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Mission Statement

The Blair School of Music serves as the focal point within Vanderbilt University for the study of music as a human endeavor and as a performing art. Music offers to all persons a medium for the expression of the human spirit. Accordingly, the Blair School of Music addresses music through a broad array of academic, pedagogical, and performing activities. Consistent with the mission of Vanderbilt University, the School maintains and promotes the highest standards in the pursuit of scholarly and creative work, in the delivery of instruction, and in the promotion of professional and public service.

In its scholarly and creative work, the Blair School of Music proposes to advance the discovery of knowledge, to expand the horizons of musical expression, to promote academic excellence, and to sustain an environment supporting these pursuits by faculty and students.

Pedagogically, the Blair School is committed to providing superior musical instruction to pre-collegiate and adult students in the environs of Nashville, Tennessee; stimulating classroom and studio instruction to collegiate music majors and minors; and, to the students of Vanderbilt University at large, an array of academically rigorous, culturally enriching courses appropriate to one of the nation’s leading institutions of higher learning.

In its commitment to professional and public service, the Blair School of Music contributes to the cultural and intellectual life of Vanderbilt University and throughout the region through concerts, lectures, and recitals by faculty members and students, and by providing a forum for visiting artists, scholars, and composers.
GENERAL INFORMATION
A HISTORY OF THE BLAIR SCHOOL OF MUSIC

The Blair School has been a vital part of Nashville’s musical life from its inception in 1964, and it maintains as its mission excellence in teaching music to persons of all ages, providing the training essential for a performing career or for an enriching and creative avocation. The school was established by the Justin and Valere Potter Foundation through a bequest of Valere Blair Potter in memory of her mother, Myra Jackson Blair. First a division of George Peabody College, Blair School became a private, independent institution and was accredited as a non-degree-granting school by the National Association of Schools of Music in 1977. In 1981, the school merged with Vanderbilt University. Studies leading to the Bachelor of Music degree in performance, composition/theory, and musical arts are available, as are a liberal arts (non-professional) major, three music minors, and a wide variety of courses for the general university student.

FACULTY

Blair School of Music is home to internationally known faculty members who are highly respected for performance, composition, conducting, and scholarly endeavors, as well as for their dedication to teaching. The faculty has a reputation for personal excellence and for its commitment to students as developing musicians and as human beings. The concept of a pre-college “division” is foreign to Blair’s philosophy. Most faculty members teach both pre-collegiate and university students, valuing greatly their involvement with both—a situation unique among music schools in this country. Many faculty members concertize nationally and internationally and have recorded on a variety of labels. For a list of current faculty members and their biographical information, please visit the Blair website at http://blair.vanderbilt.edu.

SCHOOL CALENDAR

Blair School of Music generally follows the academic-year schedule of the university, with fall and spring semesters and a ten-week summer session. Pre-college semesters are one week longer than the university semesters, generally beginning one week earlier in the fall and ending one week later in the spring. A Pre-College and Adult brochure describing semester offerings is published three times a year. Current offerings are posted on the Pre-College and Adult Program page on the Blair website at http://blair.vanderbilt.edu.

THE PRE-COLLEGE PROGRAM
INSTRUCTIONAL OPPORTUNITIES

- A pre-college student is a child (infant-19 years) who has not graduated from high school or the home-school equivalent.
- Blair offers individual instruction in all orchestral instruments and in piano, organ, harpsichord, guitar, saxophone, euphonium, banjo, dulcimer, fiddle, mandolin, steel drum, a variety of jazz instruments, recorder, and voice.
- Kindermusik is a program offered to young children (infants to age 6) with their caregivers.
- Suzuki instruction is available in violin and cello. Suzuki-based instruction is available in piano.
- Group performance instruction is available in piano, fiddle, and dulcimer.
- Class instruction includes music theory, music history and literature, Alexander Technique, and accompanying.
- The Blair Children’s Chorus Program, the Nashville Youth Orchestra Program, and the Blair Suzuki Program provide ensemble training.
- Chamber music ensembles provide ensemble training, contingent upon establishment of a compatible group of adequate size.
REGISTRATION AND FEES

Students must register each term before receiving instruction. Fees are due at the time of registration, but may be paid over the entire semester if a signed deferment form is completed. Fee adjustments may be made for students entering late in the semester. Refunds are not made after the first week of classes.

See the current Pre-College and Adult brochure for tuition information. Current offerings may be found online on the Pre-College and Adult Program page at http://blair.vanderbilt.edu.

All student account balances must be paid in full before the student may register for subsequent semesters.

ABSENCES

If a student must miss a lesson, the teacher must be notified as far in advance as possible. Faculty members are not required to reschedule lessons cancelled by students; however, lessons or classes cancelled by faculty members will be rescheduled.

As a general policy, the school is not closed for inclement weather. A faculty member who is unable to travel will notify students and reschedule lessons or classes.

STUDENT CONDUCT

Students of all ages fill the hallways and rooms of the Blair School to practice, perform, and study music. All students are expected to act responsibly and courteously throughout the building, including the hallways, practice rooms, and studios. Students who create excessive disturbance, or who disrupt the school’s teaching, performances, studying, or administration, may be dismissed from the school. No refunds will be granted upon dismissal.

LIBRARY PRIVILEGES

All students enrolled in the Pre-College and Adult Programs at Blair may use materials, equipment, and resources housed in the Anne Potter Wilson Music Library. Students are eligible for limited borrowing privileges of 28

• Other ensembles, including steel drum and African drumming, are sometimes open to pre-college and/or adult students.

• Beginning Guitar for Children. Beginning with the rote learning process, children progress to read music and play chords, and eventually begin classical guitar instruction.

POLICIES

AUDITIONS AND PLACEMENT

All new private lesson students must schedule a placement interview with faculty prior to their first registration. Current information regarding interviews is available on the Blair website or by calling the Blair Pre-College and Adult Registrar at (615) 322-7659.

