of the directors. During study abroad, students may waive participation in an ensemble of choice.

INDIVIDUAL PERFORMANCE INSTRUCTION. 32 hours, 8 semesters (every semester in residence)

ORGN 2200; 4200

RECITAL ATTENDANCE. No credit

MUSO 1000 (every semester in residence except penultimate or final semester)

PERFORMANCE. PERC 1000 (every semester in residence), MUSO 3970, 4970

OTHER MUSIC. MUSO 1130, MREP 2120 or 2121

MUSIC ELECTIVES. To complete minimum of 80 hours in music

LIBERAL ARTS. 30 hours (see full requirements below)

FREE ELECTIVES. To complete 126 hours

PIANO PERFORMANCE

MUSIC THEOR. MUSC 2100, 2200, 2300, 2400
MUSC 2100, 2200, 2300, 2400
MUKH 2133 and 2134

MUSIC LITERATURE/HISTORY. 12 hours

MUSL 2100, 2200W, one course chosen from 3220-3240, 3100

CONDUCTING. 2 hours

MCON 3000

TECHNOLOGY. 1 hour

MUSO 1340

ENSEMBLE. 8 hours minimum (every semester in residence)

MUSE 1010 or 2120 (four semesters); 2320 (one semester); 2320, 2330, 2210 or 2310 (one semester); and ensemble of choice (two semesters). Assignment to ensembles is at the discretion of the directors. During study abroad, students may waive participation in an ensemble of choice.

INDIVIDUAL PERFORMANCE INSTRUCTION. 32 hours, 8 semesters (every semester in residence)

ORGN 2200; 4200

RECITAL ATTENDANCE. No credit

MUSO 1000 (every semester in residence except penultimate or final semester)

PERFORMANCE. PERC 1000 (every semester in residence), MUSO 3970, 4970

OTHER MUSIC. MUSO 1130, MREP 2120 or 2121

MUSIC ELECTIVES. To complete minimum of 80 hours in music

LIBERAL ARTS. 30 hours (see full requirements below)

FREE ELECTIVES. To complete 126 hours
CONDUCTING. 2 hours  
MCON 3000

TECHNOLOGY. 1 hour  
MUSO 1340

ENSEMBLE. 8 hours minimum (every semester in residence)  
MUSE 2300 (one semester), 2320 (one semester), 2310 (one semester), conducted ensemble 1020, 2120, 1010, 1030, or other approved conducted choir (one semester), and choice of 1010, 1020, 1030, 1140, 1310, 2120, 2320, 2330, 2210, 2310, or 2230 (four semesters). Participation in 1010 or 1030 is contingent upon approval of ensemble conductor and piano instructor. Assignment to ensembles is at the discretion of the directors. During study abroad, students may waive participation in an ensemble of choice.

INDIVIDUAL PERFORMANCE INSTRUCTION. 32 hours, 8 semesters (every semester in residence)  
PAIN 2200; 4200

RECITAL ATTENDANCE. No credit  
MUSO 1000 (every semester in residence except penultimate or final semester)

PERFORMANCE. PAIN 1000 (every semester in residence), MUSO 3970, 4970

OTHER MUSIC. MREP 3310, 3311, MREP 3110

LIBERAL ARTS CORE. 30 hours (see full requirements below)

FREE ELECTIVES. To complete 126 hours

MUSIC ELECTIVES. To complete minimum of 80 hours in music

LIBERAL ARTS. 30 hours (see full requirements below)

FREE ELECTIVES. To complete 126 hours

VOICE PERFORMANCE

MUSIC THEORY, MUSICIANSHIP, AND Keyboard HARMONY. 19 hours  
MUTH 2100, 2200, 2300, 2400  
MUSC 2100, 2200, 2300, 2400  
MUKH 1131, 1132, 1133, and 1134

MUSIC LITERATURE/HISTORY. 12 hours  
MUSL 2100, 2200W, one course chosen from 3220-3240, 3100

CONDUCTING. 2 hours  
MCON 3000

TECHNOLOGY. 1 hour  
MUSO 1340

ENSEMBLE. 8 hours minimum (every semester in residence)  
Eight semesters MUSE 1020 or 2120 as assigned (or 2320 if demonstrated schedule conflict exists); juniors or seniors cast in principal roles in MUSE 1030 (as defined by the voice faculty) may substitute MUSE 1030 for one semester only of MUSE 1020 or 2120. During study abroad, students may waive participation in an ensemble of choice.

INDIVIDUAL PERFORMANCE INSTRUCTION. 28 hours, 8 semesters (every semester in residence)  
VOIC 2200; 4200

RECITAL ATTENDANCE. No credit  
MUSO 1000 (every semester in residence except penultimate or final semester)

PERFORMANCE. PAIN 1100 (two semesters); VOIC 1000 (every semester in residence); MUSO 3970, 4970

OTHER MUSIC. MUSO 1400, 1410, 1420, MREP 3330, MREP 3130

LIBERAL ARTS. 30 hours, including 6-10 hours (two semesters) chosen from French, German, and Italian (see full requirements below)

FREE ELECTIVES. To complete 126 hours

WOODWIND PERFORMANCE

MUSIC THEORY, MUSICIANSHIP, AND Keyboard HARMONY. 19 hours  
MUTH 2100, 2200, 2300, 2400  
MUSC 2100, 2200, 2300, 2400  
MUKH 1131, 1132, 1133, and 1134

MUSIC LITERATURE/HISTORY. 12 hours  
MUSL 2100, 2200W, one course chosen from 3220-3240, 3100

CONDUCTING. 2 hours  
MCON 3000

TECHNOLOGY. 1 hour  
MUSO 1340

ENSEMBLE. 10 hours minimum  
MUSE 1010 (every semester in residence); MUSE 2110, 2210, or 2240 (four semesters, 1/2 credit minimum each semester, taken both semesters of freshman year, with two additional courses taken during career). All students except double bass majors must have experience in string quartet (MUSE 2240). Assignment to ensembles is at the discretion of the directors. During study abroad, students may waive participation in an ensemble of choice.

INDIVIDUAL PERFORMANCE INSTRUCTION. 32 hours, 8 semesters (every semester in residence)  
VLN, VLA, CLLO, or BASS 2200, 4200

RECITAL ATTENDANCE. No credit  
MUSO 1000 (every semester in residence except penultimate or final semester)

PERFORMANCE. VLN, VLA, CLLO, or BASS 1000 (every semester in residence); MUSO 3970, 4970

OTHER MUSIC. MREP 2130
INDIVIDUAL PERFORMANCE INSTRUCTION. 32 hours, 8 semesters (every semester in residence) FLUT, OBOE, CLAR, BSSN, SAX 2200; 4200

RECITAL ATTENDANCE. No credit MUSO 1000 (every semester in residence except penultimate or final semester)

PERFORMANCE. FLUT, OBOE, CLAR, BSSN, SAX 1000 (every semester in residence); MUSO 3970, 4970

OTHER MUSIC. MREP 2140 (flute, oboe, clarinet, and bassoon) or MREP 2141 (saxophone); MPED 3140 (section appropriate for major instrument)

LIBERAL ARTS CORE. 30 hours (see full requirements below)

FREE ELECTIVES. To complete 126 hours

Liberal Arts Core
The liberal arts core affords music students the opportunity to develop a broad-based understanding of intellectual endeavors and methods in a variety of disciplines, to explore the interconnectedness of music, arts, and other humanistic pursuits, and to articulate their thinking in clear and effective language. The curriculum, which provides maximum flexibility for each student, requires a minimum of 30 hours (33 hours for composition majors), satisfied through required categories as noted below.

Students electing a second major outside of music complete only the Blair liberal arts core; they are not expected to fulfill the core requirements (such as AXLE) of another Vanderbilt school or college. Hours earned toward the Blair liberal arts core may also be counted toward a second major or minor, if appropriate. Students admitted with a deficiency relative to high school credentials must plan their liberal arts work to overcome the deficiency. 1001 courses do not count for liberal arts core credit.

NOTE: New course numbers took effect in fall 2015. Former course numbers are included in course descriptions in this catalog and at this website: registrar.vanderbilt.edu/faculty/course-renumbering/course-lookup/.

English/writing (6 hours)
Students must complete writing course MUSL 2200W during the first year. A second English/writing course* of at least three credit hours, chosen from:

- Advanced Placement or International Baccalaureate credits in English/Writing (consult the chapter on Admission for current policy)
- First year writing seminars (1111) in any discipline
- Writing courses in the English language in any discipline, designated by W in the course number.
- English: all courses
- Communication Studies: 1500, 1850
- MUSL 2330

For musical arts/teacher education majors, an English/writing course outside of music is required.

*Students with a score of 770 on the Evidence-Based Reading and Writing portions of the SAT with a minimum score of 39 in the Writing and Language portion, or with a score of 35 on the Reading and Writing portions of the ACT, may exempt the second English/writing course, substituting 3 hours of any academic elective. Students who do not present a score of 660 on the Evidence-Based Reading and Writing section of the SAT test (with a score of 27 in Reading and 28 in Writing and Language), or a score of 30 on the English portion of the ACT test, must enroll in English 1100 in the first semester.

Humanities (9 hours)

HUMANITIES REQUIREMENTS
MUSL 2100. Students should complete this required course during the first year.

Six additional hours of humanities electives (listed below)

For composition majors, 15 hours minimum, including MUSL 2100: one year of French, German, or Italian; and 6 hours chosen from 2000-level or higher art history, 2000-level or higher English, and 2000-level or higher philosophy.

For musical arts/teacher education majors, 6 hours are required, including MUSL 2100 and 3 hours in art history, humanities, language, philosophy, or religious studies. (6 additional hours of humanities credit are counted in the Music Literature/History category of the major area requirements, above.)

For vocal performance majors, 9-13 hours: MUSL 2100 and 6-10 hours (two semesters) chosen from French, German, and Italian.

HUMANITIES ELECTIVES

- African American and Diaspora Studies: 1506 and all HCA-designated courses
- Anthropology: All HCA-designated courses
- Arabic: All courses
- Asian Studies: 2100W, 2511, 2512, 2601, 2602, 2611, 3606
- Catalan: All courses
- Chinese: All courses
- Cinema and Media Arts: All courses except W courses
- Classics: All, except SBS-designated courses
- Comparative Literature: All courses
- English: All courses
- European Studies: All HCA-designated courses
- French: All courses
- German: All courses
- Greek: All courses
- Hebrew: All courses
- History of Art: All courses (art studio courses excluded)
- Humanities: All courses
- Italian: All courses
- Japanese: All courses
- Jewish Studies: All HCA- and US-designated courses
- Latin: All courses
- Medicine, Health, and Society: All HCA-designated courses
- Music Literature/History: 1610, 1111-02, 1111-03, (Music and Modernism; Shakespeare and Music), 1300, 3155
- Philosophy: All courses except 3003 and 1003
- Portuguese: All courses
- Religious Studies or Divinity School: All courses
- Russian: All courses
- Spanish: All courses
- Theatre: All courses offered for AXLE credit

Women’s and Gender Studies: All HCA- and US-designated courses, 2239, 2248

History, Social Science (3 hours)

For musical arts/teacher education majors, 6 hours History and Social Science are required: 3 hours American History chosen from HIST 1390, 1400, 1410, 1420, 1440, 1660, 1690, 1730, 1740, 2580, 2590, 2610, 2620, 2630, 2640, 2660, 2690, 2700, 2710 and AP credit in American History; and 3 hours in a social science discipline other than history chosen from Anthropology, Economics, Political Science or Sociology. (3 additional hours of history and social science credit are counted in the Music Literature/History category of the major area requirements, above.)

HISTORY

- Classics: only SBS-designated courses
- History: All courses
- Music Literature/History: 1111-01 (Music and Global Health), 2600, 1110, 2110, 2150
**SOCIAL SCIENCE**

African American and Diaspora Studies: All courses except 1506 and HCA-designated

Anthropology: All courses except HCA-designated

Asian Studies: 2630, 1680, 2560

Communication Studies: All AXLE courses except 1500 and 1850

Economics: All courses offered for AXLE credit

European Studies: All courses except HCA-designated

Human and Organizational Development (Peabody): All 3-hour courses except 1115 and practica

Interdisciplinary Studies: 3001

Jewish Studies: All SBS-, INT-, and P-designated courses

Latin American Studies: All AXLE courses

Medicine, Health, and Society: All P-designated courses and 2510, 3120, 3350

Political Science: All courses

Psychology (A&S): All courses except MNS-designated

Psychology and Human Development (Peabody): All 3-hour courses from 1205-3200 inclusive

Sociology: All courses

Women’s and Gender Studies: All courses except HCA- and US-designated and 2239, 2248

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**Mathematics, Natural Science (3 hours)**

Students who score below 550 on the SAT Math Section or below 22 on ACT Math should take MATH 1010 or 1005. For musical arts/teacher education majors, 6 or 7 hours, including statistics (MATH 1010 or 1011, or PSY-PC 2110 [Peabody]) or calculus (MATH 1100, 1200, 1201, 1300, 1301, 2200, 2300, 2500, 2501); and a science course with a lab.

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**MATHEMATICS**

Mathematics: All courses

Philosophy: 1003 and 3003

Psychology (Peabody): PSY-PC 2110

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**NATURAL SCIENCE**

Astronomy: All MNS-designated courses, including accompanying labs

Biological Sciences: All AXLE courses, with corequisite labs

Chemistry: All AXLE courses, with corequisite labs

Earth and Environmental Sciences (Geology): All MNS-designated courses

Neuroscience: All MNS-designated courses

Physics: All MNS-designated courses, including accompanying labs

Psychology: All MNS-designated courses

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**Academic Electives (9 hours)**

For composition majors, 2–6 hours, to complete 33 hours in liberal arts. For musical arts/teacher education majors, 6 hours, specifically Education 1220 and Special Education 1210.

For vocal performance majors, 5–9 hours to total 30 hours in liberal arts.

Academic electives, drawn from courses earning 3 or more credits, may include:

- Any course listed in the Liberal Arts Core
- Non-music courses in American studies, computer science, engineering science, financial economics, managerial studies, human and organizational development
- Any course in the Divinity School

Practicums and internships may not count as academic electives.

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**Free electives (sufficient to complete 126 hours)**

Any course in any Vanderbilt school.

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**Minor Area and Concentration Requirements**

Concentrations and the minor in a second instrument are open to bachelor of music degree students. Honors in Music History and Literature is open to all undergraduates. Deadline to declare a concentration or minor is the fifth day of the first semester of the senior year.

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**CONCENTRATION IN COLLABORATIVE ARTS. 15–21 hours**

Literature/History: MUSL 3220 or 3221

Performance: HPRS 1100 (1 hour), MUSO 4970 (1 hour), PIAN 1000 every semester

Other Music: MUSO 1400, 1410, 1420, MREP 3310 or 3311, 3330, MUSO 3850 (2 hours in vocal coaching or chamber music literature)

Ensemble: One semester chosen from MUSE 1020, 2120, 1010, 1030, or other approved conducted choir; one semester of 2300; one semester of 1030 (as apprentice pianist); six semesters of 2320, 2330, 2210, 2310, or 2230; and three semesters ensemble of choice with adviser’s approval.

Liberal Arts: Must include 3-5 hours each in two different languages chosen from Italian, German, or French. Students with previous study in one of these must study the other two.

Recommended: MUTH 3110 and MUSL 2330

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**CONCENTRATION IN COMPOSITION. 18 hours minimum**

Department approval required for admission to this concentration.

Composition: COMP 1100; choice of two from MUTH 3130, 3110, 3210, 3200, 3120, 3140, 3160, 3170, 3220, or 3890

Composition (elective): 11 hours over a minimum of 4 semesters in COMP 2100

**CONCENTRATION IN JAZZ. 18 hours minimum**

Department approval required for admission into the concentration.

Bachelor of Music students are eligible to audition for a faculty committee no earlier than the end of their first year.

Literature/History: MUSL 1620

Composition/Theory: MUTH 3120; JAZZ 1150

Other Course Work: MUSO 1220; MUED 2140

Performance: JAZZ 1100 (minimum of 4 semesters/4 credit hours); MUSO 4970 (in addition to recital required for major)

Ensemble: MUSE 1310, 1320, or 1330 (minimum of 2 semesters/2 credit hours)

**CONCENTRATION IN MUSIC LITERATURE/HISTORY. 21–25 hours**

Literature/history: 9 elective hours (in addition to 9 hours required for the musical arts major)

Liberal Arts: History 1350, 1360, 6-10 hours (two semesters) of foreign language approved by the department; a total of 34 hours, rather than 30, in liberal arts

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**CONCENTRATION IN PEDAGOGY. 15 or 16 hours**

Music Cognition coursework: MUED 2160

Instrumental Literature: Choice of MREP 3310, 3311, 3300, 3330, or MUSO 3850 (in field, 2 hours)

Pedagogy coursework: Choice of MPED 3110, 3130, 3130 or MUSO 3850 (in field, 2 hours), and Pedagogy Practicum MPED 3870 (2 hours)

Pedagogy Internship: MPED 3880 (6 hours)

Senior Recital: MUSO 4970

Liberal Arts: Must include PSY-PC 1250 and 2600 (Peabody courses)

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**CONCENTRATION IN THEORY. 19 hours**

Departmental approval required for admission to this concentration.

Composition/Theory: COMP 1100 and 16 hours in MUTH 3210, 3200, 3100, 3120, 3140, 3150, 3160, 3220, or 3890

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**HONORS IN MUSIC LITERATURE AND HISTORY. 9 hours**

Departmental approval required for admission to this program; see regulations in the Honors section of the catalog.

Thesis: Departmental approval of a formal thesis prospectus, MUSL 4998–4999 (6 hours), and successful completion of an oral defense.

Course work: One course beyond the MUSL core chosen from MUSL 3150, 3220-3240, 3160, 2610, or 3890 (3 hours)

The MUSL credit hours of this program may double-count in the concentration in music literature/history.
MINOR INSTRUMENT. 10 hours
Ensemble: Participation on minor instrument (including voice) in two separate ensembles in addition to major instrument requirement, as assigned (2 hours)
Performance: Minimum of four semesters (8 hours) in a second performance area (any orchestral instrument, piano, organ, harpsichord, guitar, saxophone, euphonium, voice, or baroque violin or viola) at a level of proficiency required by the department. Consent of instructor and department required. NOTE: Composition majors may satisfy the primary major ensemble and performance instruction requirements with courses also used to fulfill the minor instrument requirements.

Teacher Education
The Blair School and Peabody College offer a program for students interested in teacher licensure. Students completing this program earn the bachelor of music (B.Mus.) degree, majoring in the musical arts/teacher education track for four years, and the master of education (M.Ed.) degree in the fifth year to complete professional education requirements. During the junior year, application is made to Peabody College. The M.Ed. work requires one calendar year, June–May. Students may elect to work toward licensure in either instrumental/general or vocal/general music, based on their interest and ability to perform at a level sufficient for placement in the appropriate performing ensemble. The curriculum includes a strong music performance emphasis; a solid foundation in music literature, theory, and the liberal arts; undergraduate and graduate courses in psychology and education; and practica (practical experience) four of the five years of study, with two student teaching opportunities in the spring semester of the master’s degree work. Practica constitute a wide variety of grade K-12 experiences, including public school, private school, and Blair’s precollege programs such as Suzuki strings, Blair Children’s Chorus program, and the Nashville Youth Orchestra program. Students complete the same music core requirements as any other B.Mus. candidate. The liberal arts core is adapted to fulfill state licensure requirements. The music electives ordinarily associated with the musical arts curriculum are, for students in the five-year program, devoted to prerequisites for the M.Ed. degree and for the teaching license; thus, there are very few free elective hours in this curriculum.

