

Blair School of Music

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Blair School of Music

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Faculty Coordinators

MARIANNE PLOGER, Musicianship
TUCKER BIDDLECOMBE, Ensembles
RUSSELL PLATT and JAMA REAGAN, Music Minors
RUSSELL PLATT, Music as a Second Major
CHI-HEE HWANG, Precollege Group Piano
BRIAN UTLEY, Chamber Music
CRYSTAL PLOHMAN, Folk Instruments
ZACHARY EBIN, Suzuki Program

Committees

For a list of committees, please visit blair.vanderbilt.edu.

Music at Vanderbilt

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, scholars, and composers, and through course offerings in performance, musicology/ethnomusicology, composition, and theory. In an age of increasing technology and social complexity, music offers to persons of all ages a vital medium for the expression of the human spirit.

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 in performance were initiated in 1986.

The Bachelor of Music degree program includes majors in performance, composition, jazz studies, and integrated studies. The performance major is available in any orchestral instrument, piano, saxophone, euphonium, and voice. The major in composition emphasizes analytical skills as well as the development of students' creativity. The jazz studies major offers a focus on American and non-Western music traditions while also developing the core fundamentals of Western music common to all Blair majors. The integrated studies major combines the study of composition or a performance area with an additional concentration in music. The integrated studies major also forms the basis for a five-year program in teacher education offered cooperatively with Peabody College. In the Bachelor of Musical Arts degree program, composers and performers complete an in-depth music study in addition to a field outside of music. 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, musicology/ethnomusicology, 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, ethnomusicologists, 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

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, composition and keyboard 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 Anne Potter Wilson Music Library is a division of the Jean and Alexander Heard Libraries. 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 12,000-square-foot library holds more than 110,000 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. A variety of equipment is available for check out including laptops, microphones, phone chargers, midi keyboards, headphones, and umbrellas. Music librarians and staff are available to assist users with music research and finding resources for performance, study, or instruction.

Accreditation

All programs leading to B.Mus. and B.Mus.Arts degrees 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 Modernism	MUSL 1111 [W, HCA]
Shakespeare and Music	MUSL 1111 [W, HCA]

Music Composition and Theory

Music Theory (Survey of)	MUTH 1200-1210
Songwriting and Elements of	
Music Theory	MUTH 1120
Songwriting II	MUTH 1125
Lyric Writing Workshop	MUSO 1230

*Musicology and Ethnomusicology**

African Music	MUSL 1105 [INT]
American Music	MUSL 2600 [US]
American Popular Music	MUSL 1600 [US]
Artist, Community, and	
Democracy	MUSL 3213 [SBS]
Blues, The	MUSL 1630 [US]
Country Music	MUSL 1640 [US]
DIY Movements: Hip Hop,	
Punk, and the Democrat-	
ization of America's Pop	MUSL 2620
Exploring the Film Soundtrack	MUSL 2329 [US]
Introduction to	
Western Classical Music	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 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]
Survey of American Hip-Hop	MUSL 1670 [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, 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 University Singers, Vanderbilt Chorale, Orchestra, Wind Symphony, Opera Theatre, and Blair Big 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. Blair 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 and the associate dean of the student's school or college.

Musicology and Ethnomusicology

Courses in musicology and ethnomusicology 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, 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 up to 12 hours of performance courses towards liberal arts core requirements. For others, performance is elective credit. Group instruction is offered in piano, guitar, 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 \$920.00 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. 2100-, 2200-, 4100- and 4200-level courses are open only to B.Mus. and B.Mus.Arts students.

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:

	Elective Credit / Non-Blair Students	2nd majors and minors receive
One 30-minute lesson weekly	\$1,191	50% discount
One 45-minute lesson weekly	\$1,669	
One 60-minute lesson weekly	\$2,092	

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, musicology/ethnomusicology, 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: blair.vanderbilt.edu. Students must complete all requirements for the music minors with standard grading basis (that is, not Pass/Fail).

Music Minor. 24 or 25 hours.

Music Theory. 6 or 7 hours.

MUTH 1200-1210; or MUTH 2100-MUSC 2100 and MUTH 2200-MUSC 2200

Musicology/Ethnomusicology. 12 hours.

MUSL 2200W or 1200

One course chosen from: MUTH 3890, MUSL 1111-02 (Shakespeare and Music), 1210, 1220, 1230, 3220-3240, and 3890

One course chosen from: MUSL 1111-01 (Music and Global Health), MUSL 1111-03 (Music and Modernism), MUSL 1111-04 (Music, Identity, and Diversity), 1100, 1105, 2110, 2150, 2610, 3150, 3155, 3220-3240, and 3890

One course chosen from: MUTH 3890 or any MUSL course

Performance. 4 hours.

Individual performance instruction in a single instrument for at least 4 semesters (any orchestral instrument, piano, organ, guitar, saxophone, euphonium, voice, or JAZZ 1100).
Students must meet minimum performance standards for admission to the program, earning a total of 4 hours.
Declaration forms are available in the Blair office and online at blair.vanderbilt.edu/academics.

Ensemble. 2 hours (2 different semesters).

Participation for two semesters in an appropriate performing ensemble, after consultation with the minor adviser.

Musicology/Ethnomusicology Minor. 18 or 19 hours.

Music Theory. 6 or 7 hours.

MUTH 1200-1210; or MUTH 2100-MUSC 2100 and MUTH 2200-MUSC 2200

Musicology/Ethnomusicology. 12 hours.

MUSL 2100, MUSL 2200W*, MUSL 3100, and one course from 3220-3240 or 3890.

*Students who have completed MUSL 1200 must substitute another course for MUSL 2200W, selected from MUSL 1100, 1105, 1210, 1220, 1230, 1300, 1600, 1610, 1620, 1630, 1640, 1650, 1660, 2110, 2150, 2320, 2600, 2610, 3155, 3150, 3220-3240, 3160, or 3890.

Music Composition Minor. 26 hours.

Music Theory. 13 hours.

MUTH 2100, 2200, 2300, 2400; MUSC 2100, 2200

Musicology/Ethnomusicology. 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

Musicology/Ethnomusicology. 6 hours.

MUSL 2200W or 1200

One course chosen from MUSL 3220-3240 or 3890 (Jazz students: MUSL 1620)

Performance. 8–11 hours.

Individual instruction in a single instrument for at least 6 semesters (any orchestral instrument, piano, organ, guitar, saxophone, euphonium, or voice.) Jazz students earn 8 hours in 4 semesters of JAZZ 1100.

Students must meet minimum performance standards for admission to the program, earning a total of 8–11 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.

Students who are not placed in MUSE 1010 may participate in another appropriate ensemble, contingent upon permission of the ensemble instructor and the studio instructor. Guitar and voice students must audition for MUSE 1020, Vanderbilt University Singers. Keyboard students must participate as a pianist for one semester in MUSE 2300, 2310, 2320, 2330, 2210, 2230, or 2270; or in 1010, 1020, 1030, or 2120, contingent upon

permission of the ensemble instructor and the piano instructor. Jazz students may choose MUSE 1310, 1320, or 1330.

Elective for Jazz students. 2-3 hours. One or two courses chosen from MUSO 1220, 1221, 1222, 1340, 1342; MUTH 3120; JAZZ 1150; MUSL 1105, 1600, 1630, 2110, 2600, 2610, 2620, 3160.

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 Russell Platt, 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.

Musicology/Ethnomusicology. 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, earning a total of 6 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. Students who are not placed in MUSE 1010 may participate in another appropriate ensemble, contingent upon permission of the ensemble instructor and the studio instructor. Guitar and voice students must audition for MUSE 1020, Vanderbilt University Singers. Keyboard students must participate as a pianist for one semester in MUSE 2300, 2310, 2320, 2330, 2210, 2230, or 2270; or in 1010, 1020, 1030, or 2120, contingent upon permission of the ensemble instructor and the piano instructor.

Elective. 2-3 hours.

One course in music theory, musicology/ethnomusicology, or conducting, chosen from MUTH 2400, 3130, 3110, 3210, 3200, 3120, 3140, 3160, 3890; any MUSL; MCON 3000.

The Degree Programs

Bachelor of Music

The Bachelor of Music degree program includes five different majors: performance, composition, jazz studies, integrated studies, and integrated studies/teacher education. The performance major is available in any orchestral instrument, piano, saxophone, euphonium, and voice. The composition major emphasizes both the creation and analysis of music. The major in jazz studies combines performance, composition, improvisation, musicianship, analysis, music technology, entrepreneurship, and an emphasis on global music. Optional concentrations are available in collaborative arts, composition, conducting, ethnomusicology, jazz, multiple woodwinds, music and the mind, musicology, pedagogy, or music theory. The integrated studies major provides a solid foundation in the art of music and includes a required concentration in collaborative arts, composition, conducting, ethnomusicology, jazz, multiple woodwinds, musicology, pedagogy, music theory, or an individually designed area.

The integrated studies/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. 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 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 (44 credit hours minimum) includes music theory, musicianship, keyboard harmony, ethnomusicology/musicology, conducting, technology for musicians, pedagogy, 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.

Bachelor of Music Degree Requirements

Requirements by Major Area

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

MUSICOLOGY/ETHNOMUSICOLOGY. 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 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)

TRPT, HORN, TROM, EUPH, or TUBA 2200; 4200

RECITAL 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. MPED 3142, MREP 2110

LIBERAL ARTS. 30 hours (see full requirements below)

IMMERSION VANDERBILT.

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

MUSICOLOGY/ETHNOMUSICOLOGY. 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 selected with the adviser's approval. 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. 6 hours, 6 semesters

3 semesters in any orchestral instrument, piano, organ, harpsichord, guitar, saxophone, euphonium, or voice (1100 level); 2 semesters chosen from any orchestral instrument, piano, organ, harpsichord, guitar, saxophone, euphonium, or voice or MUED 1010-1040; 1 semester chosen from any orchestral instrument, piano, organ, harpsichord, guitar, saxophone, euphonium, voice (1100 level), or JAZZ 1100.

RECITAL ATTENDANCE. No credit

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

COMPOSITION. COMP 2301-2304, 4301-4304

Students rotate instructors as assigned for COMP 2301-2304 to gain experience with 4 different members of the department. Students may select one or more instructors of choice for COMP 4301-4304.

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)

IMMERSION VANDERBILT.

FREE ELECTIVES. To complete 126 hours

HARP 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

MUSICOLOGY/ETHNOMUSICOLOGY. 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, MPED 3128

MUSIC ELECTIVES. To complete minimum of 80 hours in music

LIBERAL ARTS. 30 hours (see full requirements below)

IMMERSION VANDERBILT.

FREE ELECTIVES. To complete 126 hours

INTEGRATED STUDIES

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

MUSICOLOGY/ETHNOMUSICOLOGY. 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) Eight semesters MUSE 1010 (including four semesters of MUSE 1130, 1140, 2220, 2210, 2230, or 2240, ½ credit minimum each semester, taken both semesters of freshman year, with two additional courses taken during career.

Piano—(8 hours) 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.

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. 2100 and 4100 level, 16 hours, 8 semesters (every semester in residence)

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

REQUIRED CONCENTRATION IN MUSIC. 18-20 hours.

PERFORMANCE. Performance class (or composition studio class for composers) every semester in residence (BASS 1000, BSSN 1000, CLAR

1000, CLLO 1000, COMP 1000, FLUT 1000, HARP 1000, HORN 1000, OBOE 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)

PEDAGOGY. 2 hours. MPED in the area of individual performance or COMP 1000 for composition.

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

LIBERAL ARTS. 30 hours (see full requirements below)

IMMERSION VANDERBILT.

FREE ELECTIVES. To complete 126 hours

INTEGRATED STUDIES/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

MUSICOLOGY/ETHNOMUSICOLOGY. 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 1010, 1020, or 2120) and two semesters of small ensemble is required. Instrumentalists must enroll in at least one semester of MUSE 1020 or 2120 and have experience in orchestra, wind ensemble, jazz ensemble (as appropriate), choir 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 or COMPOSITION INSTRUCTION. 2100 and 4100 level, 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

PERFORMANCE. Performance class (or composition studio class for composers) on primary instrument every semester. Secondary instrument(s) two semesters; Intro to Guitar GTR 1010. Senior Recital MUSO 4970. Composition majors only: Performance instruction in an instrument or voice, 8 semesters [8 hours]; composition majors must meet the performance department standards for instruction at the 2100 level and participation in required ensembles.

OTHER MUSIC. Instrumental Conducting MCON 3010.

Note: Conducting study must include two different professors.

MUSO 1130 (Percussion majors only)

PEDAGOGY. 2 hours. MPED in the area of individual performance or COMP 1000 for composition

TEACHING. Class Instruments MUED 1010, 1020, 1030, 1040; Methods and Materials MUED 2010, 3010; Experiential Instruction in Music MUED 3880, 3881, 3882; One MUED seminar of choice MUED 2120-2150; Practica in Music Teaching MUED 3870, 3871, 3872.

LIBERAL ARTS. 34 hours

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 1100; must be from outside of music).

Humanities: 9 hours, including MUSL 2100 and 6 hours in humanities (must be HCA in AXLE categories and two different fields). Must

be in different fields from music, writing course, or English.

History and Social Science: 6 hours, including 3 hours American History and 3 hours in a social science discipline other than history (must be SBS in AXLE categories), or PSY-PC 2550 is recommended.

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

Academic Electives: 6 hours, specifically EDUC 1220 and SPED 1210 (to be completed before fall of the junior year).

IMMERSION VANDERBILT.

FREE ELECTIVES. To complete 126 hours

INTEGRATED STUDIES/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

MUSICOLOGY/ETHNOMUSICOLOGY. 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 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. 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 or COMPOSITION INSTRUCTION. 2100 and 4100 level, 16 hours, 8 semesters (every semester in residence)

RECITAL ATTENDANCE. No credit

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

PERFORMANCE. Performance class on primary instrument every semester. PIAN 1100 one semester (or VOIC 1100 for non-voice majors).