Requests for specific private teachers are honored whenever feasible. If a change is desired, this must be discussed with the current teacher. Lessons on two instruments concurrently should be discussed with both teachers to determine if there is sufficient time and motivation to sustain study at appropriate levels in both areas. Students enrolling for theory classes are tested for placement. Students enrolling for music history classes should contact the instructor.

Policies

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Pre-college students are expected to follow library policies, behave in a courteous manner, and be under the supervision of a parent or guardian. Failure to abide by these guidelines can result in the loss of library privileges.

REPORTS
Examinations are given at the end of each semester, excluding summer session. Performance examinations are an important part of the Blair program. Students perform for a faculty committee. Exam critiques and semester written reports provide a written evaluation of progress and suggestions for improvement.

DEFICIENCIES AND PROBATION
A pre-college student whose progress is not satisfactory may be placed on probation for half a semester. If at the end of this period the quality of work has not improved to the satisfaction of the teacher, the student may not continue at the school. In the event of a dismissal, no refund will be given. Written notification is made in each case.

HIGH SCHOOL CREDIT
Students in many high schools and home-school students can earn enrichment credit for instruction taken at Blair. Students must fulfill all requirements to the satisfaction of the teacher. Blair instruction for high school credit is coordinated through the Pre-College and Adult Registrar’s office. The student is responsible for determining his or her eligibility with the individual high school’s guidance counselor.

CUMULATIVE RECORDS
Formal documentation of all student work (cumulative record) will be provided upon written request from student or guardian. Forms are available from the Blair Pre-College and Adult Registrar’s office. All student account balances at Blair must be paid in full before records will be released. At least one week’s notice is required to process a cumulative record.

Blair School abides by federal policies on student confidentiality. For more information on the Family Educational Rights and Privacy Act (FERPA), please refer to the back page of this catalog.
PARKING AT BLAIR

Blair School visitor parking lots (lots 103 and 104), located at the east and west ends of the building, require a valid permit and are reserved for our youngest students. Permits for families with enrolled children, ages ten and younger ONLY, may be obtained in the Blair main office at the time of registration.

Parking is limited and is NOT guaranteed.

Pre-college and adult student parking is also available after 3:30 p.m. daily at Harris Hillman School (across Blakemore Avenue). After 5 p.m. daily and on weekends, free parking is also available in the West Garage (directly across Children’s Way from the Blair School’s main entrance).

Vehicles parked in Blair lots without valid permits will be ticketed and/or towed. Any vehicle parked in the fire lane or in an area not marked as a parking space will be ticketed and towed.

Parking is also available for a nominal fee in the Children's Hospital South Garage on Children’s Way, one-half block east of the corner of 24th Avenue South and Children’s Way.

Certificate Program

Blair School of Music awards two certificates to high school seniors who have completed formal programs that encourage excellence in performance and knowledge of music theory and history—all essential elements for development of mature musicianship in advanced students. Myra Jackson Blair Scholarship students are expected to enroll in the program, and all students are encouraged to participate.

Formal admission to the program is contingent upon a performance audition that meets departmental standards for the “Intermediate” or “Advanced” level. The private teacher’s recommendation is required for the student to audition. Auditions are held during the performance examination period in May and are adjudicated by members of the Certificate Program Council.

Certificate Program at a Glance

<table>
<thead>
<tr>
<th>Activity</th>
<th>Requirement</th>
<th>Certificate of Achievement</th>
<th>College Preparatory Certificate</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Achievement in Lessons and</strong></td>
<td>Instrumental or Vocal study while enrolled in Certificate Program</td>
<td>Two years minimum participation (four semesters)</td>
<td>Three years minimum participation (six semesters)</td>
</tr>
<tr>
<td><strong>Performance Class</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Audition ranking</td>
<td>Achievement of &quot;Advanced Level&quot; rank by May of the junior year</td>
<td>Achievement of &quot;Advanced Level&quot; rank by May of the junior year</td>
<td></td>
</tr>
<tr>
<td>Performance Class participation</td>
<td>Each semester enrolled in lessons</td>
<td>Each semester enrolled in lessons</td>
<td></td>
</tr>
<tr>
<td><strong>Solo Performance</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Student recital performance</td>
<td>Once a year (Intermediate)</td>
<td>Once a year (intermediate)</td>
<td></td>
</tr>
<tr>
<td>Pre-recital hearing</td>
<td>Successful completion required</td>
<td>Successful completion required</td>
<td></td>
</tr>
<tr>
<td>Certificate recital</td>
<td>Minimum 20-minute public performance</td>
<td>Minimum 30-minute public performance</td>
<td></td>
</tr>
<tr>
<td><strong>Ensembles</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Large ensemble participation</td>
<td>As qualified</td>
<td>As qualified</td>
<td></td>
</tr>
<tr>
<td>Chamber Music</td>
<td>N/A</td>
<td>One year minimum (two semesters) and participation in a recital</td>
<td></td>
</tr>
<tr>
<td><strong>Coursework</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Music Theory</td>
<td>Successful completion of Level 5 pre-college theory</td>
<td>Successful completion of Level 6 pre-college theory</td>
<td></td>
</tr>
<tr>
<td>Music History</td>
<td>One year minimum (two semesters)</td>
<td>Two years minimum (four semesters)</td>
<td></td>
</tr>
<tr>
<td>Recital attendance</td>
<td>Two faculty or large ensemble concerts per semester</td>
<td>Two faculty or large ensemble concerts per semester</td>
<td></td>
</tr>
<tr>
<td><strong>Standards</strong></td>
<td>Grade standards</td>
<td>Minimum B- in class work and performance</td>
<td>Minimum B+ in class work and performance</td>
</tr>
</tbody>
</table>

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Responsibilities. Students are responsible for knowing and fulfilling all requirements. The student should keep a personal record of study and accomplishment to supplement similar records being maintained by the private teacher and Certificate Program staff. The student’s private teacher is the primary adviser throughout the program, selecting repertoire suitable for study, ensuring that all major periods and styles are covered, and determining when a student is qualified for the intermediate and/or advanced audition. The Certificate Program Council determines policies and standards, working closely with the entire faculty in matters affecting the program.

