VANDERBILT
Blair School of Music
DEGREES
Bachelor of Music
• Composition
• Performance
• Integrated Studies
• Integrated Studies/Teacher Education

Bachelor of Musical Arts

INSTRUMENTS
Bassoon
Cello
Clarinet
Double Bass
Euphonium
Flute
Harp
Horn
Oboe
Percussion
Piano
Saxophone
Trombone
Trumpet
Tuba
Viola
Violin
Voice

Most courses designed for music majors are also open to other students with sufficient musical backgrounds. There are several classes within Blair that are designed especially for non-music majors.

On the cover: The Martha Rivers Ingram Center for the Performing Arts at Blair, site of Grammy-nominated recordings, world premiere performances, and the fulfillment of dreams for thousands of young artists.
Experience conservatory-level music training alongside a top-fifteen academic education at one of the only exclusively undergraduate music schools in the country.
Why Blair?

Blair students are bright and versatile, with wide-ranging interests and ideas. Some pursue a second major or add a minor in one of our three other undergraduate schools, graduating in four years with Vanderbilt’s strong foundation in the liberal arts and sciences supporting Blair’s intense musical training. To ensure students have the best possible experiences, we limit our enrollment to approximately 200 students.

Students with a second major in addition to a professional music degree from Blair are equally qualified in both areas of study to pursue graduate programs and/or careers in either field. Blair graduates can be found throughout the fields of performance, research, teaching, and composition. They have been accepted for graduate study at top institutions around the world. Blair students have received prestigious scholarships, such as the Marshall and Fulbright. Blair alumni have also pursued graduate work in disciplines as varied as entertainment law, music business, music therapy and cognition, medicine, and arts management.

94% OF SENIORS GRADUATING FROM VANDERBILT ARE SATISFIED WITH THE QUALITY OF INSTRUCTION
Blair at Vanderbilt

Founded in 1964, the Blair School of Music sits in the heart of Nashville, a city with a rich musical and artistic culture. Blair is located minutes away from world-class music halls including Schermerhorn Symphony Center and the Tennessee Performing Arts Center, where students have access to performances by the Nashville Opera, Nashville Symphony Orchestra, Nashville Ballet, and many other renowned ensembles and performers.

Blair School of Music maintains and promotes the highest standards of scholarly and creative work. The enriching academic and research environment offered by Vanderbilt University inspires Blair students to explore an array of different fields to which music can be applied. A music major can be combined with a second major or minor in more than 60 fields, including the new undergraduate business minor. Other opportunities include honors programs, research, independent study, study abroad, and internships on and off campus.

Music students’ abilities are nurtured and developed in the Blair building, known for its superb acoustical spaces and sound-insulated teaching 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 110,000 items, including scores, recordings, books, journals, and numerous online resources. The library also boasts exceptional audio equipment, computer workstations, and study spaces to help students with research and information needs. The library is home to the Blair Performance Archive, an online database of programs, information, and streaming audio of performances, master classes, and lectures held at Blair.

In a typical year, you will hear more than 300 performances and recitals by students, faculty members, and visiting artists, such as the Berlin Philharmonic Wind Quintet, Renée Fleming, Isabelle Faust, Jake Heggie, and Emanuel Ax.

Whatever your musical focus, you’ll learn to think critically, listen perceptively, and write skillfully in a place long known as one of the world’s leading musical landscapes.
Faculty

In addition to serving as teachers and mentors, Blair professors perform around the world.

Led by Grammy-nominated Dean Mark Wait, Blair faculty perform across the country and internationally. Numerous faculty are members of the Nashville Symphony and play on recordings across all genres. 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 internationally recognized researchers, holding major positions such as editor-in-chief of the Journal of American Musicological Society and president of the Society of Ethnomusicology. Their recent projects have explored American symphony orchestras, the music and politics of Jewish and Palestinian drag queens in Israel, experimental opera, and much more.
4:1
Student-to-faculty ratio
“I really enjoy the opportunity to focus on teaching undergraduates. I like the advantages of having a professional music program that incorporates Vanderbilt’s strong liberal arts and sciences. And, Nashville is a great setting for a music school!”

Melissa Rose
Associate Dean, Collegiate Program
Associate Professor of Piano
ONE-ON-ONE WITH
Melissa Rose, D.M.A.