Junior Mid-Program Review [Screening I]
All students admitted to this program at matriculation must be formally continued through a process called Junior Mid-Program Review. Criteria for this review are listed below. Students not approved can complete the general musical arts degree.
Faculty evaluation of a student’s qualifications for continuation in a teacher education program includes academic, performance, and disposition factors such as the following:
1. Dependability (as evidenced by good attendance and academic performance in classes and practica)
2. Professional and ethical behavior (honesty, acceptance of responsibility, emotional maturity, etc.)
3. Attitude and interpersonal skills (including the ability to work with children and with peers)
4. Academic competence

Specific Criteria
1. A minimum cumulative grade point average of 2.500.
2. Successful completion (C- or better) of EDUC 1220 and SPED 1210
3. Successful completion (C- or better) of MUTH 2200, MUSC 2200, MUSL 2200W and MUED 3870.
4. Successful completion (C- or better) of two additional Vanderbilt courses which count towards the Liberal Arts Core.
5. Departmental interview

General Criteria
These criteria rest on the professional judgment of appropriate faculty members, who are polled following the student’s application for Junior Mid-Program Review.
1. Endorsement by the appropriate faculty that the applicant has demonstrated the academic and musical qualifications expected of Vanderbilt teacher education candidates.
2. Endorsement by the appropriate faculty that the applicant has demonstrated the personal and character traits expected of Vanderbilt teacher education candidates.

Procedure for Junior Mid-Program Review [Screening I]
Students apply for continuation in the teacher education program [Screening I] through the Blair program director. Applications must be submitted in the fall semester of the junior year. Deadline for submitting applications for Junior Mid-Program Review [Screening I] is 1 October. A departmental interview is then held with each candidate to review the student’s academic progress and disposition criteria of dependability, professional and ethical behavior, attitude, and interpersonal skills.
Fifth Year Curriculum

SUMMER

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<thead>
<tr>
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<th>Semester hours</th>
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<tbody>
<tr>
<td>EDUC 6510</td>
<td>Principles of ELL Education</td>
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<tr>
<td>EDUC 6010</td>
<td>Psychological Foundations of Education</td>
<td>3</td>
</tr>
<tr>
<td>EDUC 6310</td>
<td>Teaching in Secondary Schools</td>
<td>3</td>
</tr>
<tr>
<td>MUED 5000</td>
<td>Philosophical Foundations and Contemporary Issues in Music Education</td>
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<td>Social/Philosophical Aspects of Education</td>
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<tr>
<td>EDUC 6320</td>
<td>Practicum in Music Education</td>
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<tr>
<td>EDUC 7960</td>
<td>Independent Study in Music (may be taken in summer; requires approval of Blair associate dean)</td>
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<tr>
<td>or MUED 5100</td>
<td>Advanced Studies for the Wind Band Conductor</td>
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<tr>
<td>MUED 5010/5020</td>
<td>Methods and Materials in Teaching Music, Instrumental or Vocal/Choral</td>
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<tr>
<td>MUED 5030</td>
<td>Methods and Materials in General Music, PreK through 12</td>
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SPRING

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<td>Internship in Teaching: Music</td>
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<tr>
<td>EDUC 7975</td>
<td>Internship Seminar: Music</td>
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<tr>
<td></td>
<td>(A capstone project is also required)</td>
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Total hours: 31

Admission to Student Teaching [Screening II]
Prospective student teachers must apply for admission to student teaching during the fall semester of the fifth year. Application materials are available online at peabody.vanderbilt.edu/admin-offices/teacher-licensure/licensure_for_undergraduate_students/screening.php. Deadline for submitting applications is 1 October. Student teaching requires at least two placements at two different age levels in a fifteen-week semester.

General Criteria for Admission to Student Teaching
1. Completion of the B.Mus. degree.
2. Admission to the Master of Education program.
3. Successful completion of all courses prerequisite to student teaching.
4. A minimum grade point average of 3.00.
5. Satisfactory performance in course work in areas in which teacher licensure is sought.
6. Submission of a résumé and a letter to parents introducing yourself and outlining your goals for the students you teach.
7. Endorsement by the appropriate faculty regarding academic, musical, and personal readiness to teach, including dependability, professional and ethical behavior, attitude, and interpersonal skills.

Application for Teacher Licensure and University Recommendation for Licensure
All students completing the teacher education program at Vanderbilt are strongly advised to apply for a license in Tennessee whether or not they plan to teach in this state. Normally a Tennessee license is accepted in all other states and foreign countries in which Vanderbilt students apply to teach. The student is responsible for applying for licensure through the Office of Teacher Licensure located in 210 Peabody Administration Building. Each state has its own set of application forms and procedures for licensure; information is available in the Office of Teacher Licensure.

To be licensed through Vanderbilt’s teacher education program, a graduate must earn a positive licensure recommendation from the university. The university’s decision to recommend a candidate is based upon the following:

1. Maintaining a 3.0 grade point average in the fifth year.
2. Achieving the state minimum score on all required parts of the PRAXIS Examinations. A copy of the scores must be sent to the Vanderbilt Office of Teacher Licensure (code R 1871).
4. Receiving a positive recommendation from the student’s department as a result of the student teaching experience (Pass in student teaching does not guarantee a favorable recommendation).

All Vanderbilt teacher education programs are approved by the National Council for Accreditation of Teacher Education (NCATE). The program for licensure to teach instrumental/general or vocal/general music is approved by the National Association of Schools of Music (NASM).

3+2 B.Mus./MBA Blair-to-Owen Program
The five-year joint program between the Blair School of Music and the Owen Graduate School of Management allows a small cohort of particularly motivated students to overlap their undergraduate coursework with work toward the MBA, facilitating the earning of both the undergraduate and graduate degrees in five years (ten semesters). By combining three and one-half years in Vanderbilt’s Blair School of Music with
one and one-half years of study in the Owen School, students may obtain both the bachelor of music and the master of business administration in five years. The baccalaureate from the Blair School is awarded at the end of the fourth year, and the MBA from the Owen School after the fifth year. Students interested in pursuing this program must be enrolled in the musical arts major.

This program follows the model adopted by the College of Arts and Science and the School of Engineering, in which a student spends his or her undergraduate time to “pursue intellectual curiosity and develop analytic and communication skills—without regard to subject matter,” completing all of the requirements of an established undergraduate major. Thus, students in this Blair-to-Owen program will continue to fulfill all of the B.Mus. degree requirements in musical arts, but choose course offerings (particularly in their academic electives) that will facilitate a rapid completion of the MBA requirements.

Required course work includes the normal Blair course work for the musical arts major, plus Business of Music (MENT 1120) and a graded internship (MENT 3880 or 3881), for a minimum of 80 credit hours in music. The liberal arts core will also follow the requirements for the major, but must include the following specific requirements:

- Calculus (1 semester)
- Statistics, e.g., ECON 1500: Economic Statistics
- ECON 1010: Principles of Macroeconomics
- ECON 1020: Principles of Microeconomics
- ECON 3010: Intermediate Microeconomic Theory

A curriculum plan, including recommended electives, is provided in the Blair Student Handbook.

Students must apply to the Owen School for admission to the five-year program during their junior year. Applications are due no later than October 1 of the junior year, and early application and GMAT are recommended. Acceptance into the five-year program is extremely competitive and requires advanced standing earned in undergraduate courses. Being deficient in full-time work experience, the 3+2 student must enhance his or her portfolio with outstanding academic performance and show a strong commitment to a rigorous business education. The Summer Business Institute (Accelerator) is strongly recommended for 3+2 applicants prior to matriculating at Owen. The successful applicant will bring an accomplished academic record (normally a GPA of 3.3 or better), satisfactory internship or work experience, an ability to articulate his or her own preparedness for the work environment, and a strong endorsement from Vanderbilt faculty.

Students who are accepted to the 3+2 program will remain registered as B.Mus. students through spring of junior year and fall of senior year, and will register as Owen students in spring of senior year. Academically, students will take a full load of business courses both in fall and spring of senior year while completing the final B.Mus. degree requirements (normally, lessons and ensembles) in the musical arts major. The completion of the B.Mus. degree requirements prior to fall of the student’s fifth year is required for continuation in the MBA program.

**Tuition and Financial Aid**

The scholarship or other financial aid commitment of the Blair School will not be continued automatically beyond the seventh semester for students enrolled in the joint program. Eighth-semiter financial aid is the student’s responsibility. Students should notify the Owen School with their application if they are interested in being a Candidate for an Owen scholarship during their MBA studies. Early application is recommended. Need-based aid will still apply. Students pay tuition to the undergraduate school for the fall semester of their fourth year, after which all tuition is paid to Owen (and reflects graduate school tuition rates). The Blair School of Music will waive fees for the required performance instruction during spring of the fourth year to facilitate completion of the B.Mus. requirements.
Special Programs

BLAIR School of Music offers individual, group, class, and ensemble instruction to precollege and adult students (defined as students above high school age not receiving university credit). A catalog describing these programs is available at blair.vanderbilt.edu.

The Adult Program
Blair offers to adults individual instruction in orchestral instruments, piano, organ, guitar, harp, saxophone, euphonium, fiddle, banjo, mandolin, dulcimer, steel drum/pan, voice, and composition. Jazz voice, guitar, drumset, saxophone, and piano are also available. Group instruction is available in guitar, percussion, and steel drum.

Classes are offered in music theory, music literature and history, music business, songwriting, and Alexander Technique. Ensembles open to adults include the Vanderbilt Community Chorus, steel drum ensemble, African Performing Ensemble (Sankofa), fiddle ensemble, and the collegiate chamber music offerings.

The Precollege Program
Blair offers individual instruction in orchestral instruments and in piano, organ, guitar, harp, saxophone, euphonium, fiddle, banjo, mandolin, dulcimer, steel drum/pan, and voice. Jazz voice, guitar, drumset, saxophone, and piano are also available. Group instruction is available in piano, fiddle, and (for young children) Kindermusik for ages birth to five years. Instruction using the Suzuki method is offered in violin and cello.

Class instruction includes music theory, music literature/history, musicianship, and Alexander Technique.

Ensemble training is offered through the Nashville Youth Orchestra program, the Blair Children’s Chorus program, Violin Performing Ensemble, Cello Choir, and chamber music.

The Blair School Certificate Program provides a curriculum integrating advanced levels of performance study with training in music theory and history, chamber music (Certificate of Distinction), performance classes, and recitals. Students who successfully complete the requirements for this program present a solo recital during their high school senior year and receive either the Certificate of Distinction or the Certificate of Merit upon graduation. Honors may be earned with additional study in music theory and history. A variety of merit and need-based scholarships, for which students may audition, are awarded each year to outstanding precollege students by the school and by several donors. Students in area high schools may earn out-of-school credit towards high school graduation for individual study of music at Blair or through participation in the Nashville Youth Orchestra program or Blair Children’s Chorus program.

The Blair Concert Series
The Blair Concert Series offers solo, chamber, and orchestral music performances to the university community and the region through the faculty Signature Series, the BMI Composer-in-Residence Series, and the Music on Film Series. National and international artists and ensembles, the Blair faculty, including resident ensembles and soloists, and student ensembles and performers are all featured. Weekly student recitals are open to the public, as are all other student recitals. More than 300 concerts are presented at the school each year, and most are free of charge, as a gift to the community.

“The Blair Commissions: Music for the 21st Century,” a project funded by the James Stephen Turner Family Charitable Foundation, presented three major world premieres by some of the world’s most celebrated composers in the 2009–12 concert seasons. The first premiere, A Year in the Catskills by Peter Schickele, was performed in Ingram Hall on March 16, 2009, by the Blair Woodwind Quintet. In spring 2010, the Blakemore Trio premiered a work by composer/soprano Susan Botti in Nashville and at Merkin Hall in New York City. Images from a Closed Ward, composed by Michael Hersch for the Blair String Quartet, was premiered in Nashville and New York City in spring 2012. The project serves two intertwined missions: to promote the composition of outstanding works by the world’s leading composers and to invite attention to the excellent ensembles and faculty performers of Vanderbilt University.

The BMI Composer-in-Residence program, sponsored by Broadcast Music Inc., brings visiting composers to campus every year. The three-day residency includes lectures, performances of the composer’s works, and opportunities for interaction with students. Composers-in-residence have included Robert Beaser, George Crumb, Michael Daugherty, Lukas Foss, John Harbison, Karel Husa, Steven Mackey, Donald Martino, Cindy McTee, Kevin Puts, Christopher Rouse, Adam Schoenberg, Joseph Schwantner, Frank Ticheli, Michael Torke, and Joan Tower.
Academic Regulations

Honor System
All academic work at Vanderbilt is done under the Honor System (see the chapter on Life at Vanderbilt.)

Faculty Advisers
All entering students are assigned academic advisers who assist in the planning of programs and course schedules. Students are required to meet with their advisers prior to registration for each semester.

Class Attendance
Students are expected to attend all sessions of each class in which they are enrolled. Attendance is usually a factor in determining the final grade in a course. A student who fails to abide by the attendance policy set by the course instructor is subject to removal from the course.

The last day before and the first day after official holidays are considered to be the same as any other day on which classes are scheduled. Assignments are made for classes scheduled on these days, and tests may be given in them. Students should take this fact into account in making travel plans.

Classroom Recording Policy
The use of technologies for audio and video recording of lectures and other classroom activities is allowed only with the express permission of the instructor. In cases where recordings are allowed, such content is restricted to personal use only, unless permission is expressly granted in writing by the instructor and by other classroom participants, including other students. Personal use is defined as use by an individual student for the purpose of studying or completing course assignments. When students have permission for personal use of recordings, they must still obtain written permission from the instructor to share recordings with others.

For students registered with EAD and who have been approved for audio and/or video recording of lectures and other classroom activities as a reasonable accommodation, applicable federal law requires instructors to permit those recordings. Such recordings are also limited to personal use, except with permission of the instructor and other students in the class.

Credit Hour Definition
Credit hours are semester hours; e.g., a three-hour course carries credit of three semester hours. One semester credit hour represents at least three hours of academic work per week, on average, for one semester. Academic work includes, but is not necessarily limited to, lectures, laboratory work, homework, research, class readings, independent study, internships, practica, studio work, recitals, practicing, rehearsing, and recitations. Some Vanderbilt courses may have requirements which exceed this definition. Certain courses (e.g., dissertation research, ensemble, performance instruction, and independent study) are designated as repeatable as they contain evolving or iteratively new content. These courses may be taken multiple times for credit. If a course can be repeated, the number of credits allowable per semester will be included in the course description.

Course Load
Tuition is charged on the basis of a normal course load of 12 to 18 semester hours. Course loads outside the norm, which must be recommended by the student’s adviser and approved by the associate dean, are charged at an hourly tuition rate. Students permitted to take fewer than 12 hours are placed on probation, unless their light load is necessary because of outside employment or illness. The maximum course load for the summer session is 12 hours (6 hours for a summer half-session). A student must be enrolled in a minimum of 12 hours to be classified as a full-time student.

Residence Requirement
A minimum of four semesters and at least 63 credit hours, as well as the last two semesters and the last 30 credit hours, must be spent in residence in the Blair School. Students transferring from other schools of the university must spend the last two semesters and at least the last 30 credit hours in residence in the Blair School. Students who wish to study abroad or study away in their penultimate semester may petition the Blair Curriculum Committee for a waiver of the residence requirement.

Advanced Placement
Advanced Placement with credit is granted in a number of areas (see the chapter on Admission).

Advanced Placement without Credit. Students may be admitted to advanced music courses on the basis of placement tests at Blair, but no credit is awarded for music courses exempted.

Transfer Credit
Transfer courses are often taken as free electives, but they may also earn liberal arts core credit. They may not fulfill the music core requirements, count as part of the last 30 hours of residence, serve as repeat credit, or be taken on a Pass/Fail basis. Work transferred from another institution will not carry with it a grade point average. No course in which a grade below C– was received will be credited toward the B.Mus. degree.

Pre-freshman work. Credit for pre-freshman college work may be given, subject to evaluation by the Office of Academic Services and approval of the associate dean. Credit for courses taken at another institution during the summer preceding a student’s initial enrollment at Vanderbilt will be granted only if approval is obtained in advance from the associate dean. The course work must be comparable to courses offered at Vanderbilt. Credit will be awarded only if the course is regularly offered by an accredited two-year or four-year college or university, if the teacher was a regular faculty member of that institution, and if a majority of the students in the course were candidates for a degree at that institution.

Summer studies. Students enrolled at Blair may receive transfer credit for summer courses taken at another four-year, fully accredited institution. This may include work at festivals or camps, if offered through an accredited institution. To qualify for summer credit, a student must be in good standing, consult the Office of Academic Services, provide course descriptions, and obtain authorization in advance. Deadline for pre-approval is April 1.
Semester work at another institution. Students wanting to receive transfer credit for a semester of work at another institution must receive approval in advance from the associate dean. To qualify for such credit, the student must be in good standing and must present a plan that makes clear the educational rationale for such work, the ways in which it supplements the Vanderbilt curriculum, and the equivalence of standards to those at Vanderbilt. Approval of the overall plan must be followed by approval of specific courses by the associate dean, the appropriate academic department, and the registrar’s office. Students enrolled full time (i.e., carrying at least 12 credit hours) during a regular (fall or spring) semester are assumed to be engaged in full-time study at Vanderbilt. Such students are not permitted to take additional course work elsewhere, for transfer credit, during the semester. This includes online courses as well as courses offered by nearby institutions.

Transfer Students

Transfer applicants must comply with university standards (see the chapter on Admissions). The required audition is of major importance in the evaluation of any application. Composition applicants must submit a composition portfolio and interview with a member of the composition faculty.

Transfer students must submit catalog copy and, in most cases, course syllabi from the previous institution(s). A level of performance study is assigned based on the entrance audition. Credit for courses is subject to evaluation. Music courses may require an examination to verify placement and/or credit at Vanderbilt, and credit for non-music courses must be approved by the appropriate Vanderbilt department. Transfer students must complete at least half the credit required for the degree, or 63 hours, at the Blair School. See also, Transfer courses.

Intra-university transfer. Students intending to transfer within the university should meet with the head of academic advising and file appropriate paperwork. For students transferring out of the B.Mus. program, music fees are covered through the end of the final term as a B.Mus. student. All students are expected to maintain a minimum of 3 credit hours within their home school until transfer is approved. First semester freshmen are ineligible for transfer status. Students who transferred to Vanderbilt University from another institution are eligible for intra-university transfer after having completed one semester in residence and having achieved sophomore standing. See also, the chapter on Admissions.

Study Abroad

Five Vanderbilt study abroad programs are coordinated with the degree programs in music: the IES programs in Vienna, Austria, and in Amsterdam, The Netherlands, the Milhaud Conservatory through Vanderbilt in France, the DIS program at the Royal Danish Academy of Music in Copenhagen, Denmark, and the IFSA/Butler program at the University of Sydney and Sydney Conservatorium of Music in Sydney, Australia. These programs include provisions for lesson and ensemble credits, contingent upon audition and admission to the program. These will count towards the Blair music core and are covered at least in part by regular tuition and fees, although students are responsible for any instrument rental fees they accrue. All programs also allow for a range of liberal arts and elective credits. Students enrolled in IES Vienna will be required to enroll in German; there is, however, no language prerequisite for admission to the program. Further information can be obtained from the Vanderbilt Global Education Office and from Blair’s associate dean.

Blair students may also elect any of the Vanderbilt-approved study abroad programs; see descriptions under “Study Abroad” in the front chapters of the catalog. Blair students in these programs have typically enrolled in music electives, courses in the liberal arts core, and course work toward minors and second majors. Students in these programs typically arrange alternative private lesson study, and those fees are usually not covered by tuition. It is also possible to pursue study abroad through transfer credit; the associate dean’s office has more details. It should be noted, however, that if a program has been approved for direct credit by Vanderbilt, it must be taken as the approved direct-credit program by matriculated Vanderbilt students. In no case, after matriculating at Vanderbilt, may a student apply to participate in an approved direct-credit program for transfer credit through a different university, or through an external agency, and then seek to transfer that credit into Vanderbilt. Any student studying abroad must register for International SOS.