Financial cost. There is no additional fee for participation. Total cost to the student will be the regular tuition for lessons, classes, and other regular fees.

Requirements. An overview of each certificate is outlined on the following page. More detailed information (including departmental standards; faculty, student, and council responsibilities; progress record forms; and current dates) is available from the certificate coordinator and in the Pre-College and Adult Registrar’s office.

INSTRUCTION

Please check current interview schedule, which provides faculty contacts for placement interviews, available at http://blair.vanderbilt.edu.

For a current listing of all Blair faculty, visit the website at http://blair.vanderbilt.edu/faculty-administration.

INDIVIDUAL PERFORMANCE INSTRUCTION

The Blair School of Music provides a programmed course of study in individual instruction. Students must register for a full semester of study. Individual instruction focuses on the art and practice of an instrument or voice, with emphasis on tone quality, technique, rhythm, interpretation, and literature.

GROUP INSTRUCTION/CLASSES

Designed primarily for beginning and intermediate students, group instruction emphasizes basic technique, rhythm, tone, and musical interpretation. By arrangement with the teacher, group instruction is available in any instrument if a compatible group can be established.

Kindermusik (Ages 0–6). This nationally acclaimed music program is designed for children from infancy to six years of age and their caregivers. Participants enjoy singing, listening, dancing, interacting socially, and playing simple instruments. The program offers a variety of classes and summer camp classes, which focus on the child’s emotional development as confidence, curiosity, self-control, and communication begin to take shape. See the Kindermusik information on the Blair website for complete schedules of classes.
Beginning Guitar for Children. Children study the guitar through the rote learning process. As they progress, they learn to read music and play chords and eventually begin instruction in classical guitar. One 30-minute lesson weekly.

Group Piano: Suzuki and Traditional Partner Piano (Ages 4 and up)
The Blair School offers several introductory piano classes geared to different age levels. The Group Piano Program combines small peer group lessons with one-on-one instruction. Children have the opportunity to share successes and to assist each other with the learning process. Throughout the program, parents attend lessons and supervise home practice.

Suzuki Instruction
(Ages 4 and up). Instruction using the Suzuki method is available in violin and cello for children from the age of four. Children develop musical ability and sensitivity, using the same process of listening and imitation by which they learn their native language. Suzuki students gain the poise necessary for performance and learn to read music notation as they progress. It is essential that parents attend each lesson and supervise home practice.

Suzuki Strings I. Beginning students receive one 30-minute private lesson and one 30-minute weekly group lesson.

Suzuki Strings II. One 30-minute private lesson weekly and one 60-minute biweekly group lesson.

Suzuki Strings III. One 45-minute private lesson weekly and one 60-minute biweekly group lesson.

Suzuki Strings IV. One 60-minute private lesson weekly and one 60-minute biweekly group lesson.

In addition to individual and group lessons, the Blair Suzuki Violin and Cello Program offers motivated students several group performing opportunities:

The Blair Children’s Cello Choir is a select group of advanced students from the Blair Suzuki Cello Program. Rehearsals are held weekly to learn a variety of works for cello ensemble and to polish Suzuki repertoire to a high level of performance. Students who are studying at the Suzuki Book 4 level are eligible to audition for the Cello Choir.

The Blair Violin Performing Group is open to motivated students currently in Suzuki Book 4 and beyond. Auditions are held early in the fall semester. Weekly rehearsals prepare students for performances at Blair and at various prominent venues in the Nashville area, including the Frist Center for the Visual Arts and Cheekwood Botanical Garden and Museum of Art.

Late in the spring semester, the Blair Children’s Cello Choir and the Blair Violin Performing Group join forces to present the Suzuki Program’s annual concert in the Steve and Judy Turner Recital Hall at Blair.
More advanced students will continue to learn solo repertoire and to develop performance skills, including technique, sight-reading, keyboard improvisation, theory, and composition.

**AMERICAN FOLK INSTRUMENTS**

All offerings are contingent upon establishment of a compatible group of adequate size.

**Basic Fiddle (Ages five and older)**. Private lessons for all levels of players. The appropriate age and skill level of the student is determined by the instructor. Instruction includes an introduction to various styles, such as old-time, bluegrass, Celtic, and Texas swing. Students also have opportunities to play and learn in a group setting with others at a similar level. Ear training and work with harmonization is included.

**Advanced Fiddle**. Designed for advanced players. The appropriate age and skill level of the student is determined by the instructor. Various styles of fiddle (old-time, bluegrass, Celtic and Texas swing) are presented, as well as experience with recording sessions. Emphasis is placed on ear training and improvisation, as well as on developing versatility and one’s own style.

**Appalachian Dulcimer**. Individual instruction for all levels and ages. The appropriate age and skill level of the student is determined by the instructor. No musical background required. Historical playing styles are taught, with an emphasis on ear training. Students will build a repertoire of traditional tunes played on this unique American folk instrument. Advanced students will explore additional styles based on interest.

**Beginning Mandolin**. The appropriate age and skill level of the student is determined by the instructor. Individual instruction includes learning the use of tablature and standard notation and the study of the basics of mandolin technique. Emphasis is placed on playing together and developing a repertoire of old-time fiddle tunes.

**Advanced Mandolin**. The appropriate age and skill level of the student is determined by the instructor. Individual instruction expands on fiddle tunes as a repertoire base and develops other styles of mandolin including bluegrass, Celtic, and original music. Prerequisite: A minimum of two to three years of experience on the instrument.