With all due respect to Professor Melissa Rose’s high school guidance counselor, we’re glad she didn’t take her advice to pursue medical school. The musical world is much better for it. Piano lessons at six led to an appreciation for performing with singers and instrumentalists as an undergraduate, which led to a doctorate in collaborative piano, which led to a thirty-year career partnering with instrumentalists and singers in concerts throughout the U.S. as well as in Argentina, Malta, Santorini, and Russia.

Rose coaches vocal and instrumental chamber music in addition to teaching collaborative piano. “When I was first learning to play the piano, collaboration wasn’t really taught; it was just something that a few fortunate pianists happened to learn along the way,” says Rose. To ensure everyone had access to the knowledge, she has dedicated more than 25 years developing a curriculum that prepares undergraduates for careers in collaborative piano. “It’s so exciting for me to see students go on to succeed in this specialized field.”

When asked what else motivates her day after day, Rose quickly names three things. “I really enjoy the opportunity to focus on teaching undergraduates. I like the advantages of having a professional music program that incorporates Vanderbilt’s strong liberal arts and sciences. And, Nashville is a great setting for a music school!”

With approximately 200 undergraduates, Blair is a small school with big advantages. Students can work one-on-one with faculty while pursuing multiple interests with courses ranging from performance, music theory/composition, and music history to musician’s wellness, arts advocacy, and career preparation.

This flexibility also allows Blair students to research music or focus on a completely different area. “We’ve had many students research musicology, study neuroscience and music cognition, work in medical labs, do independent research in biological sciences and physics, and even more,” Rose points out. This collaboration across colleges and schools gives Blair students additional opportunities to put their academic and musical talents to work in pursuit of their dreams.

For Rose, that is a dream in itself. “My students and colleagues inspire me, because they are innovators in developing new and creative pathways in the world of music. I look forward to growing with them as we engage the community in music of the twenty-first century.”
Music Core
42 credit hours, as follows:

- Theory/Musicianship/Keyboard Harmony/Technology: 19 hours
- Musicology and Ethnomusicology: 12 hours
- Conducting: 2 hours
- Pedagogy: 2 hours
- Ensemble: 8–10 hours

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

Liberal Arts Core
30–34 credit hours, as follows:

- English/Writing: 6 hours
- Humanities: 9 hours
- History or Social Science: 3 hours
- Math or Natural Science: 3 hours
- Academic Electives: 9–13 hours

Blair Curriculum

Bachelor of Music in Integrated Studies
- Major in an instrument/voice or composition
- Choose a concentration as an additional area in music, including teacher education
- 80 credit hours in music

Bachelor of Music in Performance or Composition
- Major in an instrument/voice or composition
- In-depth study in music, with required degree recitals
- 80 credit hours in music

Bachelor of Musical Arts
- Major in an instrument/voice or composition
- Choose a specific discipline outside of music (19 credit hours)
- 63 credit hours in music
Performance

For students dedicated to developing performance skills at the highest level, Blair offers the bachelor of music degree in bassoon, cello, clarinet, double bass, euphonium, flute, harp, horn, oboe, 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.

The program also emphasizes knowledge of music theory, musicianship, and historical inquiry to help performers become well-rounded musicians. A school-sponsored referral service provides opportunities for student soloists and ensembles to gain performing experience in Nashville.

Performance Majors

Music Core and Instruction ........................................ 74 hours
Junior and Senior Recitals ........................................... 2 hours
Additional major requirements* ............................ 5–9 hours

Liberal Arts Core                                       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.

Composition

The composition major emphasizes creation and analysis of music in an ever-evolving culture, encouraging students to develop a deep knowledge of self while fostering a greater understanding of the musical world around them. Students focus on repertoire and craft, primarily in (but not limited to) the art music field, and may then employ those skills and techniques to explore other areas of interest, such as film scoring, jazz composition, musical theatre composition, electroacoustic music, computer composition, and experimental music of various kinds.

The composition department’s Composer-in-Residence program provides students with multiple opportunities to engage with prominent living composers each year. Composition majors also have at least three performance opportunities each year in the student-governed “Living Sounds” concert series.

