If you are looking for the perfect balance between a finely tuned music school and a highly regarded university, consider the Blair School of Music at Vanderbilt University. Vanderbilt is one of only three top-twenty universities in the nation to offer an acclaimed and accredited undergraduate school of music, and the only one whose school of music is solely for undergraduates.
The talented musicians we attract want conservatory-quality music training with excellent teachers, frequent performance opportunities, and great facilities. They want to participate in their school’s top ensembles, so we deliberately limit our admission numbers. Because we are selective, our students study and perform with musicians who are equally dedicated. The student-to-faculty ratio of 4:1 provides numerous opportunities to get to know and to work closely with the world-class musicians on our faculty.

Blair students are bright and versatile, with wide-ranging interests and ideas. Some combine music in a double major or add a minor in one of our three other undergraduate schools, graduating with Vanderbilt’s strong foundation in the liberal arts and sciences supporting Blair’s intense training in music.

Blair graduates can be found throughout the fields of performance, research, teaching, and composition. They have been accepted for graduate study at Juilliard, Eastman, Peabody, and the Royal Academy of Music in London. Blair students have received the Marshall Scholarship to study at Oxford University and the Fulbright Scholarship to attend the Netherlands Conservatory. Other Blair alumni have pursued graduate work in disciplines as diverse as business, law, medicine (including veterinary medicine), and dentistry.

Whatever your musical or academic focus, you’ll learn to think critically, listen perceptively, and write skillfully in a place long known to the world as Music City U.S.A.
Serving as the focal point at Vanderbilt for the study of music, the Blair School of Music maintains and promotes the highest standards in the pursuit of scholarly and creative work. Blair’s intellectual home in a comprehensive university opens a world of options. A music major at Vanderbilt can be combined with a second major such as biological sciences or economics, or with a minor in more than 45 fields, from African American and diaspora studies to women’s and gender studies, from the history of art to theatre, and from English to astronomy. Other options include honors programs, independent study, study abroad, and internships on and off campus. Some Blair students intern with publishers and record companies on Nashville’s Music Row, or with the Nashville Symphony or Nashville Opera.

Music students’ abilities are nurtured and developed in the Blair building, known for its superb acoustical space, audio- and videotaping capabilities, and sound-insulated studios. It includes the Steve and Judy Turner Recital Hall, an intimate, beautiful performance venue, and the Ingram Concert Hall, a 600-seat venue that accommodates fully staged opera and musical theatre performances as well as major concerts.

In a typical year, you will hear more than two hundred performances and recitals by students, faculty members, and visiting artists. You will contribute to this varied schedule with solo and ensemble performances of your own. The Sarratt Great Performances series also brings a variety of guest artists to campus, including, in recent years, Academy of St. Martin in the Fields, Wynonna, Merce Cunningham, and Anoushka Shankar.

The Anne Potter Wilson Music Library, part of the Heard Library system, holds more than 76,000 items, including scores, recordings, videos, books, journals, and numerous online resources. The library also boasts exceptional recording and listening equipment, and the school has computer-assisted keyboard labs, accompanying systems, and ear-training facilities.

In addition to serving as teachers and mentors, Blair professors perform as soloists and in ensemble settings. Led by Dean Mark Wait, who earned a 2004–2005 Grammy nomination for Best Classical Instrumental Soloist Performance, eighteen Blair faculty play with the Nashville Symphony, and many can be heard on recordings of all kinds—commercial and classical. Blair musicians are in great demand for gigs in Nashville, a music hub with publishers, production companies, record labels, and recording studios equal to the best in New York and Los Angeles.

Faculty members are also well known for their scholarship; recent projects have included research into American folk and African music. Blair also hosts well-known musicians not only as guest conductors, composers, and performers but also as lecturers and master class instructors.

Blair faculty ensembles include the Blair String Quartet, Blair Woodwind Quintet, Blair Brass Quintet, and Blakemore Trio.

Composer Michael Kurek has premiered a work with the Poland Symphony, and pianist Craig Nies recorded a work by Blair composer Michael Alec Rose in the Czech Republic. Dwayne Sagen, Assistant Dean for Admissions, guest conducted and adjudicated band festivals in six states and Toronto. Among other faculty members are pianists Amy Dorfman and Karen Ann Krieger; classical guitarist John Johns; composers Stan Link and Michael Slayton; baritone Jonathan Retzlaff; mezzo soprano Gayle Shay; soprano Amy Jarman; and musicologists Gregory Barz, Joy Calico, Cynthia Cyrus, Robert Frey, Jen Gunderman, Michael Hime, Jim Lovensheimer, Melanie Lowe, and Jimmy Maiello.
One On One
Jim Lovensheimer
Associate Professor in Music History and Literature

If there’s one thing that associate professor of music history and literature Jim Lovensheimer wants his students to learn, it’s that the music they’ve loaded onto their MP3 players—be it Taylor Swift or Ke$ha or Jay-Z—is inextricably linked to a complex, endlessly fascinating cultural history that stretches across centuries and continents.

“In my class on American music, we look at the whole expanse of music in this country and how it’s related to everything from Supreme Court decisions to cultural trends and fads. My students may not expect to learn about Plessy v. Ferguson or Brown v. Board of Education, but these things and many others play into musical moments.”

