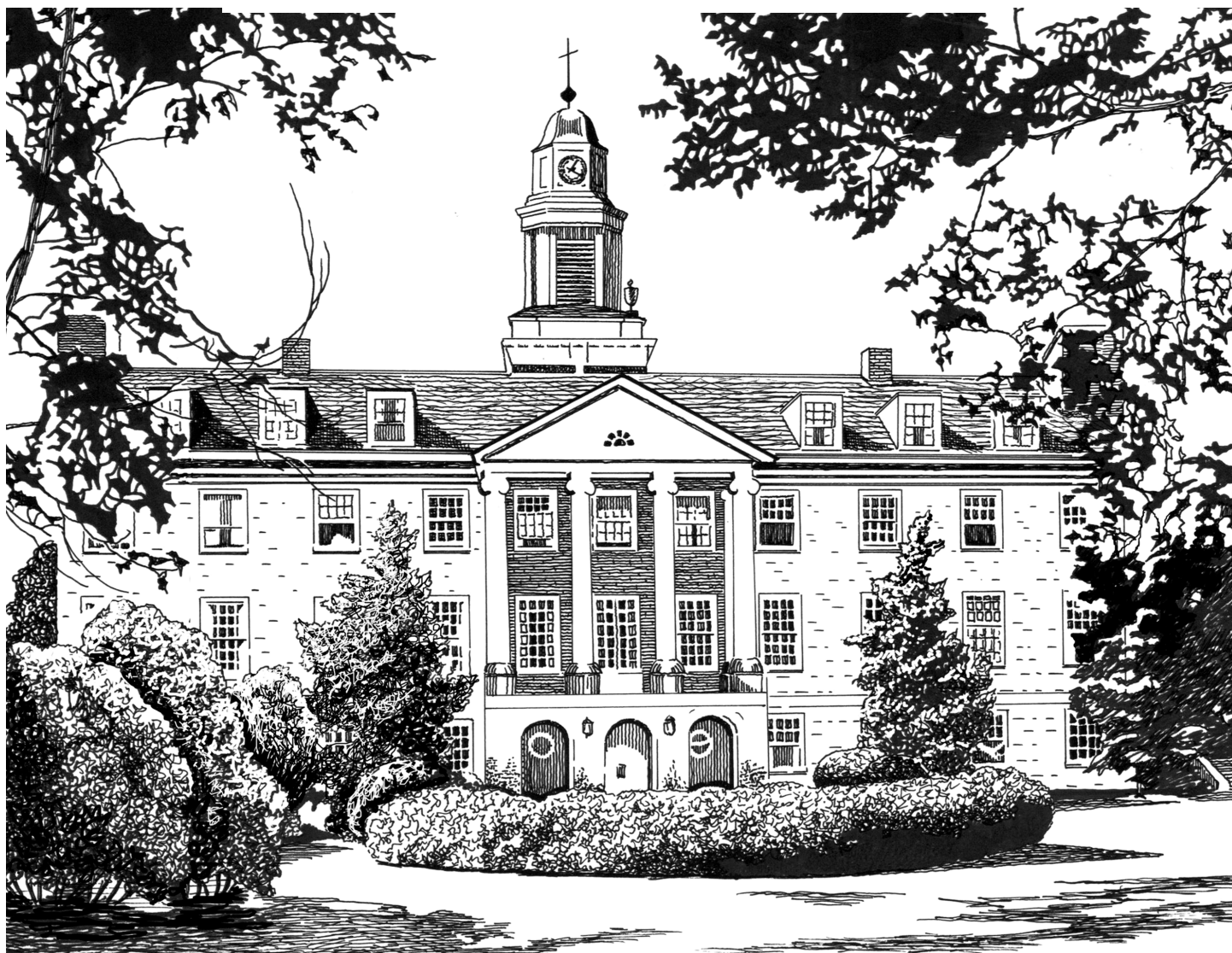


## 2005/2006 Academic Catalog



Westminster Choir College  
of Rider University

WESTMINSTER CHOIR COLLEGE OF RIDER UNIVERSITY  
PRINCETON, NEW JERSEY



❧ 2005 - 2006 Academic Catalog ❧

Rider  
University  
Westminster  
Choir College

Westminster Choir College of Rider University  
Office of Admissions  
101 Walnut Lane - Princeton, New Jersey 08540  
Phone: 1-800-962-4647  
<http://westminster.rider.edu>

# ACADEMIC CALENDAR 2005-2006

## FALL 2005

Sun.	Aug. 21	10:00 a.m.	Residence halls open for new students
	Aug. 21-25		Orientation
Thurs.	Aug. 25	12:00 noon	Residence halls open for returning students
Fri.	Aug. 26		Registration for Fall 2005
Mon.	Aug. 29	8:00 a.m.	Classes begin
	Aug. 29	11:30 a.m.	Fall Convocation
Mon.	Sept. 5		Labor Day; no classes or lessons
Tues.	Sept. 6		Last day to add courses
Tues.	Sept. 13		Last day for late registration or to reduce load with refund
	Oct. 10-12		Fall break; no classes or lessons
Mon.	Oct. 17		Midterm grades due
Mon.	Oct. 17		Last day for course withdrawal at student option
	Oct. 28-29		Family Weekend
	Oct. 31 - Nov. 18		Pre-registration for Spring 2006
	Nov. 23-25		Thanksgiving recess; residence halls open, dining commons closed
Tues.	Nov. 29		Last day for course withdrawal with faculty approval
Fri.	Dec. 2		Last day of classes
Mon.	Dec. 5		Reading day
	Dec. 6-9		Final exams and juries
Sun.	Dec. 11	12:00 noon	Residence halls close
Tues.	Dec. 13	12:00 noon	Final grades due
	Dec. 13-17		Symphonic Choir, Handel <i>Messiah</i> , New York Philharmonic

## SPRING 2006

	Jan. 19-22		Westminster Choir: Mozart <i>Requiem</i> , New Jersey Symphony
	Jan. 23-31		Symphonic Choir, all-Mozart program, New York Philharmonic
Thurs.	Jan. 26	2:00 p.m.	Residence halls open
Fri.	Jan. 27		Registration for Spring 2006
Mon.	Jan. 30	8:00 a.m.	Classes begin
Mon.	Feb. 6		Last day to add courses
Mon.	Feb. 13		Last day for late registration or to reduce load with refund
Sat.	Mar. 11	12:00 noon	Residence halls close
	Mar. 13-17		Spring break; no classes or lessons
Sat.	Mar. 18	2:00 p.m.	Residence halls reopen
Mon.	Mar. 20		Midterm grades due
Mon.	Mar. 20		Last day for course withdrawal at student option
	Apr. 3-21		Pre-registration for Fall 2006
Fri.	Apr. 14		Good Friday; no classes or lessons
Mon.	Apr. 24		Last day for course withdrawal with faculty consent
Thurs.	Apr. 27	11:30 a.m.	Spring Convocation
Thurs.	May 4		Last day of classes
	May 5, 8, 9, 10		Final exams and juries
Fri.	May 12	4:00 p.m.	Commencement
Sat.	May 13	12:00 noon	Residence halls close
Tues.	May 16	12:00 noon	Final grades due



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# ORIGIN AND CHARACTER

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## History: Rider University

Rider University is a private, nonprofit, nonsectarian, coeducational, general-purpose institution operating under the control of a Board of Trustees. It was founded in 1865 as Trenton Business College. Soon after the turn of the century, teacher education was added to a curriculum that had been limited to training young men and women for business careers. The first baccalaureate degree was offered in 1922. In 1957 offerings in liberal arts, science and secondary education were added.

Four separate schools emerged as a result of a reorganization in 1962. The well-established schools of Business Administration and Education were joined by two new schools: Liberal Arts and Science and the Evening School. The schools of Business Administration and Education have each since added a division of graduate studies and the Evening School has been reorganized into the School for Continuing Studies. In 1988, the School of Education was renamed the School of Education and Human Services to reflect the scope of its curricula. In July 1992 Westminster Choir College in Princeton, N.J., merged with Rider.

On March 23, 1994, the New Jersey Board of Higher Education designated Rider a teaching university pursuant to N.J.A.C. 9:1-3:1 et seq. On April 13, 1994, Rider's name was officially changed to Rider University. In 1997, the College of Liberal Arts and Science and the College of Education and Human Services were consolidated. At the same time, the College of Continuing Studies was reorganized into the Division of Continuing Studies and Academic Advising.

## History: Westminster Choir College

In the belief that a choir of volunteer singers could be trained to perform on a professional level, John Finley Williamson established the Westminster Choir in 1920 at the Westminster Presbyterian Church of Dayton, Ohio. The national prominence achieved by this choir and Dr. Williamson's conviction that churches could best be served by dedicated, professionally trained musicians led him to found Westminster Choir School at the Dayton church in 1926. Graduates of the original three-year program were called "ministers of music", a term of reference recognized nationally today.

In 1929 the college moved to Ithaca, N.Y., and became associated with what is now Ithaca College, where a four-year program leading to the Bachelor of Music degree was instituted. Relocated in Princeton, N.J., in 1932, it added a master's program in 1934 and became known as Westminster Choir College in 1939.

The move to Princeton was motivated by a desire to provide ready access to the great metropolitan centers and orchestras of the eastern seaboard. Since then the Westminster Symphonic Choir has performed hundreds of times and made many recordings with the principal orchestras of New York, Philadelphia, Washington, Pittsburgh, Boston, and Atlanta. Conductors of the choir have included Bernstein, Ormandy, Steinberg, Stokowski, Toscanini and Walter, and such contemporary figures as Chailly, Leinsdorf, Levine, Macal, Masur, Muti, Ozawa, Sawallisch, Shaw, and Wolff. The choir has also received numerous invitations over the years to sing with such touring orchestras as the Berlin Philharmonic, the Los Angeles Philharmonic, the Royal Concertgebouw, and the Vienna Philharmonic when these orchestras have come to perform in New York City.

The institution has expanded in more recent decades by adding programs in music education, performance, composition, music theater, and a Bachelor of Arts in Music degree. Although

it has never had a formal affiliation with any church, its programs draw students from most denominations of the Judeo-Christian heritage.

## Mission statement

Westminster Choir College of Rider University is a professional college of music with a unique choral emphasis that educates men and women at the undergraduate and graduate levels for careers in church music, teaching and performance. Professional training in musical skills with an emphasis on performance is complemented by studies in the liberal arts in an atmosphere which encourages individuals in their personal and musical growth and nurtures leadership qualities. Originally a pioneer in establishing high standards in church music and choral performance, Westminster maintains the same commitment in its expanded program. Founded for Christian service, the college welcomes pluralism in religious experience and holds service to all to be ennobling, liberating, and worthy of cultivation.

## Description

Westminster is a residential college of music located on a 23-acre campus in Princeton, N. J. Its typical student body includes 330 enrolled in the four-year undergraduate programs leading to the Bachelor of Music and Bachelor of Arts in Music degrees, 110 graduate students working toward the Master of Music and Master of Music Education degrees, and 20 non-degree candidates. Its programs of study are career-oriented and designed to prepare graduates for music leadership in churches, schools, and communities. Concentrated performance study is offered in voice, organ, piano and conducting.

The choral music experience represents the most distinctive feature of Westminster. Daily rehearsals, supported by intensive musical skills development and by the study of voice and conducting, constitute the foundation of the choral program. At the center of all curricula are the large ensembles: the Chapel Choir, and Symphonic Choir. Smaller ensemble experience is afforded by Westminster Choir, Westminster Kantorei, Jubilee Singers, Williamson Voices, Master Singers, and the Concert Bell Choir. Preparation of works for performance and touring takes precedence at times over all facets of collegiate life.

## Accreditation

Westminster has been fully accredited by the National Association of Schools of Music (NASM) since 1941. It has held accreditation by the Middle States Association of Colleges and Schools since 1966 and remains accredited as a college within Rider University. The undergraduate program in music education was approved by the State of New Jersey in 1961 and leads to certification to teach public school music, K-12. This program was also approved in 1974 by the National Association of State Directors of Teacher Education and Certification (NASDTEC), facilitating transfer of teaching certificates to any of the participating states, and in 1995 by the National Council for the Accreditation of Teacher Education (NCATE).

## Continuing education

Westminster offers one-week summer workshops and festivals covering a wide range of subjects and techniques within the field of music. Workshops are open to all Westminster students, to professional musicians and teachers, and to the general public.

An extensive program of Saturday Seminars is also offered each academic year. Graduate credits may be earned through participation in workshops or in specific sequences of Saturday Seminars. The Office of Continuing Education also presents summer programs in the form of a two-week Vocal Institute and a series of one-week programs in voice, organ, piano, composition, and music theater for secondary school students.

## Westminster Conservatory

The Westminster Conservatory is the community music school division of the college. It serves Central New Jersey and Eastern Pennsylvania with music instruction of high quality in brass, woodwinds, strings, percussion, harp, piano, harpsichord, organ and voice as well as Suzuki strings and piano. Classes are offered in music literature, theory, opera, ensembles and other related subjects. Non-credit instruction is open to all ages and levels of ability from 18 months of age through senior citizens, for the serious musician and for the amateur. Students at the college have the opportunity to observe lessons, to study privately those instruments not taught within the college curriculum and, in some cases, to teach on the junior faculty of the Conservatory.

## Cooperative programs

Westminster has a cooperative program with Princeton University permitting limited undergraduate student cross registration and, for graduate students, with Princeton

Theological Seminary. An arrangement also exists whereby graduates holding the Master of Music degree with a major in Sacred Music may apply for advanced doctoral program standing at Drew University.

## The Catalog as a document

Every effort is made to insure that the catalog reflects as accurately and thoroughly as possible the requirements and regulations of the university and college. The administration and faculty retain the right to revoke, change, or add to any of the provisions of the catalog at any time without prior notification. Students will be informed in writing, however, either directly or through normal University communication channels, of any changes as soon as it is practical to do so. Revisions may affect currently enrolled students as well as new students.

## Non-discrimination policy

Rider University supports and subscribes to the principles and laws of the State of New Jersey and of the federal government pertaining to civil rights, equal opportunity, and affirmative action. In the recruitment and admission of students, in the employment of faculty, staff, and students, and in the operation of all university programs, activities, and services, institutional policy prohibits discrimination on the basis of race, gender, religion, age, color, creed, national or ethnic origin, marital status, or disability.

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# BUILDINGS AND RESOURCES

**Williamson Hall** is named for the college founders, John Finley and Rhea B. Williamson. With Bristol, Taylor, and Erdman Halls, it is one of the original buildings on the campus. Many faculty departmental offices and administrative offices may be found here. The first floor includes an informal recital facility.

Chapel services, convocations, and recitals take place in **Bristol Hall**, jointly dedicated to Lee Hastings Bristol, Jr., the third president of Westminster Choir College, and to his father, Lee Hastings Bristol. Located on the upper level is Bristol Chapel with its Aeolian-Skinner organ, completely refinished tonally in 1983. The lower level houses Noack and Fisk organs, an electronic keyboard lab, and Sacred Music departmental offices.

**Talbott Library Learning Center** memorializes Katharine Houk Talbott, one of the leading benefactors of the college during its earliest days in Dayton, Ohio. A multi-purpose building, it includes classrooms as well as the **Music Computing Center** and the **Arts and Sciences Media Center**. The main library collections comprise over 61,000 books, music scores, and periodicals, over 16,000 sound and video recordings, and the **Performance Collection**, which holds about 6,000 choral music titles in performance quantities. Special collections include a choral octavo reference collection of over 80,000 titles; the **Erik Routley Collection** of hymns and hymnological literature; the **D. DeWitt Wasson Research Collection of Organ Music**; and the **American Organ Archives** of the Organ Historical Society, a comprehensive collection of organ research materials. For more information about Talbott Library, access <http://library.rider.edu/talbott> on the Internet.

The **Playhouse** is an all-purpose building for rehearsals, recitals, classes, theatrical productions, and a variety of social

and special events. The **Cottage** provides several classrooms, a dedicated rehearsal room for handbell choirs, and an electronic keyboard lab.

On the second floor of the **William H. Scheide Student Center** are found the dining commons and meeting rooms. Student mailboxes, lounge areas, student government offices, the Office of the Dean of Students and **Westminster Music and Books**, the campus store, are located on its main level.

**Erdman Hall**, following an extensive renovation and rededication in 1997, is named for Charles Erdman, former chaplain of the college. It houses **The Presser Music Center at Erdman Hall** and provides offices and studios for the Voice and Piano Departments. Also found here are the **Voice Resource Center** and an electronic keyboard lab.

**Taylor Hall** is named for Sophia Strong Taylor, who underwrote the purchase of the original Princeton acreage and the construction of the first four buildings. Faculty offices and private teaching studios occupy its four floors.

**Seabrook, Dayton and Ithaca Halls** currently serve as residence halls with basement-level practice rooms. **Seabrook Hall** is named for Charles F. Seabrook, a trustee and a long-term supporter of the college.

**Dayton, Ithaca, and Princeton Halls** are named for the three historic locations of the college. **Dayton Hall** houses **Scheide Recital Hall**, named for benefactor William H. Scheide. **Dayton Hall** is the location of the Casavant and Ott organs and of Organ Department offices, teaching studios, and practice facilities. **Ithaca Hall** includes both organ and piano practice facilities. **Princeton Hall** serves as the central location for the **Westminster Conservatory**.

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# RIDER UNIVERSITY TRUSTEES

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**Christopher Carothers**, President and CEO, Millenium Consulting

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# ADMINISTRATION AND STAFF

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**Phyllis M. Frakt**, Vice President for Academic Affairs and Provost

**Julie A. Karns**, Vice President for Finance and Treasurer

**James P. O'Hara**, Vice President for Enrollment Management

**Jonathan D. Meer**, Vice President for Development and Alumni Relations

## Westminster Choir College

**Robert L. Annis**, Director and Dean

**Joseph A. Capone**, Assistant Director of Admissions

**Christopher K. Feltham**, Associate Director of Major Gifts and Annual Fund

**Scott Hoerl**, Director of Westminster Conservatory and Continuing Education

**Laura Hubbard**, Assistant Dean of Students for Student Life

**Larry Johnson**, Associate Dean of Students

**Judy Kirschenbaum**, Assistant to the Director and Dean

**Marjory J. Klein**, Academic Coordinator

**Annette R. Ransom**, Assistant Registrar

**Anne Sears**, Director of External Affairs

**Katherine M. Shields**, Associate Director of Admissions

**Rosemary C. Therkelsen**, Manager of Creative Services

**Evelyn J. Thomas**, Director of Academic Support Services and Coordinator, Educational Opportunity Program

**Peter D. Wright**, Associate Dean



# FACULTY

- Ellen Abrahams**, *Adjunct Instructor, Music Education*, 2003. B.M.E., Temple University.
- Frank Abrahams**, *Professor, Music Education, and Chair* 1992. B.M.E., Temple University; M.M., New England Conservatory; Ed.D., Temple University.
- Stephen Arthur Allen**, *Assistant Professor, Music History*, 2003. Cert. Ed., A.L.C.M., A.B.S.M., L.T.C.L., Ph.D., Oxford University.
- Laurie Altman**, *Adjunct Assistant Professor, Piano*, 1990. B.M., Mannes College of Music.
- Laura Amoriello**, *Adjunct Assistant Professor, Piano*, 2004. B.M., Westminster Choir College, Rider University; M.M., Pennsylvania State University.
- Robert L. Annis**, *Associate Professor, Arts and Sciences, and Director and Dean*, 1994. B.M., New England Conservatory; M.M., University of Southern California.
- Christopher Arneson**, *Assistant Professor, Voice*, 2003. B.A., M.A., Binghamton University; D.M.A., Rutgers University.
- Denise Asfar**, *Adjunct Assistant Professor, Arts and Sciences*, 2001. B.A., Princeton University; M.A.T., Brown University.
- Dalton Baldwin**, *Adjunct Professor, Piano*, 1984. B.A., Oberlin Conservatory.
- Barton Bartle**, *Professor, Theory, and Chair of Music Composition, History & Theory* 1973. B.M., M.M., University of Michigan; Ph.D., University of Illinois.
- Ena Bronstein Barton**, *Adjunct Associate Professor, Piano*, 1983. Artist Diploma, Escuela Moderna de Musica and Conservatorio Nacional de Musica, Santiago, Chile.
- Diane Belcher**, *Adjunct Assistant Professor, Organ*, 2003. B.M., Curtis Institute of Music; M.M., Eastman School of Music, University of Rochester.
- Tim Brown**, *Acting Director of Choral Activities*, 2005. Cert. Ed., New Oxford College; M.A., King's College, Cambridge.
- Christian Carey**, *Adjunct Assistant Professor, Theory*, 2004. B.M., The Juilliard School; M.M., Boston University; Ph.D., Rutgers University.
- Edward Carmien**, *Assistant Professor, Arts and Sciences*, 2000. B.A., Antioch College; M.A., M.F.A., Ph.D., Bowling Green State University.
- Claudia Catania**, *Adjunct Assistant Professor, Voice*, 2003. B.M., Temple University.
- Kim Chandler-Vaccaro**, *Assistant Professor, Dance*, 2005. R.D.E., University of California; M.A., University of California – Los Angeles; Ed. D., Temple University.
- Tracy Chebra**, *Adjunct Instructor, Voice*, 1995. B.M., M.M., University of North Carolina, Greensboro.
- Lindsey Christiansen**, *Professor, Voice*, 1977. B.A., University of Richmond; M.M., University of Illinois. On leave, Spring 2006.
- Mi-Hye Chyun**, *Adjunct Assistant Professor-Librarian and Chair, Talbott Library faculty*, 1991. B.A., Sungkunkwan University, Korea; M.A. in L.S., University of Maryland.
- Ingrid Clarfield**, *Professor, Piano*, 1982. B.M., Oberlin College; M.M., Eastman School of Music, University of Rochester.
- Kenneth Cowan**, *Acting Assistant Professor, Organ*, 2001. B.M., Curtis Institute; M.M., Yale Institute of Sacred Music.
- Diana Crane**, *Associate Professor, Arts and Sciences*, 1986. B.A., Leicester University, England; M.Ed., London University. On leave, 2005-2006.
- Margaret Cusack**, *Associate Professor, Voice*, 1994. B.M., M.M.T., Oberlin College.
- Heidi Cyr**, *Adjunct Assistant Professor, German*, 2005. B.A., University of New Hampshire; M.A., Brown University.
- Michael Davis**, *Adjunct Assistant Professor, Arts and Sciences*, 2004. B.A., M.A., St. Mary's Seminary and University.
- Donald Dumpson**, *Adjunct Assistant Professor, Sacred Music*, 1994. B.S., M.M., Temple University.
- Kathleen Ebling-Thorne**, *Adjunct Instructor, Sacred Music*, 1991. B.M., Westminster Choir College.
- Elem Eley**, *Professor, Voice*, 1987. B.M., Baylor University; M.M., Southwestern Baptist Theological Seminary.
- Miriam Eley**, *Adjunct Assistant Professor, Piano*, 1995. B.M., Baylor University; M.M. Indiana University.
- Rochelle Ellis**, *Adjunct Assistant Professor, Voice*, 1995. B.M.E., University of Missouri, Kansas City; M.M.E., Westminster Choir College of Rider University.
- Faith Esham**, *Adjunct Assistant Professor, Voice*, 2000. B.A., Columbia Union College; B.M., M.M., The Juilliard School.
- Bill Fabris**, *Adjunct Assistant Professor, Opera*, 2000. B.M.E., Glassboro State College.
- Thomas Faracco**, *Associate Professor, Voice, and Chair of Voice and Piano faculties*, 1983. B.M., M.M., Westminster Choir College.
- Ronald Filler**, *Associate Professor, Arts and Sciences*, 1985. B.A., Union College; M.A., Rider College; M.S., D.Ed., University of Tennessee.
- Charles Frantz**, *Adjunct Assistant Professor, Music History*, 2000. B.M., M.M., Temple University; Ph.D., Rutgers University.
- Nancy Froysland Hoerl**, *Adjunct Assistant Professor, Voice*, 1995. B.A., Moorhead State University, M.M., Westminster Choir College, Rider University.
- Zehava Gal**, *Adjunct Associate Professor, Voice*, 1994. Graduate, Rubin Academy, Jerusalem.
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- James Goldsworthy**, *Associate Professor, Piano*, 1996. B.M., M.M., Southern Methodist University; D.M.A., Stanford University.
- Robert C. Good**, *Professor, Philosophy*, 2005. A.B., Princeton University; M.A., Ph.D., University of Wisconsin.
- Anne Ackley Gray**, *Associate Professor, Voice*, 1982. B.A., Sarah Lawrence College; M.M., New England Conservatory.
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- Phil Hall**, *Adjunct Assistant Professor, Voice*, 2005. B.M., University of North Carolina, Chapel Hill; M.M., Indiana University.
- Eric Haltmeier**, *Adjunct Instructor, Music Education*, 2000. B.M., West Virginia University.
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- Andrew Elliot Henderson**, *Adjunct Assistant Professor, Organ*, 2005. B.A., Cambridge University; M.M., Yale University.
- Eric Hung**, *Assistant Professor, Music History*, 2004. A.R.C.T., Royal Conservatory of Music; B.A., Wesleyan University; Ph.D., Stanford University.
- Lynn Joy Jenkins**, *Assistant Professor, Music Education*, 2000. B.M., Westminster Choir College Rider University; M.M., Temple University. On leave, 2005-2006.
- Paul Jivoff**, *Assistant Professor, Biology*, 2005. B.A., Hartwick College; M.S., Ohio State University; Ph.D., University of Maryland.
- James Jordan**, *Associate Professor, Conducting*, 1991. B.M., Susquehanna University; M.M., Ph.D., Temple University.
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- Julia Kemp**, *Adjunct Assistant Professor, Voice*, 1994. B.M. Westminster Choir College.
- Anthony Kosar**, *Professor, Theory*, 1984. B.M., West Liberty State College; M.M., Southern Illinois University; Ph.D., Ohio State University.
- Rebecca Krause**, *Adjunct Assistant Professor, Arts and Sciences*, 2004. B.A., Juniata College; M.A. Arcadia College.
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- Sun Min Lee**, *Assistant Professor, Conducting*, 2004. B.M., Presbyterian College and Theological Seminary, Seoul, Korea; M.M., Westminster Choir College, Rider University.
- Phyllis Lehrer**, *Professor, Piano*, 1975. A.B., University of Rochester; M.S., Juilliard School. On leave, Spring 2006.
- Ting-Ting Lien**, *Adjunct Assistant Professor, Piano*, 2005. M.A., New England Conservatory; M.M., Westminster Choir College.
- Lillian Livingston**, *Adjunct Associate Professor, Piano*, 1986. B.M., Indiana University.
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**Devin Mariman**, *Adjunct Assistant Professor, Voice*, 1999. B.M., Bradley University; M.M., Westminster Choir College.

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**Julian Rodescu**, *Adjunct Assistant Professor, Voice*, 2004. B.M., M.M., The Juilliard School.

**Guy Rothfuss**, *Adjunct Assistant Professor, Voice*, 2000. B.A., Lycoming College.

**Elizabeth Scheiber**, *Assistant Professor, Arts and Sciences*, 2002. B.A., Western Kentucky University; M.A., Ph.D., Indiana University.

**Barry B. Seldes**, *Professor, Arts and Sciences*, 2000. B.A., M.A., City College of New York; Ph.D., Rutgers University.

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**Margaret Schleissner**, *Professor, German*, 2005. B.A., Kirkland College; M.A., Ph.D., Princeton University.

**Patrick Schmidt**, *Assistant Professor, Music Education*, 2001. B.M., University of Rio de Janeiro, Brazil; M.M., M.M.E., Westminster Choir College, Rider University.

**Jaime Schmitt**, *Adjunct Assistant Professor, Dance*, 2003. B.A., University of Miami, Florida; Ed.M., Ed.D., Temple University.

**Stephen Sharp**, *Adjunct Instructor, Piano*, 2003. B.M., Westminster Choir College.

**Jean Stackhouse**, *Adjunct Associate Professor, Piano*, 2001. B.M., DePauw University; M.M.E., University of Oklahoma, Norman.

**Betty Handelman Stoloff**, *Adjunct Associate Professor, Piano*, 1978. B.M.A., University of Michigan; M.A., Columbia University.

**John R. Sullivan**, *Professor, Arts and Sciences*, 1993. B.A., Furman University; M.A., Ph.D., Columbia University.

**Sharon Sweet**, *Associate Professor, Voice*, 1999. B.S., Roberts Wesleyan College; M.M., Ithaca College.

**Stanley Szalewicz**, *Assistant Professor-Librarian*, 2001. B.S., St. Vincent College; M.A., Indiana University of Pennsylvania; M.L.S., Indiana

University.

**Robert Terrio**, *Assistant Professor-Librarian*, 2002. B.M., Berklee College of Music; M.M., University of Massachusetts; M.L.S., Rutgers University.

**Patricia Thel**, *Adjunct Assistant Professor, Music Education*, 2003. B.M., University of North Carolina, Greensboro; M.M., East Carolina University.

**Nova Thomas**, *Adjunct Assistant Professor, Voice*, 2004. B.M., University of North Carolina, Chapel Hill; M.M., Indiana University.

**Jeffrey Unger**, *Adjunct Assistant Professor, Music Theater*, 2005. B.M. Ed., Baldwin-Wallace College; M.M., Ohio State University; D.M.A., University of Southern California.

**Timothy Urban**, *Adjunct Assistant Professor, Theory*, 2005. B.M., M.S., State University of New York Environmental Science & Forestry; M.M., State University of New York, Binghamton; M.S.A., Sarah Lawrence College; M.A., Ph.D., Rutgers University.