Composition Major

Music Core and Electives ............................................. 47 hours
Composition .............................................................. 26 hours
Junior Thesis and Senior Composition Recital ........ 2 hours
Performance Instruction ..................................... 6 hours
in any of the instruments available as performance majors

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

Integrated Studies

The integrated studies major attracts students who are strong performers and composers, but who are also interested in other facets of music. Students in this major declare a primary performance area or composition, and, in addition to these primary area requirements, they must choose a concentration in another musical area. Some examples of music concentrations are composition, musicology, ethnomusicology, pedagogy, music theory, jazz, multiple winds, collaborative arts, or an individually designed area.

This program provides a solid foundation in the study of music and liberal arts, as well as the opportunity to develop and refine a second discipline in music.

Music Core and Instruction .................................... 63 hours
Concentration in Music ............................................. 17–20 hours
Liberal Arts Core ...................................................... 30 hours
Free Electives                                        To total 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 another field. The degree, which is available in any orchestral instrument, piano, saxophone, euphonium, voice, and composition, includes a broad foundation in the art of music, in addition to a self-designed area of interdisciplinary studies or a specific field outside of music (for example: pre-med, music and the mind, art history, computer science, etc.). This major is ideal for a student who has a strong interest in two fields and/or combining two areas of study into an individually-designed interdisciplinary area. Students interested in musical arts apply with the same materials and standards as performance applicants.

Musical Arts
Music Core and Instruction ...................................... 63 hours
Second Major, Minor, or Interdisciplinary Area
Outside of Music...................................................... Min. of 19 hours

Liberal Arts Requirements .............................. 30 hours
Free Electives ........................................................ To total 126 hours

Bachelor of Music/Master of Education

Music Core and Teacher Education ......................... 86 hours
Liberal Arts Requirements........................................ 34 hours
Free Electives ......................................................... To total 126 hours
B.Mus. ................................................................. Total 126 hours
Fifth Yr. M.Ed. ............................................................ Total 31 hours

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 interested musical arts degree 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 B.Mus.Arts 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, students must enhance their portfolios with outstanding academic performance and show a strong commitment to a rigorous business education. Students who want to combine business course work with their professional music degree program may also be interested in Vanderbilt’s undergraduate business minor or a number of other business-type programs offered at Vanderbilt.

Blair Requirements .............................................. 126 hours
Music Requirements .............................................. 63 hours
Concentration in a Business-Type Field .................. Min. of 19 hours
Liberal Arts Core ..................................................... 30 hours
Free Electives ......................................................... To total 126 hours
B.Mus.Arts ............................................................. Total 126 hours
Owen Requirements ............................................. Total 62 hours
Concentrations
Blair majors may also choose a concentration in collaborative arts, composition, jazz, ethnomusicology, musicology, conducting, multiple winds, music and the mind, pedagogy, theory, or a minor instrument.

Opportunities for Non-Majors
Blair offers all Vanderbilt students opportunities to make music a part of their lives and academic focus. The school offers private instruction for credit in any instrument or voice, and 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, including musicology/ethnomusicology, theory, arts entrepreneurship, and music business, are designed especially for non-majors. All undergraduates may audition for membership in Blair’s performing groups, including the Vanderbilt Orchestra, Vanderbilt Wind Ensemble, Vanderbilt Symphonic Choir, Vanderbilt Chorale, and Vanderbilt Opera Theatre. Students in Vanderbilt’s other undergraduate schools may also audition for a minor in music, music composition, music history, music performance—or a second major in music.

Music as a Second Major  31–32 hours
Music Theory ........................................... 12 hours
Musicology/Ethnomusicology ......................... 9 hours
Performance* ........................................... 6 hours
Ensemble ............................................... 2 hours
Electives .............................................. 2–3 hours

Music Composition Minor  26 hours
Music Theory .......................................... 13 hours
Musicology/Ethnomusicology ......................... 6 hours
Composition .......................................... 7 hours

Music Minor  24–25 hours
Music Theory .......................................... 6–7 hours
Musicology/Ethnomusicology ......................... 12 hours
Performance .......................................... 4 hours
Ensemble ............................................... 2 hours

Musicology/Ethnomusicology 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
Musicology/Ethnomusicology ......................... 6 hours
Performance* .......................................... 11 hours
Ensemble ............................................... 2 hours
*Beyond minimum performance standards
“My big push has been getting the students out into the community to play with professionals. The musicians are here, and they not only play jazz well; they play everything well. That’s the goal for my students, too.”

