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# ACADEMIC CALENDAR

## ▪ FALL 2009 ▪

### **Tuesday ▪ September 1**

Placement testing and choral hearings for new graduate students

### **Wednesday ▪ September 2 ▪ 8:00 a.m.**

Residence halls open for new students

### **Wednesday - Thursday ▪ September 2 - 3**

Orientation, placement testing & choral hearings for new students

### **Thursday ▪ September 3 ▪ 10:00 a.m.**

Residence halls open for returning students

### **Thursday - Sunday ▪ September 3 - 6**

Returning student choral hearings

### **Friday ▪ September 4**

Registration for Fall 2009

### **Friday - Sunday ▪ September 4 - 6**

Opera Theater/Bell Choir auditions

### **Monday ▪ September 7**

Labor Day; College closed

### **Tuesday ▪ September 8 ▪ 4:30 p.m.**

Fall Convocation

### **Wednesday ▪ September 9 ▪ 8:00 a.m.**

Classes begin

### **Friday - Saturday ▪ September 11 - 12**

Music Theater auditions

### **Tuesday ▪ September 15**

Last day to add courses

### **Tuesday ▪ September 22**

Last day to drop courses

### **Wednesday ▪ September 23 ▪ 5:00 p.m.**

Unresolved *Incomplete* grades from Summer Session II 2009 default to "F"

### **Wednesday - Tuesday ▪ September 23 - October 27**

Withdrawal period; instructor's signature not required

### **Wednesday ▪ October 7**

Deadline to apply for December 2009 graduation

### **Monday - Wednesday ▪ October 19 - November 18**

Pre-registration for Spring 2010

### **Tuesday ▪ October 27**

Last day for course withdrawal without instructor's signature

### **Wednesday ▪ October 28**

Midterm grades due

### **Wednesday - Tuesday ▪ October 28 - November 24**

Withdrawal period; instructor's signature required

### **Friday - Sunday ▪ November 6 - 8**

Family Weekend

### **Tuesday ▪ November 24**

Last day for course withdrawal with instructor's signature

### **Wednesday ▪ November 25 ▪ 12:00 p.m.**

Residence halls close

### **Wednesday - Sunday ▪ November 25 - 29**

Thanksgiving recess

### **Wednesday - Friday ▪ November 25 - December 11**

Withdrawal; medical documentation required

### **Sunday ▪ November 29 ▪ 12:00 p.m.**

Residence halls reopen

### **Monday ▪ November 30 ▪ 8:00 a.m.**

Classes resume

### **Friday ▪ December 11**

Last day to hold graduate oral examinations

Last day of classes

Deadline to apply for May 2010 or August 2010 graduation  
"Readings and Carols"

### **Saturday ▪ December 12**

"Readings and Carols"

### **Saturday - Sunday ▪ December 12 - 13**

Reading days

### **Monday - Tuesday ▪ December 14 - 15**

Final exams and juries

### **Wednesday ▪ December 16**

Reading day

### **Thursday - Friday ▪ December 17 - 18**

Final exams and juries

### **Saturday - Sunday ▪ December 19 - 20**

Reading days

### **Monday - Tuesday ▪ December 21 - 22**

Final exams and juries

# ACADEMIC CALENDAR

**Wednesday ■ December 23 ■ 12:00 p.m.**

Residence halls close

**Thursday ■ December 24 ■ 12:00 p.m.**

Final grades due

## ■ SPRING 2010 ■

**Tuesday ■ January 19 ■ 12:00 p.m.**

Residence halls open for new students

**Tuesday - Wednesday ■ January 19 - 20**

Orientation for new students

**Thursday ■ January 21 ■ 2:00 p.m.**

Residence halls open for returning students

**Friday ■ January 22**

Registration for Spring 2010

**Monday ■ January 25 ■ 8:00 a.m.**

Classes begin

**Friday ■ January 29**

Last day to add courses

**January 29 ■ 5:00 p.m.**

Unresolved *Incomplete* grades from Fall 2009 default to "F"

**Friday ■ February 5**

Last day to drop courses

**Monday - Friday ■ February 8 - March 12**

Withdrawal period, instructor's signature not required

**Monday - Friday ■ March 8 - April 2**

Pre-registration for Fall 2010

**Friday ■ March 12**

Last day for course withdrawal without instructor's signature

**Saturday ■ March 13 ■ 12:00 p.m.**

Residence halls close

**Saturday - Sunday ■ March 13 - 21**

Spring break; no classes or lessons

**Monday - Wednesday ■ March 15 - April 14**

Withdrawal period, instructor's signature required

**Tuesday ■ March 16**

Midterm grades due

**Sunday ■ March 21 ■ 12:00 noon**

Residence halls reopen

**Monday ■ March 22 ■ 8:00 a.m.**

Classes resume

**Friday ■ April 16**

Last day for course withdrawal with instructor's signature

**Monday - Friday ■ April 19 - April 30**

Withdrawal; medical documentation required

**Thursday ■ April 22 ■ 11:30 a.m.**

Spring Convocation

**Friday ■ April 30**

Last day to hold graduate oral examinations

**Friday ■ April 30**

Last day of classes

**Saturday - Sunday ■ May 1 - 2**

Reading days

**Monday - Tuesday ■ May 3 - 4**

Final exams and juries

**Wednesday ■ May 5**

Reading day

**Thursday - Friday ■ May 6 - 7**

Final exams and juries

**Saturday - Sunday ■ May 8 - 9**

Reading days

**Monday - Tuesday ■ May 10 - 11**

Final exams and juries

**Thursday ■ May 13**

Lawrenceville campus Commencement: Graduate/CCS Students

**Friday ■ May 14**

Lawrenceville campus Commencement: Undergraduate Day Students

**Friday ■ May 14 ■ 12:00 p.m.**

Final grades due

**Saturday ■ May 15 ■ 10:30 a.m.**

Princeton campus Commencement  
(Princeton University Chapel)

**Sunday ■ May 16 ■ 12:00 p.m.**

Residence halls close

**Friday ■ June 11 ■ 5:00 p.m.**

Unresolved *Incomplete* grades from Spring 2010 default to "F"

## *Origin and Character*

### **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. The Westminster College of the Arts, which is composed of Westminster Choir College and the School of Fine and Performing Arts, was established in 2007.

### **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 in 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.

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 Abbado, Boulez, Chailly, Leinsdorf, Levine, Masur, Mehta, Muti, Ozawa, Robertson, Sawallisch and Shaw. 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.

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. In 2007 Westminster Choir College became a division of Rider University's Westminster College of the Arts. Although it has never had a formal affiliation with any church, its programs draw students from most denominations of the Judeo-Christian heritage.

### **Mission Statements**

**Westminster College of the Arts** educates and trains aspiring performers, artists, teachers, and students with artistic interests, to pursue professional, scholarly, and lifelong personal opportunities in art, dance, music and theater. The College consists of three divisions: Westminster Choir College, the School of Fine and Performing Arts and Westminster Conservatory, a community music school. Through innovative and integrated programs and a commitment to discipline and excellence, the College serves as a cultural force within the university and community.

**Westminster Choir College** is a professional college of music with a unique choral emphasis that prepares undergraduate and graduate students for careers in performance, teaching, sacred music, and composition. In an atmosphere that encourages personal and musical growth and nurtures leadership qualities, Westminster Choir College complements professional training in music with studies in the liberal arts. Founded for Christian service, Westminster Choir College was a pioneer in establishing the highest standards in choral performance and church music. Today, the curriculum teaches pluralism and holds service through music to be ennobling, liberating, and integral to a rewarding and productive life.

**The School of Fine and Performing Arts** focuses on art, dance, music, music theater, theater and arts administration. Through programs that provide a historical, aesthetic, practical and professional perspective, students develop the skills to excel in a professional career while growing intellectually from a broadly based liberal arts curriculum. The School fosters meaningful engagement in the arts to students who wish to become professional artists as well as students who view the arts as an integral part of overall intellectual growth. The School nurtures and challenges the artist within all students and prepares them to contribute to an ever-changing global society.

For more than 40 years **Westminster Conservatory of Music** has served the Central New Jersey/Eastern Pennsylvania area with on-campus and community-based music instruction. The community music school of Westminster College of the Arts, it offers a superior faculty and tailors lessons, workshops and classes to the needs of the individual student.

Music study at the Conservatory provides a unique opportunity for musical growth and is available to students of all ages and stages of advancement. It also offers many opportunities to perform through its community choral, orchestral and theater ensembles. In addition to its program on the Westminster Choir College campus in Princeton, the Conservatory offers classes at extensions in Lawrenceville and South Brunswick, New Jersey and in Newtown and Yardley, Pennsylvania.

### **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 degree and the combined five-year Bachelor of Music/Master of Arts in Teaching 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, Schola Cantorum, and Symphonic Choir. Smaller ensemble experience is afforded by Westminster Choir, Jubilee Singers, Kantorei, Williamson Voices, Master Singers, Concert Bell Choir, Opera Theater and the Music Theater Ensemble. 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 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 residential high school and middle school 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.

# *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 Music Computing Center includes fifteen Kurzweil PC88 synthesizers and fifteen Macintosh computers. The Media Center includes 25 Windows-based computers with notation and sequencing capabilities. A complete description of library facilities is given at the end of this section.

## Westminster Conservatory

The Westminster Conservatory is the community music school division of the College of the Arts. It serves Central New Jersey and Eastern Pennsylvania with high quality music instruction in brass, woodwinds, strings, percussion, harp, piano, 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 12 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. A similar cooperative program with Princeton Theological Seminary permits limited graduate student cross-registration. 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.

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.

The dining commons and meeting rooms are on the second floor of the **William H. Scheide Student Center**, named for benefactor William H. Scheide. Student mailboxes, lounge areas, student government offices, the Office of the Associate 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. It also holds 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**. **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 **Westminster Conservatory**.

Westminster Choir College enjoys an excellent relationship with area institutions, and regularly makes use of facilities at the Princeton Ballet School, Princeton High School, Princeton Theological Seminary, and Princeton University. Performances are given in a variety of on- and off-campus venues, including schools and churches throughout the area.

## The University Libraries

Rider's libraries are at the center of intellectual life of the University, stimulating pursuit of free and critical intellectual inquiry through collaborative intellectual partnerships. A well-qualified faculty and staff support the information needs of students, faculty, staff, alumni, and friends by offering access to scholarly collections and information sources. Fostering the development of information literacy and enhancing connections between teaching and learning for life-long success is heavily emphasized. The libraries seek to provide welcoming surroundings conducive to the use and conservation of the diverse collections.

### Westminster Campus

The library at Westminster Choir College is housed in the Katharine Houk Talbott Library Learning Center. These collections comprise more than **67,000 music-related books, music scores and periodicals**, approximately **5,400 choral music titles** in performance quantities, a choral music reference collection of more than 80,000 titles, 200 current periodical titles in print, as well as access to more than 12,000 titles electronically. The library's **25,000 sound and video recordings** are supplemented by more than **338,000 audio tracks** available electronically from the **Classical Music Library** and the **Naxos Music Library**.

Special collections include the **Erik Routley Collection** of hymns and hymnological literature; the **D. deWitt Wasson Research Collection of Organ Music**; and the **Archives of the Organ Historical Society**, a comprehensive collection of organ research materials.

Talbott Library's score and sound recording collections cover all musical styles, genres, and periods at a basic level, but are concentrated more heavily in the areas of choral, vocal, keyboard, and sacred music. Of note are collected works of many individual composers, monuments of music, an extensive piano pedagogy collection, instructional material for music education in primary and intermediate schools, and holdings both broad and deep in

choral music, keyboard music, and hymnals. The library collects multiple print editions of many music titles for comparison of editing practices and multiple recordings of many titles for comparison of performance practices.

For more information about Talbott Library, access [www.rider.edu/talbott](http://www.rider.edu/talbott) on the Internet.

### Lawrenceville Campus

The Moore Library collection includes a wide variety of materials to meet a broad range of learning styles. More than **425,000 print volumes, 616,000 microform volumes, access to more than 12,000 periodical titles** in a mix of print and electronic formats, and a wide variety of electronic research tools make up the library. Housed in the Franklin F. Moore Building, the library is available to students, faculty, staff, and visiting researchers.

Electronic access to the online catalog, a vast array of databases and other finding aids, as well as the Internet, are provided in public areas and two instructional facilities in the library. A laptop loan program provides additional computing resources for use in the library.

A strong service program includes customized individual and group information literacy instruction, a vigorous reference service, and an inter-library loan program, as well as on-site access programs to many other libraries.

A newly refurbished reference and periodical reading room provides comfortable seating in an attractive environment conducive to reading and study. More than **1,000 current periodicals** in paper formats are attractively displayed, along with a large selection of current newspapers.

Viewing and listening rooms are available to complement the collection of moving image materials. In addition, the Amy Silvers Study Room is equipped to support the needs of students with special needs.

A new extended-hours study lounge at the entrance to the Moore Library provides a comfortable late-night study venue, as well as additional food friendly study space throughout the regular daytime hours.

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## Rider University Board of Trustees

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## Administration and Staff

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**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** ■ Dean and Director  
**Carol Burden** ■ Assistant to the Dean for Special Projects  
**Carol Conklin** ■ Manager, Westminster Conservatory  
**Jessica B. Franko** ■ Creative Services Manager  
**Jane Ferrick** ■ Area Director  
**Rebecca Hoberman** ■ Assistant Director of Admissions  
**Scott Hoerl** ■ Director of Westminster Conservatory and Continuing  
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**Lawrence Johnson** ■ Associate Dean of Students  
**Judy Kirschenbaum** ■ Assistant to the Dean and Director  
**Carren Klenke** ■ Assistant Director of Performance Management

**Marjory J. Klein** ■ Academic Coordinator  
**Marianne Lauffer** ■ Assistant Director, Westminster Conservatory Faculty  
and Extensions  
**Joe Miller** ■ Director of Choral Activities  
**James Moore** ■ Director of Performance Management  
**Hester Null** ■ Assistant Director, Westminster Conservatory  
**Marshall Onofrio** ■ Associate Dean for Administration  
**Natalie Pollard** ■ Director of Alumni Relations  
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**Kevin Radtke** ■ Coordinator for Sacred Music and the Royal School of  
Church Music  
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**Anne Sears** ■ Director of External Affairs  
**Katherine M. Shields** ■ Director of Admissions  
**Mary Ann Somaine** ■ Assistant Dean of Students  
**Steven B. Spinner** ■ Associate Director of Major Gifts  
**Evelyn J. Thomas** ■ Director of Academic Support Services and  
Coordinator, Educational Opportunity Program  
**TBA** ■ Associate Director of Alumni Relations

## 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.

**Laura Amoriello** ■ *Adjunct Assistant Professor, Piano*, 2004. B.M., Westminster Choir College of Rider University; M.M., Pennsylvania State University.

**Robert L. Annis** ■ *Associate Professor, Arts and Sciences, Dean and Director*, 1994. B.M., New England Conservatory; M.M., University of Southern California.

**Christopher Arneson** ■ *Associate Professor, Voice*, 2003. B.A., M.M., Binghamton University; D.M.A., Rutgers University.

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**Dalton Baldwin** ■ *Adjunct Professor, Piano*, 1984. B.A., Oberlin Conservatory.

**Barton Bartle** ■ *Professor, Theory*, 1973. B.M., M.M., University of Michigan; Ph.D., University of Illinois.

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**Lucy Carroll** ■ *Adjunct Instructor, Music Education*, 2002. B.M.E., Temple University; M.A., Trenton State College; D.M.A., Combs College.

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**Lindsey Christiansen** ■ *Professor, Voice*, 1977. B.A., University of Richmond; M.M., University of Illinois.

**Mi-Hye Chyun** ■ *Associate Professor-Librarian and Chair, Talbott Library faculty*, 1991. B.A., Sungkunkwan University, Korea; M.A. in L.S., University of Maryland.

**Lucas Ciavatta** ■ *Adjunct Assistant Professor, Music Education*, 2009. Licenciatura, University of Rio de Janeiro; M.M., Universidade Federal Fluminense.

**Ingrid Clarfield** ■ *Professor, Piano*, 1982. B.M., Oberlin College; M.M., Eastman School of Music, University of Rochester.

**Deborah Cordonnier** ■ *Adjunct Instructor, Arts and Sciences*, 2006. B.S., University of Missouri; M.A., Texas A&M University; M.Div., M. Theology, Princeton Theological Seminary.

**Kenneth Cowan** ■ *Assistant Professor, Organ*, 2001. B.M., Curtis Institute; M.M., Yale Institute of Sacred Music.

**Bryan Cracchiolo** ■ *Adjunct Instructor, Arts and Sciences*, 2009. B.A., Georgetown University; M.A., Rutgers University.

**Diana Crane** ■ *Associate Professor, Voice*, 1986. B.A., Leicester University, England; M.Ed., London University.

**Margaret Cusack** ■ *Professor, Voice, and Chair of Voice and Piano faculties*, 1994. B.M., M.M.T., Oberlin College.

**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.

**Vincent Edwards** ■ *Adjunct Assistant Professor, Sacred Music*, 2009. B.A., Bethel College; M.M., Yale University.

**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.

**Harold Evans** ■ *Adjunct Assistant Professor, Voice*, 2007. B.S., West Chester State College; M.M., Indiana University.

**Thomas Faracco** ■ *Associate Professor, Voice*, 1983. B.M., M.M., Westminster Choir College.

**Ronald Filler** ■ *Associate Professor, Music Education*, 1985. B.A., Union College; M.A., Rider College; M.S., D.Ed., University of Tennessee.

**Charles Frantz** ■ *Adjunct Assistant Professor, Theory/Music History*, 2000. B.M., M.M., Temple University; Ph.D., Rutgers University.

**Cristopher Frisco** ■ *Adjunct Instructor, Music Theater*, 2006. B.A., Lehigh University.

**Nancy Froyland Hoerl** ■ *Adjunct Assistant Professor, Voice*, 1995. B.A., Moorhead State University; M.M., Westminster Choir College of Rider University.

**Darren Gage** ■ *Adjunct Assistant Professor, Theory*, 2006. B.A. Swarthmore College; M.A., Ph.D., Rutgers University.

**Zehava Gal** ■ *Adjunct Associate Professor, Voice*, 1994. Graduate, Rubin Academy, Jerusalem.

**Daniel Gallagher** ■ *Adjunct Lecturer-Librarian*, 2000. B.M., Westminster Choir College.

**James Goldsworthy** ■ *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.

**Hugh R. Goodheart** ■ *Adjunct Assistant Professor, English*, 2005. B.A., Harvard University; M. Ed., The College of New Jersey.

**Anne Ackley Gray** ■ *Associate Professor, Voice*, 1982. B.A., Sarah Lawrence College; M.M., New England Conservatory.

**Midge Guerrera** ■ *Adjunct Assistant Professor, Arts and Sciences*, 2003. B.A., M.A., Montclair State University.

**Elizabeth Guerriero** ■ *Adjunct Assistant Professor, Music Education*, 2006. B.M., Hartt School of Music, The University of Hartford; M.M., University of Denver.

**Jennifer Haines** ■ *Adjunct Instructor, Music Education*, 2008. B.M., Westminster Choir College.

**R. Douglas Helvering** ■ *Adjunct Assistant Professor, Theory*, 2009. B.M., University of Nebraska; M.M., Westminster Choir College; D.M.A., University of Kansas.

**Ronald A. Hemmel** ■ *Professor, Theory, and Director, Music Computing Center*, 1994. B.M., Westminster Choir College; M.M., James Madison University; M.Phil., Ph.D., Rutgers University.

**Andrew E. Henderson** ■ *Adjunct Assistant Professor, Organ*, 2003. B.M., 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.

**Katherine Johnson** ■ *Adjunct Assistant Professor, Voice*, 2006. B.M., University of Calgary; M.M., Manhattan School of Music.

**Rachelle Jonck** ■ *Adjunct Assistant Professor, Voice*, 2007. B.M., University of Stellenbosch (South Africa)

**James Jordan** ■ *Associate Professor, Conducting*, 1991. B.M., Susquehanna University; M.M., Ph.D., Temple University.

**Jay Kawarsky** ■ *Professor, Theory*, 1989. B.M.E., Iowa State University; M.M., D.M., Northwestern University.

**Marvin Keenze** ■ *Professor, Voice, and Co-Director, Voice Resource Center*, 1976. B.M., M.M., Westminster Choir College.

**Julia Kemp** ■ *Adjunct Assistant Professor, Voice*, 1994. B.M. Westminster Choir College.

**Anthony Kosar** ■ *Professor, Theory, and Chair of Music Composition, History, & Theory*, 1984. B.M., West Liberty State College; M.M., Southern Illinois University; Ph.D., The Ohio State University.

**Sun Min Lee** ■ *Assistant Professor, Conducting*, 2004. B.M., Presbyterian College and Theological Seminary, Seoul, Korea; M.M., Westminster Choir College of Rider University.

**Phyllis Lehrer** ■ *Professor, Piano*, 1975. A.B., University of Rochester; M.S., Juilliard School.

**Matthew Lewis** ■ *Adjunct Assistant Professor, Organ*, 2005. B.S., B.M., Philadelphia Biblical University; M.M., D.M.A., Juilliard School.

**Chiu-Ling Lin** ■ *Adjunct Professor, Piano*, 2007. B.M., New England Conservatory; M.M., D.M., Indiana University.

**John Lindner** ■ *Adjunct Instructor, Music Education*, 2008. B.A., M.E., Trenton State College.

**Lillian Livingston** ■ *Adjunct Associate Professor, Piano*, 1986. B.M., Indiana University.

**Elena Livingstone-Ross** ■ *Adjunct Assistant Professor, Arts and Sciences*, 1995. Graduate, Polytechnic Institute of Leningrad; B.A., Grinnell College; M.A., Princeton University.