African Performing Ensemble MUSE 1230 one semester. Intro to Guitar GTR 1010. Senior Recital MUSO 4970. Composition majors only:

Performance instruction in an instrument or voice, 8 semesters [8 hours]; composition majors must meet the performance department standards for instruction at the 2100 level and participation in required ensembles.

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; it is recommended that MUSO 1400, MUSO 1410 and MUSO 1420 be taken in sequence in the first three semesters). MUSO 1130 (percussion majors only).

PEDAGOGY. 2 hours. MPED in the area of individual performance or COMP 1000 for composition.

TEACHING. Methods and Materials MUED 2010, 3020; Choral Literature and Arranging MUED 2110; Experiential Instruction in Music MUED

3880, 3881, 3882; Piano Skills MUED 1080 (or VOIC 1100 for non-voice majors); One MUED seminar of choice MUED 2120-2150; Practica in Music Teaching MUED 3870, 3871, 3872.

LIBERAL ARTS. 34 hours

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 1100; must be from outside of music).

Humanities: 9 hours, including MUSL 2100 and 6 hours in humanities (must be HCA in AXLE categories and two different fields). Must be in different fields from music, writing course, or English.

History and Social Science: 6 hours, including 3 hours American History and 3 hours in a social science discipline other than history (must be SBS in AXLE categories), or PSY-PC 2550 is recommended.

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

Academic Electives: 6 hours, specifically EDUC 1220 and SPED 1210 (to be completed before fall of the junior year).

IMMERSION VANDERBILT.

FREE ELECTIVES. To complete 126 hours

JAZZ STUDIES

MUSIC THEORY, MUSICIANSHIP, AND KEYBOARD HARMONY. 19 hours

MUTH 2100, 2200, 2300, 2400

MUSC 2100, 2200, 2300, 2400

MUKH 1131, 1132, 1133, and 1134

MUSICOLOGY/ETHNOMUSICOLOGY. 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; every semester in residence

MUSE 1310, 1320, or 1330, six semesters, 1 hour each; MUSE 1200, 1210, 1220, 1230, 1310, 1330, 1320, 1340, four semesters, 1 hour each.

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)

JAZZ 2100; 4100 (Voice students must also enroll in VOIC 1100 (1 hour) in each of the first two semesters in residence)

RECITAL ATTENDANCE. No credit

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

JAZZ STUDIES. 19 hours

MUSL Seminar in Jazz and Global Music; MUSL 1630; MUTH 3120; MUSO 1220, 1220, 1221; JAZZ 1150; Six hours chosen from MUSL in Jazz and World Music, MUSO 1342, MUTH 3110, MUTH 3170, MENT 3881, MENT 1130, MENT 1135, MENT 1140, MENT 3100, MENT 3110

OTHER MUSIC. JAZZ 1000 (every semester in residence), MUSO 4970, MUED 2140 (pedagogy)

LIBERAL ARTS. 30 hours (see full requirements below)

IMMERSION VANDERBILT.

FREE ELECTIVES. To complete 126 hours

PERCUSSION 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

MUSICOLOGY/ETHNOMUSICOLOGY. 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, MPED 3144

MUSIC ELECTIVES. To complete minimum of 80 hours in music

LIBERAL ARTS. 30 hours (see full requirements below)

IMMERSION VANDERBILT.

FREE ELECTIVES. To complete 126 hours

PIANO PERFORMANCE

MUSIC THEORY, MUSICIANSHIP, AND KEYBOARD HARMONY. 19 hours
MUTH 2100, 2200, 2300, 2400
MUSC 2100, 2200, 2300, 2400
MUKH 2133 and 2134

MUSICOLOGY/ETHNOMUSICOLOGY. 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 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, 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)
PIAN 2200; 4200

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

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

OTHER MUSIC. MREP 3310, 3311, MPED 3110

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

IMMERSION VANDERBILT.

FREE ELECTIVES. To complete 126 hours

STRING 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

MUSICOLOGY/ETHNOMUSICOLOGY. 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 2210, 2230, 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. MPED 3120, 3121, 3125, 3127, or 3129

MUSIC ELECTIVES. To complete minimum of 80 hours in music

LIBERAL ARTS. 30 hours (see full requirements below)

IMMERSION VANDERBILT.

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

MUSICOLOGY/ETHNOMUSICOLOGY. 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 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. 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. PIAN 1100 (two semesters); VOIC 1000 (every semester in residence); MUSO 3970, 4970

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

LIBERAL ARTS. 30 hours, including 6 hours (two semesters) chosen from French, German (GER 1105 is strongly recommended), and Italian (see full requirements under Humanities below)

IMMERSION VANDERBILT.

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

MUSICOLOGY/ETHNOMUSICOLOGY. 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 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)

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)

IMMERSION VANDERBILT.

FREE ELECTIVES. To complete 126 hours

Bachelor of Musical Arts

The bachelor of musical arts degree gives excellent performers and composers the flexibility to combine in-depth music study with a second focus in a field outside of music. The degree, which is available in any orchestral instrument, piano, saxophone, euphonium, voice, and composition, includes 63 credit hours in music; a specific field outside of music or an individually-designed area of interdisciplinary studies (minimum of 19 hours) is also required. In addition to performance or composition instruction (16 hours), the music core (44 credit hours minimum) includes music theory, musicianship, keyboard harmony, ethnomusicology/musicology, conducting, technology for musicians, pedagogy, and ensemble. 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.

Through a dual B.Mus.Arts/MBA program, interested students in the musical arts degree have an opportunity to compress both the bachelor of musical arts 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. First-year students will be admitted to the B.Mus.Arts through the admissions process of the Blair School. Students must declare the concentration within music or the field outside of music of the B.Mus.Arts no later than the tenth day of the first semester of the junior year. Sample curriculum plans are in the *Blair Student Handbook* at blair.vanderbilt.edu/academics.

Bachelor of Musical Arts Degree Requirements

MUSIC THEORY, MUSICIANSHIP, AND KEYBOARD HARMONY. 19 hours

MUTH 2100, 2200, 2300, 2400

MUSC 2100, 2200, 2300, 2400

MUKH 1131, 1132, 1133, and 1134

MUSICOLOGY/ETHNOMUSICOLOGY. 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 1130, 1140, 2220, 2210, or 2240, ½ credit minimum each semester, taken both semesters of freshman year, with two additional courses taken during career); and three semesters ensemble of choice.

Piano—(8 hours) One semester chosen from MUSE 1020, 2120, 1010, 1030, or other approved conducted choir; one semester of 2300; three semesters of 2320, 2330, 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)

RECITAL ATTENDANCE. No credit

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

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

PEDAGOGY. 2 hours. MPED in the area of individual performance or COMP 1000 for composition.

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 63 hours in music.

DISCRETE AREA OF COMPETENCE. Minimum of 19 hours in a specific field outside of music, such as a minor or major in another school, a pre-professional course of study, or a self-designed interdisciplinary area. Self-designed interdisciplinary areas and new concentrations with a significant number of courses from another Vanderbilt school/college may be developed in consultation with the appropriate department. Must be declared no later than the 10th day of the first semester of the junior year.

LIBERAL ARTS. 30 hours (see full requirements below)

IMMERSION VANDERBILT.

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 and 34 for integrated studies/teacher education), 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 credits must plan their liberal arts work to overcome the deficiency. 1001 courses do not count for liberal arts core credit.

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 integrated studies/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 section of the SAT with a minimum score of 39 in Writing and Language, or with a score of 35 on the English portion 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 (B.Mus.), 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 integrated studies/teacher education majors (B.Mus.), 9 hours: MUSL 2100 and 6 hours in humanities (must be HCA in AXLE and in two different fields; must be in different fields from music, writing course, or English).

For voice performance majors (B.Mus.), 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

Aramaic and Classical Syriac: All courses

Asian Studies: 1201, 2100W, 2511, 2512, 2513W, 2607, 2608, 3151

Catalan: All courses

Chinese: All courses

Cinema and Media Arts: All courses except W courses

Classics: All, except SBS-designated courses

English: All courses

European Studies: All HCA-designated courses

French: All courses

German: All courses

Greek: All courses

Hebrew: All courses

Hindi-Urdu: 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
 Korean: All courses
 Latin: All courses
 Medicine, Health, and Society: All HCA-designated courses
 Music Literature/History: 1111-02, 1111-03, (Music and Modernism; Shakespeare and Music), 1300, 1610, 3155
 Philosophy: All courses except 1003 and 3003
 Portuguese: All courses
 Religious Studies or Divinity School: All courses
 Russian: All courses
 Spanish: All courses
 Theatre: All courses offered for AXLE credit
 Tibetan: All courses
 Ugaritic: All courses
 Women's and Gender Studies: All HCA- and US-designated courses, 2239, 2248

History, Social Science (3 hours)

For integrated studies/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, 2650, 2690, 2700, 2710 and AP credit in American History; and 3 hours in a social science discipline other than history (must be SBS in AXLE categories, or PSY-PC 2550 is recommended).

HISTORY

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

SOCIAL SCIENCE

African American and Diaspora Studies: All courses except 1506 and HCA-designated
 American Studies: 2100, 3890
 Anthropology: All courses except HCA-designated
 Asian Studies: 2630, 1680, 2560
 Communication Studies: All AXLE courses except HCA-designated
 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 SBS-, INT-, and P-designated courses
 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
 Public Policy Studies: All courses
 Sociology: All courses
 Women's and Gender Studies: All courses except HCA- and US-designated and 2239, 2248

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 integrated studies/teacher education majors, 7 hours, including statistics (PSY-PC 2110 [Peabody]) or calculus (MATH 1010, 1011, 1100, 1200, 1201, 1300, 1301); and a science course with a lab.

MATHEMATICS

Computer Science: CS 2212
 Mathematics: All courses
 Philosophy: 1003 and 3003
 Political Science: PSCI 2259
 Psychology (Peabody): PSY-PC 2110

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

Academic Electives (9 hours)

For composition majors (B.Mus.), 2-6 hours, to complete 33 hours in liberal arts.
For integrated studies/teacher education majors, 6 hours, specifically Education 1220 and Special Education 1210.
For voice performance majors (B.Mus.), 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, business, 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.

Free electives (sufficient to complete 126 hours)

Any course in any Vanderbilt school.

Note: MUTH 1120, 1125 and all MWEL courses count only as free electives for Blair majors.

Minor Area and Concentration Requirements

Concentrations and the minor in a second instrument are open to bachelor of music and bachelor of musical arts degree students. Honors in Musicology and Ethnomusicology is open to all undergraduates. Deadline to declare a concentration or minor is the fifth day of the first semester of the senior year. For the integrated studies major, the deadline to declare a required concentration is the midpoint (on the last day students may withdraw from classes) of the fifth semester in residence.

CONCENTRATION IN COLLABORATIVE ARTS. 24 hours

Musicology/Ethnomusicology: MUSL 3220 or 3221

Performance: HRPS 1100 (1 hour), MUSO 4970 (1 hour)

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 1010, 1020, or 2120; one semester of MUSE 2300; one semester of MUSE 1030 (as apprentice pianist); one semester each of MUSE 2210, 2230, 2310, 2320, and 2330; and four additional semesters of MUSE 2210, 2230, 2310, 2320, 2330, or other with adviser's approval

Liberal Arts: Must include one semester each in two different languages chosen from Italian, German (GER 1105 is recommended), or French. Students with previous study in one of these must study the other two.

CONCENTRATION IN COMPOSITION. 20 hours minimum

Prerequisite: COMP 1100; submission of portfolio of three representative works, with recordings; department approval.

Composition: 4-6 hours over a minimum of 4 semesters in COMP 1150

Choice of four from MUTH 3110, 3120, 3130, 3140, 3170, 3200, 3210, 3220, 3222

Choice of two (6-7 hours) from ARTS, CMA, ENGL 1250W, ENGL 1290, HART 1105 or higher, THTR

CONCENTRATION IN CONDUCTING. 32 hours minimum (20 hours in music)

Department approval required before MCON 3030, 3050 and 3051. Criteria to include evidence of prior experience in conducting. Students interested in conducting should declare the individually-designed concentration in the fifth semester, pending faculty approval to declare the conducting concentration before the seventh semester.

Composition/Theory: MUSC 3105, 3106, 3107, 3108; MUTH 3110

Conducting: MCON 3000 (required in music core); MCON 3010 or 3020; MCON 3030; MCON 3040, 3041, 3042, 3043; MCON 3050, 3051

Other Music: MWEL 1140 or 2120

Liberal Arts: Four semesters of one language, selected from French, Italian, German, or Russian

CONCENTRATION IN ETHNOMUSICOLOGY. 21 hours minimum

Department approval required

Musicology/Ethnomusicology: Choice of MUSL 3000-level or above, except MUSL 3100, 9-12 hours

Composition/Theory: Choice of MUTH 3140, MUTH 3200, or 3210, 3-6 hours

Cognate Area or Foreign Language, 6-16 hours:

- 1) Cognate area in AADS, AMER, ANTH, CMA, EUS, HIST, LAS, PHIL, SOC, WGS, or other area with department approval, 6-9 hours, or

- 2) Foreign Language, 6–16 hours, 4 semesters:
 - Introductory-level competence, or one-year equivalent. May be satisfied through placement exam, AP/IB credit, or for-credit course work. Students who test out of introductory-level competence need only 2 semesters (minimum 6 hours) of 2000-level or above, 6-8 hours, 2 semesters.
 - 2000-level or above language and/or culture courses, 6-8 hours, 2 semesters.