At the heart of Lovensheimer’s teaching is not just an eagerness to embrace all forms of cultural expression, but a drive to make real sense of them. As a result, he has earned a reputation as an enthralling lecturer. Just six years after arriving at Vanderbilt, Professor Lovensheimer received both the Ellen Gregg Ingalls Award for Excellence in Classroom Teaching at Vanderbilt and the Chancellor’s Cup, which honors a Vanderbilt faculty member’s contributions to undergraduate student-faculty relationships.

Lovensheimer finds himself constantly revisiting the curriculum to keep his classes meaningful both for his students and for himself. “I’ve become much more focused in what I try to accomplish in each class. When I started out I was trying to do everything, but I quickly realized that focus is the most important part of being good in the classroom. Every semester I reinvest myself in the material: I do more research, I add more readings. It is a continual process, which is part of the excitement of academia for me.”

“Every semester I reinvest myself in the material: I do more research, I add more readings. It is a continual process, which is part of the excitement of academia for me.”
<table>
<thead>
<tr>
<th><strong>Blair Curriculum</strong></th>
</tr>
</thead>
</table>

### Music Core

<table>
<thead>
<tr>
<th>Course</th>
<th>Credit Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theory/Keyboard Harmony</td>
<td>19</td>
</tr>
<tr>
<td>The Syntax of Music</td>
<td>2</td>
</tr>
<tr>
<td>Harmonic Idioms of the Common Practice</td>
<td>3</td>
</tr>
<tr>
<td>Harmony Analysis</td>
<td>3</td>
</tr>
<tr>
<td>Musical Expansion: The 20th Century to Present</td>
<td>3</td>
</tr>
<tr>
<td>Music History and Literature</td>
<td>3</td>
</tr>
<tr>
<td>Music in Western Culture</td>
<td>3</td>
</tr>
<tr>
<td>Music as Global Culture</td>
<td>3</td>
</tr>
<tr>
<td>Student choice from series of courses in “the canon”</td>
<td>3</td>
</tr>
<tr>
<td>Music of 20th and 21st Centuries</td>
<td>3</td>
</tr>
<tr>
<td>Conducting</td>
<td>2</td>
</tr>
<tr>
<td>Ensemble</td>
<td>8</td>
</tr>
</tbody>
</table>

**Note:** The Bachelor of Music requires a minimum of 80 hours in music.

### Liberal Arts Core

<table>
<thead>
<tr>
<th>Course</th>
<th>Credit Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>English/Writing</td>
<td>6</td>
</tr>
<tr>
<td>Music in Western Culture and courses chosen from English, communication studies, or a writing class in any discipline</td>
<td>12</td>
</tr>
<tr>
<td>Humanities</td>
<td>9</td>
</tr>
<tr>
<td>Music as Global Culture and courses chosen from Asian studies, classics, fine arts, foreign language, humanities, philosophy, religious studies, theatre, women’s and gender studies, and more</td>
<td>3</td>
</tr>
<tr>
<td>History or Social Science</td>
<td>3</td>
</tr>
<tr>
<td>Courses chosen from anthropology, economics, history, political science, psychology, sociology, and women’s and gender studies</td>
<td>3</td>
</tr>
<tr>
<td>Math or Natural Sciences</td>
<td>3</td>
</tr>
<tr>
<td>Courses chosen from astronomy, biology, chemistry, geology, math, and physics</td>
<td>3</td>
</tr>
<tr>
<td>Academic Electives</td>
<td>9–12</td>
</tr>
<tr>
<td>To complete specific major requirements</td>
<td></td>
</tr>
</tbody>
</table>

### Performance

For students dedicated to developing performance skills at the highest level, Blair offers the bachelor of music degree in bassoon, cello, clarinet, classical guitar, double bass, euphonium, flute, harp, horn, multiple woodwinds, oboe, organ, percussion, piano, saxophone, trombone, trumpet, tuba, viola, violin, and voice. This degree program focuses heavily on individual performance instruction. Through solo recitals, master class participation, and performances in chamber music and larger ensembles, students gain practical experience and earn academic credit. Because well-educated performers understand music’s foundations and progression, the program also emphasizes knowledge of music theory, musicianship, and history/literature. A school-sponsored referral service provides opportunities for student soloists and ensembles to gain performing experience for pay in Nashville.

<table>
<thead>
<tr>
<th>Course</th>
<th>Credit Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Performance Major</td>
<td></td>
</tr>
<tr>
<td>Music Core</td>
<td>41</td>
</tr>
<tr>
<td>Performance Instruction</td>
<td>32</td>
</tr>
<tr>
<td>or Performance Instruction for Voice Majors</td>
<td>28</td>
</tr>
<tr>
<td>Junior Recital</td>
<td>1</td>
</tr>
<tr>
<td>Senior Recital</td>
<td>1</td>
</tr>
<tr>
<td>Liberal Arts Requirements</td>
<td>30</td>
</tr>
<tr>
<td>Free Electives</td>
<td></td>
</tr>
<tr>
<td>To complete total 126 hours</td>
<td></td>
</tr>
</tbody>
</table>

### Composition/Theory

The composition/theory major emphasizes the creation and analysis of music. It encourages students to search for their distinctive creative voice as they build their knowledge of self and the world and begin to develop a greater understanding of the power of music. Students focus on aural and analytical skills, compositional techniques, and artistic instincts. Broad in scope, the program encourages students to hone performance skills and to become acquainted with the discipline of musicology. The program emphasizes private and group instruction in composition, which includes constructive feedback from professors and peers. A composer-in-residence program brings two leading composers to campus every year, and students prepare their own music for performance at frequent composers’ forums and a required senior composition recital.