**Devin Mariman** ■ *Adjunct Assistant Professor, Voice*, 1999. B.M., Bradley University; M.M., Westminster Choir College.

**Douglas Martin** ■ *Adjunct Assistant Professor, Music Theater*, 2003.

**Carmen Mateiescu** ■ *Adjunct Assistant Professor, Theory/Music History*, 2007. B.M., M.M., University of Music (Bucharest); Ph.D., Rutgers University.

**John McBride** ■ *Adjunct Assistant Professor-Librarian*, 1999. M.A., Trenton State College; B.A., M.L.S., Rutgers University.

**Scott McCoy** ■ *Professor, Voice, and Co-Director, Voice Resource Center*, 1997. B.M., M.A., M.F.A., D.M.A., University of Iowa.

**Andrew Megill** ■ *Associate Professor, Conducting*, 1996. B.M., University of New Mexico; M.M., Westminster Choir College; D.M.A., Rutgers University.

**Joe Miller** ■ *Professor, Conducting, Director of Choral Activities, and Chair of Conducting, Organ and Sacred Music faculties* 2006. B.S., University of Tennessee; M.M., D.M.A., College-Conservatory of Music, University of Cincinnati.

**Sharon Mirchandani** ■ *Associate Professor, Theory/Music History*, 1997. B.M., Bowling Green State University; M.M., Temple University; Ph.D., Rutgers University.

**Mark Moliterno** ■ *Adjunct Associate Professor, Voice*, 2005. B.M., M.M., Oberlin College Conservatory of Music.

**Brent Monahan** ■ *Adjunct Assistant Professor, English*, 2008. B.A., M.A., Rutgers University, D.M.A., Indiana University.

**Alan Morrison** ■ *Adjunct Assistant Professor, Organ*, 2006. B.M., M.M., Curtis Institute of Music.

**Sharon Morrow** ■ *Assistant Professor, Music Education*, 2008. B.F.A., California State University at Fullerton; M.M., University of Wisconsin-Madison.

**Vanita Neelakanta** ■ *Assistant Professor, English*, 2008. B.A., M.A. Jadavpur University (Calcutta, India); Ph.D., Brandeis University.

**Jane Nowakowski** ■ *Associate Professor-Librarian*, 1990. B.M., Westminster Choir College; M.L.S., Rutgers University.

**Ronald D. Oliver, Jr.** ■ *Adjunct Assistant Professor, Conducting*, 2007. B.M.E., Murray State University; M.M., D.Phil., Texas Tech University.

**Marshall Onofrio** ■ *Adjunct Professor, Music Education*, 2007. B.M., B.S., University of Connecticut; M.M., University of Illinois; M.M., University of Nebraska-Lincoln; D.M.A., The Ohio State University.

**Gerlinde Ord** ■ *Adjunct Assistant Professor, Arts and Sciences*, 2002. M.A., Wilhelms-Universität, Münster, Germany.

**Thomas Parente** ■ *Associate Professor, Piano*, 1993. B.A., Jersey City State College; B.M., Manhattan School of Music; M.A., Rutgers University; Dalcroze Eurhythmics License, Longy School of Music.

**Lance J. Peeler** ■ *Adjunct Assistant Professor, Theory*, 2006. B.M., Oklahoma Baptist University; M.M., Westminster Choir College of Rider University.

**J.J. Penna** ■ *Associate Professor, Piano*, 1996. B.M., Binghamton University; D.M.A., University of Michigan.

**Joel Phillips** ■ *Professor, Theory*, 1985. M.M., Eastman School of Music, University of Rochester; B.M., D.M.A., University of Alabama.

**Steve Pilkington** ■ *Associate Professor, Sacred Music, and Director of Chapel*, 1992. B.A., St. Olaf College; M.M., University of Illinois; Ph.D., Drew University.

**Agnes Poltorak** ■ *Adjunct Assistant Professor, Piano*, 2000. B.M., University of British Columbia, Canada; M.M., Westminster Choir College of Rider University.

**Laura Brooks Rice** ■ *Professor, Voice*, 1985. B.M., Georgia Southern College; M.M., Indiana University.

**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.

**Anne Salvatore** ■ *Professor, English*. B.A., Chestnut Hill College; M.A., College of New Jersey; Ph.D., Temple University.

**Kathleen Scheide** ■ *Adjunct Assistant Professor, Harpsichord*, 2006. B.M., M.M., New England Conservatory, D.M.A., University of Southern California.

**Patrick Schmidt** ■ *Associate Professor, Music Education*, 2001. B.M., University of Rio de Janeiro, Brazil; M.M., M.M.E., Westminster Choir College of Rider University, Ph.D., Temple University.

**Dodi Schmitt** ■ *Adjunct Instructor, Arts and Sciences*, 2009. M.A., University of Tübingen.

**Debra Scurto-Davis** ■ *Adjunct Assistant Professor, Voice*, 2004. B.M.E., Evangel College; M.M., Baylor University; S.M., University of Michigan.

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

**Nikki Shepardson** ■ *Assistant Professor, History*. B.A., University of Rochester; M.A., Ph.D., Rutgers University.

**Mary Sisler** ■ *Adjunct Assistant Professor, Arts and Sciences*, 2009. B.A., The City University of New York; M.A., Rutgers University; Ph.D., Rutgers University.

**Donald A. Steven** ■ *Adjunct Professor, Music Composition History and Theory*, 2007. B.M., McGill University; M.F.A., Ph.D., Princeton University.

**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.

**Elizabeth Sutton** ■ *Adjunct Assistant Professor, Voice*, 2005. B.A., Bowling Green State University; M.M., College-Conservatory of Music, University of Cincinnati.

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

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

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

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

**Douglas Thompson** ■ *Adjunct Associate Professor, Theory*, 2008. B.M., University of Victoria (British Columbia); M.M., D.M.A., Temple University.

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

**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.

**Marc Verzatt** ■ *Adjunct Instructor, Voice*, 2007.

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

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

**Arlene Wilner** ■ *Professor, English*. B.A., Cornell University; M.A., Ph.D., Columbia University.

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

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

**Wynn Yamami** ■ *Adjunct Instructor, Theory/Music History*, 2007. B.M., SUNY-Fredonia; M.M., College-Conservatory of Music, University of Cincinnati.

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

**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 Dagleish** ■ *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.

**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.

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

**Robin A. Leaver** ■ *Professor, Sacred Music*, 1984. Dipl. in Theol., Trinity College, Bristol, England; D.Theol., State University of Groningen, Netherlands.

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

**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.

**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.

## Contact Information

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

**Mailing address:** 101 Walnut Lane, Princeton NJ 08540

**Telephone:** 609-921-7144 or 1-800-962-4647

**Fax:** 609-921-2538

**Email:** [wccadmission@rider.edu](mailto:wccadmission@rider.edu)

**Web Site:** [www.rider.edu/wccadmission](http://www.rider.edu/wccadmission)

## Admission as a Freshman

Students may apply for admission to undergraduate study for the fall or spring 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 their status when the decision is made. Students initiate the application process by first completing the application as listed below. All items must be received by the Office of Admission before an official decision can be reached. The following are necessary for admission:

**Applications:** Students may request the application booklet by contacting the Office of Admission using any of the means listed above. Completed applications should be mailed with the required \$50 application fee. **Applications must be received by the Office of Admission at least three weeks in advance of the requested audition date.** Students may also apply online by visiting the web address listed above.

**Audition:** A satisfactory audition in voice, organ, or piano must be completed before a student is accepted into the college. Audition requirements may be found in the college view book or on our website. Following an unsuccessful audition for a specific major, a period of at least one year must elapse before a student may re-audition for that major.

**Credentials:** 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 prior to the first day of classes in order to document high school diploma conferral.** Homeschooled students should submit a transcript, syllabi, or other documents relevant to all secondary level course work completed. Transcripts from a state recognized home education diploma program are recommended. Applicants who hold high school equivalency diplomas 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.

**Placement Examinations:** All entering freshmen take a series of placement examinations. Students exempted from any graduation requirement as a result of those examinations must replace those credits with Arts and Science or music electives, as appropriate. Please see "Placement" below.

## Admission as an International Student

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

A minimum TOEFL score of 550 (Paper based test) or 80 (Internet based test) is required for undergraduate and graduate admission.

## 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 \$50 application fee.

## Admission as a Transfer Student

Students from other colleges or universities may apply for transfer to Westminster by completing the application process described above 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 must be submitted.** Official high school transcripts and SAT or ACT scores are required from transfer student applicants who have earned less than 30 credits. 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 GPA of 2.00 or higher. Information regarding transfer of credits is found in the "Academic Policies" chapter of this catalog.

All entering transfer students take a series of placement examinations. Students exempted from any graduation requirement as a result of those examinations must replace those credits with Arts and Science or music electives, as appropriate. Please see "Placement" below.

## Admission to 5-year Bachelor of Music/ Master of Arts in Teaching (BM/MAT)

Students may apply for this program upon successful completion of the Sophomore Portfolio review and upon recommendation of the Music Education Department. Please see the Rider University catalog and the Music Education section of this catalog for more information about this program.

## Admission to Master of Music Degree Program

Applicants for admission to the M.M. program must, by the time of initial enrollment, provide documentation of having earned a baccalaureate degree, normally but not necessarily with a major in music. Masters students who do not hold baccalaureate degrees in music may be required to complete significant remedial work at the undergraduate level. Students may elect to complete remedial work as a special student (non-degree) prior to matriculation in a master's degree.

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.

Those entering a master's program within five years of conferral of a Westminster baccalaureate degree are exempt from diagnostic exams and remedial classes if an average grade of "B-" was maintained in core requirements in music history, theory (musicianship), and 20<sup>th</sup> century analysis (TH342). Those whose averages did not reach this standard must take all diagnostic exams and may be required to complete remedial course work. All Masters students are tested in piano and diction appropriate to their degree program requirements.

A student who does not pass 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 "Y" or "B" grades in review courses assigned.

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 20<sup>th</sup> century analysis test includes excerpts from the literature to be analyzed in essay format.

The piano proficiency examination varies according to the intended major field. It may consist of playing a simple accompaniment at sight and/or playing from open score.

**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, must 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 recording 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 may 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. Generally, completion of a master's degree program will require a minimum of two semesters and two summers of full-time study. 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, by the time of initial enrollment, provide documentation of having earned 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 recording. As an alternative to the applied audition, candidates may submit a video recording of their conducting or classroom teaching provided that the recording 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. Students may accelerate completion of the degree by registering for classes during the fall and spring semesters. Students in this program are not required to take placement examinations.

## Admission to Summer Master of Vocal Pedagogy Degree Program

Applicants for admission to the summer M.V.P. program must, by the time of initial enrollment, provide documentation of having earned a baccalaureate degree and must present evidence of performing and/or teaching experience. This experience should include a minimum of five years work in the field after receiving the baccalaureate degree. 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. Students may accelerate completion of the degree by registering for classes during the fall and spring semesters. Students in this program are not required to take placement examinations.

## Act of Registration

By the act of registration for any term of study at the university, students acknowledge and agree to 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) Rider University's ownership and exclusive right to the use of any and all promotional, publicity, and entertainment products, creations, and activities engaged in while they are students at the university, including but not limited to photographs, television, audio and video recordings, motion pictures, concerts, Internet/web-based productions and sales, and theatrical productions and all proceeds therefrom. Students also agree to execute any documents required to confirm or convey such rights to the University as may be required by the University.

## 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 \$200, the latter refundable upon termination of study less any charges incurred.

## Advanced Placement (AP) Credit

Students who have earned a minimum score of 3 may receive three to six credits for each Advanced Placement (AP) test. Specific course and credit information is available from the Assistant Registrar.

## College Level Examination Program (CLEP)

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.

The following policies govern the awarding of academic credit for CLEP Examinations:

1. Credit will be provided for the successful completion of CLEP Subject Examinations, provided the student has not already received credit for corresponding courses;
2. A college course may not be taken for credit if the student has already received credit for the course through CLEP;
3. Continuing students must obtain approval from their academic dean prior to taking CLEP examinations;
4. Awarding of CLEP credits, like credit transferred from other colleges and universities, is subject to the approval of the student's academic dean;
5. Juniors or seniors generally may not obtain CLEP credits. Students having CLEP credits or contemplating CLEP exams should consult with their academic dean.

Students having CLEP credits or contemplating CLEP Exams should consult with their academic dean.

## Early Decision

A student who decides early in the junior year of high school that Westminster is their sole choice may apply at the end of the junior year for early decision admission. In such a case, the applicant should rank in the upper fifth of their 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.

## Educational Opportunity Program (EOP)

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 8220.

## 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. Students living in residence halls also must present documentation of immunization against meningitis.

## International Baccalaureate Program

Students who have completed studies under an approved International Baccalaureate curriculum should see the Associate Dean regarding credit for those courses.

## Placement

### 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 the level of their mathematics skills. Students exempted from any required Arts and Sciences course(s) must replace the credits with additional Arts and Sciences electives.

As a result of SAT scores and/or the English placement test, students may be required to take LL037 College Reading and Writing during their first fall semester. All students should complete LL131, CMP203, or BHP100 during their first year of study.

### English Placement:

Students who have earned an AP score of 4 on either the Composition and Literature OR the Language and Literature examination will receive credit for LL131. Students who have earned an AP score of 5 on either the Composition and Literature or the Language and Literature examination will receive three additional credits.

Students with a combined score on the SAT Writing and SAT Reading of 1300 or higher are eligible to enroll in BHP100, CMP203, or LL131. Students may enroll in BHP100 only by invitation of the Westminster Choir College Honors Program.

Students with an SAT Writing score of 550 or higher **OR** an essay score of 8 or higher will be placed into LL131.

Students with an SAT Writing score below 550 **AND** an essay score below 8 will be placed into LL037.

Students with an SAT Writing score below 500 **OR** an essay score lower than 7 may not challenge their placement into LL037.

Students with an SAT Writing score between 500 and 550 **AND** an essay score of 7 may challenge their placement into LL037 by taking the English Placement Test.

### Mathematics Placement:

As a result of the SAT scores and/or the mathematics placement test, students may be required to take SP035, Fundamentals of Mathematics.

Failing grade on the Mathematics Placement Test **OR** an SAT Math score less than 550: SP035 (Fundamentals of Mathematics).

Passing grade on the Mathematics Placement Test, **OR** an SAT Math score of 550 or higher, **OR** completion of SP035, **OR** completion of MTH-100S Math Skills Lab: MTH102 (Elements of Finite Math).

### **Diction Screening**

All graduate voice, choral conducting, and piano accompanying and coaching majors must take a proficiency examination in English, Italian, French and German diction as well as the International Phonetic Alphabet. Students who do not pass the proficiency examination may be assigned to an undergraduate diction course and/or may be required to re-take the examination.

### **Foreign Language**

Placement examinations are offered during each orientation period for students who have backgrounds in French, German, or Italian. If exempted from any semesters of study, those credits must be replaced by an equal number of credits of Arts and Sciences electives. Students who place at the 200-level or above are still expected to take a minimum of 3 credits at the level of their placement. Students who are native speakers of other languages may have their requirement waived upon documentation of proficiency. To initiate a request for a waiver, students should see the chairperson of the foreign language department. Graduate students should see note number 9 on the Masters Degree Requirements page for additional information.

### **Theory and History Placement**

All entering students take placement tests in order to determine the level of their theory skills. Undergraduates may be placed in TH045 (Introduction to Musicianship) or one of the three levels of Musicianship. To resolve theory deficiencies, graduate students may be required to complete TH608 (Graduate Musicianship Review) or TH342 (Contemporary Trends). In cases of severe background deficiency, graduate students may be encouraged or required to complete one or more undergraduate courses. To resolve music history deficiencies, graduate students may be required to complete MH608 (Graduate Music History Review).

## **Procedures**

Students are encouraged 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 CD or DVD 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.

# EXPENSES 2009 - 2010

## Full-Time Charges

	Semester	Year
<b>Tuition:</b>	\$ 14,235	\$ 28,470
<b>Board:</b>	\$ 2,150	\$ 4,300
<b>Room:</b>		
double occupancy	\$ 3,210	\$ 6,420
double as single	\$ 4,140	\$ 8,280
<b>Student Activities Fee:</b>	\$ 125	\$ 250
<b>Technology Fee:</b>		
(full-time)	\$ 170	\$ 340
(part-time)	\$ 35	N/A
<b>Health Insurance</b>		
Health insurance is required for all full-time students unless proof of adequate alternative health coverage is provided. Insurance waivers must be completed online. Please visit <a href="http://www.rider.edu/myinfo">www.rider.edu/myinfo</a> .		
Non-international students	\$ TBA	\$ 270
International students	\$ 385	\$ 770

## 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, which fall within the ranges indicated below. Further charges are incurred when full-time students exceed maximum load levels, excluding MT411/611, MT493, VC593 or participation in auditioned choirs.

**Effective as of the fall 2008 semester for all new or readmitted Westminster Choir College students:**

### 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 course ME492.
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 (12 cr) internship semester for Bachelor of Arts in Music majors. Composition majors receive one hour per week of private composition instruction and one half-hour per week of either private voice or private keyboard instruction.
3. Once all applied requirements have been completed, all additional applied lessons will be billed at the elective rate given below.
4. Students in double major programs with two different primary instruments will be billed for the second applied lesson at the elective rate.
5. Any non-required private lesson will be billed at the elective rate given below.

### 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 required graduate primary applied music study, one hour per week of private instruction, except for Choral Conducting majors, who receive one half-hour per week of private instruction.
3. Once all required primary, secondary or private composition applied requirements have been completed, all additional applied lessons will be billed at the elective rate given below.
4. Students in double major programs with two different primary instruments will be billed for the second applied lesson at the elective rate.
5. Any non-required private lesson will be billed at the elective rate given below. Graduate students in majors without applied requirements will be billed for applied lessons at the elective rate.

## 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	\$ 890
<i>(Undergraduate overload \$460 per credit over 18)</i>	
Graduate, per credit	\$ 950
<i>(Graduate overload \$950 per credit over 15)</i>	

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

Undergraduate, per semester	\$ 1,000
Graduate, per semester	\$ 1,000
Elective for full-time student, per semester	\$ 710

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

Undergraduate, per semester	\$ 2,000
Graduate, per semester	\$ 2,000
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	\$ 200
Security deposit	\$ 100

## Incidental Fees

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

Accompanist fee, per semester	\$ 430
Application fee (degree and non-degree programs)	\$ 50
Deferred payment plan fee, graduate students, per semester	\$ 25
Dishonored check (first occurrence)	\$ 30
Dishonored check (subsequent occurrence)	\$ 50
Distance learning fee (per course)	\$ 35
Enrollment clearance fee	\$ 50
Enrollment reinstatement	\$ 100
ID replacement (first replacement)	\$ 30
ID replacement (subsequent replacement)	\$ 60
Instrument rental fee, for students registering for	
ME187 and ME188, per instrument	\$ 20
International student processing fee	\$ 50
Late deferred payment plan fee	\$ 25
Late tuition payment (full-time students)	\$ 250
Late tuition payment (part-time students)	\$ 50
Lost residence hall key	\$ 50
New fall student orientation fee	\$ 250
New spring student orientation fee	\$ 75
Readmission fee, after 2 years	\$ 30
Student teaching (ME492)	\$ 245

## 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 \$430 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. Freshman/Transfer students must be fitted during orientation and purchase a red robe which will be charged to their student account by the Bursar's Office. The cost of the robes will be \$117.

## 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 2009 and January 5 for Spring 2010. Payments may be made online by VISA, MasterCard, Discover Card, American Express, or electronic check. Visit [www.rider.edu/myinfo](http://www.rider.edu/myinfo) for details.

## Advance Deposits

New students are asked to provide a non-refundable advance tuition deposit of \$200. For resident students, a non-refundable room deposit of \$200 and a security deposit of \$100 also are required. The tuition deposits are applied to student accounts to reduce fall charges. Room deposits are applied to student accounts to reduce spring 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 \$200. 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

Unresolved financial obligations may prevent course selection or may result in removal from previously selected courses. Release of financial obligations typically occurs through the Bursar and/or Student Financial Services.

Transcript service and diplomas 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 Enrollment Clearance 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 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. 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.

## 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 \$43,665. This budget includes tuition, room, board and average miscellaneous expenses. It also includes \$1,500 for books and music, \$2,000 for personal and transportation expenses. Graduate students have an estimated budget of \$43,110. These approximate figures are used in calculating financial need. Resident students new to the University are charged a security deposit of \$100, refundable after termination of study, minus any charges.

## Financial Aid Deadlines

The Free Application for Federal Student Aid (FAFSA) must be completed annually for all types of financial assistance. **March 1** is Rider University's priority deadline for receipt of the FAFSA, and March 5 to be considered for merit scholarships. Late applications will be accepted if undistributed aid remains after these deadlines. Graduate assistantships are awarded on a rolling basis as available.

## National Association of Schools of Music Code of Ethics

As a fully-accredited member of the National Association of Schools of Music, Westminster Choir College abides by the NASM Code of Ethics, which establishes deadlines for the consideration and acceptance of talent-based scholarship awards from member institutions. Having accepted a financial aid offer from Westminster Choir College, undergraduate students must receive written permission from Westminster to consider an offer of financial aid from another institution after May 1. Having accepted a financial aid offer from Westminster Choir College, graduate students must receive written permission from Westminster to consider an offer of financial aid from another institution after April 15. Students accepted into Westminster Choir College after those dates must inform Westminster of any offer(s) they have accepted.