CONCENTRATION IN JAZZ. 20 hours minimum

Department approval required for admission into the concentration. B.Mus. and B.Mus.Arts 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, 1221, or 1222 (2 semesters, 2 hours); MUED 2140

Performance: JAZZ 1100 (minimum of 4 semesters/4 credit hours); MUSO 4972 (in addition to recital required for major) or MUSO 3850 Senior Project (1 hour)

Ensemble: MUSE 1310, 1320, or 1330 (minimum of 4 semesters/4 credit hours)

CONCENTRATION IN MULTIPLE WOODWINDS. 23 hours

Department audition, consisting of performances on both secondary instruments, required before the end of the second semester in residence. Not available to performance majors. Three-, four-, and five-instrument options are possible.

Composition/Theory: MUTH 3110

Performance: 1100-level study in at least two secondary instruments, 4 semesters and 8 credit hours for each instrument; MUSO 4970, with repertoire for both primary and secondary instruments; corequisite performance classes required when enrolled in applied study; each secondary instrument must be performed in a large ensemble for at least one semester (instead of primary instrument)

Other Music: MPED 3140 in primary instrument, recommended in secondary instrument(s); MREP 2140 in primary instrument

CONCENTRATION IN MUSIC AND THE MIND. 23 hours

This concentration satisfies the area of discrete competence for the bachelor of musical arts. By using free and academic electives, this concentration could be completed in addition to a minor in neuroscience or psychology.

It is also available to B.Mus. students, but it will not satisfy the music hours requirement for integrated studies.

Liberal Arts: NSC 2201, PSY 1200, PSY 3750, PSY 3120, NSC 3269, PSY 3890, PSY-PC 3650 (PSY-PC 2110 recommended, NSC 3274 optional)

Musicianship: MUSC 3105, MUSC 3106

CONCENTRATION IN MUSICOLOGY. 21 hours minimum

Department approval required

Musicology/Ethnomusicology: Choice of MUSL 3000-level or above, except MUSL 3100, 9-12 hours

Composition/Theory: Choice of MUTH 3140, MUTH 3200, or 3210, 3-6 hours

Cognate Area or Foreign Language, 6-16 hours:

- 3) Cognate area in AADS, AMER, ANTH, CMA, EUS, HIST, LAS, PHIL, SOC, WGS, or other area with department approval, 6-9 hours, or
- 4) Foreign Language, 6–16 hours, 4 semesters:
 - Introductory-level competence, or one-year equivalent. May be satisfied through placement exam, AP/IB credit, or for-credit course work. Students who test out of introductory-level competence need only 2 semesters (minimum 6 hours) of 2000-level or above, 6-8 hours, 2 semesters.
 - 2000-level or above language and/or culture courses, 6-8 hours, 2 semesters.

CONCENTRATION IN PEDAGOGY. 19 or 20 hours

Music Cognition course work: MUSO 3100 or MUSO 3850 (independent study in teaching Musicianship, 2 hours)

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

Pedagogy course work: Choice of MPED 3110, 3120, 3121, 3125, 3130, 3140 or MUSO 3850 (in field, 2 hours), and Pedagogy Practicum MPED 3870 (2 hours)

Pedagogy Internship: MPED 3880 (2 semesters, 6 hours)

Senior Recital: MUSO 4970

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

CONCENTRATION IN MUSIC THEORY. 18-20 hours

Departmental approval required for admission to this concentration.

Composition/Theory: MUTH 3200, MUTH 3210 or 3220, and minimum of 13-15 hours in COMP 1100 and/or any 3000-level MUTH courses

HONORS IN MUSICOLOGY AND ETHNOMUSICOLOGY. 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 musicology or ethnomusicology.

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 instrument). Students must meet minimum performance standards, earning a total of 8 hours.

Consent of instructor and department chair 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.) majoring in the integrated studies/teacher education track for four years, and the master of education (M.Ed.) 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 musicology/ethnomusicology, 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 at least 15 weeks of student teaching in field placements. Practica constitute a wide variety of grade K-12 experiences, including public school, private school, and Blair Academy 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.

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 integrated studies major.

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		Semester hours
EDUC 6510	Principles of ELL Education	3
EDUC 6010	Psychological Foundations of Education (or an approved elective course)	3
EDUC 6310	Teaching in Secondary Schools	3
MUED 5000	Philosophical Foundations and Contemporary Issues in Music Education	3
FALL		
EDUC 6300	Social/Philosophical Aspects of Education	3
EDUC 6320	Practicum in Music Education	1
EDUC 7960	Independent Study in Music (may be taken in summer; requires approval of Blair associate dean)	2
or MUED 5100	Advanced Studies for the Wind Band Conductor	
MUED 5010/5020	Methods and Materials in Teaching Music, Instrumental or Vocal/Choral	3
MUED 5030	Methods and Materials in General Music, PreK through 12	3
SPRING		
EDUC 7974	Internship in Teaching: Music	6
EDUC 7975	Internship Seminar: Music (A capstone project is also required)	1
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 includes at least 15 weeks of teaching in field placements.

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).
3. Satisfactory completion of the Teacher Performance Assessment (edTPA).
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 Council for the Accreditation of Educator Preparation (CAEP). 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.Arts/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 course work 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 musical arts 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 degree.

Required course work includes the normal Blair course work for the musical arts degree, for a minimum of 63 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 an internship and outstanding academic performance, and also 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.Arts students through 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.Arts degree requirements

(normally, lessons and ensembles). The completion of the B.Mus.Arts 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-semester 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.Arts 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 precollege and adult program is called Blair Academy at Vanderbilt.

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 and steel drum.

Classes are offered in music theory, musicology/ethnomusicology, music business, tai chi, songwriting, music technology, and Alexander Technique. Ensembles open to adults include the Vanderbilt Community Chorus, steel drum ensemble, African Performing Ensemble (Sankofa), and chamber music.

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, musicology/ethnomusicology, musicianship, music technology, and Alexander Technique.

Ensemble training is offered through the Nashville Youth Orchestra program, the Blair Children's Chorus program, Violin Performing Ensemble, fiddle ensemble (Fiddle Frenzy), Children's 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 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 a broad array of music performances to the university community and the region. National and international artists and ensembles, the Blair faculty, including resident ensembles and soloists, and student ensembles and performers are all featured. All student recitals are open to the public. More than 350 concerts are presented at the school each year, and most are free of charge, as a gift to the community.

A milestone in the Blair School's history was "The Blair Commissions: Music for the 21st Century," a project funded by the James Stephen Turner Family Charitable Foundation, which has commissioned several important works by renowned composers from 2005 through 2019. These include works by Susan Botti and Peter Schickele and four major works by Michael Hersch. Each composition received its premiere in Nashville, and all the works were then either recorded or performed in New York. The project has served 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.

Composers-in-residence who have visited the Blair School include Robert Beaser, William Bolcom, Susan Botti, George Crumb, Michael Daugherty, Lukas Foss, Gabriela Lena Frank, John Harbison, Michael Hersch, 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 Student Access Services 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.

Advanced Placement

Advanced Placement with Credit. 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. or B.Mus.Arts. It is the student's responsibility to provide all of the information required by the Office of the University Registrar to assess the program for which transfer of credit is requested. Work presented for transfer must be from a regionally accredited college. Information on the evaluation process and policies is available at registrar.vanderbilt.edu/transfer-credit.

Summer studies. Students enrolled at Blair may receive transfer credit for summer courses taken at another regionally accredited two-year or four-year college or university. This may include work at festivals or camps, if offered through a regionally accredited institution. To qualify for summer credit, a student must be in good standing, consult the Office of Academic Services, and submit courses for evaluation through the Transfer Credit Submission application in YES. A detailed course syllabus is required in order for a course to be evaluated. 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 regionally accredited 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 and submission of courses for evaluation through the Transfer Credit Submission application in YES. A detailed course syllabus is required in order for a course to be evaluated. 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 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 through the YES Transfer Credit application. 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. or B.Mus.Arts program, music fees are covered through the end of the final term as a B.Mus. or B.Mus.Arts 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

Four Vanderbilt study abroad programs are coordinated with the degree programs in music: the IES programs in Vienna, Austria, and in Amsterdam, The Netherlands, 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, Suite 103, Student Life Center, or vanderbilt.edu/geo, 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 should be noted that if a program has been approved by Vanderbilt students must enroll in the program via the Global Education Office. In no case, after matriculating at Vanderbilt, may a student apply to participate in a 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 with Vanderbilt's travel assistance service.

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
M:	missed final examination (prior approval needed; see below)
I:	incomplete in some requirement other than final examination (see below)
MI:	missed final examination and incomplete in some other requirement

Plus and minus modifiers may be associated with letter grades A through D as shown in the table below. Grade point averages are calculated using indicated grade point values.

Defined Grades with Corresponding Grade Points Per Credit Hour

A	= 4.0	C	= 2.0
A-	= 3.7	C-	= 1.7
B+	= 3.3	D+	= 1.3
B	= 3.0	D	= 1.0
B-	= 2.7	D-	= 0.7
C+	= 2.3	F	= 0.0

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. and B.Mus.Arts 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 Office of 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 Academic Detail 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 change of course request form must be signed by the instructor, adviser, and associate dean and filed with the Office of Academic Services. (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 *F* 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 "Grading Basis: No Credit Toward Current Degree," 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 complete the change of course request form and obtain the written consent of the instructor to attend the class but do not register for the course for credit. 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).

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. Student work will 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.

Immersion Vanderbilt

To fulfill the university requirement of Immersion Vanderbilt, a student must participate in an intensive learning experience that takes place in and beyond the classroom and culminates in the creation of a tangible final project. This requirement applies to all students who enter Vanderbilt as first-year students in or after summer 2018, as second-year students in or after summer 2019, or as third-year students in or after summer 2020.

Immersion Vanderbilt is divided into four broad pathways: civic and professional, creative expression, international, and research. The pathway selected by the student may focus on one or more than one of these areas and should provide a structure upon which students can brainstorm, plan, and execute their immersive projects across multiple years.

Most Blair students will take advantage of the senior recital experience or honors thesis in ethnomusicology/musicology to satisfy the requirements of Immersion Vanderbilt. However, students may choose to pursue an Immersion plan outside their home program. Students should consult the Office of Immersion

Resources (OIR). Completion of the Immersion Vanderbilt graduation requirement will be shown on the student's degree audit, and the title of the Immersion project will be added to the student's transcript.
vanderbilt.edu/immersion

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.

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.

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.

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.

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 (vanderbilt.edu/career/summer-internship-subsidy). 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. and B.Mus.Arts Degrees

Fees. Performance instruction fees are waived for B.Mus. and B.Mus.Arts students. A one-time music technology fee is charged to each first-year student.

Elective credit. B.Mus. and B.Mus.Arts 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. and B.Mus.Arts students 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.

Integrated Studies Majors, Integrated Studies/Teacher Education Majors, Jazz Studies Majors, and B.Mus.Arts students. 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 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 integrated studies/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; at least one work in a contemporary idiom will be included in either the junior or senior recital. For teacher education students, a conducting component must be included on the required senior recital. For jazz studies students, an original composition or arrangement must be included on the required 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 submitted to the Office of 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 three years' graduating seniors.

Magna Cum Laude. Students whose grade point average equals or exceeds that of the next 8 percent of the previous three years' graduating seniors.

Cum Laude. Students whose grade point average equals or exceeds that of the next 12 percent of the previous three years' graduating seniors.

Honors Program in Musicology and Ethnomusicology

The honors program in musicology and ethnomusicology 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 and ethnomusicology 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 3.0 GPA overall and 3.3 in musicology and ethnomusicology 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 musicology and ethnomusicology.

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 SPIRIT OF BILLY ADAIR AWARD is given to a sophomore or junior who exhibits the qualities of leadership, mentorship, excellence and musicianship, and service within the jazz program at Blair.

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.

UNDERGRADUATE COMPOSITION AWARD. The Undergraduate Composition Award is awarded by the composition faculty to a student of junior or senior status who has made an outstanding contribution to the Blair School's composition program, through creative output, academic excellence, and personal dedication. Given in honor of Sean William Calhoun, B.Mus.'14.

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 designed 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 is funded by Vanderbilt's Centennial Professor of Philosophy, John Lachs, and is made in memory of his mother, Magda, a passionate opera enthusiast, and his father, Julius Lachs. It 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 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 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 L. HOWARD "ZEKE" NICAR AWARD is presented annually to the most outstanding woodwind or brass student. The award was established by family, faculty, and friends to honor the memory of the Blair School's first assistant dean for admissions.

THE EXCELLENCE IN PERCUSSION PERFORMANCE AWARD was established in memory of James Harrison Griggs, an outstanding percussion major, B.Mus.'94. This award is given to a percussion major for excellence in performance.

THE PRESSER AWARD is presented to a Blair junior for musical and academic excellence. At least one-third of the student's credits must be outside the field of music. The recipient must have a cumulative grade point average of 3.25 and have been named to the most recent Dean's List. The award honors the memory of Theodore Presser, American publisher and musical philanthropist.

THE DAVID RABIN PRIZE was established by family and friends in memory of Dr. David Rabin, professor of medicine and of obstetrics and gynecology at Vanderbilt University Medical School, 1975 to 1984. The prize is awarded annually, based on excellence in musical performance, to a student enrolled at Blair. The fund continues to grow as contributions in honor of Dr. Rabin are given to the school.

THE SIGMA ALPHA IOTA COLLEGE HONOR AWARD is given annually to the most outstanding member of the chapter based on scholarship, musicianship, participation in school activities, and contribution to the fraternity chapter. The award was established in 2000.

THE SIGMA ALPHA IOTA SCHOLARSHIP AWARD is given to the graduating senior who has attained the highest scholastic average during her college years. The award was established in 2000.

THE STUDENT CITIZEN AWARD is given to the sophomore or junior judged by the entire faculty to have the musical and personal qualities that best exemplify the spirit and standards of the school, especially by sharing their talent and training in music as a service to others. The award is established by Madeline Myers, B.Mus.'11, in memory of her father, James Agnew Myers.