**Tina Vogel**, *Adjunct Lecturer, Dance*, 2004.

**Charles J. Walker**, *Adjunct Instructor, Voice*, 1995. B.M., University of Delaware.

**Kristen Watkins**, *Adjunct Assistant Professor, Piano*, 2005. B.M., Brigham Young University; M.M., Westminster Choir College, Rider University.

**Nancy Wicklund**, *Associate Professor-Librarian*, 1970. B.M., Westminster Choir College; M.S. in L.S., Drexel University.

**Sally Wolf**, *Adjunct Assistant Professor, Voice*, 2001. B.M., Kent State University; Artist Diploma, Curtis Institute of Music.

**Peter D. Wright**, *Associate Professor, Theory/Music History and Associate Dean*, 1965. B.S., Juniata College; M.A., Ph.D., Eastman School of Music, University of Rochester.

**Stefan Young**, *Professor, Theory*, 1979. B.M., Rollins College; M.M., The Juilliard School; Ph.D., Rutgers University. On leave, Fall 2005.

**Amy Zorn**, *Adjunct Assistant Professor, Voice*, 1996. B.M., University of Wisconsin, Madison; M.M., Boston University.

## FACULTY EMERITI

**Robert Carwithen**, *Adjunct Professor, Organ*. B.M., Curtis Institute of Music; M.M., Westminster Choir College.

**Harriet Chase**, *Professor Theory*. B.M., University of Wisconsin; M.M., Eastman School of Music, University of Rochester; Ph.D., Indiana University.

**William Dalgleish**, *Associate Professor, Music History*. B.M., Southeastern Louisiana College; M.M., Indiana University.

**Robert Evans**, *Professor Arts and Science*. B.A., Stanford University; B.D., Princeton Theological Seminary; D.Theol., University of Basel, Switzerland.

**Joseph Flummerfelt**, *Professor Emeritus, Conducting*. B.S.M., DePauw University; M.M., Philadelphia Conservatory of Music; D.M. (hon.), DePauw University; D.M.A., University of Illinois.

**Lois Young Hunter**, *Associate Professor Piano*. B.M., Beaver College; M.M., Westminster Choir College.

**Jeannette Jacobson**, *Associate Professor-Librarian*. B.S., University of Wisconsin, Stevens Point; M.S. in L.S., University of Wisconsin.

**Helen Kemp**, *Professor Church Music and Voice*. B.M., D.M. (hon.), Westminster Choir College.

**Dorothy Stritesky Kovacs**, *Associate Professor Theory*. B.M., University of Wisconsin; M.M., Westminster Choir College.

**Lois Laverty**, *Associate Professor Voice*. B.M., M.M., Westminster Choir College; Artist's Diploma, Vienna Academy of Music, Austria.

**Donald McDonald**, *Professor Organ*. B.M. Curtis Institute of Music; M.S.M., S.M.D., Union Theological Seminary.

**James McKeever**, *Professor Voice*. B.M., Westminster Choir College.

**Joan Hult Lippincott**, *Professor, Organ*. B.M., M.M., Westminster Choir College.

**John Peck**, *Associate Professor-Librarian*. B.M., Baylor University; M.S. in L.S., University of North Carolina.

**Frances Poe**, *Professor, Music Education*. B.M., University of Georgia; M.M., Ph.D., Indiana University.

**Maud D. Thomas**, *Associate Professor Music Education*. B.M., Marywood College; M.A., Professional Diploma, Columbia University.

**Geraldine Ward**, *Associate Professor Music Education*. B.M.E., M.M.E., D.M.A., Temple University.

**David Stanley York**, *Professor Theory*. B.M., Yale University; M.M., Westminster Choir College.



# ADMISSIONS

The Admissions Office may be contacted by any of the following means:

**Mailing address:** 101 Walnut Lane  
Princeton NJ 08540-3899  
**Telephone:** 609-921-7144 or 1-800-962-4647  
**Fax:** 609-921-2538  
**E-mail:** wccadmission@rider.edu  
**Web site:** <http://westminster.rider.edu>

## Admission as a freshman

Students may apply for admission to undergraduate study for the fall, spring, or summer term. Applicants are encouraged to begin the application process late in the junior or early in the senior year of high school. It is expected that all applicants will have decided upon music as a career.

Westminster uses a rolling admissions policy. Completed applications are reviewed on a regular basis and students are notified of decisions. Students may initiate the application process by first completing the application as listed below. All items must be in the Admissions Office before a decision can be reached. The following are necessary for admission:

**Applications:** Students may request application forms by contacting the Admissions Office using any of the means listed above. Completed applications should be mailed with the required \$45 application fee as early as possible to enable college personnel to become familiar with the background of each applicant.

**Audition:** A satisfactory audition in voice, organ, or piano is essential for purposes of determining acceptability to the college. Audition requirements may be found in the college view book sent to each student.

**Credentials:** High school students should ask their guidance counselors to forward transcripts of their academic records to Westminster. Applicants for admission to the freshman class should be graduates or prospective graduates of accredited secondary schools where they have pursued college preparatory courses. Four secondary school credits must be presented in English as well as other credits in disciplines such as natural sciences, history and social studies, mathematics, foreign languages, and music. It is each student's responsibility to have an official and final high school transcript sent to the Westminster Admissions Office in order to document high school diploma conferral. Applicants who hold high school equivalency diplomas and high school graduates who have pursued business courses will be considered. Two letters of recommendation and an essay are required.

**Gordon/AMMA test:** All applicants are asked to take Edwin Gordon's Musical Aptitude Test. This test measures the level of musicianship by testing students' aural and rhythmic skills.

**Standardized test scores:** Students must submit scores from either the Scholastic Aptitude Test (SAT) of the College Board or from the American College Testing Program (ACT). These scores, together with high school transcripts, are used as important indicators of academic success at the college level. Students may inquire about registration procedures for the SAT by contacting the College Entrance Examination Board, Box 592, Princeton, NJ 08540 (609-921-9000) or for the ACT by contacting the American College Testing Program, P.O. Box 414, Iowa City, IA 52243 (319-337-1270) or simply by seeing their high school guidance counselors.

## Early decision

A student who decides early in the junior year of high school that Westminster is the sole choice may apply at the end of the junior year for early decision admission. An applicant should in such a case rank in the upper fifth of the high school class and should be recommended for early consideration by the school guidance counselor. The applicant should certify intention of applying to no other college until after receiving notification of action by Westminster on the application.

Junior year SAT, PSAT, or ACT scores are required. A high school transcript should be submitted at the end of the junior year, to be supplemented by a complete transcript following high school graduation. The applicant should specify a desire for "early decision" when first contacting the college.

## Admission as a transfer student

Students from other colleges or universities may apply for transfer to Westminster by making application along the lines detailed for freshman applicants. Applications for transfer admission may be made for the summer, fall, or spring term. Official transcripts from all post-secondary institutions attended and the high school transcript must be submitted. Verbal and math SAT or ACT scores are desirable but not required. Students who wish to transfer into the Music Education degree program must have a grade point average of 2.75 or higher. Other degree programs require a g.p.a. of 2.00 or higher. Information regarding transfer of credits is found in the "Academic Policies" chapter of this catalog.

## Admission as a special student

An applicant for admission as a special (non-degree) candidate should submit the Special Student Application form, available from the Admissions Office, and the required \$45 application fee.

## International student admission

International students must submit scores from the Test of English as a Foreign Language (TOEFL). These scores must be from a test administration within the previous twelve months.

A minimum TOEFL score of 550 is required for undergraduate admission. Those undergraduate students whose scores fall in the range of 550-600 must take the Westminster ESL Placement Exam, and may be required to take one or more semesters of English as a Second Language. This exam, administered during Orientation Week, must be taken before enrolling for classes and may not be retaken. Any undergraduate student placed in ESL must continue in the course until successful completion of the Westminster ESL Exit Exam, administered at the end of each semester. During ESL study, undergraduate students may enroll in any course except LL131, English Composition or a course for which LL131 is a prerequisite. Enrollment in LL131 requires a TOEFL score above 600 or completion of all ESL requirements.

A minimum TOEFL score of 525 is required for graduate admission. Those graduate students whose scores fall in the range of 525-600 must take the Westminster ESL Placement Exam, and may be required to take one or more semesters of English as a Second Language. This exam, administered during Orientation Week, must be taken before enrolling for classes and may not be retaken. Any graduate student placed in ESL must continue in the course until successful completion of the

Westminster ESL Exit Exam, administered at the end of each semester. During this ESL study, graduate students may enroll in any course except MH631, Introduction to Musicology or a course for which MH631 is a prerequisite. Enrollment in MH631 requires a TOEFL score above 600 or completion of all ESL requirements.

## Admission to Master of Music degree program

An applicant for admission as a graduate student must hold a baccalaureate degree at the time of initial enrollment, normally but not necessarily with a major in music. The primary criterion for admission is the audition. Applicants for the Choral Conducting master's degree must also take the aural examination, described below, at the time of the audition. Sacred Music applicants audition in conducting as well as either (1) performers in voice, organ, or piano or (2) composers.

**Placement examinations:** Written placement examinations in music history and music theory, and examinations in aural and piano skills are administered during the orientation period of each semester. Prospective students must complete all placement examinations prior to initial registration as degree candidates.

The music history examination includes composers, terms, styles, and music literature from early Gregorian chant to the present. The musicianship examination is divided into three sections: **musicianship**, including harmonic dictation, harmonic analysis, part writing, structural analysis, and contrapuntal analysis; **sight singing**, including chromaticism, tonicization, and modulation; and **keyboard skills**, including harmonization of a melody and reading a choral score. The 20th century analysis test includes excerpts from the literature to be analyzed in essay format.

The piano skills examination varies according to the intended major field. It may consist of playing a simple accompaniment at sight and/or playing from open score. Applicants in Music Education are given the Piano Proficiency Test as detailed elsewhere in this catalog.

A student who scores below 80 percent on a placement examination may elect to retake the examination *one time only*; in that case, it must be retaken during the orientation period preceding the second semester of enrollment. Deficiencies determined by evaluation of these placement examinations must be removed within one year or by the end of the second summer term of enrollment. Deficiencies are removed by earning "S" or "B" grades in review courses assigned.

**Credentials:** An official transcript must be forwarded from the undergraduate institution from which the applicant holds or will hold a degree. An official and final copy of a college transcript, documenting undergraduate degree conferral, should be forwarded prior to the initial term of enrollment. The completed application and required \$45 application fee should be submitted. Two letters of recommendation and a 500-word essay are required.

**Auditions:** Applicants are normally expected and strongly urged to come to the campus for auditions. If this is not feasible, applicants may send a video tape of a performance of the required literature for a preliminary evaluation. Candidates for Piano Accompanying and Coaching and Choral Conducting must come to campus for auditions. Candidates for admission to the Composition major must submit a portfolio of at least three original works. Final acceptance into the program will be contingent upon successful completion of an on-campus audition.

**Acceptance:** Qualified applicants are accepted for study immediately following graduation, but it is preferred that candidates for degree programs in Music Education and Sacred Music

acquire at least one year of professional experience in their fields before beginning graduate study.

**Enrollment:** With the exception of Piano Pedagogy and Performance and Choral Conducting, a graduate student may choose to enroll in any term. It will generally require a minimum of two semesters and two summers of study for a full-time student to complete a master's degree program. Programs in Sacred Music, Piano Pedagogy and Performance, and Choral Conducting normally require a two-year commitment. There is no residency requirement, and graduate students who wish to engage in part-time and summer study are welcome to do so.

## Admission to summer Master of Music Education degree program

Applicants for admission to the summer M.M.E. program must hold a baccalaureate degree and must present evidence of musicianship as well as technical proficiency in an applied area equivalent to the senior undergraduate level requirements of the appropriate Westminster applied department. Students may present that evidence in the form of an audition for the applied department in person or by video tape. As an alternative to the applied audition, candidates may submit a video tape of their conducting or classroom teaching provided that the tape clearly demonstrates the candidate's musicianship, musicality and skill proficiency. Finally, students must submit a proposal for a focus of study within the degree. This will assist the student in selecting appropriate electives. The college may require a teaching portfolio and other supporting materials of the candidate's choice to provide evidence of accomplishment and suitability for graduate study in music education.

## Admission to summer Master of Vocal Pedagogy degree program

Applicants for admission to the summer M.V.P. program must hold a baccalaureate degree and must present evidence of significant performing and/or teaching experience. Candidates are expected to be skilled singers, proficient pianists, competent musicians, and competent linguists in the standard singing languages. In addition to the standard admission application, applicants should supply the following: academic transcripts from all previous post-secondary institutions; a professional résumé; an audio recording (not necessarily recent) of one's singing; two letters of recommendation; a candidate's statement of intent outlining professional goals; a sample of professional writing (not necessarily recent); and, if applicable, evidence of prior teaching experience. An interview with a designated member of the voice faculty, either in person or by telephone, is also a requirement.

## Procedures

Students are welcome to visit the campus with their families and friends. Tours of the campus and meetings with admissions and financial aid staff are scheduled throughout the school year. Campus visits and auditions can be arranged by contacting the Admissions Office as indicated above.

Undergraduate applicants who reside at great distance from Westminster may make arrangements to send a good quality cassette or video tape recording of their audition material. Those interested in this procedure should contact the Admissions Office for details. Students are encouraged to audition in person if at all possible.

## Advance deposits

After being notified of acceptance, applicants should confirm intention to enroll by submitting a non-refundable deposit

of \$200, to be applied against first term tuition. Those planning to reside on campus should also submit a non-refundable room deposit of \$100 and a security deposit of \$100, the latter refundable upon termination of study less any charges incurred.

## Immunization requirements

In keeping with New Jersey law and the requirements of the Rider University Student Health Center, the college makes enrollment of all students born after 1956 contingent upon their supplying clinical documentation of immunization against MMR (measles, mumps and rubella) and against tetanus and polio, as well as proof of TB Mantoux test.

## Act of registration

By the act of registration for any term of study at the university, students acknowledge the following: (1) willingness to accept and comply with the standards and policies set forth in this catalog and in the student handbook (*The Source*); (2) recognition of the ultimate authority of the President and the Board of Trustees for maintaining order on the campus; and, (3) conveyance to the university of the exclusive right to the use of pro-

ceeds from any promotional, publicity, or entertainment activities engaged in while they are students at the university, including but not limited to photographs, television, recordings, motion pictures, concerts, and theatrical productions.

## Educational Opportunity Program

The New Jersey Educational Opportunity Program (EOP) is a state program designed to provide opportunities to state residents for whom a college education would normally be impossible. Recognizing that in many communities there are deficiencies in the quality of education offered, the EOP provides many supportive services to students. These include personal, academic and financial aid counseling, tutoring, career guidance, summer orientation, and state grants. To be eligible for this program, an applicant must qualify both in terms of financial need and lack of adequate academic preparation to gain admission to an institution under its regular admissions procedures, but must nevertheless show evidence of academic or creative promise. Inquiries should be made to the Director of Academic Support Services, Westminster Choir College of Rider University, 101 Walnut Lane, Princeton, NJ 08540-3899, 609-921-7100, extension 8102.

# EXPENSES 2005-2006

Full-time charges	Semester	Year
<b>Tuition:</b>	\$11,455	\$ 22,910
<b>Board:</b>	\$ 2,410	\$ 4,820
<b>Room – double occupancy:</b>	\$ 2,190	\$ 4,380
<b>Room – double as single:</b>	\$ 2,980	\$ 5,960
<b>Student Activities Fee:</b>	\$ 125	\$ 250
<b>Technology Fee: (full-time)</b>	\$ 155	\$ 310
(part-time, per course)	\$ 35	N/A
<b>Health Insurance</b> (required for all full-time students unless proof of adequate alternative health coverage is provided):		
Non-international students	N/A	\$ 218
International students	N/A	\$ 377

## Full-time tuition inclusion

Full-time tuition charges are incurred by students who enroll for credit loads, including credit equivalents for non-credit and audited courses, that fall within the ranges indicated below. Further charges are incurred when full-time students exceed maximum load levels, excluding recital credits or participation in auditioned choirs.

### Full undergraduate tuition includes:

1. A minimum of 12 and maximum of 18 credits per semester or the equivalent including non-credit courses. Exception: during the senior student teaching semester for Music Education majors, full-time tuition covers only the courses ME371, 492, 495, and 496. Even if a student does not enroll simultaneously in all of these courses.
2. For primary applied music study, one hour per week of applied music instruction each semester, except during the student teaching semester for Music Education majors or a full-time internship semester for Bachelor of Arts in Music majors.

### Full graduate tuition includes:

1. A minimum of 9 and maximum of 15 credits per semester, or the equivalent including undergraduate and non-credit courses.
2. For primary applied music study, one hour per week of private instruction; for Choral Conducting majors, voice instruction is limited to half-hour lessons per week.

## Part-time and overload charges

The following charges are incurred by part-time students as well as full-time students for overloads and for applied music instruction not included in full-time tuition.

### Courses other than applied music:

Undergraduate, per credit .....	\$ 870
Graduate, per credit .....	\$ 930

### Applied music, half-hour private lessons, regardless of credit:

Undergraduate, per semester .....	\$ 1,260
Graduate, per semester .....	\$ 1,370
Elective for full-time student, per semester .....	\$ 710

### Applied music, hour private lessons, regardless of credit:

Undergraduate, per semester .....	\$ 2,550
Graduate, per semester .....	\$ 2,760
Elective for full-time student, per semester .....	\$ 1,440

### Course audits

Undergraduate courses .....	\$ 225
Graduate courses .....	\$ 325

### Advance deposits

Advance tuition deposit.....	\$ 200
Advance room deposit.....	\$ 100
Security deposit.....	\$ 100



## Incidental fees

The following charges are incurred by individual students as particular conditions or events may warrant:

Application fee (degree and non-degree programs)	\$ 40
Readmission fee, after 2 years .....	\$ 30
International student processing fee .....	\$ 50
Orientation fee, charged to students starting new programs (fall semester): .....	\$ 200
Student teaching (ME492).....	\$ 245
Late registration fee .....	\$ 50
Deferred payment plan fee, graduate students, per semester.....	\$ 25
Late tuition payment.....	\$ 100
Enrollment reinstatement .....	\$ 100
Late deferred payment plan fee.....	\$ 25
Instrument rental fee, for students registering for ME187 and ME188, per instrument .....	\$ 20
Lost residence hall key .....	\$ 50
ID replacement (first replacement) .....	\$ 30
ID replacement (subsequent replacement) .....	\$ 50
Dishonored check (first occurrence) .....	\$ 30
Dishonored check (subsequent occurrence) .....	\$ 50
Accompanist fee, per semester .....	\$ 350

## Accompanying costs for voice primary students

Voice primary students should expect in most cases to hire accompanists. They may choose to hire a college-approved accompanist at a standard fee of \$350 per semester. The semester fee is not refundable in any part if a student discontinues voice study or decides to seek out another accompanist.

## Ensemble attire

Students must purchase official ensemble attire for choirs in which they are enrolled. Cost information is available at the start of the academic year.

## Terms of payment

Tuition, fees and charges for the room and board for the academic year are due and payable in two installments: August 12 for fall 2005 and January 2 for spring 2006. Payments may be made by cash, VISA or MasterCard or check payable to **Rider University**. Checks, including the student's name and social security number, should be mailed to the Cashier's Office, Rider University, Lawrenceville NJ 08648-3099.

## Advance deposits

New students are asked to provide an advance tuition deposit of \$200. For resident students, a room deposit of \$100 and a security deposit of \$100 are also required. The tuition and room deposits are applied to student accounts to reduce fall charges. The security deposit remains on account and is refundable, minus any assessed damages, when the student is no longer in residency. Continuing students who wish to reserve housing for the next academic year are asked to provide a room deposit of \$100. That deposit is paid in the spring semester of the current academic year and is applied to reduce the housing charge for the spring semester of the following academic year. No tuition deposit is required from continuing students.

## Outstanding balances

Transcript service and grades will be withheld for students who have outstanding obligations to the Business Office, Library, Student Health Center or other university agencies. Accounts not paid in full by specified due dates are subject to late payment fees. A student has not completed registration until approval has been obtained from the Bursar and from Student Financial Services.

## Refunds following university withdrawal

No refunds of tuition or of room and board charges will be made to any student who withdraws from the University without the written permission of the Dean of Students, nor will any refund be made for absences or dismissal from the University after the refund period. A student who fails to withdraw waives the right to consideration for any refund. All refunds are based upon the official withdrawal date and will be calculated from the official opening date of classes in accordance with the following calendar for the fall and spring semesters:

Withdrawal prior to official opening of classes (less deposits) .....	100%
During the first week of a semester .....	80%
During the second week .....	60%
During the third week .....	40%
During the fourth week .....	25%
After the fourth week .....	0%

## Refunds following course withdrawals

Full-time students who withdraw from courses within the first two weeks of a semester, revising their loads from full-time to part-time, will be billed at the part-time tuition rate.

## Federal Title IV Refund Policy

If a student withdraws or is dismissed from the institution, a calculation will be performed to determine the amount of financial assistance the student earned, based solely on the length of time attended. If the amount of aid received is greater than the amount earned, a portion of the Title IV proceeds must be returned. The percentage of Title IV aid to be returned is equal to the number of calendar days that were attended in a semester divided by the number of total calendar days in that semester. Scheduled breaks of more than five consecutive days are excluded from the calculation. No return of Title IV money will occur if the amount of aid earned exceeds 60 percent; at that point, 100 percent is considered earned. This policy is independent of the Institution Refund Policy.

## International students

All payments made by international students to the University are to be made in U.S. funds drawn on U.S. banks. Checks in foreign currencies or in U.S. funds drawn on foreign banks are not accepted in payment of student fees.

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# FINANCIAL AID

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## Estimated full-time expenses

It is estimated that full-time undergraduates residing on campus should plan on an educational budget for the academic year (two semesters) of approximately \$36,006. This budget includes tuition, room, board and average miscellaneous fees. It also includes \$1,000 for books and music, \$2,000 for personal and transportation expenses. Resident graduate students have an estimated budget of \$37,526. These figures are used in calculating financial need. Students new to the college are charged a security deposit of \$100, refundable after termination of study, minus any charges.

## Financial aid deadlines

**March 1** is the **priority** deadline to apply for undergraduate financial aid and for graduate assistantships and scholarships. Late applications will be accepted if undistributed aid remains after these deadlines.

## Financial aid information

Information is available at the Lawrenceville campus of Rider University from Monday through Friday, 8:30 a.m. to 5:00 p.m., or by calling 609-896-5360.

## Undergraduate financial aid

Financial aid, including scholarship grants, loans, and campus employment, is available from many sources for students who are unable to meet college expenses: from Westminster, from the state in which a student resides, from the federal government, and from local community groups.

Based on admission credentials as of April 15, the most outstanding applicants are considered for one of the following merit scholarships: **Presidential, Distinguished, Provost, Deans, Founders, or Transfer**. Financial need is not a consideration in selection for these awards. Most other funds are awarded based on financial need as determined by analysis of the Free Application for Federal Student Aid (FAFSA) according to federally approved guidelines. Rider University requires students to complete the FAFSA, available after December 10 from high school guidance offices and from the Office of Student Financial Services. It should not be submitted to the Federal Student Aid Program Center for processing until after January 1, thereby affording close estimation of income data for the previous year.

Students are encouraged to search out and apply to local groups such as women's clubs, high school PTA's, and churches for scholarships. Such organizations often offer scholarships not based on financial need. Students who win outside awards are required to notify the Office of Student Financial Services.

Financial aid decisions are made starting approximately April 1 and are mailed to accepted students for whom the college has received a need analysis. Students should be aware that processing of the FAFSA takes two to four weeks for a FAFSA on-line application and four to six weeks for a paper application. When the Student Aid Report (SAR) and any notification from applications for state aid are received, they should be read carefully and corrected if necessary.

The Student Financial Services Officer will determine the various forms and distribution of aid for which a student is deemed eligible based on the FAFSA, estimating federal and state awards when the amounts are not confirmed. College-administered aid is awarded to provide a fair balance of grants and self-help in the form of loans and employment in relation to

financial need among all students. Awards are made until available campus aid resources have been expended. For this reason, students are encouraged to apply early for aid.

Students must apply annually for all awards based on financial need. To maintain eligibility, one must continue to document need and to maintain academic standing according to federal guidelines.

## College-based and government grants

Awards in this category do not require repayment. One-half of each award is credited to a student's account each semester, contingent upon full-time enrollment unless otherwise specified. Award recipients must be U.S. citizens or eligible non-citizens. New Jersey grants require students to have been residents for at least 12 consecutive months prior to enrollment.

**John Finley Williamson Scholarships:** In each entering class, the most outstanding applicants are selected to receive these scholarships for up to four years, with renewal contingent upon maintaining a 3.00 minimum cumulative grade point average. Awards vary from \$1,000 to \$6,000 per year. The **Presidential, Distinguished, Provost, Deans, Founders, Transfer, and Recognition Awards** are based on outstanding academic achievement and audition results. The **John Finley Williamson Award** is based on musical excellence.

**Supplemental Educational Opportunity Grants:** SEOG grants from the federal government are made to students with exceptional financial need, with priority given to Pell Grant recipients. Students are selected by the college and awards are based on need and funds the college receives from the government.

**Pell Grants:** The Pell Grant is a federal grant based on need.

**State Scholarships:** State scholarships are awarded in many states and may sometimes be used at out-of-state colleges. Students are responsible for submitting formal applications in their states if awards can be taken outside the state.

**Tuition Aid Grants:** TAG awards are made to New Jersey students. Amounts are determined by the degree of need, the cost to attend the college, and funds available for distribution to students.

**Educational Opportunity Program Grants:** EOP awards are made by the State of New Jersey to students who (1) have the potential to do college-level work but have not demonstrated sufficient academic or musical preparation to gain admission to Westminster under regular admission standards, and (2) come from families whose annual income does not exceed state eligibility guidelines. Students are specifically identified by the Admissions, Student Financial Services, and EOP Offices. Those interested should contact the Director of Academic Support Services at Westminster, 609-921-7100, extension 8102.

## Employment opportunities

The University provides work opportunities both on and off campus. Students who demonstrate financial need as determined by the FAFSA are offered Federal Work Study in their award. Students who have no need are paid through a student employment budget. It is the responsibility of students to find their own jobs. All students may apply, however, for part-time employment opportunities. Bi-monthly paychecks are made directly to students rather than to student accounts.

**Weekend church positions:** Well over 100 Westminster students are employed in area churches as organists, directors, and

singers on a part-time basis. Salaries range from \$2,000 to \$10,000 per year and average about \$5,000. These assignments provide laboratory experiences in which knowledge and techniques acquired at the college can be applied and tested. Inquiries and requests should be addressed to the Office of Church Field Education.

**Princeton employment:** The Princeton area provides many opportunities for part-time employment in local businesses.

## Loans

Westminster assigns low-interest loans in making financial aid awards in the belief that students should be willing to invest in their futures. Students should understand the responsibility they assume when accepting loans. Most important is the obligation to pay a combination of principal and interest after they graduate or leave school until the loan is repaid, even if students believe the college owes them refunds or if they have discontinued study because of dissatisfaction with their education. Loan recipients must enroll on at least a half-time basis and must be U.S. citizens or eligible non-citizens.

**Perkins Loans:** Perkins funds are awarded based on demonstrated need, upon annual contributions from the federal government and from the University, and upon repayments from previous borrowers. Students must sign a promissory note (an agreement to repay the loan). Repayment at 5% interest begins nine months after discontinuation of study and may extend over a 10-year period.

**Stafford Loans:** Stafford Loans are available from commercial lenders such as banks, savings and loan associations, and credit unions. Eligibility is based on financial need as determined by filing the FAFSA, and the amount of financial need may limit the size of the loan. Students must complete a Master Promissory Note (MPN) and the entrance interview for the Stafford loan. Current loan limits are up to \$2,625 per year for freshmen, \$3,500 for sophomores, and \$5,500 per year for juniors and seniors, and up to \$8,500 per year for graduate students. Repayment begins six months after graduation or discontinuation of study on at least a half-time basis and may extend over a 10-year period. Stafford loan borrowers are charged an origination fee up to 3% by the lender, who may also deduct up to 1% further as an insurance fee. Students are responsible for repayment of the full loan value, including deducted origination and insurance fees.

**Supplemental Loans:** The University participates in various supplemental loan programs including the Parent Plus Loan, the Unsubsidized Stafford Loan, the New Jersey Class Loan, the CitiAssist Loan and the Sallie Mae Signature Loan.

**International Loans:** International Citiassist Loans are available for international students. Contact the Student Financial Services Officer for details governing the different programs.

## Private tuition payment plan

A monthly payment plan may be used to pay the cost of education at Westminster Choir College through a private company, Academic Management Services. For additional information, contact the Bursar's Office; alternatively, contact the company directly at 1-800-635-0120.

## Graduate financial aid

Graduate students are eligible to apply for many of the same types of financial aid as are undergraduates. When documentation of financial need is required, the FAFSA form must be completed and forwarded to the federal processor. Graduate students should particularly investigate possibilities for week-end church positions and other employment opportunities. Graduate students should also note the following:

**Graduate assistantships:** A number of graduate assistantships are awarded each year averaging \$7,300. They include grant portions credited each semester to student accounts and involve 140 hours per semester of service to the college, earnings to be paid directly to students. Applications for assistantships received by March 1 will receive priority. Consideration will be given only to full-time students accepted into the graduate program. Assistantships are reviewed at the end of the first year and are not renewable after the second year.