<table>
<thead>
<tr>
<th>Course</th>
<th>Credit Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Composition/Theory Major</td>
<td>41</td>
</tr>
<tr>
<td>Music Core</td>
<td></td>
</tr>
<tr>
<td>Composition</td>
<td>24</td>
</tr>
<tr>
<td>Advanced Analysis</td>
<td>2</td>
</tr>
<tr>
<td>Junior Thesis</td>
<td>1</td>
</tr>
<tr>
<td>Senior Composition Recital</td>
<td>1</td>
</tr>
<tr>
<td>Performance Instruction</td>
<td>6</td>
</tr>
<tr>
<td>In any of the instruments available as performance majors</td>
<td>6</td>
</tr>
<tr>
<td>Music Electives</td>
<td>5</td>
</tr>
<tr>
<td>Liberal Arts Requirements</td>
<td>33</td>
</tr>
<tr>
<td>Must include one year of French, German, or Italian, plus advanced work in two areas from English, art history, and philosophy</td>
<td>33</td>
</tr>
<tr>
<td>Free Electives</td>
<td></td>
</tr>
<tr>
<td>To complete total 126 hours</td>
<td></td>
</tr>
</tbody>
</table>
Musical Arts

The musical arts major appeals to students who feel a deep commitment to the study of music in all its facets. The major is especially appropriate for students who are passionate about musical learning, yet undecided about career goals. The program provides a solid foundation in the liberal and musical arts, with equal preparation in the disciplines of performance, theory, and literature/history. Students in musical arts may elect optional concentrations in composition, literature/history, pedagogy, theory, or collaborative arts. The program demands high skill levels in performance, research, and analysis, and serves as a natural conduit to graduate studies in music theory, musicology, composition, or education.

Five-Year Bachelor of Music/Master of Education

This program combines Blair's strengths with those of Peabody College. Based on the musical arts degree, the program provides for teacher licensure in instrumental or vocal/general music. Students who meet all requirements will earn the B.Mus. degree in four years and the M.Ed. from Peabody College of Education and Human Development in an additional calendar year, June through May.

The curriculum includes a strong emphasis on music performance; a solid foundation in music literature, theory, and the liberal arts; undergraduate and graduate courses in psychology and education; field experience each year; and two student-teaching assignments in the fifth year.

Bachelor of Music/Master of Education

<table>
<thead>
<tr>
<th>Requirement</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Music Core</strong></td>
<td>41</td>
</tr>
<tr>
<td><strong>Performance Instruction</strong></td>
<td>16</td>
</tr>
<tr>
<td><strong>Additional Music Requirements</strong></td>
<td>23</td>
</tr>
<tr>
<td><strong>Liberal Arts Requirements</strong></td>
<td>31</td>
</tr>
<tr>
<td><strong>Licensure Prerequisites</strong></td>
<td>11</td>
</tr>
<tr>
<td><strong>Free Electives</strong></td>
<td>to total 126 hours</td>
</tr>
<tr>
<td><strong>B.Mus. Total</strong></td>
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<tr>
<td><strong>Fifth Yr. M.Ed. Total</strong></td>
<td>31</td>
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</tbody>
</table>

Fifth Yr. M.Ed. Total

<table>
<thead>
<tr>
<th>Requirement</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Music Core</strong></td>
<td>41</td>
</tr>
<tr>
<td><strong>Performance Instruction</strong></td>
<td>16</td>
</tr>
<tr>
<td><strong>Music Electives</strong></td>
<td>to total 80 hours</td>
</tr>
<tr>
<td><strong>Liberal Arts Core</strong></td>
<td>30</td>
</tr>
<tr>
<td><strong>Includes Business of Music and Internship</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Music History Minor</strong></td>
<td>18–19 hours</td>
</tr>
<tr>
<td><strong>Includes standard B.Mus. Musical Arts</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Requirements but must also include calculus,</strong></td>
<td></td>
</tr>
<tr>
<td><strong>statistics, and economics courses</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Free Electives</strong></td>
<td>to total 126 B.Mus. degree hours</td>
</tr>
<tr>
<td><strong>Owen Requirements</strong></td>
<td>62</td>
</tr>
</tbody>
</table>

3+2 B.Mus./MBA

Blair-to-Owen Program

The five-year joint program between the Blair School of Music and the Owen Graduate School of Management allows a small cohort of particularly motivated students to overlap their undergraduate coursework with work toward the MBA, facilitating the earning of both the undergraduate and graduate degrees in five years (ten semesters). By combining three and one-half years in Vanderbilt's Blair School of Music with one and one-half years of study in the Owen School, students may obtain both the B.Mus. degree and the MBA in five years. The baccalaureate from the Blair School is awarded at the end of the fourth year, and the MBA is awarded from the Owen School after the fifth year.

Students must apply to the Owen School for admission to the five-year program during their junior year. Acceptance into the five-year program is extremely competitive and requires advanced standing earned in undergraduate courses. Lacking full-time work experience, the student must enhance his or her portfolio with outstanding academic performance and show a strong commitment to a rigorous business education.