**Partner Piano I** (First-year beginners only). Includes 20-minute private lesson and 20-minute weekly group and 20-minute observation (or, at teacher discretion, 30-minute private and 30-minute weekly group).

Students begin with a variety of singing and pre-reading activities. Parental involvement is essential to beginner lessons; parents normally attend all lessons and practice sessions. At the conclusion of the first year, students should progress to Partner Piano II, III, or IV.

**Partner Piano II**. One 30-minute private and 30-minute weekly group.

**Partner Piano III**. One 45-minute private and 30-minute weekly group.

**Partner Piano IV**. One 60-minute private and 30-minute weekly group.

Elementary to intermediate students will develop a conceptual understanding of the fundamentals of music: ear training, improvisation, reading, singing, and technical training. Students will be invited to participate in formal recitals at the conclusion of each term.
OTHER CLASSES

**Pre-College Accompanying.** This course introduces high school students to the art of accompanying and to chamber music. Students study piano ensemble literature and participate in weekly master classes with instrumentalists and singers. All forms of piano ensemble literature are explored, including sonatas, Lieder, operatic repertoire, reductions, symphonic transcriptions, and four-hand and two-piano works. Open to all high school pianists. Classes meet 45 minutes weekly, fall and spring semesters.

**Pre-College and Adult Music History.** Music history is designed to introduce students (middle school, high school, and adult) to the history of Western art music, including its historical development, styles, genres, major figures, and socio-cultural contexts. The curriculum also focuses on developing critical thinking, writing, and research skills. The study consists of two successive yearlong courses, beginning each fall. Music History 1 is a general survey of Western music history, while Music History 2 explores selected topics in depth.

**Pre-College and Adult Music Theory.** The Blair Pre-College and Adult Music Theory Program is a unique, integrated theory experience, offering students an exciting range and depth of theory options. The curriculum is designed to address the needs of all students, from total beginners to advanced students who are already working at or near college level. Personal interaction with theory faculty and regular assessment through testing are integral to each student’s academic development and understanding of course material. Children and adults ages 12 and older are welcome after completing an initial placement test.

**ENSEMBLE INSTRUCTION**

**BLAIR CHILDREN’S CHORUS PROGRAM**

This tiered choral program is designed for children grades 1–12. The program develops vocal, listening, reading and ensemble skills. Admission to a higher-level choir is determined by audition. Auditions are held on Saturdays from 10 a.m. to 2 p.m. each May and also during fall and spring registration periods. For current audition dates, check interview schedule at [http://blair.vanderbilt.edu](http://blair.vanderbilt.edu), in the Pre-College and Adult Program section.
Children’s Concert Choir. This advanced touring choir of girls in grades 8–12 performs twelve to fourteen concerts per year, attends a fall music camp, and tours for a week each summer. They have performed with the Nashville Symphony multiple times. A high level of musicianship and commitment is required.

Blair Choristers. This intermediate-level choir for girls in grades 5–8 performs regularly in the Nashville area. This choir stresses vocal development, music reading, and ensemble and performing skills.

Young Men’s Chorus. Boys whose voices have changed or are changing are eligible for this chorus. Vocal fundamentals and healthy singing through vocal change are stressed, and the group performs several times each semester.

Nashville Boychoir at Blair. Boys in this dynamic group enjoy exploring their vocal talents and learning how to read music together. They perform several times each semester in collaboration with other arts organizations, for community and civic events and at Blair. A pleasant, unforced vocal quality and a love of singing are the most important attributes we seek in new singers.

Young Singers of Blair. This beginning choral ensemble is open to girls in grades 3 and higher. This choir stresses singing fundamentals, music reading, and musicianship and has several performance opportunities during the year.

Preparatory Chorus. This beginning choral ensemble is open to boys and girls in grades 1–3. This choir stresses the healthy use of young voices. The basics of music reading are taught through games and activities, and a short concert is presented for parents at the end of the semester.

NASHVILLE YOUTH ORCHESTRA PROGRAM

The Nashville Youth Orchestra Program encompasses seven student orchestras at five levels of skill: the Curb Youth Symphony, the Nashville Youth Repertory Orchestra, the Nashville Youth Strings Orchestras (three sections), the Reading Orchestra, and the Beginning Reading Orchestra. All orchestras are open by audition to students in Nashville and surrounding communities. Auditions are scheduled in August. Students accepted for membership are encouraged to be in good standing in their own school music organizations. The Nashville Youth Orchestra Program provides unique opportunities to experience masterpieces of orchestral literature and to work with professional coaches and conductors. Audition information is online at http://blair.vanderbilt.edu/ensembles.

Curb Youth Symphony. The Youth Symphony is the most advanced ensemble in the Nashville Youth Orchestra Program. It performs masterpieces of the standard and contemporary orchestral literature in a three- or four-concert season and hosts an annual Concerto Competition. Membership is open to students in grades 8–12. Students work with Blair School of Music faculty and with Nashville Symphony Orchestra members in sectional rehearsals and master classes. Curb Youth Symphony is sponsored jointly by the Nashville Symphony and the Blair School of Music. The orchestra rehearses Monday evenings.

Nashville Youth Repertory Orchestra. The Repertory Orchestra is a full orchestra of middle school and high school students that performs arrangements of standard literature. The orchestra presents several concerts each season. Tuesday evenings.

Nashville Youth Strings Orchestras (three sections). The Youth Strings Orchestras provide training for young string students and prepare them for admission into the Repertory Orchestra. Students must be able to read at least level-one music. These groups give two or three concerts each season and meet for one 60-minute session weekly. They are open to all string students in Nashville and the surrounding area by audition and recommendation of the private instructor. Tuesday evenings.