Ryan Middagh
Senior Lecturer in Jazz Studies
Director of Jazz Studies
ONE-ON-ONE WITH
Ryan Middagh, D.Arts

“I always wanted to be a teacher. As an undergraduate student, I set out to be a middle school or high school music educator. As my playing and composing skills developed, I found professional music opportunities that took me away from pursuing this line of work. It was not until I was already teaching at a university that I decided on teaching at the university level as my dominant pursuit,” Professor Ryan Middagh reveals. Take notice that teaching is his dominant pursuit, for Middagh is a man of many interests.

“My role in directing the jazz area is to do everything I can to enable our faculty to do what they do best: let their expertise shine through,” Middagh says. He also works with other Blair faculty to identify students who have an interest in jazz. “It’s nice having colleagues who support and provide students from their studios for our ensembles, who understand the music, and recognize its importance for their students’ education.”

“My big push has been getting the students out into the community to play with professionals. The musicians are here, and they not only play jazz well; they play everything well. That’s the goal for my students, too. Nashville is a wonderful city to be a musician or music enthusiast; there is a myriad of freelance opportunities and a vibrant and diverse music scene. Nashville is truly ‘Music City.’”

Middagh first came to Nashville as a student teacher at the city’s Martin Luther King Jr. Magnet High School. And while his background is music education, one of his goals is to prepare students to play in just about any style humanly possible. “I appreciate classical music. It informs playing in tune, playing with good tone, playing in time—though time is a different animal in jazz. My job is to teach style. We cover a lot of different styles,” he notes.

“I find great joy in finding new music that challenges the students and me, which also includes composing new music specifically for Blair ensembles. It is truly a community where I feel inspired and challenged by my colleagues and students to try new things and be the best musician and educator I can be.”
Blair Opportunities

Studio Faculty Listing

**Ensemble Directors**
Tucker Biddlecombe, Choral Ensembles; Teacher Education Adviser
Amy Dorfman and Kathryn Plummer, Sonata Class for Strings and Piano
Robin Fountain, Vanderbilt Orchestra
Ryan Middagh, Jazz Ensembles
Thomas Verrier, Wind Ensembles

**Composition**
Michael Kurek, Composition
Stanley Link, Composition
Michael Rose, Composition
Michael Slayton, Composition; Dept. Chair

**Piano**
Amy Dorfman, Piano
Karen Ann Krieger, Piano; Dept. Chair
Craig Nies, Piano
Melissa Rose, Piano

**Voice**
Amy Jarman, Voice
Tyler Nelson, Voice
Gayle Shay, Voice; Dept. Chair; Director of Vanderbilt Opera Theatre

**Jazz Studies Concentration**
Roland Barber, Jazz Trombone
Jeff Coffin, Jazz Saxophone
Bruce Dudley, Jazz Piano
Jerry Kimbrough, Jazz Guitar
Ryan Middagh, Improvisation and Theory; Dept. Chair
Derrek Phillips, Drumset
Roger Spencer, Jazz Bass
Christina Watson, Jazz Voice

**Strings**
Kirsten Copely, Harp
Connie Heard, Violin; Dept. Chair
Carolyn Huebl, Violin
John Kochanowski, Viola
Stephen Mihaly, Violin
Kathryn Plummer, Viola
Joel Reist, Double Bass
Felix Wang, Cello
Glen Wanner, Double Bass

**Brass and Percussion**
Ji Hye Jung, Percussion
Gilbert Long, Tuba and Euphonium
Leslie Norton, French Horn
Jose Sibaja, Trumpet
Jeremy Wilson, Trombone; Dept. Chair

**Woodwinds**
Molly Barth, Flute
Jared Hauser, Oboe
Bil Jackson, Clarinet
Peter Kolkay, Bassoon; Dept. Chair
Brian Utley, Saxophone

**Ethnomusicology/Musicology**
Gregory Melchor-Barz, Ethnomusicology
Joy Calico, Musicology
Douglas Shadle, Musicology
Brittany Chase, Ethnomusicology
Peter Cooper, Musicology
Cynthia Cyrus, Musicology
Robert Fry, Ethnomusicology
Jen Gunderman, Musicology
Michael Hime, Musicology
Jim Lovensheimer, Musicology
Melanie Lowe, Musicology
Russell Platt, Musicology