Blair Requirements

<table>
<thead>
<tr>
<th>Requirement</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Music Core</strong></td>
<td>41</td>
</tr>
<tr>
<td><strong>Performance Instruction</strong></td>
<td>16</td>
</tr>
<tr>
<td><strong>Music Electives</strong></td>
<td>to total 80 hours</td>
</tr>
<tr>
<td><strong>Liberal Arts Core</strong></td>
<td>30</td>
</tr>
<tr>
<td><strong>Includes Business of Music and Internship</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Music History Minor</strong></td>
<td>18–19 hours</td>
</tr>
<tr>
<td><strong>Includes standard B.Mus. Musical Arts</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Requirements but must also include calculus,</strong></td>
<td></td>
</tr>
<tr>
<td><strong>statistics, and economics courses</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Free Electives</strong></td>
<td>to total 126 B.Mus. degree hours</td>
</tr>
<tr>
<td><strong>Owen Requirements</strong></td>
<td>62</td>
</tr>
</tbody>
</table>

Blair-to-Owen Program

<table>
<thead>
<tr>
<th>Requirement</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Music Core</strong></td>
<td>41</td>
</tr>
<tr>
<td><strong>Performance Instruction</strong></td>
<td>16</td>
</tr>
<tr>
<td><strong>Music Electives</strong></td>
<td>to total 80 hours</td>
</tr>
<tr>
<td><strong>Liberal Arts Core</strong></td>
<td>30</td>
</tr>
<tr>
<td><strong>Includes Business of Music and Internship</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Music History Minor</strong></td>
<td>18–19 hours</td>
</tr>
<tr>
<td><strong>Includes standard B.Mus. Musical Arts</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Requirements but must also include calculus,</strong></td>
<td></td>
</tr>
<tr>
<td><strong>statistics, and economics courses</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Free Electives</strong></td>
<td>to total 126 B.Mus. degree hours</td>
</tr>
<tr>
<td><strong>Owen Requirements</strong></td>
<td>62</td>
</tr>
</tbody>
</table>

Opportunities for Non-Majors

Blair offers all Vanderbilt students opportunities to make music a part of their lives and academic focus. The School awards credit for private instruction in any instrument or voice, as well as for group instruction in piano, guitar, recorder, voice, percussion, and fiddle. Courses designed for music majors are open to all students with sufficient background and expertise. And, a number of classes are designed especially for non-majors, including music literature/history, theory, computer music, music business, and dance history. All undergraduates may audition for membership in Blair's performing groups, including the Vanderbilt Orchestra, Vanderbilt Symphonic Wind Ensemble, Vanderbilt Symphonic Choir, Chamber Choir, Brass Choir, and Vanderbilt Opera Theatre. Students in Vanderbilt's other schools may earn a minor in music, music history, or music performance—or a second major in music—by enrolling in the appropriate courses.

<table>
<thead>
<tr>
<th>Requirement</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Music as a Second Major</strong></td>
<td>31</td>
</tr>
<tr>
<td><strong>Music Theory</strong></td>
<td>12</td>
</tr>
<tr>
<td><strong>Music Literature/History</strong></td>
<td>12</td>
</tr>
<tr>
<td><strong>Music Performance</strong></td>
<td>12</td>
</tr>
<tr>
<td><strong>Music History Minor</strong></td>
<td>18–19 hours</td>
</tr>
<tr>
<td><strong>Music Theory</strong></td>
<td>12</td>
</tr>
<tr>
<td><strong>Music Literature/History</strong></td>
<td>12</td>
</tr>
<tr>
<td><strong>Music Performance Minor</strong></td>
<td>25–26 hours</td>
</tr>
<tr>
<td><strong>Music Theory</strong></td>
<td>6–7</td>
</tr>
<tr>
<td><strong>Music Literature/History</strong></td>
<td>12</td>
</tr>
<tr>
<td><strong>Music Performance</strong></td>
<td>11</td>
</tr>
<tr>
<td><strong>Music History Minor</strong></td>
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</tr>
<tr>
<td><strong>Music Theory</strong></td>
<td>12</td>
</tr>
<tr>
<td><strong>Music Literature/History</strong></td>
<td>12</td>
</tr>
<tr>
<td><strong>Music Performance</strong></td>
<td>11</td>
</tr>
<tr>
<td><strong>Music History Minor</strong></td>
<td>2</td>
</tr>
</tbody>
</table>

*Beyond minimum performance standards
**One On One**

Carolyn Huebl and Felix Wang

Associate Professor of Violin
and Associate Professor of Cello

Critically acclaimed for their performances as individuals and as part of the Blakemore Trio (along with Associate Professor of Piano Amy Dorfman), Professors Huebl and Wang are very familiar with life at prestigious music schools. The husband-and-wife team completed graduate studies at the University of Michigan, where they met, but the opportunity to teach at Blair and live in Nashville has also proven an ideal match.

“There’s a camaraderie at Blair that’s different from a really big place. When someone is giving a recital, there’s tremendous support not only from your studio teacher but often from academic teachers as well. Also, the courses that Blair students take across campus are amazing academic experiences, so they get the feeling of being on a university campus versus in a conservatory, but while you’re in this building, it feels like a conservatory,” notes Professor Huebl.