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Chamber Music. The study and performance of chamber music is open to students by audition or upon recommendation of their private instructors. Woodwind, brass, percussion, string, piano, and mixed ensembles are available. Registered chamber music students may have pre-formed groups, or they may request to be placed with other students, contingent upon available space in a compatible group.

Scholarships

The Blair School of Music is privileged to award a number of merit and need-based scholarships to pre-college students. All awards are for one year only and are based on a number of factors including performance at the scholarship audition, teacher recommendations, and financial need. Consequently, awards will vary from year to year. All students are expected to maintain at least a B average in their studies and must audition each year for scholarship consideration. Scholarship auditions are held each spring and are adjudicated by faculty committees. Scholarship applications are available in the main office at Blair and on the Blair website. Check the current application for deadline dates.

Myra Jackson Blair Senior Scholarships. These honor scholarships are awarded annually by Blair School of Music to outstanding high school students and, when appropriate, a few junior high school students who have been recommended by their teachers and who plan careers in music. Auditions, held each spring, are adjudicated by faculty committees. Scholarships cover academic-year tuition for private instruction, classes in music theory and music history, accompanying and/or participation in chamber music. An optional class in Alexander Technique is also covered by this scholarship. Myra Jackson Blair Senior Scholars must: maintain at least a B average in each subject; perform in one MJB Scholarship Recital each semester; and attend at least two professional or large ensemble concerts each semester. These scholarship students are also encouraged to participate in the Certificate Program. Eligible instrumentalists are required to audition for the Nashville Youth Orchestra Program, and pianists are expected to take an accompanying class and/or participate in chamber music each semester.

Honor Scholars, 2010/2011
**Gilbert Memorial Scholarship.** Established in 1998 in memory of Douglas A. Gilbert, former Blair clarinet student, and his father, Robert J. Gilbert, a lifetime clarinet player and Blair supporter, this scholarship provides partial tuition for a clarinet student with at least one year of study at the Blair School.

**Mary McClure Hotchkiss Scholarship.** Established in 1987 by the will of Coleman A. Harwell in memory of his aunt, a distinguished pianist and teacher and a native of Lewisburg, Tennessee, this scholarship provides a partial tuition award each semester. Preference is given to a piano student.

**Andrea Jackson Memorial Scholarship.** This scholarship provides partial tuition support for students in the Nashville Youth Orchestra Program.

**David Mazanec Memorial Scholarship.** Established in memory of David Mazanec, former Suzuki student, this need-based scholarship provides partial tuition for Suzuki violin and cello students in Book 4 or above. Students are eligible to apply after one year of participation in the Suzuki program at Blair.

**William H. Moennig Memorial Scholarship.** Established in 1986 by the family and friends of Mr. Moennig, this scholarship provides partial tuition for private instruction to talented pre-college string students.

**Samuel E. Stumpf Sr. Trumpet Scholarship.** Established in 1998 in memory of Dr. Samuel E. Stumpf, Sr., by his family and friends, this endowed scholarship provides tuition for students who are serious about their musical endeavors.

**Amelie Throne Scholarship.** Established in 1989 through a bequest from Elizabeth Binford Bergner, this scholarship provides partial tuition each semester for a piano student.

**Jacqueline and Morris Wachs Scholarship for Piano and Strings.** Established in 2001 by Morris Wachs and family, this scholarship is awarded annually to deserving piano and string students for study at Blair. Scholarships cover partial tuition for private instruction during the academic year.

**Myra Jackson Blair Junior Scholarships.** These honor scholarships are awarded annually by Blair School of Music to outstanding students in grades 5-7 who have been recommended by their teachers and are serious about their music and musical study. Auditions, held each spring, are adjudicated by faculty committees. Scholarships cover academic-year tuition for private instruction. MJB Junior Scholars must: maintain at least a B average in their lessons; attend one MJB Honor Scholarship Recital each semester; and attend at least two professional or large ensemble concerts each semester. Students entering grade 8 and older are not eligible for this award.

**Blair Guild Scholarships.** These scholarships are awarded annually to pre-college students who show a strong interest and ability in music, have been recommended by their teachers, and need financial assistance. Scholarships cover partial tuition for private instruction.

**Fiddle Scholarships.** Awarded following auditions in the spring, these need-based scholarships provide financial assistance for private instruction tuition charges.

**Potter Pre-College Scholarship.** Established in 1994 by the Potter Foundation, these scholarships are based on demonstrated financial need and significant talent and accomplishment. They provide partial tuition for private instruction and may be awarded on the basis of an audition with Blair faculty or, in some cases, on the recommendation of an outside teacher. Some Potter awards are made to members of the Blair Children’s Chorus, the Suzuki Program, and the Nashville Youth Orchestra Program, at the recommendation of the faculty.

**Jerome “Butch” Baldassari Scholarship.** Established by Lelia Sinclair Baldassari in 2010 in honor of her husband, Jerome “Butch” Baldassari, Blair School of Music adjunct professor of mandolin from 1996 until his death in 2009, this scholarship provides partial tuition for pre-college students studying mandolin, fiddle, or dulcimer.

**Double Reed Scholarships.** Awarded in the fall semester to students of oboe or bassoon, these need-based scholarships provide financial assistance for private instruction tuition charges.
The Adult Program

The Blair adult education program offers a wide array of courses in a variety of music disciplines and genres for both the general student and the serious musician. Adult students are defined as students above high school age who are not receiving university credit for courses taken at Blair.

Blair offers instruction in the following:

• **Individual Performance Instruction**—Blair offers individual instruction in all orchestral instruments and in piano, organ, harpsichord, guitar, saxophone, euphonium, banjo, dulcimer, fiddle, mandolin, steel drum, a variety of jazz instruments, recorder, voice, and composition.