## Financial Aid Information

Information is available online at [www.rider.edu/finaid](http://www.rider.edu/finaid) or [www.rider.edu/onestop](http://www.rider.edu/onestop). E-mail questions and inquiries can be directed to [finaid@rider.edu](mailto:finaid@rider.edu). Additional information and help are available at the Lawrenceville campus of Rider University Monday through Friday, 8:30 a.m. to 5:00 p.m., or by calling 609-896-5360.

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## Awards and Scholarships

More than 100 scholarships for Westminster undergraduate and graduate students have been established through the generosity of benefactors, both individuals and foundations. 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 general application for endowed scholarships is available to students in the Office of Financial Aid. A student may submit an application for consideration for these scholarships. 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 there is a wide range of other merit-based scholarships, as listed in the Rider University catalog and other university publications.

## Institutional and Government Grants

Awards in this category generally 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. This scholarship is based on musical excellence.

The **Presidential, Distinguished, Provost, Deans, Founders, Transfer, International, and Recognition Awards** are based on outstanding academic achievement and audition results.

**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 University. 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. In addition, Pell recipients in some programs of study may be eligible for **Academic Competitive** or **SMART** grants from the federal government.

**State Grants:** Some states may allow students to carry state aid with them to colleges outside of their home state. Students are responsible for submitting 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 of attendance, and funds available for distribution to students. Eligibility is determined through completion of the FAFSA.

**Educational Opportunity Program Grants:** EOP awards are made by the State of New Jersey to students who come from families of historic poverty whose annual income does not exceed state eligibility guidelines. Students are specifically identified by the Admissions, Office of Financial Aid, 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 are encouraged to apply for available employment opportunities. Bi-weekly paychecks are made directly to students rather than to student accounts.

**Weekend church positions:** Many Westminster students are employed in area churches as organists, directors, and singers on a part-time basis.

These assignments provide laboratory experiences in which knowledge and techniques 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

There is no greater investment you can make in your future than the investment you make in your education. Rider University offers a variety of borrowing options to supplement other forms of financial aid. Students should understand the responsibility they assume when accepting loans. Most important is the obligation to pay a combination of principal and interest once the student enters repayment until the obligation is satisfied, even if students have discontinued study for any reason. Among other eligibility criteria, recipients of federal loans must be U.S. citizens or eligible non-citizens, must be enrolled on at least a half-time basis, and must be making satisfactory academic progress in their programs of study.

**Federal Perkins Loans:** Perkins loan funds come primarily from repayments by previous Rider University borrowers, and from contributions from Rider and the federal government. Loans are awarded based on demonstrated need. Students must sign a promissory note (an agreement to repay the loan). Repayment begins nine months after you complete your education or you enroll less than half time. The loan carries a fixed interest rate of five percent and may be repaid over a 10-year period.

**Stafford Loans:** This loan is obtained from a lending institution and is insured by the federal government. Repayment begins six months after you leave school or change enrollment status to less than half-time (typically six credits). The loan carries a fixed interest rate.

The **Subsidized Stafford Loan** is awarded to students who demonstrate financial need. The federal government pays the interest while you are in school, during authorized periods of deferment and during the grace period.

The **Unsubsidized Stafford Loan** is awarded to students who are not eligible to borrow some or all of the Subsidized Stafford Loan, or who have borrowed the maximum Subsidized Stafford permitted by program regulations. The difference is that the student, rather than the federal government, is responsible for the interest payments during enrollment. Students have the option to capitalize the interest (add it to the loan balance) and defer all payments until after graduation.

**Supplemental Loans:** Educational loans for parents of undergraduate students, and for graduate students, are available through the federal PLUS program. Additionally, many lenders offer private student loan programs to supplement federal loans. Families may borrow these credit-based loans in varying amounts up to the maximum of the full cost of attendance, less financial aid. Interest rates, repayment options and borrower eligibility differ according to the loan product and provider. These loans can be combined with other financing options to help meet the cost of attendance.

Your financial aid counselor can help you understand the various borrowing options available to meet your needs. Rider maintains information on loan products and participating lenders. If you would like assistance in selecting a lender, please visit Rider's website at [www.rider.edu/finaid](http://www.rider.edu/finaid) or call the help desk at (609) 896-5360.

**International Loans:** Private loans for international students are offered by certain lenders. Contact the Office of Financial Aid for details governing financing options available for international students.

## Tuition Payment Plan

Rider University offers a convenient 10-month payment plan. For additional information, use the link located at [www.rider.edu/finaid](http://www.rider.edu/finaid) or contact Tuition Pay at (800) 635-0120 or [www.tuitionpay.salliemae.com](http://www.tuitionpay.salliemae.com).

## Undergraduate Financial Aid

Financial aid, including scholarships, grants, loans, and campus employment, is offered from many sources for students who are unable to meet college expenses: from Rider University, from the state in which a student resides, from the federal government, and from local community groups. Based on admission profile and audition results, the most outstanding applicants are considered for merit-based scholarships and awards described above. 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 online using the link located at [www.rider.edu/finaid](http://www.rider.edu/finaid). The FAFSA should be submitted as soon as possible after January 1 preceding the respective academic year. Rider University has a March 1 priority date for receipt of the FAFSA.

Financial aid awarding for new students begins approximately mid-February for early financial aid applicants. Students should be aware that processing and receipt of the FAFSA can take two to three weeks for a FAFSA submitted online and up to six weeks or more for a paper application. The student will receive confirmation from the federal processor once the FAFSA is processed. Status information and the resulting Student Aid Report (SAR) are available online. The SAR and any notifications from state agencies should be read carefully and corrected if necessary.

The Office of Financial Aid determines the various forms and distribution of aid for which a student is deemed eligible based on the FAFSA. Awards are made until available 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 satisfactory academic progress according to federal guidelines and university policy.

Students are encouraged to search out and apply for outside scholarships from employers, civic or religious organizations, and local groups such as women's clubs, high school PTA's, and churches for scholarships. Such external institutions often offer scholarships not based on financial need. Interested students may wish to use the online scholarship search services available through links located at [www.rider.edu/finaid](http://www.rider.edu/finaid). Students who receive outside awards are required to notify the Office of Financial Aid.

## Graduate Financial Aid

Financial aid is available to qualified graduate students under several state and federal loan programs. Examples of loan sources include the Stafford Loan and the Graduate Plus loan. Interested students should contact the Office of Financial Aid at (609) 896-5360 to inquire about these and other loan possibilities.

**Graduate Assistantships:** A limited number of graduate assistantships is also available. Inquiries about these assistantships should be directed to the Office of Admissions.

## Academic Support Services

The Office of Academic Support Service oversees activities that promote student success and improve student retention. The Office provides a comprehensive peer tutoring program, coordinates Academic Advising and conducts academic counseling for students in academic distress.

## Associate Dean of Students Office

Information about student services is available through the Associate Dean of Students Office, located in the Student Center, or at:

[www.rider.edu/wccstudentlife](http://www.rider.edu/wccstudentlife).

## Automobiles

Students and other University personnel who park an automobile on the campus must register their vehicles with the Department of Public Safety 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.

## Career Services

The Office of Career Services assists students and alumni in developing their career goals and equips them with the skills and resources necessary to realize these goals. The Office conducts presentations and workshops as requested by faculty, clubs, and organizations on topics such as resume and cover letter writing, interviewing skills, job search strategies and career exploration. Individual career guidance sessions are offered by appointment throughout the academic year and during the summer. Information and resources on career-related topics are shared with students and alumni to strengthen all facets of career development. All graduating students and alumni may register with the Office to receive a monthly job listings newsletter (sent electronically) at no charge.

## Commuter Student Services

Commuter students have access to a lounge area with facilities to store and heat meals. There are a limited number of lockers in the basement level of Talbott Library. Free parking is available to students with a parking permit obtainable from the Department of Public Safety.

## 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.

## 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.

## Health Services

A range of quality health services is available to all full time undergraduate students or graduate students who have purchased the Rider accident and health insurance policy. Health Services are available 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.

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). Students living in residence halls also must present documentation of immunization against meningitis. All students taking 12 credits or more must provide proof of Hepatitis immunizations.

## International Student Services

The advisor for international students provides counseling pertaining to academic, cultural, social, employment, and student visa concerns. The International Student Office is located in the Associate Dean of Students Office suite.

## 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 be records of expulsion from the University and records that the University is required to maintain by law.

## Office of Community Standards

By the act of registration, students agree to abide by University regulations found in the Student Handbook, *The Source*. In particular, the Code of Social Regulations outlines the judicial process for the University. The Office of Community Standards 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.

## 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

Residence Life is located in the Associate Dean of Students Office. All full-time first and second-year undergraduate students are required to live on the Princeton campus unless the student lives with his/her family or spouse within a 20-mile radius and has received permission from the Associate 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

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 Advisor (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. They also are closed between all terms. A student who needs on-campus housing during recess periods must make a formal request to Residence Life located in the Associate Dean of Students Office. 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.

## 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.

## 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 Community Standards, it answers many questions regarding residence hall use, counseling services, career development, student life, student rights, safety, and security.

## Student Information

The Associate 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 Associate Dean of Students Office. Mailboxes are provided for the exclusive use of students currently enrolled.

## 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, Career Services, and the Office of the Associate 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.

In addition to policies and guidelines stated in this catalog and in departmental handbooks, students are subject to the standards and policies given in the Rider University catalog and *The Source*.

## 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.**

## Academic Dismissal/Conditional

### Academic Standing

Decisions regarding conditional academic standing and dismissal for poor scholarship are the responsibility of the Westminster Choir College Academic Standing Committee and the Westminster Graduate Committee. These committees review the academic progress of students, and may recommend a letter of concern, placement on Conditional Academic Standing, or dismissal.

Because a 2.0 cumulative average is required for graduation a student is expected to maintain a 2.0 cumulative grade point average while enrolled at Rider. Students who fail to maintain at least a 2.0 cumulative average will be reviewed by an academic standing committee and may be dismissed or placed on conditional standing. While a 2.0 cumulative grade point average may enable students to continue in their individual programs, students in music education must maintain a 2.75 cumulative grade point average once they have earned 60 credits. Students who do not maintain a 2.75 cumulative grade point average may be dismissed from the program.

Students who have not done satisfactory work or who have not maintained a minimum 2.0 cumulative G.P.A. may be dismissed from the University for poor scholarship at the end of any semester after an appropriate review of their scholastic records by the academic standing committee of their college. There must be substantial evidence of proper motivation and a capacity for doing college level work to warrant maintaining a student in school with a record of continued conditional status. An academic standing committee may require any student who does unsatisfactory work to pursue a specific course of study during a particular academic session.

Any student who fails to pursue a course of study prescribed by an academic standing committee, or who does unsatisfactory work in the prescribed course of study, may be dismissed without right of further appeal.

Students may also be subject to academic dismissals if their cumulative grade point averages fall below the required minimum for two or more consecutive semesters, or the grade points fall below the required averages established at the freshman, sophomore, junior and senior levels. Academic dismissal at the end of the fall semester is effective prior to the beginning of the spring semester.

The Westminster Academic Standing Committee has the sole authority to dismiss undergraduate students for academic reasons. Undergraduates may be dismissed upon failure to meet academic, performance, or professional standards in accordance with departmental handbooks, and as a result are deemed no longer acceptable as a major in any field or as a primary in any applied music department.

The Westminster Graduate Committee has the sole authority to dismiss graduate students for academic reasons. 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.

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. However, any student who fails to pursue a course of study prescribed by an academic standing committee, or who does unsatisfactory work in the prescribed course of study, may be dismissed without right of further appeal.

Students dismissed by the university may not enroll for courses nor participate in university-sponsored activities or ensembles at either campus of Rider University for a period of one year following their dismissal. Students dismissed by Westminster Choir College but not Rider University may apply for enrollment in other colleges of the university. Students dismissed by Westminster Choir College but not Rider University may not enroll in WCC courses, ensembles, or activities until they have been readmitted to WCC, with the exception of courses, ensembles, or activities that are delivered by or at WCC and are required in music degrees housed within the School of Fine and Performing Art. Before permission to enroll at Westminster Choir College or Rider University, as appropriate, will be granted, students must follow the process for readmission, described below. Please also see "Dismissal from a Major" below.

Graduate students on conditional standing are ineligible for assistantships and may become ineligible for other scholarship awards. Students cannot graduate until they have been removed from conditional status.

## Academic Load/Overload

Undergraduate full-time tuition covers a maximum of 18 load credits per semester except that, in the senior student teaching semester, only the Music Education Department course ME492 is included in full tuition; no other courses may be taken during this semester. Graduate full tuition covers a maximum of 15 load credits per semester. Enrollment for more than the maximum credits requires the permission of the Associate Dean and may incur additional charges.

An undergraduate student may exceed the 18 credit maximum academic load after passing 24 semester credit hours and attaining a cumulative grade point average of 3.0 or better.

An undergraduate student may enroll for a maximum of 14 credits during Summer Evening I and II combined, or during Summer Day I and II combined, with no more than seven credits in any combination of I sessions or II sessions. A graduate student may enroll for a maximum of 9 credits in each Summer Session. These maximums may be exceeded only with the permission of the student's academic dean.

## 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. Grades are available online.

## 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.

## Applied Music

Applied lesson fees are described in the "Expenses" section of this catalog.

Princeton students must observe departmental applied requirements listed elsewhere in this catalog and in departmental handbooks.

Lawrenceville students for whom applied music lessons are not required may register for lessons on a space-available basis. Interested students should consult individual departmental listings in this catalog for other requirements.

## 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.

## Auditing

Subject to space availability and the permission of the instructor, students may register to audit courses other than applied music lessons or ensembles. Auditors may not register before the first day of classes, and may not change from Audit to Credit during the semester. Students originally registered for Credit may change to Audit only during the schedule adjustment period, typically the first two weeks of each semester. No credit is earned for any audited course. Part-time students are charged a fee to audit courses. Please see "Auditing" in *The Source* and "Audit and Alumni Audit" in the Lawrenceville catalog.

## Change of Applied Teacher

Students wishing to change their applied teacher must apply to the chair of the appropriate department. Any change requested after the beginning of a semester will require the permission of both applied teachers and the department chair. If either applied teacher is the department chair, permission of the Associate Dean also is required.

## Change of Grade/Grade Appeal

Please consult appropriate sections in *The Source*.

## Change of Major or Applied Primary Area

Students wishing to change their major or the applied primary instrument within Westminster Choir College must complete the appropriate form. Permission of the old and new major departments is required.

## Class Cancellation Policy

During run-outs involving Westminster ensembles, private lessons for those students not involved in the run-out continue to meet.

When a college-sponsored performance necessitates that 30 percent or more of the students in a class be absent, the class may be cancelled at the discretion of the faculty member. Ratified by the Westminster Academic Policy Committee, September 7, 1995, and amended March 26, 2002.

## 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 or 700-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.

**Part-time students** are those enrolled for fewer credits than those specified above.

## Code of Academic Conduct

Academic honesty constitutes the cornerstone of the academic community. Learning, teaching and scholarship cannot be conducted in an atmosphere of dishonesty. Therefore, Rider University insists on strict adherence to the concept of academic honesty as indispensable to the continued existence and future development of the campus community. Every student has a direct personal interest in maintaining academic honesty since each evaluation of academic progress involves a judgment by the faculty member concerning each individual's intellectual performance. The evaluation process is predicated on the assumption that an individual's achievement reflects his/her own ability, effort and perceptions.

Academic dishonesty includes any unauthorized collaboration or misrepresentation in the submission of academic work. In all written work, whether in class or out of class, the student's name on the work is considered to be a statement that the work is his or hers alone, except as otherwise indicated. Students are expected to provide proper citations for the statements and ideas of others whether submitted word for word or paraphrased. Failure to provide proper citations will be considered plagiarism and offenders will be subject to the charge of plagiarism specified in the statement of regulations.

Similarly, students are expected to adhere to all regulations pertaining to examination conduct. These regulations are designed to insure that the work submitted by the student on examinations is an honest representation of that student's effort and that it does not involve unauthorized collaboration, unauthorized use of notes during the exam, or unauthorized access to prior information about the examination. Please see *The Source* for complete information about regulations, conduct, and procedures.

## Commencement

Academic year requirements extend through the annual spring Commencement. All students enrolled in required ensembles 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.

## Conditional Academic Standing

Please see "Academic Dismissal/Conditional Academic Standing" above.

## 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. Courses at the 500-level are open to undergraduate and graduate students. Courses numbered at the 600-level are open to graduate students and, when required as part of the degree program, to students enrolled in the five-year B.M./M.A.T. program. Undergraduate students may enroll in a 600-level course by permission of the instructor. Courses at the 700-level are open only to graduate students. Special students who have completed a baccalaureate degree may apply for permission to take 600- or 700-level courses. Course descriptions are provided in this catalog and in the Rider University catalog.

## 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", "U", or "Z" are earned.

## Credit by Examination

Credit for certain undergraduate courses may be earned by examination. Please see the chairperson of the department offering the course to determine if a course is available for credit by examination.

## Dean's List

Recognition on the Dean's List is given to those undergraduates who were enrolled full-time and earned a minimum semester grade point average of 3.70 with no grade lower than "C" and no "Z" grades.

## Degrees and Majors

The **Bachelor of Music** degree is offered with majors in Sacred Music, Music Education, Organ Performance, Piano, Voice Performance, Theory/Composition. Minors in **Music Theater** and **Piano Pedagogy** are available to Westminster students and an **Arts Administration 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. Students in these programs may accelerate their studies by enrolling during the regular school year.

Undergraduate students enrolled in Music Education as a major may apply at the end of the sophomore year for admission to the five-year joint degree program leading to both the **Bachelor of Music** degree and the **Master of Arts in Teaching** at the conclusion of study.

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.

## Degree Completion

Graduate students must complete all degree requirements within seven years of initial enrollment. Students who have not satisfied requirements by this time may be required to repeat courses and/or meet further requirements.

Undergraduate students who have not completed all requirements within ten years of initial enrollment may be required to repeat courses and/or meet further requirements. Undergraduate students for whom more than one year has elapsed since the date of last enrollment may be required to re-apply and re-audition for the program, and must meet all requirements in place at the time of their readmission.

Credits earned at another institution or through Westminster Continuing Education outside the seven or ten year period that commenced with initial enrollment in a degree program must be approved for transfer into that program by the department offering the degree.

## Diploma Conferral

Diplomas are conferred three times each year: May, August, and December. A student must submit a request form, available in the Academic Coordinator's Office, in order to be eligible to receive a diploma on any date. Students must apply for graduation by the deadlines given at the front of this catalog.

Diplomas are conferred only upon those who have met 100% of all degree requirements. Students in the combined B.M./M.A.T. program receive both diplomas upon the completion of all requirements.

## Dismissal from a Major

Following notification that their standing in the major is in jeopardy and the passage of a suitable amount of time permitted to address stated issues, typically one semester, academic departments reserve the right to dismiss a student from a major. Such dismissal may be based upon any of the following conditions: failure to maintain a satisfactory or minimum GPA; failure to sustain academic progress in the courses of the major; conduct in violation of the standards of the department or profession; failure to meet conditions or requirements as stated in university catalogs, *The Source*, or the departmental handbook; or the student's general standing at Rider University. Such dismissal will become effective at the end of the semester in which the decision is reached. Students dismissed from Music Education are not permitted to enroll in Music Education courses until readmitted into the Music Education major.

## Ensemble/Production Registration

Students participating in choral ensembles, music theater productions, or opera theater productions must be registered for the course that accompanies that activity. Excused absences are granted only to registered students. Freshmen class eligibility for non-required ensembles, music theater productions, or opera productions is determined by the appropriate department/program/applied area, with the approval of the Westminster Academic Policy Committee.

## 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*.

## Excused Absences

The question of excusing individual absences by individuals is left to the instructor. At Westminster Choir College, the Dean of the College will excuse individuals or groups of students who are participating in college-sponsored events. Only students **registered for the class or ensemble** participating in an activity will be excused from class. Students excused from class(es) under these circumstances remain responsible for all class work.

Students also should consult *The Source* and the Rider University catalog for additional statements on class attendance.

## 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:

<b>A</b>	4.00	<b>B+</b>	3.30	<b>B-</b>	2.70	<b>C</b>	2.00	<b>D</b>	1.00
<b>A-</b>	3.70	<b>B</b>	3.00	<b>C+</b>	2.30	<b>C-</b>	1.70	<b>F</b>	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 schedule adjustment period, typically the first two weeks of a term. Also recorded for all courses in the event of official withdrawal from the college during a term at any time after the schedule adjustment period.
- I:** A temporary grade indicating incomplete work. See “Incomplete grades” below.
- P:** Awarded for satisfactory work.
- S:** Satisfactory progress; used for thesis work in M.A.T., M.M.E., M.V.P. and M.M. in Voice Pedagogy/Performance (Pedagogy Emphasis).
- U:** Failing grade in a pass/fail course.
- 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” above.
- N:** Recorded when an instructor reports, prior to midterm, that a registered student has never attended.

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.

## 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-, 600-, and 700-level courses.

## 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” if the incomplete is not resolved by the deadline published in the calendar section of this catalog. 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 obtain permission from the department chair to remain enrolled in the next course in the sequence, or they will be removed from that next course.

Please consult the appropriate section in *The Source*.

## 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 grade of “B-“ or lower may result in 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 its entirety and signed by both the student and the faculty advisor.

## International Student Status

Federal regulations require that all international students maintain full-time status. Students may request part-time status for their final semester.