**Performance Ensembles**
African Performing Ensemble
The Eschaton New Music Ensemble
Brass Quintet
Harp Ensemble
Instrumental Chamber Music
Jazz: Blair Big Band
Jazz Combo
Jazz Choir
Living Sounds Composer Series
Percussion Ensemble
Saxophone Quartet
Sonata Class for Strings and Piano
Steel Drum Ensemble
String Quartet
Trombone Ensemble
Vanderbilt Chorale
Vanderbilt Commodore Orchestra
Vanderbilt Opera Theatre
Vanderbilt Orchestra
Vanderbilt Symphonic Choir
Vanderbilt Wind Ensemble
Vocal Chamber Music
Vocal and Instrumental Collaboration for Pianists
Woodwind Quintet
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  
Robert Beaser  
William Bolcom  
Susan Botti  
George Crumb  
Richard Danielpour  
John Harbison  
Jake Heggie  
Joan Tower  
Libby Larsen  
George Rochberg  
Daniel Bernard Roumain  
Christopher Rouse  
Adam Schoenberg  
Joseph Schwantner  
Stephen Stucky  
Frank Ticheli

Horn  
Fergus McWilliam  

Oboe  
Robert Atherholt  
Norman Fischer  
Hans Jørgen-Jensen  
Laurence Lesser  
Yo-Yo Ma  
Amit Peled  
Michael Samis

Percussion  
Bob Becker  
Sō Percussion

Clarinets  
Wonkak Kim  
Jon Manasse  
Walter Seyfarth  
James Zimmerman

Ensembles  
Berlin Philharmonic Wind Quintet  
Boston Brass  
Emerson String Quartet  
Guameri Trio Prague  
Murasaki Duo  
Saint Louis Brass Quintet  
Spanish Brass Trio Solis

Flute  
Julian Beaudiment  
Leone Buyse  
Michel Debost  
Michael Hasel  
Ransom Wilson

Saxophone  
Griffin Campbell  
Adam Estes  
Dave Liebman  
Taimur Sullivan

Trumpet  
Keith Benjamin  
Adolph Herseth  
Tony Plog  
Ronnie Rumm  
Michael Sachs

Violin  
Charles Castleman  
Ronald Copes  
Mauricio Fuks  
Ani Kavafian  
Robert McDuffie  
Sally O’Reilly  
Daniel Phillips  
Kate Ransom  
Ernest Salem  
Peter Sheppard  
Skaerved

Recent Guest Artists and Master Classes

Voice  
Tom Baresel  
Stephanie Blythe  
Ian Bostridge  
Lawrence Brownlee  
Alice Coote  
Renée Fleming  
Susan Graham  
Nathan Gunn  
Thomas Hampson  
Barbara Honn  
Steven King  
Jennifer Larmore  
Audra McDonald  
Carol Neblett  
Stanford Olsen  
Eric Owens  
Julie Simson  
Bo Skovhus  
Dean Southern  
Dawn Upshaw  
Carol Webber

Bassoon  
Frank Morelli  
Marian Reinhard

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Adolph Herseth  
Tony Plog  
Ronnie Rumm  
Michael Sachs

Violin  
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Ronald Copes  
Mauricio Fuks  
Ani Kavafian  
Robert McDuffie  
Sally O’Reilly  
Daniel Phillips  
Kate Ransom  
Ernest Salem  
Peter Sheppard  
Skaerved

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  
Sheryl Crow, singer/songwriter  
Jim Fogelson, music producer and executive  
Ben Folds, piano  
Peter Frampton, singer  
Amy Grant, singer/songwriter  
Mark O’Connor, fiddle  
Awadagin Pratt, piano  
Marty Stuart, singer/songwriter

Recent Guest Artists and Master Classes

Voice  
Tom Baresel  
Stephanie Blythe  
Ian Bostridge  
Lawrence Brownlee  
Alice Coote  
Renée Fleming  
Susan Graham  
Nathan Gunn  
Thomas Hampson  
Barbara Honn  
Steven King  
Jennifer Larmore  
Audra McDonald  
Carol Neblett  
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Fergus McWilliam  

Oboe  
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Daniel Phillips  
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Ernest Salem  
Peter Sheppard  
Skaerved
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.

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, pre-screening and live audition, and entrance exam in music theory.