Registration

Registration is available to entering first-year students in June. Continuing students register on dates specified each semester in the University Calendar and as assigned in “YES” (Your Enrollment Services, yes.vanderbilt.edu). Conferences with faculty advisers are required before students may register.

Detailed information on registration is available on the University Registrar website, registrar.vanderbilt.edu/registration/registration-information/.

Prior to registration, students should refer to the sample curriculum plans in the Blair Student Handbook. Records and the degree audit should be checked regarding progress toward completing the following:

1. Music core
2. Liberal arts core
3. Additional major area requirements

A student whose registration choices are denied or altered (full or cancelled class, lack of prerequisite courses, etc.) may select alternate courses during the Open Enrollment registration period.

Change of Course

Course changes may be made during the Open Enrollment period or the official Change Period (Drop/Add) as published in the University Calendar. All changes need the adviser’s approval. A course dropped during the Change Period does not show on a transcript.

A course may be dropped or changed from P/F to graded status prior to the deadline for withdrawal published in the University Calendar. The approval of the adviser and associate dean is required (see Grading System regarding withdrawal grades). Regularly enrolled students must maintain a minimum course load of 12 hours.

Grading System

A: excellent
B: good
C: satisfactory
D: minimum pass work
F: failure

Under certain circumstances the following grades may be awarded (see explanations below):

Pass: D– or above
W: withdrawal
Academic Services can assist with P/F registration. A student’s grade point average is obtained by dividing the points earned by the number of hours for which the student registered, excluding courses audited or taken for no credit, those from which the student has withdrawn or for which an incomplete grade (I, M, or MI) has been authorized, and those with the grade Pass.

**Defined Grades with Corresponding Grade Points Per Credit Hour**

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**Grade Point Average**

A student’s grade point average is obtained by dividing the total grade points earned by the number of hours for which the student registered, excluding courses audited or taken for no credit, those from which the student has withdrawn or for which an incomplete grade (I, M, or MI) has been authorized, and those with the grade Pass.

**Pass/Fail Option (Elective)**

Students may elect to take a limited number of courses on a Pass/Fail (P/F) basis. To enroll for a course on a Pass/Fail basis, students must have completed at least two semesters at Vanderbilt, must have achieved at least sophomore standing, and must not be on academic probation. The Blair Office of Academic Services can assist with P/F registration. For B.Mus. students, the Pass/Fail option is limited to courses taken as free electives. Course work in the area of a minor or second major is governed by the school in which the department or program is housed. No more than one course may be elected on a Pass/Fail basis in any one semester. Only a total of 18 hours towards the 126-hour degree total may be taken on a Pass/Fail basis. Students electing course work on a Pass/Fail basis must be enrolled for 12 graded hours. A graduating senior who has permission to take fewer than 12 hours on a graded basis may take one course on a P/F basis in addition to the courses required for graduation. If the student does not graduate at the end of that semester, the grade P is automatically converted to the grade actually earned.

Students may register for grading on a Pass/Fail basis until the close of the Change Period. Students may change from Pass/Fail to graded status until the deadline date for dropping a course that is published in the University Calendar.

Those electing the Pass/Fail option must meet all course requirements (e.g., reports, papers, examinations, attendance, etc.) and are graded in the normal way. Instructors are not informed of the names of students enrolled on a Pass/Fail basis. At the end of the semester, a regular grade is submitted for the student enrolled under the P/F option. Any grade of D- or above is converted in the Student Records System to a P, while an F will be recorded if a student enrolled under this option fails the course. The P grade is not counted in the grade point average nor used in the determination of honors. The grade of F earned under the Pass/Fail option is included in the calculation of the grade point average.

**Deficiency Notices**

During the week after mid-semester, the University Registrar posts deficiency notices for students whose mid-semester grade in any course is a C− or below or whose work is incomplete (I). (Deficiency notices are found in the Access to Academic Information application in YES at yes.vanderbilt.edu.) Deficiencies are issued as a matter of information and warning. Deficiencies do not show on transcripts, but information is sent to the faculty advisers and may be sent to parents of those students who are dependents of their parents or who have authorized such reports. A student who receives a deficiency notice is required to meet with the faculty adviser before the deadline for withdrawal at the end of the week. A student with deficiencies in two or more courses or any senior who receives a deficiency notice is also required to meet with the associate dean before the deadline for withdrawal (usually Friday of the week after mid-semester).

**W: Withdrawal**

A student may withdraw from a course after the official Change Period and prior to the deadline for withdrawal published in the University Calendar, generally Friday of the week after mid-semester. A course enrollment form must be signed by the instructor, adviser, and associate dean and filed with the registrar. (Students from other schools of the university must file with their home school.) Withdrawals after the published deadline result in an F. The grade W may be assigned by the associate dean to a student who seeks to withdraw from a course or from school after the deadline for reasons such as extended illness or unusual personal or family problems. No W grades are calculated in a student’s grade point average.

**Temporary Grades**

Temporary grades are placeholders that are assigned under defined circumstances with a specified deadline by which they will be replaced with a permanent grade. A student who receives a temporary grade is ineligible for the Dean’s List. Students cannot graduate with any temporary grades.

**I: Incomplete**

An Incomplete is given only under extenuating circumstances and only when a significant body of satisfactory work has been completed in a course. The I is not intended as a replacement for a failing grade, nor should it be given to a student who misses the final examination. The M grade is used for the latter purpose. The request for an Incomplete is generally initiated by the student and must be approved by the instructor. The instructor may initiate the assignment of an Incomplete if warranted by the circumstances and conditions referenced above. In either case, in assigning the grade of I, the instructor specifies (a) a default grade that counts the missing work as zero and (b) a deadline by which the missing work must be submitted. That deadline must be no later than the last class day of the next regular semester in residence. The Incomplete can be extended beyond the next semester only if the student’s associate dean determines that an extension is warranted. If the required work is submitted by the deadline for removing the Incomplete, the I will be replaced by the grade earned. If the work is not completed by the deadline, the default grade will become the permanent grade for the course.

The Incomplete is not calculated in the GPA, but a student who receives an Incomplete is ineligible for the Dean’s List.


**M: Missing a Final Examination**

The grade M is given to a student who misses the final examination and is not known to have defaulted, provided the student could have passed the course had the final examination been successfully completed. The grade of M is given if the student could not pass the course even with the final examination.

It is the student’s responsibility to contact the Dean’s Office before the first class day of the next regular semester, regardless of whether the student will be in residence that semester, to request permission to take a makeup examination. The makeup examination must be taken on or before the tenth class day of the next regular semester. If the request has not been submitted by the proper time, or if the student fails to take the makeup examination within the prescribed time, the M grade will be replaced by a default grade submitted by the instructor when the M is assigned.

**MI: Missing a Final Examination and Other Work**

The grade MI is assigned to a student who misses the final examination and whose work is incomplete in other respects. The MI may not be turned in without prior authorization by the associate dean. It is the student’s responsibility to contact the Dean’s Office to request permission to take a makeup examination and to arrange for submission of the missing work.

**No-Credit Courses (NC)**

Students who wish to take courses on a no-credit basis must file with the Blair Office of Academic Services before the end of the Change Period. Students must attend class and complete all course work. A grade is recorded on the transcript with the notation NC, indicating that it does not count toward the degree.

No-credit courses count in the computation of a student’s academic load and tuition, but not in the computation of the grade point average.

**Auditing**

Regularly enrolled Blair students who want to audit courses in any of the undergraduate schools of the university must obtain the written consent of the instructor to attend the class but do not register for the course for credit. Forms are available from the Blair Office of Academic Services. No permanent record is kept of the audit. Regular students may audit one class each semester.

**Repeated Courses**

Certain courses, notably performing ensembles and variable credit performance instruction, may be taken more than once for credit. Otherwise, students may repeat any course to replace a grade, with no additional credit hours earned, subject to the following conditions:

- Courses taken at Vanderbilt may not be repeated elsewhere.
- A grade may not be replaced by a grade of “Pass.”
- A grade of W or I cannot replace a letter grade.
- Only the most recent grade is calculated in the grade point average, but all grades show on the transcript.

**Dead Week**

The last week of classes, i.e., the last seven calendar days before the final examination period each semester, is designated as dead week. No examinations of any type, including quizzes, portions of final examinations, recitals, or ensemble performances, may be given during this time without the express written permission of the dean and notification of students at least two weeks before dead week. Violations should be reported to the dean.

**Examinations**

All examinations are conducted under the honor system. Primary and alternate exam schedules, which allow two hours for a final exam in each course, are listed on the University Registrar’s website. The instructor may use the alternate schedule in addition to, but not instead of, the primary schedule.

Alternatives to standard in-class final examinations, such as term papers or take-home, self-scheduled, or oral examinations may be given at the instructor’s discretion. A take-home exam is distributed at the last regular class meeting and must be completed by the latest time scheduled for the final examination.

Performance examinations are scheduled by department chairs. Students giving full recitals during the semester may be exempted from performance examinations at the discretion of the instructor. If performance examinations are scheduled on a reading day (the day after classes end, when no course examinations are scheduled), students are also given the choice of a different day for their performance examinations.

A student who misses a final examination may be eligible to receive the grade M (see Temporary Grades).

**Writing Portfolio**

Students in their senior year are required to submit a writing portfolio drawn from academic course work from one or more classes to be evaluated by a faculty committee. Emphasis should be placed on demonstrating an ability to write clearly and effectively and on the student’s ability to form connections across two or more disciplines. Students are required to prepare a one-paragraph narrative explaining how the submitted work demonstrates the required competencies.

**Grade Reports**

Grade reports and faculty critiques of performance examinations will be provided to students as soon as possible at the end of each semester. Grades are available online in the Academic Record, which is housed within YES (Your Enrollment Services) at yes.vanderbilt.edu. Occasionally, student academic information may be shared with appropriate faculty committees for purposes of promotion and tenure review.

A grade reported and recorded in the Office of the University Registrar may be changed only upon written request of the instructor, on certification that the original report was in error, with approval of the associate dean.

**Academic Standards**

For the purposes of class standing, a regular semester is defined as any fall or spring term in which a student is registered for at least 12 hours.

**Class Standing**

To qualify for sophomore standing, a student must complete a minimum of 24 hours with a grade point average of 1.8 and have completed two regular semesters.
To qualify for junior standing, a student must complete a minimum of 54 hours with a grade point average of 1.9, must complete MUTH 2200 and MUSC 2200, and must have completed four regular semesters.

To qualify for senior standing, a student must complete a minimum of 86 hours with a grade point average of 2.0 and have completed six regular semesters.

**Academic Probation**

Students are placed on probation if they fail to meet class standing benchmarks, as noted above. Students on probation must qualify for class standing in one additional semester or risk being dropped from the university.

Students are placed on academic probation: if they fail to meet class standing benchmarks; if they complete fewer than 12 hours in a fall or spring semester except in cases involving documented mitigating circumstances (illness, injury, or family emergency); or if their semester grade point averages fall below 1.8 overall or 2.0 in music. In addition, freshmen are placed on academic probation if they do not complete one writing course. Incomplete grades may adversely affect class standing or grade point averages.

Students on academic probation may not transfer summer study credit, elect to take courses on a Pass/Fail basis, earn credit by departmental examination, or participate in any extracurricular performance activity. They are required to participate in a special academic advising program. Students will be placed on probation no more than twice. Students who are candidates for probation a third time will be dropped from the university.

**Sudden Academic Insufficiency**

Any student who fails by a wide margin to reach prescribed levels of academic achievement, either at the end of a semester or at mid-semester, is reviewed by the associate dean’s office in conjunction with the academic and studio adviser(s). If the student is not making satisfactory progress towards the degree, the student may be placed on probation or may be advised or required to take a leave of absence or advised to withdraw from the university. Appeals of such findings should be addressed to the Blair Curriculum Committee.

**Scholarship Student Requirements**

Students receiving honor scholarships through Blair School of Music must be enrolled full time, taking all assigned music courses, must qualify for class standing, and must maintain each semester minimum grade point averages of 2.0 overall and 2.7 in music. Students receiving the Cornelius Vanderbilt Honor Scholarship must maintain a minimum 3.0 grade point average overall and 3.0 in music each year. Additional requirements may be stipulated in scholarship award letters.

Honor scholarship awards are considered for renewal annually. Students will work to be reviewed at the end of spring semester for possible renewal for the following academic year. Incomplete grades may adversely affect renewal. A student who falls short of the requirements will normally have the scholarship for one semester of grace, after which, if requirements are still not met, the scholarship will be lost.

Students receiving scholarships or grants as part of their financial aid packages (not honor scholarships) must qualify for class standing in order to be considered for renewal each year. Students receiving federal aid are expected to make satisfactory academic progress as outlined in the chapter on Financial Information.

**Graduation Requirements**

Candidates for degrees must have completed 126 hours and all curriculum requirements, have passed all prescribed examinations, and be free of indebtedness to the university.

Exceptions to stated degree requirements and procedures must be approved by the Curriculum Committee as the representative body of the faculty in matters pertaining to the curriculum.

The minimum grade point averages required for graduation are 2.0 overall and 2.0 in music. A student taking a second major must earn a 2.0 in that major in order for it to be certified on the transcript.

If requirements for graduation change, students may elect to be bound by requirements published in the *Undergraduate Catalog* in either their entering or their graduating year.

**Degree Audit Reports**

An online degree audit is available on YES to all Blair students, showing total hours earned, degree requirements completed, and those still to be met. Students should examine the audit carefully with their faculty advisers. Problems or suspected errors should be discussed immediately with the Blair Office of Academic Services.

**Credit by Departmental Examination**

In certain circumstances, students may be awarded course credit (a maximum of 8 hours) by departmental examination. This procedure is distinct from the awarding of credit through the College Board Advanced Placement Tests or the International Baccalaureate. Students apply for credit by examination through the Blair Office of Academic Services.

To earn credit by departmental examination, students must be enrolled for at least 12 hours, be in good standing, be recommended by their advisers, and have the approval of the appropriate department. In addition, students must seek prior approval of their study plan through the associate dean’s office. Students may attempt to earn credit by examination in no more than two courses in one semester, only once in any course in one semester, and no more than twice in the same course.

Credit hours and grade are awarded on the basis of the grade earned on the examination, subject to the policy of the department awarding credit. Students have the option of refusing to accept the credit hours and grade after learning the results of the examination.

Students enrolled for at least 12 hours are not charged extra tuition for hours earned through credit by examination, so long as the amount of credit falls within the allowable limits of an 18-hour tuition load, including no-credit courses and courses dropped after the change period. Students in this category must pay a $50 fee for the cost of constructing, administering, and grading the examination. Since this cost has already been incurred, students who refuse the credit hours and grade are charged the $50 fee nevertheless. Full-time students with a tuition load exceeding 18 hours and students taking fewer than 12 hours pay tuition at the regular rate, per credit hour, with no additional fee.
Senior Re-examination
A candidate for graduation who fails not more than one course in the final semester may be allowed one re-examination, provided the course failed would prevent the student’s graduation, and provided the student could pass the course by passing a re-examination. Certain courses may be excluded from re-examination. The re-examination must be requested through the student’s associate dean’s office, and, if approved, it is given immediately after the close of the last semester of the student’s senior year. A student who passes the re-examination will receive a D- in the course. The terms and administration of senior re-examination are the responsibility of the school that offers the course. Note: For engineering students taking engineering courses, the senior re-examination policy applies if a student fails not more than one course in the senior year.

Independent Study
Students must obtain permission to enroll in Independent Study from the instructor of their choice prior to registration. Independent Study authorization forms are available at blair.vanderbilt.edu/academics. The instructor’s signature on the authorization form indicates a willingness to supervise the Independent Study project. A contract or study plan, approved by the instructor in consultation with the appropriate department chair and the associate dean, must be submitted to the Blair Office of Academic Services by the tenth calendar day after classes begin. If no plan is submitted, the student will be dropped from Independent Study. An Independent Study project should result in a substantial written report, paper, or lecture/recital. The report, recording, or some physical manifestation of the project should be retained by the instructor. Independent Study projects proposed by students for cross-school registration must be approved through the mechanisms of both schools. Consult associate deans from both schools for guidance.

A student may register for a maximum of 3 hours in Independent Study in a semester. A student may count a total of 6 hours in Independent Study toward the degree. A faculty member may supervise no more than four students per semester in Independent Study projects.

Independent Study cannot substitute for courses which are part of the curriculum.

Internships
The Career Center assists students interested in internship opportunities in the music industry and elsewhere; there are opportunities in many states of the U.S. and also abroad, both during the academic year and in the summer. A student serving as an intern may register for MENT 3880, 3881, or 3882 as a corollary if credit is desired. Students with summer internships that require an academic component must register for credit. (http://vanderbilt.edu/career/students/internships.php#academicCredit) A maximum of 6 hours of internship credit may be counted toward the degree. Students are responsible for finding a faculty sponsor; a written study plan must be approved by the faculty sponsor and the Blair associate dean no later than the tenth day of classes. Internship paperwork is available on the Blair School website at blair.vanderbilt.edu/academics.

Performance Instruction: B.Mus. Degree

Elective credit. B.Mus. students taking a second instrument normally enroll in 1100-level performance instruction for 1 or 2 hours elective credit. Consent of the instructor is required. B.Mus. majors who have declared a minor instrument also register for performance instruction at the 1100 level; consent of the instructor and notification of the Blair Office of Academic Services are required.

Composition Majors. Students register for performance instruction at the 1100 level. A minimum of 6 semesters of study totaling 6 credit hours is required.

Musical Arts Majors and Musical Arts/Teacher Education Majors. First-year students and sophomores register for 2100-level performance instruction in their primary area. Juniors and seniors register for 4100-level performance instruction in their primary area. A minimum of 8 semesters totaling 16 credit hours are required; performance instruction required every semester in residence.

Performance Majors. First-year students and sophomores register for 2200-level performance instruction in their primary area. Juniors and seniors register for 4200-level instruction in their primary area. A minimum of 8 semesters totaling 32 hours (instrumental performance majors) or 28 hours (vocal performance majors) required; performance instruction required every semester in residence.

Upper Divisional Hearing (Performance Majors Only)
Requirements for performance majors include an upper divisional hearing in the sophomore year to determine continuance in the performance degree program and permit subsequent enrollment in upper division study at the 4200 level. Students are required to perform a program of twenty to thirty minutes for a faculty committee convened by the studio instructor or by the department chair. The committee will normally consist of the student’s studio teacher and at least two additional members of the department. Memorization is required as appropriate, and accompaniment is expected where called for. The student must consult with the studio instructor regarding appropriate repertoire. Instrumental selections must be chosen from the solo repertoire and should represent diverse historical periods. Percussionists must perform on keyboard percussion, timpani, and snare drum and/or multiple percussion. String repertoire must include solo Bach. Pianists must perform a 30-minute memorized program of solo piano literature representing at least three style periods. Vocal repertoire must include a minimum of five songs of contrasting periods and styles, using three languages (Italian, English, and either French or German).

Failure to pass this hearing demonstrates a lack of the requisite skills to graduate in performance at Blair, necessitating transfer to another degree program. A student may petition the faculty once for a second hearing, with entirely different repertoire, to take place before the end of the first semester of the junior year.

Solo Recitals

Pre-Recital Hearing
All students (excepting composition) giving required recitals and any student who wishes to give a recital in the Blair building must pass a hearing, held at least three weeks before the recital. After establishing a recital date, the student, with guidance from the studio instructor, will assemble a recital hearing committee, consisting of two additional faculty members, one
of whom must be from outside the student’s performing area. For musical arts/teacher education students, the committee will normally consist of the studio instructor, a teacher education faculty member, and at least one additional faculty member. For non-required, non-credit recitals, the hearing committee may be from within the department. For any recital involving a student’s second performing medium, the student must seek approval from the studio instructor and department chair of the secondary and primary performing areas; in addition, a full-time faculty member from the secondary performing area must be part of the hearing committee. The student must notify the recital hearing committee, in writing, of the hearing date, recital date, time, and place. Senior composition recitals are screened in advance at the department level.