**Stafford Loans** (as above): maximum \$18,500.

**Supplemental Loans** (as above): students can borrow up to cost of attendance.

## Awards and Scholarships

More than 100 scholarships for Westminster undergraduate and graduate students have been established through the generosity of benefactors of the college, both individuals and foundations. Awards may take the form of cash or of gifts in kind. The amounts and number of scholarships depend on annual income from endowment funds and gifts from individual donors and will vary accordingly each year. Contingent upon full-time enrollment for both semesters, most scholarships are applied against account charges for a forthcoming term, half of each grant being applied to each semester.

A printed document listing all of the scholarships and awards granted to Westminster students is available upon request from the Office of Alumni Relations and Development. Students are advised not to apply for particular awards, however. Funds are disbursed on the basis of merit and/or financial need to those who meet the criteria specified by each donor.

Students are also advised that scholarships and awards listed in the Rider University catalog for the Lawrenceville campus are limited to students on that campus; those listed in Westminster publications are limited to Princeton campus students.



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# STUDENT SERVICES

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## Dean of Students Office

Information about student services is available through the Dean of Students Office, located in the Student Center.

## Health services

A range of quality health services is available to all students either on the Westminster campus or at the Student Health Center on the Lawrenceville campus. New Jersey state law requires all full-time undergraduate and graduate students to be covered by health insurance which provides, at a minimum, basic hospital benefits. Proof of adequate coverage must be provided by students who do not purchase insurance through Rider University.

## Counseling services

The University encourages students to seek the advice or support of professionals whenever possible. Counseling services are available on the Westminster campus and on the Lawrenceville campus as well. Information is also available about community agencies or professionals who offer group or individual counseling.

## Academic support services

The Office of Academic Support Services provides services and activities to promote student success and improve retention. Focusing most attention on the academic realm, it offers counseling, workshops and programs dealing with such topics as time management and study skills in order to help students improve academic skills and to master curricular requirements. The office also oversees the peer tutor program and faculty advising assignments for undergraduate students.

## Peer tutor program

The peer tutor program provides peer tutoring in all curricular areas and at all levels without cost to students. It is administered jointly by the Office of Academic Support Services and the Office of the Equal Opportunity Program.

## Residence life

All full-time first- and second-year students as well as transfer students in their first year of study are required to live on campus unless the student lives within a 20-mile radius and has received permission from the Dean of Students office to commute. On-campus housing is guaranteed for the first two years. Room assignments for returning students are made via a lottery system at the end of the spring semester for the following fall.

### Residence Halls

Westminster offers housing in three residence halls, each of which provides a unique living environment for its residents. Seabrook Hall, the largest residence hall on campus, is a traditional collegiate hall, with rooms located off long corridors. Common bathroom facilities are centrally located on each floor. The first and third floors provide women's housing, while the second floor houses men.

Dayton and Ithaca Halls are two semi-detached buildings, co-ed by floor, with each half of the floor housing men or women. All floors are arranged in three-room groupings (suites), with two suites sharing a common bathroom.

All residence halls have practice rooms and free laundry facilities available on the basement level. All rooms are double-

occupancy, but some rooms may be designated triple-occupancy based upon enrollment numbers. Lounge/common spaces are available on each floor of Dayton and Ithaca and on the first floor of Seabrook. These lounges are used for programming, as well as a space for students to come together and socialize.

### Residence Life Staff

The Student Life Coordinator and two Graduate Residence Directors live within the three halls. One of these staff members is on-call each night and all weekend in case of an emergency or crisis. These staff members supervise the Resident Assistant (RA) staff and oversee the daily operations of Residence Life.

### Housing During Recess Periods

The residence halls and dining facilities are closed during recess periods of one week or longer. They are also closed between all terms. A student who needs on-campus housing during recess periods must make a formal request to the Assistant Dean of Students for Student Life. Recess housing will be free if the student must remain on campus for academic purposes. Students needing to stay for non-academic reasons will be charged per day. Students will be responsible for their own meals during recess periods.

## Food services

All resident students are required to participate in a board plan. Off-campus residents may elect to contract a board plan or may purchase individual meals. No meals are served during any recess period. Special dietary needs can be accommodated by arrangements with the Food Services Director.

## Career development

The Career Center assists students and alumni in developing their career goals and equips them with the skills and resources necessary to realize these goals. The Center sponsors career development seminars and offers individual career guidance for musicians throughout the academic year. Career planning guides, on hand in the Center and on the Westminster Career Development website, outline the steps of a successful job search. All graduating students and alumni of the college may subscribe to the Career Center's biweekly jobs listing.

## William H. Scheide Student Center

Located on the campus Quadrangle, the William H. Scheide Student Center houses the campus store, the Office of Continuing Education, student mailboxes, the dining commons, student lounges, meeting rooms, Student Government Association offices and the Office of the Dean of Students.

Westminster Music and Books, the campus store, carries supplies, books, music, cards, sundries, snacks, textbooks, and accessories. MasterCard, Visa, and Discover cards are accepted.

## Student Government Association (SGA)

Student life at Westminster is guided strongly by the Student Government Association of Westminster Choir College of Rider University. The SGA is the overall governing body of the recognized student organizations. The goals of SGA are not only to provide quality programming and activities for students, but also to give students a voice with the faculty, staff and administration. The SGA office is located in the basement of the Scheide Student Center. Representatives of the SGA can be contacted via email at [wccsga@rider.edu](mailto:wccsga@rider.edu) or by phone at (609) 921-7100, ext. 8110.

## **Judicial procedures**

By the act of registration, students agree to abide by University regulations. The Code of Social Regulations outlines the judicial process for the University. The University Hearing Board has the responsibility of determining whether or not a student has violated the Social Code. Hearings are held by a panel or an individual hearing officer to ensure a fair process for all parties involved.

## **Student handbook**

A student handbook entitled *The Source* is the official University guide for student activities, programs, non-academic policies, and general regulations. Prepared by the Office of the Dean of Students, it answers many questions regarding residence hall use, counseling services, career development, student life, student rights, safety, and security.

## **Automobiles**

Students and other University personnel who park an automobile on the campus must register their vehicles with the Office of Safety and Security and must display a current parking decal. Freshmen resident students are not allowed to keep automobiles on campus. Policies and regulations are detailed in *The Source*. Availability of on-campus parking is limited, so individuals may occasionally need to park on public streets adjacent to campus.

## **Student information**

The Dean of Students Office must have on file for each student the name, address, and telephone number of a person

whom the college can reach in an emergency. Students are responsible for keeping such information current.

Identification cards are issued to every student by the Dean of Students Office. Mailboxes are provided for the exclusive use of students currently enrolled.

## **International student services**

An advisor for international students provides counseling pertaining to academic, cultural, social, employment, and student visa concerns.

## **Commuter student services**

Commuter students have access to a lounge area with facilities to store and heat meals. There are lockers in the basement level of Talbott Library. Free parking is available to students with a parking permit obtainable from the Office of Safety and Security. Commuters may provide class schedule information to the Dean of Students Office so that they can be contacted in the event of family emergencies.

## **Non-academic record storage**

Non-academic records of students, including but not limited to campus judicial history, financial records, and application materials, may be destroyed after a period of six years from the date of last attendance. The only exceptions to this policy will be records of expulsion from the University and records that the University is required to maintain by law.

# ACADEMIC POLICIES

## Degrees and majors

The **Bachelor of Music** degree is offered with majors in Sacred Music, Music Education, Organ Performance, Piano, Voice Performance, Theory/Composition, and Music Theater. The **Bachelor of Arts in Music** degree is offered as a single program without major field specialization. Minors in *Music Theater* and *Piano Pedagogy* are available to Westminster students and an *Arts Managements Minor* is open to all University students.

The **Master of Music** degree is offered with majors in Sacred Music, Composition, Music Education, Voice Pedagogy and Performance (with emphases in either pedagogy or performance), Organ Performance, Choral Conducting, Piano Performance, Piano Accompanying and Coaching, and Piano Pedagogy and Performance.

The **Master of Music Education** and **Master of Voice Pedagogy** degrees are offered in programs that may be completed entirely by means of summer study. Those who enroll for maximum loads may normally hope to earn the degree within four summer terms.

At the graduate level, students are admitted to specific major fields of study. While this is normally the case for undergraduates as well, the latter may enter and remain undeclared as to major or degree for a maximum of two semesters. It is possible at both levels to arrange programs with majors in two fields, which typically entails one or more additional semesters of study.

## Classification of students

**Degree candidates** have been officially admitted into a college program leading to a degree. **Freshman** have earned up to 23 credits, **sophomores** have earned 24-53 credits, **juniors** have earned 54-89 credits and **seniors** have earned 90 or more credits.

**Special** (non-degree) **students** are not enrolled in a program that will lead to a degree, although they may have previously completed a degree at Westminster. They may enroll in courses at or below the 500-level at the discretion of appropriate academic personnel. Those holding baccalaureate degrees who wish to take courses at the 600-level may be asked to qualify by means of completing the graduate application process or by satisfying other criteria.

**Full-time students** are those enrolled for at least 12 undergraduate or at least 9 graduate load credits per semester, including non-credit courses and undergraduate courses taken by graduate students. In addition, all graduate students holding assistantships are considered full-time students and are billed accordingly. **Part-time students** are those enrolled for fewer credits than those specified above.

## Overloads

Undergraduate full tuition covers a maximum of 18 load credits per semester except that, in the senior student teaching semester, only the Music Education Department courses ME371, 492, 495, and 496 are included in full tuition; no other courses may be taken during this semester. Students on conditional academic standing are not permitted to carry overloads. Graduate full tuition covers a maximum of 15 load credits per semester.

Enrollment for more than the maximum credits covered by full tuition entails additional charges and requires the permission of an appropriate academic dean.

## Academic advisors

Each student is assigned an academic advisor upon entering the college. Advisors make themselves available for academic counseling upon request from advisees. The function of academic advisors is to assist students in planning a program of study leading to a degree; nevertheless, each student is ultimately responsible personally for ensuring that all degree requirements are satisfactorily completed.

## Course level numbering

Courses numbered below 100 are taught at pre-college level. Courses numbered at the 100- to 400-level carry only undergraduate credit. Those numbered at the 500-level are graduate courses open by permission or when required for undergraduates. Courses numbered at the 600-level are open only to graduate students or, by permission, to other students who have completed a baccalaureate degree. Students accepted in the five-year, dual-degree BM/MAT program may enroll only in those 600-level courses specified in that curriculum. Courses with three-letter prefixes are offered by colleges on the Lawrenceville campus of Rider University and are described in the *Rider University Undergraduate & Continuing Studies Academic Catalog*.

## Grades

Grades are recorded for all courses of instruction, including non-credit courses. Term and cumulative grade point averages are determined by adding the products of course credits multiplied by the quality points associated with grades and dividing by the sum of the credits for which grades "A" through "F" have been assigned. Courses for which other grades have been recorded are not included in grade point average calculation.

Grades are associated with quality points according to the following chart:

A	4.00	B+	3.30	B-	2.70	C	2.00	D	1.00
A-	3.70	B	3.00	C+	2.30	C-	1.70	F	0.00

Grades are intended to represent the following evaluations:

- A:** Work that shows consistent excellence and distinction in both quality and quantity.
- B:** Work that is more than adequate in quality and quantity.
- C:** Work is adequate, implying that the student is prepared to apply the knowledge gained.
- D:** Work that is minimally acceptable but below the standards of the course. The "D" grade is not given at the graduate level.
- F:** Failure to meet minimum requirements.
- W:** Approved withdrawal from a course after the first week of a term. Also recorded for all courses in the event of official withdrawal from the college during a term at any time after registration.
- I:** A temporary grade indicating incomplete work. See "Incomplete grades" below.
- P:** Credit received for satisfactory work
- U:** No credit received because of unsatisfactory work.
- Y:** Satisfactory; no credit associated with the course.
- Z:** Unsatisfactory; no credit associated with the course.
- L:** Not recorded; no grade had been submitted by the instructor when grade reports were issued.



- X: Audit. No credit associated. See "Auditing" below.  
N: Recorded when an instructor reports, early in the term, that a registered student has never appeared. May not be recorded if submitted after midterm.

Numerical ranges from 90-100% for "A," 80-89% for "B" 70-79% for "C," 65-69% for "D," and below 65% for "F" have been adopted as guidelines to be followed at the discretion of individual instructors in courses for which numerical evaluation can appropriately be employed.

## Change of grades

A grade that has been properly submitted and recorded may not be changed subsequently except in the case of clerical error or by means of the University grade appeal process, as detailed in *The Source*.

## Course repeats

An undergraduate student may elect to repeat a course in the hope of earning a better grade, provided that the course is one that cannot be repeated for additional credit. A student may be required to repeat a course, on the other hand, if departmental standards for progress are not met. Previous credits and grades in such courses are maintained on the permanent academic record, but only subsequent grades and credits are used when (1) calculating cumulative grade point averages and (2) determining whether or not degree requirements have been met. In the case of courses that may be repeated for additional credit, all grades and credits are included in calculating grade point averages.

The same policies apply for graduate students, who may be required to repeat courses in which grades of "C", "F" or "U" are earned.

## Incomplete grades

A grade of "I" is temporary, indicating that a student has not finished all requirements for a course by the end of a term. It is permissible only when circumstances beyond a student's control develop near the end of a term, preventing completion of a course in which work has otherwise been satisfactory.

A student experiencing such conditions should request an "incomplete" grade from an instructor. The instructor who decides to submit a grade of "I" has four months from the end of a term to submit a final grade, but the grade defaults to "F", "Z", or "U" automatically after four weeks if not changed by the instructor. After four months, the grade may be changed only by approval of the Academic Dean.

A student who receives a grade of "I" in a course that is part of a course sequence must have departmental permission to enroll in the next course in the sequence.

## Auditing

Students may audit courses other than applied music by instructor permission, either with or without transcript record. For transcript record purposes, the instructor and auditor must agree formally about standards of attendance and participation expected, and the instructor must verify at the conclusion of a term that such standards were met. No credit is earned in any audited course, and the status of an auditor may not be changed after the expiration of the period for adding courses at the beginning of a term.

## Withdrawal from courses

Students must withdraw formally from courses in order to remove academic responsibility and the risk of failure in courses for which they have registered but do not intend to complete. Forms for course withdrawal are available from the Assistant Registrar.

Withdrawal during the first six class days of a semester will result in there being no transcript listing of the course. Proper withdrawal from courses thereafter within specific deadlines will result in the recording of "W" grades. The "Academic Calendar" section of the catalog lists withdrawal deadlines.

Withdrawal from courses after specified deadlines will result in the recording of failing grades except under one of the following conditions:

1. The student withdraws from the college or is granted a medical leave of absence at any time during a term; see below under "Withdrawal from the college."
2. The student presents the appropriate academic dean with a written request, supported by professional medical documentation of disability, prior to the end of a term and receives permission to withdraw from one or more courses. (See also "Refunds" under "Expenses".)

## Withdrawal from the college

Withdrawal from the college is accomplished by submission of the proper form, signed by the student and designated college authorities, to the Dean of Students. If it is not feasible to complete and submit the official form, a letter stating intention to withdraw may suffice. Those who wish to withdraw before the end of a semester for which they have enrolled should consult the Dean of Students. If withdrawal occurs during a term, "W" grades for all courses are recorded.

Failure to observe the proper withdrawal procedure results in the recording failing grades for all courses if a student leaves during a term.

Official withdrawal from the college is effective on the date that the Dean of Students signs a withdrawal form or receives a letter stating intention to discontinue enrollment. A withdrawal date must fall within a term if grades of "W" are to be recorded. The Academic Standing Committee may require a student who has withdrawn from the college and who seeks readmission to present medical or other evidence demonstrating that the conditions leading to the withdrawal are no longer operative. If it is felt that it is not in the best interests of the student or the college, permission to return may be denied.

At the time of withdrawal, campus residents must have their rooms checked by a staff member of the Dean of Students Office in order not to be liable for damage or loss that may occur subsequently.

## Administrative financial dismissal

Students may be required to leave the college before a term ends because of failure to meet financial obligations after having begun attending classes and/or lessons. In such cases, "W" grades will be recorded in all courses for which students had registered.

## Leaves of absence

A student who wishes to discontinue study for any reason, for one or more semesters, but who intends to return within one year should request a leave of absence by writing to the Dean of Students, stating reasons for such a request and the date of expected return. If a leave is granted, the student may return at any time within one year, so long as a letter stating intention to

return is submitted to the Dean of Students at least one month in advance of the start of a new term. If a leave of absence has been granted for medical reasons, the student may be required to submit evidence documenting full recovery.

## Dean's List

Recognition on the Dean's List is given to those undergraduates who earned a minimum semester grade point average of 3.70 with no grade lower than "C" and no "Z" grades and who completed at least 15 equivalent load credits in a given semester, of which at least 11 credits were included in the grade point average calculation.

## Graduation honors

Seniors are graduated with honors when cumulative grade point averages reach the following levels:

3.40: *cum laude* (with honors)

3.60: *magna cum laude* (with high honors)

3.80: *summa cum laude* (with highest honors)

Graduate students are graduated *with distinction* upon earning a cumulative grade point average of 3.85 in all 500- and 600-level courses.

## Conditional academic standing

Undergraduates must maintain a cumulative grade point average of at least 2.00 ("C" level) at all times. For graduate students, the minimum expected average is 3.00 ("B" level). Failure to do so results in placement of students on conditional academic standing and may lead to academic dismissal. Students in this status are denied permission to enroll for overloads. Undergraduates are placed on conditional academic standing when any of the following occurs:

1. When a student's cumulative grade point average falls below 2.00.
2. When a student's semester grade point average falls below 2.00.
3. When a student fails and/or withdraws from a required course for the second or subsequent time, regardless of grade point average.

Students on conditional academic standing should regard this as a strong warning about their academic performance. See "Academic dismissal" below.

## Academic dismissal

The Westminster Academic Standing Committee has the sole authority to dismiss undergraduate students for academic reasons. Undergraduates may be dismissed when one or more of the following events occur:

1. A student's cumulative grade point average falls and/or remains below 2.00 after a student has been on conditional academic standing for one or more semesters.
2. A student fails and/or withdraws from a required course for a third or subsequent time.
3. A student is deemed no longer acceptable as a major in any field or as a primary in any applied music department.

Graduate students may be dismissed if they fail to meet minimum requirements listed under "General Degree Requirements" for master's students elsewhere in this catalog. The Graduates Committee has side authority to dismiss graduate students for academic reasons.

A dismissed student may appeal in writing to the appropriate committee for immediate rescission of a dismissal decision. Evidence should be submitted to suggest that it is in the interests of both the student and the college for the dismissal to be rescinded.

## Readmission

A former student may apply for readmission by petitioning the Academic Standing Committee or Graduate Committee. Previously dismissed students should provide evidence, usually in the form of a transcript from another institution, of formal study and/or accomplishment. If possible, such work should have been done in specific areas of deficiency in the Westminster academic record.

After dismissal, a minimum of one year should normally elapse before a student may be readmitted. If readmission is granted, a previously dismissed student is placed on conditional academic standing until the cumulative grade point average reaches a satisfactory level. A readmitted student is responsible for curriculum requirements in effect at the time of readmission.

## Independent study

In order to challenge students of exceptional talents and interests and to provide opportunities for individual study and research, independent study is available for credit to qualified students under the terms stated below. Each project must be directed by a Rider University faculty advisor.

The advisor-student relationship is one of mutual agreement between a faculty member and the student. Possible areas of independent study include theory, music history, performance, composition, and all areas of arts and sciences. The choice of project is limited primarily by the availability of an advisor who has some knowledge and interest in the field.

The following policies apply to independent study courses:

1. Approval for an independent study course must be secured in writing, normally during the term prior to that in which the study will be carried out, but in any case in advance of the first day of classes of the applicable term.
2. A student may not enroll for more than one independent study course per term. Courses usually carry two or three credits, with a maximum of six allowable in special cases involving a full year of work.
3. A maximum of 18 credits may be earned in all independent study courses at the college.
4. A student is normally ineligible for an independent study course which would begin during a first year at Westminster.
5. A student who applies for approval of an independent study course should have a cumulative grade point average of 3.00 or better.
6. A student is expected to earn a minimum grade of "B" in any independent study course, as assigned by the faculty advisor for the project. A lower grade will usually mean ineligibility for future independent study courses.

The procedure outlined below should be followed by the student interested in an independent study course:

1. After deciding upon a desired project, the student should approach a faculty member under whose guidance the study might proceed. If the faculty member agrees to serve as advisor, the project is then discussed and defined.
2. The student should then submit an Application for Independent Study form, available in the Office of the Assistant Registrar. The form should be completed in entirety and signed by both the student and the faculty advisor.

## **Transfer credit: undergraduate**

Credit by transfer from other institutions may be applied toward baccalaureate degrees under these conditions:

1. An official transcript must be forwarded directly from the previous institution to the Associate Dean's Office at Westminster.
2. A minimum grade of "C" or its equivalent is required for transfer of courses. Grades such as "pass" or "credit" are also acceptable.
3. Courses taken 10 or more years prior to entering Westminster are subject to individual evaluation for contemporary transfer applicability.
4. Transfer credits are not associated with grades and are not included in grade point average calculation, except for courses taken at other colleges of Rider University or under the cooperative program at Princeton University.
5. Transfer credit is equivalent to the credit earned at the sending institution, except that credit by transfer may not exceed three credits per course.
6. Many non-music courses may be transferred to satisfy Arts and Science requirements; excluded are courses dealing with highly technical or scientific subjects, specialized professional school courses, physical education courses and others determined by the college. The Arts and Science Department has the final authority in determining whether or not a specific course may transfer.
7. Music courses are not transferable. Credit will be awarded, however, for all college-level music courses exempted by examinations, which are given only after a student has enrolled at Westminster.

## **Transfer credit: graduate**

Graduate students may request transfer of a maximum of six credits from other graduate schools. Determinations regarding transfer of credit are made by the appropriate academic department following receipt of a written petition from a student. Transcript documentation of credit earned is required.

## **Attendance policy**

It is the prerogative as well as the responsibility of each faculty member to establish a clear policy for each course of instruction in regard to the nature and extent of student participation that will be expected and required.

## **Class cancellation policy**

When a choir runout taking place outside of Ensemble Week necessitates that 30% or more of the students in a class will be absent, the class may be cancelled at the discretion of the faculty member.

## **Recital scheduling**

Students wishing to give applied music recitals, whether or not for the purpose of fulfilling degree requirements, must schedule the recitals in the Concerts Office. Graduate conducting recitals must be scheduled in the Choral Activities Office. Either prior or subsequent approval or confirmation by a department may be required in order to confirm the recital date. A recital date not confirmed by departmental authorization may be released by the Concerts Office. No required recitals may be scheduled during final exam week in May.

## **Examinations and assignments**

Unless given specific directions otherwise by course instructors, students are expected neither to give nor to receive aid from other students or sources for examinations and assignments. Proper credit must be given when quotations or opinions are cited. Under the terms of the Code of Academic Conduct, as found in *The Source*, plagiarism and cheating are defined as major offenses. Offenders are subject to disciplinary action by the Academic Conduct Review Committee. Particulars regarding what constitutes plagiarism are detailed in *The Source*.

## **Access to records**

Only authorized college personnel have access to student records. Students may examine their own academic records at any reasonable time in the Assistant Registrar's Office. Copies of grade reports are sent only to students and to academic advisors.

## **Commencement**

Academic year requirements extend through the annual spring Commencement. All students are required to participate in Commencement unless excused under extraordinary and unavoidable circumstances, such as serious illness. In particular, credit for spring semester choir participation is lost if a student does not attend and is not excused from Commencement. Students participating with the members of the graduating classes are required to purchase or rent appropriate academic regalia, available through the college store.

## **Diploma conferral**

Diploma conferral may occur on any summer or fall Commencement date applicable for graduates of Rider University or at the annual spring Commencement date for Westminster Choir College. A student must submit a request form, available in the Academic Coordinator's Office, in order to be eligible for diploma conferral on any date; a new form must be submitted if a requesting student has not met all graduation requirements by that date.

At the Westminster Commencement, diplomas are conferred only upon those who have met 100% of all degree requirements.



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## **GENERAL DEGREE REQUIREMENTS**

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### **BACHELOR OF MUSIC (B.M.) and BACHELOR OF ARTS IN MUSIC (B.A.M.)**

1. Students must earn a minimum of 124 credits. Of these, a minimum of 62 must be earned within Rider University, exclusive of credits transferred or earned by examination.
2. Students must earn a minimum cumulative grade point average of 2.00, except for Music Education majors who must by state requirement earn a minimum cumulative average of 2.75.
3. Students must complete all degree requirements within seven years of initial enrollment. A student who has not satisfied requirements by this time may be required to repeat courses and/or to meet further requirements.
4. Students must participate in and earn credit for one of the large choirs during every semester of enrollment, up to a maximum of eight semesters, except for Music Education majors and for Bachelor of Arts in Music candidates who undertake a full-time, credit-bearing internship, for whom the maximum is seven semesters.
5. Students must meet attendance and performance requirements in studio performance classes and labs as set by each applied department and/or major field department.
6. Students must meet all musicianship, reading, writing, and mathematics proficiency requirements as determined by the college. Those whose scores on placement tests indicate that they are not prepared to undertake college-level work are required to complete remedial courses in order to bring their skills up to the minimum standards expected.
7. All students must present a senior primary applied recital after qualifying according to departmental standards. Some major fields also require a junior recital. Students must enroll for primary applied study during the term when any recital is to be presented unless specifically excused from this requirement by the primary applied department.
8. Students must pass a general progress jury at the end of one year of secondary applied study and a proficiency test to complete secondary applied study.
9. A maximum of three credits earned through non-required ensemble participation may be presented in satisfaction of credits in the "Free electives" category.
10. Performance majors must earn minimum "B" grades each semester in the primary applied music field in order to make satisfactory progress; other students must earn minimum "C" grades each semester in the primary applied music field. If a lower grade is earned, a student must repeat the semester.

## BACHELOR OF MUSIC—*SACRED MUSIC*

## BACHELOR OF MUSIC—*MUSIC EDUCATION*

Number	Course	Credits
<b>Choirs and conducting</b>		
CR109	Chapel Choir (2 terms)	1-1
CR209	Schola Cantorum (2 terms)	1-1
CR309	Symphonic Choir (4 terms)	1-1-1-1
CR215	Fundamentals of Conducting	3
<b>Applied music and diction</b>		
	Voice, organ, or piano primary (8 terms)	2-2-2-2-2-2-2-2
	Voice or piano secondary (4 terms)	1-1-1-1
VC115	English & Italian Diction(1)	2
VC116	French & German Diction(1)	2
<b>Theory and music history</b>		
TH141/142	Musicianship I/II (2 courses)	4-4
TH241	Musicianship III	4
TH342	Contemporary Trends	3
	Theory level I elective	3
	Theory level II elective	3
MH247/248	Music Historiography I/II (2 courses)	3-3
MH345	Music History Since 1900	3
	Music history elective	3
<b>Professional studies</b>		
CM141/142	Practicing Church Musician I/II (2 courses)	3-3
CM340	Church Field Education (2 terms)	3-3
CM354	Hymnody and Psalmody	3
CM540	Choir Training for Young Singers	3
CR315	Techniques of Conducting	3
<b>Arts and Sciences</b>		
LL131	English Composition	3
	Foreign language I/II/III/IV(2) (4 courses)	3-3-3-3
	Biblical studies course	3
	Social/behavioral/natural science elective	3
	History elective	3
	Arts & Sciences electives (2 courses)	3-3
<b>Free electives</b>		
	Free electives <sup>(3)</sup>	6

### Notes

1. VC115 and VC116 are required for voice primary students only. Organ and piano primary students may substitute three additional credits of free electives for these two courses.
2. Completion of second year French, German, Spanish, or Latin is acceptable.
3. Organ primary students are strongly advised to elect CM456 and OR433.
4. Weekly attendance at Sacred Music Lab is required of all sacred music majors.

Number	Course	Credits
<b>Choirs and conducting</b>		
CR109	Chapel Choir (2 terms)	1-1
CR209	Schola Cantorum (2 terms)	1-1
CR309	Symphonic Choir (3 terms)	1-1-1
CR215	Fundamentals of Conducting	3
CR315	Techniques of Conducting	3
<b>Applied music and diction</b>		
	Voice, organ, or piano primary (7 terms)	2-2-2-2-2-2-2
	Voice or piano secondary (4 terms)	1-1-1-1
VC115	English & Italian Diction <sup>(1)</sup>	2
VC116	French & German Diction <sup>(1)</sup>	2
ME187	Instrumental Music: Strings	1
ME188	Instrumental Music: Winds & Percussion	2
<b>Theory and music history</b>		
TH141/142	Musicianship I/II (2 courses)	4-4
TH241	Musicianship III	4
TH342	Contemporary Trends	3
	Theory level I elective	3
	Theory level II elective	3
MH247/248	Music Historiography I/II (2 courses)	3-3
MH345	Music History Since 1900	3
	Music history elective	3
<b>Professional studies</b>		
ME171/271	Critical Pedagogy I/II (2 courses)	2-2
ME172	Guitar & Recorder	1
ME295	Elementary Praxis	3
ME395	Secondary Praxis	3
ME371	Critical Pedagogy III	2
ME492	Student Teaching	12
ME495	Assessing Music Learning	1
ME496	Music in Special Education	1
ME540	Choir Training for Young Singers	3
	or	
ME591	Choral Music Grades 5 - 12	3
<b>Arts and Sciences</b>		
LL131	English Composition	3
SP175	Introduction to Psychology	3
SP273	Developmental Psychology	3
	or	
SP274	Educational Psychology	3
	Literature or philosophy elective	3
	Science elective	3
	Social science elective	3
	History elective	3
	Mathematics elective	3
<b>Free electives</b>		
	Free electives	6

### Notes

1. VC115 and VC116 are required for voice primary students only. Organ and piano primary students may substitute three additional credits of free electives for these two courses.
2. Students must successfully complete a portfolio review at the end of the sophomore year in order to continue as music education majors. Transfer students with sophomore status must successfully complete the portfolio review at the end of the first year of study.
3. Weekly Music Education Lab attendance is required of all music education majors except during the semester of student teaching.