THE ACHIEVEMENT IN TEACHING AWARD is presented by the faculty to a senior who has demonstrated superior abilities in teaching. The recipient must intend to teach music professionally in an independent studio, in a classroom, or at the collegiate level.

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 given 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.

Blair School of Music Courses

COMP: Composition
JAZZ: Jazz Studies
MCON: Conducting
MENT: Arts Advocacy, Career Development, and Entrepreneurship
MPED: Pedagogy
MREP: Orchestral Repertoire and Instrument Literature
MUED: Teacher Education
MUKH: Keyboard Harmony
MUSC: Musicianship
MUSE: Ensembles
MUSL: Musicology/Ethnomusicology
MUSO: Other Music Courses
MUTH: Music Theory
MWEL: Musicians' Wellness
Performance Instruction: Group
Performance Classes and Individual Performance Instruction

COMP: Composition

COMP 1000. Composition Studio Class. Weekly observation and participation. Required of all composition majors, including musical arts and integrated studies. Offered on a pass/fail basis. [0] Slayton, Link, Michael Rose.

COMP 1100. Composition Workshop. Collaborative workshop specifically designed for non-composition majors and/or non-music majors. Includes introduction to compositional techniques, study of composers and their works, principles of scoring and the study of notation, including experimental types. Prerequisite: MUTH 1210, MUTH 2200, or demonstrated equivalent skills. SPRING. [3] Zyman.

COMP 1150. Composition (Elective). Individual instruction and seminars. A variety of media, styles, and forms. Electronic and experimental techniques. Prerequisite: COMP 1100 and consent of instructor. [Variable credit: 1-3 each semester] Deakin, Link, Michael Rose, Slayton.

COMP 2100. Intermediate Composition (B.Mus.Arts and Integrated Studies Freshmen/Sophomores). Individual instruction and seminars. A variety of media, styles, and forms. Electronic and experimental techniques. Open only to B.Mus.Arts and integrated studies majors. [2] Link, Michael Rose, Slayton.

COMP 2301. Intermediate Composition I (Composition Majors Freshmen/Sophomores). Individual instruction and seminar. A variety of media, styles, and forms. Electronic and experimental techniques. Open only to composition majors; instructor as assigned. [2] Link, Michael Rose, Slayton.

COMP 2302. Intermediate Composition II (Composition Majors Freshmen/Sophomores). 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] Link, Michael Rose, Slayton.

COMP 2303. Intermediate Composition III (Composition Majors Freshmen/Sophomores). 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] Link, Michael Rose, Slayton.

COMP 2304. Intermediate Composition IV (Composition Majors Freshmen/Sophomores). 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] Link, Michael Rose, Slayton.

COMP 3978. Junior Thesis. Completion of an extended paper based upon musical analysis. Open only to composition majors. Topic subject to approval. Progress monitored via tutorials. Completion of Junior Thesis is a pre-requisite for COMP 4970 and COMP 4303. [1] Link, Michael Rose, Slayton.

COMP 4100. Advanced Composition (B.Mus.Arts and Integrated Studies Juniors/Seniors). Individual instruction and seminars. A variety of media, styles, and forms. Electronic and experimental techniques. Only open to B.Mus.Arts and Integrated Studies Juniors/Seniors. [2] Link, Michael Rose, Slayton.

COMP 4301. Advanced Composition I (Composition Majors Juniors/Seniors). Continuation of 2301-2304. Open only to composition majors. A 4th credit may be elected with instructor approval for focused opportunities such as analysis, repertoire study, etc. Prerequisite: COMP 2304. [3-4 each semester] Link, Michael Rose, Slayton.

COMP 4302. Advanced Composition II (Composition Majors Juniors/Seniors). Continuation of 2301-2304. Open only to composition/theory majors. A 4th credit may be elected with instructor approval for focused opportunities such as analysis, repertoire study, etc. Prerequisite: COMP 4301. [3-4 each semester] Link, Michael Rose, Slayton.

COMP 4303. Advanced Composition III (Composition Majors Juniors/Seniors). Continuation of 2301-2304. Open only to composition/theory majors. A 4th credit may be elected with instructor approval for focused opportunities such as analysis, repertoire study, etc. Prerequisite: COMP 4302, COMP 3978. [3-4 each semester] Link, Michael Rose, Slayton.

COMP 4304. Advanced Composition IV (Composition Majors Juniors/Seniors). Continuation of 2301-2304. Open only to composition majors. A 4th credit may be elected with instructor approval for focused opportunities such as analysis, repertoire study, etc. Prerequisite: COMP 4303. [3-4 each semester] Link, Michael Rose, Slayton.

COMP 4970. Senior Composition Recital. Planning, rehearsing, and performing in a concert devoted solely to a student's own work. Open only to composition majors. Corequisite: COMP 4303. [1] Link, Michael Rose, Slayton.

JAZZ: Jazz Studies

JAZZ 1000. Global Jazz Forum. Weekly observation and participation. Required of all B.Mus. jazz studies majors and students enrolled in MUSE 1310, 1320, or 1340. [0]

JAZZ 1100. Jazz Private Instruction. Private instruction on standard jazz instruments and voice. Repertory and techniques chosen to meet individual needs. Open by audition. Private lesson fees apply to non-B.Mus./B.Mus.Arts students. May be repeated for credit. [Variable credit: 1-2 each semester. Multiple section enrollment possible. Students may accrue up to 6 credits per semester of enrollment]. Bowland, Coffin, Dudley, Kimbrough, Laufer, Middagh, Spencer, Watson Utterstrom, Widenhofer.

JAZZ 1150. Jazz and Commercial Arranging. Individual instruction in jazz and commercial arranging, content ranging from lead sheet writing to studio orchestra. Repertory and techniques chosen to meet individual needs. [1-2] Middagh

JAZZ 2100. Jazz (B.Mus. Jazz Studies). 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. Jazz Studies majors. [2]

JAZZ 4100. Jazz (B.Mus. Jazz Studies). 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. jazz studies majors juniors and seniors. [2]

MCON: Conducting

MCON 3000. Conducting. 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: MUSC 2200, MUKH 1134 or 2134, and MUTH 2400. FALL, SPRING. [2] Fountain, P. Schneller, Verrier.

MCON 3010. Instrumental Conducting. 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] SPRING. Fountain.

MCON 3020. Choral Conducting. Choral conducting and rehearsal techniques, score reading and analysis, methods, and materials of choral music. Prerequisite: MCON 3000 and consent of instructor. SPRING. [2] T. Biddlecombe. (Offered alternate years.)

MCON 3030. Advanced Conducting Studies. Score preparation, ensemble techniques, rehearsal strategies. Core repertoire. Physical awareness. Ensemble conducting opportunity. Prerequisite: MCON 3010 or 3020. [2] T. Biddlecombe, Fountain, Verrier.

MCON 3040. Score Reading I. Introduction to score reading at the keyboard in preparation for advanced study in conducting. Development of sight-reading and choral rehearsal skills; two- to four-part score reading. [1] C. Harris.

MCON 3041. Score Reading II. Builds on skills learned in Score Reading I. Reading two- to four-parts at the keyboard in all clefs in preparation for advanced score-reading. Continued development of eye-hand coordination and sight-reading skills. Systematic introduction of transposing orchestral instruments. Prerequisite: MCON 3040 and permission of instructor. [1] C. Harris.

MENT: Arts Advocacy, Career Development, and Entrepreneurship

MENT 1120. The Business of Music. A general survey of music in the world of commerce. Systems of the contemporary music business, with special emphasis on the recording industry. Music business professionals as guest lecturers. FALL, SPRING. [3] Porter.

MENT 1130. Building Communities through Music and the Arts. 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. Leading 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 1140. Creating Funding and Non-Profit Vehicles for 21st Century Community Service. Strategies for planning, financing, supporting, and sustaining an artistic and social development mission. Specific tools for creating mission-driven music, arts and community service organizational structures. SPRING. [2] Korn.

MENT 3100. Career Preparedness: The Business of a Music Professional. Prepares students for a career in music and its related fields. Emphasis on essential skills for resumé writing, financial management, interviewing/auditioning, media relations, copyright/ownership, career adaptability, and developing an artistic vision. Pre-requisite: Junior and senior Bachelor of Music students and second majors in music. FALL. [1] Korn.

MENT 3110. 21st Century Artistry: Advanced Skills in Live Performance, Technology and Communication. 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: MUTH 2400 or permission of instructor. FALL. [3] Korn.

MENT 3880. Music Internship (1 credit). Academic research and writing related to a co-requisite 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, SPRING. [1].

MENT 3881. Music Internship (3 credits). An extensive academic program of study related to a co-requisite 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 credits per semester of enrollment. FALL, SPRING, SUMMER. [3].

MENT 3882. Summer Music Internship. Academic research and writing related to a co-requisite 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. SUMMER. [1].

MPED: Pedagogy

MPED 3110. Piano Pedagogy. Principles and procedures of teaching piano. Individual and group instruction techniques observed and discussed. Practicum with private students. Designed for B.Mus. and B.Mus.Arts piano majors. Permission of instructor required. FALL. [2] (Offered alternate years)

MPED 3120. Suzuki Violin Pedagogy. 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. 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. Prerequisite: MPED 3120. SPRING [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. and B.Mus.Arts students with completion of four semesters of 2100 or 2200 in violin or viola. [2] McGann

MPED 3127. Cello Pedagogy. Early cello pedagogy, with strong emphasis on the major pedagogical influences of Suzuki. Prerequisite: B.Mus. and B.Mus.Arts students with completion of four semesters of CLLO 2100 or 2200. [2] Cassel Greer

MPED 3128. Harp Pedagogy. Principles and procedures of teaching harp. Emphasis on pedagogical literature and specific teaching techniques. Prerequisite: B.Mus. and B.Mus.Arts students with completion of 4 semesters of HARP 2100 or 2200, or permission of instructor. FALL. Agresta Copely [2]

MPED 3130. Vocal Pedagogy. Principles and procedures of teaching voice. Psychological and physiological approaches. Practicum with private students. Corequisite: VOIC 4100 or VOIC 4200 FALL. Nelson [2]

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

MPED 3142. Brass Pedagogy. Principles and procedures of teaching brass instruments. Emphasis on pedagogical literature and specific teaching techniques. Prerequisite: B.Mus. and B.Mus.Arts students with completion of two semesters of 2100 or 2200 in a brass instrument, or permission of instructor. Fall. [2] Wilson

MPED 3144. Percussion Pedagogy. Principles and procedures of teaching percussion instruments. Emphasis on pedagogical literature and specific teaching techniques. Prerequisite: B.Mus. and B.Mus.Arts students with completion of four semesters of PERC 2100 or 2200. SPRING. [2] Jung.

MPED 3870. Pedagogy Practicum. 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. [Repeatable for credit, variable 1-2 hours each semester.] Staff.

MPED 3880. Pedagogy Internship. 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: MREP 3310 or 3311, 3300, 3330, or MUSO 3850 (in field) and MPED 3110, 3100, or 3130 or MUSO 3850 (in field). [Repeatable for credit, variable 1-3 hours each semester.] Staff.

MREP: Orchestral Repertoire and Instrument Literature

MREP 2110. Brass Orchestral Repertoire. Exploration of the standard orchestral repertoire with emphasis on the late Romantic period. Performance of selected excerpts, coached and conducted. May be repeated for credit. FALL. [2] Wilson.

MREP 2120. Orchestral Repertoire for Percussion. Exploration of the standard orchestral repertoire for percussion instruments, exclusive of timpani, with emphasis on score analysis, instrument selection, and performance techniques. Selected excerpts coached and conducted. SPRING. [1] Jung. (Offered alternate years)

MREP 2121. Orchestral Repertoire for Timpani. Exploration of the standard orchestral repertoire for timpani. Emphasis on score analysis, editing, stick selection, and performance practice. Selected excerpts coached and conducted. [1] Vinson.

MREP 2130. String and Harp Orchestral Repertoire. 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] Iwasaki, Mansell, Reinker, Reist, Wanner, Agresta Copely.

MREP 2140. Woodwind Orchestral Repertoire. Exploration of the standard orchestral repertoire with emphasis on performance practice. Performance of selected excerpts, coached and conducted. Not recommended for freshmen. May be repeated for credit. SPRING. [1] Woodwind faculty.

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. Not recommended for freshmen. Prerequisite: B.Mus. and B.Mus.Arts students or permission of instructor. [1] Utley.

MREP 3310. Piano Literature I. 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. SPRING. [2] Nies. (Offered alternate years)

MREP 3311. Piano Literature II. 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] Nies. (Offered alternate years)

MREP 3330. Vocal Literature. 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: MUTH 2300, MUSL 2200W. Corequisite: VOIC 4100 or VOIC 4200. FALL. [2] Jarman. (Offered alternate years)

MUED: Teacher Education

MUED 1010. Woodwind Methods. 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] Dunnivant, Utley.

MUED 1020. Brass Methods. 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. SPRING. [1] Clark.

MUED 1030. Strings Methods. 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. FALL. [1] Bingham.

MUED 1040. Percussion Methods. 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. FALL. [1] Vinson.

MUED 1080. Piano Skills for the Music Educator. Focused study in score reading, sight reading, and collaborative techniques to prepare for classroom teaching. Includes vocal and instrumental repertoire. [1] Middleton.

MUED 2010. Introduction to Music Education. Focus on lesson planning, proper teaching sequences, observation techniques, classroom instruments, and verbal/non-verbal instruction. First in a sequence of three methods-based courses in teaching music. Open to all B.Mus. students. [3] T. Biddlecombe

MUED 2110. Seminar in Choral Literature and Arranging. Teaching techniques, knowledge of choral repertoire, and arranging skills as applicable to K-12 choral programs. Tonal, harmonic, and melodic analysis, score marking and preparation, revoicing, and classroom concerns. Repertoire drawn from the American Choral Directors Association reading lists, All-State honor choir lists, and other applicable sources to encompass a broad range of genres, styles, levels of difficulty, ethnicities, and musical periods. Prerequisite: MUTH 2200 and approval of instructor. SPRING. [3] M. Biddlecombe. (Offered alternate years)

MUED 2120. Seminar in Teaching Orchestra. Instructional strategies for string and full orchestras from the middle school through high school and youth orchestra levels. Topics to include rehearsal techniques, repertoire, materials, secondary string class instruction, and performance practices. Prerequisite: MUED 1030 and MCON 3000, or permission of instructor. SPRING. [2] (Offered alternate years.)