Students applying to Blair must submit all required parts of either the Coalition Application, the Common Application, or the QuestBridge Application; the application fee or fee waiver; official high school transcript; a counselor letter of recommendation; two academic teacher letters of recommendation; and official SAT or ACT scores.

In addition, Blair applicants must submit the Blair Acceptd application, which includes a pre-screening video (app.getacceptd.com/vanderbiltmusic).

This application also requires two music teacher recommendation letters. After this process, select applicants will be invited to campus for a live audition. Please see p. 21 for details, or visit the Blair admissions website at blair.vanderbilt.edu/admissions/apply.php.

Early Decision

For Early Decision I, your completed application must be submitted by November 1, with notification in mid-December. For Early Decision II, the submission deadline is January 1, with notification in mid-February. 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. Pending an invitation, auditions for Early Decision I take place December 1; auditions for Early Decision II take place January 25-26.

Regular Decision

To be considered for Regular Decision, your completed application is due by January 1, with notification in late March. Admitted candidates must respond by May 1. Pending an invitation, audition weekends for Regular Decision are January 25–26, February 8–9, and February 22–23.

Transfer Admission

Transfer applicants may apply for entrance in the fall semester. Students must submit either the Coalition Application or the Common Application for transfer students, all accompanying documents as required, as well as the Blair Acceptd application. Priority deadline for transfer admission is March 15. We strongly encourage transfer applicants to submit their Blair Acceptd application by January 1, so they can be invited to audition on one of the scheduled on-campus audition weekends. Visit admissions.vanderbilt.edu/transfer for details regarding the transfer application process.
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 toward a degree and no significant change in the student’s financial circumstances.

To apply for financial aid, you must submit the Free Application for Federal Student Aid or FAFSA (fafsa.ed.gov) and the College Scholarship Service Financial Aid PROFILE (student.collegeboard.org/css-financial-aid-profile).

Visit the Vanderbilt financial aid website (vanderbilt.edu/financialaid) for information and details about how to apply.
Merit Scholarships

vanderbilt.edu/scholarships

The Blair School of Music awards Cornelius Vanderbilt Scholarships and additional merit-based partial- and full-tuition scholarships to selected incoming first-year students who attend a live audition or interview at Blair. Awards are made on the basis of academic achievement, musical talent, intellectual promise, and leadership and contribution outside the classroom.

In addition, Vanderbilt awards scholarships through the Ingram Scholarship Program and the Chancellor’s Scholarship. Recipients of the Cornelius Vanderbilt, Ingram, or Chancellor’s Scholarship receive full-tuition awards that include a stipend for research, study abroad, a creative endeavor, community service, or the required immersive experience. Scholarships are renewed each year as long as the recipient maintains at least a 3.0 GPA.

A separate application is required for the Cornelius Vanderbilt Scholarship; you must apply to be considered. For the Ingram Scholarship Program and the Chancellor’s Scholarship, the application is strongly encouraged; preference is given to those who apply. Merit scholarship applications will be available via your MyAppVU portal after you apply for admission. The deadline for merit scholarship applications is December 1, 2018.
Pre-screening Video Submission and On-Campus Auditions

Pre-screening videos are required for all Blair instrumental and voice applicants. All applicants who wish to audition for the Blair School of Music must submit a video recording of their prepared audition materials via the Blair Acceptd application at app.getacceptd.com/vanderbiltmusic by November 1, 2018, for Early Decision I candidates or by January 1, 2019, for Early Decision II and Regular Decision candidates. All videos must include the appropriate repertoire, available online at vu.edu/blair-admissions. In addition, all candidates must have submitted either the Coalition Application, the Common Application, or the QuestBridge Application to Vanderbilt University.

After review, selected applicants will be invited to audition live at Blair. Early Decision I auditions will be held December 1, 2018, and Early Decision II auditions will be held January 25–26, 2019. Regular Decision candidates will select their preferred on-campus audition date(s) from the following audition weekends: January 25–26, February 8–9, and February 22–23. We will notify students that they are invited to audition on campus at least two weeks prior to the assigned audition date. Students should not make travel arrangements until they have received email confirmation of the assigned audition date.

