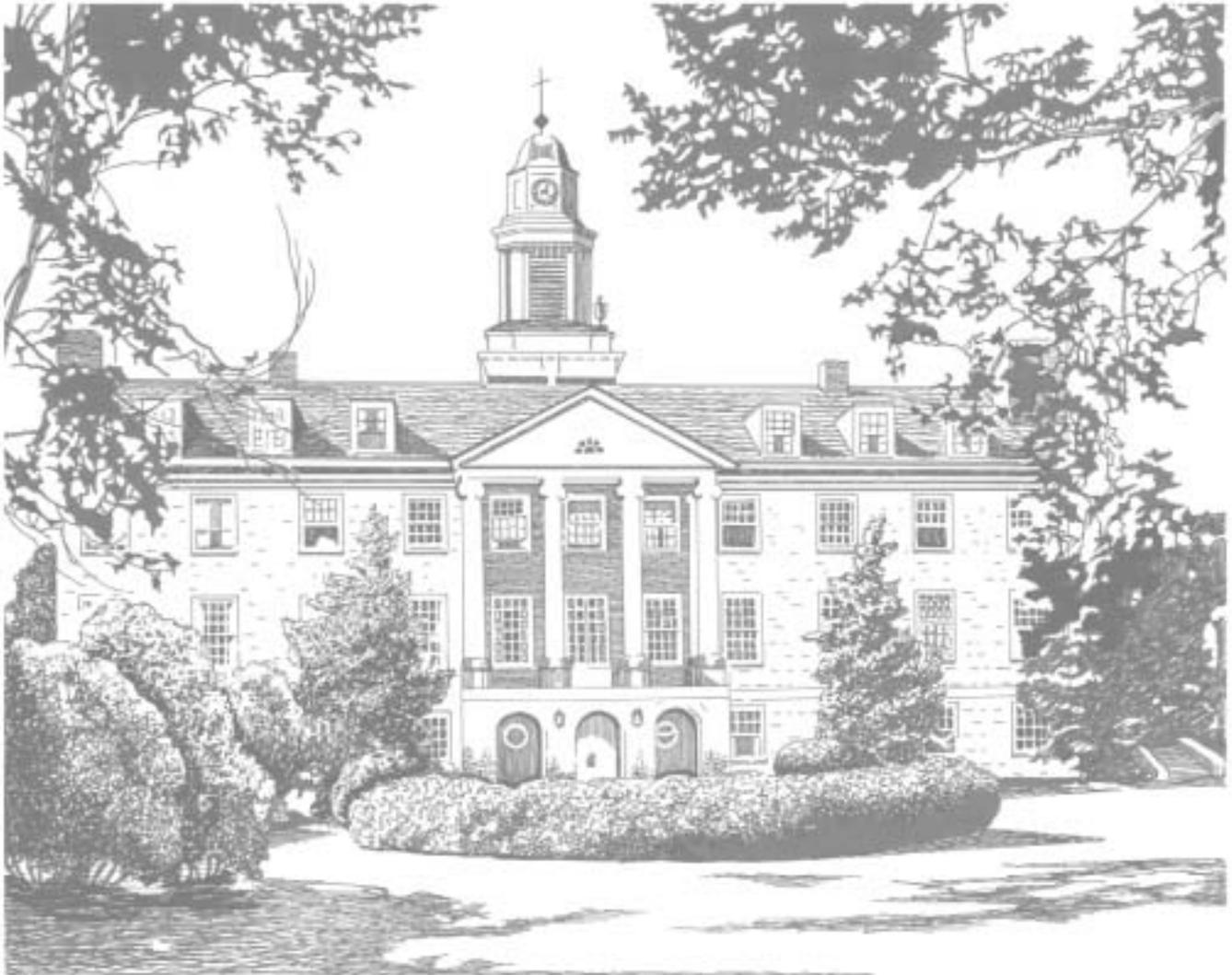


WESTMINSTER CHOIR COLLEGE OF RIDER UNIVERSITY
PRINCETON, NEW JERSEY



— 2003-2004 Academic Catalog —

Westminster
Westminster Choir College of Rider University

ACADEMIC CALENDAR 2003-2004

FALL 2003

Sun.	Aug. 17	10:00 a.m.	Residence halls open for new students
	Aug. 18-22		Orientation
Sun.	Aug. 24	12 noon	Residence halls open for returning students
Mon.	Aug. 25		Registration for Fall 2003
Tues.	Aug. 26	9:00 a.m.	Fall Convocation
Tues.	Aug. 26	11:30 a.m.	Classes begin
Mon.	Sept. 1		Labor Day: no classes or lessons
Wed.	Sept. 3		Last day to add courses
Wed.	Sept. 10		Last day for late registration or to reduce load with refund
Fri.	Oct. 10		Midterm grades due
	Oct. 13 – 15		Fall break; no classes or lessons
Fri..	Oct. 17		Last day for course withdrawal at student option
	Oct. 24 – 25		Family Weekend
	Oct. 27 – Nov. 14		Pre-registration for Spring 2004
	Nov. 6, 7		*Ensemble days: no classes or lessons
	Nov. 7, 8		Symphonic Choir: Beethoven <i>Symphony #9</i> , New York Philharmonic, Maazel conducting
	Nov. 13, 14, 15		Symphonic Choir: Berlioz "Royal Hunt" from <i>Les Troyens</i> , York Philharmonic, Davis conducting
Fri.	Nov. 21		*Ensemble day: no classes or lessons
			All choirs: Britten <i>St. Nicholas</i> , Flummerfelt conducting
Fri.	Nov. 21		Last day for course withdrawal with faculty consent
Sat.	Nov. 22	12 noon	Residence halls close for Thanksgiving recess
	Nov. 24 – 28		Thanksgiving recess
Sat.	Nov. 29	2:00 p.m.	Residence halls reopen
Tues.	Dec. 9		Reading day
	Dec. 10 – 12, 15 – 17		Final exams and juries
	Dec. 12, 13		All choirs: "Readings and Carols", Princeton University Chapel