MUED 2130. Seminar in Orff/Kodály Methods. Teaching general music with emphasis on Orff and Kodály principles and practices. Planning, instruction, and evaluation using techniques and materials from a variety of sources. FALL. [2] Ramsey. (Offered alternate years)

MUED 2140. Seminar in Teaching Jazz Styles. Principles and practices for teaching instrumental jazz styles. Rehearsal techniques (including observation), repertoire, jazz education philosophies, and stylistic elements for soloists, combos, and larger ensembles. MUED 2140 satisfies pedagogy requirement for Jazz Studies Majors. Prerequisite: MUSO 1220 or permission of instructor. SPRING. [2] Middagh.

MUED 2150. Seminar in Teaching Marching Band. Techniques and materials for Marching Band instruction. Organization, administration, literature, technology, auxiliary groups. Planning, writing, arranging and teaching halftime performances. Prerequisite or corequisite: MCON 3000 or permission of instructor; corequisite: participation in marching band. FALL. [2] Clark.

MUED 3010. Intermediate Instrumental Methods and Materials. Topics include applied teaching techniques, primary and early secondary band/orchestra literature, and lesson planning. Second in a sequence of three methods-based courses in teaching music. [2]

MUED 3020. Intermediate Choral Methods and Materials. Topics include rote teaching, primary and early secondary choral literature, vocal modeling, intermediate sequencing, and solfege implementation. Second in a sequence of three methods-based courses in teaching music. Prerequisite: MUED 2010. [2]

MUED 3870. Practicum in Music Teaching. 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. Includes SMART music studio technology and GarageBand technology. SPRING. [1]

MUED 3871. Practicum in Music Teaching II. 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. SPRING. [1]

MUED 3872. Practicum in Music Teaching III. 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 3871 and any two from MUED 2110-2170. SPRING. [1]

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

MUED 3881. Experiential Instruction in Music II. Field-based experience with a precollege ensemble or university band organization. Experience will include classroom preparation, leading sectionals, leading portions of rehearsals, and/or other appropriate activities as assigned by the lead teacher. [.5]

MUED 3882. Experiential Instruction in Music III. Field-based experience with a precollege ensemble or university band organization. Experience will include classroom preparation, leading sectionals or portions of rehearsals, and/or other appropriate activities as assigned by the lead teacher. Attendance at culminating performance is required. [1]

MUKH: Keyboard Harmony

MUKH 1130. Introductory Keyboard Harmony. Introduction to repertoire, technique, transposition, harmonization, improvisation, and sight reading. Designed for B.Mus. and B.Mus.Arts students who have no piano background. Provides preparation for the Keyboard Harmony sequence. FALL. [1] Koutsoukos.

MUKH 1131. Keyboard Harmony I. Development of basic technique, reading proficiency, elementary transposition. Diatonic harmony at the keyboard. Prerequisite: placement test. Not open to students who have completed MUKH 2133 or 2134. [1] Koutsoukos.

MUKH 1132. Keyboard Harmony II. Development of basic technique, reading proficiency, elementary transposition. Diatonic harmony at the keyboard. Prerequisite: placement test or MUKH 1131. Not open to students who have completed MUKH 2133 or 2134. [1] Koutsoukos

MUKH 1133. Keyboard Harmony III. Harmonization of melodies, improvisation of small musical forms, transposition in all keys with cadences and modulations, four-part score reading. Prerequisite: MUKH 1132. Strongly recommended: C- or above in 1132. Not open to students who have completed MUKH 2133 or 2134. [1] Koutsoukos.

MUKH 1134. Keyboard Harmony IV. Harmonization of melodies, improvisation of small musical forms, transposition in all keys with cadences and modulations, four-part score reading. Prerequisite: MUKH 1133. Strongly recommended: C- or above in 1133. Not open to students who have completed MUKH 2133 or 2134. [1] Koutsoukos.

MUKH 2133. Accelerated Keyboard Harmony I. Functional skills are reinforced with pedagogy, music theory, harmony, and ear training. Topics include improvisation, musical styles, and computer MIDI technology. For keyboard majors or by consent of instructor. Prerequisite: placement test. Not open to students who have completed MUKH 1131-1132 or 1133-1134. FALL. [2] Krieger.

MUKH 2134. Accelerated Keyboard Harmony II. Intensive study of materials presented in MUKH 2133. Prerequisite: 2133. Strongly recommended: C- or above in 2133. Not open to students who have completed 1133, 1134. SPRING. [2] Krieger.

MUSC: Musicianship

MUSC 2100. Musicianship Level I. Examination of the sound properties of pitches, intervals and rhythms and their notation in real time. Focus is on diatonic scales and modes. Lectures, discussion, real-time listening experiences, dictation, sight-singing, score reading, and improvisation are integrated throughout the course. Corequisite: MUTH 2100. FALL. [1] McGuire, Sienkiewicz, Williams.

MUSC 2200. Musicianship Level II. Continuation of Musicianship Level I. Focus on the employment of pitches, intervals and rhythms in functional tonal contexts. Lectures, discussion, real-time listening experiences, dictation, sight-singing, score reading, and improvisation are integrated throughout the course. Prerequisite: MUSC 2100; corequisite: MUTH 2200. SPRING. [1] McGuire, Sienkiewicz, Williams.

MUSC 2300. Musicianship Level III. Continuation of Musicianship II. Focus on tonal modulation and chromaticism. Lectures, discussion, real-time listening experiences, dictation, sight-singing, score reading, and improvisation are integrated throughout the course. Prerequisite: MUSC 2200; corequisite: MUTH 2300. FALL. [1] McGuire, Sienkiewicz.

MUSC 2400. Musicianship Level IV. Continuation of Musicianship III. Focus on the employment of pitches, intervals and rhythms in non-tonal contexts. Lectures, discussion, real-time listening experiences, dictation, sight-singing, score reading, and improvisation are integrated throughout the course. Prerequisite: MUSC 2300; corequisite: MUTH 2400. SPRING. [1] McGuire, Sienkiewicz.

MUSC 3105. Advanced Musicianship V. Further development of aural skills, including techniques for hearing, singing, reading, and writing tonal and atonal music in real time. Prerequisite: MUSC 2400. FALL. [1] Ploger.

MUSC 3106. Advanced Musicianship VI. Further development of aural skills, including techniques for hearing, singing, reading, and writing tonal and atonal music in real time. Prerequisite: MUSC 3105. SPRING. [1] Ploger.

MUSC 3107. Advanced Musicianship VII. A continuation of techniques studied in MUSC 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: MUSC 3106. FALL. [1] Ploger.

MUSC 3108. Advanced Musicianship VIII. A continuation of techniques studied in MUSC 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: MUSC 3107. SPRING. [1] Ploger.

MUSE: Ensembles

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

MUSE 1010. Instrumental Ensembles. 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 Romantic 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 University Singers. Open by audition to all Vanderbilt students regardless of major. This choral ensemble performs a wide variety of choral music spanning Renaissance to contemporary music, and often combines with the Vanderbilt Symphony Orchestra on large works. At least two formal concerts per semester. [1] Biddlecombe.

MUSE 1030. Vanderbilt Opera Theatre. 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. FALL. [1] McGuire, Shay.

MUSE 1200. Steel Drum/Pan Ensemble. Open to all members of the Vanderbilt community, this course provides a laboratory and performance experience drawing on Caribbean steel drums/pans with emphasis on the music and dance repertoires of the island of Trinidad. 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. Open to all members of the Vanderbilt community, this course provides a laboratory and performance experience drawing on Caribbean steel drums/pans with emphasis on the music and dance repertoires of the island of Trinidad. 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. Open to all members of the Vanderbilt community, this course provides a laboratory and performance experience drawing on Caribbean steel drums/pans with emphasis on the music and dance repertoires of the island of Trinidad. Lecture-

demonstrations and rehearsals in one weekly two-hour session. At least one public performance each semester. Ability to read musical notation required. Prerequisite: MUSE 1200 or 1210. [1] Britain.

MUSE 1230. African Performing Ensemble. Open to all members of the Vanderbilt 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 repertoires. Lecture-demonstrations and rehearsals in one weekly two-hour session. At least one public performance each semester. No previous experience required. [1] Ahima.

MUSE 1310. Jazz Ensemble: Big Band. Open by audition to all Vanderbilt 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. Open by audition to all Vanderbilt 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] Coffin, Middagh, Spencer.

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

MUSE 1340. Special Ensemble in Jazz and Global Music. Annually rotating ensemble focused on a particular musical style representative of jazz or global music traditions. Open to all undergraduates. [1]

MUSE 2120. Vanderbilt Chorale. Open by audition to all Vanderbilt 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. Open to all Vanderbilt students by audition or upon recommendation of the private instructor. Size of ensembles may vary. One-hour weekly coaching. Two hours of additional rehearsal each week. [Variable credit: ½, 1, or 2 each semester] Performance faculty. [0.5-2]

MUSE 2220. Chamber Music: Percussion. Open to percussion majors and minors. Size of ensembles will 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 Class for Strings and Piano. 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 duo receiving thirty minutes of coaching within the class time. Performance of complete sonata during the last class of the semester. Two hours of additional rehearsal each week. Open by consent of instructor. [1] Dorfman, Plummer.

MUSE 2240. Chamber Music: String Quartet. Open by consent of instructor. One hour of coaching and at least two hours of additional rehearsal each week. [Variable credit: ½, 1, or 2 each semester] Kochanowski.

MUSE 2270. Baroque Chamber Music. Open to all Vanderbilt 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. [1] Romero Ramos.

MUSE 2280. Chamber Music: Contemporary Music Ensemble. Open to all Vanderbilt students by audition, this ensemble will perform instrumental and vocal chamber works of the modern and contemporary periods. Includes weekly coaching and two required hours of additional rehearsal (independent of coaching) each week. [1]

MUSE 2300. Collaborative Techniques for Pianists. Basic techniques of vocal and instrumental collaboration. Orchestral reductions, continuo realization, modern editions of early music, musical terms, diction, and ensemble techniques. Performance of vocal and instrumental repertoire. Both group and individual coaching. Open only to B.Mus. and B.Mus.Arts piano majors in Fall; by consent of instructor in Spring. [1] Melissa Rose.

MUSE 2310. Collaborative Piano: Instrumental. Introduces pianists to collaboration with instrumentalists. Weekly coaching with piano instructor and 5 hours practice/rehearsal per week. Standard instrumental repertoire will be assigned. Open by consent of instructor. [Variable credit: ½, 1, or 2 each semester] Dorfman, Nies, Melissa Rose.

MUSE 2320. Collaborative Piano: Vocal. Introduces pianists to collaboration with singers. Weekly coaching with piano instructor and 5 hours practice/rehearsal per week. Focus on standard art song and opera repertoire. Open by consent of instructor. [Variable credit: 1-2 each semester] Dorfman, Nies, Melissa Rose.

MUSE 2330. Vocal Chamber Music. Open by consent of the instructor. One-hour weekly coaching for vocal/instrumental duos or ensembles, including singer/piano duos. Two hours of additional rehearsal each week. [Variable credit: ½, 1, or 2 each semester] Dorfman, Melissa Rose.

MUSL: Musicology/Ethnomusicology

MUSL 1100. World Music. World music as a cultural product; selected musics of Africa, Native America, India, Indonesia, and African America. Topics include music and religion, popular music, field work methodology, and gender issues. Not open to students who have completed MUSL 2100. FALL. [3] Fry.

MUSL 1105. African Music. A survey of selected traditional and popular music of Africa. Historical, social, and cultural contexts; listening; some performances in class. SPRING. [3]

MUSL 1111. First-Year Writing Seminar. Independent learning and inquiry in an environment in which students can express knowledge and defend opinions through class discussion, oral presentations, and written expression. Topics vary. Open to freshmen only. FALL. [3] Musicology and Ethnomusicology faculty.

MUSL 1200. Introduction to Western Classical Music. An introduction to the literature of music from AD 600 to the present through a study of selected works. Extensive listening is required. Not open to students who have completed MUSL 2200W. Counts toward a minor, but not a major, in music. Platt [3]

MUSL 1210. The Concerto. A close study of representative works, from the Baroque invention of the concerto principle up to modernist and contemporary adaptations. Focus on structural listening. No previous training in music required. FALL. [3] Michael Rose. (Offered alternate years)

MUSL 1220. The Symphony. Orchestral literature with emphasis on the evolution of symphonic form and style, through the study of selected masterworks of the standard repertoire. FALL. [3] Michael Rose.

MUSL 1300. Music, the Arts, and Ideas. The changing historical relationships among music, literature, fine arts, and philosophy. Musical developments as responses to social, political, and economic circumstances. FALL. [3] Link.

MUSL 1310. Love and Death in Music. Perspectives on two great problems of human life throughout the history of Western music. Themes include idealized love, sexual pathology, love and realism, love of God, confronting death, transcending death. Connections of music to visual arts, literature, film. No musical background required. [3] Michael Rose. (Offered alternate years)

MUSL 1320. The Music of the Outliers. Seminar 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. Topics include the "reactionary" climate of the 20th century; modernism and post-modernism; electronics in music; minimalism and microtonalism; performance art and "Art-Pop." Not open to students who have completed MUTH 2400. Does not count toward a major in music. No prior experience in music necessary. Maymester [3] Slayton

MUSL 1330. Cross-Currents in Music and Art. Survey of selected pairings or groupings of artists and composers through four centuries of art and music in Europe and the United States. [3] Michael Rose.