## Minimum Cumulative Grade

### Point Average (G.P.A.)

Undergraduate students must maintain a cumulative G.P.A. of 2.0 or higher at all times. As of the junior year, undergraduate Music Education majors must maintain a cumulative G.P.A. of 2.75 or higher by state regulations. Graduate students must maintain a cumulative G.P.A. of 3.0 at all times. Failure to do so may lead to placement on conditional academic standing, dismissal from the department and/or major, or academic dismissal from the college. Students dismissed from a major must apply to another major. Readmission to the original major will be dependent upon various criteria, including the G.P.A., current academic progress, and the student’s general standing.

Please see the “Conditional Academic Standing” and “Academic Dismissal” portions of this section.

## Oral Examinations (Graduate Students)

### General information

1. All students pursuing the M.M., M.M.E., or M.V.P. degree at Westminster Choir College of Rider University must pass a final oral examination.
2. The oral examination normally occurs during the last semester in which a student is enrolled prior to graduation.
3. **All courses required to remediate academic deficiencies must be completed successfully by the end of the semester prior to the oral examination.**
4. The oral examination must be completed by the deadline published in the calendar section of this catalog.
5. Students who elect to pursue multiple graduate programs must pass a separate final oral examination in each major area.
6. Students who have not passed the oral examination after three attempts are no longer considered degree candidates and become ineligible to graduate.
7. Students must apply to schedule the oral examination by October 15 for a fall examination or by March 15 for a spring examination.

## Examining Committee

1. The examining committee consists of no fewer than three Westminster music faculty members, full-time or adjunct, including two from the student's major area, and one member of the student's choice from outside the major area.
2. Departments may establish their own policies for membership on the major area portion of the examining committee.

## Structure and Content of Examination

1. The structure and content of the examination should support the general philosophy of graduate education, as previously endorsed by the Westminster Academic Policy Committee, which states:

Critical thinking is to be encouraged throughout the curriculum. Students should acquire a musicological sensibility and the ability to engage in a logical discourse about varied aspects of the art. In addition to overall musical competency, true expertise is required in a particular area. At the conclusion of their studies, students should have an understanding of what remains to be learned and the tools to continue their education throughout their lives. They should be fully prepared to embark upon—or continue in—their professional lives as performers, composers, teachers, ministers of music, conductors, doctoral students, and as vigorous advocates for music.

While specific content is left to the discretion of the department, the examination should be designed to demonstrate the student's ability to engage in a logical discourse in the major area and its relationship to various aspects of the art, and should transcend the mere recitation of factual information.

2. Departments will create written guidelines to assist students in preparing for the examination, which will be distributed to students at the onset of their graduate studies.
3. The Director of Graduate Studies will periodically attend examinations as a fourth, non-voting, member to ensure a degree of interdepartmental consistency in content and the standards to which students are held. The DGS will report his/her findings to the Graduate Committee and the WAPC for future review.

## Outside Activities

Westminster Choir College students are expected to give priority to all officially scheduled classes, lessons, rehearsals, on- and off-campus performances (including tours), and other official functions involving music students. Outside activities, such as employment, church or volunteer work, or other professional engagements should not conflict with college requirements or those listed on course syllabi. Students employed outside of the college should inform employers of their commitment to their education and their obligation to college classes and ensembles.

## Readmission

A former student may apply for readmission by completing a Readmission Application in the Associate Dean of Students Office. Students on Conditional Academic Standing at the time of their withdrawal also must petition the Academic Standing Committee or Graduate Committee. Students may be required to re-apply and re-audition for the program, and must meet all requirements in place at the time of their readmission. Readmission will be dependent upon various criteria, including the G.P.A., current academic progress, and the student's general standing.

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. Dismissed students may not enroll for courses nor participate in university-sponsored activities or ensembles at either campus of Rider University for a period of one year following their dismissal. If readmission is granted, a previously dismissed

student is placed on conditional academic standing until the cumulative grade point average reaches a satisfactory level of at least 2.00. A readmitted student is responsible for curriculum requirements in effect at the time of readmission.

## Recital Scheduling

Students wishing to give applied music or graduate conducting recitals, whether or not for the purpose of fulfilling degree requirements, must schedule the recitals in the Office of Performance Management. 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 Performance Management. No required recitals may be scheduled during examination or reading days during the final examination period in any semester.

## Seven Year/Ten Year Rule

Whether earned at either campus of Rider University, through Westminster Continuing Education, or accepted through transfer, courses completed by undergraduate students that are more than ten years old or by graduate students that are more than seven years old must be validated by the department offering the course. Students may be required to repeat courses no longer deemed valid or appropriate to the student's program.

Graduate students must complete all degree requirements within seven years of initial enrollment. Students who have not satisfied requirements by this time may be required to repeat courses and/or meet further requirements.

Credits earned at another institution or through Westminster Continuing Education outside the seven or ten year period, as appropriate, that commenced with initial enrollment in a degree program must be approved for transfer into that program by the department offering the degree.

## Thesis: (Graduate Students)

Students in the MME, MVP and Pedagogy Track of the MM in Voice Pedagogy and Performance programs must register for one hour of thesis credit in the semester or summer term in which thesis work begins, in the semester or summer term in which work is completed, and in any other semester or summer term in which assistance is provided by the thesis advisor. A grade of "S" will be recorded on the student's transcript in any/all semesters while thesis work is ongoing, but incomplete. Students in the MAT program must complete a thesis as part of the degree requirements.

Upon final approval of the thesis, a letter grade will be assigned by the thesis advisor for the final semester of registration. Final approval and deposit of the thesis must occur a minimum of one month prior to the end of the semester in which graduation is anticipated for Music Education students; a minimum of two weeks prior to the end of the semester in which graduation is anticipated for Voice students.

## Transfer Credit: Undergraduate

Currently enrolled students are strongly encouraged to obtain permission to transfer a course **before** enrolling for a course at another institution, using the form available in the Assistant Registrar's Office. If prior approval is not obtained, there is no guarantee that transfer credit will be granted.

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. **Grades of "C-" or below are not 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 Program 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

Currently enrolled students are strongly encouraged to obtain permission to transfer a course **before** enrolling for a course at another institution, using the form available in the Assistant Registrar's Office. If prior approval is not obtained, there is no guarantee that transfer credit will be granted.

Approval of transfer credits is given by the appropriate academic department, following receipt of a written petition and an official transcript. Graduate students may request transfer of a maximum of six credits from other graduate schools. A maximum of six additional credits earned through the Westminster Continuing Education program may be applied toward graduation requirements in the M.M. and M.V.P. programs. A maximum of twelve additional credits earned through the Westminster Continuing Education program may be applied toward graduation requirements in the M.M.E program. Official transcripts must be submitted before any transfer or continuing education credits can be accepted.

## Withdrawal from Courses

Students must withdraw formally from courses in order to remove financial and 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 schedule change period at the beginning of a semester (approximately the first two weeks) will result in there being no transcript listing of the course. Proper withdrawal from courses thereafter, but within specific deadlines will result in the recording of "W" grades. The "Academic Calendar" section of this catalog lists withdrawal deadlines along with the required permissions.

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 University

In addition to information given here, students should review information given in *The Source* and the Rider University catalog concerning withdrawal, and readmission. A leave of absence is granted only for medical reasons or to fulfill military obligations.

A student who wishes to discontinue study for any reason should withdraw officially from Rider University. Withdrawal from the university is accomplished by submission of the proper form, signed by the student, to the Associate 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 Associate 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 of failing grades for all courses if a student leaves during a term. If a student leaves and returns within the same semester, consultation with course instructors may be necessary to ensure that coursework can be completed.

Official withdrawal from the college is effective on the date that the Associate 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 or Graduate Committee may require a student who has withdrawn from the college and who seeks readmission to present 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.

Within 24 hours of withdrawal, campus residents must move their belongings out of the residence hall, have their room checked for damage by a Residence Life staff member, and return their key and ID card to the Associate Dean of Students Office. Failure to comply may result in additional charges to a student's account.

Students withdrawing for medical reasons or to fulfill a military obligation may apply to the Associate Dean of Students. Written documentation is required, and the maximum length for such a leave is one year. If a leave of absence has been granted for medical reasons, the student may be required to submit evidence documenting full recovery. 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 Associate Dean of Students at least one month in advance of the start of a new term.

Students dismissed academically should review the sections on "Academic Dismissal" and "Readmission" above, as many of these policies governing voluntary withdrawal do not apply.

## *Bachelor Degree Programs*

### **General Requirements for the BACHELOR OF MUSIC (B.M.), BACHELOR OF ARTS IN MUSIC (B.A.M.), and combined BACHELOR OF MUSIC and MASTER of ARTS in TEACHING (B.M./M.A.T.)**

1. All entering undergraduate students take placement tests in order to determine the level of their skills in a variety of areas. Specifically, students must meet all musicianship, ESL, 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. Please see "Placement" in the Admissions and Arts and Sciences sections of this catalog. International students also should review the English language requirements listed under "Admission as an International Student" in the Admissions section of this catalog. Also, please consult the *Hearings and Tests* booklet, available from the Associate Dean of Students office or online.
2. 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. Students must be removed from Conditional Academic Standing to be eligible for graduation.
3. Students must complete all degree requirements within ten years of initial enrollment. Students who have not satisfied requirements by this time may be required to repeat courses and/or to meet further requirements. If more than one year has elapsed since the date of last enrollment, students may be required to re-apply and re-audition for the program, and must meet all requirements in place at the time of their readmission.
4. 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. Students dropped from a major because of failure to maintain the minimum grade point average may apply for readmission to the respective department. Readmission will be dependent upon various criteria, including the G.P.A., current academic progress, and the student's general standing. Students must be removed from Conditional Academic Standing in order to be eligible for graduation.
5. Performance majors must earn a minimum grade of "B-" each semester in the primary applied music field in order to make satisfactory progress. If a grade of "C+" or lower is earned, the student must repeat the semester. All other students must earn a minimum grade of "C-" each semester in the primary applied music field. If a grade of "D" or lower is earned, a student must repeat the semester.
6. Students must meet attendance and performance requirements in studio performance classes and labs, as set by each applied department and/or major field department.
7. 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.
8. 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.
9. 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.
10. A maximum of three credits earned through non-required ensemble participation may be presented in satisfaction of credits in the "Free electives" category.
11. A maximum of three credits earned through private coachings may be presented in satisfaction of credits in the "Free electives" category.
12. B.M./M.A.T. students should review the notes provided after the chart for that degree.
13. **In addition to the information given here and on the following pages, students are referred to individual department handbooks for additional information and requirements.**

### **Specific Program Requirements**

Requirements for the specific baccalaureate programs are outlined in the charts on the following pages.

**BACHELOR OF MUSIC:  
MUSIC EDUCATION**

Number	Course	Credits
<b>Choirs and Conducting</b> <b>13</b>		
CR109	Chapel Choir (2 terms)	1-1
CR209	Schola Cantorum (2 terms)	1-1
CR509	Symphonic Choir (3 terms)	1-1-1
CR215	Fundamentals of Conducting	3
CR315	Techniques of Conducting	3
<b>Applied Music and Diction</b> <b>22</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
<b>Theory and Music History</b> <b>33</b>		
TH141/142/241	Musicianship I/II/III	4-4-4
TH342	Contemporary Trends	3
	Theory level I elective	3
	Theory level II elective	3
MH247/248	Music Historiography I/II	3-3
MH345	Music History Since 1900	3
	Music History elective	3
<b>Professional Studies</b> <b>33</b>		
ME171/271/371	Critical Pedagogy I/II/III	2-2-2
ME172	Guitar & Recorder	1
ME187	Instrumental Music: Strings	1
ME188	Instrumental Music: Winds & Percussion	2
ME492	Student Teaching	12
ME540	Choir Training for Young Singers	3
	or	3
ME591	Choral Music Grades 5 – 12	3
ME581	Praxis in Elementary Music	3
ME582	Praxis in Secondary Music	3
ME587	Music in Special Education	1
ME595	Assessing Music Learning	1
<b>Arts and Sciences</b> <b>24</b>		
LL131	English Composition	3
SP175	Introduction to Psychology	3
or PSY100		
SP273	Developmental Psychology	3
	or	
PSY230	Child Development	3
SP274	Educational Psychology	3
	or	
PSY231	Youth and Adolescent Development	3
	Literature or Philosophy elective	3
	Science elective	3
	Social Science elective	3
	History elective	3
	Mathematics elective	3
<b>Free Electives</b> <b>6</b>		
	Free electives	6
<b>Total Required Credits</b>		<b>131</b>

**Notes**

- VC115 and VC116 are required for voice primary students only. Organ and piano primary students may substitute four additional credits of free electives for these two courses.
- 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.
- Attendance is required of all undergraduate music education majors at weekly Music Education Lab during the semester of enrollment, up to a total of 7 semesters.

**BACHELOR OF MUSIC in MUSIC EDUCATION:  
Master of Arts in Teaching (dual degree program)**

Number	Course	Credits
<b>Choirs and Conducting</b> <b>13</b>		
CR109	Chapel Choir (2 terms)	1-1
CR209	Schola Cantorum (2 terms)	1-1
CR509	Symphonic Choir (3 terms)	1-1-1
CR215	Fundamentals of Conducting	3
CR315	Techniques of Conducting	3
<b>Applied Music and Diction</b> <b>22</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
<b>Theory and Music History</b> <b>33</b>		
TH141/142/241	Musicianship I/II/III	4-4-4
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> <b>25</b>		
ME171/271	Critical Pedagogy I/II	2-2
ME172	Guitar & Recorder	1
ME187	Instrumental Music: Strings	1
ME188	Instrumental Music: Winds & Percussion	2
ME492	Student Teaching	12
ME540	Choir Training for Young Singers	3
	or	3
ME591	Choral Music Grades 5 – 12	3
ME587	Assessing Music Learning	1
ME595	Music in Special Education	1
<b>Arts and Sciences</b> <b>24</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> <b>7</b>		
	Free electives	7
<b>Master of Arts in Teaching courses</b> <b>36</b>		
Please consult the Rider University Graduate Catalog and the M.A.T. handbook for all current courses that may fulfill requirements in this section. Music Education majors must take ME692 to meet state certification regulations. Students must earn a cumulative grade point average of 3.0 or higher in all graduate work.		
<b>Strand 1: Educational Foundations</b> <b>12</b>		
<i>Curriculum, Instruction &amp; Assessment</i>		6 credits
ME721	Curriculum Development and Evaluation	3
	One course from M.A.T. handbook listing	3
<i>Social &amp; Psychological Foundations</i>		3 credits
ME692	History & Philosophy of Music Education	3
<i>Educational Research</i>		3 credits
ME685	Research in Music Education	3
<b>Strand 2: Pedagogical Content Knowledge</b> <b>12</b>		
ME581	Praxis in Elementary Music	3
ME582	Praxis in Secondary Music	3
	Two courses from M.A.T. handbook listing	6
<b>Strand 3: Content Knowledge &amp; Practicum</b> <b>12</b>		
	WCC Graduate-Level Free Electives	9
ME791	Internship in Music Teaching <b>or</b>	3
MATG 585	Practicum in Conducting Action Research	3
<b>Total Required Credits</b>		<b>160</b>

**Notes**

- VC115 and VC116 are required for voice primary students only. Organ and piano primary students may substitute four additional credits of free electives for these two courses.
- 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 Westminster Choir College. Students may apply after completing the sophomore portfolio review and, if admitted, may begin during the first semester of the junior year.
- Upon completion of 124 credit hours and the student teaching experience, individuals are classified as graduate students.
- Weekly Music Education Lab attendance is required of all undergraduate music education majors except during the student teaching semester.
- Seven semesters of ensemble credits must be completed at the undergraduate level.
- Some graduate-level courses may be offered only on the Lawrenceville campus of Rider University.
- 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.
- Students complete a thesis as the capstone experience in this degree program. Information and guidelines are published in the Music Education Thesis Handbook found on the music education department's website at: [www.rider.edu/musiced](http://www.rider.edu/musiced). Students are encouraged to plan 1 year to complete the thesis.

**BACHELOR OF MUSIC:  
ORGAN PERFORMANCE**

Number	Course	Credits
<b>Choirs and Conducting</b> <b>11</b>		
CR109	Chapel Choir (2 terms)	1-1
CR209	Schola Cantorum (2 terms)	1-1
CR509	Symphonic Choir (4 terms)	1-1-1-1
CR215	Fundamentals of Conducting	3
<b>Applied Music</b> <b>20</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> <b>33</b>		
TH141/142/241	Musicianship I/II/III	4-4-4
TH342	Contemporary Trends	3
	Theory level I elective	3
	Theory level II elective	3
MH247/248	Music Historiography I/II	3-3
MH345	Music History Since 1900	3
	Music History elective	3
<b>Professional Studies</b> <b>20</b>		
OR433/434	Survey of Organ Literature I/II	3-3
OR587	Organ Improvisation I	2
OR589	Organ Improvisation II	2
OR590	Accompanying at the Organ	2
SM531	Colloquium in Sacred Music (2 terms)	2-2
	Harpichord or Piano (4 terms)	1-1-1-1
<b>Arts and Sciences</b> <b>30</b>		
LL131	English Composition	3
	Foreign Language I/II/III/IV <sup>(1)</sup> (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> <b>10</b>		
	Free electives	10
<b>Total Required Credits</b>		<b>124</b>

**Notes**

1. Completion of French, German, Italian, Latin, or Spanish IV is required. If students are exempted from one or more semesters of foreign language study, they must replace the missing credits with other Arts & Sciences electives.
2. Attendance at weekly studio classes is required during all semesters of applied study.
3. A half recital must be presented in the junior year. A full recital must be presented in the senior year. All recitals must receive prior departmental approval.

**BACHELOR OF MUSIC:  
PIANO**

Number	Course	Credits
<b>Choirs and Conducting</b> <b>11</b>		
CR109	Chapel Choir (2 terms)	1-1
CR209	Schola Cantorum (2 terms)	1-1
CR509	Symphonic Choir (4 terms)	1-1-1-1
CR215	Fundamentals of Conducting	3
<b>Applied Music</b> <b>20</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> <b>33</b>		
TH141/142/241	Musicianship I/II/III	4-4-4
TH342	Contemporary Trends	3
	Theory level I elective	3
	Theory level II elective	3
MH247/248	Music Historiography I/II	3-3
MH345	Music History Since 1900	3
	Music History elective	3
<b>Professional Studies</b> <b>18-19</b>		
PI297/298/397	Fundamentals of Piano Pedagogy I/II/III	3-3-3
PI435/436	Piano Literature I/II	3-3
	(Choose <b>two</b> of the following three courses)	
PI413	Accompanying Class (2)	3 or 4
PI512	Chamber Music (2)	
PI585	Piano Ensemble (1)	
<b>Arts and Sciences</b> <b>30</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> <b>12</b>		
	Free electives	12
<b>Total Required Credits</b>		<b>124-125</b>

**Notes**

1. Attendance at weekly studio classes is required during all semesters of applied study.
2. A half recital must be presented in the junior year. A full recital must be presented in the senior year. All recitals must receive prior departmental approval.
3. If students are exempted from one or more semesters of foreign language study, they must replace the missing credits with other Arts & Sciences electives.

**BACHELOR OF MUSIC:  
SACRED MUSIC**

Number	Course	Credits
<b>Choirs and Conducting</b> <b>14</b>		
CR109	Chapel Choir (2 terms)	1-1
CR209	Schola Cantorum (2 terms)	1-1
CR509	Symphonic Choir (4 terms)	1-1-1-1
CR215	Fundamentals of Conducting	3
CR315	Techniques of Conducting	3
<b>Applied Music and Diction</b> <b>24</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	2
VC116	French & German Diction <sup>(1)</sup>	2
<b>Theory and Music History</b> <b>33</b>		
TH141/142/241	Musicianship I/II/III	4-4-4
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> <b>19</b>		
SM121	Survey of Sacred Music Literature	3
SM122	Worship and Theology	3
SM340	Church Field Education (2 terms)	1-1
SM511	Sacred Music Lab (4 terms)	0
SM531	Colloquium in Sacred Music (4 terms)	2-2-2-2
SM541	Conducting Church Choirs: Pedagogy and Management	3
<b>Arts and Sciences</b> <b>30</b>		
LL131	English Composition	3
	Foreign Language I/II/III/IV <sup>(2)</sup> (4 courses)	3-3-3-3
	Biblical Studies elective	3
	Social/Behavioral/Natural Science elective	3
	History elective	3
	Arts & Sciences electives (2 courses)	3-3
<b>Free Electives</b> <b>6</b>		
	Free electives <sup>(3)</sup>	6
<b>Total Required Credits</b>		<b>126</b>

**Notes**

- Attendance is required of all undergraduate Sacred Music majors at weekly Lab or Colloquium meetings during every semester of enrollment, up to a total of 4 semesters for SM511(Lab) and up to a total of 4 semesters for SM531 (Colloquium).
- Attendance is required of all graduate Sacred Music majors at weekly Lab (SM511) up to a total of 2 semesters.
- Non-voice primary students may substitute two credits of free electives for VC116.
- Completion of French, German, Italian, Latin, or Spanish IV is required. If students are exempted from one or more semesters of foreign language study, they must replace the missing credits with other Arts & Sciences electives.