# BACHELOR OF MUSIC IN MUSIC EDUCATION

## MASTER OF ARTS IN TEACHING

### DUAL DEGREE PROGRAM

Number	Course	Credits
<b>Choirs and conducting</b>		
CR109	Chapel Choir (2 terms)	1-1
CR209	Schola Cantorum (2 terms)	1-1
CR309	Symphonic Choir (3 terms)	1-1-1
CR215	Fundamentals of Conducting	3
CR315	Techniques of Conducting	3
<b>Applied music and diction</b>		
	Voice, organ, or piano primary (7 terms)	2-2-2-2-2-2-2
	Voice or piano secondary (4 terms)	1-1-1-1
VC115	English & Italian Diction(1)	2
VC116	French & German Diction(1)	2
ME187	Instrumental Music: Strings	1
ME188	Instrumental Music: Winds & Percussion	2
<b>Theory and music history</b>		
TH141/142	Musicianship I/II (2 courses)	4-4
TH241	Musicianship III	4
TH342	Contemporary Trends	3
	Theory level I elective	3
	Theory level II elective	3
MH247/248	Music Historiography I/II (2 courses)	3-3
MH345	Music History Since 1900	3
	Music history elective	3
<b>Professional studies</b>		
ME171/271	Critical Pedagogy I/II (2 courses)	2-2
ME172	Guitar & Recorder	1
ME492	Student Teaching	12
ME495	Assessing Music Learning	1
ME496	Music in Special Education	1
ME540	Choir Training for Young Singers	
	or	3
ME591	Choral Music Grades 5 – 12	
<b>Arts and Sciences</b>		
LL131	English Composition	3
SP175	Introduction to Psychology	3
SP273	Developmental Psychology	
	or	3
SP274	Educational Psychology	
	Literature or philosophy elective	3
	Science elective	3
	Social science elective	3
	History elective	3
	Mathematics elective	3
<b>Free electives</b>		
	Free electives	7

Number	Course	Credits
<b>Master of Arts in Teaching courses</b>		
ME681	Music in Elementary Education	3
ME682	Music in Secondary Education	3
ME685	Research in Music Education	
	or	3
EDUC500	Introduction to Research	
ME686	Teaching Music in the 21st Century	3
ME692	History & Philosophy of Music Education	3
ME694	Curriculum Development and Evaluation	
	or	3
CURR531	Curriculum Development and Design	
GLTP500	Conceptual Frameworks	3
	Collaboration, Consultation and Group Processes	3
EDAD591	Seminar and Practicum	3
	WCC graduate-level free electives	9

#### Notes

1. VC115 and VC116 are required for voice primary students only. Organ and piano primary students may substitute three additional credits of free electives for these two courses.
2. The BM/MAT program normally requires five years of study. In order to gain admission, undergraduates must meet the admission requirements set by the School of Education and must be recommended by the Music Education Department of the College of Music. Students may apply after completing the sophomore portfolio review and, if admitted, may begin during the first semester of the junior year.
3. Weekly Music Education Lab attendance is required of all music education majors except during the student teaching semester.
4. Some graduate-level courses may be offered only on the Lawrenceville campus of Rider University.
5. Students must pass a written comprehensive examination at the conclusion of the 5-year program.
6. Upon completion of all requirements of the dual degree program, students receive the Bachelor of Music degree from Westminster Choir College and the Master of Arts in Teaching degree from the School of Education of Rider University. Recipients of the two degrees are then recommended for New Jersey teacher certification.



**BACHELOR OF MUSIC—VOICE PERFORMANCE**

Number	Course	Credits
<b>Choirs and conducting</b>		
CR109	Chapel Choir (2 terms)	1-1
CR209	Schola Cantorum (2 terms)	1-1
CR309	Symphonic Choir (4 terms)	1-1-1-1
CR215	Fundamentals of Conducting	3
<b>Applied music and diction</b>		
	Voice primary (8 terms)	2-2-2-2-2-2-2-2
	Piano secondary (4 terms)	1-1-1-1
VC117	English Diction	2
<b>Theory and music history</b>		
TH141/142	Musicianship I/II (2 courses)	4-4
TH241	Musicianship III	4
TH342	Contemporary Trends	3
	Theory level I elective	3
	Theory level II elective	3
MH247/248	Music Historiography I/II (2 courses)	3-3
MH345	Music History Since 1900	3
	Music history elective	3
<b>Professional studies</b>		
VC118	Italian Diction	2
VC119	French Diction	2
VC120	German Diction	2
VC307	Voice Major Performance Class	3
VC408	Voice Science	3
	or	
VC409	Teaching Voice	3
VC433/434	Song Literature I/II (2 courses)	2-2
VC491	The Singing Actor: Opera	3
<b>Arts and Sciences</b>		
LL131	English Composition	3
	Foreign language I/II <sup>(1)</sup> (2 courses)	3-3
	Foreign language I/II <sup>(1)</sup> (2 courses)	3-3
	Literature or philosophy elective	3
	Social/behavioral/natural science elective	3
	History elective	3
	Arts & Sciences electives (2 courses)	3-3
<b>Free electives</b>		
	Free electives	9

**Notes**

- Students must successfully complete one year each in two foreign languages, chosen from French, German, and Italian.
- Departmental requirements in weekly studio/performance classes must be met.
- In addition to the full senior recital, a half recital must be presented in the junior year.

**BACHELOR OF MUSIC—ORGAN PERFORMANCE**

Number	Course	Credits
<b>Choirs and conducting</b>		
CR109	Chapel Choir (2 terms)	1-1
CR209	Schola Cantorum (2 terms)	1-1
CR309	Symphonic Choir (4 terms)	1-1-1-1
CR215	Fundamentals of Conducting	3
<b>Applied music</b>		
	Organ primary (8 terms)	2-2-2-2-2-2-2-2
	Voice secondary (4 terms)	1-1-1-1
<b>Theory and music history</b>		
TH141/142	Musicianship I/II (2 courses)	4-4
TH241	Musicianship III	4
TH342	Contemporary Trends	3
	Theory level I elective	3
	Theory level II elective	3
MH247/248	Music Historiography I/II (2 courses)	3-3
MH345	Music History Since 1900	3
	Music history elective	3
<b>Professional studies</b>		
OR433/434	Organ Literature I/II (2 courses)	3-3
OR587	Organ Improvisation	2
OR588	Organ Pedagogy	2
	Harpsichord or piano (4 terms)	1-1-1-1
<b>Arts and Sciences</b>		
LL131	English Composition	3
	Foreign language I/II/III/IV(1) (4 courses)	3-3-3-3
	Literature or philosophy elective	3
	Social/behavioral/natural science elective	3
	History elective	3
	Arts & Sciences electives (2 courses)	3-3
<b>Free electives</b>		
	Free electives	16

**Notes**

- Completion of second year French, German, Spanish, or Latin is acceptable.
- Departmental requirements in weekly studio/performance classes must be met.
- Students must present public recitals in both the junior and senior years, following departmental approval in each case.

**BACHELOR OF MUSIC—PIANO**

Number	Course	Credits
<b>Choirs and conducting</b>		
CR109	Chapel Choir (2 terms)	1-1
CR209	Schola Cantorum (2 terms)	1-1
CR309	Symphonic Choir (4 terms)	1-1-1-1
CR215	Fundamentals of Conducting	3
<b>Applied music</b>		
	Piano primary (8 terms)	2-2-2-2-2-2-2-2
	Voice secondary (4 terms)	1-1-1-1
<b>Theory and music history</b>		
TH141/142	Musicianship I/II (2 courses)	4-4
TH241	Musicianship III	4
TH342	Contemporary Trends	3
	Theory level I elective	3
	Theory level II elective	3
MH247/248	Music Historiography I/II (2 courses)	3-3
MH345	Music History Since 1900	3
	Music history elective	3
<b>Professional studies</b>		
PI435/436	Piano Literature I/II (2 courses)	3-3

Number	Course	Credits
<b>Professional studies (cont.)</b>		
PI297/298	Fundamentals of Piano Pedagogy I/II (2 courses)	3-3
PI397	Fundamentals of Piano Pedagogy III	3
(choose two of the following three courses)		
PI412	Chamber Music <sup>(2)</sup>	3 or 4
PI413	Accompanying Class <sup>(2)</sup>	
PI485	Piano Ensemble <sup>(1)</sup>	
<b>Arts and Sciences</b>		
LL131	English Composition	3
	Foreign language I/II (2 terms)	3-3
	Literature or philosophy elective	3
	Social/behavioral/natural science elective	3
	History elective	3
	Arts & Sciences electives (4 courses)	3-3-3-3
<b>Free electives</b>		
	Free electives	12

**Notes**

- Departmental requirements in weekly studio/performance classes must be met.
- Public recitals in both the junior and senior years must be presented, each requiring advance departmental approval.

## BACHELOR OF MUSIC—*MUSIC THEATER*

### *VOICE PRIMARY TRACK*

Number	Course	Credits
<b>Choirs</b>		
CR109	Chapel Choir (2 terms)	1-1
CR209	Schola Cantorum (2 terms)	1-1
CR309	Symphonic Choir(1)) (4 terms)	1-1-1-1
<b>Applied music and diction</b>		
VC101	Voice Primary (8 terms)	2-2-2-2-2-2-2
PI103	Piano Secondary (4 terms)	1-1-1-1
VC115	English & Italian Diction	2
VC116	French & German Diction	2
MT207	Music Theater Vocal Coaching	3
<b>Theory and music history</b>		
TH141/142	Musicianship I/II	4-4
TH241	Musicianship III	4
	Theory level I elective	3
	Theory level II elective	3
TH342	Contemporary Trends	3
MH345	Music History Since 1900	3
MH247/248	Music Historiography I/II	3-3
	Music history elective	3
<b>Professional studies</b>		
MT101	Body Awareness	2
MT109/110	Ballet I/II	2-2
MT209/210	Tap Dance I/II	2-2
MT309/310	Jazz Dance I/II	2-2
MT216/217	Acting for the Music Theater Major I/II	3-3
MT335	Speech for the Actor	3
MT480	Dance for the Performing Artist	2
MT492	Singing Actor: Music Theater	3
MT493	Music Theater Production <sup>(2)</sup>	2
MT496	Workshop in Music Theater	3
<b>Arts &amp; Sciences</b>		
AR315	History of American Music Theater	3
LL131	English Composition	3
LL227	Drama as Literature	3
	History elective	3
	Social/behavioral/natural science elective	3
	Elementary foreign language I/II	3-3
	Literature or philosophy elective	3
<b>Free electives</b>		
	Free electives	6

### Notes

- For a student who undertakes a full-time, 12-credit internship, a semester of CR309, Symphonic Choir, may be waived.
- A student must earn credit for participation in the cast or chorus of a music theater or opera production, which carries two credits on the Westminster campus. This requirement may also be met by participation in a role when a student is cast in a Lawrenceville music theater production, which carries two credits for Westminster students.
- At the end of the second year, music theater majors must pass a sophomore portfolio review in order to demonstrate proficiency as singing actors. Students who do not pass this review may, at the sole discretion of the Music Theater Program Committee, be dismissed from the major or placed on probation for a semester or year, at the end of which period a comparable review must be passed.
- A senior recital must be authorized by the primary department and presented by each student.
- Program requirements must be met in weekly Music Theater Lab.

## BACHELOR OF MUSIC—*MUSIC THEATER*

### *PIANO PRIMARY TRACK*

Number	Course	Credits
<b>Choirs and conducting</b>		
CR109	Chapel Choir (2 terms)	1-1
CR209	Schola Cantorum (2 terms)	1-1
CR309	Symphonic Choir(1) (4 terms)	1-1-1-1
CR215	Fundamentals of Conducting	3
CR315	Techniques of Conducting	3
<b>Applied music and diction</b>		
PI101	Piano Primary (8 terms)	2-2-2-2-2-2-2-2
VC103	Voice Secondary (4 terms)	1-1-1-1
VC117	English Diction	2
PI340	Keyboard Skills	3
PI413	Accompanying Class	2
PI513	Jazz Keyboard Improvisation	3
<b>Theory and music history</b>		
TH141/142	Musicianship I/II	4-4
TH241	Musicianship III	4
TH342	Contemporary Trends	3
	Theory level I elective	3
	Theory level II elective	3
MH345	Music History Since 1900	3
MH247/248	Music Historiography I/II	3-3
	Music history elective	3
<b>Professional studies</b>		
MT101	Body Awareness	2
MT109	Ballet I	2
MT209	Tap Dance I	2
MT309	Jazz Dance I	2
MT207	Music Theater Vocal Coaching	3
MT216	Acting for the Music Theater Major I	3
MT335	Speech for the Actor	3
MT492	Singing Actor: Music Theater	3
MT493	Music Theater Production <sup>(3)</sup>	2
MT496	Workshop in Music Theater	3
<b>Arts and Sciences</b>		
AR315	History of American Music Theater	3
LL131	English Composition	3
LL227	Drama as Literature	3
	History elective	3
	Social/behavioral/natural science elective	3
	Elementary foreign language I/II	3-3
	Literature or philosophy elective	3
<b>Free electives</b>		
	Free electives	6

### Notes

- For a student who undertakes a full-time, 12-credit internship, a semester of CR309, Symphonic Choir, may be waived.
- It is recommended that pianists take TH422 Electroacoustic Music as the theory level I elective.
- A student must earn credit for participation in the cast or chorus of a music theater or opera production, which carries two credits on the Westminster campus. This requirement may also be met by participation in a role when a student is cast in a Lawrenceville music theater production, which carries two credits for Westminster students.
- A senior recital must be authorized by the primary department and presented by each student.
- Program requirements must be met in weekly Music Theater Lab.

## BACHELOR OF MUSIC—THEORY/COMPOSITION

Number	Course	Credits
<b>Choirs and conducting</b>		
CR109	Chapel Choir (2 terms)	1-1
CR209	Schola Cantorum (2 terms)	1-1
CR309	Symphonic Choir (6 terms)	1-1-1-1
CR215	Fundamentals of Conducting	3
<b>Applied music and diction</b>		
	Voice, organ, or piano primary (8 terms)	1-1-1-1-1-1-1-1
	Voice or piano secondary (4 terms)	1-1-1-1
	Private composition (6 terms)	2-2-2-2-2-2
VC115	English & Italian Diction <sup>(1)</sup>	2
VC116	French & German Diction <sup>(1)</sup>	2
<b>Theory and music history</b>		
TH141/142	Musicianship I/II (2 courses)	4-4
TH241	Musicianship III	4
TH342	Contemporary Trends	3
	Theory level I elective	3
	Theory level II elective	3
MH247/248	Music Historiography I/II (2 courses)	3-3
MH345	Music History Since 1900	3
	Music history elective	3
<b>Professional studies</b>		
TH237	Composition Class	3
	Level I theory elective	3
	Level II theory elective	3
	Theory or music history electives (2 courses)	3-3
TH308	Senior Project	3
<b>Arts and Sciences</b>		
LL131	English Composition	3
	Foreign language I/II (2 courses)	3-3
	Literature or philosophy elective	3
	Social/behavioral/natural science elective	3
	History elective	3
	Arts & Sciences electives (4 courses)	3-3-3-3
<b>Free electives</b>		
	Free electives	6

### Notes

1. VC115 and VC116 are required for voice primary students only. Organ and piano primary students may substitute three additional credits of free electives.
2. Students must present a public recital in the senior year that includes both compositions written by the student and performance in the applied music primary. Recitals must be approved in advance by both the Music Composition, History & Theory and applied primary departments.
3. Attendance requirements at monthly departmental forums must be met.

## BACHELOR OF ARTS IN MUSIC (B.A.M.)

Number	Course	Credits
<b>Choirs</b>		
CR109	Chapel Choir (2 terms)	1-1
CR209	Schola Cantorum (2 terms)	1-1
CR309	Symphonic Choir <sup>(1)</sup> (4 terms)	1-1-1-1
<b>Applied music and diction</b>		
	Voice, organ, or piano primary (7 terms)	2-2-2-2-2-2-2
	Voice or piano secondary (4 terms)	1-1-1-1
VC115	English & Italian Diction <sup>(2)</sup>	2
VC116	French & German Diction <sup>(2)</sup>	2
<b>Theory and music history</b>		
TH141/142	Musicianship I/II (2 courses)	4-4
TH241	Musicianship III	4
	Theory level I elective	3
MH247/248	Music Historiography I/II (2 courses)	3-3
	Music history elective	3
TH342	Contemporary Trends	3
	or	3
MH345	Music History Since 1900	3
<b>Arts and Sciences</b>		
LL131	English Composition	3
	Foreign language I/II/III/IV <sup>(3)</sup> (4 courses)	3-3-3-3
	Literature or philosophy elective	3
	Social/behavioral/natural science electives <sup>(3)</sup> (2 courses)	3-3
	History electives (2 courses)	3-3
	Arts & Sciences electives (11 courses)	3-3-3-3-3-3-3-3-3-3-3
<b>Free electives</b>		
	Free electives	6

### Notes

1. A student who undertakes a full-time, 12-credit internship may be excused from one semester of Symphonic Choir.
2. VC115 and VC116 are required for voice primary students only. Organ and piano primary students may substitute three additional credits of free electives.
3. Completion of second year French, German, Spanish, Italian, or Latin is acceptable. If students are exempted from one or more semesters of foreign language study, they must replace the missing credits with other Arts & Sciences electives.
4. Social/behavioral/natural science electives exclude history courses, but mathematics courses are acceptable.
5. A minimum of 39 Arts & Sciences credits must be earned within Rider University and/or through the cooperative program with Princeton University.



## ARTS MANAGEMENT MINOR

Any Rider University student may choose to pursue the 18-credit **Arts Management Minor**. Interested students should *declare* the Arts Management Minor by completing a form available in the Assistant Registrar's Office at Westminster Choir College.

Number	Course	Credits
<b>Required courses (12 credits)</b>		
AR121	Introduction to Arts Management <sup>(1)</sup>	3
	or	
CBA110	Introduction to Business	
AR202	Communications & Marketing in the Arts <sup>(1)</sup>	3
AR203	Arts Fundraising <sup>(2)</sup>	3
<i>Chose <b>one</b> of the following<sup>(3)</sup></i>		3
ENG321	Workplace Writing, Business & Professional Contexts	6
ENG322	Workplace Writing, Grant Proposals, Fundraising & Development	
COM102	Writing for the Media	
<b>Electives (6 credits)</b>		
Electives chosen from the following:		6
AR290	Arts Management Independent Study (3)	
ART227	Gallery Management (3)	
AS406	Internship <sup>(4)</sup> (3)	
BED202	Word Processing Advanced (1)	
BED203	Desktop Publishing and Graphics (1)	

BED204	Spreadsheets (1)
BED211	Web Page Development (1)
BED212	Word Processing Applications (1)
BED213	Database Software (1)
BUS210	Introduction to Law Contracts (3)
CIS185	Introduction to Computing (3)
COM212	Publication Design (3)
COM240	Public Relations (3)
COM290	Professional and Strategic Speech (3)
MG201	Fundamentals of Management and Organizational Behavior (3)

### Notes

1. Satisfactory completion of AR121 or CBA110 and of all English Composition requirements of a student's college is a prerequisite for AR202 and AR203.
2. A student who chooses to take **both** AR121 and CBA110 may count the credits for the second course toward electives in this minor.
3. A student who chooses to take **two** of the three writing courses may count the second course toward electives in this minor.
4. An internship must be undertaken in an arts organization venue in order to count toward this minor. While it may be arranged for three or more credits, a maximum of three internship credits may be counted toward electives.

## MUSIC THEATER MINOR

The 15-credit Music Theater Minor is open as an option to Westminster Choir College undergraduates other than Music Theater majors. Interested students should declare the minor by completing a form available in the Assistant Registrar's Office.

Number	Course	Credits
AR216	Acting I	3
AR315	History of American Music Theater	3
MT493	Music Theater Production	2
	Any dance course, other than MT480	2
<b>Electives chosen from the following</b>		5
AR316	Acting II (3)	
LL227	Drama as Literature (3)	
MT207	Music Theater Vocal Coaching <sup>(1)</sup> (3)	
MT335	Speech for the Actor (3)	
MT401	Choreography (3)	
MT402	Directing Music Theater and Opera (3)	
MT480	Dance for the Performing Artist <sup>(2)</sup> (3)	
MT492	Singing Actor: Music Theater <sup>(2)</sup> (3)	

Number	Course	Credits
MT493	Music Theater Production <sup>(1)</sup> (2)	
MT496	Music Theater Workshop <sup>(2)</sup> (3)	
THE115	Stagecraft <sup>(3)</sup> (3)	
THE217	Principles of Stage Design <sup>(3)</sup> (3)	
THE218	Stage Lighting <sup>(3)</sup> (3)	
VC491	Singing Actor: Opera (3)	
VC592	Opera Workshop <sup>(1)</sup> (2)	
VC593	Opera Theater <sup>(1)</sup> (2)	

### Notes

1. No more than two credits of MT207, MT493, VC592, or VC593 may be presented toward fulfillment of elective requirements for the minor.
2. Prerequisites must be met in order to register for MT480, MT492, and MT496.
3. THE115, THE217, and THE218 are offered on the Lawrenceville campus and require instructor permission.

## PIANO PEDAGOGY MINOR

The 15-credit Piano Pedagogy Minor is open as an option to Westminster Choir College undergraduates other than Piano majors. Interested students should declare the minor by completing a form available in the Assistant Registrar's Office.

Number	Course	Credits
<b>Required courses (12 credits)</b>		
PI297	Fundamentals of Piano Pedagogy I	3
PI298	Fundamentals of Piano Pedagogy II	3
PI340	Keyboard Skills	3
PI435	Survey of Piano Literature I <sup>(1)</sup>	3
	or	
PI436	Survey of Piano Literature II <sup>(1)</sup>	

Number	Course	Credits
<b>Electives (3 credits)</b>		
Electives chosen from the following		3
PI397	Fundamentals of Piano Pedagogy III (3)	
PI412	Chamber Music (2)	
PI413	Accompanying Class (2)	
PI485	Piano Ensemble (1)	
PI435	Survey of Piano Literature I <sup>(1)</sup>	
PI436	Survey of Piano Literature II <sup>(1)</sup> (3)	

### Notes

1. Students must take either PI435 or PI436. The remaining course may be taken to fulfill elective requirements.

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## **GENERAL DEGREE REQUIREMENTS**

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### **MASTER OF MUSIC (M.M.) MASTER OF MUSIC EDUCATION (M.M.E.) AND MASTER OF VOICE PEDAGOGY (M.V.P.)**

1. A maximum of six graduate credits may be earned by transfer from other institutions. Credit by examination is not awarded at the graduate level; in the case of course waivers, the credits involved must be replaced with other elective course credits.
2. Minimum "B" grades must be earned in all "Major area" courses
3. A minimum cumulative grade point average of 3.00 must be maintained at all times. Students who fall below this level become ineligible to hold graduate assistantships and place themselves at risk of academic dismissal.
4. All degree requirements must be completed within seven years of initial enrollment. Students who have not completed a degree within this time may be required to repeat courses and/or to meet further requirements.
5. Only courses carrying graduate credit may be counted toward master's degree requirements.
6. Graduate students must earn credit for at least two terms of choral ensemble experience. For students pursuing the M.M. degree, these credits must be earned in Symphonic Choir except when, by petition to the conducting faculty, permission is granted to substitute other experiences.
7. Students pursuing the M.M. degree must earn minimum grades of "B" or "Y" in all courses mandated to remove deficiencies in musical preparation, as determined by placement examinations at the time of initial enrollment.
8. All graduate students must pass a final oral examination in each major field, taken not sooner than the term during which all other requirements will be completed. The oral examination may be scheduled only after completion of any and all non-credit-bearing courses being taken to remove deficiencies in musical preparation. This stipulation does not apply to the course TH525, Analysis of Post-Tonal Music, or to foreign language courses being taken to establish proficiency levels.
9. Apart from workshops taken to satisfy choral ensemble requirements, students pursuing the M.M. degree may present toward "Electives" a maximum of four summer workshop credits and/or a maximum of two credits of choral ensemble participation beyond "Core" requirements. Excess credits earned in the primary applied music field may not be presented toward "Electives". In some degree programs, "Electives" must be chosen from discrete lists of courses unless otherwise approved by the major field department.
10. Sacred Music, Choral Conducting, and Organ Performance majors must demonstrate, by means of examination or of transcript grades, a reading knowledge of either French or German equivalent to two years of study at the college level. Piano Accompanying and Coaching majors must demonstrate a reading knowledge of both these languages as well as a command of English, Italian, French, German, and Latin diction. Voice Pedagogy and Performance majors must present one year each of college-level study in two of the following languages: French, German, and Italian. See "Foreign languages" in the "Arts and Sciences" chapter of this catalog. Graduate credit is not awarded for foreign language study.
11. Voice primary and choral conducting students may be assigned to an undergraduate diction course as determined by proficiency examination.
12. Students must register for applied study during the term when they plan to give a voice, organ, or piano recital, unless this requirement is specifically waived by the applied department.
13. Transcript documentation of prior conferral of a baccalaureate degree is required before conferral of any master's degree may take place.

**MASTER OF MUSIC—*SACRED MUSIC***

Number	Course	Credits
<b>MAJOR AREA</b>		
<b>Foundation courses</b>		
CM660	Church Music Foundation I	3
CM661	Church Music Foundation II	3
CM662	Church Music Foundation III	3
<b>Conducting courses</b>		
CR610	Master Singers (2 terms)	1-1
CR617	Conducting Coaching <sup>(1)</sup>	1
CR621	Choral Conducting I	3
CR622	Choral Conducting II	3
(Choose <i>one</i> of the following groups)		
<b>Performance group</b>		
	Voice, organ or piano primary (2 terms)	2-2
<b>Composition group<sup>(2)</sup></b>		
TH641	Composition Primary (2 terms)	2-2
<b>CORE</b>		
MH631	Introduction to Musicology	3
CR609	Symphonic Choir (2 terms)	1-1
	Theory or music history electives <sup>(3)</sup> (2 courses)	3-3
<b>ELECTIVES</b>		
	Free electives <sup>(2)</sup>	3

**Notes**

1. CR617, Conducting Coaching culminates in a public conducting performance. CR610, Master Singers must be taken as a corequisite during the semester that a student enrolls in CR617.
2. For composition primary students, TH625, Composition Class, may be required if it is felt that class work in composition is needed prior to private study. In this case, TH625 may be presented in fulfillment of free electives.
3. Composition primary students must complete TH626, Analysis as one of the two electives in theory or music history.
4. Students must demonstrate a reading knowledge of French or German equivalent to two years of college study of one of these two languages.
5. A public recital in the primary field must be presented following departmental approval. For composition primary students, the recital consists of original works composed while the student was enrolled as a graduate student at Westminster Choir College.

**MASTER OF MUSIC—*MUSIC EDUCATION***

Number	Course	Credits
<b>MAJOR AREA</b>		
ME680	Internship in Music Education <sup>(1)</sup>	3
ME692	History and Philosophy of Music Education <sup>(2)</sup>	3
ME694	Curriculum Development and Evaluation	3
ME695	Psychology for Music Teachers	3
(Choose <i>one</i> of the following groups)		
<b>Performance group</b>		
	Voice, organ or piano primary (3 terms)	2-2-2
	Literature elective in primary field	3
<b>Composition group<sup>(3)</sup></b>		
TH641	Composition primary (3 terms)	2-2-2
TH626	Analysis	3
<b>Conducting group</b>		
CR610	Master Singers (2 terms)	1-1
CR617	Conducting Coaching	1
CR621	Choral Conducting I	3
CR622	Choral Conducting II	3
<b>CORE</b>		
MH631	Introduction to Musicology	3
CR609	Symphonic Choir (2 terms)	1-1
	Theory or music history electives <sup>(3)</sup> (2 courses)	3-3
<b>ELECTIVES</b>		
	Free electives	3

**Notes**

1. Those who have had significant teaching experience in American schools may petition for permission to substitute another graduate course for ME680. The department will review petitions and, if granting approval, will specify acceptable course alternatives.
2. Graduates of the Westminster baccalaureate music education program may petition for permission to substitute another graduate course for ME692. The department will review petitions and, if granting approval, will specify acceptable course alternatives.
3. For composition primary students, TH625, Composition Class, may be required if it is felt that class work in composition is needed prior to private study. In this case, TH625 may be presented as one of the two theory or music history electives..
4. The Master of Music degree with a concentration in Music Education does not lead to New Jersey Teacher Certification. At the graduate level, students interested in certification should apply for admission to the Master of Music Education (MME) program.
5. Students in this degree program complete a portfolio review and the end of each year of study.

**MASTER OF MUSIC—*CHORAL CONDUCTING***

Number	Course	Credits
<b>MAJOR AREA</b>		
CR621/622	Choral Conducting I/II (2 courses)	3-3
CR623	Choral Conducting III	3
CR627/628	Choral Literature I/II (2 courses)	3-3
CR607	Conducting Performance	2
CR610	Master Singers (2 terms)	1-1
VC648	Voice Elective(1) (2 terms)	1-1
<b>CORE</b>		
MH631	Introduction to Musicology	3
CR609	Symphonic Choir (2 terms)	1-1
	Theory or music history electives (2 courses)	3-3

Number	Course	Credits
<b>ELECTIVES</b>		
	Free electives	3

**Notes**

1. Voice study may be waived by petition and approval by the chairs of both the conducting and voice faculties when a student's background is deemed to warrant such action. In this case the credits must be replaced. Students must demonstrate a reading knowledge of French or German equivalent to two years of college study of one of these two languages.