	Dec. 17, 18, 19, 20		Westminster Choir, Handel <i>Messiah</i> , New York Philharmonic, McGegan conducting
Thurs.	Dec. 18	12 noon	Residence halls close for winter break
Fri.	Dec. 19		Final grades due
Sun.	Dec. 21	12 noon	Residence halls close for <i>Messiah</i> singers

SPRING 2004

Sun.	Jan. 18	2:00 p.m.	Residence halls open for returning students
Mon.	Jan. 19		Registration for Spring 2004
Tues.	Jan. 20	8:00 a.m.	Classes begin
Tues.	Jan. 27		Last day to add courses
Tues.	Feb. 3		Last day for late registration or to reduce load with refund
Wed.	Feb. 11		Symphonic Choir: Bartok <i>Miraculous Mandarin</i> , Cleveland Orchestra, Boulez conducting
Thurs.	Feb. 12		Symphonic Choir women: Wagner Act II from <i>Parsifal</i> , Cleveland Orchestra, Boulez conducting
	Feb. 26 – 28		NATS Eastern Regional Conference at WCC; no classes or lessons
Fri.	Mar. 5		Midterm grades due
Fri.	Mar. 12		Last day for course withdrawal at student option
Sat.	Mar. 13	12 noon	Residence halls close for spring recess
	Mar. 15 – 19		Spring recess: no classes or lessons
Sat.	Mar. 20	2:00 p.m.	Residence halls reopen
	Mar. 22 – 26		* Ensemble week: no classes or lessons
Sat.	Mar. 27		Symphonic Choir: Beethoven <i>Missa Solemnis</i> , Flummerfelt conducting
	Mar. 29 – April 16		Pre-registration for Fall 2004
Fri.	Apr. 9		Good Friday: college closed
Thurs.	Apr. 22		Last day for course withdrawal with faculty consent
	May 3 – 6		* Ensemble week: no classes or lessons
	May 5, 6, 7, 8		Symphonic Choir: Bernstein <i>Candide</i> ; New York Philharmonic, Alsop conducting
Thurs.	May 6	11:30 a.m.	Spring Convocation
	May 7, 10, 11, 12		Final exams and juries
Fri.	May 14	4:00 p.m.	Commencement
Sat.	May 15	12 noon	Residence halls close for summer
Tues.	May 18		Final grades due

