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.
Blair School of Music students in class and rehearsals.
Why Blair?
The talented musicians we attract want conservatory-quality music training with excellent teachers, frequent performance opportunities, and great facilities, exclusively for undergraduates. 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 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, the Royal Academy of Music in London, Northwestern, Rice, Indiana, Cleveland Institute, Oberlin, and the Cincinnati Conservatory. 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.
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 Ingram Hall, a 600-seat venue that accommodates fully staged opera and musical theatre performances as well as major concerts.

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 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.
Entrance to Blair School of Music.
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 performances in Nashville, a music hub with publishers, production companies, record labels, and recording studios of world renown.

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.

Roger Spencer, adjunct artist teacher of jazz ensemble, works with students in his jazz improvisation class.

Student/faculty ratio at the Blair School of Music: 4:1
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.”

Jim Lovensheimer, Associate Professor in Music History and Literature
Blair Curriculum

Music Core
41 credit hours, as follows:

Theory/Keyboard Harmony 19 hours
The Syntax of Music .................................... 2 hours
Harmonic Idioms of the Common Practice ............ 3 hours
Repertoire Analysis ........................................ 3 hours
Musical Expansion: The 20th Century to Present ...... 3 hours
Musicianship ............................................. 4 hours
Keyboard Harmony ....................................... 4 hours

Music History and Literature 12 hours
Music in Western Culture .................................. 3 hours
Music as Global Culture .................................. 3 hours
Student choice from series of courses in “the canon” 3 hours
Music of 20th and 21st Centuries ........................ 3 hours

Conducting 2 hours

Ensemble 8 hours

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

Liberal Arts Core
30–33 credit hours, as follows:

English/Writing 6 hours
Music in Western Culture and courses chosen from English, communication studies, or a writing class in any discipline

Humanities 9 hours
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

Vocal performance and composition majors have additional humanities requirements.

History or Social Science 3 hours
Courses chosen from anthropology, economics, history, political science, psychology, sociology, and women’s and gender studies

Math or Natural Science 3 hours
Courses chosen from astronomy, biology, chemistry, geology, math, and physics

Academic Electives 9–12 hours
to complete specific major requirements
**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.

**Performance Major**

- Music Core .................................. 41 hours
- Performance Instruction .................. 32 hours
- or
- Performance Instruction
  - for Voice Majors .......................... 28 hours
- Junior Recital ................................ 1 hour
- Senior Recital ............................... 1 hour

**Liberal Arts Requirements** 30 hours

**Free Electives** to total 126 hours

*Additional requirements, which vary by performance area, are outlined in Vanderbilt’s Undergraduate Catalog and in the Blair Student Handbook.*

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**Composition/Theory**

The composition/theory major emphasizes the creation and analysis of music. It encourages students to search for their distinctive creative voices 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.

**Composition/Theory Major**

- Music Core .................................. 41 hours
- Composition ................................. 24 hours
- Advanced Analysis .......................... 2 hours
- Junior Thesis ................................ 1 hour
- Senior Composition Recital ............... 1 hour
- Performance Instruction .................... 6 hours

In any of the instruments available as performance majors

- Music Electives ............................. 5 hours

**Liberal Arts Requirements** 33 hours

Must include one year of French, German, or Italian, plus advanced work in two areas from English, art history, and philosophy

**Free Electives** to total 126 hours

Leon Fleischer conducts the Blair School of Music orchestra.
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 or performance may select 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.

Musical Arts Major

Music Core ........................................ 41 hours
Performance Instruction ................... 16 hours
Music Electives, Advanced Theory, Music History ...... 24 hours

Liberal Arts Requirements 30 hours

Free Electives to total 126 hours

Five-Year Bachelor of Music/Master of Education

This program combines Blair’s strengths with those of Peabody College of Education and Human Development. 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 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

Music Core ................................. 41 hours
Performance Instruction .................. 16 hours
Additional Music Requirements .......... 23 hours
Liberal Arts Requirements ................ 31 hours
Licensure Prerequisites .................. 11 hours

Free Electives to total 126 hours

B.Mus. Total 126 hours

Fifth Yr. M.Ed. Total 31 hours

Blair students give Mozart’s opera, “Cosi Fan Tutte,” a twist with Mad Men costumes and decor.
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 musical arts majors 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 in musical arts 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, students must enhance their portfolios with outstanding academic performance and show a strong commitment to a rigorous business education.

Blair Requirements 126 hours

- Music Core ......................... 41 hours
- Liberal Arts Core .................. 30 hours
  includes standard B.Mus. Musical Arts requirements
  but must also include calculus, statistics, and economics courses
- Performance Instruction .......... 16 hours
- Music Electives .................. to total 80 hours
  includes Business of Music and internship
- Free Electives ... to total 126 B. Mus. degree hours

Owen Requirements 62 hours

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, voice, percussion, and fiddle. Courses designed for music majors are open to all students with sufficient backgrounds 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.