**MASTER OF MUSIC**  
***VOICE PEDAGOGY and PERFORMANCE:***

***PERFORMANCE EMPHASIS***

Number	Course	Credits
<b>MAJOR AREA</b>		
VC641	Voice Primary <sup>(1)</sup>	2
VC655	Voice Primary <sup>(1)</sup>	2
<b>Performance</b>		
VC604	Voice Repertoire	1
<i>Choose <b>two</b> of the following courses:</i>		4 to 5
VC592	Opera Workshop (2)	
VC593	Opera Theater (2)	
VC691	The Singing Actor: Opera (3)	
VC694	Opera Auditions: Preparation and Techniques (2)	
<b>Voice science and pedagogy</b>		
VC623	Voice Pedagogy I: Voice Science	3
VC624	Voice Pedagogy II: Methods	3
<b>Literature and history</b>		
<i>(Choose <b>two</b> courses from the following, at least one of which must be a song literature course.)</i>		3-3
VC522	Seminar in Song Literature (3)	
VC633	Song Literature I (3)	
VC634	Song Literature II (3)	
VC521	Oratorio Solo Literature (3)	
VC527	Opera Literature (3)	
VC533	Seminar in Opera Literature (3)	
<b>CORE</b>		
MH631	Introduction to Musicology	3
CR609	Symphonic Choir (2 terms)	1-1
	Theory or music history electives (2 courses)	3-3
<b>ELECTIVES</b>		
	Free electives	3

**Notes**

1. Students continue register each semester for VC641 until they qualify by jury for VC655 level.
2. Students must have completed at least one year of college-level study with minimum "C" grades in two of the three major European singing languages (Italian, German, and French) prior to graduation.
3. Students are required to present a public recital following approval by the department.

**MASTER OF MUSIC**  
***VOICE PEDAGOGY and PERFORMANCE:***

***PEDAGOGY EMPHASIS***

Number	Course	Credits
<b>MAJOR AREA</b>		
VC641	Voice Primary	2-2
VC623	Voice Pedagogy I: Voice Science	3
VC624	Voice Pedagogy II: Methods	3
VC625	Voice Pedagogy III: Teaching Practicum	3
VC689	Pedagogy Project	2
<b>Performance</b>		
<i>(Choose <b>one</b> of the following courses.)</i>		1 to 3
VC592	Opera Workshop (2)	
VC593	Opera Theater (2)	
VC604	Voice Repertoire (1)	
VC691	The Singing Actor: Opera (3)	
VC694	Opera Auditions: Preparation and Techniques (2)	
<b>Literature</b>		
VC633	Song Literature I <sup>(1)</sup>	3
VC634	Song Literature II <sup>(1)</sup>	3
<b>CORE</b>		
MH631	Introduction to Musicology	3
CR609	Symphonic Choir (2 terms)	1-1
	Theory or music history electives (2 courses)	3-3
<b>ELECTIVES</b>		
	Free electives <sup>(2)</sup>	3

**Notes**

1. Students who have completed undergraduate courses comparable to VC633 and 634 may petition for permission to substitute other graduate voice literature electives as determined by the department.
2. Students are strongly encouraged to take VC691 as an elective if they have not already selected this as a "Performance" course.
3. Students must have completed at least one year of college-level study with minimum "C" grades in two of the three major European singing languages (Italian, German, and French) prior to graduation.
4. Students are required to present a public recital following approval by the department.

## MASTER OF MUSIC—*PIANO PERFORMANCE*

Number	Course	Credits
<b>MAJOR AREA</b>		
PI645	Piano Primary (3 terms)	3-3-3
	Piano literature electives (2 courses)	3-3
<i>Choose <b>one</b> of the following:</i>		
PI512	Chamber Music (2)	2 or 3
	or	
PI613	Accompanying Class (3)	
<b>CORE</b>		
MH631	Introduction to Musicology	3
CR609	Symphonic Choir (2 terms)	1-1
	Theory or music history electives (2 courses)	3-3
<b>ELECTIVES</b>		
	Free electives	6

### Notes

1. Students are required to present a public recital following approval by the department.

## MASTER OF MUSIC—*ORGAN PERFORMANCE*

Number	Course	Credits
<b>MAJOR AREA</b>		
	Organ Primary (3 terms)	3-3-3
<i>Choose <b>three</b> of the following courses:</i>		3-3-3
OR621	French Classical Organ Literature	
OR622	North German Baroque Organ Literature	
OR623	Organ Music of J. S. Bach	
OR626	Romantic and 20th Century Organ Literature	
<b>CORE</b>		
MH631	Introduction to Musicology	3
CR609	Symphonic Choir (2 terms)	1-1
	Theory or music history electives	3-3
<b>ELECTIVES</b>		
	Free electives	6

### Notes

1. Students must demonstrate a reading knowledge of French or German equivalent to two years of college study of one of these two languages.
2. One memorized public recital or else two non-memorized public recitals must be presented following departmental approval in each instance.

## MASTER OF MUSIC *PIANO PEDAGOGY and PERFORMANCE*

Number	Course	Credits
<b>MAJOR AREA</b>		
PI641	Piano Primary (3 terms)	2-2-2
PI533	Piano Literature Seminar	3
PI661	Piano Pedagogy	3
PI622	Evaluation of Piano Teaching Literature	3
PI663/664	Piano Pedagogy Internship I/II (2 courses)	3-3
ME695	Psychology for Music Teachers	3
<b>CORE</b>		
MH631	Introduction to Musicology	3
CR609	Symphonic Choir (2 terms)	1-1
	Theory or music history electives (2 courses)	3-3
<b>ELECTIVES</b>		
	Free electives	3

### Notes

1. Students are required to present a public recital following approval by the department.
2. Two semesters of satisfactory participation in Piano Pedagogy Lab are required.

## MASTER OF MUSIC *PIANO ACCOMPANYING and COACHING*

Number	Course	Credit
<b>MAJOR AREA</b>		
PI612	Chamber Music	2
PI641	Piano Primary (4 terms)	2-2-2-2
PI614A/614B	Techniques of Coaching I/II (2 courses)	2-2
PI613	Accompanying Class (2 terms)	3-3
<b>CORE</b>		
MH631	Introduction to Musicology	3
CR609	Symphonic Choir (2 terms)	1-1
	Theory or music history electives (2 courses)	3-3
<b>ELECTIVES</b>		
	Electives	3

### Notes

1. Students must have completed at least one year of college-level study with minimum "C" grades in German, and French prior to graduation.
2. Students must satisfy departmental standards for command of English, Italian, French, German, and Latin diction.
3. Majors must present two recitals, one accompanied vocal recital and one accompanied instrumental recital. These may be presented only following departmental approval.

## MASTER OF MUSIC—*COMPOSITION*

Number	Course	Credits
<b>MAJOR AREA</b>		
TH645	Composition Primary (3 terms)	3-3-3
TH605	Composition Project	3
<i>Choose <b>three</b> from the following:</i>		3-3-3
TH521	Orchestration	
TH523	Seminar in Music Theory	
TH533	Choral and Instrumental Arranging	
TH534	Song Writing	
TH622	Electroacoustic Music	
TH626	Analysis	
<b>CORE</b>		
MH631	Introduction to Musicology	3
CR609	Symphonic Choir (2 terms)	1-1
	Theory or music history electives (2 courses)	3-3
<b>Free electives</b>		
	Free electives	6

### Notes

1. The composition major must present, following authorization from the department, a public recital of original works written while enrolled as a graduate student at Westminster Choir College.

## MASTER OF MUSIC—*CHORAL CONDUCTING*

Number	Course	Credits
<b>MAJOR AREA</b>		
CR621/622	Choral Conducting I/II (2 courses)	3-3
CR623	Choral Conducting III	3
CR627/628	Choral Literature I/II (2 courses)	3-3
CR607	Conducting Performance	2
CR610	Master Singers (2 terms)	1-1
VC648	Voice Elective <sup>(1)</sup> (2 terms)	1-1
<b>CORE</b>		
MH631	Introduction to Musicology	3
CR609	Symphonic Choir (2 terms)	1-1
	Theory or music history electives (2 courses)	3-3
<b>ELECTIVES</b>		
	Electives	3

### Notes

1. Voice study may be waived by petition and approval by the chairs of both the conducting and voice faculties when a student's background is deemed to warrant such action. In this case the credits must be replaced.
2. Students must demonstrate a reading knowledge of French or German equivalent to two years of college study of one of these two languages.

## MASTER OF MUSIC EDUCATION—*(M.M.E.)*

Number	Course	Credits
<b>MAJOR AREA</b>		
ME692	History and Philosophy of Music Education	3
ME693	Seminar in Music Education	3
ME694	Curriculum Development and Evaluation	3
ME695	Psychology for Music Teachers	3
ME650	Thesis	1
<b>CORE</b>		
ME685	Research in Music Education <sup>(1)</sup>	3
	Choral experience <sup>(2)</sup> (2 summer terms)	2-2
	Theory or music history electives (2 courses)	3-3
<b>ELECTIVES</b>		
	Electives <sup>(3)</sup>	12

### Notes

1. ME685 prepares students to write the thesis for the course ME650. With permission of the Music Education Department, however, students may substitute MH631, Introduction to Musicology.
2. Students may take the summer Choral Festival or Bach Festival to fulfill this requirement. Those who enroll during fall and/or spring semesters may substitute one or two terms of CR609, Symphonic Choir.
3. Each student will propose 12 credits of electives to be completed as an approved focus supporting personal career goals and interests. Electives may include credits earned through the Westminster Continuing Education summer program.
4. Students may elect to complete New Jersey-approved teacher certification courses at the undergraduate level in conjunction with this degree program. Courses taken at the undergraduate level do not count towards the completion of the MME degree.

## MASTER OF VOCAL PEDAGOGY—*(M.V.P.)*

Number	Course	Credits
<b>MAJOR AREA</b>		
VC622	Literature for Teaching	3
VC623	Voice Pedagogy I	3
VC624	Voice Pedagogy II	3
VC689	Pedagogy Project	2
VC692	Teaching Internship	2
<b>Literature courses</b>		
VC633	Song Literature I <sup>(2)</sup>	3
VC634	Song Literature II <sup>(2)</sup>	3
<b>CORE</b>		
MH631	Introduction to Musicology	3
	Theory or music history electives (2 courses)	3-3
<b>ELECTIVES</b>		
	Free electives <sup>(3)</sup>	5

### Notes

1. Students with limited prior singing experience, as determined through departmental evaluation of past vocal study, performance career, and/or performing skill as demonstrated through live or recorded performance, may be required to complete up to four credits of applied voice instruction in addition to the major area course requirements.
2. Students who have completed VC433/434 at Westminster or comparable courses elsewhere may petition the Voice Department to substitute other voice literature courses, which may take the form of independent studies.
3. Students may fulfill free elective requirements through completion of summer workshops and/or Saturday Seminars with prior approval of the Voice Department.
4. In addition to the above requirements, all students must demonstrate competency in at least two of the three major European singing languages (Italian, German, French). This may occur through completion of at least one year of college-level study in each language, intensive work through language institutes or practical experience living and/or working in a foreign country, as verified by diagnostic testing at Westminster.



## Faculty

Thomas Faracco (*chair*), Christopher Arneson, Dalton Baldwin, Tracy Chebra, Lindsey Christiansen (on leave, Spring 2006), Margaret Cusack, Elem Eley, Rochelle Ellis, Faith Esham, Bill Fabris, Nancy Froysland Hoerl, Zehava Gal, Anne Ackley Gray, Phil Hall, Marvin Keenze, Julia Kemp, Devin Mariman, Scott McCoy (on leave, Fall 2005), Norma Newton, J.J. Penna, Laura Brooks Rice, Marcia Roberts, Julian Rodescu, Guy Rothfuss, Sharon Sweet, Nova Thomas, Charles Walker, Sally Wolf, Amy Zorn.

## General remarks

Since its founding, Westminster Choir College has made a unique contribution to the world of music because of its emphasis upon vocal training. All undergraduates are required to study voice in order to become well grounded in the fundamentals of singing. Many graduate students also study voice as a major, primary, or elective.

The Voice Department seeks to develop the musician by establishing a sound vocal technique and a thorough understanding of the singing voice, its literature, and pedagogy. These tools are essential for the study and performance of vocal and choral literature and for training students as solo performers, or professional teachers, or choral conductors. Every undergraduate must satisfy departmental requirements for graduation. Juries and other tests are conducted periodically for the purpose of evaluating progress; details may be obtained from the Voice Department.

## Voice primary: undergraduate

Voice primary students majoring in Sacred Music, Music Education, Theory/Composition, Music Theater, or the Bachelor of Arts in Music receive instruction which includes private lessons, diction, vocal pedagogy, voice literature and recitals. Weekly studio and performance classes offer regular performing opportunities.

## Voice major: undergraduate

Instruction for Voice Performance majors entails private lessons, coaching, recitals, diction, voice literature, opera, and vocal pedagogy. Weekly studio and performance classes offer regular performing opportunities.

## Secondary voice: undergraduate

Organ and piano primary students are required to study voice as a secondary applied field until they pass the Voice Proficiency Test. The test may be passed at the end of any semester, but those who do not pass it after four semesters of instruction are required to continue study until the test is passed. If the test is passed in fewer than four semesters, further voice secondary study is not required. Instruction includes class and private lessons as well as optional diction and vocal pedagogy courses. Qualified students may sing in performance classes at the discretion of their teachers or may request departmental approval to present voice recitals.

## Voice Pedagogy and Performance major: graduate

This program has two emphases or tracks. The pedagogy emphasis entails private lessons, voice literature, opera, vocal pedagogy, supervised student teaching and a full recital. The performance emphasis entails private lessons, voice literature, opera, vocal coaching, vocal pedagogy, and a full recital supported by carefully researched program notes. For students whose undergraduate work has not included a public recital, presentation of a 30-minute recital is required before work on the graduate recital may begin. Weekly coaching classes as well as studio and performance classes offer frequent performance opportunities.

## Voice primary: graduate

Graduate students majoring in Sacred Music or Music Education may study voice as a primary instrument. The program culminates in a graduate recital of 30 to 50 minutes of singing. Weekly studio and performance classes offer frequent performance opportunities.

## Voice as an elective

Undergraduate and graduate students may elect to study voice for credit toward their degrees if it is not otherwise a specific requirement. Instruction is in the form of private lessons and an extra tuition fee is assessed. There are no specific entrance or jury requirements.

## Voice Performance Class

Attendance and participation at weekly studio and performance classes is required for all voice primary students. All Westminster students are invited to attend. The class functions primarily to provide performance opportunities, to acquaint students with a wide variety of vocal literature, and to equip them to teach voice to others.

## Master of Voice Pedagogy (M.V.P.)

The Master of Voice Pedagogy program is designed for summer study. It includes courses in vocal pedagogy and literature, music core courses, and choral ensemble participation. The program culminates in a vocal pedagogy project completed under the guidance of a Westminster voice faculty member.

## Westminster Voice Laboratory

Westminster has developed a center for the study of the human voice and of voice pedagogy. Designed to enhance the teaching of the physiological and acoustic aspects of the voice, the Voice Laboratory offers the latest technology for voice analysis and examination. It also maintains a large collection of books, videos, slides and other teaching aids.

Laboratory equipment includes the Kay Sonograph, the McSpeech Voice Analysis Computer Program, and the Rothenberg Electrolaryngograph. Using the fiberoptic and a stroboscopic light source, singers are able to observe their own vocal folds as they sing and speak.

## COURSES

### VC115 English & Italian Diction (2)

Introduction to the rules of singing English and Italian through the use of the International Phonetic Alphabet (IPA) with oral and written drill.

### VC116 French & German Diction (2)

Introduction to the rules of singing French and German through the use of the International Phonetic Alphabet (IPA) with oral and written drill. Pre-requisite: VC115

### VC117 English Diction (2)

Introduction to the rules for singing English through the use of the International Phonetic Alphabet (IPA), with oral and written drill. Open to Voice Performance majors only.

### VC118 Italian Diction (2)

Introduction to the rules for singing Italian through the use of the International Phonetic Alphabet (IPA), with oral and written drill. Open to Voice Performance majors only. Pre-requisite: VC117.

**VC119 French Diction (2)**

Introduction to the rules for singing French through the use of the International Phonetic Alphabet (IPA), with oral and written drill. Open to Voice Performance majors only. Pre-requisite: VC117

**VC120 German Diction (2)**

Introduction to the rules for singing German through the use of the International Phonetic Alphabet (IPA), with oral and written drill. Open to Voice Performance majors only. Pre-requisite: VC117.

**VC307 Voice Major Performance Class (3)**

Master classes and private coaching in vocal performance. Open to Voice Performance majors only. Prerequisites: Voice Level II and departmental approval.

**VC408 Voice Science (3)**

A practical course designed to furnish information on a wide range of topics related to vocal pedagogy. Study includes voice production, quality, classification, registration, range, anatomy and physiology.

**VC409 Teaching Voice (3)**

This course presents a comparative study of various pedagogical methods and ideals. Students explore exercises, vocalises, and age-appropriate repertoire to address and correct voice anatomy, physiology, and acoustics. Class participants engage in role-playing exercises to develop appropriate listening and teaching skills.

**VC433 Song Literature I (2)**

A survey of solo literature for voice and accompanying instrument including solo vocal music of the Baroque period and German lieder.

**VC434 Song Literature II (2)**

A survey of solo literature for voice and accompanying instrument including French *mélodie*, songs by nationalist composers, English and American song.

**VC491 The Singing Actor: Opera (3)**

This introduction to opera performance entails coaching of selected arias and techniques for preparation of an operatic role through intensive research. A final written project involves a musical and dramatic analysis of an operatic aria. It is suggested that AR216 and/or AR217 be taken prior to or concurrently with this course. Approval of a student's applied voice instructor is required.

**VC521 Oratorio Solo Literature (3)**

A performance course surveying solo and ensemble portions of oratorios, masses, passions, and cantatas from the early Baroque period to the present, with emphasis on appropriate performance techniques for stylistic integrity.

**VC522 Seminar in Song Literature (3)**

An intensive study of some area of art song history and literature. The specific content of this course will change from semester to semester. Emphasis is placed upon in-depth study of the selected repertoire. Prerequisite: VC433 or VC633.

**VC527 Opera Literature (3)**

Study of the development of opera from 1600 to the present, with emphasis on performance practices, singing styles, libretti, the role of the orchestra, and the historical, political and sociological milieu in which the operas were written.

**VC533 Seminar in Opera Literature (3)**

An intensive study of an area of opera literature. The specific content of this course will change from semester to semester. Emphasis is placed upon in-depth study of the works of a selected composer or of a specific genre of opera.

**VC592 Opera Workshop (2)**

This performance-oriented class will explore many facets of opera production. Areas of instruction include performance techniques, stage direction and management, properties, costuming, lighting, and set design. It concludes with a performance of several scenes or one-act operas. It is recommended that VC491 or 691 be taken before this course.

**VC593 Opera Theater (2)**

This course involves preparation and performance of a role or in the chorus of a fully staged opera production. Open only by audition.

**VC604 Voice Repertoire (1)**

Intensive performance coaching in the form of master classes and private coaching. Open only to graduate Voice Pedagogy and Performance majors with performance emphasis.

**VC622 Literature for Teaching (3)**

A survey of graduated teaching literature for beginning, intermediate and advanced voice students. Literature will be explored that is particularly well-suited to specific vocal issues (e.g. legato, coloratura, staccato, etc.)

**VC623 Voice Pedagogy I: Voice Science (3)**

Study of voice anatomy and physiology with concentration on breathing, registration and resonance. Through hands-on experience in the Westminster Voice Laboratory, students explore the physics of sound, the fundamentals of musical acoustics, and acoustical elements that are unique to the human singing voice.

**VC624 Voice Pedagogy II: Methods (3)**

A comparative study of various pedagogical methods and ideals. A wide range of important historical and contemporary pedagogy treatises is reviewed. Students explore exercises and vocalises for general voice development as well as techniques to address and correct specific vocal problems. Role-playing exercises are used to develop appropriate listening and teaching skills. Class participants begin supervised instruction of a volunteer singing student. Prerequisite: VC623.

**VC625 Voice Pedagogy III: Teaching Practicum (3)**

Communication skills are explored and students develop a systematic approach to studio voice instruction. Each student is assigned at least two voice students (one adult and one teenager) to be taught both inside and outside of class. Emphasis is placed on becoming familiar with all voice classifications and basic vocal literature. Prerequisite: VC623.

**VC633 Song Literature I (3)**

Same as VC433, with additional meetings and requirements for graduate students.

**VC634 Song Literature II (3)**

Same as VC434, with additional meetings and requirements for graduate students.

**VC653 Special Topics in Vocal Performance Practice (3)**

Intensive performance coaching and lectures in the form of master classes where performance practice in selected topics will be taught by current faculty or distinguished alumni and specialists in their fields. Prerequisite: permission of the instructor.

**VC689 Pedagogy Project (2)**

Under faculty supervision, students design and execute a significant research project exploring an aspect of voice that can be measured and evaluated through the analysis instruments in the Westminster Voice Laboratory. Students with special interests in speech patholo-

gy or voice therapy may elect to visit the clinics of medical voice specialists in the area who have an association with Westminster.

**VC691 The Singing Actor: Opera (3)**

Same as VC491, with additional requirements for graduate students.

**VC692 Teaching Internship (2)**

Teaching internship with a master teacher(s). The student will teach under faculty observation and supervision, including follow-up private discussion with the observer. In addition, students themselves observe group and private lessons and are given readings, written assignments, and/or projects associated with their own teaching. May be offered on an intensive basis in conjunction with

Westminster Summer Session events, such as *The High School Solo Vocal Artist* and/or *Vocal Institute*.

**VC694 Opera Auditions: Preparation and Techniques (2)**

This class will explore the many facets of preparing an audition for an opera role, apprentice program, or competition. At least three to four arias in contrasting styles and languages should be prepared for work in class. Areas to be addressed include vocal and dramatic presentation, networking, resume building, make-up, and photo advice. In coordination with the Career Services Office, panel discussions with invited guests that will explore specific career-related topics will be scheduled.

## Faculty

Steve Pilkington (*chair*), Diane Belcher, Kenneth Cowan, Andrew Henderson, Eugene Roan.

## General remarks

The purpose of organ study at Westminster is that of equipping students for church work, teaching and recitals. Thorough training and study of technique, service playing, organ literature and the instrument itself are integral to the total organ program. Details of jury, repertoire, and recital requirements may be obtained from the Organ faculty.

There are currently 19 organs for student and faculty use on the campus. These include an Aeolian-Skinner, 1935, completely refinished tonally in 1983 by Mark Brombaugh and Kenneth Wolfe; a Casavant, 1968; a Fisk, 1977; and others by von Beckerath, Casavant, Flentrop, Hildebrandt, Holtkamp, Möller, Noack, Ott, Phelps, and Schantz.

## Organ major: undergraduate

Undergraduate Organ Performance majors are required to play twice each semester in performance class. A half recital in the junior year and a full recital in the senior year, each fully memorized, are required. Juries are required at the end of each semester.

## Organ primary: undergraduate

Organ primary students majoring in Sacred Music, Music Education, or Theory/Composition are expected to play once each semester in performance class. Seniors must present a half or full recital, as determined by the instructor and with the approval of the department chair. Juries are required at the end of the freshman and sophomore years.

## Organ major: graduate

Graduate Organ Performance majors are required to play twice each semester in performance class. Semester juries are required. The degree program is culminated by one fully memorized or two non-memorized recitals. The entrance audition may be waived for current Westminster seniors and, in some cases as determined by the department chair, for recent Westminster graduates. Students must take OR433 and 434 (carrying no graduate credit) or pass an exemption examination.

## Organ primary graduate

Graduate students majoring in Sacred Music or Music Education may study organ as a primary instrument to satisfy degree requirements. Graduate organ primary students are required to play once each semester in performance class. Semester juries and a half recital are required.

The entrance audition may be waived as described for Organ Performance major applicants. Students must take OR433 and 434 (carrying no graduate credit) or pass an exemption examination.

## Organ as an elective

Undergraduate and graduate students who qualify by audition may study organ as an elective if it is not otherwise a specific requirement. An extra tuition fee is assessed for such study. The number of students accepted is limited by the time available for teaching within the department.

## Organ Performance Class

Attendance and participation at weekly studio and performance classes is required for all organ primary students. All Westminster students are invited to attend.

## Harpsichord study

Under the auspices of the Organ Department, private harpsichord instruction is available for elective credit at an extra tuition fee. The college owns two harpsichords: a one-manual Dupree and a two-manual Dowd.

## COURSES

### OR433 Organ Literature I (3)

Historical study and performance of organ literature coordinated with a study of the development of the organ as a musical instrument.

### OR434 Organ Literature II (3)

Continuation of OR433.

### OR587 Organ Improvisation (2)

A laboratory in the keyboard disciplines of modulation, transposition, improvisation, and vocal score reading. Required for undergraduate Organ Performance majors; others may elect the course by permission of the instructor.

### OR588 Organ Pedagogy (2)

Pedagogical approaches to organ playing. Required for undergraduate Organ Performance majors; others may elect the course by permission of the instructor.

### OR621 French Classical Organ Literature (3)

Study and research of the style, performance practice and interpretation of French organ music of the 16th, 17th, and 18th centuries, including Titelouze, Couperin, deGrigny, Clérambault, d'Aquin, and others. Coordinated study of the organs of Barbier, the Langheduls, Carlier, the Thierrys, the Cliquots, and others of the period. Pre- or corequisites: MH631, OR433.

### OR622 North German Baroque Organ Literature (3)

Study, research of the style, performance practice and interpretation of the works of Sweelinck, Praetorius, Scheidt, Scheidemann, Tunder, Reinken, Buxtehude, Lübeck, Böhm, and Bruhns. Coordinated study of the organs of the Scherers, Compenius, Fritzche, and the Schnitgers. Pre- or corequisites: MH631, OR433.

### OR623 Organ Music of J. S. Bach (3)

A study by genre of Bach's organ compositions will include background, overview of the influences of Buxtehude, Pachelbel and Böhm, and performance practice issues. The question of the "Bach organ" will be explored. Pre- or corequisites: MH631, OR433.

### OR626 Romantic and 20th Century Organ Literature (3)

Study, research of the style, form and interpretation of the works of Franck, Mendelssohn, Liszt, Brahms, Boély, Reger, Widor, and Vierne. Coordinated study of the organs of Cavallé-Coll and others of the period. Study, research of the style, form, and interpretation of the works of Messiaen, Alain, and Hindemith, as well as selected works of Albright, Dupré, Duruflé, Ives, Pepping, Persichetti, and Tournemire. Coordinated study of the modern organ and Orgelbewegung. Pre- or corequisites: MH631, OR433.



# PIANO

## Faculty

Ingrid Clarfield (*coordinator*), Laurie Altman, Laura Amoriello, Dalton Baldwin, Ena Barton, Miriam Eley, James Goldsworthy, Phyllis Lehrer (on leave, Spring 2006), Ting-Ting Lien, Lillian Livingston, Thomas Parente (on leave, Fall 2005), J.J. Penna, Agnes Poltorak, Stephen Sharp, Jean Stackhouse, Betty Stoloff, Kristen Watkins.

## General remarks

Piano at Westminster Choir College has multiple dimensions at both the undergraduate and graduate levels. It fosters the development of students who perform on a high level as soloists, as artist-teachers and as collaborators with other performing artists. A strong foundation of technique and knowledge of piano literature and style are essential to all the foregoing. The department also provides instruction for undergraduate students who need keyboard skills in order to function effectively throughout their professional careers.

## Piano major: undergraduate

Undergraduate Piano majors are expected to play at least twice in performance classes each semester. Semester juries, a recital in either the sophomore or junior year and a senior recital are required.

## Piano primary: undergraduate

Piano primary students majoring in Sacred Music, Bachelor of Arts in Music, Music Education, Theory/Composition, or Music Theater are expected to play once each semester in performance class. Seniors give a full or half recital, as determined by the instructor and the department following the jury examination at the end of the junior year. Freshmen have required juries at the end of each semester; sophomores and juniors, at the end of each year.

## Piano major: graduate

Students majoring in Piano receive private lessons and play in weekly studio and performance classes. The program culminates with a full recital. Annual juries are required.

## Piano Pedagogy and Performance major: graduate

Students majoring in Piano Pedagogy and Performance receive private lessons, study major teaching methodologies, and undertake observation and practice teaching. The program includes a two-semester teaching internship and culminates in a full recital or else in a combination lecture/performance recital. Semester juries are required. A weekly Pedagogy Lab is required for two semesters, but recommended for all four semesters.

## Piano Accompanying and Coaching major: graduate

Majors in Piano Accompanying and Coaching receive private lessons in vocal accompanying repertoire and are assigned to collaborative roles in working with undergraduate and graduate voice primary students. Two formal recitals as an accompanist are presented.

## Piano primary: graduate

Graduate piano primary students majoring in Sacred Music or Music Education receive private lessons and present a half recital. Annual juries are required.

## Secondary piano: undergraduate

All undergraduate voice primary students must enroll for piano secondary study until the Piano Proficiency Test is passed.

Instruction is in the form of piano classes. Placement in the classes by level is determined at the beginning of each semester.

Instruction entails study and performance of piano literature from the Baroque through the 20th Century as well as development of proficiency in areas of functional keyboard skills. Students who have not passed the test within four semesters are required to continue study until they have done so. If the test is passed in fewer than four semesters, further study is not required.