For a required junior or senior recital, the repertoire will normally encompass three major style periods, as appropriate to the medium; normally, at least one work in a contemporary idiom will be included in either the junior or senior recital. A required senior recital must also include written or spoken program notes, visual media, or other audience engagement component, with the approval of the studio instructor. The hearing committee should hear all of the recital repertoire. Grading of the hearing is on a Pass/Fail basis, with written faculty comments. If a student fails the hearing, another must be scheduled. Only two recital hearings in one semester are permitted.

Recital and Recital Committee

For recitals given for credit, the recital committee is the same as the hearing committee whenever possible. The final grade is a composite of those of at least two committee members, including the studio instructor, with the studio instructor’s grade valued at two thirds of the total. Copies of committee member’s grades are kept by the instructor. Recitals not given for credit are not graded; they involve a hearing committee but not a recital committee.

Extracurricular Performance

Students must be in good standing and have the consent of their private instructors in order to participate in any extracurricular performance activities, including in-school collaboration, that are not required by a student’s degree program or honor scholarship.

Recital Attendance

Each semester in residence, students (except graduating seniors in their penultimate or final semester) are required to register for and attend weekly student recitals/convocations on Fridays at 12:10 p.m. and a minimum of six Blair faculty or professional concerts or their community equivalents as described on the syllabus. Students must fulfill both aspects of the requirement to pass each semester. The course receives zero credit hours but is graded on a Pass/Fail basis and listed on students’ transcripts. Incompletes will not be granted except in the case of documented medical emergency.

Students must register their attendance at each recital. Two absences from Friday afternoon recitals are permitted each semester. Under extraordinary circumstances, make-up assignments can be obtained from the recital attendance coordinator with the permission of the associate dean. Students must plan and keep up with their concert attendance. Except for weekly student recitals, performances in which students are participants do not fulfill the attendance requirement for the performer. Deadline for completion of all work is listed on the course syllabus for MUSO 1000. The first failure would result in the loss of the senior penultimate or final semester exemption. Additional failure(s) would require students to enroll for additional semester(s) until the seven required semesters are passed.

Change of Address

Any change of address should be reported to the Blair Office of Academic Services and also be submitted to the University Registrar at yes.vanderbilt.edu. The university will consider notices or other information delivered if mailed to the address currently on file.

Leave of Absence

A student in good standing may, with the approval of the associate dean, take leave of absence for one or two semesters. Application forms, available from the Blair Office of Academic Services, must be submitted by 1 December for spring semester leave or by 1 May for fall semester.

Students planning to study elsewhere while on leave (elective courses) must have prior approval if credits are to be transferable. Upon the student’s return, a performance examination during the first two weeks of the semester may be needed to determine the student’s standing in the major performance area.

Registration notifications are emailed to students on leave. A student failing to register at the conclusion of the stated leave will be withdrawn from the university and must apply for readmission.

Students who have been on leave of absence and not enrolled for three or more semesters or who leave the university while on academic probation must re-audition and achieve the approval of the associate dean prior to readmission.

Withdrawal from the University

Students proposing to withdraw from the university during any semester must report to the Blair associate dean to initiate proper clearance procedures. Students are graded on the same basis as if withdrawing from a course. Students who withdraw before the end of the eighth week of classes receive a partial refund of tuition (see the chapter on Financial Information). Students intending to withdraw from the university for the following semester should notify the Blair Office of Academic Services by 1 December for spring semester or by 1 May for the fall semester.

Students who have withdrawn from the university without filing a Leave of Absence form must apply for readmission if they wish to return.
Honors

Founder’s Medal
The Founder’s Medal, signifying first honors, was endowed by Commodore Cornelius Vanderbilt as one of his gifts to the university. The recipient is named by the Dean after consideration of faculty recommendations as well as grade point averages of the year’s highest ranking graduates.

Academic Honors Designation
Honors, which are noted on diplomas and published in the Commencement Program, are earned as follows:

Summa Cum Laude. Students whose grade point average equals or exceeds that of the top 5 percent of the previous year’s Vanderbilt graduating seniors.

Magna Cum Laude. Students whose grade point average equals or exceeds that of the next 8 percent of the previous year’s Vanderbilt graduating seniors.

Cum Laude. Students whose grade point average equals or exceeds that of the next 12 percent of the previous year’s Vanderbilt graduating seniors.

Honors Program in Music Literature and History
The honors program in music literature and history is designed to afford superior students the opportunity to pursue more intensive work within the field of musicology or ethnomusicology, culminating in the preparation of a senior honors thesis. The course of study includes seminar work as well as independent study and writing under the supervision of a thesis adviser. Students who want to do honors work should contact the chair of the musicology department in the fall of their junior year. Departmental approval of a formal honors thesis prospectus must take place prior to registration for MUSL 4998 in spring of the junior year or fall of the senior year. Minimum requirements are a 3.6 GPA overall and 3.3 in music literature and history courses.

Students accepted into the program must take a total of 9 credit hours: MUSL 4998–4999, Senior Honors Thesis (6 hours), and one course (beyond the MUSL core) chosen from MUSL 3150, 3220–3240, 3160, 2610, or 3890 (3 hours). In addition, successful completion of the honors program requires an oral defense of the honors thesis before a faculty committee. This defense will occur at the end of the second semester of thesis enrollment. Those enrolled in the program who successfully complete its requirements with distinction may graduate with Honors or Highest Honors in music literature and history.

Dean’s List
The Dean’s List recognizes outstanding academic performance in a semester. Students are named to the Dean’s List when they earn a grade point average of at least 3.500 while carrying 12 or more graded hours, with no temporary or missing grades in any course (credit or non-credit), and no grade of F.

Pi Kappa Lambda
Election to Pi Kappa Lambda National Music Honor Society signifies superior accomplishment in the field of music. Students elected to membership must be outstanding musically and scholastically and ranked in the highest 20 percent of the senior class or the highest 10 percent of the junior class. The Eta Iota chapter was installed at Vanderbilt on April 8, 1992. Professor Karen Ann Krieger serves as its president.

Awards and Prizes
Several awards are presented to students at the Blair School of Music. Announcement is made at the final student recital/convocation of the spring semester. Each carries a monetary stipend. Awards, which are published in the Commencement Program, are as follows:

THE MARGARET BRANSCOMB PRIZE is given annually to a Blair freshman judged by the faculty to have the musical and personal qualities that best exemplify the spirit and standards of the school. The prize was established by family and friends in memory of Margaret Branscomb, wife of the late Vanderbilt Chancellor Emeritus Harvie Branscomb.

THE SUE BREWER AWARD was established by the Songwriters Guild Foundation in memory of Sue Brewer, who befriended many of Nashville’s struggling songwriters in the late 1960s and 1970s. It is awarded for excellence to a student pursuing a degree in guitar or composition.

THE RICHARD C. COOPER AWARD was established in 2002 by the Pi Delta Chapter of Phi Mu Alpha Sinfonia, to remember the outstanding contributions made by Chris Cooper to the student experience of music at Vanderbilt. Nominations are made by student organizations, recognizing campus-wide leadership in music.

THE ROBIN DICKERSON AWARD was established in 1995 in honor of soprano Robin Nell Dickerson, B.Mus. ’94, by Blair faculty and students. It is awarded by the voice faculty to an outstanding voice major for excellence in performance and scholarship.

THE ANDREW SANG HAN MEMORIAL AWARD was established in memory of Sang Han, a clarinet performance major at Blair from 2012 to 2015. Sang’s dedication to excellence in all areas of performance, from small chamber ensembles to wind symphony and orchestra, as well as the care and consideration he showed his peers, served as an example to his friends and colleagues at the Blair School. This award is presented through collaboration between the ensemble directors and woodwind/brass faculty to a woodwind or brass student who demonstrates remarkable musicianship and leadership in all areas of ensemble playing.

THE JEAN AND ALEXANDER HEARD AWARD. Awarded to outstanding students studying at summer music festivals.

THE JEAN KELLER HEARD PRIZE is designated for a string student seeking the Bachelor of Music degree. The scholarship fund was established by the Vanderbilt Women’s Club to honor violinist Jean Keller Heard, wife of Vanderbilt’s fifth Chancellor, Alexander Heard.
THE MAGDA LACHS AWARD was established in 2008 by Brenda Higgins, her family, and others to commemorate the 100th birthday of Magda Lachs, who was a passionate opera enthusiast and the mother of Vanderbilt philosophy professor John Lachs. After her death in June of 2011, several others made generous gifts in her memory. The award is given to an outstanding voice or orchestra student who participated in the current year’s Vanderbilt Opera Theatre production.

THE S. S. AND I. M. F. MARSDEN AWARD IN MUSICAL SCHOLARSHIP is awarded annually to a Blair student for excellence in scholarship, e.g., a major written paper, on a topic that lies outside the normal core of scholarship. Honors projects, independent study projects, and substantial class papers are eligible for consideration for the award. Only papers of extraordinary scope, additional outside recognition, or unusual range beyond the normal core of scholarship are eligible for the Marsden Award.

THE DELENE LAUBENHEIM MCCLURE MEMORIAL PRIZE is given to a voice major who exhibits excellence in opera performance. This prize was established by alumni and faculty of the Blair School of Music and other friends of Delene Laubenheim McClure, B.Mus. ’91, whose untimely death foreshortened a promising career in music. Through her participation in Blair’s first opera productions, Dede helped set a standard for excellence in performance.

THE MICHELSON COLLABORATIVE ARTS AWARD is presented to a singer, pianist, or voice/piano duo for exceptional performance in vocal collaborative arts.

THE ACHIEVEMENT IN TEACHING RECOGNITION AWARD is presented by the piano faculty to a senior pianist who has demonstrated superior abilities in both private and group teaching. The recipient must intend to teach music professionally in an independent studio, in a classroom, or at the collegiate level. The prize includes a one-year membership to the Tennessee and Nashville Area Music Teachers Association or the equivalent.

THE ELLIOT AND AILSA NEWMAN PRIZE is presented annually to a promising clarinetist or woodwind student for excellence in performance. The prize was endowed by Ailsa Mackay Newman in memory of her husband, Vanderbilt’s Werthan Professor of Experimental Medicine, 1952–1973, and an avid amateur clarinetist.

THE CHRISTIAN TEAL AWARD recognizes a current string student who embodies the collaborative spirit of Professor Christian Teal, who retired as Joseph Joachim Professor of Violin after forty-two years at the Blair School.

THE BLAIR VOLUNTEER SERVICE THROUGH MUSIC AWARD was newly instituted in 2009 by an anonymous donor and recognizes an outstanding student who has used music in service to others, particularly at W. O. Smith Community Music School.

THE MARTIN WILLIAMS AWARD was established in memory of Martin Williams, former director of the Smithsonian Institution’s Jazz Program and Adjunct Professor of Jazz History at Blair. It is presented to the student writing the most outstanding class paper during the academic year. The fund continues to grow as gifts honoring Mr. Williams are given to the school.
Courses are listed in alphabetical order by prefix:

COMP: Composition

COMP 1000. Composition Studio Class. [Formerly Mus O 111C] Weekly observation and participation. r required of all composition majors, including musical arts. Offered on a pass/fail basis. [i] slayton, l ink, Kurek, Michael r ose.

COMP 1100. Composition Workshop. [Formerly Mus C 230] Collaborative workshop open to composition majors and non-majors. Includes introduction to compositional techniques, study of composers and their works, principles of scoring, and the study of notation, including experimental types. Prerequisite: Mut H 1210, Mut H 2200, or equivalent skills. Fall . [3] Kurek.


COMP 2301. Intermediate Composition I. [Formerly Mus C 141; COMP 1150] Individual instruction and seminar. A variety of media, styles, and forms. Electronic and experimental techniques. Open only to composition majors; instructor as assigned. [2] Kurek, l ink, Michael r ose, slayton.

COMP 2302. Intermediate Composition II. [Formerly Mus C 142; COMP 2200] Individual instruction and seminar. A variety of media, styles, and forms. Electronic and experimental techniques. Open only to composition majors; instructor as assigned. Prerequisite: COMP 2301. [2] Kurek, l ink, Michael r ose, slayton.

COMP 2303. Intermediate Composition III. [Formerly Mus C 143; COMP 2300] Individual instruction and seminar. A variety of media, styles, and forms. Electronic and experimental techniques. Open only to composition majors; instructor as assigned. Prerequisite: COMP 2302. [3] Kurek, l ink, Michael r ose, slayton.

COMP 2304. Intermediate Composition IV. [Formerly Mus C 144; COMP 2400] Individual instruction and seminar. A variety of media, styles, and forms. Electronic and experimental techniques. Open only to composition majors; instructor as assigned. Prerequisite: COMP 2303. [3] Kurek, l ink, Michael r ose, slayton.


COMP 4301. Advanced Composition I. [Formerly Mus C 241a; COMP 4300] Continuation of 2301-2304. Open only to composition majors. A 4th credit may be awarded with instructor approval for focused opportunities such as analysis, repertoire study, etc. Prerequisite: COMP 2304. [3-4 each semester] Kurek, l ink, Michael r ose, slayton.

COMP 4302. Advanced Composition II. [Formerly Mus C 241b; COMP 4301] Continuation of 2301-2304. Open only to composition/theory majors. A 4th credit may be awarded with instructor approval for focused opportunities such as analysis, repertoire study, etc. Prerequisite: COMP 4301. [3-4 each semester] Kurek, l ink, Michael r ose, slayton.

COMP 4303. Advanced Composition III. [Formerly Mus C 241C; COMP 4303] Continuation of 2301-2304. Open only to composition/theory majors. A 4th credit may be awarded with instructor approval for focused opportunities such as analysis, repertoire study, etc. Prerequisite: COMP 4302. COMP 3973. [3-4 each semester] Kurek, l ink, Michael r ose, slayton.

COMP 4304. Advanced Composition IV. [Formerly Mus C 241d; COMP 4304] Continuation of 2301-2304. Open only to composition majors. A 4th credit may be awarded with instructor approval for focused opportunities such as analysis, repertoire study, etc. Prerequisite: COMP 4303. [3-4 each semester] Kurek, l ink, Michael r ose, slayton.

COMP 4970. Senior Composition Recital. [Formerly Mus C 299] Planning, rehearsing, and performing in a concert devoted solely to a student’s own work. Open only to composition majors. Corequisite: COMP 4303. [1] Kurek, l ink, Michael r ose, slayton.

MCON: Conducting

MCON 3000. Conducting. [Formerly Mus O 261] An introductory course of study stressing the fundamentals of movement and gesture as they relate to style, articulation, phrasing, tempo, cueing, etc. score reading at the piano. Prerequisite: Mus C 2200, MuKH 1134 or 2134, and Mut H 2400. Fall , s Prin G. [2] Fountain, P. schneller, verrier.

MCON 3010. Instrumental Conducting. [Formerly Mus O 262] Expansion of basic skills to include longer and more complex musical structures; expanded ability in analysis, memorization, and interpretation; significant independent preparation. Prerequisite: MCON 3000 and consent of instructor. [2] s Prin G. Fountain.

MCON 3020. Choral Conducting. [Formerly Mus O 263] Choral conducting and rehearsal techniques, score reading and analysis, methods, and materials of choral music. Prerequisite: MCON 3000 and consent of instructor. s Prin G. [2] biddlecombe. (Offered alternate years)

MENT: Arts Advocacy, Career Development, and Entrepreneurship


MENT 1122. The Business of Music II. An in-depth study of the rapidly changing entertainment industry and the effects of the digital revolution on the current and historical business models. topics include the record company, music publishing and songwriting, artist management, touring, and concert promotion. Music professionals as guest lecturers. Prerequisite: MENT 1120. [3] dubois.

MENT 1130. Building Communities through Music and the Arts. [Formerly Mus O 106] The philosophical and strategic background for and practical skills in audience-focused and audience-engaged arts
programming. Techniques to make music both accessible and relevant to learners; development of interactive programs and curriculum-directed programs; form, structure, and pacing of programs, including repertoire selection and duration, presentation of music, and participatory experiences. Fall. [1] Korn.

MENT 1135. Arts Administration: Best Practices and Careers in the Arts Organization Marketplace. A study of best practices and development of marketable skills in arts administration, investigation of arts administration employment opportunities, roles and responsibilities in executive leadership, finances, fundraising, artistic leadership, education, organizational development, and marketing and media. Eading arts institutions are studied as models for arts administration careers and professional advancement. Guest artist administrators will further class discussion and real world application. [1] Korn.


MENT 3110. 21st Century Artistry: Advanced Skills in Live Performance, Technology and Communication. [Formerly Mus O 233] s skills for artistry, employment, audience engagement, communications, and the business of live music performance and recording, emphasis on live and recorded stage and communication presentation; utilization of laptops as recording and live technologies; and creative application of technology, creativity, advocacy and business skills for employment. Prerequisite: Mut H 2400 or permission of instructor. Fall. [3] Korn.

MENT 3880. Music Internship (1 credit). [Formerly Mus O 280a] academic research and writing related to a corequisite internship experience under the direction of a faculty sponsor. Prerequisite: 2.9 GPA, sophomore standing, and approval of project prospectus by faculty sponsor and by associate dean. May be repeated for credit, up to 1 credit per semester of enrollment. Fall. 3 Prin. [1] Korn.

MENT 3881. Music Internship (3 credit hours). [Formerly Mus O 280b] an extensive academic program of study related to a corequisite internship experience under the direction of a faculty sponsor. Prerequisite: 2.9 GPA, sophomore standing, and approval of project prospectus by faculty sponsor and by associate dean. May be repeated for credit, up to 3 credit hours per semester of enrollment. Fall, s Prin G, su MMrer. [3]

MENT 3882. Summer Music Internship. [Formerly Mus O 280c] academic research and writing related to a corequisite internship experience under the direction of a faculty sponsor. Prerequisite: 2.9 GPA, sophomore standing, and approval of project prospectus by faculty sponsor and by associate dean. Offered on a pass/fail basis only. May be repeated for credit, up to 1 credit per semester of enrollment. su MMrer. [1]

MPed: Pedagogy

MPED 3100. Guitar Pedagogy. [Formerly Mus O 268] Principles and procedures of teaching classical guitar. Instructional methods and their application with different age levels. Attention given to individual and group instruction. s Prin. [2] t odd. (Offered alternate years)

MPED 3110. Piano Pedagogy. [Formerly Mus O 266] Principles and procedures of teaching piano. Individual and group instruction techniques observed and discussed. Practicum with private students. Designed for piano majors; others admitted with consent of instructor. Fall. [2] Krieger. (Offered alternate years)

MPED 3120. Suzuki Violin Pedagogy. [Formerly Mus O 265a] Principles and procedures of teaching violin using the Suzuki violin school, books 1-4, individual and group instruction techniques observed and discussed, designed for junior or senior violin/viola students. violin for class use required. Open by consent of instructor. Fall. [3] (Offered alternate years)

MPED 3121. Suzuki Violin Pedagogy. [Formerly Mus O 265b] Principles and procedures of teaching violin using the Suzuki violin school, books 14, individual and group instruction techniques observed and discussed, designed for junior or senior violin/viola students. violin for class use required. Open by consent of instructor. Prerequisite: MPed 3120. s Prin. G. [3] (Offered alternate years)

MPED 3125. Violin/Viola Pedagogy. Principles and procedures of teaching violin and viola. emphasis on pedagogical literature and specific teaching techniques. Practicum with private students. Prerequisite: b. Mus. students with completion of four semesters of 2100 or 2200 in violin or viola. [2] McCann.

MPED 3130. Vocal Pedagogy. [Formerly Mus O 269] Principles and procedures of teaching voice. Psychological and physiological approaches. Practicum with private students. Corequisite: VOIC 4100 or VOIC 4200 Fall. 2 nelson. (Offered alternate years)

MPED 3140. Woodwind Pedagogy. Principles and procedures of teaching woodwind instruments. emphasis on pedagogical literature and specific teaching techniques. Prerequisite: b. Mus. students with completion of four semesters of 2100 or 2200 in major instrument, or permission of instructor. [2]

MPED 3870. Pedagogy Practicum. [Formerly Mus O 271] Principles and procedures of private teaching. Reading and research under the direction of a faculty sponsor, consistent with requirements for independent study. Practicum with private students. Consent of the faculty sponsor is required. [r] repeatable for credit, variable 1-2 hours each semester s staff.