Music as a Second Major 31–32 hours

- Music Theory ...................... 12 hours
- Music Literature/History ........... 9 hours
- Performance* ...................... 6 hours
- Ensemble .......................... 2 hours
- Electives .......................... 2–3 hours

Music Minor 24–25 hours

- Music Theory ...................... 6–7 hours
- Music Literature/History .......... 12 hours
- Performance ....................... 4 hours
- Ensemble .......................... 2 hours

Music History Minor 18–19 hours

- Music Theory ...................... 6–7 hours
- Music Literature/History .......... 12 hours

Music Performance Minor 25–26 hours

- Music Theory ...................... 6–7 hours
- Music Literature/History .......... 6 hours
- Performance* ...................... 11 hours
- Ensemble .......................... 2 hours

*Beyond minimum performance standards
Critically acclaimed for their performances as individuals and as part of the Blakemore Trio (along with Associate Professor of Piano Amy Dorfman), Professors Carolyn Huebl and Felix 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” Wang continues. “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.”

Carolyn Huebl and Felix Wang, Associate Professor of Violin and Associate Professor of Cello
Blair Opportunities

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 Viola 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:


Performance Ensembles


Blair Percussion VORTEX member uses metal cans for instruments.

Felix Wang, cello, and Susan Botti, soprano
Guest Lecturers

Musicologists
Adrienne Fried Block
Paul Berliner
Susan Cook
Charles Hamm
Nancy Reich
William Russo

Ethnomusicologists
Gerhard Kubik
Neil Rosenberg
Jonathan Stock

National Endowment for the Arts
Antoinette Handy

Music journalist
Robert K. Oermann

Music critic
James Oestreich,
New York Times

Recent Guest Artists
Emanuel Ax, piano
Julien Beaudiment, flute
Susan Botti, soprano
Boston Brass
Yefim Bronfman, piano
Leone Buyse, flute
Beth Nielsen Chapman, singer/songwriter
Julius Drake, piano
Norman Fischer, cello
Bela Fleck, banjo
Leon Fleisher, piano
Renee Fleming, soprano
Elias Goldstein, viola
Ralf Gothini, piano
Guarneri Trio Prague
Thomas Hampson, baritone
Michael Hersch, composer
Hartmut Holl, piano
Katherine Jacobson
Warren Jones, piano
Kim Kashkashian, viola
Laurence Lesser, cello
Yo-Yo Ma, cello
Audra McDonald, soprano
Garrick Ohlsson, piano
Ronne Romm, trumpet
Avis Romm, piano
Gregory Sioles, piano
Sean Shepherd, composer
Peter Sheppard
Skaerved, violin
Só Percussion
Spanish Brass
Trío Solís
Dawn Upshaw, soprano

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

Master Classes

Baritone
Thomas Hampson
Steven King
Bo Skovhus

Collaborative Piano
Margo Garrett
Martin Katz
Roger Vignoles

Cello
David Finkel
Norman Fischer
Hans Jorgen-Jensen

Ensembles
Emerson String Quartet
Guarneri Trio Prague

Flute
Leone Buyse
Michel Debost
Ransom Wilson

Mezzo Soprano
Jennifer Larmore
Julie Simson

Oboe
Jeremy Caldwell
Nancy Ambrose King

Percussion
Bob Becker

Piano
Lydia Artymiew
Leon Fleisher
Claude Frank
Gilbert Kalish
Jim Kimura Parker
Elizabeth Pridinoff
Eugene Pridinoff
Robert Weirich

Soprano
Barbara Hohn
Audra McDonald
Carole Neblett
Carol Webber

Tenor
Tom Berasel
Ian Bostridge

Trumpet
Keith Benjamin
Adolph Herseth
Tony Plog
Michael Sachs

Viola
James Dunham
Lawrence Dutton
Kazuhide Isomura
Kim Kashkashian

Violin
Ronald Copes
Robert McDuffie
Sally O’Reilly
Daniel Phillips
Kate Ransom
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.

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.

student/practice room ratio
(industry standard: 7:1)
**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, official transcripts from all colleges and high schools attended, the Part I Supplement, music profile, and audition form. We require an audition or audition DVD and strongly recommend a personal audition. Students are required to submit all admissions materials by March 15 for the 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 at a time, and recipients must reapply each year.
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.

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.

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 Fyfe Scholarship, the Gregory B. Woolf Composition Scholarship, and Dean’s Honor Scholarships.

Learn more about merit-based scholarships at vanderbilt.edu/scholarships.
**Voice Students Only**
Prescreening recordings are required for all voice major auditions.