• **Group Instruction**—Group instruction is available in piano, percussion, guitar, fiddle, and dulcimer. Classes offered include music theory, musicianship, songwriting, music history and literature (a wide variety of offerings), Alexander Technique, and choral arranging.

• **Ensemble Instruction**—Vanderbilt Community Chorus is open to Vanderbilt faculty, staff, alumni, and friends of Vanderbilt. Auditions are held by appointment; contact the ensemble director. Three concerts are held each year, often accompanied by orchestra. For more information, visit the chorus’ website at [www.vanderbilt.edu/community-chorus](http://www.vanderbilt.edu/community-chorus).

Policies

AUDITIONS AND PLACEMENT

All new private lesson students must schedule a placement interview with faculty prior to their first registration. Current information on interviews, including interview dates, is available on the Blair website, [http://blair.vanderbilt.edu](http://blair.vanderbilt.edu), or by calling (615) 322-7659.

Requests for specific private teachers are honored whenever feasible. If a change is desired, this must be discussed with the current teacher. Lessons on two instruments concurrently should be discussed with both teachers to determine if there is sufficient time and motivation to sustain study at appropriate levels in both areas. Students enrolling for theory classes are tested for placement.
DEFICIENCIES AND PROBATION

An adult student whose progress is not satisfactory may be placed on probation for half a semester. If at the end of this period the quality of work has not improved to the satisfaction of the teacher, the student may not continue at the school. In the event of a dismissal, no refund will be given. Written notification is made in each case.

CUMULATIVE RECORDS

Formal documentation of all student work (cumulative record) will be provided upon written request from student or guardian. Forms are available from the Blair Pre-College and Adult Registrar’s office. All student account balances at Blair must be paid in full before records will be released.

PARKING

Adult student parking is available at Blair only for students with a valid handicap parking sticker. Parking is available for a nominal fee in the Children’s Hospital South Garage on Children’s Way, one half-block east of the corner of 24th Avenue South and Children’s Way.

Adult student parking is also available after 3:30 p.m. daily at Harris Hillman School (across Blakemore Avenue). After 5 p.m. daily and on weekends, free parking is available in the West Garage, directly across Children’s Way from the main entrance to the Blair School.

INSTRUCTION

INDIVIDUAL PERFORMANCE INSTRUCTION

Individual instruction focuses on the art and practice of an instrument or voice, with emphasis on tone quality, technique, rhythm, interpretation, and literature. Schedules are arranged between teacher and student at registration.
GROUP PERFORMANCE INSTRUCTION

Group performance courses are designed primarily for beginning and intermediate students. Group instruction emphasizes basic technique, rhythm, tone, and musical interpretation. Students must interview with faculty member for approval to enroll. Enrollment information is available from the Pre-College and Adult Registrar.

GUITAR AND KEYBOARD

Introduction to Guitar—MUSP 104A and 104B. A foundation in basic guitar technique will prepare students for future studies in classical, jazz, or popular styles of guitar. Emphasis is placed on chordal accompaniment and development of reading skills as well as improvisational techniques with melodies and chords. No previous guitar experience is assumed.

Fingerboard Harmony—MUSO 114. Advanced guitar skills, modal positions, modal patterns, score reading, arpeggios, transposition, and chord progressions. Prerequisite: MUSP 104B or consent of instructor required.

Introduction to Piano—MUSP 102A and 102B. This course presents a total-musicianship approach to the piano. Students, grouped according to levels of advancement, learn repertoire and technique, sight reading and transposition, harmonization, improvisation in various classical and jazz styles, and introductory computer techniques of music notation.

AMERICAN FOLK INSTRUMENTS

Fiddle Program

Basic Fiddle. Private lessons for all levels of players. Instruction includes an introduction to various styles, such as Old Time, Bluegrass, Celtic, and Texas Swing. Students also have opportunities to play and learn in a group setting, with others at a similar level. Ear training and work with harmonization is included.

Advanced Fiddle. Designed for advanced players. Various styles of fiddle, from traditional Texas style to the recording session experience, are presented. Emphasis is placed on ear training and improvisation, as well as on developing versatility and one’s own style.

Appalachian Dulcimer

Group and individual instruction for all levels. No musical background required. Historical playing styles are taught with an emphasis on ear training. Students will build a repertoire of traditional tunes played on this unique American folk instrument. Advanced students will explore additional styles based on interest.

Mandolin Instruction

Beginning Mandolin. Students learn to read music and study the basics of mandolin technique. Emphasis is placed on playing together and developing a repertoire of old-time fiddle tunes.

Advanced Mandolin. Students expand on fiddle tunes as a repertoire base and develop other styles of mandolin including bluegrass, Celtic, and original music. Prerequisite: A minimum of 2–3 years of experience on the instrument.

Jazz Performance Instruction

Individual jazz performance instruction is offered in voice, guitar, saxophone, drumset, double bass, and piano. Prerequisite: A personal interview and an audition with the instructor.

Steel Drum

Group and individual instruction for all levels. Caribbean song styles (Calypso, Soca, Reggae), history and development of the Steel Band art form, and cultural awareness are emphasized.

CLASS INSTRUCTION

Classes available to Blair adult students may be offered on a rotating basis. Check current offerings brochure or call the Pre-College and Adult Registrar at (615) 322-7659.
Music Theory

Pre-College and Adult Music Theory. The Blair Pre-College and Adult Music Theory Program is unique, integrated theory experience offering students an exciting range and depth of theory options. The curriculum is designed to address the needs of all students, from total beginners to advanced students working at or near college level. Personal interaction with theory faculty and regular assessment through testing are integral to each student’s academic development and understanding of course material. Adults and children ages 12 and older are welcome after an initial placement test.

The Nashville Number System for Songwriters and Performers. Designed for adults and teenagers ages 15 and older who write songs, sing, or play an instrument but may not read traditional music. Aspects of music notation, theory, chords, and charting original songs and classic hits will be explained. The Nashville Number System is explored. Students will observe and discuss studio work.