## Piano as an elective

Students may elect private instruction in piano for credit. There are no audition requirements, but an extra fee is charged. The number of students accepted is limited, however, by the time available for teaching within the department.

## Piano Pedagogy Lab

This is a required graduate Piano Pedagogy course for the purpose of problem-solving related to piano teaching. The class format includes open discussion of observation, supervised and independent teaching, questions relating to repertoire, materials, and technique, comparative philosophies and psychologies and their applications, group and private teaching, business issues (e.g. studio policies), use of technology, professional organizations and publications, recital and audition preparation, and parental education.

## Piano Performance Class

This is a weekly recital and lecture hour during which programs are given by students, faculty members, and guest performers. Attendance and participation at weekly studio and performance classes is required for all undergraduate and graduate piano primary students. All Westminster students are invited to attend.

## Piano Proficiency Test

All undergraduate voice primary students must pass the Piano Proficiency Test and must continue to enroll for piano secondary study each semester until this requirement is met. The test is given during Orientation Week prior to the start of the fall term and at the end of each semester.

## All Undergraduates

### I. Repertoire requirement:

- Two contrasting compositions selected from the Baroque, Classical, Romantic, Impressionist and Contemporary periods.

### II. Keyboard skills requirement:

- Prepare all major scales and harmonic forms of minor scales, ascending and descending, two octaves, hands alone.
- Harmonize at sight a melody with a simple left-hand accompaniment.
- Play a prepared left-hand accompaniment to four different melodies, using I, IV, and V7 chords, with or without given chord symbols. The student may select the first melody. The jury will select the second melody.
- Transpose all four melodies a step up or down from the original key, prepared with an accompaniment.
- Play a four-part open score.
- Play "Happy Birthday" in the key of F or G major (student choice)
- Harmonize and transpose a simple melody at sight. Block chords may be used.

**Additional requirements for Music Education majors:**

- Play "The Star-Spangled Banner" in A-flat major, "America the Beautiful" in C major, and "America" in F major.

**Additional requirements for Sacred Music majors:**

- Play "America the Beautiful" in C major and "America" in F major.
- Play the hymn provided.

**Additional requirements for Voice Performance majors:**

- Play two prepared vocal accompaniments.

**Additional requirements for Voice Performance and Music Theater majors:**

- Play two prepared vocal accompaniments, one from the theater genre.

**Additional requirements for Theory/Composition majors:**

- Play the orchestral/instrumental score provided.

**Additional requirements for Bachelor of Arts in Music students**

- Play an additional repertoire piece.

## COURSES

**PI297 Fundamentals of Piano Pedagogy I (3)**

The first semester is devoted to study of techniques, methods, and materials suitable for pre-school and elementary school level students. Other areas of study include motivational strategies, establishment of effective practice habits, recital preparation, technique, and elementary duet materials. Students analyze and demonstrate teaching from three different beginning piano methods. Observation of professional teaching is done in the context of class and private lessons at the Westminster Conservatory.

**PI298 Fundamentals of Piano Pedagogy II (3)**

In the second semester students continue to apply their experience with beginning piano methods to the teaching of beginning piano students. The second half of the semester is devoted to study of materials from all style periods for upper elementary and intermediate level students. Students observe private and group lessons appropriate to these levels. The course culminates in an individual lecture recital on a pedagogical subject.

**PI340 Keyboard Skills (3)**

This is a detailed study of the broad issues of musicianship for pianists. Topics include technique, practice strategies, and approaches to memorization, sight-reading, improvisation, and reading from a lead sheet.

**PI397 Fundamentals of Piano Pedagogy III (3)**

The third semester involves supervised private and group teaching of beginning students. Emphasis is placed on lesson planning, presentation of concepts, use of technology, and the relationship between technique and musicianship skills. Also included is an overview of materials for the adult student. The course further addresses the different psychological and methodological approaches to teaching adults and children in class and private settings.

**PI412 Chamber Music (2)**

Rehearsal and performances of representative collaborative literature for string/piano and woodwind/piano. Discussion and demonstra-

tion of preparing and rehearsing an avant garde chamber score. Experience is gained in rehearsal techniques through coaching at rehearsals and in class performances. Students work with professional instrumentalists who are engaged to work intensively on specific works. An overview of the repertoire and of the development of chamber music is presented. Listening assignments include attendance at three concerts of chamber music and recorded works. Permission of applied teacher and instructor is required.

**PI413 Accompanying Class (2)**

This course is designed with the twofold purpose of allowing undergraduate pianists to fulfill their piano ensemble elective requirement within the professional studies area as well as providing an opportunity for voice primary students to further their piano study in a challenging forum in situations directly related to their repertoire. The students in the class will receive instruction in the stylistic, technical, analytical and linguistic aspects of vocal literature. The many issues involved in vocal collaboration will be discussed along with in-depth study of the pianist's role in musical partnerships. Issues of musical freedom, language, and the varieties of sonic treatment unique to vocal literature will be discussed. Italian, French, German and English song repertoire from various style periods will provide the assignments for performance and discussion.

**PI435 Survey of Piano Literature I (3)**

A study of representative works from 1650-1800 by J. S. Bach, C.P.E. Bach, J.C. Bach, Haydn, Mozart, and Beethoven. Prerequisite: MH248.

**PI436 Survey of Piano Literature II (3)**

A study of representative works from 1800 to the present by Beethoven, Schubert, Mendelssohn, Schumann, Chopin, Liszt, Brahms, Debussy, Ravel, Prokofiev, and Bartok. Prerequisite: MH248.

**PI485 Piano Ensemble (1)**

Study and performance of piano duets, two-piano works, and works for combinations of three or more pianists. The emphasis is on ensemble techniques for rehearsal and performance.

**PI513 Jazz Keyboard Improvisation (3)**

This course will enable pianists and organists to become familiar with the theory, harmony, and improvisational techniques of jazz piano. Emphasis will be placed upon getting each student to create spontaneous improvisations. The fundamental goal will be that of enabling students accustomed to following a score to move beyond it. Extensive exposure to material from the "Great American Songbook" as well as to jazz standards will provide a structural basis for the course. Prerequisites: TH142 and PI201 or equivalent knowledge and technical proficiency.

**PI516 Physical and Psychological Aspects of Piano Playing (2)**

A course with three emphases: (1) the pianist as athlete/technician, including the understanding of anatomy and physiology as they relate to piano technique with implications for injury prevention and how to deal with injuries, should they occur; (2) the pianist as performer, including the reading process, memorizing techniques, physiological, cognitive and behavioral approaches to secure, anxiety-free performances, and ways of managing manifestations of performance anxiety; (3) the pianist as musician, including the integration of physical with musical gestures.

**PI533 Piano Literature Seminar (3)**

A major area of piano repertoire is selected for intensive study. The emphasis of the seminar changes from semester to semester. Possible topics include the development of the Mozart concerto, keyboard works of J.S. Bach, piano writing of Debussy, and 20th Century piano music. Prerequisite: PI435, PI436, PI635, or by permission of the instructor.

**PI609 Graduate Piano Review (0 credits, 2 hours per week)**

A functional course concentrating upon sight reading of simple piano accompaniments and open score reading. Required for graduate students with deficiencies in these skills.

**PI612 Chamber Music (2)**

Same as PI412; for graduate students.

**PI613 Accompanying Class (3)**

This course involves performance, coaching and class meetings. Emphasis is placed on developing an understanding of and sensitivity to such matters as song mood, translation and other language considerations, and accompanying problems. Students are expected to absorb extensive repertoire through attendance and performance at coaching sessions. They also work with undergraduate and graduate voice majors, whose coaching classes they attend regularly.

**PI614A, 614B Techniques of Coaching I, II (2,2)**

A practical course designed to furnish information and experience in all aspects of vocal coaching, including diction coaching, ornamentation and realization, issues of drama and presentation, stylistic considerations, stage deportment and specialized accompanying skills. Students are observed in the process of coaching singers. Semantics and pedagogical techniques are stressed and polished. Factors involved in translations of Italian, French, German and other non-English texts are studied. PI614A is a prerequisite to PI614B.

**PI622 Evaluation of Piano Teaching Literature (3)**

This course provides a critical survey of piano teaching materials, including standard teaching literature, approaches to piano technique in writings and music exercises, and repertoire for the elementary, intermediate, and early advanced student. All music is analyzed from the perspectives of performance, technical demands, strategies for teacher presentation, and student practice. Applications and demonstrations of technology are included. Graduate students demonstrate teaching and performance strategies in class and carry an assigned teaching load at the Westminster Conservatory.

**PI635 Survey of Piano Literature I (3)**

Same as PI435, with additional requirements for graduate students. This course may be presented in fulfillment of "Electives" requirements but does not constitute a "Piano literature elective" for purposes of "Major Area" requirements.

**PI636 Survey of Piano Literature II (3)**

Same as PI436, with additional requirements for graduate students. This course may be presented in fulfillment of "Electives" requirements but does not constitute a "Piano literature elective" for purposes of "Major Area" requirements.

**PI661 Piano Pedagogy (3)**

This course serves as an intensive study of theoretical and practical aspects of piano study, through examination of instruction materials and developing a well-defined philosophy and approach to piano teaching. Students are challenged to increase their ability in connecting advanced and intermediate music study to the foundation of what should take place in the first weeks of piano lessons. The focus of the course lies in developing one's own curriculum, on its own terms, or associated with instruction materials already in publication. Various methodologies and significant areas of thought in the field of piano pedagogy are explored and compared. The course involves private and group lesson observations at all levels of teaching. Class members are assigned readings, written reports, and are integral participants in discussions. Practical application of educational theory to music lessons at the piano is done through demonstration and practice teaching through the Westminster Conservatory or the College.

**PI663, 664 Piano Pedagogy Internship I, II (3, 3)**

The two-semester internship includes weekly teaching each semester, faculty observation of this teaching, and private discussion with the faculty observer. In addition, students themselves observe group and private lessons and are given readings, written assignments, and/or projects associated with their own teaching. Internships may include private and/or group reading for children, college, adults, piano minor, gifted students or traditional studio of all ages and levels.

**PI685 Piano Ensemble (1)**

Same as PI485; for graduate students.

# CONDUCTING

## Faculty

Steve Pilkington, (*chair*), Tim Brown, James Jordan, Sun Min Lee, Andrew Megill.

## General remarks

The reputation of Westminster Choir College rests in large part upon the excellence of the choirs and the success of its graduates. The nation's leading critics and orchestra conductors continue to find the choirs worthy of the highest praise. Alumni lead some of the finest choral programs in schools, churches, communities, and on campuses across the country. Choral music is therefore the focus of all curricula. Opportunities for choral performance on a professional level are unparalleled, and students acquire a strong foundation in conducting technique and knowledge of choral literature.

**Chapel Choir** functions both as a training organization and as a performing choir in its own right.

**Schola Cantorum** expands on the first year's experience with further exploration of repertoire and style.

**Symphonic Choir** prepares significant works from the standard and contemporary repertoires for performance with the major orchestras of the Eastern seaboard and with visiting orchestras from elsewhere in the United States and abroad.

**Westminster Choir** consists of approximately 40 voices selected annually by audition. A national tour is made each year and several additional engagements are accepted. In the early summer the choir travels to Charleston, S.C., where it is the resident choir for the Spoleto Festival, U.S.A.

**Westminster Kantorei** is an auditioned choir of 12 to 16 voices specializing in music of the Renaissance and Baroque periods.

**Williamson Voices** is an auditioned group of 32 singers whose repertoire covers a broad spectrum that includes world music and contemporary choral works.

## Conducting major: graduate

Graduate students majoring in conducting participate in Symphonic Choir for two semesters and in Master Singers for two semesters. A full recital in conducting with carefully researched program notes is presented at the culmination of study.

## Conducting concentration: graduate

All graduate students majoring in Sacred Music and those Music Education majors admitted with conducting as the performance field participate in Symphonic Choir for two semesters and in Master Singers for two semesters. A half recital in conducting is presented at the culmination of study. For Sacred Music majors, the conducting recital is a requirement in addition to the solo recital.

## Attendance policy

All students are expected to attend all rehearsals of the choirs of which they are members. Two unexcused absences per semester are permitted. Any additional unexcused absence results in a grade of "U" (no-credit) for the semester and the necessity of making up the semester's choir credit before graduation.

Excused absences include:

- Illnesses of sufficient gravity for students to be confined to their rooms and unable to attend any classes. In the event of non-confining illnesses, students are expected

to attend rehearsals and give full attention, though they may refrain from singing if the conductor has been informed prior to the beginning of the rehearsal.

- Serious personal illness or death in the family.

Any other problems resulting in an absence must be approved by the conductor. After five absences of any kind the student must contact the conductor personally. Failure to do so results in a grade of "U" for the semester.

Excuse forms must be obtained from the official roll-takers, filled out immediately, and submitted to the conductor's assistant. Forms should be completed in advance whenever possible. In absolutely no case will an excuse form be approved which is not submitted within two weeks of a student's return to rehearsals; if an absence is not excused within this two-week period, it will be permanently recorded as unexcused.

All Westminster choral rehearsals begin promptly at the designated times. Any two late arrivals at rehearsal are recorded as one unexcused absence. Excuse forms must be submitted for late arrivals as well as for absences, and the two-week rule applies.

Attendance at all performances and special rehearsals is required. Failure to attend either, except in the case of an excusable absence approved in advance and in writing by the conductor, results in a grade of "U" for the semester. All excuse forms are reviewed by the conductors themselves. Students are advised of unexcused absences which have been recorded.

## COURSES

### CR109 Chapel Choir (1 credit, 4 hours per week)

The Chapel Choir is an ensemble comprised of undergraduate students in their initial year of study at Westminster. The ensemble provides the fundamentals of artistic choral ensemble singing. As part of that education, performance experiences may include concerts and tours. Repertoire includes motets, anthems and hymn anthems, minor works, folk songs, and spirituals.

### CR 209 Schola Cantorum (1 credit, 4 hours per week)

The Schola Cantorum furnishes the core choral experience for students in their second year of undergraduate study. Ensemble participation emphasizes quality educational and artistic experiences through the study of choral repertoire selected from diverse stylistic and cultural backgrounds, including small masterworks from the Western tradition. Building on the pedagogical foundation established in Chapel Choir, students in Schola Cantorum expand the music, vocal, and choral skills that enable them to function as independent, flexible, and responsive choral musicians in their subsequent student and professional lives.

### CR211 Westminster Choir (1 credit, 4.5 hours per week)

The Westminster Choir of approximately 40 voices performs a wide variety of choral repertoire and aspires to the highest professional standards. Considered one of the finest choirs in the world, it regularly tours throughout the United States and has served as the chorus in residence for the Spoleto Festival USA in Charleston, South Carolina, since the festival's founding in 1977. Members are selected through auditions from all Westminster students above the freshman level. The requirements for selection include good academic standing, strong musicianship, and superior vocal talent.

### CR215 Fundamentals of Conducting (3)

Fundamentals of conducting, including posture, stance, conducting patterns, beat styles, attacks, and releases as they apply to a variety of musical phrases and shorter pieces of music. Focus on the stu-



dent's ability to mold and evaluate choral sound and on the steps a conductor goes through to prepare a score. Prerequisite: TH141.

### **CR218 Williamson Voices (1 credit, 4.5 hours per week)**

The Williamson Voices of Westminster Choir College is a select ensemble of approximately 32 singers with a unique mission that combines performance and outreach education. Repertoire is chosen from a broad spectrum of literature, including world music and contemporary choral works.

### **CR246 Westminster Kantorei (1 credit, 4.5 hours per week)**

An auditioned vocal ensemble specializing in music before 1750, with occasional forays into more contemporary repertoire. Although the ensemble will generally consist of around 16 singers, the exact make-up of the ensemble will vary from semester to semester, depending on the works to be studied and performed. The repertoire will include both works for vocal ensemble and works featuring significant solo work. The entire ensemble will rehearse three hours per week; singers assigned solo roles will meet an additional one and a half hours. Keyboardists may audition for the ensemble.

### **CR309 Symphonic Choir (1 credit, 4 hours per week)**

The Symphonic Choir is at the heart of the college choral community. For over 60 years it has appeared several times each year under conductors from all over the world with symphony orchestras of the United States and Europe. Students above the sophomore level sing in the Symphonic Choir, preparing major choral/orchestral repertoire for performance each semester at major venues.

### **CR315 Techniques of Conducting (3)**

Continued development of technique with emphasis on more complex styles, including mixed meters and asymmetrical patterns, and on communication through appropriate gestures and immediate physical imagery. Rehearsal procedures, score preparation, and group vocal techniques are incorporated into the course. Prerequisite: CR215.

### **CR405 Advanced Conducting (3)**

A continuation of the conducting studies begun in CR215 and 315, this course explores the relationship of gesture to sound across a broad range of musical styles. Specific topics addressed may include score preparation, advanced rehearsal techniques, mixed meter, development of the inner ear, working with instruments, and baton technique. Prerequisite: CR315.

### **CR524 Vocal Techniques for Choirs (3)**

Study of vocal techniques appropriate for use in choral rehearsals and for teaching class voice. Techniques for effecting change in group vocal production are discussed, including such topics as the identification of group vocal problems and mental and physical preparation of a group for good vocal production. Techniques to be developed include (1) how to communicate information about vocal technique to amateur singers, (2) exercises used to develop choral sound by improving diction, dynamics, legato, staccato, martellato, high and low registers, resonance, vowel modification, etc., (3) how to train singers to use a vocal production specifically appropriate to the repertoire of various style periods and the demands of individual composers, and (4) conducting methods for good choral and vocal training. Recommended both for conducting majors and for students in other major programs, including those for whom the voice is not the primary performance medium.

### **CR581 Baroque Performance Practice (2)**

A practical and theoretical study of issues of Baroque performance practice, including tempo, phrasing and articulation, ornamentation, rhythmic alternation, qualities of sound, continuo practice, influence of dance, affect, and national idioms. Primary source materials will serve as the basic core of readings for the course, supplemented and supported by recordings and contemporary resources. In the later half of the semester, students will perform in a series of master classes. Prerequisites for undergraduates: MH248, TH241.

### **CR607 Conducting Performance (2)**

The performance requirement for graduate conducting majors. Corequisite: CR610.

### **CR609 Symphonic Choir (1 credit, 4 hours per week)**

Same as CR309; for graduate students.

### **CR610 Master Singers (1 credit, 5 hours per week)**

A laboratory choral ensemble serving as the choir for recitals conducted by its own graduate student members. Repertoire consists of shorter choral works drawn from all style periods, works appropriate for use in churches and in schools at the secondary and post-secondary levels. Two semesters are required for all graduate Choral Conducting majors, Sacred Music majors, and those Music Education majors who have selected conducting as the performance field.

### **CR611 Westminster Choir (1 credit, 4.5 hours per week)**

Same as CR211; for graduate students.

### **CR618 Williamson Voices (1 credit, 4.5 hours per week)**

Same as CR218; for graduate students.

### **CR621 Choral Conducting I (3)**

An intensive study of conducting to develop technique, facial expression, breathing, and an understanding of how a choir responds vocally to specific gestures. Emphasis is placed on the approach to various style periods and their characteristic sound qualities and on the ability to listen to and evaluate choral sound while conducting.

### **CR622 Choral Conducting II (3)**

A continuation of the developing of conducting skills using primarily 18th, 19th, and 20th century repertoire. Special emphasis is placed upon the relationship between gesture and sound, musical understanding, and techniques of teaching music in a choral rehearsal. Prerequisite: CR621.

### **CR623 Choral Conducting III (3)**

Continued work in the technique of conducting with emphasis upon conceptualizing music. Concentration on choral literature of the Renaissance and Baroque repertoire. Required for conducting majors and open to others by permission of the instructor. Prerequisite: CR622.

### **CR624 Conducting Skills (3 credits, 3 hours per week)**

A practical course for the choral conductor designed to develop aural and rehearsal skills. An emphasis is placed on learning to hear the score, and strengthening the aural and gestural skills necessary for a conductor. Classes will be highly interactive, and will include score study, intonation work, aural skills drills, and gestural work.

**CR627 Choral Literature I (3)**

A broad survey of choral repertoire from Gregorian chant to present-day compositions. Emphasis is placed upon knowing the availability and sources of music of major composers and of music appropriate for performance in today's churches and schools.

**CR628 Choral Literature II (3)**

A study of selected major choral works, involving analytical and stylistic study. Oral reports by class members on assigned topics.

**CR636 Graduate Conducting Review (0 credits, 3 hours per week)**

A course required for graduate students who need additional conducting experience to prepare them for CR621. Course partic-

ipants must demonstrate mastery of basic conducting techniques. Objectives include acquiring methods of score study and preparation, fostering the relationship between gesture and sound, understanding techniques related to differing musical style periods, developing a linear concept of music, and the sensing of an inner pulse in order to encourage effective vocal production.

**CR646 Westminster Kantorei (1 credit, 4.5 hours per week)**

Same as CR246; for graduate students.

# MUSIC COMPOSITION, HISTORY AND THEORY DEPARTMENT

## Faculty

Barton Bartle (*chair*), Stephen Arthur Allen, Christian Carey, Charles Frantz, Ronald Hemmel, Eric Hung, Jay Kawarsky, Anthony Kosar, Sharon Mirchandani, Joel Phillips, Nicolas Schidlovsky, Timothy Urban, Stefan Young (on leave, Fall 2005).

## General remarks

The program in composition, music history and theory aims to develop the aural skills needed by all musicians, to provide the necessary theoretical knowledge for the continuing study and performance of music, to develop analytical and esthetic understanding of music forms and styles, and to foster the creative impulse in music.

Required musicianship and historiography courses, Contemporary Trends, Music Since 1900, and elective theory and music history courses form the core of undergraduate study. All baccalaureate candidates must elect an additional music history course and a **level I** theory course; Bachelor of Music candidates, must also elect a **level II** theory course. All theory electives are defined as **level I** or **level II** under course descriptions.

Incoming undergraduates take placement tests and may be required to take Introduction to Musicianship before beginning the core sequence of studies in musicianship. Exemption from and credit for required college-level courses may be earned by passing examinations administered by the department. These examinations are intended for entering freshmen and transfer students only.

Incoming undergraduates who hold scores of 4 or 5 on the Advanced Placement Examination in Music Theory will receive credit by examination for TH141, Musicianship I.

## Theory/Composition major: undergraduate

The curriculum for the undergraduate Theory/Composition major is designed to foster individual creative ability and to develop a broad and informed musicianship along with a knowledge of the literature of all periods. The department welcomes diversity of compositional styles and esthetic viewpoints and encourages exploration on the part of its students. The program culminates with a recital of original music written while a student is enrolled at Westminster.

## Composition major: graduate

Composition majors are expected to write works for soloists, for chamber ensembles, and for large wind or orchestral ensembles. The department welcomes diversity of compositional styles and esthetic viewpoints and encourages exploration on the part of its students. The program culminates with a recital of original music written while a student is enrolled at Westminster.

## Composition primary: graduate

Graduate students majoring in Sacred Music or Music Education may be admitted with a composition primary. Such a student must complete three semesters of Composition Primary and must present a composition recital as a conductor, accompanist, soloist, or ensemble performer. For Sacred Music majors, the composition recital is distinct from the required conducting recital.

## Theory and music history electives

Elective courses provide students with opportunities to

apply their skills to specific areas of inquiry after satisfying specific prerequisites. The core requirements for Bachelor of Music students include one music history elective and two music theory electives. Bachelor of Music students may meet the theory requirement by taking one **level I** elective (preferably after completing TH142 and before taking TH241) and one **level II** elective, or else by taking two **level II** electives. The core requirements for Bachelor of Arts in Music students include only one music theory **level I** elective. **Level I** theory electives include TH237, 251, 422, 521, and 534. **Level II** theory electives include TH252, 350, 431, 432, 433, 523, and 533.

## Music Computing Center

Westminster maintains a music computing facility in which students can compose, orchestrate, and print their compositions in publishable quality using computers interfaced with sampler/synthesizers as well as sequencing and music printing software.

## MUSIC COMPOSITION AND THEORY COURSES

### TH045 Introduction to Musicianship (0 credits, 4.5 hours per week)

Integration of the basic elements of music, scales, intervals, key signatures, triads, and rhythmic notation with the practical skills of sight singing, rhythmic reading, keyboard harmony, and dictation. Both the theoretical and the practical portion must be passed individually in order to receive a passing grade.

### TH141 Musicianship I (4 credits, 4.5 hours per week)

This course assists students in learning and integrating aural, performance, analytical, and composition skills involving diatonic melody and harmony. Both the theoretical and the practical portion must be passed individually in order to receive a passing grade. Prerequisite: TH045 or passing a placement test.

### TH142 Musicianship II (4 credits, 4.5 hours per week)

A continuation of TH141 involving chromatic melody and harmony with an introduction to binary and ternary form. Prerequisite: TH141.

### TH211 New Music Ensemble (1 credit, 2 hours per week)

This course provides an opportunity to perform new music, primarily works of fellow students. It will also provide instrumentalists an opportunity to develop their performance skills more fully.

### TH237 Composition (3)

Class instruction in original composition. May be taken as a level I elective. Prerequisite: TH142.

### TH241 Musicianship III (4 credits, 4.5 hours per week)

A continuation of TH142 with an introduction to larger musical forms and counterpoint. Prerequisite: TH142.

### TH251 Analytical Studies I (3)

An in-depth analytical study of a select body of tonal music to be determined by the instructor. The music, which will contain only the harmonic vocabulary and formal structures studied in TH141 and TH142, may vary each time the course is offered. May be taken as a level I theory elective. Prerequisite: TH142.

### **TH252 Analytical Studies II (3)**

An in-depth analytical study of a select body of tonal music to be determined by the instructor. The music, which will contain a more advanced harmonic vocabulary and larger formal structures than the music studied in TH251, may vary each time the course is offered. May be taken as a level II theory elective. Prerequisite: TH241.

### **TH308 Senior Project (3)**

Independent study in theory or composition resulting in either a paper comparable to a substantial journal article or a composition in one of the larger forms.

### **TH342 Contemporary Trends (3)**

An analytical study of the compositional techniques of the 20th Century. Prerequisite: TH241

### **TH350 Keyboard Harmony (3)**

An intense exploration of and drill in musicianship-keyboard skills. Activities include score reading, transposition, modulation, clef reading, figured bass realization, harmonizing melodies, improvising, and lead sheet accompanying. May be taken as a level II theory elective. Prerequisite: TH241.

### **TH422 Electroacoustic Music (3)**

An introduction to the history and literature of electroacoustic music emphasizing hands-on creative opportunities in sequencing and digital sound processing. May be taken as a level I theory elective. Prerequisite: TH142.

### **TH431 Form and Analysis (3)**

Study of the compositional process as observed in selected examples of music literature, predominantly from the tonal repertoire. May be taken as a level II theory elective. Prerequisite: TH241.

### **TH432 Contrapuntal Techniques (3)**

18th century counterpoint with an emphasis on analysis and writing of original compositions. May be taken as a level II theory elective. Prerequisite: TH241.

### **TH433 Special Topics (3)**

The content of the course carrying this number will vary with the special interests and qualifications of the professor teaching it. May be taken as a level II theory elective. Prerequisite: TH241.

### **TH521 Orchestration (3)**

A study of the orchestra and its individual instruments from the standpoints of the composer, arranger, and conductor. May be taken as a level I theory elective. Prerequisite: TH142 and permission of instructor or graduate student standing and removal of all music theory deficiencies.

### **TH523 Seminar in Music Theory (3)**

The content of the course bearing this number will vary with the special interests and qualifications of the professor teaching it. May be taken as a level II theory elective. Prerequisite: TH241 and permission of instructor or graduate student standing and removal of all music theory deficiencies.

### **TH525 Analysis of Post-tonal Music (3)**

An in-depth analytical study of the post-tonal music of the early twentieth century and after, with the specific music determined by the instructor. A variety of analytical approaches will be employed, including, but not limited to, set analysis, serial analysis, and formal analysis. May be taken as a level II theory elective. Prerequisite: TH342 and permission of instructor or graduate student standing and removal of all music theory deficiencies.

### **TH533 Choral and Instrumental Arranging (3)**

Arranging for various ensembles of voices and instruments. May be taken as a level II theory elective. Prerequisite: TH241 and permission of instructor or graduate student standing and removal of all music theory deficiencies.

### **TH534 Song Writing (3)**

Solo vocal composition in various styles. May be taken as a level I theory elective. Prerequisite: TH142 and permission of instructor or graduate student standing and removal of all music theory deficiencies.

### **TH608 Graduate Musicianship Review (0 credits, 4 hours per week)**

Required for graduate students admitted with deficiencies in musicianship as determined by the graduate placement test in musicianship. This course assists students in learning and integrating aural, performance, analytical, and composition skills. Both the theoretical and the practical portion must be passed individually in order to receive a passing grade. It is strongly recommended that this course be taken at the outset of graduate study.

### **TH611 New Music Ensemble**

Same as TH211; for graduate students.

### **TH622 Electroacoustic Music (3)**

Same as TH422; with additional requirements for graduate students. Prerequisite: removal of all music theory deficiencies.

### **TH626 Analysis (3)**

A study of the compositional process as observed in selected tonal works, using the analytical approach of Heinrich Schenker. Prerequisite: removal of all music theory deficiencies.

### **TH650 Keyboard Harmony (3)**

Same TH350. Additionally, graduate students will complete the regular weekly assignments plus a graduate individual project. Graduate projects may include transposition of a number of songs (perhaps a complete set) into all keys, figured bass realization for a Bach cantata, improvisation of service music (prelude, offertory, interludes, chorale preludes, postlude), multiple re-harmonizations of hymns/chorales for a service, and score reduction and performance of a movement of an orchestral work.