Applicants who wish to audition for the Blair School of Music must submit a video recording via getaccepted.com/blair by November 1, 2012, for Early Decision I candidates or by January 3, 2013 for Early Decision II and Regular Decision candidates.

After review by the voice faculty, selected applicants will be invited to audition in person at the Blair School of Music at Vanderbilt University. Early Decision I auditions will be held on December 1, 2012. Students applying as Early Decision II candidates will be heard on the audition weekend of January 26, 2013. Regular Decision candidates may choose either the February 9 or February 23, 2013 audition weekend. Please be sure to indicate your preferred audition weekend on your application.

A pianist will be provided. All candidates must have applied to Vanderbilt University and completed the Blair Profile before any recording will be reviewed.

**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/prospective-students/apply-blair 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, 2013.

**Composition Portfolio**
Applicants for the Composition/Theory major and the Musical Arts concentration in composition must submit a portfolio of two original compositions by February 1, 2013. 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.
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 taped 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. Two movements of a sonata, concerto, or similar works from the standard oboe literature that contrast in style and time period, and represent the applicant’s musical and technical skill

Oboe (Musical Arts)
1. Major and minor scales
2. Two contrasting études from Ferling’s 48 Famous Studies

Clarinet (Performance)
1. Major and minor scales
2. Mozart Concerto (1st mvt exposition), Weber Concerto No. 2, Debussy Premiere Rhapsodie
3. Two contrasting Rose (32) études or three contrasting orchestral excerpts

Clarinet (Musical Arts)
1. Major and minor scales
2. Two contrasting Rose (32) études
3. Mozart Concerto (1st mvt exposition), Stravinsky 3 Pieces, Premiere Rhapsodie by Debussy, or either Weber Concerto

Saxophone (Performance)
1. Major and minor scales
2. Two contrasting movements from a solo work, sonata or concerto from the standard saxophone repertoire

Saxophone (Musical Arts)
1. Major and minor scales
2. Two movements from a solo work, sonata, or concerto from the standard saxophone repertoire

Bassoon (Performance)
1. Major and minor scales
2. Two movements of a sonata, concerto, or similar works from the standard bassoon literature that contrast in style and time period, and represent the applicant’s musical and technical skill

Bassoon (Musical Arts)
1. Major and minor scales
2. Two movements from a solo work, sonata, or concerto from the standard saxophone repertoire

Applicants should feel free to contact Professor Hauser for specific suggestions.

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Applicants should feel free to contact Professor Kokay for specific suggestions.

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Applicants should feel free to contact Professor Kokay for specific suggestions.
**Bassoon (Musical Arts)**
1. Major and minor scales
2. Two movements of a sonata, concerto, or similar works from the standard bassoon literature that contrast in style and time period, and represent the applicant's musical and technical skill
   
   Applicants should feel free to contact Professor Kolkay for specific suggestions.
3. An étude from the 50 Advanced Studies of Weissenborn

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

*Note: There is no musical arts major in multiple woodwinds.*

**Brass**

**Horn (Performance)**
1. Major and minor scales, two octaves
2. Étude 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. Étude of choice
3. Movement from a Mozart concerto

**Trumpet (Performance)**
1. Major and minor scales
2. Two contrasting études, such as Charlier, Brandt, 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. Étude by Arban, Bousquet, Charlier, Concone, Pottag, or Vonnetelbosch
3. Solo by Corelli, Fitzgerald, Goeyens, Handel, or similar work

**Trombone (Performance)**
1. Major and minor scales
2. Two contrasting études, 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 étude by Kopprasch, Rochut, or Tyrell
3. A solo by Galliard, Guilmant, Rimsky-Korsakov, Serly, Serocki, or similar work

**Tuba (Performance)**
1. Major and minor scales
2. Two contrasting études
3. First movement of the Vaughan Williams or Gregson Concerto, Hindemith Sonata, or similar work
4. Orchestral excerpts

**Tuba (Musical Arts)**
1. Major and minor scales
2. Étude by Blazhevich, Bordogni, or Kopprasch
3. Solo by Marcello, Haddad, Hartley, or similar work

**Strings**

**Violin (Performance)**
*Memorization is strongly recommended.*
1. First or third movement of a standard concerto
2. Two contrasting movements of a Bach solo sonata or partita

**Violin (Musical Arts)**
*Memorization is strongly recommended.*
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. Étude demonstrating technical proficiency
2. Two contrasting movements of a Bach unaccompanied cello suite (memorized)
3. First movement of a standard classical viola concerto including, but not limited to, Hoffmeister, Rolla, Stamitz; or any movement from a standard twentieth-century concerto including, but not limited to, Hindemith, der Schwnendreher, Bartok, Walton (memorized)
Viola (Musical Arts)
1. Étude demonstrating technical proficiency
2. One movement of a Bach unaccompanied cello suite
3. One movement of a concerto

Note: If preparing the Telemann Concerto in G, a slow-fast pair of movements is required.