MPED 3880. Pedagogy Internship. [Formerly Mus O 281] Focused experience in the teaching of performance under the direction of a faculty sponsor in that performance area (consent required). involves a specific program of regular consultation between student and supervising teacher. Open only to students seeking concentration in pedagogy, Prerequisite: Mre P 3310 or 3311, 3300, 3330, or Mus O 3850 (in field) and MPed 3110, 3100, or 3130 or Mus O 3850 (in field). [r] repeatable for credit, variable 1-3 hours each semester s staff.

Mre P: Orchestral repertoire and instrument literature


MREP 2130. String and Harp Orchestral Repertoire. [Formerly Mus O 254a] Analysis and coaching of the standard orchestral repertoire, including opera and ballet, with emphasis on style and technical problems. Selected excerpts in like instrument groups (violin, viola, cello, bass, harp). May be repeated for credit. [1] Copely, iwasaki, Man- sell, r einker, r eist, Wanner.

MREP 2141. Saxophone Orchestral and Wind Band Repertoire. exploration of the standard orchestral and wind band repertoire with emphasis on performance practice. Performance of selected excerpts, coached and conducted. n ot recommended for freshmen. Prerequisite: b.Mus. students or permission of instructor. [1] u tley.

MREP 3300. Guitar Literature. [Formerly Mus O 258] survey of literature for the classical guitar from the sixteenth century to the twenti-eth century. Various systems of notation including lute and vihuela are explored. Fall . [2] o dd. (Offered alternate years)

MREP 3310. Piano Literature I. [Formerly Mus O 256a] a survey of works for piano from the seventeenth through the nineteenth centuries, within the context of historical perspective, stylistic awareness, and pianism. designed primarily for piano majors. s Prin G. [2] n ries, W ait. (Offered alternate years)

MREP 3311. Piano Literature II. [Formerly Mus O 256b] a survey of works for piano from the nineteenth through the twenty-first centuries, within the context of historical perspective, stylistic awareness, and pianism. designed primarily for piano majors. Fall . [2] n ries, W ait. (Offered alternate years)

MREP 3330. Vocal Literature. [Formerly Mus O 259] survey of literature for solo voice from the seventeenth century to the present, with focus on traditional art songs of the great masters of the genre. Prerequisite: Mut H 2300, Musl 2200W. Corequisite: VIOC 4100 or VIOC 4200. Fall . [2] Jarman. (Offered alternate years)

Mue d : t eacher education

MUED 1010. Woodwind Methods. [Formerly Mus 101] development of performance skills and teaching methods for flute, clarinet, oboe, bassoon, and saxophone. includes teaching techniques and problems relative to woodwind instruments, care and minor repairs, and instructional materials. Open only to b.Mus. students; or permission of instructor. Fall . [1] u tley.

MUED 1020. Brass Methods. [Formerly Mus 102] development of performance skills and teaching methods for trumpet, french horn, trombone, euphonium, and tuba. includes teaching techniques and problems relative to brass instruments, care and minor repairs, and instructional materials. Open only to b.Mus. students; or permission of instructor. s Prin G. [1] b eckman.

MUED 1030. Strings Methods. [Formerly Mus 103] development of performance skills and teaching methods for violin, viola, cello, and double bass. includes teaching techniques and problems relative to string instruments, care and minor repairs, and instructional materials. Open only to b.Mus. students; or permission of instructor. s Prin G. [1] bingham.

MUED 1040. Percussion Methods. [Formerly Mus 104] development of performance skills and teaching methods for snare drum, timpani, mallet instruments, and other percussion instruments. includes teaching techniques and problems relative to all percussion instruments, care and minor repairs, and instructional materials. Open only to b.Mus. students; or permission of instructor. s Prin G. [1] h i g g i n s.

MUED 1050. Classroom Instruments Methods. [Formerly Mus 105] development of performance skills and teaching methods for instruments such as recorder, Orff, classroom percussion, and others. includes methods and materials for elementary general music, empha- sizing development of children’s ability to sing and play classroom instruments. Open only to b.Mus. students; or permission of instructor. s Prin G. [1] a lley.

MUED 1060. Child and Adolescent Voices. [Formerly Mus 106] a study of the vocal development and maturity of children from pre-K through high school with an emphasis on healthy production, pitch-matching skills, learning styles, warm-up exercises, the changing voice in boys and girls, and examples of appropriate literature. Open only to b.Mus. students; or permission of instructor. s Prin G. [1] P. s chnell er.

MUED 1070. Secondary Instrument Lab. [Formerly Mus 107] development of performance skills and teaching methods on a sec- ondary instrument while in an ensemble setting. includes methodolo- gies prescribed for teaching secondary band and orchestra. Open only to b.Mus. students; or permission of instructor. Prerequisite: Mued 1010 or 1020 and Mued 1030. s Prin G. [1] C. eckman.

MUED 2110. Seminar in Teaching Choral Literature. [Formerly Mus 211] t eaching techniques and knowledge of choral repertoire as appli- cable to K12 choral programs. t onal, harmonic, and melodic analysis, score marking and preparation, and classroom concerns. r epertoire drawn from the national american Choral directors’ association reading lists, all-s tate honor choir lists, and other applicable sources to encompass a broad range of genres, styles, levels of difficulty, eth- nicities, and musical periods. Prerequisite: Mut H 2200 and approval of instructor. s Prin G. [2] M. biddlecombe. (Offered alternate years)

MUED 2120. Seminar in Teaching Orchestra. [Formerly Mus 212] instructional strategies for string and full orchestras from the middle school through high school and youth orchestra levels. t opics to include rehearsal techniques, repertoire, materials, secondary string class instruction, and performance practices. Prerequisite: Mued 1030 and MCon 3000, or permission of instructor. s Prin G. [2] M a do le. (Offered alternate years)

MUED 2130. Seminar in Orff/Kodaly Methods. [Formerly Mus 213] t eaching general music with emphasis on Orff and Kodaly principles and practices. Planning, instruction, and evaluation using techniques and materials from a variety of sources. Fall . [2] a m sey. (Offered alternate years)

MUED 2140. Seminar in Teaching Jazz Styles. [Formerly Mus 214] Principles and practices for teaching instrumental jazz styles. r ehearsal techniques (including observation), repertoire, jazz education philosophies, and stylistic elements for soloists, combos, and larger ensembles. Prerequisite: Mus O 1220 or permission of instructor. s Prin G. [2] Middagh.


MUED 2160. Seminar in Teaching Musicianship. [Formerly Mus 216] Principles and procedures involved in teaching aural musicianship to K12 students, in both private and classroom environments. l ecture, discus- sion plus interactive activities that explore musical perception and cogni- tion. Prerequisite: Mus C 2400, Fall . [2] Ploger. (Offered alternate years)

MUED 2170. Seminar in Teaching Band. [Formerly Mus 217] Knowl- edge of repertoire and teaching techniques as applicable to grades 4-12 band programs. r epertoire to be drawn from several states’ stan- dardized lists that employ comprehensive musicianship in teaching and meeting national standards. s Prin G. [2] b eckman.

MUED 3870. Practicum in Music Teaching. [Formerly Mus 250a] Observation, participation, and supervised music teaching in a variety of school, grade level, and instructional music settings, designed to inte- grate and apply musical knowledge and teaching skills developed within the degree program. Weekly seminar included. includes s Mart music studio technology and Garageband technology; s Prin G. [1] D. Cassel.

MUED 3871. Practicum in Music Teaching II. [Formerly Mus 250b] Observation, participation, and supervised music teaching in a variety of school, grade level, and instructional music settings, designed to
integrate and apply musical knowledge and teaching skills developed within the degree program. Weekly seminar included. Prerequisite: Mued 3870. sPrin G. [1] Perez.

MUED 3872. Practicum in Music Teaching III. [Formerly Must 250C] Observation, participation, and supervised music teaching in a variety of school, grade level, and instrumental music settings, designed to integrate and apply musical knowledge and teaching skills developed within the degree program. Weekly seminar included. Prerequisite: Mued 3871 and any two from Muced 2110-2170. sPrin G. [1] t. biddlecombe, Perez.

MUED 3880. Experiential Instruction in Music I. Field-based experience with a precollege ensemble or university band organization. experience will include classroom preparation, leading sectional or portions of rehearsals, and/or other appropriate activities as assigned by the lead teacher. attendance at culminating performance is required. [5] t. biddlecombe.

Mu KH: Keyboard Harmony


MUKH 1131. Keyboard Harmony I. [Formerly Mus C 131a] development of basic technique, reading proficiency, elementary transposition, diatonic harmony at the keyboard. Prerequisite: Placement test. n ot open to students who have completed Mu KH 2133 or 2134. [1] Middleton, Williams.

MUKH 1132. Keyboard Harmony II. [Formerly Mus C 131b] development of basic technique, reading proficiency, elementary transposition, diatonic harmony at the keyboard. Prerequisite: Placement test or Mu KH 1131. n ot open to students who have completed Mu KH 2133 or 2134. [1] Koutsoukos.

MUKH 1133. Keyboard Harmony III. [Formerly Mus C 132a] Harmonization of melodies, improvisation of small musical forms, transposition in all keys with cadences and modulations, four-part score transposing. Prerequisite: Mu KH 1132. s strongly recommended: C- or above in 1132. n ot open to students who have completed Mu KH 2133 or 2134. [1] Koutsoukos.

MUKH 1134. Keyboard Harmony IV. [Formerly Mus C 132b] Harmonization of melodies, improvisation of small musical forms, transposition in all keys with cadences and modulations, four-part score reading. Prerequisite: Mu KH 1133. s strongly recommended: C- or above in 1133. n ot open to students who have completed Mu KH 2133 or 2134. [1] Koutsoukos.

MUKH 2133. Accelerated Keyboard Harmony I. [Formerly Mus C 133a] Functional skills are reinforced with pedagogy, music theory, harmony, and ear training. t opics include improvisation, musical styles, and computer Midi technology. For keyboard majors or by consent of instructor. Prerequisite: Placement test. n ot open to students who have completed Mu KH 1131-1132 or 1133-1134. Fall . [2] Krieger.

MUKH 2134. Accelerated Keyboard Harmony II. [Formerly Mus C 133b] intensive study of materials presented in Mu KH 2133. Prerequisite: Mu KH 2133. s strongly recommended: C- or above in 2133. n ot open to students who have completed 1133, 1134. sPrin G. [2] Krieger.

Mus C: Musicianship

MUSC 2100. Musicianship Level I. [Formerly Mus C 170e] examination of the sound properties of pitches, intervals and rhythms and their notation in real time. Focus is on diatonic scales and modes. I ectures, discussion, real-time listening experiences, dictation, sight-singing, score reading, and improvisation are integrated throughout the course. Corequisite: Mut H 2100. Fall . [1] McGuire, Williams.

MUSC 2200. Musicianship Level II. [Formerly Mus C 171e] Continuation of Musicianship I: level. Focus on the employment of pitches, intervals and rhythms in functional tonal contexts. I ectures, discussion, real-time listening experiences, dictation, sight-singing, score reading, and improvisation are integrated throughout the course. Prerequisite: Mus C 2100; corequisite: Mut H 2200. sPrin G. [1] McGuire, Williams.

MUSC 2200. Musicianship Level III. [Formerly Mus C 172e] Continuation of Musicianship II. Focus on tonal modulation and chromaticism. I ectures, discussion, real-time listening experiences, dictation, sight-singing, score reading, and improvisation are integrated throughout the course. Prerequisite: Mus C 2200; corequisite: Mut H 2300. Fall . [1] McGuire.

MUSC 2400. Musicianship Level IV. [Formerly Mus C 173e] Continuation of Musicianship III. Focus on the employment of pitches, intervals and rhythms in non-tonal contexts. I ectures, discussion, real-time listening experiences, dictation, sight-singing, score reading, and improvisation are integrated throughout the course. Prerequisite: Mus C 2300; corequisite: Mut H 2400. sPrin G. [1] McGuire.


MUSC 3107. Advanced Musicianship VII. [Formerly Mus C 273e] a continuation of techniques studied in Mus C 3106. Hearing in tonal and atonal music, including extended harmonic and melodic structures, complex rhythmic elements, and score reading. discussion of pedagogical approaches to teaching aural studies. Prerequisite: Mus C 3106. Fall . [1] Ploger.

MUSC 3108. Advanced Musicianship VIII. [Formerly Mus C 274e] a continuation of techniques studied in Mus C 3107. Hearing in tonal and atonal music, including extended harmonic and melodic structures, complex rhythmic elements, and score reading. discussion of pedagogical approaches to teaching aural studies. Prerequisite: Mus C 3107. sPrin G. [1] Ploger.

MUSC 3109. Musicianship: Brahms and Romanticism; Solo and Small Chamber Works. [Formerly Mus C 276e] a study of skills needed to perform, aurally comprehend and mentally analyze the solo vocal and instrumental plus small chamber works for strings, winds and keyboard of brahms, with comparative studies of works of s chumann and Chopin. I ecture, discussion, guided listening exercises, class performance participation and score reading. Prerequisite: Mus C 2400. [1] Ploger. (n ot currently offered)

Muse: ensembles

All MUSE courses are repeatable. Students may accrue up to 6 credit hours per semester of enrollment.

MUSE 1010. Instrumental Ensembles. [Formerly Muse 101] Open by audition to all vanderbilt students. Musicians participate in orchestra, wind ensembles, and/or a variety of smaller ensembles on a rotational basis through the course of the semester. Performances include symphonic repertoire from the Classical and r omantic periods as well as standard and new repertoire from baroque to Contemporary. at least three formal concerts are presented each semester. [1] Fountain, verrier.

MUSE 1020. Vanderbilt Symphonic Choir. [Formerly Muse 101a] Open by audition to all members of the vanderbilt community, this choral ensemble performs literature requiring large forces, such as masses and oratorios, at least one formal concert each semester and at least one work each year with the vanderbilt orchestra. [1] t. biddlecombe.

MUSE 1030. Vanderbilt Opera Theatre. [Formerly Muse 101f] Open by audition to all vanderbilt students. Performance material chosen from
all forms of lyric theatre: standard operatic repertoire, operetta, and American musical theatre. At least one production is presented. [1] Shay.


**MUSE 1140. Percussion Ensemble.** [Formerly Muse 210] Open by consent of instructor to all VU percussionists, this ensemble performs repertoire from the 1930’s (works by composers such as Harrison, Cowell, Cage et al.) to the current influences of de la Guarda, blue Man Group, technology, multi-media, and broad theatrical concepts. Group sizes and use of a conductor vary according to repertoire. At least one formal concert per semester. [1] (not currently offered)


**MUSE 1200. Steel Drum/Pan Ensemble.** [Formerly Muse 150a] Open to all members of the VU community, this course provides a laboratory and performance experience drawing on Caribbean steel drums/pans with emphasis on the music and dance repertories of the island of Trinidad. I lecture-demonstrations and rehearsals in one weekly two-hour session. At least one public performance each semester. No previous experience required. [1] Britain.

**MUSE 1210. Steel Drum/Pan Ensemble.** [Formerly Muse 150b] Open to all members of the VU community, this course provides a laboratory and performance experience drawing on Caribbean steel drums/pans with emphasis on the music and dance repertories of the island of Trinidad. I lecture-demonstrations and rehearsals in one weekly two-hour session. At least one public performance each semester. Ability to read musical notation required. [1] Britain.

**MUSE 1220. Steel Drum/Pan Ensemble.** [Formerly Muse 150c] Open to all members of the VU community, this course provides a laboratory and performance experience drawing on Caribbean steel drums/pans with emphasis on the music and dance repertories of the island of Trinidad. I lecture-demonstrations and rehearsals in one weekly two-hour session. At least one public performance each semester. No previous experience required. [1] Ahima.

**MUSE 1230. African Performing Ensemble.** [Formerly Muse 171] Open to all members of the VU community, this course provides a laboratory and performance experience drawing on traditional African musical instruments (drums, percussion, winds) with an emphasis on West African (Ghana) and east African (Uganda) music and dance repertories. I lecture-demonstrations and rehearsals in one weekly two-hour session. At least one public performance each semester. No previous experience required. [1] Combs, Plohomme.

**MUSE 1240. Fiddle Ensemble.** [Formerly Muse 212] Open by audition to all VU students with fiddling experience. One hour weekly coaching by visiting fiddlers from the community. Fiddle tunes, harmonies, and improvisation ideas in various styles of fiddle music, including old-time, bluegrass, swing, Celtic, and contemporary. One performance each semester. [1] Spencer.

**MUSE 1310. Jazz Ensemble: Big Band.** [Formerly Muse 131] Open by audition to all VU students. This ensemble performs both traditional and modern jazz styles, including dance band, swing, contemporary, and charts currently under development. Improvisation, jazz timbres, and other idiomatic concepts explored through lecture-demonstration and performance. At least one concert is presented each semester. [1] Middagh.

**MUSE 1320. Jazz Ensemble: Small Combo.** [Formerly Muse 132] Open by audition to all VU students. Provides focused laboratory training for performance of composed and improvised small combo jazz traditions. Discussion and application of techniques associated with solo, sectional, and ensemble performance in jazz. At least one concert is presented each semester. [1] Seager.

**MUSE 1330. Blair Jazz Choir.** Open by audition to all VU students; ensemble is limited to 12 voices, plus rhythm section. Repertoire includes standard, contemporary, and standard jazz. On- and off-campus performances throughout the semester. [1] Watson.

**MUSE 2120. Vanderbilt Chorale.** [Formerly Muse 210a] Open by audition to all VU students, this select 36-40 voice choral ensemble performs music in a variety of styles. At least two formal concerts each semester. [1] Biddlecombe.

**MUSE 2210. Instrumental Chamber Music.** [Formerly Muse 221] Open to all VU students by audition or upon recommendation of the private instructor. Size of ensembles may vary. One hour weekly coaching. ½ or 2 each semester. [variable credit: ½, 1, or 2 each semester] dorofman, Hauser, Jackson, Kochanowski, Kolkay, Iong, Miakhy, Melissa R. Ose, Wilson, performance faculty.

**MUSE 2220. Chamber Music: Percussion.** [Formerly Muse 215] Open to percussion majors and minors. Size of ensembles may vary. One hour weekly coaching and two hours of additional rehearsal (independent of coaching) expected each week. [½ or 1] Jung.

**MUSE 2230. Chamber Music: Sonata for Strings and Piano.** [Formerly Muse 223] One hour weekly class for performance and study of string (violin, viola, cello, bass) and piano sonatas from the standard repertoire, baroque through modern, with each sonata due receiving thirty minutes of coaching within the class time. Performance of complete sonata during the last class of the semester. ½ or 2 each semester. [variable credit: ½, 1, or 2 each semester] Kochanowski.


**MUSE 2260. Chamber Music: Woodwind Quintet.** [Formerly Muse 226] Open by consent of instructor. [½ or 1] Hauser, Jackson, Kolkay.

**MUSE 2270. Baroque Chamber Music.** Open to all VU students with experience on baroque instruments or upon recommendation of the private instructor. Size of ensembles may vary. Students will receive one hour of coaching and are expected to rehearse at least two additional hours each week.


**MUSE 2310. Collaborative Piano: Instrumental.** [Formerly Muse 222] Introduces pianists to collaboration with instrumentalists. Weekly coaching with piano instructor and 5 hours practice/rehearsal each week. Standard instrumental repertoire will be assigned. Open by consent of instructor. [variable credit: ½, 1, or 2 each semester] dorofman, nies, Melissa R. Ose.