Composition Portfolio

Composition applicants must upload a portfolio of three original compositions and recordings through the Blair Acceptd application by January 1, 2019 (November 1, 2018 for Early Decision I applicants). After the composition faculty have reviewed the materials, selected applicants will be contacted in order to schedule an interview during one of the Blair audition weekends.
Audition Repertoire

Please note: All departments require students to record and upload pre-screening materials to their Blair application. The following repertoire is recommended, not required, but substitutions must be approved by appropriate faculty in advance. All scales must be memorized.

Key:
P = Pre-screening requirement
L = Live audition requirement

Woodwinds

Flute
1. Major and minor scales (only one for P; all for L)
2. Three solo pieces, standard sonata or concerto movements of contrasting styles/periods, demonstrating technical proficiency and musical maturity (P&L)

Oboe
1. Major and minor scales (L)
2. Two movements of a sonata, concerto, or similar work from the standard oboe literature that contrast in style and time period and represent the applicant’s musical and technical skill (P&L)

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

3. Either a Ferling étude or one of the Barret Sixteen Grand Studies (P&L)

Clarinet
1. Major and melodic minor scales, full range (L)
2. Choose from one of the following: Mozart concerto, Debussy Première Rhapsodie, or either Weber concerto (P&L)

3. Two contrasting Rose (32) études (P&L)
4. Major orchestral excerpts (L)

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

Saxophone
1. Major and minor scales (L)
2. Two contrasting movements from contemporary works such as Creston sonata, Ibert Concertino da Camera, Glazunov concerto (excerpts permitted), Heiden sonata, or similar work (P&L)

3. Two contrasting études from Ferling’s 48 Famous Studies and Voxman Selected Studies (P&L)

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

Bassoon
1. Major and minor scales (L)
2. Two or three selections, including movements from sonatas, concertos, and other solo pieces of contrasting styles (P&L)

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

3. An étude from Weissenborn or Milde (L)
Brass

Horn
1. Étude from Maxime-Alphonse, Gallay, Kling, or Kopprasch (P&L)
2. First movement of a standard concerto: Mozart, Strauss, Glière, F. Strauss, etc. (P&L)
3. Two orchestral excerpts of your choice (P&L)

Trumpet
1. Major and minor scales (L)
2. Two contrasting études, such as Charlier, Brandt, Arban, or Bosquet (one for P; two for L)
3. Movement of a major work such as the Haydn concerto, Hummel concerto, Hindemith sonata, or similar work (P&L)
4. Two or three orchestral excerpts of your choice (L)

Tenor Trombone
1. Two contrasting études (such as Bordogni, Tyrell, or Kopprasch) OR a major solo work (Guilmant, Hindemith, David, Grøndahl, etc.) that demonstrates musical maturity and technical proficiency. The listed études/solos are only suggestions. Students should feel free to choose whatever études and/or solo they feel provides the best representation of their ability across a broad spectrum of style, range, and dynamics. (P&L)
2. Two or three orchestral excerpts of the student’s choice (L)

Bass Trombone
1. Two contrasting études (such as Bordogni, Tyrell, or Kopprasch) OR a major solo work (Lebedev, Ewazen, White, Vaughan-Williams, Schnyder, etc.) that demonstrates musical maturity and technical proficiency, especially in the trigger and pedal range. The listed études/solos are only suggestions. Students should feel free to choose whatever études and/or solo they feel provides the best representation of their ability across a broad spectrum of style, range, and dynamics. (P&L)
2. Two or three orchestral excerpts of the student’s choice (L)

Euphonium
1. Major and minor scales (L)
2. Two contrasting études, technical and lyrical (one for P; two for L)
3. Solo by Barat, Capuzzi, Sparke, Ellerby, or similar work (P&L)
4. Orchestral or band excerpts (L)

Tuba
1. Major and minor scales (L)
2. Two contrasting études (one for P; two for L)
3. First movement of the Vaughan-Williams or Gregson concerto, Hindemith sonata, or similar work (P&L)
4. Orchestral excerpts (L)
Strings

Violin
Memorization required
1. First or third movement of a standard concerto (P&L)
2. Two contrasting movements of a Bach solo sonata or partita (P&L)

Viola
1. Étude or any short work or sonata movement (L)
2. Two contrasting movements from a Bach solo suite (originally for cello) or sonata or partita (originally for violin), memorized (one for P; two for L)
3. One movement of standard concerto. Examples include (but are not limited to): first movement of the Stamitz D Major, Hoffmeister D Major, slow-fast pair of movements of the Telemann G Major, any movement from Hindemith Der Schwanendreher or Walton, Bartók concerti; memorized (P&L)