MUSL 1600. American Popular Music. Historical 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." Topics include audience reception; production and consumption; multiculturalism; and meaning. SPRING. [3] Gunderman.

MUSL 1610. Musical Theatre in America: A Cultural History. 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. Readings, live productions, guest lecturers, and film. SPRING. [3] (Offered alternate years.)

MUSL 1620. Survey of Jazz. A survey of jazz history, with particular attention to the major composers, "Jelly Roll" Morton, Duke Ellington, and Thelonius Monk, who gave the music synthesis and form; and to its major innovative soloists, Louis Armstrong, Charlie Parker, and Ornette Coleman, who renewed its musical language. FALL, SPRING. [3] Fry.

MUSL 1630. The Blues. Downhome, classic, Chicago, and urban blues-history, musical structure, musical styles, singers' lives, and meanings of blues lyrics. The 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 Rainey, Charley Patton, Robert Johnson, Lightnin' Hopkins, Muddy Waters, B.B. King, Buddy Guy, Robert Cray. SPRING. [3] Fry.

MUSL 1640. Country Music. A musical and cultural survey of the talents, traditions, and trends of country music from its Colonial roots to its current status as a multimillion-dollar global industry. Focus on the music, creators, and performers of that music and its cultural and social contexts. FALL, SPRING. [3] Cooper.

MUSL 1650. History of Rock Music. History and development of rock and roll music and its performance from the 1950s to the present. Major artists from each decade, subgenres (rockabilly, R&B, folk, soul, metal, pop, alternative, etc.), and technological, cultural, and economic developments that helped shape the music. FALL, SPRING. [3] Gunderman.

MUSL 1660. Music and Tourism: Music City Museum & Memorabilia. An exploration of the intersection between popular music and tourism. Music landmarks as tourist attractions, music memorabilia and museums, tourism and urban development, souvenirs as travel credentials, and tourism and issues of representation. FALL. [3] Fry.

MUSL 1670. Survey of American Hip Hop. This course examines the history of hip hop and culture from the 1970s to the present, including current debates and discussions. It explores the dynamics of hip-hop culture regarding its historical development, political influence and social impact, particularly in American culture. This class also explores relevant issues surrounding race, gender, cultural relations, economics and social barriers relating to hip-hop music and culture. Discussions will include the coexistence of various hip hop styles and the exploitation of this music and culture as a commodity for national and global consumption. [3] Chase.

MUSL 2100. Music as Global Culture. Music and musical cultures from around the world. Students 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. Transcription, notation, and analysis of a variety of melodic and rhythmic forms. Not open to students who have completed MUSL 1100. Prerequisite: Open to B.Mus. and B.Mus.Arts 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. 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. SPRING. [3]

MUSL 2150. Music, Identity, and Diversity. Issues of multiculturalism and intersections with musical expression in America. Cultural determinants, such as race, gender, ethnicity, class, religion, language, ideology, folklore, and history will be studied critically. Prerequisite: any MUSL course or AMER 1002. FALL. [3]

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

MUSL 2310. The Bible and Music. An investigation of Biblical texts (Old Testament/Tanach; Deuterocanonical texts/Old Testament Apocrypha; New Testament) that have inspired musical settings and the musical settings themselves. Emphasis on literary and musical analysis and interpretation. No musical or scriptural background assumed. FALL. [3] Rose and Levine.

MUSL 2320. Exploring the Film Soundtrack. Relationships among soundtrack, image, and narrative in film. The complex of music, sound, and dialog in a variety of American films, from silents to Hollywood blockbusters and cartoons. Topics include diegesis, temporality, continuity, and musical style. Discussion, video, and film research, reading, and listening. No musical background required. SPRING. [3] Link.

MUSL 2330. Words and Music. 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 Rose.

MUSL 2340. Music in Narrative Fiction. Exploration of music as an explicit narrative presence in fiction of the 20th and 21st centuries. Examination of the roles of music as plot device, symbol, setting, and character development as embodied in various genres including popular, classical, and jazz. Analysis of complete novels and short fiction combined with the theoretical, social, and historical analysis of music, with synthesis in creative responses. [3]

MUSL 2350. The Miracle of Venice: Sound, Space, Vision, and Power. In perhaps no other country were the arts so intimately fused with a sense of national mission as in the Republic of Venice, a miniature semi-democratic nation-state which emerged during the death throes of the Roman Empire and which collapsed with the Napoleonic invasion of 1797. This course will celebrate and evaluate those magnificent works of music, architecture, art, and film produced by artists living in the city, and, increasingly after 1797, by fascinated foreigners. The class will combine elements of lecture, seminar, and independent study, designed to allow for the maximization of each student's interests, musical and otherwise. There is no formal prerequisite. [3] Platt.

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

MUSL 2610. Music of the South. 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 AMER 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 DIY 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. 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. and B.Mus.Arts students and second majors, MUSL 2200W and 2100; music minors, MUSL 2200W or 1200; or permission of instructor. FALL. [3] Calico

MUSL 3150. Music, Gender, and Sexuality. 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. SPRING. [3] Lowe. (Offered alternate years)

MUSL 3155. Women and Music. 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 3160. Women and Rock Music. An exploration of the ways that women have made their voices heard in rock on stage, in the studio, behind the scenes, and as fans. Prerequisite: Any MUSL or WGS course. SPRING. [3] Gunderman.

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] Cornfield.

MUSL 3220. Opera in the 17th and 18th Centuries. 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. and B.Mus.Arts students and second majors, MUSL 2100, 2200W, and 3100; music minors, MUSL 2200W or 1200; or permission of instructor. FALL. [3] Calico.

MUSL 3221. Opera in the 19th Century. 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. Prerequisites: B.Mus. and B.Mus.Arts students and second majors, MUSL 3100; music minors, MUSL 2200W or 1200; or permission of instructor. SPRING. [3] Calico.

MUSL 3222. Mahler Symphonies: Songs of Irony. 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. Prerequisites: B.Mus. and B.Mus.Arts students and second majors, MUSL 3100; music minors, MUSL 2200W or 1200; or permission of instructor. SPRING. [3].

MUSL 3223. Music in the Age of Beethoven and Schubert. The musical legacy of each composer in culture and (especially) social context: patrons, family, and friends. Prerequisites: B.Mus. and B.Mus.Arts students and second majors, MUSL 3100; music minors, MUSL 2200W or 1200; or permission of instructor. FALL. [3] Cyrus, Lowe, Shadle.

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

MUSL 3225. Brahms and the Anxiety of Influence. A study of Brahms' large-scale orchestral works and other selected literature from the perspective of 'influence.' Musical relationships to Couperin, JS 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. Prerequisites: B.Mus. and B.Mus.Arts students and second majors, MUSL 3100; music minors, MUSL 2200W or 2100; or permission of instructor. FALL. [3] Cyrus. (Offered alternate years)

MUSL 3226. The String Quartet. 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. and B.Mus.Arts students and second majors, MUSL 3100; music minors, MUSL 2200W or 1200; or permission of instructor. SPRING. [3] Lowe.

MUSL 3227. Music in the Age of Revolution, 1789-1848. 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. Prerequisites: B.Mus. and B.Mus.Arts students and second majors, MUSL 3100; music minors, MUSL 2200W or 1200; or permission of instructor. FALL. [3] Calico, Shadle.

MUSL 3228. J.S. Bach: Learned Musician & Virtual Traveler. 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. Prerequisites: B.Mus. and B.Mus.Arts students and second majors, MUSL 3100; music minors, MUSL 2200W or 1200; or permission of instructor. SPRING. [3] Lowe.

MUSL 3229. Robert Schumann and the Romantic Sensibility. An exploration of Robert Schumann's music and criticism within the context of German Romanticism. B.Mus. and B.Mus.Arts students and second majors, MUSL 3100; music minors, MUSL 2200W or 1200; or permission of instructor. SPRING. [3].

MUSL 3230. Music and the Construction of National Identity. An in-depth exploration of the tools used to construct national musical identities during the long nineteenth century (ca. 1789-1914), including compositional style, performance techniques, and music criticism. Addresses topics from Western Europe, Eastern Europe, and the Americas. Prerequisite: B.Mus. and B.Mus.Arts students and second majors: MUSL 3100; music minors: MUSL 1200 or 2200W; or permission of instructor. SPRING. [3] Shadle.

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). Pre-requisite: B.Mus majors, B.Mus.Arts majors, and second majors: MUSL 3100; music minors: MUSL 2200W or 1200; or permission of instructor. [3]

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. Students 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. and B.Mus.Arts students and second majors, MUSL 3100; music minors, MUSL 2200W or 1200; or permission of instructor. [3] Lowe

MUSL 3233. Music and the Environment. An exploration of how music, sound, nature, and culture interact both with and within the environment, engage in current issues of conservation and sustainability, and influence musical creation and expression. We will employ methodologies drawn from musicology, ethnomusicology, sound studies, ecology, environmental history, and ecocriticism to consider musical

portraiture of the natural world, historical soundscapes, sonic representations of the environmental past, animal and interspecies musical performance, digital nonhuman musical environments, soundscape ecology, the music/sound of environmental change, and social-activist roles of music in periods of environmental crisis. To emphasize the importance of musical thinking about the interconnections of people and planet, this course culminates in ecomusicological explorations of the Anthropocene. Prerequisite: B.Mus. and B.Mus. Arts students and second majors: MUSL 3100; music minors: MUSL 2200W or 1200; or permission of instructor. [3] Lowe.

MUSL 3234. Modernist, Contemporary, and Experimental Opera. Opera since the early twentieth century and relevant analytical tools. Begins with canonical works representing a range of compositional styles and entry points for examination. The second half builds on those skills and adds new modes of investigation appropriate for repertoire since 2000. [3] Calico.

MUSL 3850. Independent Study. Development and execution of a program of study in musicology or ethnomusicology under the direction of a member of the department. (See Academic Regulations section.) Repeatable for credit, variable up to 3 hours per semester. Musicology faculty. [1-3]

MUSL 3890. Selected Topics in Music History. Selected methodological approaches focused on a particular topic. Offerings have included "Music and the American Presidency," "Schoenberg and the Word," "Mingus, Monk, and Miles: Jazz Biography and Jazz Composition," "Stephen Sondheim 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. 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. [1-3]

MUSL 4998. Senior Honors Thesis. Independent research on a musicological or ethnomusicological topic, culminating in a written thesis submitted to the faculty. Progress monitored via tutorials. Students 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. Independent research on a musicological or ethnomusicological topic, culminating in a written thesis submitted to the faculty. Progress monitored via tutorials. Students 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.

MUTH 1120. Songwriting and Elements of Music Theory. Introduction to fundamental elements of music as they apply to popular songwriting techniques. Selected readings on the technical and aesthetic facets of songwriting. Listening analysis and discussion of songs in a variety of current styles. Selected aural 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, SPRING. [3] Walker.

MUSO: Other Music Courses

MUSO 1000. Recital Attendance. Weekly recitals in solo and chamber music settings, presented by students enrolled for performance instruction, and six additional faculty/student recitals and concerts. Required of all music degree (B.Mus.) students. (See Academic Regulations section of Catalog.) Offered on a pass/fail basis. [0] Melissa Rose.

MUSO 1001. Commons iSeminar. Open to first-year students of all four undergraduate schools. Topics approved by Blair faculty. Students may propose topics through the associate dean. No credit toward a major or minor in music. General Elective credit only. FALL, SPRING. [1] Staff.

MUSO 1130. Percussion Seminar. Overview of percussion in Western and non-Western cultures from pre-history to present. Emphasis on European/American orchestral practices. Representative works for study chosen from symphony, opera, oratorio, and other orchestral/choral sources. FALL. [1] Jung.

MUSO 1201. Lyric Theatre Workshop I. Introduction to the various performance elements of the lyric theatre experience: acting, movement, improvisation, use of the voice, stage combat, and scene study. Open to all Vanderbilt students by consent of instructor. SPRING. [1] Shay.

MUSO 1202. Lyric Theatre Workshop II. Various performance elements of the lyric theatre experience: acting, movement, improvisation, use of the voice, stage combat, and scene study. Prerequisite: MUSO 1201. SPRING. [1] Shay.

MUSO 1203. Lyric Theatre Workshop for Instrumentalists. 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. SPRING. [1] Shay.

MUSO 1210. Baroque Performance for Strings. Aspects of period instrument performance adaptable to modern instruments and modern bows. Articulation, ornamentation, the rule 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] Romero Ramos.

MUSO 1220. Jazz Improvisation I: The Blues. Introduction to the techniques of jazz improvisation. Development of basic performing technique with in-depth study of the blues form and its variations. [1]

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: MUSO 1220. [1]

MUSO 1222. Jazz Improvisation III: Post-bop and Beyond. Advanced study in techniques for jazz improvisation. In-depth study of contemporary jazz compositions, structured- and free-forms, and original student compositions. Prerequisite: MUSO 1220 and MUSO 1221. [1]

MUSO 1230. Lyric Writing Workshop. Designed to help students find their unique voice as lyricists through lecture, reading, exercises, discussion, and lyric analysis. Does not count toward a major or minor in music. [1] Blackmon.

MUSO 1302. History of Classical Recording. A survey of the five main periods - acoustic, electric, LP, stereo and digital - of recorded classical music. Students will listen to the recordings of such legendary artists as Caruso, Paderewski, Kreisler, Toscanini and Callas. The profound impact of recording technology on performance practice itself will also be thoroughly considered. [3]

MUSO 1340. Technology for Musicians. An introduction to music related computer technology essential to the contemporary musician, including the basic principles of MIDI and computer music notation. [1] Salazar.

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: Demonstrated musical literacy and permission of instructor. [1] Salazar.