Hit Songwriters Seminar. Guest artists visit every week, listening to student compositions and offering advice and suggestions. Guests include Music Row’s finest producers, songwriters, and performers.

Songwriting and Elements of Music Theory—MUSC 100. Introduction to fundamental elements of music as they apply to popular songwriting techniques. Selected readings on the technical and aesthetic facets of songwriting. Listening, analysis, and discussion of songs in a variety of current styles. Selected aural skills as they relate to the songwriter’s craft. Class visits by professional songwriters. Designed for students with little or no technical training in music.

Songwriting II—MUSC 102. Project-based class designed to refine and advance skills developed in MUSC 100. Focuses on effective musical and lyrical thematic treatment. Extensive study of rewriting techniques; frequent performances of student compositions. Selected readings on the technical and aesthetic facets of songwriting. Listening, analysis, and discussion of songs in a variety of current styles. Occasional Monday night sessions with guest songwriters and experts in the field. Prerequisite: MUSC 100.

Survey of Music Theory—MUSC 120A–120B. Presents eighteenth- to twentieth-century harmonic practice. Designed to develop music theory skills through written exercises of figured and unfigured basses; harmonization of melodies; and study of ear training, using sightsinging exercises and melodic and harmonic dictation.

Musicianship. A four-semester course developing aural skills through singing and harmonic/melodic dictation. Placement tests assure compatible groups. Individual computer-assisted instruction is an important component. Consent of the instructor is required.

MUSC 170E. Musicianship Level I.
MUSC 171E. Musicianship Level II.
MUSC 172E. Musicianship Level III.
MUSC 173E. Musicianship Level IV.
Computer Music—MUSC 216. The computer as a tool for musical sound synthesis, digital instrument design, and computer-assisted composition and performance. Styles and techniques in computer music in the commercial and fine arts. Programming and computer composition. Prerequisite: Any computer science course or consent of the instructor.

Introduction to Composition—MUSC 230. An introduction to compositional techniques, including a study of composers and their works. Principles of scoring and the study of notation, including experimental types. Prerequisite: Introduction to Music Theory, Music Theory I, or equivalent skills, and approval of the instructor.

Music Literature and History

Pre-College and Adult Music History. Music history is designed to introduce students (middle school, high school and adult) to the history of Western art music, including its historical development, styles, genres, major figures, and socio-cultural contexts. The curriculum also focuses on developing critical thinking, writing, and research skills. The study consists of two successive, yearlong courses beginning each fall. Music History 1 is a general survey of Western music history, while Music History 2 explores selected topics in depth.

Symphonic Music: Hear More, Enjoy More with New Ears. Engaging, participatory discussion focused on listening skills, each composer’s personal and artistic thinking, social and cultural factors, and the enjoyment of music. Music and discussions timed to correlate with upcoming Nashville Symphony programs.

Musical Theatre in America: A Cultural History—MUSL 103. From eighteenth-century melodrama and vaudeville, through the musicals of the 1940s and 1950s, to the contemporary emphasis on integration of spectacle, dance, and other theatrical arts. Readings, live presentations, guest lecturers, and film.

Introduction to Music Literature—MUSL 140. An introduction to the literature of music from 600 C.E. to the present, through a study of selected works. Extensive listening is required.

The Concerto—MUSL 143. A close study of representative works, from the Baroque invention of the concerto principle up to modernist and contemporary adaptations. Focus on structural listening. No previous training in music required.

The Symphony—MUSL 144. Orchestral literature with emphasis on the evolution of symphonic form and style, through the study of selected masterworks of the standard repertoire.

Survey of Choral Music—MUSL 145. Choral literature, sacred and secular, from the Renaissance to the present, with an emphasis on a study of selected masterworks from each period.

American Music—MUSL 147. A history of music in the United States, 1620 to the present. Distinctly American musical traditions such as shape-notes, minstrelsy, jazz, and twentieth-century syntheses. Prerequisite recommended: MUSL 140, or music-reading skills sufficient to follow a score.

Survey of Jazz—MUSL 148. A survey of jazz history, with particular attention to the major composers, “Jelly Roll” Morton, Duke Ellington, and Thelonius Monk, who gave the music synthesis and form, and to its major innovative soloists, Louis Armstrong, Charlie Parker, and Ornette Coleman, who renewed its musical language.

American Popular Music—MUSL 149. Historical study of ways the culture of the nation is reflected and sometimes shaped by the chosen musics of the groups that make up the American “salad bowl.” Topics include audience reception, production and consumption, multiculturalism, and meaning.


Country Music—MUSL 152. A musical and cultural survey of the talents, traditions, and trends of country music, from its Colonial roots to its current status as a multimillion-dollar global industry. Focus on the music, creators, and performers of that music and its cultural and social contexts.
History of Rock Music—MUSL 153. History and development of rock-and-roll music and its performance from the 1950s to the present. Major artists from each decade, subgenres (rockabilly, R&B, folk, soul, metal, pop, alternative, etc.) and technological, cultural, and economic developments that helped shape the music.

Music and the Fall of Segregation—MUSL 154. A study of how music, specifically swing and jazz from the 1930s and 40s, rock-and-roll and rhythm and blues in the 1950s and soul music in the 1960s, impacted segregation and the Civil Rights Movement. Case studies and personal reflections from the perspective of a studio musician, record producer, and record company executive. Films, recordings, and oral histories of artists and producers.

World Music—MUSL 160. World music as a cultural product; selected musics of Africa, Native America, India, Indonesia, and African America. Topics include music and religion, popular music, field work methodology, and gender issues.

African Music—MUSL 171. A survey of selected traditional and popular music of Africa. Historical, social, and cultural contexts; listening, drumming, dancing, and singing in class.