**MUSE 2320. Collaborative Piano: Vocal.** [Formerly Muse 201b] Introduces pianists to collaboration with singers. Weekly coaching with standard instructor and 5 hours practice/rehearsal each week. Focus on standard art song and opera repertoire. Open by consent of instructor. [variable credit: 1-2 each semester] dorofman, nies, Melissa R. Ose.

**MUSE 2330. Vocal Chamber Music.** [Formerly Muse 201d] Open by consent of the instructor. One hour weekly coaching for vocal/instrumental duos or ensembles, including singer/piano duos. ½ or 2 each semester. [variable credit: ½, 1, or 2 each semester] dorofman, Melissa R. Ose.
MUSL 1100. World Music. [Formerly MUSL 160] World music as a cultural product; selected musics of africa, n ative america, india, indon esia, and african america. t opics include music and religion, popular music, field work methodology, and gender issues. n ot open to stu dents who have completed MUSL 2100. Fall . [3] barz, Fry.


MUSL 1111. First-Year Writing Seminar. [Formerly MUSL 115F] independent learning and inquiry in an environment in which students can express knowledge and defend opinions through class discussion, oral presentations, and written expression. t opics vary. Open to freshmen only. Fall . [3] Musicology and ethnomusicology faculty.

MUSL 1200. Introduction to Music Literature. [Formerly MUSL 140] an introduction to the literature of music from a.d. 600 to the present through a study of selected works. extensive listening is required, n ot open to students who have completed MUSL 2200W. does not count toward a major in music. Fall . sPrin G. [3] Him e.

MUSL 1210. The Concerto. [Formerly MUSL 143] a close study of representative works, from the baroque invention of the concerto principle up to modernist and contemporary adaptations. Focus on structural listening, n o previous training in music required. Fall . [3] Michael r ose. [Offered alternate years]

MUSL 1220. The Symphony. [Formerly MUSL 144] Orchestral literature with emphasis on the evolution of symphonic form and style, through the study of selected masterworks of the standard repertoire. Fall . [3] Him e, Michael r ose.

MUSL 1230. Survey of Choral Music. [Formerly MUSL 145] Choral literature, sacred and secular, from the renaissance to the present, with emphasis on a study of selected masterworks from each period. sPrin G. [3] Him e.

MUSL 1300. Music, the Arts, and Ideas. [Formerly MUSL 183] t he changing historical relationships among music, literature, fine arts, and philosophy. Musical developments as responses to social, political, and economic circumstances. Fall . [3] ink.

MUSL 1310. Love and Death in Music. [Formerly MUSL 184] Perspectives on two great problems of human life throughout the history of Western music. t hemes include idealized love, sexual pathology, love and realism, love of God, confronting death, transcending death. Connections of music to visual arts, literature, film, n o musical background required. [3] Michael r ose. [Offered alternate years]

MUSL 1320. The Music of the Outliers. s eminar centering on the music of composers who were/are unorthodox in their thinking, who resisted prescribed notions of what music is and challenged the world around them to think about sound in new ways. t opics include the “reactionary” climate of the 20th century; modernism and post-modernism; electronics in music; minimalism and microtonalism; performance art and “art-Pop.” n ot open to students who have completed MUSL 2400. does not count toward a major in music. n o prior experience in music necessary. Maymester. [3] slat yon.

MUSL 1350. Music, Art, and Disability. u sing music as a nexus for considerations of visual art, literature and film, this course explores relationships between disability, its theorization, cultural works and their reception. Grounded in two tenets of current disability theory i.e. that disability is contextually constructed and that works of art, including music, can be viewed as a type of body in themselves, this course explores art and music as spaces in which human physiological, psychological, and cognitive disability and impairment have agency, substance and power. Prerequisite: any art history or music history course. [3] ink.

MUSL 1600. American Popular Music. [Formerly MUSL 149] Histori cal study of ways the culture of a nation is reflected and sometimes shaped by the chosen musics of the groups comprising the american “salad bowl.” t opics include audience reception; production and consumption; multiculturalism; and meaning. sPrin G. [3] Gunderman.

MUSL 1610. Musical Theatre in America: A Cultural History. [Formerly MUSL 103] From eighteenth century melodrama and vaudeville through the musicals of the 1940s and 1950s to the contemporary emphasis on integration of spectacle, dance, and other theatrical arts. r eadings, live productions, guest lecturers, and film. sPrin G. [3] oevenheiser. [Offered alternate years]

MUSL 1620. Survey of Jazz. [Formerly MUSL 148] a survey of jazz history, with particular attention to the major composers, “Jelly roll” Morton, duke ellington, and t helonious Monk, who gave the music synthesis and form; and to its major innovative soloists, l ouis armstrong, Charlie Parker, and Omette Coleman, who renewed its musical language. Fall . sPrin G. [3] Fry.

MUSL 1630. The Blues. [Formerly MUSL 151] downtown, classic, Chicago, and urban blues-his tory, musical structure, musical styles, singers’ lives, and meanings of blues lyrics. t he current blues revival, blues and tourism, race and revisionist blues scholarship, and the relation of blues to african american poetry and fiction. artists such as Ma r ainey, Charley Patton, r obert Johnson, I’ightin’ Hopkins, Muddy Waters, b.b., king, buddy guy, r obert Cray. sPrin G. [3] Fry.


MUSL 2100. Music as Global Culture. [Formerly MUSL 122] Music and musical cultures from around the world. s tudents will approach indigenous music theories on their own terms in order to understand and complement the complexities of contemporary Western Music performance styles and expectations. emphasis on fundamental elements (e.g., rhythm, pitch, harmony, and form) of diverse musical practices. t ranscription, notation, and analysis of a variety of melodic and rhythmic forms, n ot open to students who have completed MUSL 1100. Prerequisite: Open to b.Mus. students, declared second majors, or with demonstrated musical literacy and permission of instructor. Fall . [3] Fry.

MUSL 2110. Music in Latin America and the Caribbean. [Formerly MUSL 259] an introduction to a wide variety of musical genres and traditions in latin america and the Caribbean. indigenous, folk, popular, and art music forms and their social function, meaning, historical development, cultural blending, and cross-hybridization. sPrin G. [3]

MUSL 2150. Music, Identity, and Diversity. [Formerly MUSL 261] issues of multiculturalism and intersections with musical expression in america. Cultural determinants, such as race, gender, ethnicity, class, religion, language, ideology, folk lore, and history will be studied critically. Prerequisite: any MUSL course or aMer 1002. Fall . [3]

MUSL 2200W. Music in Western Culture. [Formerly MUSL 121W] an overview of music in the Western art tradition, including its basic historical periods, styles, genres and disciplines. t angible applications of historical, analytical, and cultural thinking to musical performance. Guided discussion, varied writing assignments, and presentations. Prerequisite: Open to b.Mus. students, declared music minors/second majors, or with demonstrated musical literacy and permission of instructor. sPrin G. [3] Musicology faculty.

MUSL 2310. The Bible and Music. [Formerly MUSL 219] an investigation of biblical texts (Old t estament/t anach; deutero-canonical texts/ Old t estament apocrypha; n ew t estament) that have inspired musical

MUSL 2320. Exploring the Film Soundtrack. [Formerly MUSL 264] An investigation of works of literature that have inspired musical settings and the musical settings themselves. Emphasis on literary and musical analysis and interpretation. No musical background assumed. Repeat credit for students who have completed ENGL 3736. [3] Michael R ose and Mark Jarman, Professor of English. (spring)

MUSL 2330. Words and Music. [Formerly MUSL 218] An investigation of works of literature that have inspired musical settings and the musical settings themselves. Emphasis on literary and musical analysis and interpretation. No musical background assumed. Repeat credit for students who have completed ENGL 3736. [3] Michael R ose and Mark Jarman, Professor of English. (spring)

MUSL 2600. American Music. [Formerly MUSL 147] A history of music in the United States, 1620 to the present. Distinctly American musical traditions such as shape-notes, minstrelsy, jazz, twentieth-century synthesizers. Recommended: MUSL 2200W or 1200, or music-reading skills sufficient to follow a score. Fall. [3] I ovesheimer.

MUSL 2610. Music of the South. [Formerly MUSL 262] The musical riches of the American South approached from various perspectives, including the historical, cultural, social, political, and religious. Blues, country, and gospel are the primary genres of study; jazz, folk, and classical traditions in the South also receive attention. Prerequisite: Any MUSL course or AM 1002. Fall. [3] Fry, (Offered alternate years)

MUSL 2620. DIY Movements: Hip Hop, Punk, and the Democratization of America's Pop. An exploration of the history, continuation, and aesthetics of the hip hop music movement in the United States and abroad. A historical approach will be used, with an emphasis on important styles, artists, and social and cultural issues. Students will gain an understanding of hip hop and punk as musical and performative forms, how they are created, how they are interpreted, and how they are a direct expression of the cultural context in which they are produced. Prerequisite: Any MUSL course. [3] Fry.

MUSL 3100. Music of the 20th and 21st Centuries. [Formerly MUSL 239] An exploration of the wealth and diversity of European and American art music since 1900. Emphasis on the historical, cultural, philosophical, and technological contexts that encourage an approach to this music on its own terms. Prerequisite: B.Mus. students and second majors, MUSL 2200W and 2100; music minors, MUSL 2200W or 1200; or permission of instructor. Fall. [3] Calico, I ovesheimer.

MUSL 3150. Music, Gender, and Sexuality. [Formerly MUSL 201] An exploration of gender and sexuality in Western art and vernacular musical traditions. Topics include gendered musical forms, genres, and performance; feminist music criticism; ideologies of musical authorship and genius; musical canons; and musical representations of gender and sexuality. Prerequisite: MUSL 2200W or 1200 and ability to read a score. [3] Prin G. [3] I ove (Offered alternate years)

MUSL 3155. Women and Music. [Formerly MUSL 200] An investigation of the roles women have played in the development of Western music - performance, composition, patronage, education - and the social and economic factors that have influenced their position. Recommended: MUSL 2200W, 1200, or familiarity with the style periods of classical Western music. [3] Cyrus. (Offered alternate years)


MUSL 3213. Artist, Community, and Democracy. Communities of diverse artists, minority viewpoints, and cultural pluralism in a democratic society. Contemporary United States with cross-cultural and historical comparisons. [3]

MUSL 3220. Opera in the 17th and 18th Centuries. [Formerly MUSL 221a] An in-depth study of five or six representative works. Score and libretto analysis, reception history, cult of the performer, roles of the contemporary producer-director. B.Mus. students and second majors, MUSL 2200W, 2100, and 3100; music minors, MUSL 2200W or 1200; or permission of instructor. Not open to students who completed MUSL 221 prior to fall 2011. Fall. [3] Calico.

MUSL 3221. Opera in the 19th Century. [Formerly MUSL 221b] An in-depth study of five or six representative works. Score and libretto analysis, reception history, cult of the performer, role of the contemporary producer-director. Prerequisite: B.Mus. students and second majors, MUSL 2200W, 2100, and 3100; music minors, MUSL 2200W or 1200; or permission of instructor. [3] Calico.

MUSL 3222. Mahler Symphonies: Songs of Irony. [Formerly MUSL 222] An exploration of large orchestral works of Gustav Mahler emphasizing their demonstration of the synthesis of symphony and song and their reflection of nineteenth-century German philosophies of irony. Prerequisite: B.Mus. students and second majors, MUSL 2200W, 2100, and 3100; music minors, MUSL 2200W or 1200; or permission of instructor. Fall. [3] Cyrus, I ove, S. Haddle. (Offered alternate years)

MUSL 3223. Music in the Age of Beethoven and Schubert. [Formerly MUSL 223] The musical legacy of each composer in culture and (especially) social context: patrons, family, and friends. Prerequisite: B.Mus. students and second majors, MUSL 2200W, 2100, and 3100; music minors, MUSL 2200W or 1200; or permission of instructor. Fall. [3] Cyrus, I ove, S. Haddle. (Offered alternate years)

MUSL 3224. Haydn and Mozart. [Formerly MUSL 224] An in-depth look at the music of Haydn and Mozart in cultural and social contexts. Prerequisite: B.Mus. students and second majors, MUSL 2200W, 2100, and 3100; music minors, MUSL 2200W or 1200; or permission of instructor. Fall. [3] Cyrus.

MUSL 3225. Brahms and the Anxiety of Influence. [Formerly MUSL 225] A study of Brahms’ large-scale orchestral works and other selected literature from the perspective of “influence.” Musical relationships to Couperin, J. S. Bach and sons, Beethoven, Wagner, Schoenberg, and others. Topics include Brahms’ self-image; Brahms as conductor, performer, and editor; stylistic fingerprints; popular and folk elements; Brahms and later composers: his relationship to Clara: the Wagner-Brahms debate. Prerequisite: B.Mus. students and second majors, MUSL 2200W, 2100, and 3100; music minors, MUSL 2200W or 2100; or permission of instructor. Fall. [3] Cyrus. (Offered alternate years)

MUSL 3226. The String Quartet. [Formerly MUSL 226] An intensive exploration of the string quartet. Topics for discussion include origins and history of the genre, rhetoric, audience, reception, interpretation, and performance practice. Prerequisite: B.Mus. students and second majors, MUSL 2200W, 2100, and 3100; music minors, MUSL 2200W or 1200; or permission of instructor. Fall. [3] Cyrus.

MUSL 3227. Music in the Age of Revolution, 1789-1848. [Formerly MUSL 227] Explores developments in genres, styles, patronage, and careers brought on by socioeconomic and political change from late Haydn to Wagner. Topics include nationalism, romanticism, rise of the middle class, touring virtuoso, composer/critic. Musical analysis, historical and cultural context. Prerequisite: B.Mus. students and second majors, MUSL 2200W, 2100, and 3100; music minors, MUSL 2200W or 1200; or permission of instructor. Fall. [3] Cyrus, S. Haddle.

MUSL 3228. J.S. Bach: I earned Musician & virtual tutor. [Formerly MUSL 228] Explores the life and works of high baroque composer J. S. Bach, who developed a highly cosmopolitan, erudite musical style. Course will include structural and stylistic analysis and will also address biography, cultural context, and performance practice. Prerequisite: B.Mus. students and second majors, MUSL 2200W, 2100, and 3100; music minors, MUSL 2200W or 1200; or permission of instructor. [3] Prin G. [3] I ove.

MUSL 3229. Robert Schumann and the Romantic Sensibility. [Formerly MUSL 229] An exploration of the music of Robert Schumann and its critical analysis within the context of German romanticism. B.Mus. students and
second majors, Musl 2200W, 2100, and 3100; music minors, Musl 2200W or 1200; or permission of instructor. Fall . [3] I. Owensheimer.


MUSL 3231. The Art of Program Music: Tone Painting and Symphonic Poetry. an in-depth exploration of the style, philosophical basis, and possible meanings of program music, broadly defined. examples will be taken from the sixteenth century to the present with a focus on the long nineteenth century (1789-1914). Prerequisite: b.Mus. students and second majors: Musl 2200W, 2100, and 3100; music minors: Musl 2200W or 1200; or permission of instructor. [3] shadley.

MUSL 3232. God, Sex, and Politics in Early Music, an exploration of the intersecting topics of religious practice, love and sexuality, and power structures in early music. s.tudents will gain familiarity with many of the major currents, cultures, composers, and contexts of Western european music from ca. 1100-1650. In addition to the primary themes of the course, we will entertain such other musically relevant topics as mathematics, early music theory, mysticism, the role of women in early music, the development of notation, and questions of performance and interpretation. Prerequisite: b.Mus. students and second majors, Musl 2200W, 2100, and 3100; music minors, Musl 2200W or 1200; or permission of instructor. [3] I. owe.

MUSL 3810. Academic Research and Writing in Music. [Formerly Musl 288] intensive development of a musicology research project already in progress (such as a term paper, grant proposal, etc.). Focus on research methods in musicology and effective academic writing. Instruction centers on peer review and editing, guided research, and analysis of research, writing, and editing processes. s.tudents will also develop an academic curriculum vita. Projects must be approved by the instructor before students register. Prerequisite: Musl 2200W or permission of the instructor. May be repeated once for credit. [3] (n.o currently offered)

MUSL 3850. Independent Study. [Formerly Musl 289] development and execution of a program of study in musicology or ethnomusicology under the direction of a member of the department. (s.see academic r.egulations section.) [r.peatable for credit, variable up to 3 hours per semester] Musicology faculty.

MUSL 3890. Selected Topics in Music History. [Formerly Musl 294] selected methodological approaches focused on a particular topic. Offerings have included “Music and the american Presidency,” “s.choen and the Word.” “Mingus, Monk, and Miles: Jazz biography and Jazz Composition,” “s.tern and the american Musical,” and “Mozart Piano Concertos.” Prerequisite: varies by topic. May be repeated for credit when topics vary. [3] Musicology faculty.

MUSL 4978. Senior Thesis. [Formerly Musl 298] completion of an extended paper based in musicological or ethnomusicological research under the supervision of a faculty sponsor. Progress monitored via tutorials. Open only to seniors. Prerequisite: Musl 3100. [variable credit, 1-3 hours each semester; may be repeated once] Musicology faculty.

MUSL 4998. Senior Honors Thesis. [Formerly Musl 299] independent research on a musicological or ethnomusicological topic, culminating in a written thesis submitted to the faculty. Progress monitored via tutorials. s.tudents completing this course with distinction, including a thesis and an oral defense, will earn honors or highest honors in music literature and history. Open only to students in the department honors program. Prerequisite: departmental approval of formal prospectus. [3] Musicology faculty.

MUSL 4999. Senior Honors Thesis. [Formerly Musl 299b] independent research on a musicological or ethnomusicological topic, culminating in a written thesis submitted to the faculty. Progress monitored via tutorials. s.tudents completing this course with distinction, including a thesis and an oral defense, will earn honors or highest honors in music literature and history. Open only to students in the department honors program. Prerequisite: departmental approval of formal prospectus. [3] Musicology faculty.

Music: Other Music Courses

MUSO 1000. Recital Attendance. [Formerly Mus O 108] Weekly recitals in solo and chamber music settings, presented by students enrolled for performance instruction, and six additional faculty/student recitals and concerts. r.quired of all music degree (b.Mus.) students. (s.see academic regulations section of Catalog.) Offered on a pass/fail basis. [0] Melissa r. ose.

MUSO 1001. Commons Seminar. [Formerly Mus O 099] Open to first-year students of all four undergraduate schools. s.topics approved by blair faculty. s.tudents may propose topics through the associate dean. n.o credit toward a major or minor in music. General elective credit only. Fall . s.Prin G. [1] taaffe.


MUSO 1130. Percussion Seminar. [Formerly Mus O 153] Overview of percussion in Western and non-Western cultures from pre-history to present. emphasis on european/american orchestral practices. r.epresentative works for study chosen from symphony, opera, oratorio, and other orchestral/choral sources. Fall . [1] Jung.


MUSO 1203. Lyric Theatre Workshop for Instrumentalists. [Formerly Mus O 104c] beginning acting and movement techniques for the lyric stage as they pertain to instrumental musicians. Memorized texts, acting improvisation, and stage movement are explored to gain better connection to the music, fellow collaborators, and the audience. application to individual instrumental repertoire required. Open by consent of instructor. s.Prin G. [1] shay.

MUSO 1210. Baroque Performance for Strings. [Formerly Mus O 117] aspects of period instrument performance adaptable to modern instruments and modern bows. articulation, ornamentation, the role of the down-bow, the influence of dance, and other technical and stylistic issues. baroque bow provided. Culminates in a lecture-performance. May be repeated for credit. [1] (n.o currently offered)

MUSO 1220. Jazz Improvisation I: The Blues. [Formerly Mus O 131] introduction to the techniques of jazz improvisation. development of basic performing techniques in various styles. Prerequisite: MuKH 1131. May be repeated for credit. Fall . s.Prin G. [1] middagh, s.pencer.