MUSO 1344. Digital Sound Synthesis. An introduction to audio synthesis via software, including manipulation of basic waveforms/samples, leading to the creation of instruments and musical projects on the computer. [2] Salazar.

MUSO 1346. Mixing. A hands-on approach to mixing using a digital audio workstation. Topics covered include the use of audio processing tools such as equalization, compression, reverb, etc. and techniques used to create a natural-sounding mix. Prerequisite: MUSO 1342 or instructor consent. [1] SPRING. Salazar.

MUSO 1400. Diction for Singers: English and Italian. An introduction to the International Phonetic Alphabet as applied to lyric English and Italian diction. FALL. [1] Montgomery.

MUSO 1410. Diction for Singers: German. High German diction, using the International Phonetic Alphabet. Prerequisite: 1400 or permission of the instructor. SPRING. [1] Montgomery.

MUSO 1420. Diction for Singers: French. French stage diction, using the International Phonetic Alphabet. Prerequisite: 1400 or permission of the instructor. FALL. [1] Montgomery.

MUSO 1501. Community Music Partnerships: Fundamentals and Applications I. Development of practical skills for music-making in a variety of community service contexts. Interactive setting with a focus on skills of collaboration and communication, both as artists and with a community partner. Culminates in small case-study group performance projects. [1]

MUSO 1502. Community Music Partnerships: Fundamentals and Applications II. Application of essential skills of programming, audience development, marketing, and collaboration, through a mentored, project-based experience with a community partner in metro Nashville. Culminates in a public performance in collaboration with the community partner. Prerequisite: MUSO 1501. [1]

MUSO 2100. Music Criticism and Writing. A practical guide to writing professional music criticism. Readings include selected writings of the great critics, literary authors, program annotators and bloggers. Assignments involve listening exercises, written reviews and program notes. Difference in style among classical, jazz and rock critics will be considered. Prerequisites: 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] Smith.

MUSO 3010. Performance in Practice, IES Vienna. 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. 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.) [Repeatable for credit, variable up to 3 hours per semester.] Staff.

MUSO 3970. Junior Recital. Students are encouraged to prepare a joint recital, shared with another degree candidate. See Blair Academic Regulations section of the Undergraduate Catalog for detailed requirements. Open by permission of instructor. [1]

MUSO 4970. Senior Recital. See Blair Academic Regulations 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]

MUTH: Music Theory

MUTH 1120. Songwriting and Elements of Music Theory. Introduction to fundamental elements of music as they apply to popular songwriting techniques. Selected readings on the technical and aesthetic facets of songwriting. Listening analysis and discussion of songs in a variety of current styles. Selected aural 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, SPRING. [3] Walker.

MUTH 1125. Songwriting II. Project-based class designed to refine and advance skills developed in MUTH 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. Listening, 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: MUTH 1120. FALL, SPRING. [3] Walker.

MUTH 1130. Nashville Number System for Songwriters/Performers. 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 1200. Survey of Music Theory. 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 MUTH 2100 or 2200. Does not count toward a major in music. [3] Bingham.

MUTH 1210. Survey of Music Theory. 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: MUTH 1200. Not open to students who have completed MUTH 2100 or 2200. Does not count toward a major in music. [3] Bingham.

MUTH 2100. The Syntax of Music. Basic elements of music and notation (including computer notation), introduced through a wide variety of styles. Includes non-tonal and non-Western repertoire. Reinforcement of the elements of MUSC 2100/Musicianship Level I throughout. B.Mus. and B.Mus.Arts students enrolled in MUTH 2100 should also be enrolled in MUSO 1340. Corequisite: MUSC 2100. FALL. [2] Deakin, Rilling, Slayton.

MUTH 2200. Harmonic Idioms of the Common Practice Period. 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 MUTH 2100; corequisite: MUSC 2200. SPRING. [3] Michael Rose, Slayton, Zyman.

MUTH 2300. Repertoire Analysis. A study of diverse and interrelated harmonic, melodic, rhythmic, 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 MUTH 2200; corequisite: MUSC 2300. FALL. [3] Michael Rose, Link, Deakin.

MUTH 2400. Musical Expansion: The Twentieth Century to the Present. Late-Romantic, modernist, and postmodern compositional practices, including freely chromatic and non-functional harmony, ordered and unordered sets, post-tonal formal design, contemporary rhythmic devices, indeterminacy, and quotation. Prerequisite: C- or above in MUTH 2300; corequisite: MUSC 2400. SPRING. [3] Link, Michael Rose, Slayton.

MUTH 3100. Individual Theory Instruction (Elective). Individual instruction and seminars. Score analysis and style-study composition. Prerequisite: MUTH 2400 and consent of instructor. May be repeated for credit. [Variable credit: 1-3 each semester] Music theory faculty.

MUTH 3110. Orchestration. Technical and aesthetic considerations in composing or transcribing for individual orchestral instruments, sections, and full orchestra. Score analysis and composition projects. Prerequisite: B- or above in MUTH 2100. SPRING. [3]

MUTH 3120. Jazz Theory. An exploration of harmonic syntax, melodic construction, and song forms in jazz. Includes analysis, directed listening, and practice hearing jazz chords and chord progressions. Prerequisite: MUTH 1210, or MUTH 2200/MUSC 2200. Recommended: MUSO 1220. SPRING. [2] Middagh.

MUTH 3130. Techniques of Choral Composition. Technical and aesthetic considerations involved in arranging and composing for combinations of voices, from two-part to larger choral ensembles, accompanied and unaccompanied. Score analysis and composition projects. Prerequisite: MUTH 2200 or consent of instructor. SPRING. [3] Smith. (Offered alternate years)

MUTH 3140. Historical Traditions in Composition and in Performance. Topical 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: MUTH 2200. FALL [3]. Smith.

MUTH 3150. Early Keyboard Literature. 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] Smith. (Offered alternate years)

MUTH 3160. Counterpoint: 16th Century Principles. Techniques for handling independent musical lines according to sixteenth-century principles. 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: MUTH 2200. SPRING. [3] Smith. (Offered alternate years)

MUTH 3170. Techniques of Composing for Media. 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 MUTH 2400 or permission of instructor. FALL. [2]

MUTH 3200. Chromatic Harmony in the Romantic Era. Intensive analysis of challenging standard repertoire by three generations of Romantic 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: MUTH 2400. [3] Michael Rose. (Offered alternate years.)

MUTH 3210. Post-tonal Analysis. 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, Scriabin, Schoenberg, Berg, Webern, Stravinsky, Copland, Dallapiccola, Boulez, Cage, Berio, Feldman, Lachenmann. Prerequisite: MUTH 2400. SPRING. [2] Slayton. (Offered alternate years.)

MUTH 3220. Musical Explorations: Bartók. 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. Prerequisites: MUTH 2400 or permission of instructor. SPRING [2] Slayton

MUTH 3222. Musical Explorations: Britten. An introduction to the music of Benjamin Britten through close analysis of representative compositions and exploration of the composer's substantial recorded legacy. Focus on the formal and theoretical aspects of Britten's work with a detailed consideration of how musical resources and compositional techniques are employed to suggest a sense of place. Prerequisite: MUTH 2400 or permission of instructor. SPRING. [2] Deakin.

MUTH 3890. Special Topics in Music Theory. Advanced study in theory, focused on various topics from year to year, including such areas as advanced counterpoint, analysis of a specific composer, Schenkerian analysis, etc. Prerequisite: varies by topic. [2 or 3, as listed.] Link, Michael Rose, Slayton, Smith.

MWEL: Musicians' Wellness

MWEL 1120. The Alexander Technique I. 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, SPRING. [1] Ahner.

MWEL 1121. The Alexander Technique II. 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, SPRING. [1] Ahner.

MWEL 1130. Meditation for Musicians. 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, SPRING. [1] Joshua McGuire.

MWEL 1140. Tai Chi for Musicians. Principles of Tai Chi applied to musical performance. The practice and understanding of anatomical movement, with emphasis on prevention of injury. Offered on a pass/fail basis. FALL, SPRING. [1] Hui-Lio.

MWEL 2120. The Performer and the Body. Application of the Alexander Technique in a small group setting with attention to aspects of musical performance, including practice skills and performance anxiety. Offered on a pass/fail basis. May be repeated once for credit. Prerequisite: MWEL 1120. B.Mus. and B.Mus.Arts students or permission of the instructor. FALL. [1] Ahner.

Group Performance Instruction

GTR 1010. Introduction to Guitar I. 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./B.Mus.Arts students. [1] Kimbrough.

GTR 1020. Introduction to Guitar II. 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./B.Mus.Arts students. [1] Kimbrough.

PERC 1010. Introduction to Percussion. 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./B.Mus.Arts students. [1] Vinson.

PIAN 1010. Introduction to Piano I. 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. Not open to B.Mus./B.Mus.Arts students. FALL, SPRING. [1] Middleton.

PIAN 1020. Introduction to Piano II. 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: PIAN 1010 or permission of instructor. Fees apply. Not open to B.Mus./B.Mus.Arts students. FALL, SPRING. [1] Middleton.

VLA 1010. Viola for Violinists. Technical 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, SPRING. [1] Plummer.

Performance Classes and Individual Performance Instruction

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

BRQ 1100. Baroque Strings. Individual practice focused on the art and practice of Baroque violin, viola, cello, or bass, with emphasis on tone quality, technique, rhythm, interpretation, and literature. [1-2] Romero Ramos.

BNJO 1100. Banjo. 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. New students by interview only. Fees apply to non-B.Mus./B.Mus.Arts students [1-2 variable credits, based on lesson length and repertoire as agreed on with instructor.] Brown.

BASS 1000. Bass Performance Class. Weekly observation and participation. Required of all bass majors, B.Mus. and B.Mus.Arts. Offered on a pass/fail basis. [0] Reist, Wanner.

BASS 1100. Double Bass (elective/ minors/ second majors). 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./B.Mus.Arts students. [1-2 variable credits, based on lesson length and repertoire as agreed on with instructor.] Reist, Wanner.

BASS 2100. Double Bass (B.Mus.Arts and Integrated Studies Freshmen/Sophomores). 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.Arts and Integrated Studies majors. [2] Reist, Wanner.

BASS 2200. Double Bass (Performance Majors Freshmen/Sophomores). 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] Reist, Wanner.

BASS 4100. Double Bass (B.Mus.Arts and Integrated Studies Juniors/Seniors). 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.Arts and Integrated Studies juniors and seniors. [2] Reist, Wanner.

BASS 4200. Double Bass (Performance Majors Juniors/Seniors). 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] Reist, Wanner.

BSSN 1000. Bassoon Performance Class. Weekly observation and participation. Required of all bassoon majors, B.Mus. and B.Mus.Arts. Offered on a pass/fail basis. [0] Kolkay.

BSSN 1100. Bassoon (elective/ minor / second major). 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./B.Mus.Arts students. [1-2 variable credits, based on lesson length and repertoire as agreed on with instructor.] L. Hauser, Kolkay.

BSSN 2100. Bassoon (B.Mus.Arts and Integrated Studies Freshmen/Sophomores). 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.Arts and Integrated Studies majors. [2] Kolkay.

BSSN 2200. Bassoon (Performance Majors Freshmen/Sophomores). 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] Kolkay.

BSSN 4100. Bassoon (B.Mus.Arts and Integrated Studies Juniors/Seniors). 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.Arts and Integrated Studies juniors and seniors. [2] Kolkay.

BSSN 4200. Bassoon (Performance Majors Juniors/Seniors). 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] Kolkay.

CLLO 1000. Cello Performance Class. Weekly observation and participation. Required of all cello majors, B.Mus. and B.Mus.Arts. Offered on a pass/fail basis. [0] Wang.

CLLO 1100. Cello (elective credit and General Music Minors). 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./B.Mus.Arts students. [1-2 variable credits, based on lesson length and repertoire as agreed on with instructor.] K. Cassel, Mansell, S. Reist, Wang.

CLLO 2100. Cello (B.Mus.Arts and Integrated Studies Freshmen/Sophomores). 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.Arts and Integrated Studies majors. [2] Wang.

CLLO 2200. Cello (Performance Majors Freshmen/Sophomores). 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] Wang.

CLLO 4100. Cello (B.Mus.Arts and Integrated Studies Juniors/Seniors). 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.Arts and Integrated Studies juniors and seniors. [2] Wang.

CLLO 4200. Cello (Performance Majors Juniors/Seniors). 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] Wang.

CLAR 1000. Clarinet Performance Class. Weekly observation and participation. Required of all clarinet majors, B.Mus. and B.Mus.Arts. Offered on a pass/fail basis. [0] Jackson.

CLAR 1100. Clarinet (elective/ minor / second major). 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./B.Mus.Arts students. [1-2 variable credits, based on lesson length and repertoire as agreed on with instructor.] Jackson, Lee.

CLAR 2100. Clarinet (B.Mus.Arts and Integrated Studies Freshmen/Sophomores). 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. and Integrated Studies majors. [2] Jackson.

CLAR 2200. Clarinet (Performance Majors Freshmen/Sophomores). 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] Jackson.

CLAR 4100. Clarinet (B.Mus.Arts and Integrated Studies Juniors/Seniors). 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.Arts and Integrated Studies juniors and seniors. [2] Jackson.

CLAR 4200. Clarinet (Performance Majors Juniors/Seniors). 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] Jackson.

DRUM 1100. Drumset (elective credit). 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./B.Mus.Arts students. [1-2 variable credits, based on lesson length and repertoire as agreed on with instructor.]

EUPH 1100. Euphonium (elective/ minor / second major). 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./B.Mus.Arts students. [1-2 variable credits, based on lesson length and repertoire as agreed on with instructor.] Long.

EUPH 2100. Euphonium (B.Mus.Arts and Integrated Studies Freshmen/Sophomores). 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.Arts and Integrated Studies majors. [2] Long.