**BACHELOR OF MUSIC:  
THEORY/COMPOSITION**

Number	Course	Credits
<b>Choirs and Conducting</b> <b>11</b>		
CR109	Chapel Choir (2 terms)	1-1
CR209	Schola Cantorum (2 terms)	1-1
CR509	Symphonic Choir (4 terms)	1-1-1-1
CR215	Fundamentals of Conducting	3
<b>Applied Music and Diction</b> <b>28</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> <b>33</b>		
TH141/142/241	Musicianship I/II/III	4-4-4
TH342	Contemporary Trends	3
	Theory level I elective	3
	Theory level II elective	3
MH247/248	Music Historiography I/II	3-3
MH345	Music History Since 1900	3
	Music history elective	3
<b>Professional Studies</b> <b>18</b>		
TH237	Composition Class	3
	Additional Level I Theory elective	3
	Additional Level II Theory elective	3
	Additional Theory or Music History electives (2 courses)	3-3
TH480	Senior Project	3
<b>Arts and Sciences</b> <b>30</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> <b>6</b>		
	Free electives	6
<b>Total Required Credits</b>		<b>126</b>

**Notes**

- VC115 and VC116 are required for voice primary students only. Organ and piano primary students may substitute four additional credits of free electives.
- Students must present a public recital in the senior year that includes both compositions written by the student and performance on the applied primary instrument. Recitals must be approved in advance by both the Music Composition, History & Theory Department and the applied primary department.
- Attendance requirements at monthly departmental forums must be met.
- If students are exempted from one or more semesters of foreign language study, they must replace the missing credits with other Arts & Sciences electives.

## BACHELOR OF MUSIC: VOICE PERFORMANCE

Number	Course	Credits
<b>Choirs and Conducting</b> <b>11</b>		
CR109	Chapel Choir (2 terms)	1-1
CR209	Schola Cantorum (2 terms)	1-1
CR509	Symphonic Choir (4 terms)	1-1-1-1
CR215	Fundamentals of Conducting	3
<b>Applied Music and Diction</b> <b>28</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
VC118	Italian Diction	2
VC119	French Diction	2
VC120	German Diction	2
<b>Theory and Music History</b> <b>33</b>		
TH141/142/241	Musicianship I/II/III	4-4-4
TH342	Contemporary Trends	3
	Theory level I elective	3
	Theory level II elective	3
MH247/248	Music Historiography I/II	3-3
MH345	Music History Since 1900	3
	Music history elective	3
<b>Professional Studies</b> <b>13</b>		
VC307	Voice Major Performance Class	3
VC408	Voice Science	3
	or	3
VC409	Teaching Voice	3
VC433/434	Song Literature I/II	2-2
VC491	The Singing Actor: Opera	3
<b>Arts and Sciences</b> <b>30</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> <b>9</b>		
	Free electives	9
<b>Total Required Credits</b>		<b>124</b>

### Notes

- Students must successfully complete one year each in two foreign languages, chosen from French, German, and Italian. If students are exempted from one or more semesters of foreign language study, they must replace the missing credits with other Arts and Sciences electives.
- Attendance at weekly studio classes is required during all semesters of applied study.
- A half recital must be presented in the junior year. A full recital must be presented in the senior year.

## ARTS ADMINISTRATION MINOR

Number	Course	Credits
Any Rider University student may choose to pursue the 18-credit <b>Arts Administration Minor</b> . Interested students should <b>declare</b> the Arts Administration Minor by completing a form available in the Assistant Registrar's Office at Westminster Choir College.		
<b>Required Courses</b>		<b>12</b>
AAD121	Introduction to Arts Management <sup>(1)</sup>	3
	or	
CBA110	Introduction to Business	3
AAD202	Communications & Marketing in the Arts <sup>(2)</sup>	3
AAD203	Arts Fundraising <sup>(2)</sup>	3
	<i>Choose one of the following<sup>(3)</sup></i>	3
ENG321	Workplace Writing: Business & Professional Contexts	
ENG322	Workplace Writing: Grant Proposals, Fundraising & Development	
COM102	Writing for the Media	
<b>Electives</b>		<b>6</b>
Electives chosen from the following:		6
AR290	Arts Management Independent Study (3)	
ART227	Gallery Management (3)	
AS491	Internship <sup>(4)</sup> (3-6)	
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)	
COM104	Speech Communication (3)	
COM212	Publication Design (3)	
COM240	Public Relations (3)	
MGT201	Fundamentals of Management and Organizational Behavior (3)	
<b>Notes</b>		
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 <b>both</b> AR121 and CBA110 may count the credits for the second course toward electives in this minor.	
3.	A student who chooses to take <b>two</b> 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 six internship credits may be counted toward electives.	

## PIANO PEDAGOGY MINOR

Number	Course	Credits
The 15-credit <b>Piano Pedagogy Minor</b> is open as an option to Westminster Choir College undergraduates other than Piano majors. Interested students must be accepted by the Piano Faculty and should then <b>declare</b> the minor by completing a form available in the Assistant Registrar's Office.		
<b>Acceptance to Minor:</b>		
	For piano primary – by recommendation of the applied piano teacher	
	For non-piano primary – by recommendation of the applied teacher, advisor, audition and interview with the Piano Faculty	
<b>Required Courses</b>		<b>12</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>	3
<b>Electives</b>		<b>3</b>
<i>Electives chosen from the following:</i>		
PI397	Fundamentals of Piano Pedagogy III (3)	
PI413	Accompanying Class (2)	
PI435	Survey of Piano Literature I <sup>(1)</sup> (3)	
PI436	Survey of Piano Literature II <sup>(1)</sup> (3)	
PI512	Chamber Music (2)	
PI585	Piano Ensemble (1)	

### Notes

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

## MUSIC THEATER MINOR

Number	Course	Credits
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**Please note:** *At the time this catalog was printed, entrance and curricular requirements for the Music Theater Minor were under review. Please see the Music Theater program director for current information.*

The **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. Students from other colleges of Rider University may elect this minor with the proviso that they must complete a minimum of four semesters of private voice study and the course TH141, Musicianship I in addition to the requirements specified below.

<b>Required Courses</b>		<b>12</b>
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</b>		<b>6</b>
Electives chosen from the following:		6
AR316	Acting II (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)	
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 course may be repeated 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.

# DEGREE REQUIREMENTS

## *Master Degree Programs*

### General Program Requirements for the MASTER OF MUSIC (M.M.), MASTER OF MUSIC EDUCATION (M.M.E.) and MASTER OF VOICE PEDAGOGY (M.V.P.)

1. An applicant for admission as a graduate student must, by the time of initial enrollment, provide documentation of having earned a baccalaureate degree, normally, but not necessarily, with a major in music.
2. International students also should review "Admission as an International Student" in the Admissions section of this catalog for additional information and requirements.
3. All entering students in the M.M. degree take placement tests in order to determine the level of their skills in a variety of areas. Please consult the *Hearings and Tests* booklet, available from the Associate Dean of Students office or online.
4. Graduate students must earn minimum grades of "Y" or "B-" in all courses mandated to remove deficiencies in musical preparation, as determined by placement examinations at the time of initial enrollment. If a grade of "Z" or "C+" or lower is earned, the course must be repeated.
5. 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. If more than one year has elapsed since the date of last enrollment, students may be required to re-apply and re-audition for the program, and must meet all requirements in place at the time of their readmission.
6. A grade of "B-" or above must be earned in all "Major Area" courses. If a grade of "C+" or lower is earned, the course must be repeated.
7. A minimum cumulative grade point average of 3.00 must be maintained at all times. Students who fall below this level become ineligible to receive graduate awards and are placed on conditional academic standing. Students in this situation place themselves at risk of academic dismissal. Grades earned in courses offered through Continuing Education are recorded but are not factored into the grade point average. A 3.0 cumulative grade point average is required for graduation, and students must be removed from Conditional Academic Standing to be eligible for graduation.
8. Only courses carrying graduate credit may be counted toward master's degree requirements.
9. 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 present one year each of college-level study in French and German 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. Grades of C- or below are not accepted as a demonstration of these skills. See "Foreign Languages" in the Arts and Sciences section of this catalog. Graduate credit is not awarded for foreign language study.
10. All graduate Voice, Choral Conducting, and Piano Accompanying and Coaching majors must take a proficiency examination in English, Italian, French and German Diction, and the International Phonetic Alphabet. Students who do not pass the proficiency examination will be assigned to an undergraduate diction course and/or may be required to re-take and pass the examination. The Voice Department will suggest options for preparing to re-take the proficiency examination.
11. 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.
12. All graduate students must pass a final oral examination in each major field. 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, and upon approval by the student's academic advisor. This stipulation does not apply to foreign language courses being taken to establish proficiency levels. The oral examination must be completed by the deadline published in the calendar section of this catalog. Please see "Oral Examinations" in the Academic Policies section of this catalog.
13. A maximum of six graduate credits may be earned by transfer from other institutions with departmental approval. Credit by examination is not awarded at the graduate level except in the case of applied music. In the case of course waivers, the credits involved must be replaced with other elective course credits, unless stated otherwise by the department offering the course.
14. Apart from workshops taken to satisfy choral ensemble requirements, students pursuing the M.M. or M.V.P. degree may present toward "Electives" a maximum of six Continuing Education credits. Students pursuing the M.M. or M.V.P. degree may present toward "Electives" a maximum of two credits of choral ensemble participation beyond "Core" requirements. Students pursuing the M.M.E. degree may present toward "Electives" a maximum of twelve summer workshop credits. 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.
15. Students must register for applied study during the term when they plan to give a voice, organ, piano, or composition recital, unless this requirement is specifically waived by the applied department.
16. **In addition to the information given here and on the following pages, students are referred to individual department handbooks for additional information and requirements.**

### Specific Program Requirements

Requirements for the specific graduate programs are outlined in the charts on the following pages.

## MASTER OF MUSIC: CHORAL CONDUCTING

Number	Course	Credits
<b>Major Area</b>		<b>21</b>
CR621/622	Choral Conducting I/II	3-3
CR642	Conducting Primary (2 terms)	1-1
CR627/628	Choral Literature I/II	3-3
CR607	Conducting Performance	1
CR517	Master Singers (4 terms)	1-1-1-1
CR720	Conducting Forum (2 terms)	1-1
<b>Core</b>		<b>11</b>
MH731	Introduction to Musicology	3
CR509	Symphonic Choir (2 terms)	1-1
	Theory or Music History elective (1 course)	3
	Core elective (1 course) <sup>2</sup>	3
<b>Electives</b>		<b>4</b>
	Free electives <sup>3</sup>	4
<b>Total Required Credits</b>		<b>36</b>

### Notes

- Students must demonstrate a reading knowledge of French or German equivalent to two years of college study of one of these two languages.
- The core elective must be a graduate-level course outside the student's major area, area of emphasis, and/or area of applied study.
- Suggested electives include CR524, CR710, CR681, CR624, ME540, ME591, SM655, VC648.

## MASTER OF MUSIC: MUSIC EDUCATION

Number	Course	Credits
<i>This program is designed for students who wish to focus in music education with a concentration in applied music, composition, or choral conducting. The degree is for those who hold an undergraduate degree in music education and a teaching certificate. Students may NOT earn teacher certification in this degree program.</i>		
<b>Major Area</b>		<b>12</b>
ME692	History and Philosophy of Music Education <sup>(1)</sup>	3
ME721	Curriculum Development and Evaluation	3
ME723	Psychology for Music Teachers	3
ME791	Internship in Music Education <sup>(2)</sup>	3
<b>Area of Emphasis</b>		<b>9</b>
<i>Choose one of the following three groups:</i>		
<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>		
TH645	Composition primary (3 terms)	2-2-2
TH726	Analysis	3
<b>Conducting group</b>		
CR517	Master Singers (2 terms)	1-1
CR607	Conducting Performance	1
CR621/622	Choral Conducting I/II	3-3
<b>Core</b>		<b>11</b>
MH731	Introduction to Musicology	3
CR509	Symphonic Choir (2 terms)	1-1
	Theory or Music History elective (1 course)	3
	Core elective <sup>(4)</sup>	3
<b>Electives</b>		<b>3</b>
	Free electives	3
<b>Total Required Credits</b>		<b>35</b>

### Notes

- Graduates of the Westminster baccalaureate music education program may petition to substitute another graduate course for ME692. The department, if granting approval, will specify acceptable course alternatives.
- Those who have had significant teaching experience in American schools may petition to substitute another graduate course for ME791. The department, if granting approval, will specify acceptable course alternatives.
- 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.
- The core elective must be a graduate-level course outside the student's major area, area of emphasis, and/or area of applied study.
- 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.
- Students in this degree program complete a portfolio review at the end of each year of study.
- Following departmental approval, students are required to present a public recital on the primary instrument.

## MASTER OF MUSIC: COMPOSITION

Number	Course	Credits
<b>Major Area</b>		<b>21</b>
TH645	Composition Primary (3 terms)	3-3-3
TH655	Composition Project	3
TH622	Electroacoustic Music	3
TH623	Seminar in Music Theory	3
TH726	Analysis	3
<b>Core</b>		<b>11</b>
MH731	Introduction to Musicology	3
CR509	Symphonic Choir (2 terms)	1-1
	Theory or Music History elective (1 graduate level course)	3
	Core elective (1 course) <sup>1</sup>	3
<b>Electives</b>		<b>6</b>
	Free electives	6
<b>Total Required Credits</b>		<b>38</b>

### Notes

- The core elective must be a graduate-level course outside the student's major area, area of emphasis, and/or area of applied study.
- Following authorization from the department, composition majors must present a public recital of original works written while enrolled as a graduate student at Westminster Choir College.

## MASTER OF MUSIC EDUCATION: (M.M.E.)

Number	Course	Credits
<i>This program is designed for music teachers who wish to complete graduate study in four summers or in two academic years. Included in the degree are twelve credits of a "design-your-own" focus and the option to complete New Jersey teacher certification.</i>		
<b>Major Area</b>		<b>13</b>
ME692	History and Philosophy of Music Education	3
ME693	Seminar in Music Education	3
ME721	Curriculum Development and Evaluation	3
ME723	Psychology for Music Teachers	3
ME650	Thesis	1
<b>Core</b>		<b>13</b>
ME685	Research in Music Education <sup>(1)</sup>	3
	Choral Experience <sup>(2)</sup> (2 summer terms)	2-2
	Theory or Music History elective (2 courses)	3-3
<b>Electives</b>		<b>12</b>
	Electives <sup>(3)</sup>	12
<b>Total Required Credits</b>		<b>38</b>

### Notes

- ME685 prepares students to write the thesis for the course ME650. With permission of the Music Education Department, however, students may substitute MH731, Introduction to Musicology. Students should plan on at least one full year to complete the thesis after taking a research course.
- 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 CR509, Symphonic Choir.
- 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.
- 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. Candidates who wish to complete teacher certification must plan on three semesters of study during the academic year.
- Students complete a thesis as the capstone experience in the degree. Information about the thesis is contained in the Music Education Thesis Handbook found on the web at [www.rider.edu/music](http://www.rider.edu/music). Students should plan at least one year to complete the thesis.

**MASTER OF MUSIC:  
ORGAN PERFORMANCE**

Number	Course	Credits
<b>Major Area</b>		<b>22</b>
OR587/589	Organ Improvisation I/II	2-2
OR590	Accompanying at the Organ	2
OR629	Seminar in Organ Literature	2
OR641	Organ Primary (4 terms)	2-2-2-2
OR723	Organ Literature Before 1800	3
OR724	Organ Literature Since 1800	3
SM511	Sacred Music Lab (1 term)	0
<b>Core</b>		<b>11</b>
MH731	Introduction to Musicology	3
CR509	Symphonic Choir (2 terms)	1-1
	Theory or music history elective	3
	Core elective <sup>(1)</sup>	3
<b>Electives</b>		<b>3</b>
	Free electives	3
<b>Total Required Credits</b>		<b>36</b>

**Notes**

1. The core elective must be a graduate-level course outside the student's major area, area of emphasis, and/or area of applied study.
2. Students must demonstrate a reading knowledge of French or German equivalent to two years of college study of one of these two languages.
3. Following departmental approval, one memorized or two non-memorized public recitals must be presented.

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

Number	Course	Credits
<b>Major Area</b>		<b>26</b>
PI611	Piano Pedagogy Lab <sup>1</sup>	0
PI622	Evaluation of Piano Teaching Literature	3
PI633	Piano Literature Seminar	3
PI641	Piano Primary (4 terms)	2-2-2-2
PI661	Piano Pedagogy	3
PI691A/691B	Piano Pedagogy Internship I/II	3-3
ME723	Psychology for Music Teachers	3
<b>Core</b>		<b>11</b>
MH731	Introduction to Musicology	3
CR509	Symphonic Choir (2 terms)	1-1
	Theory or Music History elective (1 course)	3
	Core elective (1 course)	3
<b>Electives</b>		<b>1</b>
	Free electives	1
<b>Total Required Credits</b>		<b>38</b>

**Notes**

1. Two semesters of satisfactory participation in Piano Pedagogy Lab are required.
2. The core elective must be a graduate-level course outside the student's major area, area of emphasis, and/or area of applied study.
3. Upon approval from the department, students are required to present a public recital.

**MASTER OF MUSIC:  
PIANO ACCOMPANYING and COACHING**

Number	Course	Credits
<b>Major Area</b>		<b>16-17</b>
PI641	Piano Primary (4 terms)	2-2-2-2
	Piano literature electives (2 courses)	3-3
<i>Choose one of the following:</i>		
PI512	Chamber Music (2)	2-3
	or	
PI713	Accompanying Class (3)	
<b>Core</b>		<b>11</b>
MH731	Introduction to Musicology	3
CR509	Symphonic Choir (2 terms)	1-1
	Theory or music history elective	3
	Core elective <sup>1</sup>	3
<b>Electives</b>		<b>3</b>
	Free electives	3

**Notes**

1. The core elective must be a graduate-level course outside the student's major area, area of emphasis, and/or area of applied study.
2. Prior to graduation, students must complete at least one year of undergraduate-level study in French and German. Students must earn a minimum grade of "C" in these courses. Grades of "C-" or below are not accepted.
3. Students must satisfy departmental standards for command of English, Italian, French, German, and Latin diction.
4. Upon approval from the department, majors must present two recitals: one accompanied vocal recital and one accompanied instrumental recital.

**MASTER OF MUSIC:  
PIANO PERFORMANCE**

Number	Course	Credits
<b>Major Area</b>		<b>16-17</b>
PI641	Piano Primary (4 terms)	2-2-2-2
	Piano literature electives (2 courses)	3-3
<i>Choose one of the following:</i>		2 - 3
PI512	Chamber Music (2)	
	or	
PI713	Accompanying Class (3)	
<b>Core</b>		<b>11</b>
MH731	Introduction to Musicology	3
CR509	Symphonic Choir (2 terms)	1-1
	Theory or Music History elective	3
	Core elective <sup>1</sup>	3
<b>Electives</b>		<b>6</b>
	Free electives	6
<b>Total Required Credits</b>		<b>33-34</b>

**Notes**

1. The core elective must be a graduate-level course outside the student's major area, area of emphasis, and/or area of applied study.
2. Upon approval from the department, students are required to present a public recital.

## MASTER OF MUSIC: SACRED MUSIC

Number	Course	Credits
<b>Major Area</b>		<b>21</b>
<b>History</b>		<b>6</b>
SM712/713	The History of Sacred Music I/II	3-3
<b>Theology and Practice</b>		<b>6</b>
SM511	Sacred Music Lab (2 terms)	0-0
SM631	Worship Planning for the 21 <sup>st</sup> Century	3
SM722	Theology, Liturgy and Worship	3
<b>Applied Study: Choral</b>		<b>9</b>
CR517	Master Singers (2 terms)	1-1
CR621/622	Choral Conducting I/II	3-3
SM525	Sacred Music Ensemble	1
<b>Each student must have an area of Applied Study:</b>		
<b>Option A: Applied Emphasis<sup>(1)</sup></b>		<b>7</b>
	Keyboard, Vocal, or Composition primary (3 terms)	2-2-2
SM630	Conducting Coaching <sup>(2)</sup>	1
<b>Option B: Choral Studies</b>		<b>7</b>
SM524	Group Vocal Techniques	3
SM630	Conducting Coaching <sup>(2)</sup>	2
CR642	Conducting Primary (2 terms)	1-1
<b>Core</b>		<b>11</b>
MH731	Introduction to Musicology	3
CR509	Symphonic Choir (2 terms)	1-1
	Theory or Music History elective (1 course)	3
	Core elective (1 course) <sup>3</sup>	3
<b>Total Required Credits</b>		<b>39</b>

### Notes

- Students selecting Option A must present a half-recital in the applied area. Departmental approval is required for all recitals. For composition primary students, the recital consists of original works composed while the student was enrolled as a graduate student at Westminster Choir College. 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. Composition primary students must complete TH626: Analysis as the core theory/music history elective.
- Students may not register for concurrently for SM525 and SM630. SM630: Conducting Coaching culminates in a public conducting performance.
- The core elective must be a graduate-level course outside the student's major area, area of emphasis, and/or area of applied study.
- Students must demonstrate a reading knowledge of French or German equivalent to two years of college study.