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

Cello (Musical Arts)
1. Étude by Dotzauer, Dupont, Lee, or Schroder
2. Solo by Bach, Brahms, Eccles, Vivaldi, Klengel, Marcello, Romberg, Sammartini, or Golterman

Double Bass (Performance)
1. First movement of a concerto
2. Contrasting concerto movement or solo piece

Double Bass (Musical Arts)
1. Major and minor scales
2. Étude 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. Étude by Bochsa, Pozzoli, Salzedo, or Bach-Grandjany

Keyboard

Piano (Performance)
Memorization 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 the classical period
4. A work from the Romantic or Impressionistic period
5. A work in a contemporary idiom by a major twentieth- or twenty first-century composer
6. Sight reading, demonstrating moderate proficiency

Piano (Musical Arts)
Memorization 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 twentieth/twenty first-century periods
4. Sight reading

Organ* (Performance)
1. Praeludium by Buxtehude, Bruhns, 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 Vierne’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 seventeenth and eighteenth centuries or similar work

*Applicants with no previous experience may audition on piano, using requirements listed for piano.
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. Étude by Cirone, Feldstein, Firth, Goldenberg, Wilcoxon, Handel, McMillan, or Whaley

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

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

**Drum Set**
1. Étude by Appice, Cappazolli, Chopin, Fink, Kettle, Reed, or Rogers
2. Demonstration of selected styles (i.e., rock, swing, Latin, etc.)

Classical Guitar

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

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

Voice

The repertoire requirements are the same for all students applying in voice, regardless of major program. Those selected to audition in person may perform the same repertoire submitted on the prescreening video, if they so choose. A change of repertoire must follow audition guidelines.

Applicants should prepare two art songs, one in English and one in a foreign language. No arias or musical theater.

Composition/Theory

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.

Master Classes for singers and pianists
Important Dates & Information

**Dates to Remember 2012/2013**

**August**
- Part I Supplement and Common Application available at commonapp.org

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

**November 1**
- Application deadline for Early Decision I
- Prescreening video submission for Early Decision I (voice only)

**December 3**
- On-campus Audition Weekend

**December 15**
- Early Decision I notification

**January and February**
- Off-campus music auditions in:
  - San Francisco, CA
  - Washington DC
  - Orlando, FL
  - Boston, MA
  - New York, NY
  - Cleveland, OH
  - Dallas, TX
  - Houston, TX

*(Locations subject to change; please visit blair.vanderbilt.edu for updated information.)*

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

**January 3**
- Application deadline for Early Decision II and Regular Decision
- Prescreening video submission for Early Decision II and Regular Decision (voice only)

**January 25-26**
- On-campus Audition Weekend

**February 1**
- DVD auditions and composition portfolio deadline

**February 5**
- CSS PROFILE and FAFSA due to addresses indicated

**February 8–9**
- On-campus Audition Weekend

**February 15**
- Early Decision II Notification

**February 22-23**
- On-campus Audition Weekend

**March 1**
- Regular Decision Notification

**May 1**
- Postmark deadline for matriculation deposit

Send audition forms and DVDs, music profiles, and music teacher recommendations to:

**Dwayne Sagen**
Assistant Dean for Admissions
Blair School of Music
Vanderbilt University
2400 Blakemore Avenue
Nashville, Tennessee 37212-3499
(615) 322-6181 or Fax: (615) 343-0324
Email: dwayne.sagen@vanderbilt.edu
Web: blair.vanderbilt.edu

Send high school transcripts, counselor recommendations, and standardized test scores to:

**Office of Undergraduate Admissions**
Vanderbilt University
2305 West End Avenue
Nashville, Tennessee 37203-1727
(615) 322-2561 or (800) 288-0432
Email: admissions@vanderbilt.edu
Web: admissions.vanderbilt.edu

Send direct inquiries regarding financial assistance to:

**Office of Student Financial Aid and Undergraduate Scholarships**
Vanderbilt University
2309 West End Avenue
Nashville, Tennessee 37203-1725
(615) 322-3591 or (800) 288-0204
Email: finaid@vanderbilt.edu
Web: vanderbilt.edu/financialaid

**Accreditation** Vanderbilt University is accredited by the Commission on Colleges of the Southern Association of Colleges and Schools to award bachelor’s, master’s, education specialist’s, professional and doctoral degrees and is a member of the Association of American Universities. Vanderbilt University is an equal opportunity/affirmative action institution.

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admissions.vanderbilt.edu/visit
Blair guest artists YARN | WIRE, a chamber quartet specializing in twenty-first century music.