SUMMER 2004

Jun. 17, 18, 19

Symphonic Choir: women: Mahler *Symphony #3*, New York Philharmonic, Maazel conducting

*During "ensemble days and weeks", students are required to attend all scheduled ensemble rehearsals and performances.

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.

History: Westminster Choir College

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

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

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

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

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

Mission statement

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

Description

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

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

Accreditation

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

Continuing education

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

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

Westminster Conservatory

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

Cooperative programs

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

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

The Catalog as a document

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

Non-discrimination policy

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

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, a classroom, and Sacred Music departmental offices.

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

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

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

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

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

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

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

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

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ADMINISTRATION AND STAFF

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Westminster Choir College

Robert L. Annis, Director and Dean

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- Dalton Baldwin**, *Adjunct Professor, Piano, 1984*. B.A., Oberlin Conservatory.
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- Ena Bronstein Barton**, *Adjunct Associate Professor, Piano, 1983*. Artist *Dipl., Escuela Moderna de Musica and Conservatorio Nacional de Musica, Santiago, Chile.
- Diane Belcher**, *Assistant Professor, Organ, 2003*. B.M., Curtis Institute of Music; M.M., Eastman School of Music, University of Rochester.
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- Lorine Buffington**, *Adjunct Professor, Voice, 2002*. B.M., Oberlin College; M.M., University of Michigan.
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Nicolas Schidlovsky, *Adjunct Assistant Professor, Music History, 2002*. B.A., Williams College; M.F.A., Ph.D., Princeton University.

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

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

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

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

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

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

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

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

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

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

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.

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

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

Stefan Young, *Professor, Theory, 1979*. B.M., Rollins College; M.M., 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 Dalglish, *Associate Professor, Music History, 1972*. 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.

Charles Frischmann, *Associate Professor, Theory, 1976*. B.M., M.M., Westminster Choir College.

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

Jeannette Jacobson, *Associate Professor-Librarian, 1976*. B.S., University of Wisconsin, Stevens Point; M.S. in L.S., University of Wisconsin.

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

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

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

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

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

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

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

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

Eugene Roan, *Professor, Organ, B.M.*, Curtis Institute of Music; M.M., Westminster Choir College.

Priscilla Silz, *Professor German, B.A., M.A., Ph.D.*, Radcliffe College.

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

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

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

ADMISSIONS

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

Mailing address: 101 Walnut Lane
Princeton NJ 08540-3899
Telephone: 609-921-7144 or 1-800-96-CHOIR
Fax: 609-921-2538
E-mail: wccadmission@rider.edu
Web site: http://westminster.rider.edu

Admission as a freshman

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

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

Applications: Students may request application forms by contacting the Admissions Office using any of the means listed above. Completed applications should be mailed with the required \$40 application fee as early as possible to enable college personnel to become familiar with the background of each applicant.

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

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

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

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

Early decision

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

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

Admission as a transfer student

Students from other colleges or universities may apply for transfer to Westminster by making application along the lines detailed for freshman applicants. Applications for transfer admission may be made for the summer, fall, or spring term. Official transcripts from all post-secondary institutions attended and the high school transcript must be submitted. Verbal and math SAT or ACT scores are desirable but not required. Students who wish to transfer into the Music Education degree program must have a grade point average of 2.50 or higher. Other degree programs require a g.p.a. of 2.00 or higher. Information regarding transfer of credits is found in the "Academic Affairs" chapter of this catalog.