MUSO 1221. Jazz improvisation II: The Great American Songbook. intermediate study techniques for jazz improvisation. in-depth study of rhythm changes, the great american songbook, and jazz standards. introduction to re-harmonization techniques. Prerequisite: Mus O 1220. [1]

MUSO 1222. Jazz Improvisation III: Post-bop and Beyond. advanced study techniques for jazz improvisation. in-depth study of contemporary jazz compositions, structured- and free-forms, and original student compositions. Prerequisite: Mus O 1220 and Mus O 1221. [1]
MUSO 1230. Advanced Lyric Writing for Songwriters. Designed to help students find their unique voice as lyricists through lecture, reading, exercises, discussion, and lyric analysis. Designed for songwriters with experience in song form, rhyme and rhyme scheme, and lyrical rhythm. Does not count toward a major or minor in music. Prerequisite: Mut H 1125, or permission of instructor. [1] Blackmon.

MUSO 1300. Music and the Fall of Segregation. [Formerly Mus O 154] A study of how music, specifically swing and jazz from the 1930s and '40s, rock & roll and rhythm & blues in the 1950s, and soul music in the 1960s, impacted segregation and the Civil rights Movement. Case studies and personal reflections from the perspective of a studio musician, record producer, and record company executive. Films, recordnings, and oral histories of artists and producers. Fall, sPrin G. [3] (not currently offered)

MUSO 1340. Technology for Musicians. An introduction to music-related computer technology essential to the contemporary musician, including computer music notation and the basic principles of MIDI/audio recording in a digital audio workstation. Prerequisite: B.Mus. students and declared music minors/second majors, or permission of instructor; corequisite for B.Mus. students: Mut H 2100. [1] alazar.

MUSO 1342. Fundamentals of Digital Audio. An introduction to the fundamental concepts of using a digital audio Workstation, including sequencing Midi, recording and editing audio, and mixing full songs. Prerequisite: Mus O 1340 or permission of instructor. [1] alazar.


MUSO 1410. Diction for Singers: German. [Formerly Mus O 159C] High German diction, using the international Phonetic alphabet. Prerequisite: Mus O 1400 or permission of the instructor. sPrin G. [1] Montgomery.


MUSO 2100. Music Criticism and Writing. [Formerly Mus O 200] A practical guide to writing professional music criticism. Readings include selected writings of the great critics, literary authors, program annotators and bloggers. Assignments involve learning exercises, written reviews and program notes. Difference in style among classical, jazz and rock critics will be considered. Prerequisite: Musl 2200W and Musl 2100, or permission of instructor. Fall. [2] Pitcher.

MUSO 2200. The Movement of Line. By examining in detail interrelated examples from calligraphy, drawing, verse, and music, this course seeks to discover common elements of concept and construction in diverse forms of linear movement. Sophomore standing and an ability to read a single line of music required. [3] Carl s mitt.

MUSO 3000. Collaborative Composition in London. [Formerly Mus O 230] Exchange program with the Royal Academy of Music, London. Collaborative workshop between student composers and performers at both schools, with faculty mentorship. I travel to London over spring break (vouchers available), hosting of UK students at Mut on the following week. Enrollment by audition. sPrin G. [1] Michael r ose and peter sheppard skaerved (ra M). Offered alternate years

MUSO 3010. Performance in Practice, IES Vienna. [Formerly Mus O 231] Open by audition to students in the IES Vienna program, the workshop is designed to offer vocalists and instrumentalists the opportunity to expand repertoire and enhance performance skills. Rehearsal and discussion of aspects of selected works in relation to the challenge of performance. May be repeated once for credit. [2] staff.


MUSO 3100. Music and Cognition. Theories and research about the cognition of music, appreciation, and performance. Selected musical topics include timbre, consonance, dissonance, tuning, melody, rhythm, scales, modes, chords, and composition. Concepts and research from the psychological sciences emphasize sensory mechanisms, perceptual discriminations, pattern recognition, categorization, transfer of learning, and motor coordination. Prerequisite: One course in music or psychology. [3] bingham.

MUSO 3850. Independent Study. [Formerly Mus O 289] Development of a project or a program of reading under the direction of a faculty sponsor. Consent of the faculty sponsor is required. [see academic regulations section] r epeatable for credit, variable up to 3 hours per semester s taff.

MUSO 3970. Junior Recital. [Formerly Musr 295] Students are encouraged to prepare a joint recital, shared with another degree candidate. Please see academic r egulations section of the undergraduate Catalog for detailed requirements. Open by permission of instructor. [1]

MUSO 4970. Senior Recital. [Formerly Musr 299] See academic r egulations section of the undergraduate Catalog for detailed requirements. Open by permission of instructor. [1]

MUSO 4972. Jazz Concentration Recital. See Blair academic regulations section of the undergraduate Catalog for detailed requirements. Open by permission of instructor. [1]

Mus H: Music theory

MUTH 1120. Songwriting and Elements of Music Theory. [Formerly Mus C 100] Introduction to fundamental elements of music as they apply to popular songwriting techniques. Selected readings on the technical and aesthetic facets of songwriting. I listen to songwriting, analysis and discussion of songs in a variety of current styles. Selected ear skills as they relate to the songwriter's craft. Class visits by successful songwriters. Designed for students with little or no technical training in music. Does not count toward a major or minor in music. Fall, sPrin G. [3] Walker.

MUTH 1125. Songwriting II. [Formerly Mus C 102] Project-based class designed to refine and advance skills developed in Mut H 1120. Focuses on effective musical and lyrical thematic treatment. Extensive study of rewriting techniques; frequent performances of student compositions. Selected readings on the technical and aesthetic facets of songwriting. I listen, analysis, and discussion of songs in a variety of current styles. Occasional Monday night sessions with guest songwriters and experts in the field. Does not count toward a major or minor in music. May be repeated once for credit. Prerequisite: Mut H 1120. Fall, sPrin G. [3] Walker.

MUTH 1130. Nashville Number System for Songwriters/Performers. [Formerly Mus C 104] Designed for songwriters and practitioners who may not read traditional music, introduction to intervals, major and minor scales, chords and chord extensions, inversions, time signatures, note values, the nashville number system, song forms, charting original songs and classic hits. Includes observation and discussion of studio work. Does not count toward major or minor in music. Fall. [1] Blackmon.

MUTH 1135. Mozart. [Formerly Mus C 118] The music of Wolfgang amadeus Mozart. Techniques for listening to different genres of classical music, emphasis on style and structure, music theory and history, and Mozart’s life and character. n o musical background assumed, does not count toward major or minor in music. sPrin G. [3] bingham. (not currently offered)
MUTH 1200. Survey of Music Theory. [Formerly Mus C 120a] Presents 18th- to 20th-century harmonic practice, designed to develop music theory skills through written exercises of figured and unfigured basses; harmonization of melodies; and study of ear training, using sight-singing exercises and melodic and harmonic dictation, not open to students who have completed Mut H 2100 or 2200. does not count toward a major in music. [3] bingham.

MUTH 1210. Survey of Music Theory. [Formerly Mus C 120b] Presents 18th- to 20th-century harmonic practice, designed to develop music theory skills through written exercises of figured and unfigured basses; harmonization of melodies; and study of ear training, using sight-singing exercises and melodic and harmonic dictation. Prerequisite: Mut H 1200. not open to students who have completed Mut H 2100 or 2200. does not count toward a major in music. [3] bingham.

MUTH 2100. The Syntax of Music. [Formerly Mus C 170] basic elements of music and notation (including computer notation), introduced through a wide variety of styles. includes non-tonal and non-Western repertoire. r enforcement of the elements of Mus C 2100/Musicianship I level throughout. b.Mus. students enrolled in Mut H 2100 should also be enrolled in Mus O 1340. Corequisite: Mus C 2100. Fall . [2] deakin, s. layton, Carl smith.

MUTH 2200. Harmonic Idioms of the Common Practice Period. [Formerly Mus C 171] Principles of harmonic progression in the context of music from the common practice period. includes figured bass realization, harmonization, analysis, composition, contrapuntal idioms, modulation. Prerequisite: b- or above in Mut H 2100; corequisite: Mus C 2200. s.Prin G. [3] Kurek, Michael r. ose, Carl s. smith, s. layton.

MUTH 2300. Repertoire Analysis. [Formerly Mus C 172] a study of diverse and interrelated harmonic, melodic, rhythmical, and structural aspects of the musical repertoire from the common practice era. approaches to understanding various historical styles through composition and through analysis and interpretation of representative works from each era. includes study of invention and fugue. Prerequisite: C- or above in Mut H 2200; corequisite: Mus C 2200. Fall . [2] Michael r. ose, Kurek, l. ink, s. layton.

MUTH 2400. Musical Expansion: the Twentieth Century to the Present. [Formerly Mus C 173] I A study of various approaches to musical expansion. includes the post-tonal period, including such areas as advanced counterpoint, analysis of a specific genre or style, etc. Prerequisite: C- or above in Mut H 2300; corequisite: Mus C 2400. s.Prin G. [3] l. ink, Kurek, Michael r. ose, s. layton.

MUTH 3100. Individual Theory Instruction (Elective). [Formerly Mus C 227] individual instruction and seminars. score analysis and style-study composition. Prerequisite: Mut H 2400 and consent of instructor. May be repeated for credit. [variable credit: 1-3 each semester] Music theory faculty.

MUTH 3110. Orchestration. [Formerly Mus C 224] technical and aesthetic considerations in composing or transcribing for individual orchestral instruments, sections, and full orchestra. s.core analysis and composition projects. Prerequisite: b- or above in Mut H 2100. s.Prin G. [3] Kurek.


MUTH 3130. Techniques of Choral Composition. [Formerly Mus C 223] technical and aesthetic considerations involved in arranging and composing for combinations of voices, from two-part to larger choral ensembles, accompanied and unaccompanied. s.core analysis and composition projects. Prerequisite: Mut H 2200 or consent of instructor. s.Prin G. [3] Carl s. smith. (Offered alternate years)

MUTH 3140. Historical Traditions in Composition and in Performance. [Formerly Mus C 251] t. opical approach to historical performance traditions, 1610-1897, addressed through musical analysis and through study of historical performance styles. emphasis on application of these interpretive skills to live performance. Prerequisite: Mut H 2200. Fall . [3] Carl s. smith.

MUTH 3150. Early Keyboard Literature. [Formerly Mus C 255] Keyboard music from the late fifteenth to the early eighteenth century. Compositional techniques and performance practices; study of period instruments; literature for clavichord, harpsichord, organ, and fortepiano. Fall . [2] Carl s. smith. (Offered alternate years)

MUTH 3160. Counterpoint: 16th Century Principles. [Formerly Mus C 261] techniques for handling independent musical lines according to sixteenth-century principles. s. species counterpoint in two voices, composition in three and four voices, and in non-modal and freely tonal styles, but not high baroque style. Prerequisite: Mut H 2200. s.Prin G. [3] Carl s. smith. (Offered alternate years)

MUTH 3170. Techniques of Composing for Media. i. techniques for effective composing for media such as film, television, games, and internet, including composing with virtual instruments, digital audio mixing and synchronizing to video. Creation of a 5-7 minute original sound track or film composing demo reel. Prerequisite: COMP 1100 or Mut H 2400 or permission of instructor. Fall . [2] Kurek.

MUTH 3200. Chromatic Harmony in the Romantic Era. [Formerly Mus C 226] intensive analysis of challenging standard repertoire by three generations of r. omatic composers, whose ingenious extensions of Classic period strategies of tonal organization require interpretive tools beyond the scope of the core theory curriculum. investigation of both large and small forms. Focus on relationships between harmonic and structural symmetries. Prerequisite: Mut H 2400. [3] Michael r. ose. (Offered alternate years)

MUTH 3210. Post-tonal Analysis. [Formerly Mus C 225] exploration of the post-tonal analytical techniques through intensive study of selected works of composers from the early 20th century to the present, including debussy, s. chabrier, s. choenogen, berg, webern, s. travinsky, Copland, dallapiccola, boulez, Cage, berio, Feldman, i. achenmann. Prerequisite: Mut H 2400. s.Prin G. [2] s. layton. (Offered alternate years)

MUTH 3220. Musical Explorations: Bartók. [Formerly Mus C 280] in-depth study of the life and music of Béla bartók; includes detailed investigation of salient theoretical concepts, formal structures, and the composer’s integration of various regional folk musics into his own works. Prerequisite: Mut H 2400 or permission of instructor. s.Prin G. [2] s. layton.

MUTH 3890. Special Topics in Music Theory. [Formerly Mus C 294] advanced study in theory, focused on various topics from year to year, including such areas as advanced counterpoint, analysis of a specific composer, s. chenkerian analysis, etc. Prerequisite: varies by topic. [2 or 3, as listed] Kurek, l. ink, Michael r. ose, s. layton, Carl s. smith.

MWEl : Musicians’ Wellness

MWEL 1120. The Alexander Technique I. [Formerly Mus O 162a] an accurate kinesthetic sense of the structure and movement of the body through hands-on and verbal instruction in body mapping and the principles developed by F. M. alexander. emphasis on ordinary daily activities. Offered on a pass/fail basis only. Fall , s.Prin G. [1] ahner.

MWEL 1121. The Alexander Technique II. [Formerly Mus O 162b] Further exploration of the principles of the technique applied to daily activities and developmental movement. emphasis on individual experiences within the context of the class. Offered on a pass/fail basis only. Prerequisite: MWEL 1120. Fall , s.Prin G. [1] ahner.

MWEL 1130. Meditation for Musicians. [Formerly Mus O 164] a practice-centered approach helps students develop a regular meditation routine. each weekly session involves meditation, in-class reading, listening, and performance. Prerequisite: Open to music majors and minors. Offered on a pass/fail basis. Fall , s.Prin G. [1] Joshua McGuire.

MWEL 2120. The Performer and the Body. [Formerly Mus O 163] application of the alexander technique in a small group setting with attention to individuals and their particular performance modes, i.e., public speaking, singing, dancing, acting, playing an instrument. Offered on a pass/fail basis. May be repeated once for credit. Prerequisite: MWel 1120. Fall, sPrin G. [1] Ahner.

Group Performance instruction

FDL 1010. Introduction to Fiddle I. [Formerly Mus P 107a] designed for those with no experience in fiddle playing, t echnical, stylistic, and historical elements involved in fiddling, as well as basic notation and idiomatic techniques. Fees apply to non-b.Mus. students. [1] Combs, Plohman.

GTR 1010. Introduction to Guitar I. [Formerly Mus P 104a] a foundation in basic guitar technique that will prepare students for future studies in classical, jazz, or popular styles of guitar. emphasis on chordal accompaniment, development of reading skills, improvisational techniques with melodies and chords. One 50-minute group lesson weekly. Fees apply to non-b.Mus. students. [1] Phillips.

GTR 1020. Introduction to Guitar II. [Formerly Mus P 104b] a foundation in basic guitar technique that will prepare students for future studies in classical, jazz, or popular styles of guitar. emphasis on chordal accompaniment, development of reading skills, improvisational techniques with melodies and chords. One 50-minute group lesson weekly. Prerequisite: Gtr 1010 or permission of instructor. Fees apply to non-b.Mus. students. [1] Phillips.

PERC 1010. Introduction to Percussion. [Formerly Mus P 105a] basic percussion techniques with emphasis on rolls, embellishments, sticking combinations, and their applications for concert and popular musical styles. Prerequisite: Previous musical experience and an understanding of notation. One 50-minute group lesson weekly. Fees apply to non-b.Mus. students. [1] Wiggins.

PIAN 1010. Introduction to Piano I. [Formerly Mus P 102a] a total-musicianship approach to the piano. repertoire, technique, and sight-reading are studied. also includes the study of transposition, harmonization, and improvisation. One 50-minute group lesson weekly. Fees apply. n ot open to b.Mus. students. Fall, sPrin G. [1] Wade.

PIAN 1020. Introduction to Piano II. [Formerly Mus P 102b] a total-musicianship approach to the piano. repertoire, technique, and sight-reading are studied. also includes the study of transposition, harmonization, and improvisation. One 50-minute group lesson weekly. Prerequisite: Plan 1010 or permission of instructor. Fees apply. n ot open to b.Mus. students. Fall, sPrin G. [1] Wade.

STPN 1010. Introduction to Steel Pan/Drum. [Formerly Mus P 109a] designed for those with no experience in playing steel pan/drum. a foundation of basic techniques, Caribbean song styles (Calypso, soca, r eggae), history and development of the steel band art form, and cultural awareness. One 50-minute group lesson weekly. Fees apply to non-b.Mus. students. Fall, sPrin G, su MMer. [1] Britain.

VLA 1010. Viola for Violinists. [Formerly Mus O 116] t echnical principles, practices, and strategies for violinists learning viola. investigation of solo and chamber music repertoire; historical evolution of the viola. viola provided. Prerequisite: approval of violin instructor and course instructor. Fall, sPrin G. [1] Plummer.

individual Performance instruction

Courses are repeatable. Students may accrue up to 4 credit hours per semester of enrollment.

BASS 1100. Double Bass (elective/ minors/ second majors). [Formerly Mus P 185] individual instruction focused on the art and practice of the instrument, with emphasis on tone quality, technique, rhythm, interpretation, and literature. new students by interview only. Fees apply to non-b.Mus. students. [1-2 variable credit hours, based on lesson length and repertoire as agreed on with instructor] r eist, Wanner.


BASS 2100. Bassoon (Performance Majors Freshmen/Sophomores). [Formerly Mus P 175] individual instruction focused on the art and practice of the instrument, with emphasis on tone quality, technique, rhythm, interpretation, and literature. Open only to all. [1-2 variable credit hours, based on lesson length and repertoire as agreed on with instructor] Kolb.


BASS 2100. Bassoon (Musical Arts Freshmen/Sophomores). [Formerly Mus P 175] individual instruction focused on the art and practice of the instrument, with emphasis on tone quality, technique, rhythm, interpretation, and literature. Open only to all. [2] reist, Wanner.


CLAR 1100. Clarinet (elective/ minors/ second majors). [Formerly Mus P 173] individual instruction focused on the art and practice of the instrument, with emphasis on tone quality, technique, rhythm, interpretation, and literature. Open only to all. [1-2 variable credit hours, based on lesson length and repertoire as agreed on with instructor] Jackson, I ee.

CLAR 2100. Clarinet (Musical Arts Freshmen/Sophomores). [Formerly Mus P 173] individual instruction focused on the art and practice of the instrument, with emphasis on tone quality, technique, rhythm,


CLLO 1100. Cello (elective credit and General Music Minors). [Formerly Mus P 184] individual instruction focused on the art and practice of the instrument, with emphasis on tone quality, technique, rhythm, interpretation, and literature. n ew students by interview only. Fees apply to non-b.Mus. students. [1-2 variable credit hours, based on lesson length and repertoire as agreed on with instructor] Cassel, Mansell, Wang.


DLCM 1100. Dulcimer. [Formerly Mus P 194] individual instruction focused on the art and practice of the instrument, with emphasis on tone quality, technique, rhythm, interpretation, and literature. Open for elective credit. Fees apply to non-b.Mus. students. [1-2 variable credit hours, based on lesson length and repertoire as agreed on with instructor] d. Phillips.

DRUM 1100. Drumset (elective credit). [Formerly Mus P 180a] individual instruction focused on the art and practice of the instrument, with emphasis on tone quality, technique, rhythm, interpretation, and literature. n ew students by interview only. Fees apply to non-b.Mus. students. [1-2 variable credit hours, based on lesson length and repertoire as agreed on with instructor] d. Phillips.


FLUT 1100. Flute (elective/music minors/2nd majors). [Formerly Mus P 171] individual instruction focused on the art and practice of the instrument, with emphasis on tone quality, technique, rhythm, interpretation, and literature. n ew students by interview only. Fees apply to non-b.Mus. students. [1-2 variable credit hours, based on lesson length and repertoire as agreed on with instructor] Combs, Plohman.