## **MUSIC HISTORY COURSES**

### **MH247, 248 Music Historiography I, II (3,3)**

The nature of historical writing about music with the goal of developing a deep critical knowledge of a variety of frameworks. The class will analyze written historical accounts of music, accompanied by scores and recordings, in terms of the technical and philosophical problems underlying all historical study. The course emphasizes critical thinking skills, includes esthetic judgments about works of art, and addresses techniques of musicological research. Prerequisite: MH247: LL131. Prerequisite for MH248: MH247.

### **MH333 Special Topics in Music History (3)**

The contents of courses carrying this number will vary with the special interests and qualifications of the instructors teaching them. Possible topics include period courses, courses from a distinct perspective, composer courses, and genre courses. Prerequisite: MH248.

### **MH345 Music Since 1900 (3)**

A study of the development of music since 1900. Prerequisite: MH248.



**MH350 Music in the United States (3)**

A historical study of music in the United States that includes Native American, European, African, and Asian heritages as well as classical, folk, and popular music. Prerequisite: MH248.

**MH533 Seminar in Music History (3)**

The content of the course carrying this number will vary with the special interests and qualifications of the professor teaching it. Prerequisite: MH248 and permission of instructor or graduate student standing and removal of all music history deficiencies.

**MH608 Graduate Music History Review (0 credits, 3 hours per week)**

Required for graduate students who are admitted with deficiencies in music history, as determined by the graduate placement test in music history. It is strongly recommended that this course be taken at the outset of graduate study.

**MH631 Introduction to Musicology (3)**

Introduction to the basic tools of research in historical musicology in order to foster: (1) an awareness of the nature and scope of historical musicology as a scholarly discipline; (2) familiarity with the techniques of musicological research, including databases and listserves available via the Internet; (3) an understanding of the relationship between musicological research and performance practice; and (4) experience in the application of musicological techniques to specific musical works and issues. The course consists 50 percent of bibliographic study and 50 percent of class projects centered around musical works, involving presentation of both oral and written seminar reports. It is strongly recommended that this course be taken at the outset of graduate study. Required for all Master of Music candidates.

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# SACRED MUSIC

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## Faculty

Steve Pilkington (*chair*), Donald Dumpson, Kathleen Ebling-Thorne, Robin A. Leaver.

## General remarks

The Sacred Music Department offers education of the highest quality and broadest scope to Sacred Music majors who aspire to be leaders of the future.

The department is inter-denominational and seeks to explore the excellence of various traditions of sacred music. The faculty have wide experience and expertise in such traditions as Anglican, Lutheran, Methodist, Presbyterian, Reformed, Roman Catholic, the Synagogue and Temple tradition, and others.

The curricula at both undergraduate and graduate levels aim, on the one hand, to explore how familiar tradition can be blended with unfamiliar contemporary creativity in choral, congregational, and instrumental music for worship and, on the other hand, to provide a balanced study of theoretical matters and practical concerns. Technique, repertoire, and performance practice are therefore considered with theology, Biblical and post-Biblical religious history, and the development and practice of liturgy and worship.

Underlying all the offerings of the department is the understanding that sacred music is neither an optional extra nor merely a spiritual entertainment within the service of the church. It is rather an essential part of the liturgy and worship and therefore must have integrity and quality appropriate for its twin functions of carrying the Word of God to us, and our words of praise to God.

Undergirding the sacred music program are the offerings of the other Westminster academic and performance departments, the specialized collections containing sacred music materials in Talbott Library, and the vast network of affiliate churches in the greater New York-Philadelphia metropolitan area in which Westminster students are enabled to gain personal experience of a wide range of sacred music practice.

## Sacred Music Lab

All full-time Sacred Music majors are required to attend the weekly Sacred Music Lab held on Friday afternoons at 3:20 p.m. These labs provide an opportunity for students to experience a wide variety of denominational traditions and worship styles. In this context students are immersed in extensive congregational, choral, vocal, organ and instrumental works, which comprise the basic corpus of sacred repertoire. New trends in theology, hymnody and composition are also explored through practical and creative liturgies. Under the leadership of the Director of Chapel, students are provided with opportunities to participate in the planning, playing and conducting of these services.

All undergraduates Sacred Music majors are expected to meet the weekly attendance and participation requirements for Sacred Music Lab during every semester of enrollment (up to eight terms) as a major. All full-time graduate Sacred Music majors are expected to meet the weekly attendance and participation requirements for Sacred Music Lab during every semester or enrollment (up to four semesters) as a major. Grading is "Y" (satisfactory) or "Z" (unsatisfactory).

## Handbell program

The Westminster handbell program was instituted in 1979 to fill the need to train church musicians in the art of handbell ringing. It became the first curriculum of handbell ringing in an institution of higher learning. Concert Handbell Choir I, open to students by audition, goes on tour annually, has appeared on national television, and has five recordings to its credit.

## Jubilee Singers

The Westminster Jubilee Singers is an auditioned ensemble dedicated to the performance of repertoire from the rich body of sacred music from the African-American tradition. The Jubilee Singers I choir sings from time to time in the Friday afternoon chapel services and in other venues both on and off campus. While it is not a performing ensemble, those enrolled in Jubilee Singers II may be invited to join the Jubilee Singers I ensemble for special performances.

## Sacred music forums

Departmental majors are required to attend forums involving all sacred music students and faculty. The entire department meets together four or more times each semester to discuss issues and trends of the sacred music profession. Forums also feature lectures by invited guests.

## Church field education

All undergraduate Sacred Music majors are placed in local churches during the junior year as part of the requirement for church field education. The placement decision is made at the end of the sophomore year to permit planning over the summer before employment begins in the fall. Students enroll in a class, CM340, that deals with practical aspects of developing and maintaining a sacred music program, utilizing the theoretical and technical knowledge acquired during freshman and sophomore years. Church field education gives the opportunity for students to exercise their skills in the context where they will eventually serve, and to do so under faculty supervision and guidance.

## Sacred Music major: undergraduate

The undergraduate sacred music program is designed for students who are preparing for professional careers in church music. The curriculum provides courses in theological, liturgical, sociological, and practical dimensions of music ministry and requires at least one year of supervised field education in an affiliate church.

## Sacred Music major: graduate

The graduate sacred music program provides advanced training for church musicians from a wide variety of educational, professional, and denominational backgrounds. It is expected that applicants for this program will bring a thorough grounding of musical knowledge and significant experience in full- or part-time music ministry. The curriculum includes general as well as specialized courses in sacred music studies, theology, history, musicology, and applied skills.

## Special performance option for graduate students

Graduate applicants who have outstanding promise in sacred music as conductors but who have limited backgrounds in voice, organ or piano may apply for special consideration as performers in an instrumental field not normally part of the graduate sacred music program. A candidate should have an undergraduate major or emphasis or the equivalent on the instrument. A recommendation from the undergraduate applied music instructor is required. The candidate will audition for a committee composed of an associate dean, the faculty chair, and an appropriate member of the Westminster Conservatory faculty.

An admitted student will choose an instrumental teacher with whom to study, subject to the approval of the auditioning committee. The student is required to complete satisfactorily the equivalent of two semesters of study (at least 12 hours of lessons per semester) and to present a 30-minute recital under the instrumental teacher's supervision. All fees and expenses for this study are separate from those charged by the college and are the responsibility of the student. The requirement of three semesters of voice, organ or piano study, with satisfactory completion of an appropriate jury, remains for a student admitted under this option, but audition and recital requirements in these areas are waived.

## Princeton Theological Seminary

A reciprocal arrangement with Princeton Theological Seminary allows Westminster graduate students to take certain courses offered by the Seminary. Enrollment in such courses is arranged after consultation with Sacred Music faculty. Speer Library at the Seminary, housing one of the nation's most important theological collections, is another invaluable resource for Westminster students.

## Joint program with Drew University

Upon successful completion of the Master of Music with a major in Sacred Music, selected Westminster graduates who meet entrance requirements may be granted one year advanced standing in the Ph.D. program in liturgical studies at Drew University. Further details are available upon request from the Convener of the Liturgical Studies Program, The Casperson School of Graduate Studies, Drew University, Madison, New Jersey 07940.

## COURSES

### CM141 Practicing Church Musician I: Introduction (3)

An introduction to the vocational needs, professional relationships, administration styles, and teaching roles of the church musician.

### CM142 Practicing Church Musician II: Worship and Theology (3)

A comparative study of worship in the principal historic Christian traditions, in which questions of historic context, theological content, and musical function are discussed within the framework of common elements of liturgical form, and with a view to practical application.

### CM158 Introduction to Handbell Leadership Training (1 credit, 2 hours per week)

For students with little or no previous handbell experience. Instruction includes how to initiate a handbell program, basic ringing techniques, positioning of bells and ringers, beginning repertoire, and leadership training.

### CM211 Jubilee Singers I (1 credit, 2 hours per week)

This auditioned ensemble is devoted to the performance of sacred music from the African-American tradition.

### CM212 Jubilee Singers II (1 credit, 2 hours per week)

A comprehensive survey of sacred music from the African-American religious experience, the course begins with its West African roots and traces the evolution of such genres as spirituals and gospel music. In addition to exploring the influence of jazz, particular attention will be paid to the role of the Black church in America and the psychology of the worship experience. Performance practice issues will be studied and supported by historic and contemporary recordings, video materials, contemporary resources, and classroom participation.

### CM241 Practicing Church Musician III: Church Year Repertoire (3)

A survey of congregational, choral (adults, youth, and children's), and vocal solo repertoire, examined for quality and suitability for congregations of varying sizes and abilities.

### CM340 Church Field Education (3)

A practical program in which students take responsibility for the music program of an assigned affiliate church. Under supervision, students exercise the skills and concepts learned in the classroom. Enrolled students also meet in a weekly preceptorial. Sacred Music majors must take two consecutive semesters, normally in the junior year. Prerequisites: CM141, 142.

### CM354 Hymnody and Psalmody (3)

A study of the origins and development of Christian song. The first part of the course deals with the nature of the Psalms in their Biblical setting and their use in the worship of different traditions. The second part of the course deals with the history of congregational hymnody – texts, tunes, styles and functions – from the 16th century to the present. The course aims to develop an awareness of the textual and musical treasures available for both congregational and choral use.

### CM358 Concert Handbell Choir I (1 credit, 4.5 hours per week)

A choir selected by audition from the most experienced and capable bell ringers among the student body at large. This ensemble utilizes advanced repertoire and techniques, aiming primarily at presenting concerts both on and off campus, including a two-week annual tour.

### CM368 Concert Handbell Choir II (1 credit, 2 hours per week)

Open by audition to students who have had previous handbell experience. Intermediate to advanced repertoire, with opportunities for concert performance.

### CM454 German Church Music (3)

A study of church choral literature by German composers from the 16th century to the present focusing on the pre-Bach and post-Bach cantata. Class performances of selected works. Complements CM455.

### CM455 Bach Cantatas (3)

A study of the history, performance practices, and liturgical setting of the cantatas of J.S. Bach. Class performances of selected cantatas. Complements CM454.

### CM456 The Organ in Worship (3)

A practical study of the role of the organ in worship. Topics covered include anthem accompaniment, hymn playing, the service music of major denominations and solo organ repertoire for liturgical use.

**CM521 Oratorio Solo Literature (3)**

A performance course surveying solo and ensemble portions of oratorios, masses, passions, and cantatas from the early Baroque period to the present, with emphasis on appropriate performance techniques for stylistic integrity.

**CM540 Choir Training for Young Singers (3)**

A practicum combined with study designed to teach students how to organize and direct a children's choir program that emphasizes musical training as a basic requirement. The course focuses on teaching children good vocal techniques and sight-reading skills and includes practice teaching in a local school under instructor supervision. Other areas covered include musical readiness skills, voice-change problems, and repertoire.

**CM640 Liturgies (3)**

A study of the origins of liturgy, its development in the main Christian traditions, and its relation to ecclesiastical history, with particular attention given to the differing styles and traditions of liturgical music. Contemporary liturgies are viewed against this historical background.

**CM641 Hymnology (3)**

A study of the origins and development of Christian hymnody, with reference to the theological emphases of various periods from the beginnings to the present, aiming to arouse interest in the textual and musical content of hymns and in their effective use in worship.

**CM654 German Church Music (3)**

Same as CM454; for graduate students.

**CM655 Bach Cantatas (3)**

Same as CM455; for graduate students.

**CM656 The Organ in Worship (3)**

Same as CM456; for graduate students.

**CM660 Church Music Foundation I (3)**

Study, research, and instruction covering the period from Biblical times to 1750, including the music of temple and synagogue; music in the development of the early liturgy and its music; Gregorian chant, organum and early polyphony; Franco-Flemish polyphony; Reformation music and the congregational hymn; polychoral music of Catholic Italy and Spain; the concerted music of Lutheran Germany; the anthem of Anglican England; and the metrical psalm of Reformed Europe.

**CM661 Church Music Foundation II (3)**

Study, research, and instruction in sacred music of the United States from colonial times to the present, including: Billings and the New England group; the Moravians of Pennsylvania; Black spirituals and their influence; 19th-century romanticism and sentimentality; gospel hymns; and 20th-century eclecticism and experimentation. Prerequisite: CM660

**CM662 Church Music Foundation III (3)**

Study, research, and instruction in sacred music of Britain and Canada from the foundation of the Church of England (1549) to the present, including: anthems, canticles, communion settings and hymns of the Tudor, Stuart, Restoration, and Hanoverian dynasties; the rise of Methodism and its influence on hymnody; romanticism and sentimentality of the Victorian era; the Oxford Movement and its influence on liturgical music; the English Hymnal and its influence; and post-World War II experimentation. Prerequisite: CM660.



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# MUSIC EDUCATION

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## Faculty

Frank Abrahams (*chair*), Ellen Abrahams, Eric Haltmeier, Lynnel Joy Jenkins (on leave 2005-2006), Nicholas McBride, Thomas Parente (on leave, Fall 2005), Patrick Schmidt, Patricia Thel.

## Music Education major: undergraduate

The undergraduate Music Education curriculum is planned to develop teachers who are reflective, who acknowledge the connections music has to the child's world, and who seek to promote an understanding of those connections in a social context. As a result of a curriculum based on Critical Pedagogy for Music Education they come to know and understand: (1) the central concepts, tools of inquiry and structures of music education as they relate to the New Jersey Core Curriculum Content Standards for the Visual and Performing Arts, and how to design appropriate learning experiences that connect to the students' world and help students to broaden their perceptions of the world around them.; (2) how children learn and adapt to instruction that meets a diversity of learning styles and special learning needs in a variety of school contexts; (3) the importance of teaching that is culturally responsive; (4) instructional planning and curriculum design that promote critical thinking, action and feeling through teaching constructivist and other appropriate strategies; (5) how to engage students in problem solving, problem posing and meaningful dialogue; (6) the appropriate use of multiple assessments; (7) sound principles of effective classroom management; (8) effective verbal, nonverbal and written communication techniques and the tools of information literacy; (9) the importance of being articulate advocates for music education in the schools; (10) the importance of schooling within the context of the community and of learning to build partnerships with parents, families and agencies within the community to support students' learning and well-being; (11) the importance of ongoing professional development. The curriculum includes a state-approved music education program that leads to a letter of certification eligibility for teaching vocal and instrumental music at all levels in New Jersey. Transfer of certificates to other states is greatly facilitated by accreditation of the program by the National Council for the Accreditation of teacher Education (NCATE) and by membership of the State of New Jersey in the National Association of State Directors of Teacher Education and Certification program (NASDTEC) and the Interstate New Teacher Assessment and Support Consortium (INTASC).

Students whose general progress is unsatisfactory or whose cumulative grade point average falls below a minimum 2.75 level may be dropped from the Music Education major. If dropped from the major, students may appeal to the department for reinstatement. Decisions regarding retention or appeals will be made in a manner consistent with state and institutional non-discrimination policies.

Applications for certification are processed each year on November 15 And April 15 and at no other time.

## Music Education Lab

Undergraduates must meet the weekly attendance and participation requirements for Music Education Lab during every semester of enrollment as a Music Education major except for the senior student teaching semester. Grading is "Y" (satisfactory) or "Z" (unsatisfactory). As part of the Music Education Lab experience, students are required to complete 15 hours of professional development. Students propose their own Professional Development Activity (PDA) to be approved by the lab instructor each semester.

Graduate students have no departmental requirements in Music Education Lab.

## Music Educators National Conference

Music Education majors are encouraged to join the Westminster student chapter of the Music Educators National Conference (MENC). Membership enables them to attend state, regional and national meetings, providing them with a connection to active members of the profession. Members also receive the *Music Educators Journal*, *Tempo*, and *Teaching Music*, which are used as supplementary texts in several courses.

## Music education portfolios

All Music Education majors must maintain portfolios of work providing evidence of their suitability for teaching. Portfolios of undergraduates are reviewed by the department with students when they have earned at least 60 credits as well as prior to and upon completion of ME492 Student Teaching. Students must pass the portfolio review to continue in the department. Portfolios of graduate students are reviewed each year.

## Practicums and field-based observations

In addition to the standard student teaching semester in the senior year, a special feature of the Westminster program is the experience of observation and teaching in the context of the elementary and secondary praxis courses, ME295 and ME395. These combine instruction in music methods with practical experience in public school contexts. Several music education courses require students to make observations of music classes in urban, suburban, public and private schools.

Students must be prepared to arrange for transportation to and from practicums at a reasonable distance from the college and to sustain related expenses.

## Student teaching

Student teaching is a full semester in duration and is usually completed during the seventh or eighth semester of study. During the 2005-2006 school year, students may not enroll for any applied or classroom courses beyond those of the student teaching unit. After 2005-2006, students may not enroll for any applied or classroom courses and may not present or participate in recitals or choral performances during the semester of student teaching. Further departmental policies regarding the student teaching semester are contained in the *Music Education Department Handbook*.

## **Bachelor of Music/Master of Arts in Teaching (B.M. /M.A.T.) 5-year Combined Degree Program**

The Bachelor of Music/Master of Arts in Teaching is a five-year, dual-degree university program whereby students earn a Bachelor of Music degree with a major in Music Education from Westminster Choir College and a Master of Arts in Teaching degree from the School of Education. The State of New Jersey letter of eligibility with advanced standing, commonly called "certification", is granted upon completion of the dual degree program. Students may apply for this program upon successful completion of the sophomore portfolio review and, if accepted, may begin the program in the junior year. Students must have the recommendation of the Music Education Department and meet specific requirements for admission that are included elsewhere in this catalog as well as the Rider University catalog.

### **Music Education major: graduate (M.M.)**

It is generally expected that students interested in the Master of Music program will have achieved state teaching certification and will have taught for at least one year prior to initial enrollment at Westminster. Applicants are sometimes accepted without this experience, but the Music Education Department reserves the right to require that a year of successful teaching be completed before the Master of Music degree in this major field is granted. The graduate program does not itself include courses leading to New Jersey certification; applicants should therefore normally possess certificates before beginning master's work.

The Master of Music program reflects the Westminster philosophy that the music educator must be a fully capable musician. Consequently, there is a decided emphasis on performance or composition in the curriculum, with several options available. The professional music education courses are designed primarily to expand and update the techniques of public school music teachers.

Students who hold New Jersey teaching certificates and who have interest in adding the supervisory endorsement should consult with the chair of the department.

### **Master of Music Education (M.M.E)**

The Master of Music Education program is designed for summer study. It includes music education courses, music core courses, choral ensemble performance, and a self-designed focus proposed by the student to the department. The degree culminates in the preparation of a master's thesis. It is possible for students who hold an undergraduate degree in music to complete New Jersey teacher certification. Students in the certification program must plan to include study during the academic year in order to complete required field experiences, including student teaching.

### **Westminster Academy**

The Westminster Academy is the laboratory school of the Music Education Department and the Westminster Conservatory. Classes are taught in a residency program at John Witherspoon Middle School, located in Princeton, and to home-schooled students at Westminster Conservatory, located on the Westminster campus. Opportunities for teaching internships are provided for graduate students in music education as well as practicum experience for undergraduate Music Education majors. The teaching philosophy at Westminster Academy embraces Critical Theory, connecting music teaching in the context of social change. Lessons are designed to meet individual student learning styles and the teaching strategies are framed in

Critical Pedagogy. The curriculum seeks to affect transformative learning for both students and their teachers.

## **COURSES**

### **ME171 Critical Pedagogy for Music Education I (2)**

This course provides undergraduate music education majors with a foundation in issues related to teaching music in public schools. This course will engage students in diverse ways of thinking about music teaching practice and social theory that transforms the relationships among classroom music teaching, performance and the production of musical knowledge. In addition to the social and political contexts of schooling in general, the course will explore the moral and ethical dilemmas music teachers face in the day-to-day routines of their classroom teaching. Course content, activities and experiences in this course covers New Jersey Core Curriculum Content Standards for Music and prepares students to meet the New Jersey Professional Standards for Teaching.

### **ME172 Guitar and Recorder in the Classroom (1)**

This course provides undergraduate music education majors with a foundation for teaching and playing the guitar and recorder. Students will gain technical proficiency in both instruments while learning appropriate repertoire of a multicultural and diverse nature. Students will also learn efficient pedagogy practices for teaching both instruments, learning of their application in educational settings.

### **ME187 Instrumental Music: Strings (1)**

This course is designed as an introduction to the pedagogy of string instruments. Emphasis is on learning through performance. Instruments are required. Various methods and materials available for use in public schools, developmental ranges, transposition, scoring, and idiomatic writing are investigated. When available, instruments may be rented from the college. Rental fee, per instrument: \$20.

### **ME188 Instrumental Music: Winds and Percussion (2)**

This course is designed as an introduction to the pedagogy of brass, woodwind, and percussion instruments. Emphasis is on learning through performance. Instruments are required. Various methods and materials available for use in public schools, developmental ranges, transposition, scoring, and idiomatic writing are investigated. When available, instruments may be rented from the college. Students must provide their own drum pads and sticks. Rental fee, per instrument: \$20.

### **ME271 Critical Pedagogy II (2)**

Critical Pedagogy II explores the theories that provide a psychology of learning to frame Critical Pedagogy for Music Education. Grounded in experiential learning, constructivism and multiple intelligences theory, the course content honors the diversity of gifts and challenges children present inside the music classroom. Students learn strategies for the teaching of literacy that integrate into a teaching model to empower musicianship, meet National Standards for Music Education, New Jersey Core Curriculum Content Standards in Music and align to INTASC standards and the New Jersey Core Curriculum Content Standards in Music. Students design instruction that yields transformational experiences for both the children and their music teacher. This course includes required off-campus field observation in the schools. It is recommended that students complete SP175 before taking this course. Prerequisite: ME171.

### **ME295 Elementary Praxis (3 credits, 10 hours per week)**

This course focuses on the development of musical skills and creativity in young children. Techniques are presented for developing

accurate singing in head voice, teaching children to improvise and compose, and building children's musical skills, including reading, analyzing, and critically listening to music and responding to music through movement. In addition, materials that enhance "authentic learning" in music at the elementary level are introduced. Students teach actual music lessons in class and in the field under faculty supervision. Whenever possible, this practicum meets in the public schools where students are able to observe the course instructor teach children in a "real-life" setting. Prerequisites: ME 171, 172, two semesters of PI103, TH142, and a minimum 2.75 cumulative grade point average. It is recommended that students complete SP273 or SP274 before taking ME295. Course content, activities and experiences in this course covers New Jersey Core Curriculum Content Standards for Music and prepares students to meet the New Jersey Professional Standards for Teaching.

### **ME371 Critical Pedagogy III**

Through dialogue and small group discussion, students analyze the principal sociological and philosophical discourses that influence education in general and music education specifically. Historical and post-modern perspectives as well as international perspectives are considered within the context of a Critical Pedagogy for Music Education. Students with their teacher look critically at the role and purpose of education and music education in American society and learn to critique theory and practice in the field with the goal of informing their own teaching practice. Students compose a personal philosophy of music education. This culminating paper reflects their ability to synthesize and process the ideas presented and discussed throughout the course and to present and develop their own original thoughts with depth and significance. It also provides evidence that students can participate in a community of scholarly discourse on topics germane to music education. Prerequisite: ME271.

### **ME395 Secondary School Praxis (3 credits, 10 hours per week)**

Based on the study of the secondary school student's interests and needs, this course deals extensively with middle and senior high school music curricula, the general music class, ensembles, rehearsal and performance techniques, and the music teacher and music program in the school and community. Whenever possible, this practicum meets in the public schools where students are able to observe the course instructor teach children in a "real-life" setting. Course content, activities and experiences in this course covers New Jersey Core Curriculum Content Standards for Music and prepares students to meet the New Jersey Professional Standards for Teaching. Prerequisites: completion of two semesters of piano study, TH142, and a minimum 2.75 cumulative grade point average. It is recommended that students complete ME295 and either SP273 or SP274 before taking ME395.

### **ME492 Student Teaching (8)**

A full semester internship in directed full-time teaching supervised by department members and carried out under approved cooperating teachers. In addition to the field experience, students attend a weekly seminar on campus where students discuss current issues in music education as they relate to individual teaching situations. Students discuss classroom management strategies, action research, authentic instruction, critical thinking, feeling and action as well as teaching to concepts and objectives. Throughout student teaching, students maintain a digital portfolio that demonstrates how they meet the New Jersey State and INTASC teaching standards. At the conclusion of the semester, students attend a portfolio review with members of the Music Education faculty to assess the success of the teaching experience. Prerequisites:

1. Classification as a full senior.
2. Satisfactory completion of music education courses numbered 171, 172, 271, 371 (or 692), 187 and 188 (or 696), 295 (or 681), 395 (or 682), and either SP273 or 274 (or 695).
3. Satisfactory completion of TH241.
4. For voice primary students, satisfaction of all requirements of the Piano Proficiency Test.
5. A minimum 2.75 cumulative grade point average.
6. Demonstrated aptitude, motivation, and potential for success in teaching, as evidenced by the successful completion of portfolio reviews.
7. Departmental approval.

Student Teaching fee: \$245. Fees for the Praxis Examination and Teacher Certification are additional.

### **ME495 Assessing Music Learning (1)**

This course provides pre-service music teachers with the strategies to assess music learning. Students study various testing models and learn to write and grade traditional tests such as true/false, multiple choice, and essay. In addition, students examine authentic assessment, performance assessment, and portfolio assessment models. Topics such as validity, reliability, standardized tests, and testing bias will be included. In addition, students will learn how to read and interpret quantitative test data and examine the literature on grading. Course content, activities and experiences in this course covers New Jersey Core Curriculum Content Standards for Music and prepares students to meet the New Jersey Professional Standards for Teaching. The content of this course conforms to the recommendations of the Professional Teaching Standards adopted by the State of New Jersey in 2002. This course may be offered in an on-line format. Students must be able to generate PowerPoint presentations, access information from the Internet, upload and download documents, and participate in on-line discussion groups. Students who lack the computer competencies to meet the expectations of this course must remediate them prior to enrolling. This course will be offered in on-line format in some semesters.

### **ME496 Music in Special Education (1)**

This course is designed to acquaint the pre-service teacher with the special needs of exceptional children. Content includes categories of special students, characteristic behaviors, mainstreaming, and classroom methodology. Course content, activities and experiences in this course covers New Jersey Core Curriculum Content Standards for Music and prepares students to meet the New Jersey Professional Standards for Teaching. Prerequisites: same as for ME492.

### **ME499 Special Topics in Music Education (2 or 3)**

The content of this course and the number of credits will vary with the special interests and qualifications of the professor teaching it.

### **ME540 Choir Training for Young Singers (3)**

A practicum combined with study designed to teach students how to organize and direct a children's choir program that emphasizes musical training as a basic requirement. The course focuses on teaching children good vocal techniques and sight-reading skills and includes practice teaching in a local school under instructor supervision. Other areas covered include musical readiness skills, voice-change problems, and repertoire. Course content, activities and experiences in this course covers New Jersey Core Curriculum Content Standards for Music and prepares students to meet the New Jersey Professional Standards for Teaching.



### **ME588 Dalcroze Studies (2)**

The purpose of this elective course is to provide students with an intensive experience in eurhythmics and eurhythmics pedagogy leading to an understanding of Dalcroze's principles regarding movement, solfège, piano improvisation and their use in the classroom. An important focus of the class will be to provide students with an insight into how kinesthetic-based learning can help inform and deepen the musical experience. Opportunities for lesson planning and curriculum development in the Dalcroze model will be offered. Students will write and present practice lessons. In addition, students will develop improvisation skills necessary to integrate a eurhythmics into private applied instruction.

### **ME591 Choral Music: Grades 5 - 12 (3)**

This course is designed to acquaint the music educator with repertoire suitable for use with middle and senior high school choral ensembles. Representative repertoire from all periods of music will be discussed, analyzed, and performed in class. Course content, activities and experiences in this course covers New Jersey Core Curriculum Content Standards for Music and prepares students to meet the New Jersey Professional Standards for Teaching.

### **ME598 Advanced Dalcroze Studies (2)**

This course continues to develop studies in eurhythmics by focusing on the kinesthetic understanding of the rhythms and tempos utilized within popular Baroque and Classical dance compositions such as the minuet, sarabande, and allemande as well as movement activities that may be integrated into classroom music lessons at all levels of school music instruction. Opportunities for lesson planning and curriculum development in the Dalcroze model will be offered. Students will write and present practice lessons. In addition, students will develop improvisation skills necessary to teach a eurhythmics class or to integrate eurhythmics into private applied instruction. Prerequisite: ME498.

### **ME650 Thesis (1)**

Independent research under faculty supervision leading to the writing of a master's thesis. Prerequisite: ME685 (preferred) or MH631.