EUPH 2200. Euphonium (Performance Majors Freshmen/Sophomores). 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] Long.

EUPH 4100. Euphonium (B.Mus.Arts and Integrated Studies Juniors/Seniors). 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.Arts and Integrated Studies juniors and seniors. [2] Long.

EUPH 4200. Euphonium (Performance Majors Juniors/Seniors). 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] Long.

FDDL 1100. Fiddle. 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./B.Mus.Arts students. [1-2 variable credits, based on lesson length and repertoire as agreed on with instructor.] Combs, Plohma.

FLUT 1000. Flute Performance Class. Weekly observation and participation. Required of all flute majors, B.Mus. and B.Mus.Arts. Offered on a pass/fail basis. [0] Barth.

FLUT 1100. Flute (elective/music minors/2nd majors). 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./B.Mus.Arts students. [1-2 variable credits, based on lesson length and repertoire as agreed on with instructor.] Barth, Dunnivant, Fagan.

FLUT 2100. Flute (B.Mus.Arts and Integrated Studies Freshmen/Sophomores). 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.Arts and Integrated Studies majors. [2] Barth.

FLUT 2200. Flute (Performance Majors Freshmen/Sophomores). 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] Barth.

FLUT 4100. Flute (B.Mus.Arts and Integrated Studies Juniors/Seniors). 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.Arts and Integrated Studies juniors and seniors. [2] Barth.

FLUT 4200. Flute (Performance Majors Juniors/Seniors). 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] Barth.

GTR 1030. Fingerboard Harmony. 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, SPRING. [1-2 variable hours, based on lesson length as agreed on with instructor.] Kimbrough

GTR 1100. Guitar (elective/ minor / second major). 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./B.Mus.Arts students. [1-2 variable credits, based on lesson length and repertoire as agreed on with instructor.] Todd.

HARP 1000. Harp Performance Class. Weekly observation and participation. Required of all harp majors, B.Mus. and B.Mus.Arts . Offered on a pass/fail basis. [0] Agresta Copely.

HARP 1100. Harp (elective/ minor / second major). 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./B.Mus.Arts students. [1-2 variable credits, based on lesson length and repertoire as agreed on with instructor.] Agresta Copely.

HARP 2100. Harp (B.Mus.Arts and Integrated Studies Freshmen/Sophomores). 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.Arts and Integrated Studies majors. [2] Agresta Copely.

HARP 2200. Harp (Performance Majors Freshmen/Sophomores). 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] Agresta Copely.

HARP 4100. Harp (B.Mus.Arts and Integrated Studies Juniors/Seniors). 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.Arts and Integrated Studies juniors and seniors. [2] Agresta Copely.

HARP 4200. Harp (Performance Majors Juniors/Seniors). 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] Agresta Copely.

HRPS 1100. Harpsichord. 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./B.Mus.Arts students [1-2 variable credit hours, based on lesson length and repertoire as agreed on with instructor]. Brecht.

HORN 1000. Horn Performance Class. Weekly observation and participation. Required of all horn majors, B.Mus. and B.Mus.Arts. Offered on a pass/fail basis. [0] Norton.

HORN 1100. Horn (elective/ minor / second major). 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./B.Mus.Arts students. [1-2 variable credits, based on lesson length and repertoire as agreed on with instructor.] Norton.

HORN 2100. Horn (B.Mus.Arts and Integrated Studies Freshmen/Sophomores). 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.Arts and Integrated Studies majors. [2] Norton.

HORN 2200. Horn (Performance Majors Freshmen/Sophomores). 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] Norton.

HORN 4100. Horn (B.Mus.Arts and Integrated Studies Juniors/Seniors). 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.Arts and Integrated Studies juniors and seniors. [2] Norton.

HORN 4200. Horn (Performance Majors Juniors/Seniors). 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] Norton

MNDL 1100. Mandolin. 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./B.Mus.Arts students. [1-2 variable credits, based on lesson length and repertoire as agreed on with instructor.] Percy.

OBOE 1000. Oboe Performance Class. Weekly observation and participation. Required of all oboe majors, B.Mus. and B.Mus.Arts. Offered on a pass/fail basis. [0] Jared Hauser.

OBOE 1100. Oboe (elective/ minor / second major). 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./B.Mus.Arts students. [1-2 variable credits, based on lesson length and repertoire as agreed on with instructor.] Hauser, Wiesmeyer.

OBOE 2100. Oboe (B.Mus.Arts and Integrated Studies Freshmen/Sophomores). 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.Arts and Integrated Studies majors. [2] Hauser.

OBOE 2200. Oboe (Performance Majors Freshmen/Sophomores). 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] Hauser.

OBOE 4100. Oboe (B.Mus.Arts and Integrated Studies Juniors/Seniors). 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.Arts and Integrated Studies juniors and seniors. [2] Hauser.

OBOE 4200. Oboe (Performance Majors Juniors/Seniors). 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] Hauser.

ORGN 1100. Organ (elective/ minor / second major). 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./B.Mus.Arts students. [1-2 variable credits, based on lesson length and repertoire as agreed on with instructor.] Brecht.

PERC 1000. Percussion Performance Class. Weekly observation and participation. Required of all percussion majors, B.Mus. and B.Mus.Arts. Offered on a pass/fail basis. [0] Jung.

PERC 1100. Percussion (elective/ minor / second major). 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./B.Mus.Arts students. [1-2 variable credits, based on lesson length and repertoire as agreed on with instructor.] Jung.

PERC 2100. Percussion (B.Mus.Arts and Integrated Studies Freshmen/Sophomores). 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.Arts and Integrated Studies majors. [2] Jung.

PERC 2200. Percussion (Performance Majors Freshmen/Sophomores). 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] Jung.

PERC 4100. Percussion (B.Mus.Arts and Integrated Studies Juniors/Seniors). 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 B.Mus.Arts and Integrated Studies juniors and seniors; and for elective credit to Percussion Performance juniors and seniors. [2] Jung.

PERC 4200. Percussion (Performance Majors Juniors/Seniors). 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 junior and senior performance majors. Prerequisite: successful completion of upper divisional hearing. [4] Jung.

PIAN 1000. Piano Performance Class. Weekly observation and participation. Required of all piano majors, B.Mus. and B.Mus.Arts. Offered on a pass/fail basis. [0] Dorfman, Krieger, Nies.

PIAN 1100. Piano (elective/ minor / second major). 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./B.Mus.Arts students. [1-2 variable credits, based on lesson length and repertoire as agreed on with instructor.] Conner, Dorfman, Hwang, Krieger, Middleton, Nies, Reagan, Yang.

PIAN 2100. Piano (B.Mus.Arts and Integrated Studies Freshmen/Sophomores). 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.Arts and Integrated Studies majors. [2] Dorfman, Krieger, Nies.

PIAN 2200. Piano (Performance Majors Freshmen/Sophomores). 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] Dorfman, Krieger, Nies.

PIAN 4100. Piano (B.Mus.Arts and Integrated Studies Juniors/Seniors). 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.Arts and Integrated Studies juniors and seniors. [2] Dorfman, Krieger, Nies.

PIAN 4200. Piano (Performance Majors Juniors/Seniors). 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] Dorfman, Krieger, Nies.

SAX 1000. Saxophone Performance Class. Weekly observation and participation. Required of saxophone majors, B.Mus. and B.Mus.Arts. Offered on a pass/fail basis. [0] Utley.

SAX 1100. Saxophone (elective/ minor / second major). 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./B.Mus.Arts students. [1-2 variable credits, based on lesson length and repertoire as agreed on with instructor.] Bowland, Utley.

SAX 2100. Saxophone (B.Mus.Arts and Integrated Studies Freshmen/Sophomores). 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.Arts and Integrated Studies majors. [2] Utley.

SAX 2200. Saxophone (Performance Majors Freshmen/Sophomores). 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] Utley.

SAX 4100. Saxophone (B.Mus.Arts and Integrated Studies Juniors/Seniors). 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.Arts and Integrated Studies juniors and seniors. [2] Utley.

SAX 4200. Saxophone (Performance Majors Juniors/Seniors). 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] Utley.

STPN 1100. Steel Drum. 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./B.Mus.Arts students. [1-2 variable credits, based on lesson length and repertoire as agreed on with instructor.] Britain.

TROM 1000. Trombone Performance Class. Weekly observation and participation. Required of all trombone majors, B.Mus. and B.Mus.Arts. Offered on a pass/fail basis. [0] Wilson.

TROM 1100. Trombone (elective/ minor / second major). 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./B.Mus.Arts students. [1-2 variable credits, based on lesson length and repertoire as agreed on with instructor.] Laufer, Wilson.

TROM 2100. Trombone (B.Mus.Arts and Integrated Studies Freshmen/Sophomores). 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.Arts and Integrated Studies majors. [2] Wilson.

TROM 2200. Trombone (Performance Majors Freshmen/Sophomores). 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] Wilson.

TROM 4100. Trombone (B.Mus.Arts and Integrated Studies Juniors/Seniors). 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.Arts and Integrated Studies juniors and seniors. [2] Wilson.

TROM 4200. Trombone (Performance Majors Juniors/Seniors). 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] Wilson.

TRPT 1000. Trumpet Performance Class. Weekly observation and participation. Required of all trumpet majors, B.Mus. and B.Mus.Arts. Offered on a pass/fail basis. [0] Sibaja.

TRPT 1100. Trumpet (elective/ minor / second major). 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./B.Mus.Arts students. [1-2 variable credits, based on lesson length and repertoire as agreed on with instructor.] Kunkee, Sibaja.

TRPT 2100. Trumpet (B.Mus.Arts and Integrated Studies Freshmen/Sophomores). 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.Arts and Integrated Studies majors. [2] Sibaja.

TRPT 2200. Trumpet (Performance Majors Freshmen/Sophomores). 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] Sibaja.

TRPT 4100. Trumpet (B.Mus.Arts and Integrated Studies Juniors/Seniors). 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.Arts and Integrated Studies juniors and seniors. [2] Sibaja.

TRPT 4200. Trumpet (Performance Majors Juniors/Seniors). 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] Sibaja.

TUBA 1000. Low Brass Performance Class. Weekly observation and participation. Required of all euphonium and tuba majors, B.Mus. and B.Mus.Arts. Offered on a pass/fail basis. [0] Long.

TUBA 1100. Tuba (elective/ minor / second major). 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./B.Mus.Arts students. [1-2 variable credits, based on lesson length and repertoire as agreed on with instructor.] Long.

TUBA 2100. Tuba (B.Mus.Arts and Integrated Studies Freshmen/Sophomores). 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.Arts and Integrated Studies majors. [2] Long.

TUBA 2200. Tuba (Performance Majors Freshmen/Sophomores). 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] Long.

TUBA 4100. Tuba (B.Mus.Arts and Integrated Studies Juniors/Seniors). 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.Arts and Integrated Studies juniors and seniors. [2] Long.

TUBA 4200. Tuba (Performance Majors Juniors/Seniors). 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] Long.

VLA 1000. Viola Performance Class. Weekly observation and participation. Required of all viola majors, B.Mus. and B.Mus.Arts. Offered on a pass/fail basis. [0] Plummer.

VLA 1100. Viola (elective/ minor / second major). 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./B.Mus.Arts students. [1-2 variable credits, based on lesson length and repertoire as agreed on with instructor.] Reinker, Plummer.

VLA 2100. Viola (B.Mus.Arts and Integrated Studies Freshmen/Sophomores). 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. and Integrated Studies majors. [2] Plummer.

VLA 2200. Viola (Performance Majors Freshmen/Sophomores). 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] Plummer.

VLA 4100. Viola (B.Mus.Arts and Integrated Studies Juniors/Seniors). 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.Arts and Integrated Studies juniors and seniors. [2] Plummer.

VLA 4200. Viola (Performance Majors Juniors/Seniors). 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] Plummer.

VLN 1000. Violin Performance/Studio Class. Weekly observation and participation. Required of all violin majors, B.Mus. and B.Mus.Arts. Offered on a pass/fail basis. [0] Heard, Huebl, and Miahky.

VLN 1100. Violin (elective/ minor / second major). 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./B.Mus.Arts students. [1-2 variable credits, based on lesson length and repertoire as agreed on with instructor.] Blackwell, Combs, Heard, Huebl, McGann, Miahky, Romero Ramos.

VLN 2100. Violin (B.Mus.Arts and Integrated Studies Freshmen/Sophomores). 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.Arts and Integrated Studies majors. [2] Heard, Huebl, Miahky.

VLN 2200. Violin (Performance Majors Freshmen/Sophomores). 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] Heard, Huebl, Miahky.

VLN 4100. Violin (B.Mus.Arts and Integrated Studies Juniors/Seniors). 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.Arts and Integrated Studies juniors and seniors. [2] Heard, Huebl, Miahky.

VLN 4200. Violin (Performance Majors Juniors/Seniors). 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] Heard, Huebl, Miahky.

VOIC 1000. Voice Performance Class. Weekly observation and participation. Required of all voice majors, B.Mus. and B.Mus.Arts. Offered on a pass/fail basis. [0] Voice faculty.

VOIC 1100. Voice (elective/ minor / second major). 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./B.Mus.Arts students. [1-2 variable credits, based on lesson length and repertoire as agreed on with instructor.] Hewlett Elder, Prentice.

VOIC 2100. Voice (B.Mus.Arts and Integrated Studies Freshmen/Sophomores). 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.Arts and Integrated Studies majors. [2] Jarman, Nelson, Shay.

VOIC 2200. Voice (Performance Majors Freshmen/Sophomores). 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. [3] Jarman, Nelson, Shay.

VOIC 4100. Voice (B.Mus.Arts and Integrated Studies Juniors/Seniors). 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.Arts and Integrated Studies juniors and seniors. [2] Jarman, Nelson, Shay.

VOIC 4200. Voice (Performance Majors Juniors/Seniors). 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] Jarman, Nelson, Shay.