GTR 1030. Fingerboard Harmony. [Formerly Mus D 114] individual instruction in advanced guitar skills: modal positions, modal patterns, score reading, arpeggios, transposition, and chord progressions. Fees apply to non-b.Mus. students. Prerequisite: Gtr 1020 or permission of instructor. Fall , sPrim G. [1-2 variable hours, based on lesson length as agreed on with instructor] Phillips.

GTR 1100. Guitar (elective/minor/second major). [Formerly Mus P 188] individual instruction focused on the art and practice of the instrument, with emphasis on tone quality, technique, rhythm, interpretation, and literature. n ew students by interview only. Fees apply to non-b. Mus. students. [1-2 variable credit hours, based on lesson length and repertoire as agreed on with instructor] t odd, Phillips.


GTR 2200. Guitar (Performance Majors Freshmen/Sophomores). [Formerly Mus 188] individual instruction focused on the art and practice of the instrument, with emphasis on tone quality, technique,


HARP 1100. Harp (elective/minor/second major). [Formerly Mus P 181] individual instruction focused on the art and practice of the instrument, with emphasis on tone quality, technique, rhythm, interpretation, and literature. New students by interview only. Fees apply to non-b. Mus. students. [1-2 variable credit hours, based on lesson length and repertoire as agreed on with instructor] Copely.


HORN 1100. Horn (elective/minor/second major). [Formerly Mus P 176] individual instruction focused on the art and practice of the instrument, with emphasis on tone quality, technique, rhythm, interpretation, and literature. New students by interview only. Fees apply to non-b. Mus. students. [1-2 variable credit hours, based on lesson length and repertoire as agreed on with instructor] Norton.


HRPS 1100. Harpsichord. [Formerly Mus P 193] individual instruction focused on the art and practice of the instrument, with emphasis on tone quality, technique, rhythm, interpretation, and literature. New students by interview only. Fees apply to non-b. Mus. students [1-2 variable credit hours, based on lesson length and repertoire as agreed on with instructor] Brecht, S. Mith.

JAZZ 1100. Jazz Private Instruction. [Formerly Mus O 133] Private instruction on standard jazz instruments and voice. Repertoire and techniques chosen to meet individual needs. Open by audition. Private lesson fees apply to non-b. Mus. students. May be repeated for credit. Fall, [variable credit: 1-2 each semester. Multiple section enrollment possible. Students may accumulate up to 6 credit hours per semester of enrollment.] Dudley, Watson, Kimbrough, D. Phillips, Spencer.


MNDL 1100. Mandolin. [Formerly Mus P 195] individual instruction focused on the art and practice of the instrument, with emphasis on tone quality, technique, rhythm, interpretation, and literature. Open for elective credit. Fees apply to non-b. Mus. students. [1-2 variable credit hours, based on lesson length and repertoire as agreed on with instructor] Pearcy.

OBOE 1100. Oboe (elective/minor/second major). [Formerly Mus P 172] individual instruction focused on the art and practice of the instrument, with emphasis on tone quality, technique, rhythm, interpretation, and literature. New students by interview only. Fees apply to non-b. Mus. students. [1-2 variable credit hours, based on lesson length and repertoire as agreed on with instructor] Hauser, Wiesmeyer.


ORGN 1100. Organ (elective/minor/second major). [Formerly Mus P 187] individual instruction focused on the art and practice of the instrument, with emphasis on tone quality, technique, rhythm, interpretation, and literature. New students by interview only. Fees apply to non-b. Mus. students. [1-2 variable credit hours, based on lesson length and repertoire as agreed on with instructor] Brecht, S. Mith.


of the instrument, with emphasis on tone quality, technique, rhythm, interpretation, and literature. Open only to junior and senior performance majors. Prerequisite: successful completion of upper divisional hearing. [4] Jung.

PERC 1100. Percussion (elective/minor/second major). [Formerly Mus P 180] individual instruction focused on the art and practice of the instrument, with emphasis on tone quality, technique, rhythm, interpretation, and literature. New students by interview only. Fees apply to non-b.Mus. students. [1-2 variable credit hours, based on lesson length and repertoire as agreed on with instructor] Jung, Wiggins.


PERC 4100. Percussion (Musical Arts Juniors/Seniors). [Formerly Mus P 280] individual instruction focused on the art and practice of the instrument, with emphasis on tone quality, technique, rhythm, interpretation, and literature. Specialized study in drumset, jazz vibraphone or contemporary marimba is available. Open only to musical arts juniors and seniors; and for elective credit to percussion performance juniors and seniors. [2] Jung.


PIAN 1100. Piano (elective/minor/second major). [Formerly Mus P 186] individual instruction focused on the art and practice of the instrument, with emphasis on tone quality, technique, rhythm, interpretation, and literature. New students by interview only. Fees apply to non-b.Mus. students. [1-2 variable credit hours, based on lesson length and repertoire as agreed on with instructor] Conner, Coplan, dorfman, Hwang, Krieger, Middleton, nies, r eagan, Walker, Williams.


RCRD 1100. Recorder (elective credit). [Formerly Mus P 196] individual instruction focused on the art and practice of the instrument, with emphasis on tone quality, technique, rhythm, interpretation, and literature. Open for elective credit. Fees apply to non-b.Mus. students. [1-2 variable credit hours, based on lesson length and repertoire as agreed on with instructor] (not currently offered)

SAX 1100. Saxophone (elective/minor/second major). [Formerly Mus P 174] individual instruction focused on the art and practice of the instrument, with emphasis on tone quality, technique, rhythm, interpretation, and literature. New students by interview only. Fees apply to non-b.Mus. students. [1-2 variable credit hours, based on lesson length and repertoire as agreed on with instructor] utley.


STPN 1100. Steel Drum. [Formerly Mus P 198] individual instruction focused on the art and practice of the instrument, with emphasis on tone quality, technique, rhythm, interpretation, and literature. Open only to freshman and sophomore performance majors. [1-2 variable credit hours, based on lesson length and repertoire as agreed on with instructor] (britain).

TROM 1100. Trombone (elective/minor/second major). [Formerly Mus P 178] individual instruction focused on the art and practice of the instrument, with emphasis on tone quality, technique, rhythm, interpretation, and literature. Open only to b.Mus. students. [1-2 variable credit hours, based on lesson length and repertoire as agreed on with instructor] barber, Wilson.


TRPT 1100. Trumpet (elective/minor/second major). [Formerly Mus P 177] individual instruction focused on the art and practice of the instrument, with emphasis on tone quality, technique, rhythm, interpretation, and literature. New students by interview only. Fees apply
to non-b.Mus. students. [1-2 variable credit hours, based on lesson length and repertoire as agreed on with instructor] s ibaja, Kunkee.

TRPT 2100. Trumpet (Musical Arts Freshmen/Sophomores). [Formerly Mus P 177] individual instruction focused on the art and practice of the instrument, with emphasis on tone quality, technique, rhythm, interpretation, and literature. Open only to b.Mus. musical arts majors. [2] s ibaja.

TRPT 2200. Trumpet (Performance Majors Freshmen/Sophomores). [Formerly Mus P 177] individual instruction focused on the art and practice of the instrument, with emphasis on tone quality, technique, rhythm, interpretation, and literature. Open only to freshman and sophomore performance majors. [4] s ibaja.

TRPT 4100. Trumpet (Musical Arts Juniors/Seniors). [Formerly Mus P 277] individual instruction focused on the art and practice of the instrument, with emphasis on tone quality, technique, rhythm, interpretation, and literature. Open only to musical arts juniors and seniors. [2] s ibaja.

TRPT 4200. Trumpet (Performance Majors Juniors/Seniors). [Formerly Mus P 277] individual instruction focused on the art and practice of the instrument, with emphasis on tone quality, technique, rhythm, interpretation, and literature. Open only to junior and senior performance majors. Prerequisite: successful completion of upper divisional hearing. [4] s ibaja.

TUBA 1100. Tuba (elective/minor/second major). [Formerly Mus P 179] individual instruction focused on the art and practice of the instrument, with emphasis on tone quality, technique, rhythm, interpretation, and literature. new students by interview only. Fees apply to non-b. Mus. students. [1-2 variable credit hours, based on lesson length and repertoire as agreed on with instructor] I ong.

TUBA 2100. Tuba (Musical Arts Freshmen/Sophomores). [Formerly Mus P 179] individual instruction focused on the art and practice of the instrument, with emphasis on tone quality, technique, rhythm, interpretation, and literature. Open only to b.Mus musical arts majors. [2] I ong.

TUBA 2200. Tuba (Performance Majors Freshmen/Sophomores). [Formerly Mus P 179] individual instruction focused on the art and practice of the instrument, with emphasis on tone quality, technique, rhythm, interpretation, and literature. Open only to freshman and sophomore performance majors. [4] I ong.

TUBA 4100. Tuba (Musical Arts Juniors/Seniors). [Formerly Mus P 279] individual instruction focused on the art and practice of the instrument, with emphasis on tone quality, technique, rhythm, interpretation, and literature. Open only to musical arts juniors and seniors. [2] I ong.

TUBA 4200. Tuba (Performance Majors Juniors/Seniors). [Formerly Mus P 279] individual instruction focused on the art and practice of the instrument, with emphasis on tone quality, technique, rhythm, interpretation, and literature. Open only to junior and senior performance majors. Prerequisite: successful completion of upper divisional hearing. [4] I ong.

VLA 1100. Viola (elective/minor/second major). [Formerly Mus P 183] individual instruction focused on the art and practice of the instrument, with emphasis on tone quality, technique, rhythm, interpretation, and literature. new students by interview only. Fees apply to non-b.Mus. students. [1-2 variable credit hours, based on lesson length and repertoire as agreed on with instructor] Kochanowski, Plummer, r einker.


VOIC 1100. Voice (elective/minor/second major). [Formerly Mus P 189] individual instruction focused on the art and practice of the instrument, with emphasis on tone quality, technique, rhythm, interpretation, and literature. new students by interview only. Fees apply to non-b. Mus. students. [1-2 variable credit hours, based on lesson length and repertoire as agreed on with instructor] Hewlett, Prentice.


Performance Classes

All courses are repeatable.


**HARP 1000. Harp Performance Class.** Weekly observation and participation. Required of all harp majors, performance and musical arts. Offered on a pass/fail basis. [0] Copely.


**TRPT 1000. Trumpet Performance Class.** [Formerly Mus O 110a] Weekly observation and participation. Required of all trumpet and horn majors, performance and musical arts. Offered on a pass/fail basis. [0] sibaja.

**TUBA 1000. Low Brass Performance Class.** [Formerly Mus O 110b] Weekly observation and participation. Required of all euphonium and tuba majors, performance and musical arts. Offered on a pass/fail basis. [0] ong.


Blair School of Music

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PAMELA SCHNELLER, M.C.M., Associate Dean, Precollege and Adult Program
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MOLLY JEWELL, B.M., Assistant Director, Admissions
ROBERT HALLIBURTON, B.S., C.P.A., Business Officer
JOSEPH DEBUSK, Director of Technical Operations
THOMAS LANGMESSEY, B.A., Academic Services Assistant
VIRGINIA PAYNE, B.A., Associate Dean for Blair Development and Alumni Relations
KRISTIN WHITTLESEY, B.A., Director of External Relations

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CONNIE HEARD, Strings, Guitar, and Harp
PETER KOLKAY, Woodwinds
GREGORY MELCHOR-BARZ, Music Literature/History
AMY K. JARMAN and GAYLE SHAY, Voice Co-Chairs
MARIANNE PLOGER, Musicianship
MICHAEL SLATYON, Composition/Theory
KAREN ANN KRIEGER and HEATHER CONNER, Keyboard Co-Chairs

Faculty Coordinators
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MICHAEL HIME and JAMA REAGAN, Music Minors
CHI-HEE HWANG, Precollege Group Piano
BRIAN UTLEY, Chamber Music
RYAN MIDDAGH, Jazz Studies
CRYSTAL PLOHMAN, Folk Instruments
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ZACHARY EBIN, Suzuki Program

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CALENDAR. Pamela Schneller, Chair. Mary Biddlecombe, Christine Claffey, Joe DeBusk, Robin Fountain, Heidi Basgall Favorite, Kristin Whittlesey.


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INTERNATIONAL STUDIES. Joy Calico, Melissa Rose.


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STUDENT SHOWCASE. Ryan Middagh, Chair. Amy Dorfman, Jared Hauser, Stephen Miahky, Gayle Shay, Jose Sibaja.


WRITING PORTFOLIO ASSESSMENT. Melanie Lowe, Chair. Michael Rose, Douglas Shadle.
Faculty

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ROBERT WEBB FRY II, Senior Lecturer in Music History and Literature
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B.A. (Frank Phillips 1998); B.M. (Oklahoma Baptist 2000); M.M. (Baylor 2002) [2012]

CALEB HARRIS, Adjunct Associate Professor of Piano

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B.M., M.M., (Juilliard 1978, 1979); B.A. (Sarah Lawrence 1980) [1982]

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CAROLYN HUEBL, Professor of Violin

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MICHAEL S. HIME, Senior Lecturer in Music Literature

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B.A. (Johns Hopkins, Peabody Institute 1970); M.S. (Peabody 1979) [1980]
SARA JOHNSON, Adjunct Artist Teacher of Suzuki Violin
JI HYE JUNG, Associate Professor of Percussion
B.M. (Johns Hopkins, Peabody Institute 2007); M.M. (Yale 2009) [2015]
JOSHUA MCGUIRE, Senior Lecturer in Aural Skills
B.M. (Miami 1982) [2006]
JANE B. KIRCHNER, Associate Professor of Flute, Emerita
JOHN KOCHANOWSKI, Associate Professor of Viola
[1987]
PETER KOLKAY, Associate Professor of Bassoon
MITCHELL KORN, Senior Lecturer in Music and Educational Outreach
SHEREE KOUTSOUKOS, Adjunct Artist Teacher of Piano
B.A. (Wartburg College 1996); M.M. (Notre Dame 1998) [2002]
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B.Mus. (Western Illinois 1976); M.M. (Illinois, Champaign 1978) [1988]
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B.M. (California State, Northridge 1987); M.M. (Southern California 1989) [1991]
MICHAEL H. KUREK, Associate Professor of Composition
ZADA LAW, Adjunct Artist Teacher of Dulcimer
B.M. (Indiana, Bloomington 1976); M.A. (Wisconsin 1980) [2006]
CASSANDRA D. LEE, Senior Artist Teacher of Clarinet
B.S. (Tennessee 1973); M.M. (Northwestern 1979) [1981]
DOUGLAS A. LEE, Professor of Musicology, Emeritus
B.M. (DePauw 1954); M.M., Ph.D. (Michigan 1968, 1968) [1968]
STANLEY B. LINK, Associate Professor of the Philosophy and Analysis of Music
GILBERT A. LONG, Adjunct Associate Professor of Tubabassoon
B.M. (Louisville 1975) [1995]
JAMES LOVENSHIME, Associate Professor of Musicology
MELANIE LOWE, Associate Professor of Musicology
CRAG MADOLE, Adjunct Artist Teacher of Orchestra
B.M. (Belmont 2007) [2012]
BRADLEY D. MANSELL, Adjunct Artist Teacher of Cello
B.M. (Youngstown State 1982); M.M. (Cincinnati 1984) [1990]
CHRISTINA MCGANN, Adjunct Artist Teacher of Violin
JENNIFER MCGUIRE, Senior Lecturer in Collaborative Piano
B.M. (Shorter 2002); M.M. (Cincinnati 2005) [2009]
JOSHUA MCGUIRE, Senior Lecturer in Aural Skills
B.A. (Belmont 2003); M.M. (Cincinnati 2005) [2007]
SARAH MOWHIRT-TOLER, Adjunct Artist Teacher of Dulcimer
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GREGORY F. MELCHOR-BARZ, Professor of Musicology
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B.M. (North Carolina School of the Arts 1982); M.A. (Chicago 1992); Ph.D. (Brown 1997) [1998]
STEPHEN MIAKHY, Joseph Joachim Chair; Associate Professor of Violin
RYAN MIDDAUGH, Senior Lecturer in Jazz Studies; Director of Jazz Studies
B.M.Ed. (Northern Iowa 2008); M.A. (Middle Tennessee State 2010); D.A. (Northern Colorado 2016) [2014]
VALERIE MIDDLETON, Adjunct Senior Artist Teacher of Piano
B.M. (Yankton 1979); M.M. (Colorado 1983) [2007]
CHERYL MONTGOMERY, Adjunct Senior Lecturer in Vocal Diction
TYLER SCOTT NELSON, Associate Professor of Voice
B.Mus., M.M. (Utah 2004, 2006); D.M. (Florida State 2009) [2016]
CAROL R. NIES, Adjunct Senior Artist Teacher of Conducting
B.M. (Miami 1979); M.M. (Yale 1981); D.M.A. (Cincinnati 2001) [1996]
CRAY NIES, Associate Professor of Piano
LESLIE B. NORTON, Associate Professor of French Horn
ROBERT W. PEACRY, Adjunct Associate Professor of Mandolin
[2003]
ERIN CHARLES PEREZ, Lecturer in the Teaching of Music
DERREK C. PHILLIPS, Adjunct Assistant Professor of Percussion
JOE REA PHILLIPS, JR., Senior Artist Teacher of Guitar
M.S., B.S. (Peabody 1977, 1977) [1985]
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B.A. (Catholic 1984); M.S. (Columbia 1998) [2013]
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CRYSTAL D. PLOCHMAN, Senior Artist Teacher of Fiddling
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B.M. (Indiana, Bloomington 1970) [1974]
MICHAEL PORTER, Adjunct Associate Professor of Music Business
B.A. (Trevcca Nazarene 2001) [2012]
TRACY S. PRENITCE, Adjunct Assistant Professor of Voice
B.M. (Alabama, Huntsville 1978); M.M. (Yale 1981) [1983]
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B.M.Ed. (Peabody 1975); M.M.A. (Middle Tennessee State 1982) [2009]
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B.F.A. (CarNEGie Mellon 1993); M.M. (Rice 1996) [2004]
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B.M. (West Chester 1983); M.M. (Yale 1985); D.M.A. (Michigan 1988) [1996]
MICHAEL A. ROSE, Associate Professor of Composition
LEE ROWE, Adjunct Artist Teacher of Dulcimer
B.F.A. (Virginia Commonwealth 1987) [2006]
JOSHUA SALAZAR, Lecturer in Music
B.M., M.M. (Belmont 2013, 2015) [2016]
JOHN F. SAWYER, Dean of the Blair School of Music, Emeritus; Professor of Music Performance, Emeritus
B.M. (Mississippi 1953); M.M. (Peabody 1954) [1964]
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B.M. (Mount Union 1961); M.M. (Indiana, Bloomington 1963) [1964]
DOUGLAS SHADLE, Assistant Professor of Musicology
B.M. (Houston 2004); M.A.; Ph.D. (North Carolina 2006, 2010) [2014]
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B.A. (Luther 1986); M.M. (Maryland 1990); D.M.A. (Colorado 1998) [1998]

JOSE SIBAJA, Associate Professor of Trumpet
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CHRISTINA SIMPSON, Adjunct Senior Artist Teacher of Suzuki Violin
B.M. (Cincinnati 1982) [2015]

MICHAEL K. SLAYTON, Associate Professor of Composition and Theory

CARL F. SMITH, JR., Senior Lecturer in Music Composition and Theory
B.M. (Baldwin-Wallace 1971); M.M. (Washington University 1975) [1998]

MATTHEW SMYTH, Adjunct Artist Teacher of Chorus, Assistant Director
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ROGER A. SPENCER, Adjunct Professor of Jazz Ensemble
B.M.Ed. (Indiana State 1974) [2002]

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B.M.E. (Louisville 1962) [1969]

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B.M. (Indiana, Bloomington 1969); M.M. (Catholic University of America 1971) [1972]

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PATSY WADE, Adjunct Artist Teacher of Piano
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B.M. (Wichita State 1971); M.M. (Kansas State 1973); D.M.A. (Johns Hopkins 1976) [1993]

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FELIX WANG, Professor of Cello

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