“I’m constantly impressed with the talent of our students and their abilities to first of all, get into this school, then to juggle all that is required. The easier route would be to just go to a conservatory where you don’t have the academic rigors that you do here at Vanderbilt, but I think our students are different from that. They’re willing to look for that challenge,” adds Professor Wang.

Being classically trained musicians in Nashville might seem like a challenge itself, but like their students, Professors Huebl and Wang have succeeded in thriving in their adopted home. “Just the fact that there is so much music going on in Nashville from the symphony to country and bluegrass and the recording industries, it’s a fun environment to be in. You can’t ever walk into a place and assume that there aren’t actually ten other musicians in that space, all with talent and critical ears as well.”

“The easier route would be to just go to a conservatory where you don’t have the academic rigors that you do here at Vanderbilt, but I think our students are different.”
Undergraduate Degree Programs at Blair

Performance Composition/Theory Musical Arts Teacher Education Bassoon Cello Clarinet Classical Guitar Double Bass Euphonium Flute Harp Horn Multiple Woodwinds Oboe Organ Percussion Piano Saxophone Trombone Trumpet Tuba Violin Voice


Composers in Residence Sponsored by Broadcast Music, Inc., the BMI Composer-in-Residence program brings noted composers to campus for a three-day residency that includes lectures, performances, and discussions with students. Guest composers have included:

- Samuel Adler
- William Albright
- Leslie Bassett
- William Bolcom
- George Crumb
- Mario Davidovsky
- Lukas Foss
- John Harbison
- Jake Heggie
- Karel Husa
- Leon Kirchner
- John Anthony Lennon
- Donald Martino
- Bernard Rands
- George Rochberg
- Daniel Bernard Roumain
- Christopher Rouse
- Joseph Schwantner
- Marilyn Shriver
- Stephen Stucky
- Morton Subotnick
- Samuel Rhodes
- Yo-Yo Ma
- Garrick Ohlsson
- Samuel Rhodes, viola
- Dawn Upshaw, soprano
- Guarnieri Trio Prague

Guest Lecturers

Musicologists

- Adrienne Fried Block
- Paul Berliner
- Susan Cook
- Charles Hamm
- Nancy Reich
- Lukas Foss
- John Anthony Lennon
- Donald Martino
- Bernard Rands
- George Rochberg
- Daniel Bernard Roumain
- Christopher Rouse
- Joseph Schwantner
- Marilyn Shriver
- Stephen Stucky
- Morton Subotnick
- Frank Ticheli
- Michael Torke
- Joan Tower

Ethnomusicologists

- Gerhard Kubik
- Neil Rosenberg
- Jonathan Stock

National Endowment for the Arts

Antonette Hardy

Music journalist

- Robert K. Oermann

Music critic

- James Oestreich, New York Times

Recent Guest Artists

- Emanuel Ax, piano
- Susan Botti, soprano
- Yefim Bronfman, piano
- Beth Nielsen Chapman, singer/songwriter
- Julius Drake, piano
- Leon Boyd, flute
- Norman Fischer, cello
- Bela Fleck, banjo
- Leon Fleisher, piano
- Renee Fleming, soprano
- Ralf Gothlin, piano
- Hartmut HoW, piano
- Katherine Jacobson Fleisher, piano
- Warren Jones, piano
- Yo-Yo Ma, cello
- Garrick Ohlsson, piano
- Samuel Rhodes, viola
- Dawn Upshaw, soprano
- Guarnieri Trio Prague

- Ronald Copes, violin
- Michel Debost, flute
- Lawrence Dutton, viola
- David Finkel, cello
- Norman Fischer, cello
- Leon Fleisher, piano
- Claude Frank, piano
- Margo Garrett, collaborative piano
- Adolph Herseth, trumpet
- Barbara Hohn, soprano
- Kazushige Isomura, viola
- Hans Jorgen-Jensen, cello
- Gilbert Kalish, piano
- Martin Katz, collaborative piano
- Steven King, baritone
- Nancy Ambrose King, oboe
- Jennifer Larmore, mezzo soprano
- Robert McDuffie, violin
- Carol Neblett, soprano
- Sally O’Reilly, violin
- Eugene and Elizabeth Pridinoff, piano
- Daniel Phillips, violin
- Kate Ramsay, violin
- Samuel Rhodes, viola
- Julie Simson, mezzo soprano
- Bo Skovhus, baritone
- Carol Webber, soprano
- Robert Weirich, piano
- Ransom Wilson, flute
- Emerson String Quartet
- Guarnieri Trio Prague

Conversation Series

Inaugurated in 1995, this series features informal lectures by leading musical artists, followed by on-stage interviews. Conversation Series artists have included:

- Chet Atkins, guitar
- Joshua Bell, violin
- Beth Nielsen Chapman, singer/songwriter
- Ben Folds, piano
- Amy Grant, singer/songwriter
- Mark O’Connor, fiddle
- Awadagin Pratt, piano
- Mike Reid, composer
- Marty Stuart, singer/songwriter

- Felix Wang, cello, and Susan Botti, soprano
The Blair School of Music at Vanderbilt University seeks students with high standards of musicianship, scholarship, and personal character whose ambition is to reach their greatest musical and intellectual potential.

Our decision is based on an evaluation of each applicant’s complete record, including high school transcript, standardized test scores, school and community involvement, recommendations, essay, and audition.