### **ME680 Internship in Music Teaching (3)**

A field-based experience consisting of three hours per week of internship teaching at a public or private school. Students may be placed in one of the residency programs of Westminster Academy. They will work with a cooperating teacher and be supervised by the instructor of the internship. Students will meet with the instructor periodically throughout the semester. In addition, they will prepare and teach lessons and submit documentation to chronicle the internship experience.

### **ME681 Music in Elementary Education (3)**

An elective course involving study of the strengths and weaknesses of current approaches to teaching music in the elementary school. Special attention is paid to the evaluation of classroom techniques and materials. Approaches covered include Orff-Schulwerk, Kodály, Dalcroze, and individualized and small-group instruction. Also discussed are music education for special students and vehicles for use with children's voices, including performance groups, repertoire, and musical plays. Course content, activities and experiences in this course covers New Jersey Core Curriculum Content Standards for Music and prepares students to meet the New Jersey Professional Standards for Teaching.

### **ME682 Music in Secondary Education (3)**

An elective course dealing with contemporary philosophy, materials and techniques for use in classroom music, performing groups, and music theory classes in the middle and senior high school. Emphasis is placed on techniques for working with the adolescent. Topics cov-

ered include philosophies and objectives for classroom music programs, choral techniques, repertoire, rehearsal techniques, motivation, and recruitment. Course content, activities and experiences in this course covers New Jersey Core Curriculum Content Standards for Music and prepares students to meet the New Jersey Professional Standards for Teaching.

### **ME685 Research in Music Education (3)**

This course, intended for students in the M.M.E. program, provides students with the tools necessary to prepare them for writing the master's thesis. Specific objectives include familiarity with a broad variety of research topics in music education, specialization in a chosen research topic in music education, the ability to review music education research literature and to synthesize findings in a scholarly paper using APA style, a knowledge of quantitative and qualitative research methods, the ability to interpret quantitative research results based on the understanding of descriptive and correlational statistics, the ability to compute statistics for a given body of research data, and the writing of a thesis proposal as the culminating project of the course.

### **ME686 Teaching Music in the 21st Century (3)**

Critical theory and critical pedagogy provide the framework for advanced study in post-modern teaching philosophies and teaching strategies as applied to music education. Techniques to engage students in diverse ways of thinking about music teaching and learning that transform both student and teacher will be presented. Always in the context of the social and political structures of schooling and the place schooling has in society, students will be empowered to create a dialoguing and problem-posing pedagogy for teaching music to children at all grade levels.

### **ME690 Independent Study in Music Education (3)**

An elective course providing an opportunity to pursue a topic of special interest under the guidance of a music education faculty member of the student's choice. The proposal for the independent research project should be approved prior to registration for the course.

### **ME691 Administration and Supervision in Music (3)**

An examination of current research in administration and supervision with applications to a K-12 music program. Special emphasis will be given to hiring, supervision and evaluation of teachers, issues in special education, scheduling, budgeting and facilities planning.

### **ME692 History and Philosophy of Music Education (3)**

The course will survey the major philosophical approaches to music education from their context in history. Relationships to developments in general education as well as the political climate of the period will be explored. A major paper investigating one of the philosophical thinkers will be required in addition to a well developed personal philosophy of music education.

### **ME693 Seminar in Music Education (3)**

Issues of arts advocacy, National Standards, integrated arts, and technology in the classroom are all possible topics for this seminar.

### **ME694 Curriculum Development and Evaluation (3)**

This course examines the relationship between curriculum theory and philosophy of music education. Through the study of traditional and contemporary models of curriculum development and evaluation, students broaden their understanding of curriculum as it impacts the learning process. National Standards will be a focal point for the development of curricula that enhance and support quality music education. Course content, activities and experiences in this course covers New Jersey Core Curriculum Content



Standards for Music and prepares students to meet the New Jersey Professional Standards for Teaching.

### **ME695 Psychology for Music Teachers (3)**

This course merges the science of psychology with the teaching of music. It helps the student to understand the applications of psychological principles to the music learning process. The course will identify and discuss variables that affect a student's learning of music. Students utilize computing facilities to study statistical concepts and to complete a quantitative research study as part of this course. Open to all graduate students. Course content, activities and experiences in this course covers New Jersey Core Curriculum Content Standards for Music and prepares students to meet the New Jersey Professional Standards for Teaching.

### **ME696 Teaching Instrumental Music (3)**

A graduate level survey of the pedagogy necessary to teach instrumental music (woodwinds, brass, string and percussion instruments) and to develop and maintain beginning string and wind ensembles. The class will include some hands-on playing but is not

designed to develop proficiency on the individual instruments. Students must demonstrate sufficient competencies to provide beginning instruction. Instruments will be available for rental. Instrumental methods books will be available in the Music Education Resource Center (MERC) in Talbott Library for student investigation during this course. Course content, activities and experiences in this course covers New Jersey Core Curriculum Content Standards for Music and prepares students to meet the New Jersey Professional Standards for Teaching. Rental fee, per Instrument: \$20.

### **ME698 Teaching College (3)**

This course is designed for the graduate student who will be teaching at the college level. The content combines the theory of college teaching with praxis. Topics covered include: the psychology of the undergraduate, teaching graduate students, designing a syllabus, presenting course content, strategies for student-centered learning, and assessment. Whenever possible, students will have the opportunity to intern with college faculty and will observe, present demonstration lessons, be coached and mentored. Open to all graduate students.

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# ARTS AND SCIENCES

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## Faculty

Ronald Filler (*chair*), Denise Asfar, Edward Carmien, Kim Chandler-Vaccaro, Diana Crane (*on leave, 2005-2006*), Heidi Cyr, Michael Davis, Robert C. Good, Midge Guerrero, Paul Jivoff, Rebecca Krause, Elena Livingstone-Ross, Douglas Martin, Cynthia Newman, Gerlinde Ord, Margaret Schleissner, Barry Seldes, Elizabeth Scheiber, Jaime Schmitt, John Sullivan, Tina Vogel.

## General remarks

The Arts and Sciences Department seeks to provide those elements of a liberal arts education that will furnish undergraduates with an intelligent grasp of their cultural heritage and of the world in which they live. A thorough and ongoing contact with the humanities and an appreciation for the behavioral, social and physical sciences are indispensable to the development of musical leadership. In addition to courses taught by Westminster Arts and Sciences faculty, faculty from the College of Liberal Arts, Education, and Sciences on the Lawrenceville campus of Rider University regularly offer courses on the Westminster campus. Westminster students also have broadened curricular opportunities for course selection at the Lawrenceville campus and through access under a cooperative program to offerings at Princeton University.

## Bachelor of Arts in Music

The Bachelor of Arts in Music curriculum combines an outstanding program of music theory and performance with a broad background in liberal studies designed for those interested in joint careers in both professional music and liberal arts. Although certain courses may be transferred, students in this program must earn at least 39 Arts and Sciences credits within Rider University.

## Reading, writing, and mathematics skills

All entering undergraduates take placement tests in order to determine the level of their English reading and writing abilities and of their mathematics skills. As a result of the English placement test, students may be required to take LL037 College Reading and Writing during their first fall semester. LL037, if required, must be completed satisfactorily as a prerequisite to all other Arts and Sciences courses. As a result of the mathematics placement test, students may be required to take SP035, Fundamentals of Mathematics.

All students should complete LL131 English Composition, a prerequisite to many other courses, during their first year of study.

## Foreign languages

Foreign language study is sequential, each course being prerequisite to the next. Minimum "C" grades are required for advancement to the next level. Placement examinations are offered for students who have backgrounds in French or German. Advanced standing may be approved, but credit is not awarded except by transfer of credits earned in foreign language study at the college level.

Foreign language proficiency examinations for graduate students, taking the form of translation with dictionary, are administered by Arts and Sciences faculty. Most graduate students must demonstrate proficiency in foreign languages or show transcript evidence of completion of college level study as

indicated below.

Graduate students majoring in Sacred Music, Organ Performance, and Choral Conducting must demonstrate a reading proficiency in either French or German or must show transcript evidence of successful completion (minimum "C" grades) of two years of college study in one of those languages. Students may take either LL640 German Reading, or LL641 French Reading, in order to satisfy this requirement.

Graduate students majoring in Voice Pedagogy and Performance and in Piano Accompanying and Coaching must demonstrate a proficiency equivalent to one year of undergraduate study of both French and German or must show transcript evidence of successful completion (minimum "C" grades) of one year of college study in each of those languages. Students may take LL141 and LL142, French I and II and/or LL151 and LL152 German I and II in order to satisfy these requirements.

## AP and CLEP credit

Students who have earned a minimum score of 4 receive three credits for each Advanced Placement (AP) course falling in the domain of Arts & Sciences.

In the case of the College Level Examination Program (CLEP), students who have earned scores of at least 65 on tests prior to entering Westminster may apply these courses toward graduation. Students are limited to three credits per course unless additional credit is specifically authorized by the department. After enrolling at Westminster, students must obtain advance written approval from the department in order to earn credit through CLEP.

## Princeton University cooperative program

By reciprocal arrangement, Westminster students with a minimum cumulative grade point average of 3.50 may petition to take courses at Princeton University. No cost is involved beyond tuition charges at Westminster, provided that aggregate full-time loads are not exceeded. Students are limited to one course per term, to fall or spring enrollment, and to courses not offered by Westminster. The program is limited to 10 students per semester, selection and approval being made by academic deans at both institutions.

Westminster students who take courses under this program are subject to Princeton University policies and academic regulations, with which it is their responsibility to become familiar. All grades and credits earned are recorded on Westminster transcripts and are included in grade point average calculations.

## COURSES

### AR111 Survey of Art History (3)

The history of Western art – architecture, sculpture, painting – from its beginnings to the 19th century.

### AR112 19th- and 20th-Century Art (3)

An in-depth study of the major arts movements in 19th century Europe, from Neoclassicism to Postimpressionism.

### AR121 Introduction to Arts Management (3)

A survey course covering fundamental administration as related to the arts.

**AR202 Communications and Marketing in the Arts (3)**

A survey course covering the fundamentals of communications and marketing in the arts.

**AR203 Arts Fundraising (3)**

Provides students with an understanding of the ethics and practices of fundraising for non-profit arts agencies. Students gain an understanding of the role of the development office in a non-profit arts agency, prepare for careers in arts management by increasing the skills necessary to function, and learn to plan a multi-faceted fundraising campaign effectively. Prerequisite: LL131.

**AR216 Acting I (3)**

This course provides an introduction to basic techniques of realistic acting using exercises, improvisation, and scene study. The emphasis is on honesty and commitment to action in order to be able to create real life in an imaginary world.

**AR217 Improvisation and Movement (3)**

Using theater games, students explore themselves as individuals and members of a group. The course uses scenes, skits, dances and games to help students overcome their fears and insecurities, enabling them to develop their creativity, spontaneity, honesty, concentration, and commitment to action. The class also explores body movement as a means of heightening dramatic expression.

**AR232 The American Myth in Literature, Landscape and Music (3)**

A study of New World and related myths from an interdisciplinary perspective. Students will read essays, fiction and poetry by Poe, Melville, Emerson, Whitman, James, and others. Paintings and musical works embodying New World concepts are examined in connection with the authors. Prerequisite: LL131.

**AR290 Arts Management Independent Study (3 - 12)**

This self-motivated, self-directed course culminates in a complete project. The student and the faculty advisor will mutually develop the scope of each project. It will be designed to demonstrate the student's entrepreneurial skills and provide an opportunity for practical application of the curriculum. Prerequisites: AR202, AR203, and either AR121 or CBA110.

**AR302 The American Identity in the Arts (3)**

This course studies the place of the arts and the position of the creative artist in contemporary American society with particular emphasis on the problems of the artist's search for an American identity in the complex cultural milieu. The main emphasis is on the analogous positions of poets between 1910 and the present. Prerequisite: LL131.

**AR315 History of American Music Theater (3)**

The history of the American Musical from the first American production in 1750 of Gay's *The Beggar's Opera* up to the present will be traced. Emphasis will be placed upon those common elements which are solely intrinsic to the American stage. Developments and imported ideas (e.g., *The British Invasion*) will be highlighted.

**AR316 Acting II (3)**

Basic acting techniques. Emphasis on the ingredients of any action: what am I doing, why, who am I, what is my attitude toward partner? Prerequisite: AR216.

**AS406 Arts and Sciences Internship (3 - 12)**

This course consists 95 hours for each three credits for which the student enrolls. The student is required to spend 13 weeks of on-site

participation in a broad range of daily operations at an internship site. In addition, there are group meetings with all students participating in internships and site-analysis assignments given under the direction of Arts and Sciences faculty. Students may enroll for a maximum of 12 credits of internships. Prerequisite: at least junior-level standing.

**LL035 English as a Second Language (0 credits, 3 hours per week)**

For students whose native language is not English and who need practice in written and oral communication. This course may be required for international students for one or more semesters.

**LL037 College Reading and Writing (0 credits, 3 hours per week)**

Required for students placed into this course as a result of the basic skills English testing program. This intensive course reviews effective reading, writing, and study processes and leads students to the level of mastery required to begin LL131 English Composition the following semester.

**LL131 English Composition (3)**

An intensive essay writing course that provides students with the analytical, rhetorical, and research skills needed to write well in many disciplines. Source-based writing is emphasized, culminating in a significant research project. In-class and outside-class writing methods are explored, leading students to master their individual writing processes. Prerequisite: LL037 or satisfactory score on basic skills English test.

**LL141, 142 French I, II (3,3)**

This course is an integrated approach to the study of French language and culture. It is designed to develop basic grammar, vocabulary, and conversation with the purpose of developing proficiency in all four language skills (reading, writing, listening, and speaking). Prerequisite for LL142: minimum "C" grade in LL141.

**LL145, 146 Italian I, II (3,3)**

This course is an integrated approach to the study of Italian language and culture. It is designed to develop basic grammar, vocabulary, and conversation with the purpose of developing proficiency in all four language skills (reading, writing, listening, and speaking). Prerequisite for LL146: minimum "C" grade in LL145.

**LL151, 152 German I, II (3,3)**

This course is an integrated approach to the study of German language and culture. It is designed to develop basic grammar, vocabulary, and conversation with the purpose of developing proficiency in all four language skills (reading, writing, listening, and speaking). Prerequisite for LL152: minimum "C" grade in LL151.

**LL218 Shakespeare (3)**

This course introduces students to the poems and plays of Shakespeare through close reading, analysis, presentation, and discussion. Elizabethan history and culture are presented as a means of unfolding the dramatic and poetic elements of his work. Prerequisite: LL131.

**LL227 Drama as Literature (3)**

An introduction to drama as a literary genre, including American British, and European works ranging from ancient Greek tragedy to contemporary theater. Study focuses on literary analysis and criticism of dynamic conventions with attention to the relationship between genre and meaning and to chronological development in the drama. Prerequisite: LL131.

### **LL229 Science Fiction and Fantasy Literature (3)**

This course introduces students to the basic elements of science fiction and fantasy literature as a means of providing a basic "SF" vocabulary. Novels and short stories from an array of science fiction and fantasy sub-genres are read and discussed, enabling students to better appreciate and interpret fantastic literature and film. Prerequisite: LL131.

### **LL243, 244 French III, IV (3,3)**

This course is an integrated approach to the study of French language and culture. It is designed to strengthen grammatical mastery, to build vocabulary, and to encourage lively and meaningful communication in French with the purpose of developing proficiency in all four language skills (reading, writing, listening, and speaking). Prerequisite for LL243: minimum "C" grade in LL142. Prerequisite for LL244: minimum "C" grade in LL243.

### **LL247, 248 Italian III, IV (3,3)**

This course is an integrated approach to the study of Italian language and culture. It is designed to strengthen grammatical mastery, to build vocabulary, and to encourage lively and meaningful communication in Italian with the purpose of developing proficiency in all four language skills (reading, writing, listening, and speaking). Prerequisite for LL245: minimum "C" grade in LL146. Prerequisite for LL246: minimum "C" grade in LL245.

### **LL253, 254 German III, IV (3,3)**

This course is an integrated approach to the study of German language and culture. It is designed to strengthen grammatical mastery, to build vocabulary, and to encourage lively and meaningful communication in German with the purpose of developing proficiency in all four language skills (reading, writing, listening, and speaking). Prerequisite for LL253: minimum "C" grade in LL152. Prerequisite for LL254: minimum "C" grade in LL253.

### **LL282 Major Poets (3)**

This course introduces students to poetry via the reading and analysis of different poetic forms. While reading, listening to, performing, and discussing poems from a wide cultural spectrum, students learn to evaluate and appreciate poetry by understanding such elements as metaphor and persona. Prerequisite: LL131.

### **LL331 Creative Writing, Editing and Publishing (3)**

In this creative writing course, students write, learn to workshop and edit their work, and then to find a market and submit their work for publication. The course tracks the creative process from the blank page to the published page. Writers of short fiction, poetry, drama, and literary essays are all welcome in this course, which may be repeated for additional credit. Prerequisite: LL131.

### **LL339 Women in Science Fiction (3)**

Though numerically in the minority, women writers in science fiction have had a distinct impact on the genre. Students study writers such as C. J. Cherryh, Ursula K. LeGuin, James Tiptree Jr., Katherine Kurtz, Doris Lessing, Anne McCaffrey, and Mary Shelley. In addition, stereotypes of female characters in SF are reviewed in search of a true female protagonist. Prerequisites: LL131 and one other literature course.

### **LL391 Symbolism and Impressionism (3)**

This interdisciplinary course, designed for honors students of any major, examines Symbolist literature and Impressionist music. Two generations of writers and composers and their influence on one

another are studied. Discussion in each class compares literature and music. This seminar questions and seeks to understand the Symbolist esthetic, which assumes that correspondences exist among sounds, colors and words. Prerequisite: LL131.

### **LL431 Research Writing (3)**

Students study examples of current published articles and essays in their fields of interest. Research methods, bibliography, and advanced essay writing techniques are reviewed and then put to use in a major research project of the student's own design. Emphasis is placed on writing a major research-based essay appropriate to the student's field of interest. Prerequisites: LL131, 300-level course in major field.

### **LL640 German Reading (0 credits, 3 hours per week)**

Designed for graduate students who have little or no previous experience with the German language. A functional course concentrating solely upon preparing students to translate German language sources pertinent to their fields of study. Completion of the course with a grade of "Y" satisfies the graduate language translation requirement. Recommended for Sacred Music, Organ Performance, and Choral Conducting majors; not recommended for Voice Pedagogy and Performance or Piano Accompanying and Coaching majors.

### **LL641 French Reading (0 credits, 3 hours per week)**

Designed for graduate students who have little or no previous experience with the French language. A functional course concentrating solely upon preparing students to translate French language sources pertinent to their fields of study. Completion of the course with a grade of "Y" satisfies the graduate language translation requirement. Recommended for Sacred Music, Organ Performance, and Choral Conducting majors; not recommended for Voice Pedagogy and Performance or Piano Accompanying and Coaching majors.

### **RP161 Social Philosophy (3)**

Emphasizes social ethics through critical studies of such contemporary problems as abortion, euthanasia, capital punishment, animal rights, environmental ethics, sexual morality, pornography and censorship, world hunger, environmental ethics, and reverse discrimination.

### **RP268 Literature of the Hebrew Bible/Old Testament (3)**

An examination of the major narrative portions of the Old Testament.

### **RP301 Philosophy of Religion (3)**

An inquiry into the meaning, significance and fundamental problems of religion as they appear in their philosophical perspective. The relation between religion and science; between faith and reason; religious experience, religious truth and symbolism, etc. Selections from the works of Aquinas, Spinoza, Kant, Kierkegaard, Freud, Whitehead and others. Prerequisite: any previous philosophy course or permission of the instructor.

### **RP363 Ethics (3)**

A combined historical and systematic analysis of the problems of ethics. The nature and meaning of moral values and judgments, moral responsibility and freedom, the relativity of value, conscience, and happiness are discussed. Principal ethical positions are examined to determine the nature of ethical problems and the criteria for their adequate solution. The writings of such philosophers as Epicurus, Spinoza, Hume, Kant, Mill and Nietzsche are read. Prerequisite: LL131.



**SP035 Fundamentals of Mathematics  
(0 credits, 3 hours per week)**

A study of basic mathematical concepts and techniques. The course begins with a review of fundamentals and proceeds to the study of advanced topics as determined by the instructor.

**SP175 Introduction to Psychology (3)**

An orientation to the science of psychology is presented using a multimodal approach consisting of lectures, classroom discussion, videotapes, computer simulations, field experiments, and weekly progress evaluations. Topics include the scientific method; human development; intelligence and its measurement; special aptitudes and interests; personality; motivation and emotion; frustration and personality deviations; and learning, thinking, remembering and forgetting.

**SP177 Race, Class and Gender (3)**

The goal of this course is to study the factors that cause and shape minority groups with special attention focused on the psycho-social factors influencing these groups. The roles of stratification and prejudice in relationship to age, race, class, disability, gender and sexual orientation are examined. Both field and laboratory research are conducted stressing inquiry and the scientific method.

**SP189 Special Topics in Psychology (3)**

This course is designed around a topic of special interest in psychology. Prerequisite: SP175.

**SP221 Mathematics in the Liberal Arts (3)**

A survey of key concepts in five mathematical disciplines: geometry, algebra, trigonometry, calculus, and statistics. Emphasis is placed on interrelations and applications to art, philosophy, social sciences, physical sciences, and finance. Prerequisite: "Y" grade in or exemption from SP035.

**SP273 Developmental Psychology (3)**

The physical and psychological growth of the individual from infancy through adolescence is studied, with emphasis on cognitive, emotional, and social processes. Prerequisite: SP175.

**SP274 Educational Psychology (3)**

The psychological foundations of education, based on the findings of experimental research in learning, transfer, motivation, reinforcement, and behavioral modification. Prerequisite: SP175.

**SP296 Introduction to Computer Science (3)**

An introduction to word processing, database management, spreadsheets, and multimedia, including computer control of CD, laser disc, scanned pictures, and digitized movies.

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# MUSIC THEATER

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## Faculty

Jay Kawarsky (*director*), Christopher Arneson, Edward Carmien, Kim Chandler-Vaccaro, Margaret Cusack, Thomas Faracco, Phil Hall, Jeffrey Unger, Douglas Martin, Laura Brooks Rice, Jaime Schmitt, Tina Vogel, Charles Walker.

## General remarks

The vocal demands placed upon singing actors on the American music theater stage have become much greater in recent decades than was true during the earlier development of the genre. At the same time, opera singers and opera companies have found it prudent to include music theater repertoire in their programs and repertoires. The demand for good singing and strong musical skills has never been more apparent on Broadway or in the untold numbers of music theater productions that take place annually throughout the world.

The interdisciplinary Music Theater Program at Westminster Choir College provides thorough grounding in acting, dancing, and singing. Majors pursue a Bachelor of Music degree program that places them on a musical level with all other students at the college. Quality voice instruction and concern for vocal health – factors for which Westminster has long been renowned – lie very much at the heart of the training.

Vocal expectations for Westminster music theater majors are therefore higher than is generally the case elsewhere, reflecting a desire to prepare graduates with career options not only in music theater but also as professional singers who are capable of pursuing opportunities in the world of opera, in church soloist work, or on the concert stage.

## Music Theater Lab

Majors are required to meet weekly attendance and participation requirements for Music Theater Lab during every semester of enrollment in the Music Theater major field. The lab supplements curricular instruction with presentations by invited artists, faculty seminars and master classes, and opportunities for students to interact with professionals in the field. Grading is “Y” (satisfactory) or “Z” (unsatisfactory).

## Double majors

Double majors in music theater and voice performance (nine semesters) and music education (five years) are possibilities that prospective students are encouraged to consider.

## Theater on the Westminster campus

Music theater majors must participate in backstage capacities and, following casting auditions, in a minimum of one major or supporting role onstage in a theatrical production offered for credit on the Princeton or Lawrenceville campus of Rider University. Two music theater and two opera productions are planned for each academic year on the Westminster campus; see also “Theater on the Lawrenceville campus” below. A substantial discount is offered to Westminster students who join the non-credit Westminster Conservatory Actors Company, which stages several music theater productions annually.

## Theater on the Lawrenceville campus

The Fine Arts Department of the College of Liberal Arts, Education and Sciences, on the Lawrenceville campus of Rider

University, offers a well-established theater program. Three major productions one of them a music theater work, are mounted annually at its extensively refurbished Yvonne Theater. Westminster students may audition for roles in all productions and are eligible on a space-available basis to enroll in many courses offered in theater as well as in other disciplines at Lawrenceville. In addition, several student-directed events are presented each year in the Fine Arts studio theatre.

## Dance instruction

Ballet, tap, jazz dance, and the “Dance for the Performing Artist” courses are offered at the Princeton Ballet School, a ten-minute walk from the Westminster campus. The “Body Awareness” course is taught on the Westminster campus.

## COURSES

### MT101 Body Awareness (2)

The student will learn to free the body through improvisation and movement exploration. Physical awareness will be explored through experiential anatomy, movement fundamentals, Alexander Technique, and yogic methods of posture, relaxation and breathing. From this body awareness the student will begin to connect music with movement and learn methods to refine the use of the body as an instrument of communication.

### MT102 Fundamentals of Dance Technique (2)

A practical course designed to provide understanding of universal principles underlying alignment, support, strength, flexibility, coordination, balance and endurance applicable to western theatrical dance forms. Through dance kinesiology, movement analysis and fundamentals, and the latest research on fitness training for dancers, students will gain knowledge of how to improve their movement skills, no matter what level of training they have acquired prior to the course. It is suggested that the course, “Body Awareness (MT101)” be taken prior to taking this course.

### MT109 Ballet I (2 credits, 3 hours per week)

This course will introduce the basic elements of ballet technique. This technique is based on the five positions of the legs and feet, coupled with appropriate arm positions. The class will consist of a basic ballet barre warm-up. This warm-up will include stretching and developing strength and turn-out used in dance positions and combinations. Instruction will include jumping, turning, and connecting steps with movement. Ballet terminology will be addressed.

### MT110 Ballet II (2 credits, 3 hours per week)

This course is a continuation of MT109, Beginning Ballet I. Students will build upon the techniques learned in the previous course. Prerequisite: MT109.

### MT207 Music Theater Vocal Coaching (3)

Master classes and private instruction in music theater solo and ensemble performance. Open to Music Theater majors only. Prerequisite: MT101.

### MT209 Tap Dance I (2 credits, 3 hours per week)

Introduction to the basic elements of tap dancing. Tap technique is geared to enhance rhythm and motor skills. These basic elements will be used to connect several steps and movements into combinations. Other variations such as “soft shoe” or “clogging” will be included.

**MT210 Tap Dance II (2 credits, 3 hours per week)**

Continuation of MT209. Combinations most often used in music theater productions are emphasized. Prerequisite: MT209.

**MT216 Acting for the Music Theater Major I (3)**

This professional skills course, intended for Music Theater majors, is designed to meet the needs of students aiming for a career on the professional stage. This course integrates the student's previous acting training in MT101 and MT335 to further develop skills for the actor.

**MT217 Acting for the Music Theater Major II (3)**

A continuation of the skills and exercises covered in MT216, with the addition of scene study, script analysis, and preparation for scene performance. Prerequisite: MT216.

**MT309 Jazz Dance I (2 credits, 3 hours per week)**

With a foundation of ballet technique, this course will explore the expressive style of jazz dance. Further exploration into basic Western theatrical dance forms and social dances used most often on the stage will be made. Prerequisite: MT109.

**MT310 Jazz Dance II (2 credits, 3 hours per week)**

Continuation of MT309. Prerequisite: MT309.

**MT335 Speech for the Actor (3)**

This course deals with the basic tools and concepts required for effective speech for the stage. Exercises will increase flexibility and range of speaking and will foster heightened responsiveness to imagery and rhythm. Important elements include body movement, breathing, support for the voice, dialect, and characterization. There will be regular practice in the delivery of both impromptu and prepared speeches. The course will provide students with an understanding of how to project the voice clearly and forcefully.

**MT401 Choreography (3)**

This elective course will study the relationship between music, text, and movement. Choreography will be approached through exploration of various resources, including improvisation, use of ideas, knowledge of forms, and development of craft. The creative process will include movement using the various styles of dance used in music theater. It is recommended that students complete MT480 before taking MT401.

**MT402 Directing Music Theater and Opera (3)**

This elective course will investigate how conceptual ideas and the process of script analysis are used in putting together a music theater production for performance. Instruction will include staging ideas and elements needed for a complete production. Other theatrical aspects of choreography, properties, costumes, lighting, and set design will be addressed. It is recommended that students complete MT496 before taking MT402.

**MT480 Dance for the Performing Artist (3)**

This course is a culmination of the dance elements and forms studied in ballet, tap, and jazz dance. Context areas will include movement used most often in performance of music theater and movement fundamentals applicable to all aspects of presentation and principle to refine and articulate the performer's awareness and use of the body through singing and dance. Examination of performance issues and of movement as a basis for music and sound production will be addressed. Prerequisites: MT209, 309.

**MT492 The Singing Actor: Music Theater (3)**

This course synthesizes acting, movement, and musical skills to prepare students for effective music theater performance. The course may include improvisation, movement, acting exercise, and scene work. Written assignments will involve character study as well as script and scene analysis for scenes studied in class. Prerequisite: MT217.

**MT493 Music Theater Production (2)**

Preparation and performance of a solo or ensemble role in a fully staged music theater production. Concurrent participation in stage crew activities is required.

**MT496 Workshop in Music Theater (3)**

This performance-oriented class will explore many facets of producing music theater. Areas of instruction will include performance, audition techniques, the music theater process, and analysis. Stage direction, choreography, stage management, properties, costume, lighting, and set design will be addressed. The course will conclude with the performance of a one-act play, several scenes, or a musical revue. Prerequisites: MT480, 492.

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