Cello
1. Étude demonstrating technical proficiency (L)
2. Two contrasting movements of a Bach unaccompanied suite, memorized (one for P; two for L)
3. Movement of a standard concerto or sonata, memorized (P&L)

Double Bass
1. Movement of a standard concerto or sonata, memorized (P&L)
2. Contrasting selection from the baroque period, memorized (P&L)

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

Piano
Memorization required
1. Major and harmonic minor scales, four octaves (L)
2. Prelude (P&L) and fugue (L) from Bach’s Well-Tempered Clavier or similar contrapuntal baroque work
3. Sonata-allegro movement by Haydn, Mozart (excluding K. 545), Beethoven (excluding Op. 49), or similar work from the classical period (P&L)
4. A work from the romantic period (P&L)
5. A work from the Impressionistic period or a contemporary idiom by a major twentieth- or twenty-first-century composer (L)
6. Sight reading, demonstrating moderate proficiency (L)
Percussion

Selections are required from all three areas:

**Snare Drum**
1. Concert solo or étude (suggestion: Cirone *Portraits in Rhythm*, Delecluse *Douze Études*, Peters *Intermediate or Advanced Snare Drum Studies*)
2. Traditional rudimental solo or étude (suggestion: Pratt, Wilcoxon, Tompkins)

**Marimba**
1. Contemporary four mallet solo
2. Contrasting two mallet solo (suggestion: any movement of a cello suite or violin partita or sonata by J. S. Bach)
3. Demonstration of major scales and arpeggios
4. Sight-reading

**Timpani**
1. Solo or étude (suggestion: Hochrainer *Etuden fur Timpani*, Goodman *Modern Method*)
2. Demonstrate ability to recognize, sing, and tune pitches to intervals

For all percussion pre-screening videos, include one solo or étude from each category (Snare Drum, Marimba, and Timpani).

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 in their pre-screening video, if they so choose. A change of repertoire must follow audition guidelines. A pianist is in attendance at all live voice auditions to accompany auditioning singers.

1. A twentieth- or twenty-first-century British, American, or Canadian art song, in English, memorized (P&L)
2. A foreign language art song, memorized (P&L)
3. An additional art song or an opera or oratorio aria in English or a foreign language, memorized (P&L)
4. Memorized monologue; 3–4 minutes. (P&L)
See vu.edu/blair-admissions for details.

Composition

1. Portfolio of three original scores and corresponding recordings. At least one live recording is preferred. (P)
2. A pre-screening video showcasing proficiency on your primary instrument or voice. You can select any piece from your current repertoire. (P)
For More Information

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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 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 Southern Association of Colleges and Schools Commission on Colleges to award bachelor’s, master’s, professional, and doctoral degrees.
Dates to Remember 2018/2019

**August**  
Applications available

**July 15**  
Blair Acceptd application available at [app.getacceptd.com/vanderbiltmusic](app.getacceptd.com/vanderbiltmusic)

**November 1**  
Application deadline for Early Decision I

**November 1**  
Blair Acceptd application deadline/pre-screening video submission for Early Decision I

**November 7**  
Priority filing deadline for College Scholarship Service (CSS) PROFILE and FAFSA for Early Decision I

**December 1**  
Deadline for Vanderbilt merit scholarship applications

**December 1**  
On-campus Audition Day for Early Decision I

**Mid-December**  
Decision notification for Early Decision I

**January 1**  
Application deadline for Early Decision II and Regular Decision

**January 1**  
Blair Acceptd application deadline/pre-screening video submission for Early Decision II and Regular Decision

**January 1**  
Composition portfolio deadline (uploaded as part of Blair Acceptd application)

**January 2**  
Priority filing deadline for CSS PROFILE and FAFSA for Early Decision II

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

**February 1**  
Priority deadline filing for CSS PROFILE* and FAFSA for Regular Decision

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

**Mid-February**  
Decision notification for Early Decision II

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

**Late March**  
Decision notification for Regular Decision

**May 1**  
Deadline for matriculation deposit

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*For international students, the priority filing deadline for CSS PROFILE is January 2, 2019.*