Students applying to Blair must submit all parts of the Common Application, the Part I Vanderbilt Common Application Supplement, the Music Profile, and the Audition Form. Students may apply online at commonapp.org and can obtain the Music Profile and Audition Form at blair.vanderbilt.edu/prospective-students/apply-blair. Forms are available beginning August 1 each year. In addition, two music teacher recommendation letters are required.

Transcripts, counselor recommendations, and standardized test scores should be sent to the Office of Undergraduate Admissions. Please send audition requests and DVDs, music profiles, and two music teacher recommendations directly to Blair.

**Applying to Blair**

The Blair School of Music at Vanderbilt University seeks students with high standards of musicianship, scholarship, and personal character whose ambition is to reach their greatest musical and intellectual potential.

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**Early Decision**

If Vanderbilt is your first choice and you will definitely enroll if admitted, you may apply under Early Decision. For Early Decision I, your completed application must be submitted by November 1, with notification by December 15. For Early Decision II, the deadline is January 3, with notification by February 15. Under these plans, you must sign a statement indicating that Vanderbilt is your first choice and that if you are offered admission, you will enroll at Vanderbilt and withdraw all other college applications.

**Regular Decision**

To be considered for the following fall semester, your completed application is due by January 3. After January 3, the Admissions Committee will consider applications on a space-available basis. Admission decision letters will be mailed by April 1, and admitted candidates must respond by May 1.

**Transfer Admission**

Vanderbilt admits transfer students only for the fall semester. Admission of transfer students is competitive and based on academic merit and musical talent. Students must submit a transfer application, transfer release form, and official transcripts from all colleges and high schools attended. We require an audition or audition DVD and strongly recommend a personal audition. Students are encouraged to submit all admissions materials by March 1 for fall term.

**Financing a Blair Education**

The Blair School of Music admits students based on musical ability and intellectual merit and supports those who need help with financial aid. Through university, state, and federal need-based grants, honor scholarships, student employment, and convenient payment plans, Vanderbilt offers financing options to qualified families at all income levels. The typical financial aid package combines grants and part-time employment. While students must re-apply each year for financial aid, the award is typically renewable annually given satisfactory progress towards a degree and no significant change in the student’s financial circumstances.

**Applying for Financial Aid**

On the application for admission, indicate that you will be applying for financial aid. Then submit the Free Application for Student Aid (FAFSA) and the College Scholarship Service Financial Aid PROFILE. These forms are available from high school guidance counselors.

You can also complete the FAFSA online at www.fafsa.ed.gov or call 1-800-4-FED-AID (1-800-433-3243) for an application. You can register for the PROFILE online at www.collegeboard.com or call 1-800-788-6888 for an application. Transfer students must also submit a Financial Aid Transcript from each college previously attended. Vanderbilt awards financial aid for one year only, and recipients must reapply each year.
The music faculty strongly encourages live campus auditions for students who want to be considered for music scholarships; these auditions need to be completed by March 1. Recommended audition repertoires are listed in this publication. You must submit the audition request form, available at blair.vanderbilt.edu/prospective-students/apply-blair, at least two weeks prior to your requested audition date, and no later than January 3.

Students interested in Early Decision are required to audition in December, submitting all forms by November 1. For Regular Decision applicants who cannot attend on-campus auditions, auditions are held in cities across the United States during January and February. Please check the Blair admission website (blair.vanderbilt.edu/node/1584) to find out if auditions are being held in a city near you.

Taped Auditions
The Blair School of Music will accept only DVDs for admission that include the appropriate repertoire. Audition requirements are available online at blair.vanderbilt.edu/node/1584 and by calling the Blair Admissions Office at (615) 322-6181. The Blair School reserves the right to require a live audition on campus if deemed necessary. Please send DVDs and an audition form to Blair’s Assistant Dean for Admissions by February 1.

Composition Portfolio
Applicants for the Composition/Theory major and the Musical Arts concentration in composition must submit a portfolio of original compositions by February 1. The composition faculty will call and schedule interviews with students who are being seriously considered for admission. The interviews could be conducted on campus or by telephone.

Merit-Based Scholarships
Each year, Blair awards several scholarships to incoming freshmen on the basis of merit alone—a combination of musical talent and academic achievement. Awards range up to full tuition and generally continue through four years of study provided the student maintains satisfactory progress. Scholarships include full-tuition awards administered as part of the Cornelius Vanderbilt Scholarship program, one of Vanderbilt’s three signature scholarship opportunities.

Other scholarships in varying amounts include the Frances H. Currey Music Scholarship, the Laura Kemp Goad Scholarship, the Del Sawyer Trumpet Scholarship, the Wilda and William H. Moennig, Jr. Scholarship for a string student, the Rae S. Miller Piano Scholarship, the Frist Foundation Scholarship, the Kenneth L. and Anne Foster Roberts Scholarship, the Wilma Ward Scholarship, the Peter and Lois Fye Scholarship, the Gregory B. Woolff Composition Scholarship, and Deans Honor Scholarships.

Students may also apply for scholarships awarded through Vanderbilt’s two other signature scholarship programs: the Ingram Scholarship and the Chancellor’s Scholarship. To be considered for any one of our scholarship programs, students must submit appropriate forms from the Vanderbilt Application Packet for Merit-Based Scholarships.
Repertoire

Please note: The following repertoire is recommended, not required—but substitutions must be approved in advance. All scales must be memorized.