## MASTER OF MUSIC: VOICE PEDAGOGY and PERFORMANCE (Pedagogy Emphasis)

Number	Course	Credits
<b>Major Area</b>		<b>25-27</b>
<b>Applied Primary Study</b>		<b>8</b>
VC641	Voice Primary (4 terms)	2-2-2-2
<b>Voice Science and Pedagogy</b>		<b>10</b>
VC650	Pedagogy Thesis	1
VC723	Voice Pedagogy I: Voice Science	3
VC724	Voice Pedagogy II: Methods	3
VC725	Voice Pedagogy III: Teaching Practicum	3
<b>Performance</b>		<b>1-3</b>
<i>(Choose one of the following courses.)</i>		1 - 3
VC592	Opera Workshop (2)	
VC593	Opera Theater (2)	
VC604	Voice Repertoire (1)	
VC730	The Singing Actor: Opera (3)	
VC731	Opera Auditions: Preparation and Techniques (2)	
VC753	Special Topics in Vocal Performance Practice (3)	
<b>Literature</b>		<b>6</b>
VC661	German Lieder (3)	
VC662	French Melodie (3)	
<b>Core</b>		<b>11</b>
MH731	Introduction to Musicology	3
CR509	Symphonic Choir (2 terms)	1-1
	Theory or Music History elective (1 course)	3
	Core elective (1 course) <sup>(2)</sup>	3
<b>Total Required Credits</b>		<b>36-38</b>

### Notes

- Students are strongly encouraged to take VC730 as an elective if they have not already selected this as a "Performance" course.
- The core elective must be a graduate-level course outside the student's major area, area of emphasis and/or area of applied study.
- Prior to graduation, students must complete at least one year of undergraduate-level study in two of the three major European singing languages (Italian, German and French). Students must earn a minimum grade of "C" in these courses. Grades of "C-" or below are not accepted.
- Students are required to present a public recital following approval by the department.

## MASTER OF VOICE PEDAGOGY: (M.V.P.)

Number	Course	Credits
<b>Major Area</b>		<b>18</b>
VC650	Pedagogy Thesis	1
VC722	Literature for Teaching	3
VC723/724	Voice Pedagogy I/II	3-3
VC791	Teaching Internship	2
<b>Literature Courses</b>		
VC661	German Lieder	3
VC662	French Melodie	3
<b>Core</b>		<b>9</b>
MH731	Introduction to Musicology	3
	Theory or Music History elective	3
	Core elective <sup>(1)</sup>	
<b>Electives</b>		<b>5</b>
	Free electives <sup>(2)</sup>	5
<b>Total Required Credits</b>		<b>32</b>

### Notes

- Students who have had significant teaching experience in American schools may petition to substitute another graduate course for VC791. The department, if granting, will specify acceptable course alternatives.
- The core elective must be a graduate-level course outside the student's major area, area of emphasis and/or area of applied study.
- Students may fulfill free elective requirements through completion of summer workshops and/or Saturday Seminars with prior approval of the Voice Department.
- 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. Such required developmental lessons will result in additional charges.
- 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.

## MASTER OF MUSIC: VOICE PEDAGOGY and PERFORMANCE (Performance Emphasis)

Number	Course	Credits
<b>Major Area</b>		<b>25-27</b>
<b>Applied Primary Study</b>		<b>8</b>
VC641	Voice Primary (3 terms)	2-2-2
VC655	Voice Primary (1 term)	2
<b>Performance</b>		<b>5-7</b>
VC604	Voice Repertoire	1
<i>Choose two of the following courses:</i>		4-6
VC592	Opera Workshop (2)	
VC593	Opera Theater (2)	
VC730	The Singing Actor: Opera (3)	
VC731	Opera Auditions: Preparation and Techniques (2)	
VC753	Special Topics in Vocal Performance Practice (3)	
<b>Voice Science and Pedagogy</b>		<b>6</b>
VC723	Voice Pedagogy I: Voice Science	3
VC724	Voice Pedagogy II: Methods	3
<b>Literature</b>		<b>6</b>
<i>Choose two courses from the following, at least one of which must be a song literature course:</i>		3-3
VC621	Oratorio Solo Literature (3)	
VC627	Opera Literature I (3)	
VC628	Opera Literature II (3)	
VC633	Seminar in Opera Literature (3)	
VC635	Seminar in Song Literature (3)	
VC661	German Lieder (3)	
VC662	French Melodie (3)	
<b>Core</b>		<b>11</b>
MH731	Introduction to Musicology	3
CR509	Symphonic Choir (2 terms)	1-1
	Theory or Music History elective (1 course)	3
	Core elective (1 course) <sup>(1)</sup>	3
<b>Total Required Credits</b>		<b>36-38</b>

### Notes

- The core elective must be a graduate-level course outside the student's major area, area of emphasis and/or area of applied study.
- Prior to graduation, students must complete at least one year of undergraduate-level study in two of the three major European singing languages (Italian, German, and French). Students must earn a minimum grade of "C" in these courses. Grades of "C-" or below are not accepted.
- Students are required to present a public recital following approval by the department. Registration for VC655 is a pre-requisite for this approval.

# DEGREE REQUIREMENTS

## Arts and Sciences

### Program Committee Members

Diana Crane (*director*), Christopher Arneson, Lindsey Christiansen, Matthew Boyd Goldie, Robert Good, Hugh Goodheart, Midge Guerrero, Paul Jivoff, Judith Johnston, James Jordan, Elena Livingstone-Ross, Scott McCoy, Mary Morse, Marshall Onofrio, Gerlinde Ord, Gary Pajer, Jack Sullivan, Jane Rosenbaum, Nova Thomas

### Teaching Faculty 2009-2010

Denise Asfar, Kelly Bidle, Deborah Cordonnier, Bryan Cracchiolo, Diana Crane, Arthur Dupre, Ron Filler, Robert Good, Hugh Goodheart, Midge Guerrero, Elena Livingstone-Ross, Scott McCoy, Jonathan Mendilow, Brent Monahan, Vanita Neelakanta, Gerlinde Ord, Anne Osborne, Dodi Schmitt, Nikki Shepardson, Mary Sisler, John Sullivan, Marc Verzatt, Peter Wright

### General Remarks

The Arts and Sciences Program 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.

Students should note that Music and Art courses cannot be used to fulfill the Arts and Science History elective.

### 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. As of the Fall 2008 semester, entering freshman in the B.A. Music curriculum will be on the Lawrenceville campus of 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 the level of their mathematics skills. Students exempted from any required Arts and Sciences course(s) must replace the credits with additional Arts and Sciences electives.

As a result of SAT scores and/or 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. All students should complete LL131 or CMP203 during their first year of study.

#### English Placement:

Students who have earned an AP score of 4 on either the Composition and Literature or the Language and Literature examination will receive credit for LL131. Students who have earned an AP score of 5 on either the Composition and Literature or the Language and Literature examination will receive three additional credits.

Students with a combined score on the SATW and SATR of 1300 or higher are eligible to enroll in CMP203 or LL131. Students may enroll in BHP100 by invitation of the Westminster Choir College Honors Program.

Students with an SATW score of 550 or higher **OR** an essay score of 8 or higher will be placed into LL131.

Students with an SATW below 550 **AND** an essay score below 8 will be placed into LL037.

Students with an SATW score lower than 500 **OR** an essay score lower than 7 may not challenge their placement into LL037.

Students with an SATW score between 500-550 **AND** an essay score of 7 may challenge their placement into LL037 by taking the English Placement Test.

#### Mathematics Placement:

As a result of the SAT scores and/or the mathematics placement test, students may be required to take SP035, Fundamentals of Mathematics.

Failing grade on the Mathematics Placement Test, **OR** SAT Math < 550: SP035 (Fundamentals of Mathematics)

Passing grade on the Mathematics Placement Test, **OR** SAT Math ≥ 550 **OR** completion of MTH-100S Math Skills Lab: MTH-102 (Elements of Finite Math).

### Foreign Languages

Foreign language study is sequential, each course being prerequisite to the next. A minimum grade of "C" is required for advancement to the next level. Grades of "C-" or below will not be accepted. Placement examinations are offered for students who have backgrounds in French, German or Italian. Advanced standing may be approved, but credit is not awarded except by transfer of credits earned in foreign language study at the college level. 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 1) must demonstrate a reading proficiency in either French or German to pass out of LL640 and LL641; **or** 2) must provide transcript evidence of successful completion (minimum "C" grades) of two years of college study in one of those languages; **or** 3) may take either LL640 German Reading or LL641 French Reading to satisfy this requirement.

Graduate students majoring in Voice Pedagogy and Performance and in Piano Accompanying and Coaching 1) must pass a university administered proficiency examination, both written and oral in two foreign languages, chosen from French, German or Italian; **or** 2) must provide transcript evidence of successful completion of one year of college study in two of those languages; **or** 3) may take LL141 and LL142, French I and II, LL145 and LL146, Italian I and II and/or LL151 and LL152, German I and II, to satisfy these requirements. "C" grades are the minimum acceptable for all foreign language proficiency purposes. Grades of "C-" or below will not be accepted.

## AP and CLEP Credit

Students who have earned a minimum score of 3 may receive three to six credits for each Advanced Placement (AP) test. Specific course and credit information is available from the Assistant Registrar.

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

**Please note:** *Effective Fall 2009, Arts Administration courses, formerly listed under the prefix AR, now are listed under the prefix AAD.*

### AAD121 Introduction to Arts Administration (3)

A survey course that covers topics relevant to administering the arts, and includes reviewing state and federal legislation relevant to non-profit organizations, non-profit agency structure, long range planning, board development, marketing, fundraising, public relations, advocacy, budget, human resources and ongoing compliance issues. Students will have opportunities to interact with professionals in the field and explore career options.

### AAD202 Communications and Marketing in the Arts (3)

Intended for arts or business majors interested in arts management, this course immerses students in the fundamentals of promoting the arts, from grassroots public relations to basic marketing concepts and applications. Students will have opportunities to interact with professionals in the field and explore career options. Prerequisites: AR201 and LL131 or permission of instructor.

### AAD203 Arts Fundraising (3)

Provides students with an understanding of the ethics, strategies 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.

### AMS 213 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.

### AMS214 Special Topics in American Studies (3)

Studies in specialized areas of American culture, including travels courses to New Orleans and Spoleto USA. Topics change each semester.

### AMS 215 Alfred Hitchcock in America (3)

Explores the influence of American culture on the films of Alfred Hitchcock following his immigration to the United States. Students will study one of the greatest authors through the lens of American culture and its impact on Hitchcock's European sensibility. Also explores the reverse dynamic: how Hitchcock transformed American cinema.

### AMS229 American Popular Culture (3)

An exploration of American popular culture and its profound impact on both the United States and the rest of the world. Pop-culture theorists regard American culture as a dominant force; this course examines the development of this trend from historical, political and artistic perspectives.

### AMS310 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.

### AR111 Survey of Art History I (3)

A survey of Western art – architecture, sculpture, painting – from prehistoric times, is presented against the background of chronological and intellectual history.

### AR112 Survey of Art History II (3)

Crucial artistic tendencies in Western art of the 19<sup>th</sup> and 20<sup>th</sup> centuries are introduced and discussed against their historical and intellectual setting. A brief background of art history from previous centuries is presented in order to appreciate these developments.

### 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.

### AS491 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.

### BIO100 Life Science – Human Emphasis (3)

An examination of mammalian physiology and development at the cellular and organ system level, with emphasis on physiological homeostasis in man.

### BIO101 Life Science – Genetics (3)

An examination of genetics, with emphasis on the impact of this field on human affairs.

### CMP203 Literature and Composition (3)

This course will teach how to write research papers and do library research through the use of literary material. It emphasizes increasing the comprehension of ideas and experiences by means of selected readings. Prerequisite: permission of instructor.

**ENG280 Special Topics in Literature (3)**

This course uses literary works to achieve insights into different areas of human experience. Topics change annually as announced by the English Department.

**GMS180 Understanding Global Relations (3)**

Offers an introduction to Global and Multinational Studies by exposing the student to basic concepts necessary to understand the dynamics underlying the emerging worldwide society of diverse nations. The student will become acquainted with the mechanisms by which contacts are built across nations, and the factors that shape the conception of and relations with "the other."

**HIS320 History of Christianity (3)**

Examines Christianity's role in world history from the life and times of Jesus to the present. Emphasizes the quest for the historical Jesus, the emergence of Christianity after his death and triumph during the later Roman Empire, and Christian relations with pagans, Jews, heretics, witches and Muslims. Traces the various branches of Christianity, its spread throughout the world, church-state relations and responses to secularism, capitalism and communism.

**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.

**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.

**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. This course is offered in the spring semester only.

**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. This course is offered in the fall semester only.

**MCS110 Race, Class and Gender in Contemporary American Society (3)**

This interdisciplinary course analyzes the ways in which race, class, gender and ethnic relationships shape the experience of all persons in this society. It examines the categories of race, class and gender as social constructs that have been historically developed and sustained by economic, social, political and cultural factors.

**MCS220 Issues in Multicultural Studies (3)**

An examination of issues and questions posed by the existence of diversity in social life. Topics change each semester.

**MTH102 Finite Mathematics (3)**

This course begins by confronting popular misconceptions about elementary mathematics and moves to establish firm foundations that support discussions about various types of real numbers. Among ideas explored is the notion that infinity comes in different "sizes." A brief review of the basic properties of linear and quadratic functions is followed by applications, elementary counting theory and probability.

**PHL100 Plato and Aristotle (3)**

The beginnings of Western scientific and humanistic thought among the early Greeks and their progress into the two great systems of Plato and Aristotle. Selections from Plato and Aristotle are read and discussed to determine the meaning and significance of philosophical ideas that have subsequently influenced the whole history of Western Civilization.

**PHL115 Ethics (3)**

A combined historical and systematic analysis of the problems of ethics. Such problems as the nature and meaning of moral values and judgments, moral responsibility and freedom, conscience and happiness, the good life and the relativity of value, are explored through the writings of such philosophers as Plato, Aristotle, Aquinas, Kant, Mill and Nietzsche.

**PHL202 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.

**PHL315 Existentialism (3)**

Historical development and contemporary problems of existentialism with emphasis on the nature of man, his ability to know his situation, the relation between existence and essence, and the meaning of human life and activity. The works of such figures as Kierkegaard, Sartre, Heidegger, Camus, Kafka, Beckett, Buber, Laing and Frankl.

**POL219 Terrorism, Revolution and Political Violence (3)**

“Revolutions are the mad inspiration of history”. Trotsky’s characterization calls attention to three important dimensions of violent political participation: the historical settings, ideology and emotional fervor of the practitioners. This course will focus on these dimensions by analyzing revolutionary and terrorist movements in the 20<sup>th</sup> century. Special attention will be given to the use of violence in the post-Cold War new world disorder.

**PSY100 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.

**PSY230 Child Development (3)**

Presents theory and research on the social, emotional and cognitive development of children birth to age 12.

**PSY231 Youth and Adolescent****Development(3)**

Presents theories, research and problems concerning development in youth and adolescence.

**RP265 Literature of the New Testament (3)**

An introduction to the thought of the early Christian church as expressed in the New Testament, this course will emphasize a literary and historical reading of the Gospels and Epistles. It will introduce students to the Jewish and Greco-Roman religious, political and cultural worlds in which Jesus and his disciples lived and within which earliest Christianity arose.

**RP268 Literature of the Hebrew Bible/Old Testament (3)**

This course introduces students to the writings of the Hebrew Bible/Old Testament within their historical and literary contexts. By critically reading these books, students will become aware of the history, culture and religion of ancient Israel – all of which contributed to the traditions of Judaism and Christianity.

**SOC311 Social and Cultural Change (3)**

Investigates the process of change in both industrial and nonindustrial settings. Particular attention paid to the role of the individual in change as well as the roles played by the mode of production, social organization and ideological constructs. Case studies are drawn from non-Western as well as Western sources.

**SP035 Fundamentals of Mathematics (0 credits, 3 hours per week)**

Designed for college students who have forgotten mathematical skills through disuse. Basic arithmetic and elementary algebra are covered. Basic concepts, rules, definitions and procedures are supported by practice problems. Because calculators are not permitted at either SAT examinations or the Rider University placement test, calculators are not permitted in this course.

**SP171 Western Civilization I (3)**

This survey history course presents a cohesive picture of the development of Western societies from prehistoric times to the early Renaissance. Social, political and economic aspects are covered; intellectual and cultural developments are emphasized. Familiarity with primary sources and critical reading are integral to the course.

**SP172 Western Civilization II (3)**

Continuation of SP171. This survey history course covers developments in Western societies from the Renaissance to the present. Major intellectual and cultural trends and movements are presented, along with historical progress and socio-economic expansion.

**SP189 Special Topics in Psychology (3)**

This course is designed around a topic of special interest in psychology. Prerequisite: SP175.

**SP240 Social Psychology (3)**

The study of individual behavior as determined by social institutions, and the reciprocal effect of the individual upon society. Interpersonal relations, motivation, role behavior, group development and the development of attitudes and values will be included.

**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.

**SP286 Life in the Middle Ages (3)**

A seminar in which the life styles of medieval Europeans are studied. Students will develop an understanding of particular social organizations and problems of the period by examining the conditions and events of everyday medieval life.

**SP408 Voice Science (3)**

Study of the physics and physiology of voice production. Musical and vocal acoustics are explored using the facilities of the Westminster Voice Laboratory. Anatomic and physiologic underpinnings of respiration, phonation, articulation, registration and hearing are explored in depth.

# Baccalaureate Honors Program

## Westminster Choir College Honors Program Committee Members

Lindsey Christiansen (*director*), Diana Crane, James Goldsworthy, Anthony Kosar, Marshall Onofrio

## Teaching Faculty 2009-2010

Kelly Bidle, Pamela Brown, Lindsey Christiansen, Daniel Garro, Anthony Kosar, Anne Salvatore, Arlene Wilner

## General Remarks

The Baccalaureate Honors Program (BHP) is the University-wide honors program designed to enrich the educational opportunities available to Rider students of proven intellectual capability who choose to become Baccalaureate Scholars. Interdisciplinary in orientation, the program enables the Baccalaureate Scholars to explore diverse forms of thought, expression and institutions past and present—an exploration that will enable them to meet future challenges with confidence. Through a series of team-taught seminars, personal contact with faculty, colloquia and symposia, as well as the honors thesis, the scholars extend their ability to think critically, coherently and systematically about the great themes, ideals and movements of their human heritage.

Students are invited to the Baccalaureate Honors Program as entering freshmen, and may apply as currently enrolled freshmen or sophomores, or as transfer freshmen or sophomores. BHP students generally score 1200 or higher on their SATs, with a minimum verbal score at or about 600. Students currently enrolled at Rider must have at least a 3.25 GPA at the time of application to the program.

Other students with a 3.25 grade point average, including juniors and seniors, may enroll in particular honors seminar courses with the approval of the director. During the semester in which they are enrolled, students are expected to participate in all program events.

Baccalaureate Honors seminars are interdisciplinary and team taught. Seminars can be found in this catalog under Baccalaureate Honors in the chapter entitled Course Descriptions. Baccalaureate Scholars may be exempted from certain school core requirements. In order to remain in the Baccalaureate Honors Program, the student must maintain a GPA of 3.40.

In order to graduate with Baccalaureate Honors, the student must complete five honors seminars and a senior baccalaureate honors thesis or a departmental honors thesis with at least a 3.4 average. Baccalaureate Scholars and all other students enrolled in honors seminars are required to attend BHP co-curricular events during the semesters in which they are enrolled in the seminars. All departmental honors students and faculty members are also invited to attend. Honors colloquia are sponsored jointly by faculty and students, and serve as forums for discussions of significant books, special lectures, presentations of honors program projects and departmental honors projects, and faculty research.

Honors seminars are designated on student transcripts, whether or not the student completes the Baccalaureate Honors Program. Upon the successful completion of the program, the student receives an appropriate certificate. Successful completion will also be noted on the transcript and in the commencement program.

The BHP is supplemented by other honors opportunities at the college and department levels. Additional courses are offered on the Lawrenceville campus.

Students should see the Princeton campus BHP director regarding guidelines and options for completing honors studies.

## Princeton Courses: 2009-2010

*In addition to these courses, several other options are offered at the Lawrenceville campus.*

### BHP 100 Great Ideas I: Freshman Baccalaureate Honors Seminar (3)

Great ideas of Western civilization are studied in their cultural and historical context and from an interdisciplinary perspective. Traces the impact of these ideas on society, politics, economics, science, and the arts. This writing-intensive course substitutes for CMP120 or LL131. Prerequisite: membership in Honors Program or POI.

### BHP 150 Great Ideas II: Freshman Baccalaureate Honors Seminar (3)

Continuation of BHP 100. This writing-intensive course substitutes for CMP125. Prerequisite: membership in Honors Program or POI.

### BHP309 Honors Seminar: Genetic Engineering and the Philosophy of Science (3)

This interdisciplinary course in molecular biology and philosophy will integrate the basics of molecular biology with the philosophy of science. It will explore the nature of the relationships between atoms, molecules, DNA, proteins, cells and genetic engineering. Molecular biology will be used as the content to explore such philosophic questions as: What is the nature of scientific methodology? What is the nature of scientific observation and explanation? What is the nature of scientific laws and theories? It will also discuss the scientific and ethical implications of genetic engineering. No prior background in genetics or cell biology is required.

### BHP312: Honors Seminar: Musical Expression and Political Culture (3)

This interdisciplinary course examines the relationships between political culture (e.g., enlightened reform, revolution or reaction) and musical discourse in periods selected from Viennese Classicism, Biedermeier/Romanticism, Post-Romanticism and Expressionism. Major emphasis will be placed upon how composers such as Mozart, Beethoven, Schubert, Mahler and Schoenberg exploited and developed musical forms, and chose and set texts to respond, affirmatively or not, to the imperatives of their political and cultural environments. Students will investigate how musical expression was affected by, among others, the decline of aristocratic patronage, the changing concert audience as a consequence of the rise of the middle class, and changes in vocal and instrumental resources. They will also come to understand how these composers were instrumental in shaping and organizing the sensibilities and tastes of their own and future generations, including our own.