Music, the Arts, and Ideas—MUSL 183. The changing historical relationships among music, literature, fine arts, and philosophy. Musical developments as responses to social, political, and economic circumstances.

Music, Gender, and Sexuality—MUSL 201. Exploration of gender and sexuality in Western art and vernacular musical traditions. Topics include gendered musical forms, genres, and performance; feminist music criticism; ideologies of musical authorship and genius; musical canons; and musical representations of gender and sexuality. Prerequisite: MUSL 140 or 141, and ability to read scores.

Opera—MUSL 221. An in-depth study of five or six representative works. Score and libretto analysis, reception history, cult of the performer, role of the contemporary producer/director. Permission of instructor required.

Music in the Age of Beethoven and Schubert—MUSL 223. The musical legacy of each composer in culture and (especially) social context: patrons, family, and friends. Permission of instructor required.

Art Music of the United States after 1900—MUSL 245. An in-depth exploration of twentieth- and twenty-first-century art music of the United States, from Charles Ives to the present. Prerequisite: MUSC 220 and MUSL 147 or MUSL 244.

Music in Latin America and the Caribbean—MUSL 250. An introduction to a wide variety of musical genres and traditions in Latin America and the Caribbean. Indigenous, folk, popular, and art forms and their social function, meaning, historical development, cultural blending, and cross-hybridization.

Women and Rock Music—MUSL 253. An exploration of the ways that women have made their voices heard in rock on stage, in the studio, behind the scenes, and as fans. Prerequisite: MUSL 153.

Music, Identity, and Diversity—MUSL 261. Issues of multiculturalism and intersections with musical expression in America. Cultural determinants such as race, gender, ethnicity, class, religion, language, ideology, folklore, and history will be studied critically. Prerequisite: Any MUSL course or American and Southern Studies 100.

Music of the South—MUSL 262. The musical riches of the American South are approached from various perspectives, including the historical, cultural, social, political, and religious. Blues, country, and gospel are the primary genres of study, but jazz, folk, and classical traditions in the South also receive attention. Prerequisite: Any MUSL course or AMST 100.

Exploring the Film Soundtrack—MUSL 264. Relationships among soundtrack, image, and narrative in film. The complex of music, sound, and dialogue in a variety of American films, from silents to Hollywood blockbusters and cartoons. Topics include diegesis, temporality, continuity, and musical style. Discussion, video and film research, reading, and listening. No musical background required.

Music City Museums and Memorabilia: Popular Music and Tourism—MUSL 265. An exploration of the intersection between popular music and tourism. Music landmarks as tourist attractions, music memorabilia and museums, tourism and urban development, souvenirs as travel credentials, and tourism and issues of representation.
Specialty Courses

The Business of Music—MUSO 100. A general survey of music in the world of commerce. Systems of the contemporary music business, with special emphasis on the recording industry. A variety of music business professionals as guest lecturers.

Computer Recording Technology Seminar—MUSO 102. The digital recording revolution. Recording, editing, and mixing music, using audio and MIDI sequencing data inside the computer. Remixing techniques with universal plug-in software. Sampling, synthesis, and dissection of studio projects.

Building Communities Through Music and the Arts—MUSO 106. The philosophical and strategic background for and practical skills in audience-focused and audience-engaged arts programming. Techniques to make music accessible and relevant to learners; development of interactive programs and curriculum-directed programs; form, structure, and pacing of programs, including repertoire selection and duration, presentation of music, and participatory experiences.

Baroque Performance for Strings—MUSO 117. Aspects of period instrument performance adaptable to modern literature and modern bows. Articulation, ornamentation, the rule of the downbow, the influence of dance, and other technical and stylistic issues. Baroque bow provided. Culminates in a lecture/performance. May be repeated once for credit.

Elements of Jazz Improvisation—MUSO 131. Introduction to the techniques of jazz improvisation. Development of basic performing techniques in various styles.

The Alexander Technique—MUSO 162. An accurate kinesthetic sense of the structure and movement of the body through hands-on and verbal instruction in body mapping and the principles developed by F. M. Alexander. Emphasis on ordinary daily activities.

The Performer and the Body—MUSO 163. Application of the Alexander Technique in a small group setting with attention to individuals and their particular performance modes, i.e., public speaking, singing, dancing, acting, playing an instrument. Prerequisite: MUSO 162.

Tai Chi for Musicians—MUSO 165. Principles of Tai Chi applied to musical performance. The practice and understanding of anatomical movement, with emphasis on prevention of injury.

Ensembles

Vanderbilt Community Chorus. Open by audition to faculty, staff, alumni, and friends of Vanderbilt who love to sing the best of choral music. Three performances are given each year. The repertoire includes classical literature from all periods as well as major works with orchestra. Auditions are held in August and January. One two-hour rehearsal weekly.

Steel Drum/Pan Ensemble—MUSE 150. Open to all members of the Vanderbilt community, a laboratory and performance experience drawing on Caribbean steel drums/pans with emphasis on the music and dance repertoires of the island of Trinidad. Lecture-demonstrations and rehearsals in one weekly two-hour session. At least one public performance each semester. No previous experience required.
Sankofa African Performing Ensemble—MUSE 171. A laboratory and performance experience drawing on traditional African musical instruments—drums, percussion, winds—with emphasis on West African (Ghana) and East African (Uganda) music and dance repertoires. Lecture-demonstrations and rehearsals in one weekly two-hour session. At least one public performance each semester. No previous experience required.

For the availability of participation in any other university ensemble, please contact the ensemble director for eligibility and audition information. For a full listing of Blair ensembles, visit the school website at http://blair.vanderbilt.edu.

BLAIR SCHOOL OF MUSIC FACULTY

For a complete and current listing of all Blair/Vanderbilt University and Pre-College and Adult faculty with contact information, please visit the Blair website at http://blair.vanderbilt.edu.

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