A personal audition is always preferred, but in exceptional circumstances, a videotaped audition may be possible. More information follows in the section on applying, but please contact the Assistant Dean of Admissions for approval and specific guidelines.

### Woodwinds

#### Flute (Performance)
1. Major and minor scales
2. Three solo pieces, standard sonata or concerto movements of contrasting styles/periods, demonstrating technical proficiency and musical maturity

#### Flute (Musical Arts)
1. Major and minor scales
2. Two solo pieces, standard sonata or concerto movements of contrasting styles/periods, demonstrating technical proficiency and musical maturity

#### Oboe (Performance)
1. Major and minor scales
2. Etude by Lazarus or Rose
3. Solo by Mozart, Stamitz, or Weber

#### Oboe (Musical Arts)
1. Major and minor scales
2. Two contrasting etudes from Ferling’s 48 Famous Studies or similar work
3. Glazounov Concerto; Maurice Tableaux de Provence, first and fourth movements; or similar work

#### Saxophone (Performance)
1. Major and minor scales
2. Two contrasting etudes from Ferling’s 48 Famous Studies or similar work
3. Glazounov Concerto; Maurice Tableaux de Provence, first and fourth movements; or similar work

#### Saxophone (Musical Arts)
1. Major and minor scales
2. Etude by Ferling or Voxman
3. Solo by Bozza, Fauré, Handel, Platti, or Ward

### Brass

#### Horn (Performance)
1. Major and minor scales, two octaves
2. Etude from Maxime-Alphonse Gallay, or Kling
3. Mozart concerto or Strauss Concerto No. 1
4. Orchestral excerpts

#### Horn (Musical Arts)
1. Major and minor scales
2. Etude of choice
3. Movement from a Mozart concerto

#### Trumpet (Performance)
1. Major and minor scales
2. Two contrasting etudes, such as Charlier or Bosquet
3. Movement of the Haydn Concerto, Hummel Concerto, Hindemith Sonata, or similar work
4. Orchestral excerpts

#### Trumpet (Musical Arts)
1. Major and minor scales
2. Etude by Arban, Bousquet, Concone, Potag, or Vonnobelbosch
3. Solo by Corelli, Fitzgerald, Goeyens, or Handel

#### Bassoon (Performance)
1. Major and minor scales
2. Etude by Weissenborn
3. Solo by Galliard, Telemann, or Vivaldi

#### Bassoon (Musical Arts)
1. Major and minor scales
2. Etude by Lazarus or Rose
3. Solo by Mozart, Stamitz, or Weber

#### Multiple Woodwinds (Performance)
1. Audition on two instruments using repertoire above.

#### Multiple Woodwinds (Musical Arts)
1. Major and minor scales
2. Two contrasting etudes, such as Bordogni-Rochut or Kopprasch
3. Major contemporary work (such as Hindemith Sonata or Gordon Jacob Concerto) demonstrating technical proficiency and musical maturity
4. Orchestral excerpts

#### Trombone (Performance)
1. Major and minor scales
2. Two contrasting etudes, such as Bordogni-Rochut or Kopprasch
3. Major contemporary work (such as Hindemith Sonata or Gordon Jacob Concerto) demonstrating technical proficiency and musical maturity
4. Orchestral excerpts

#### Trombone (Musical Arts)
1. Major and minor scales
2. An etude by Kopprasch, Rochut, or Tyrell
3. A solo by Galliard, Guilmant, Rimsky-Korsakov, Serly, Serocki, or similar work

### Strings

#### Violin (Performance)
1. First or third movement of a standard concerto
2. Two contrasting movements of a Bach solo sonata or partita

#### Violin (Musical Arts)
1. Solo piece or movement of a concerto demonstrating technical proficiency and musical maturity
2. Movement of a Bach solo sonata or partita

#### Viola (Performance)
1. Etude demonstrating technical proficiency
2. Two contrasting movements of a Bach unaccompanied cello suite, memorized
3. Two contrasting movements of a standard concerto

#### Viola (Musical Arts)
1. Etude demonstrating technical proficiency
2. One movement of a Bach unaccompanied cello suite
3. One movement of a concerto

#### Cello (Performance)
1. Etude demonstrating technical proficiency
2. Two contrasting movements of a Bach unaccompanied cello suite, memorized
3. Movement of a standard concerto or sonata, memorized

#### Cello (Musical Arts)
1. Etude by Dotzauer, Dupont, Lee, or Schroder
2. Solo by Bach, Brahms, Eccles, Vivaldi, Klenzel, Marcello, Romberg, Sammartini, or Golferman
3. Solo by Marcello, Haddad, Hartley, or similar work
Double Bass (Performance)
1. First movement of a concerto
2. Contrasting concertino movement or solo piece

Double Bass (Musical Arts)
1. Major and minor scales
2. Etude by Simandi
3. Solo by Telemann or Vivaldi

Harp (Performance)
1. One movement of a concerto by Handel, Mozart, Dittersdorf, or similar work
2. Two contrasting solo pieces from different periods

Harp (Musical Arts)
1. Two contrasting solos from different periods
2. Etude by Bochsa, Pozzoli, Salzedo, or Bach-Grandjany