*The following courses, ME686, may be taken for honors credit by qualified BHP students, with the permission of the honors director.*

### ME686 Teaching Music in the 21<sup>st</sup> 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.

# Conducting

## Faculty

Joe Miller (*Chair and Director of Choral Activities*), James Jordan, Sun Min Lee, Andrew Megill, Ronald Oliver, Jr.

## 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. Choral music is therefore the focus of all curricula. Westminster alumni are employed by schools, universities, churches, professional choruses and orchestras and opera houses throughout the world. Opportunities for choral performance on a professional level are unparalleled, and students acquire a strong foundation in conducting technique and knowledge of choral literature.

## Conducting Major: Graduate

The graduate choral conducting program, generally a two-year program, trains conductors to be marketable and effective musicians. Westminster offers a balance of academic and performance opportunities. Graduate conducting majors take a core of research, literature, conducting, pedagogy and ensemble. Applied study and ensemble conducting offer each candidate the opportunity to work with the conducting faculty. Candidates must successfully complete a comprehensive oral exam before a degree is conferred. Graduate Conducting majors are admitted by audition in order to assure quality conducting experiences and contact with the graduate faculty.

## Conducting Concentration: Graduate

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.

## Ensemble Grading Policy

### A. Attendance

1. Two absences are allowed per semester. These may not be used for dress rehearsals and/or performances.
2. All events on the syllabus are required.
3. Any absences over two will result in a lowered letter grade.
4. Extenuating circumstances should be discussed with the director.
5. Be on time. Two tardies will count as one absence.

6. Missing a dress rehearsal or concert will result in a failing grade for the semester.

### B. Participation/General Information

1. Positive participation factors into your grade.
2. Music and pencil are required at each rehearsal.
3. Memorization, written translations and other analytical study may be required.

## Required Ensembles

Required ensembles are the essence of Westminster Choir College. These experiences enrich the entire student body and create the opportunity to form a creative musical core.

Chapel Choir and Schola Cantorum are designed to meet the needs of freshmen and sophomores. Each ensemble provides a dynamic and focus experience to build a strong foundation of rehearsal skills, choral tone, language and musicianship. The first year of study focuses on men's, women's, and mixed repertoire allowing student to experience large and small ensembles. The second year of the core focuses on the development of ensemble skills and the refinement of tonal production. Both ensembles use a variety of multicultural repertoire to build a strong foundation of musicianship and flexibility.

The Symphonic Choir is at the heart of the college choral community. The ensemble appears with symphony orchestras of the United States and Europe. Students above the lower division sing in the Symphonic Choir, preparing choral/orchestral repertoire for performance at major venues along with local and regional concerts.

## Elective Ensembles

Elective ensembles are open to students by audition only. Auditions are held in the fall semester, and students perform in that ensemble for the academic year. The elective ensembles are Westminster Choir, Williamson Voices and Kantorei.

## Courses

### CR109 Chapel Choir (1)

Comprised of undergraduate students in their first year of study, Chapel Choir focuses on music for men's, women's, and mixed chorus. The ensemble provides the fundamentals of artistic choral ensemble singing and a foundation for all Westminster choral ensembles. Placement hearing required.

### CR 209 Schola Cantorum (1)

Comprised of undergraduate students in their second year of study, Schola Cantorum focuses on music for mixed chorus and continues to build and refine the skills developed in Chapel Choir. This ensemble presents campus, community, and regional performances. Placement hearing required.

### CR215 Fundamentals of Conducting (3)

This course provides the foundation of conducting technique and philosophy. The overall focus of the course is to establish the important relationship between ear, body and the choral sound. Prerequisite: TH141

### CR315 Techniques of Conducting (3)

Continued development of conducting technique with emphasis on more complex styles and patterns, and on communication through appropriate gestures. Further improvement in conducting various dynamics and articulations, as well as more effective use of the left hand. Rehearsal procedures, repertoire programming, score preparation and baton techniques are incorporated into the course. Prerequisite: CR 215

### CR505 Advanced Conducting (3)

A continuation of the conducting studies begun in CR215 and CR315, this course aims to be more student-centered, following the process from repertoire planning to the final performance. Intensive score preparation, advanced rehearsal techniques, performance practice and baton technique. Prerequisite: CR315

### CR509 Symphonic Choir (1)

A large mixed chorus comprised of students above the lower division, including graduate students from all disciplines. The ensemble regularly performs in the region and focuses on the major choral/orchestral repertoire along with a wide variety of repertoire for large mixed chorus. Placement hearing required.

### CR511 Westminster Choir (1)

A highly select ensemble that performs and records a wide variety of choral repertoire, The Westminster Choir regularly tours nationally and internationally, and aspires to the highest professional standards. Members are selected by audition from all Westminster students above the freshman level. The requirements for selection include good academic standing, strong musicianship, and superior vocal talent. Auditions are held in the fall semester and students participate for the academic year.

**CR513 Williamson Voices (1)**

A chamber choir 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. Auditions are held in the fall semester and students participate for the academic year.

**CR515 Kantorei (1)**

An early music vocal chamber 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.] Repertoire will include works for vocal ensemble and works featuring significant solo work. The entire ensemble will rehearse three hours per week. Keyboardists may audition for the ensemble. Auditions are held in the fall semester and students participate for the academic year.

**CR517 Master Singers (1)**

A mixed ensemble serving as the choir for Graduate Conducting, Sacred Music and Music Education majors. Repertoire consists of a wide variety of choral works drawn from all style periods, works appropriate for use in churches and in schools at the secondary and post-secondary levels. Four semesters are required for all graduate Choral Conducting majors. Two semesters are required for Sacred Music majors, and those Music Education majors who have selected conducting as their performance field. This ensemble is non-auditioned and open to all students.

**CR607 Conducting Performance (1)**

Graduate Conducting, Sacred Music and Music Education students (with a conducting concentration) enroll for Conducting Performance in the semester of their recital or major conducting project.

**CR621 Choral Conducting I (3)**

A study of conducting to develop technique through facial expression, breathing, alignment and gesture. Emphasis is placed on developing and refining a process of score study. This course will assist conductors in evaluating their conducting and preparing them to make conducting decisions based upon score study.

**CR622 Choral Conducting II (3)**

In addition to building on the conducting skills taught in Conducting I, this course will focus upon acquisition of a broad range of rehearsal methods and techniques and gaining a comprehensive knowledge of choral ensemble warm-up philosophies, methods and techniques. Conductors will continue to study various approaches to score analysis that aid in preparation for rehearsal. Participants in the course will be required to submit a comprehensive case study which focuses on rehearsal technique and rehearsal procedures. Prerequisite: CR621.

**CR624 Conducting Skills (3)**

A practical course for the choral conductor designed to develop aural and rehearsal skills. Emphasis is placed on learning to hear the score and on strengthening the aural and gestural skills necessary for a conductor. Classes are highly interactive, and include score study, intonation exercises, aural skills drills and gestural application. Prerequisite: MH608 and TH608

**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.

**CR642 Conducting Primary (1)**

Intensive private study with a member of the conducting faculty. An assessment of the students' needs is evaluated during the first semester to form an individual-based syllabus for each semester. Two semesters are required for graduate Choral Conducting majors. One semester must be taken concurrently with CR607 Conducting Performance.

**CR681 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.

**CR710 Seminar in Choral Literature (3)**

An intensive study of a specific area of choral history and literature. The content of this course will vary from semester to semester with the special interests and qualifications of the professor teaching it. Emphasis is placed upon in-depth study of the selected repertoire. Undergraduate prerequisite: Permission of instructor. May be repeated for credit.

**CR720 Graduate Conducting Forum (1)**

A conducting seminar that focuses on the synthesis of gesture, score study and pedagogy. Select repertoire and research materials will be conducted, analyzed and discussed. Focus will be given to oral preparation and current choral conducting issues. This course may be repeated for credit.

## *Music Composition, History and Theory*

### Faculty

Anthony Kosar (*chair*), Barton Bartle, Benjamin Boyle, Christian Carey, Charles Frantz, Darren Gage, Douglas Helvering, Ronald Hemmel, Eric Hung, Jay Kawarsky, Carmen Mateiescu, Sharon Mirchandani, Lance Peeler, Joel Phillips, Douglas Thompson, Timothy Urban, Wynn Yamami, Stefan Young

### 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 build an understanding of music's function in society, to develop analytical and esthetic understanding of music forms and styles and to foster the creative impulse in music.

### The Undergraduate Music History Curriculum

Music history is concerned with why music matters to us both aesthetically and socially, what the past can teach us about ourselves, and how we arrive at our understandings of the past. It asks such questions as: why did this style or trend occur at this time? Why do we consider this composer to be more important than another composer? What

social or political ideas are incorporated into this music? How can music communicate social or political ideas and change society for the better or the worse?

All undergraduates are required to take the two-semester Historiography sequence, Music Since 1900 and a music history elective at or above the 300 level. After completing the required courses, students will have: 1) gained a working knowledge of the history of Western Art Music, 2) some exposure to music of several other music cultures, 3) acquired information literacy skills that will allow them to conduct further research in music history, 4) improved their ability to read

and critique academic writings and 5) completed at least one major research project.

## The Undergraduate Music Theory Curriculum

Required musicianship courses, Contemporary Trends, and elective theory courses form the core of the undergraduate music theory curriculum. All baccalaureate candidates must elect a **level I** theory course; Bachelor of Music candidates also must elect a **level II** theory course. All theory electives are defined as **level I** or **level II** under course descriptions. Also see “Music Theory Electives” below.

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 TH645 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.

## The Music History Elective

The Music History elective (MH333, MH350, MH733) is an in-depth exploration of a single topic (e.g., a composer, a genre, a country). Topics will vary from year to year. Generally, offerings include at least one course in Western Art Music before 1800, one course in Western Art Music since 1800, one course in Asian, Latin American or African music, and one course in Popular Music (broadly defined) each year. The goal of the elective is not only to teach students about the specific topic of the course, but also to develop students’ research skills so that they can teach themselves about any topic in music history in the future. The Music History elective includes a significant research paper (2000+ words at the 300 level; 3000+ words at the 700 level).

## Music Theory 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 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. **Level I** theory electives include TH237, 251, 422, 521, and 534. **Level II** theory electives include TH252, 431, 432, 433, 533 and 550.

## 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.

### 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.

### TH253 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.

### TH255 Song Writing (3)

Solo vocal composition in various styles. May be taken as a **level I** theory elective. Prerequisite: TH142.

### TH259 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.

### TH342 Contemporary Trends (3)

An analytical study of the compositional techniques of the 20<sup>th</sup> Century. Prerequisite: TH241.

### TH424 Choral and Instrumental Arranging (3)

Arranging for various ensembles of voices and instruments. May be taken as a **level II** theory elective. Prerequisite: TH241.

### 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)**

18<sup>th</sup> 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.

### **TH452 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.

### **TH480 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.

### **TH511 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.

### **TH452 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.

### **TH550 Keyboard Harmony (3)**

An intense exploration of and drill in musicianship-keyboard skills, including score reading, transposition, modulation, clef reading, figured bass realization, harmonizing melodies, improvising and lead sheet accompanying. 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. May be taken as an undergraduate **level II** theory elective. Undergraduate prerequisite: TH241. Graduate prerequisite: Removal of all 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.

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

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

### **TH623 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.

### **TH625 Composition (3)**

Class instruction in original composition. Projects and presentations. Prerequisite: graduate student standing and removal of all music theory deficiencies.

### **TH627 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.

### **TH645 Composition Primary (3)**

Graduate-level private study in composition.

### **TH605 Composition Project (3)**

Graduate-level private study in composition culminating in a major composition in one of the larger forms. Prerequisite: Three semesters of TH645 (Composition Primary).

### **TH726 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.

## **Music History Courses**

### **MH247 Music Historiography I (3)**

Historiography I begins by exploring similarities and differences between various music cultures around the world, and continues with an examination of selected genres of Western Art Music of the Medieval, Renaissance and Baroque periods. Basic information literacy skills, such as searching library catalogs, databases and reading academic articles also will be covered. Prerequisite: LL131.

### **MH248 Music Historiography II (3)**

Examines Western Art Music since 1750 and includes a research assignment that builds upon the information literacy skills gained in MH247. Prerequisite: MH247.

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

Examines controversies and aesthetic movements in 20<sup>th</sup> and 21<sup>st</sup> century music. Emphasis is placed upon critical reading and writing skills. 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.

### **MH433 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.

### **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.

### **MH731 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 list-serves 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.

### **MH733 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: Removal of all music history deficiencies. It is strongly recommended that MH731 be taken prior to this course.

## Faculty

Frank Abrahams (*chair*), Ellen Abrahams, Lucy Carroll, Lucas Ciavatta, Elizabeth Guerriero, Jennifer Haines, John Lindner, Sharon Morrow, Marshall Onofrio, Patrick Schmidt

## 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 on-going 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).

Music Education Majors must maintain a minimum cumulative grade point average of 2.75. 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 a student is dropped from the major because of failure to maintain the minimum grade point average, s/he may apply for readmission to the Music Education department. Readmission will be dependent upon various criteria, including the G.P.A., current academic progress and the student's general standing. 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 up to seven semesters as an undergraduate Music Education major except for the senior student teaching semester. Grading is "P" (satisfactory) or "U" (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 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, ME581 and ME582. 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.

## Priority Registration

Because of the demand for these courses, ME majors will receive priority registration for ME111, ME171, ME271, ME371, ME581 and ME582. Students who register after pre-registration are not assured places in these classes. Students need permission of the chair to register for student teaching. All pre-requisites for student teaching must be completed before permission is granted. Therefore, students are urged to complete pre-requisites (including piano proficiency) by the end of the spring semester of their junior year. It is recommended that students meet piano proficiency requirements by the end of their sophomore year.

## Student Teaching

Student teaching is a full semester in duration and is usually completed during the seventh or eighth semester of study. Students may not enroll for any applied or classroom courses during the semester of student teaching. In addition, students may not present or participate in recitals or choral performances or ensembles during the semester of student teaching. Further departmental policies regarding the student teaching semester are contained in the *Music Education Department Handbook*. Students are referred to the paragraph above which relates to registering for the student teaching semester.

## 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 their sophomore portfolio review and, if accepted, may begin the program in their 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.)

This program is designed for students who wish to major in music education with a concentration in applied music, composition or choral conducting. It is generally expected that students interested in the Master of Music program will hold 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. Applicants must complete an audition as part of the admission process.

The Master of Music degree in music education 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 sequence of courses conjoins philosophy of music education, psychology of music learning and praxis. The course content is presented in the context of post-modern critical theory and connects to the social, cultural and political tensions found in schooling. Students acquire habits of mind to challenge the status quo and complete the program as agents of change—advocating a critical pedagogy for music education that is transformational.

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

The Master of Music Education program is for music teachers who wish to complete graduate study in four summers or in two academic years. Students may also combine summer and academic terms to accelerate completion. Included is the option to complete teacher certification. Applicants must submit a teaching video and interview as part of the admission process.

This program includes music education courses, music core courses, choral ensemble performance

and a self-designed, 12-credit area of focus proposed by the student to the department. The degree culminates in the completion of a master’s thesis. It is possible for students who hold an undergraduate degree in music to complete New Jersey teacher certification through this program. Students in the certification program must plan to include study during the academic year in order to complete required field experiences, including student teaching. Like the Master of Music (M.M.) degree, the professional sequence of courses conjoins philosophy of music education, psychology of music learning and praxis. The course content is presented in the context of post-modern critical theory and connects to the social, cultural and political tensions found in schooling. Students acquire habits of mind to challenge the status quo and complete the program as agents of change—advocating a critical pedagogy for music education that is transformational.

## 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 Pedagogy for Music Education, 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 constructivist ideology. The curriculum seeks to affect transformative learning for both students and their teachers.

## Westminster Partnership with the Federal University of Rio Grande do Sul, Porto Alegre, Brazil

The music education department at Westminster has a partnership with the graduate music education program at the Universidade Federal do Rio Grande do Sul (UFRGS) in Porto Alegre, Brazil. Faculty members from the music education department at Westminster regularly teach at UFRGS and professors from Porto Alegre present seminars as visiting scholars at Westminster. Opportunities are under exploration for students to study in Brazil as part of their graduate degree. In addition, the Department offers instruction in *O Passo* (The Step), a Brazilian music education method developed by Lucas Ciavatta of Rio de Janeiro who is an adjunct assistant professor in music education at Westminster. Courses in *O Passo* are offered in alternate summers and special workshops are planned at various times during the academic year as appropriate. *O Passo* is taught at

Westminster Academy to sixth grade students at Witherspoon Middle School.

## Courses

Music Education majors will receive priority registration for the following courses: ME111, ME171, ME271, ME371, ME581, ME582.

### ME111 Music Education Lab (0)

Please see above description. Undergraduate Music Education majors must earn a satisfactory grade (“P”) for seven semesters. Music Education majors will receive priority registration.

### 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. Music Education majors will receive priority registration.

### 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. Students are expected to provide their own acoustic guitar for this course. Recorders are available for purchase in the college bookstore.

### 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. Music Education majors will receive priority registration.

### **ME371 Critical Pedagogy III (2)**

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. Music Education majors will receive priority registration.

### **ME471 Music and Hip Hop Culture (3)**

Hip Hop in the United States is arguably the most lucrative, popular, and culturally challenging contemporary musical force. The narratives of Hip Hop go beyond the boundaries of race and class as well as those of music, poetry and dance. As such, Hip Hop is a phenomenon that presents problems as well as great possibilities. This course explores them from the standpoint of educational sociology, looking at their implications for music in schools as well as in daily life. Prerequisite: ME271

### **ME472 Teaching and Learning in Urban Schools (3)**

This course offers students theoretical and practical insight into teaching in urban schools. The class will present an analysis and practical implications for what is needed in order to successfully engage in teaching in urban centers in the United States. Students will balance field experiences with critical analyses of issues such as multicultural teaching, race, class, and economics in urban schools as well as their curricular and pedagogical implications. Prerequisite: ME581, ME582.

### **ME492 Student Teaching (12)**

A full semester internship in directed full-time teaching supervised by department members and carried out in schools with approved cooperating teachers. In addition to the field experience, students attend a weekly seminar on campus to 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 focusing questions, 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, 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. Additional information regarding student teaching may be found in the department's Student Teaching Handbook at [www.rider.edu/musiced](http://www.rider.edu/musiced).

### **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)**

This course focuses on children's choirs in school, church and community. Students learn strategies to teach children good vocal technique

and to build musical literacy through the study of appropriate 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.

### **ME581 Elementary Praxis (3 credits, 10 hours per week)**

This course prepares students to teach music in elementary schools. Consistent with the department's commitment to Critical Pedagogy for Music Education, the course covers materials and methodologies to engage young children in musical experiences that are significant, transformational, and that connect to the social context in which they teach. Students learn to write and evaluate curriculum and to integrate curriculum with academic core subjects. An off campus field experience in local elementary schools is an integral part of this course. Students must provide their own transportation to practicum sites.

Prerequisites: ME171, ME172, 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 ME581. Course content, activities and experiences in this course connect to the New Jersey Core Curriculum Content Standards for Music and prepares students to meet the New Jersey Professional Standards for Teaching. Music Education majors will receive priority registration.

### **ME582 Secondary School Praxis (3 credits, 10 hours per week)**

This course prepares students to teach music in secondary schools. Consistent with the department's commitment to Critical Pedagogy for Music Education, the course covers materials and methodologies to engage middle school and high school students in musical experiences that are significant, transformational, and that connect to the social context in which they teach. Students learn to write and evaluate curriculum and to integrate curriculum with academic core subjects. An off campus field experience in local middle and high schools is an integral part of this course. Students must provide their own transportation to practicum sites.

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 ME582. Music Education majors will receive priority registration.

**ME587 Music in Special Education (1)**

This course is designed to acquaint the pre-service teacher with the special needs of exceptional children in music classes. Students learn to adapt instruction to accommodate a variety of exceptionalities that are both physical and emotional. 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. It is recommended that student take this course before the student teaching semester.

**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, improvisation and their uses in the classroom. An important focus of the class will be to provide an insight into kinesthetic-based learning as a conduit to 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 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.

**ME595 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. In some semesters, this course may be offered in an on-line format.

**ME650 Thesis (1)**

Independent research under faculty supervision leading to the writing of a master's thesis. Students register for this course in every semester or summer term in which assistance is provided by the thesis advisor. Prerequisite: ME685 (preferred) or MH631. Permission of the Chair for Music Education is required to register for this course.

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

Intended for students in the M.M.E. and BM/MAT degree programs, this course provides students with the tools necessary to write a qualitative master's thesis. Specific objectives include an overview of qualitative research paradigms, selecting a research topic, developing a literature review, designing an appropriate methodology and collecting and analyzing data. Additionally, students explore 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 the appropriate style manual. Students master APA and Chicago styles and complete the thesis proposal during this course. The departmental Thesis Manual is available at [www.rider.edu/musiced](http://www.rider.edu/musiced).

**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.

**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)**

While the topics vary from year to year, international perspectives in music education form the foundation for this seminar. Often, international faculty join with Westminster faculty to present this course. In recent years, the seminar has included a focus on Lucas Ciavata's "O Passo," an integrated approach to develop musicianship by emphasizing rhythm and pulse, solfège and improvisation which are grounded in native Brazilian rhythms and Lee Higgins' conception of community music.

**ME721 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. Post modern theory consistent with the Department's commitment to Critical Pedagogy for Music Education provide the 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.

**ME723 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. 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.

**ME725 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. While the class will include some playing and performance, it 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. 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.

### ME727 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.

### ME790 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.

### ME780 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. International students in music education are strongly encouraged to take this course.

## Music Theater

**This overview is applicable to students who began the B.M. Music Theater degree prior to September 1, 2008. All new students entering the degree program as of September 1, 2008 should see the Lawrenceville campus catalog of Rider University.**

**As of Summer 2009, 100- and 200-level music theater courses have been changed from the MT prefix to MTR. They remain listed here with the MT prefix for the convenience of the upper division majors who completed these courses under the MT prefix.**

### Program Committee Members

Nova Thomas (*director*), Christopher Arneson, Rebecca Basham, Mariann Cook, Margaret Cusack, Rochelle Ellis, Thomas Faracco, Christopher Frisco, Midge Guerrero, Ron Hemmel, Jay Kawarsky, Miriam Mills, Marshall Onofrio, Marilyn Quinn, Charles Walker, Peter Wright

### Faculty

Christopher Arneson, Mary Barton, Julie Boyd, Claudia Catania, Kim Chandler-Vaccaro, Mariann Cook, Margaret Cusack, Rochelle Ellis, Thomas Faracco, Christopher Frisco, Douglas Hall, Katherine Johnson, Jay Kawarsky, Douglas Martin, Miriam Mills, Carolann Page, Nova Thomas, 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 offered by Westminster College of the Arts 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 “P” (satisfactory) or “Y” (unsatisfactory).

### Music Theater and Dramatic Theater at Rider University

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 either the Princeton or Lawrenceville campus. Two music theater and two opera productions are planned for each academic year on the Princeton campus. A substantial discount is offered to Westminster College of the Arts students who join the non-credit Westminster Conservatory Actors Company, which stages several music theater productions annually.

The Fine Arts Department 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. 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 theater.

### 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 Lawrenceville 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.

**MT317 Music Theater Auditions: Preparation and Technique (3)**

This course, building upon the skill-sets established in the Music Theater singer-actor curriculum, will introduce and hone the required skill-sets for preparing to audition in Music Theater. Genres and styles of music most often required for auditioning in the industry will be prepared and explored. An audition “book” based upon the demands of the industry, as well as the most suitable material for each student will be built. When appropriate, guests from the industry will be invited to present master classes and evaluations in a “mock audition” process. Prerequisites: MT207, MT216, MT217, MT492.

**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.

**MT 511 Music Theater Ensemble (1 credit, 3 hours per week)**

The performance-based, auditioned music theater ensemble engages multiple singers/actors/dancers in performance utilizing scenes from music theater literature as the primary material. Emphasis is placed upon group interaction. Staging will normally dispense with sets and lighting and will do largely or entirely without props, scenery, makeup and costumes.

# Organ/Harpsichord

## Faculty

Kenneth Cowan (*coordinator*), Bruce Neswick (*Improvisation*), Paolo Bordignon (*Organ Literature*), Andrew Henderson (*Organ Literature*), Matthew Lewis, Alan Morrison, Kathleen Scheide (*Harpsichord*)

## 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. Elective lessons are provided on a space-available basis to qualified Princeton and Lawrenceville students.

## 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 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.

### OR589 Organ Improvisation II (2)

Continuation of OR587.

### OR590 Accompanying at the Organ (2)

Development of accompanying techniques essential to the professional organist. Arranging and transcription from piano reductions and orchestral scores; standard choral/organ literature. Leading congregational song; appropriate methods of instrumental registration.

### 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.

### OR629 Seminar in Organ Literature (3)

An intensive study of an area of organ literature or its performance practice. Specific content will change with each semester. Emphasis upon in-depth study of the works of a selected composer or genre.

### OR723 Organ Literature Before 1800 (3)

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

### OR724 Organ Literature Since 1800 (3)

Study and research into the style, form, and interpretation of representative organ works composed after 1800. Study and research into national styles of organ composition and construction in France, Germany, England and North America.

## Faculty

Ingrid Clarfield (*coordinator*), Laura Amoriello, Dalton Baldwin, Ena Barton, Miriam Eley, James Goldsworthy, Phyllis Lehrer, Chiu-Ling Lin, Lillian Livingston, Thomas Parente, J.J. Penna, Agnes Poltorak, Betty Stoloff, Kristen Topham

## 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 of these aspects of pianism. 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 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 degree-specific recitals as an accompanist are required.

## Piano Primary: Graduate

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

## Secondary Piano: Undergraduate

All undergraduate voice primary students must enroll for piano secondary study until the capstone course (PI204, PI205, PI206, or PI207) is passed. Instruction is in the form of piano classes. Incoming undergraduates take a placement test and may be required to take PI045: Introduction to Piano Secondary before beginning the sequence of Piano Secondary courses, which consists of four courses: PI103, PI104, PI203 and the capstone course.

Instruction entails study and performance of piano literature from the Baroque through the 21st Century as well as development of proficiency in areas of functional keyboard skills. If the capstone is passed fewer than four semesters, further study is not required.

Students who enrolled at Westminster Choir College prior to September 2009 but who do not pass the Proficiency Examination by May 2010 will be required to complete the sequence described in paragraph one of this section. A detailed description of the Piano Proficiency Examination requirements may be found in the 2008-2009 Westminster Choir College catalog.

## Piano as an Elective

Students may elect private instruction in piano for credit. There are no audition requirements, but an extra fee is charged. Elective lessons are provided on a space-available basis to qualified Princeton and Lawrenceville campus students.

## Piano Pedagogy Lab

PI611: Piano Pedagogy Lab is a required graduate Piano Pedagogy course for the purpose of problem-solving related to piano teaching. The class format includes discussion of observations, 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), professional organizations and publications, use of technology, career planning, recital and audition planning. Preparation for graduate oral examination is included.

## 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.

## Courses

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

Fundamentals I 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 Fundamentals II 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)**

Fundamentals III 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. The course further addresses the different psychological and methodological approaches to teaching adults and children in class and private settings, and includes an overview of materials for the adult student and group classes.

**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 composers including 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 composers including Beethoven, Schubert, Mendelssohn, Schumann, Chopin, Liszt, Brahms, Debussy, Ravel, Prokofiev, and Bartok. Prerequisite: MH248.

**PI512 Chamber Music (2)**

Emphasis is placed upon rehearsal and performances of representative collaborative literature for strings and piano and woodwinds and piano. Students will be assigned movements from major chamber works selected from different style periods. Professional instrumentalists will join them for rehearsals and performances in class. An overview of the development of this repertoire will be presented and listening assignments will augment the study of specific works. A project involving the study and presentation of a piano quintet will be included. Attendance at three concerts of instrumental chamber music is required. Permission of applied teacher and instructor is required.

**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)**

The two major emphases of this course are: (1) the pianist as athlete and 2) the pianist as performer. The first includes a study of appropriate exercise, nutrition, anatomy and physiology as they relate to piano technique, implications for injury prevention, and how to deal with injuries should they occur. The second includes the reading process, strategies for practicing, memorizing techniques, and ways of coping with the behavioral, physical and cognitive manifestations of performance anxiety.

**PI585 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.

**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.

**PI611 Piano Pedagogy Lab (0)**

Problem-solving related to piano teaching, discussion of observations, supervised and independent teaching, questions relating to repertoire, materials, and technique. Comparative philosophies and psychologies and their applications, group and private teaching, business issues, professional organizations and publications, technology, career planning, recital and audition planning. Preparation for graduate oral examination is included.

**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.

**PI633 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 20<sup>th</sup> Century piano music.

**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.

**PI691A, 691B 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.

**PI713 Accompanying Class (3)**

Students will investigate aspects of ensemble in vocal accompanying. Discussion topics will include rubato and its connection to language, stylistic concerns, musical preparation as well as practical issues such as recital programming and balance. Students will be expected to absorb extensive repertoire through attendance and performance. Class format will include both student presentations and lecture sessions.

## PI714, 715 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. PI714 is a prerequisite to PI715.

# Sacred Music

## Faculty

Ken Cowan (*coordinator*), Vincent Edwards, Steve Pilkington, Donald Dumpson, Kathleen Ebling-Thorne

## 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/Colloquium

All full-time freshman and sophomore Sacred Music majors are expected to enroll in and meet the requirements for SM511 (Sacred Music Lab) to a total of four semesters. All full-time junior and senior Sacred Music majors are expected to enroll in and meet the requirements for SM531 (Colloquium in Sacred Music) to a total of four semesters. All full-time graduate Sacred Music majors are expected to enroll in and meet the requirements for SM511 (Sacred Music Lab) to a total of two semesters. Grading is "P" (satisfactory) or "U" (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. Jubilee Singers performs regularly on- and off-campus and recorded a compact disc. While it is not a performing ensemble, those enrolled in Jubilation, the preparatory experience for Jubilee Singers, may be invited to join the Jubilee Singers for special performances.

## 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. Church field education gives the opportunity for students to exercise their skills in a church setting 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

### SM121 Survey of Sacred Music Literature (3)

Broad survey of Christian music. Through standard repertoire, major historical genres of sacred music are explored from biblical roots in the Old and New Testament to the postmodern expressions of our time.

### SM122 The Biblical Message: Worship and Theology (3)

A study of the content, theology, and history of the Old and New Testament narratives that the church recounts and celebrates in its liturgical year.

### SM158 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.

### SM340 Church Field Education (1)

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: SM141, 142.

### SM354 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 16<sup>th</sup> century to the present. The course aims to develop an awareness of the textual and musical treasures available for both congregational and choral use.

### SM454 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 SM455.

### SM455 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 SM454.

### SM507 Jubilation

#### (1 credit, 2 hours per week)

A comprehensive survey of sacred music from African-American worship experiences. The course begins with West African roots and traces the evolution of such genres as spirituals and gospel music.

### SM509 Jubilee Singers

#### (1 credit, 2 hours per week)

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

### SM511 Sacred Music Lab (0)

Series of classes that addresses a variety of experiences in Sacred Music while rotating principal themes and ideas. Student preparation of monthly worship settings will put studied concepts into practice.

### SM517 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.

### SM519 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.

### SM525 Sacred Music Ensemble (1)

A chamber ensemble which serves the worship and conducting needs of the Sacred Music Department.

### SM531 Colloquium in Sacred Music (1)

A lecture series/colloquium intended to address a wide variety of concerns in the field of Sacred Music while rotating principal themes and ideas.

### SM540 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.

### SM541 Conducting Church Choirs: Pedagogy and Management (3)

A practical course devoted to the building and maintenance of church music programs serving persons of all ages.

### SM621 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.

### SM630 Conducting Coaching (1-2)

Structured preparation and faculty coaching of the culminating choral recital in the graduate Sacred Music curriculum.

### SM631 Worship Planning for the 21<sup>st</sup> Century (3)

Designed to facilitate the planning of worship, this practical course will be an immersion in the musical and theological materials available to those who create worship.

### SM640 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.

### SM641 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.

### SM654 German Church Music (3)

Same as SM454; for graduate students.

### SM655 Bach Cantatas (3)

Same as SM455; for graduate students.

### SM712 The History of Sacred Music I (3)

Study and research into the history of Western Christian music and its most important genres beginning with the Old Testament and continuing until the death of J.S. Bach in 1750.

### SM713 The History of Sacred Music II (3)

Continuation of SM712, beginning with the Classical Viennese Mass and continuing until today. Emphasis on the development of the American church and its worship music.

### SM722 Theology, Liturgy and Worship (3)

A detailed study of the Bible. Principal thematic and narrative elements are correlated to the development of the church's historic liturgies and the theological principles behind them.

## Voice

### Faculty

Margaret Cusack (*chair*), Christopher Arneson, Susan Ashbaker, Dalton Baldwin, Daniel Beckwith, Serena Benedetti, Claudia Catania, Tracy Chebra, Lindsey Christiansen, Elem Eley, Rochelle Ellis, Faith Esham, Harold Evans, Thomas Faracco, Nancy Froyland Hoerl, Zehava Gal, Anne Ackley Gray, Rachelle Jonck, Katherine Johnson, Marvin Keenze, Julia Kemp, Devin Mariman, Robin Massie, Scott McCoy, Mark Moliterno, Carolann Page, J.J. Penna, Laura Brooks Rice, Julian Rodescu, Guy Rothfuss, Debra Scurto-Davis, Elizabeth Sutton, Sharon Sweet, Nova Thomas, Marc Verzatt, 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. Elective lessons are provided on a space-available basis to qualified Princeton and Lawrenceville students.

### 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 Electrolottograph. Using the fiberoptic scope 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)

Study of the physics and physiology of voice production. Musical and vocal acoustics are explored using the facilities of the Westminster Voice Laboratory. Anatomic and physiologic underpinnings of respiration, phonation, articulation, registration and hearing are explored in depth.

### 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.

### VC457/458 Private Coaching (1 or 2 credits)

Individual coaching sessions for singers on musical style, interpretation, ensemble, languages, and presentation. Registration for VC457 involves weekly hour-length lessons and a fee of \$1,000. Registration for VC458 involves weekly half-hour lessons and a fee of \$500. Prerequisite: successful completion of Level II. May be repeated for credit.

### VC467/468 Private Dramatic/Role Coaching (1 or 2 credits)

Individual dramatic coaching sessions for singers on operatic role study and/or audition preparation. Students will provide their own accompanists as needed. Registration for VC467 involves weekly hour-length lessons and a fee of \$1,000. Registration for VC468 involves weekly half-hour lessons and a fee of \$500. May be repeated for credit. Prerequisite: successful completion of Level II.

### 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.

### VC592 Opera Workshop (2)

Introduction to opera performance. Acting exercises, character development, dramatic exploration and musical coaching culminating in a workshop-format presentation. It is recommended that VC491 or 691 be taken before this course. Prerequisite for undergraduates: successful completion of the level II voice test or permission of the chair.

### 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. May be repeated for credit.

### VC621 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.

### VC622 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.

### VC627 Opera Literature I (3)

Study of the development of opera from 1600 through the Napoleonic era (ca. 1815), 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.

### VC628 Opera Literature II (3)

Study of the development of opera from the early 19<sup>th</sup> century 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.

### VC633 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.

### VC650 Pedagogy Thesis (1)

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 pathology or voice therapy may elect to visit the clinics of medical voice specialists in the area who have an association with Westminster. Students register for this course in every semester or summer term in which assistance is provided by the thesis advisor.

**VC657/658 Private Coaching (1 or 2 credits)**

Individual coaching sessions for singers on musical style, interpretation, ensemble, languages, and presentation. Registration for VC657 involves weekly hour-length lessons and a fee of \$1,000. Registration for VC658 involves weekly half-hour lessons and a fee of \$500. Open to graduate Voice Pedagogy and Performance majors.

**VC661 German Lieder (3)**

This survey of the German Lied begins with its roots in the 17<sup>th</sup> and 18<sup>th</sup> centuries and continues into the 20<sup>th</sup> century. Classes will involve study of Romanticism, including philosophers and poets of the 18<sup>th</sup> and 19<sup>th</sup> centuries who were important for German Lieder. The bulk of the class involves in-depth study of the Lieder of the important composers of the genre: Haydn, Mozart, Schubert, Robert and Clara Schumann, Mendelssohn, Liszt, Brahms, Wolf, Strauss, Mahler, Schoenberg, Berg, and Webern. Class sessions will involve a balance of lecture, discussion as, and student performance.

**VC662 French Melodie (3)**

This course is designed as a survey of the song literature of France. Students examine works for voice and piano/instruments by Berlioz, Gounod, Saint-Saëns, Bizet, Faure, Duparc, Chausson, Debussy, Ravel, Messaien, Milhaud, Poulenc, and others, analyzing their relationship to larger stylistic, social, and musicological trends. Investigation will include matters of prosody, scansion, and compositional organization, with particular attention given to matters of text setting and poetic treatment. Special emphasis will be placed on important French language poets whose literary works serve as the basis for this material. Poets will include Baudelaire, Verlaine, Hugo, Rimbaud, Mallarmé, LaForgue, Maeterlinck, and others. Poetic history and form will be covered as well as important composer/poet partnerships. Class sessions will involve a balance of lecture and discussion. Works by both well-known and lesser-known composers will be included.

**VC667/668 Private Dramatic/Role Coaching (1 or 2 credits)**

Individual dramatic coaching sessions for singers on operatic role study and/or audition preparation. Students will provide their own accompanists as needed. Registration for VC667 involves weekly hour-length lessons and a fee of \$1,000. Registration for VC668 involves weekly half-hour lessons and a fee of \$500. May be repeated for credit.

**VC704 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.

**VC722 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.)

**VC723 Voice Pedagogy I: Voice Science (3)**

Study of voice anatomy and physiology with concentration on respiration, phonation, articulation, hearing and vocal health. 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 voice. Priority registration is given to M.V.P. majors and M.M. students majoring in Voice Performance and Pedagogy. Other students may enroll on a space-available basis.

**VC724 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: VC723.

**VC725 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: VC723.

**VC730 The Singing Actor: Opera (3)**

Same as VC491, with additional requirements for graduate students.

**VC731 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. Prerequisite: permission of the applied instructor.

**VC753 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 applied instructor.

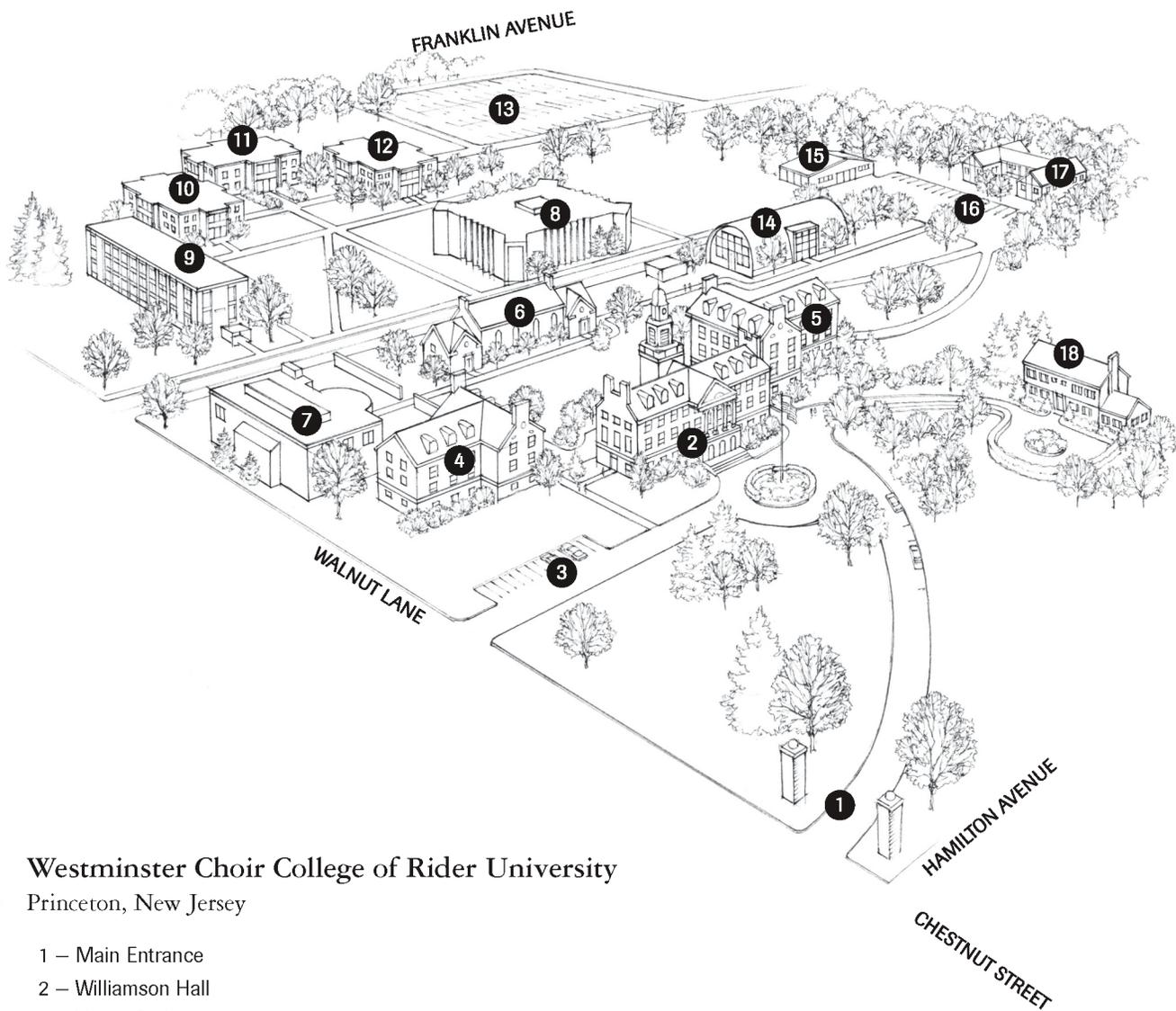
**VC791 Teaching Internship (2)**

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*.

# NOTES



# CAMPUS MAP



## Westminister Choir College of Rider University Princeton, New Jersey

- 1 – Main Entrance
- 2 – Williamson Hall
- 3 – Visitor Parking
- 4 – Erdman Hall/Presser Music Center
- 5 – Taylor Hall
- 6 – Bristol Hall
- 7 – Student Center/Dining Commons
- 8 – Talbott Library – Learning Center
- 9 – Seabrook Hall
- 10 – Dayton Hall
- 11 – Ithaca Hall
- 12 – Princeton Hall/Westminster Conservatory
- 13 – Student/Conservatory Parking
- 14 – Playhouse
- 15 – Relocatable Classrooms
- 16 – Faculty/Staff Parking
- 17 – Cottage
- 18 – Hamilton House (Dean's residence)

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