Keyboard

Piano (Performance)
Memory required
1. Major and harmonic minor scales, four octaves
2. Prelude and fugue from Bach’s Well-Tempered Clavier or similar contrapuntal Baroque work
3. Complete sonata by Haydn, Mozart (excluding K.545), Beethoven (excluding Op. 49), or similar work from Classical period
4. A work from the Romantic or Impressionist period
5. A work in a contemporary idiom by a major 20th- or 21st-century composer
6. Sight reading, demonstrating at least moderate proficiency

Piano (Musical Arts)
Memory required
1. Major and harmonic minor scales, four octaves
2. One or more movements from a major sonata by Haydn, Mozart, or Beethoven
3. At least two contrasting works from the Baroque, Romantic, Impressionistic, or 20th/21st Century periods
4. Sight reading

Organ* (Performance)
1. Praeludium by Buxtehude, Bruhms, Lubeck, etc., or a chorale prelude or work such as Prelude and Fugue in E Minor, BWV 533 by Bach
2. Mendelssohn sonata movement, Brahms chorale prelude, one of Vienne’s 24 Pieces en style libre, or similar Romantic work
3. Sight reading, such as hymn or anthem accompaniment

Organ* (Musical Arts)
1. Major and minor scales
2. Short composition from an organ method by Gleason, Peeters, Andrews, Ritchie/Stouffer, Ragatz, Soderlund, etc.
3. Manual or manual and pedal work from 80 Chorale Preludes by German masters of the 17th and 18th centuries or similar work

Percussion

Percussion (Performance)
Selections from all three areas:
Snare Drum
1. Demonstrated proficiency of basic techniques including open and closed rolls, flams, paradiddles, ruff, and drags
2. Solo in rudimental or concert style

Keyboard Percussion
(marimba, xylophone, vibraphone)
1. Major and minor scales, two octaves
2. Major and minor arpeggios, two octaves
3. Solo using two to four mallets

Timpani
1. Demonstrated proficiency of basic strokes and rolls using contrasting dynamics
2. Interval recognition
3. Solo using two to four drums

Percussion (Musical Arts)
Selections from at least two areas:
Snare Drum
1. Etude by Cirone, Feldstein, Firth, Goldberg, Wilcoxen, Handel, McMillan, or Whaley

Keyboard Percussion
(marimba, xylophone, vibraphone)
1. Major and minor scales
2. Solo by Bach, Cirone, Goldberg, Handel, McMillan, Peters, or Whaley

Timpani
1. Etude by Cirone, Firth, Goodman, Hinger, McMillan, Peters, or Whaley

Drum Set
1. Etude by Appice, Cappazzoli, Chopin, Fink, Kettle, Reed, or Rogers

In addition, applicants with no previous experience may audition on piano, using requirements listed for piano.

Classical Guitar

Classical Guitar (Performance)
Memory required
1. Major and minor scales
2. Proficient basic technique, including proper use of rest-stroke and free-stroke
3. Solo representing each period: Renaissance, Baroque, Classical, and Romantic
4. Fifth solo of applicant’s choice

Classical Guitar (Musical Arts)
Memory required
1. Major and minor scales
2. Etude by Aguado, Carcassi, Carulli, Giuliani, or Sor
3. Selection from Solo Guitar Playing, Vol. I by Noad or Classic Guitar Technique by Shearer

Voice

Voice (Performance)
Memory required
1. 17th-, 18th-, or 19th-Century Italian, French, or German art song
2. 20th- or 21st-Century American, British, or Canadian art song
3. Art song or operatic aria
4. Sight reading

Voice (Musical Arts)
Memory required
1. 17th-, 18th-, or 19th-Century Italian, French, or German art song
2. 20th- or 21st-Century American, British, or Canadian art song
3. Sight reading

Note: Pop, rock, jazz, country, Broadway, and gospel music are not appropriate.

Composition/Theory

Memory required
1. Portfolio of scores and/or DVDs/CDs of original compositions
2. Personal interview at request of the composition faculty

Both are required for admission to the concentration in composition within the Musical Arts degree as well as for the B.Mus. degree in Composition/Theory.

Note: Pop, rock, jazz, country, Broadway, and gospel music are not appropriate.
Dates to Remember 2011/2012

August
Part I Supplement and Common Application available at www.commonapp.org
Application packets available from Office of Undergraduate Admissions

October 1
Earliest deadline to submit the College Scholarship Service (CSS)/Financial Aid PROFILE to processors

November 1
Application deadline for Early Decision I

December 3
On-campus Audition Weekend

December 15
Early Decision I notification

January 1
Earliest deadline to submit the Free Application for Federal Student Aid (FAFSA) to processors

January 3
Application deadline for Early Decision II and Regular Decision

January and February
Off-campus music auditions in Los Angeles and San Diego, CA; Washington DC; Orlando, FL; Boston, MA; New York, NY; Cleveland, OH; Philadelphia, PA; and Dallas and Houston, TX.

January 27–28
On-campus Audition Weekend

February 1
DVD auditions and composition portfolio deadline

February 5
CSS PROFILE and FAFSA due to addresses indicated

February 10–11
On-campus Audition Weekend

February 15
Early Decision II Notification

February 24–25
On-campus Audition Weekend

April 1
Regular Decision Notification

May 1
Postmark deadline for matriculation deposit
VANDERBILT UNIVERSITY

Office of Undergraduate Admissions
2305 West End Avenue
Nashville, TN 37203-1727

admissions.vanderbilt.edu

Vanderbilt Orchestra conducted by Robin Fountain

come

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