Admission as a special student

An applicant for admission as a special (non-degree) candidate should submit the Special Student Application form, available from the Admissions Office, and the required \$40 application fee.

International student admission

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

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

A minimum TOEFL score of 525 is required for graduate admission. Those graduate students whose scores fall in the range of 525-600 must take the Westminster ESL Placement Exam, and may be required to take one or more semesters of English as a Second Language. This exam, administered during Orientation Week, must be taken before enrolling for classes and

may not be retaken. Any graduate student placed in ESL must continue in the course until successful completion of the Westminster ESL Exit Exam, administered at the end of each semester. During this ESL study, graduate students may enroll in any course except MH631, Introduction to Musicology or a course for which MH631 is a prerequisite. Enrollment in MH631 requires a TOEFL score above 600 or completion of all ESL requirements.

Admission to Master of Music degree program

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

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

The two music history examinations include composers, terms, styles, and music literature from early Gregorian chant to the present. The two theory examinations cover contrapuntal and harmonic practice of the 18th and 19th centuries, some aspects of Renaissance modal counterpoint, and various compositional techniques of the 20th century. The aural examination consists of two parts: (1) **aural skills:** interval identification, recognition of compositional procedures and dictation (melodic, harmonic and contrapuntal); and (2) **sight singing** (unaccompanied, accompanied and contrapuntal).

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

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

Credentials: An official transcript must be forwarded from the undergraduate institution from which the applicant holds or will hold a degree. A final copy of a transcript, documenting undergraduate degree conferral, should be forwarded prior to the initial term of enrollment. The completed application and required \$40 application fee should be submitted. Two letters of recommendation and a 500-word essay are required.

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

Acceptance: Qualified applicants are accepted for study immediately following graduation, but it is preferred that candi-

dates for degree programs in Music Education and Sacred Music acquire at least one year of professional experience in their fields before beginning graduate study.

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

Admission to summer Master of Music Education degree program

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

Procedures

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

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

Advance deposits

After being notified of acceptance, applicants should confirm intention to enroll by submitting a non-refundable deposit of \$200, to be applied against first term tuition. Those planning to reside on campus should also submit a non-refundable room deposit of \$100 and a security deposit of \$100, the latter refundable upon termination of study less any charges incurred.

Immunization requirements

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

Act of registration

By the act of registration for any term of study at the university, students acknowledge the following: (1) willingness to

accept and comply with the standards and policies set forth in this catalog and in the student handbook (*The Source*); (2) recognition of the ultimate authority of the President and the Board of Trustees for maintaining order on the campus; and, (3) conveyance to the university of the exclusive right to the use of proceeds from any promotional, publicity, or entertainment activities engaged in while they are students at the university, including but not limited to photographs, television, recordings, motion pictures, concerts, and theatrical productions.

Educational Opportunity Program

The New Jersey Educational Opportunity Program (EOP) is a state program designed to provide opportunities to state resi-

dents 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.

EXPENSES 2002-2003

Full-time charges	Semester	Year
Tuition:	\$10,295	\$ 20,590
Board:	\$ 2,210	\$ 4,420
Room – double occupancy:	\$ 1,975	\$ 3,950
Room – double as single:	\$ 2,685	\$ 5,370
Student Activities Fee:	\$ 100	\$ 200
Technology Fee: (full-time)	\$ 130	\$ 260
(part-time, per course)	\$ 35	N/A
Health Insurance (required for all full-time students unless proof of adequate alternative health coverage is provided):		
Non-international students	N/A	\$ 190
International students	N/A	\$ 333

Full-time tuition inclusion

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

Full undergraduate tuition includes:

1. A minimum of 12 and maximum of 18 credits per semester or the equivalent including non-credit courses. Exception: during the senior student teaching semester for Music Education majors, full-time tuition covers only the courses ME491, 492, 493, 495, 496, and 497, even if a student does not enroll simultaneously in all of these courses.
2. For primary applied music study, one hour per week of applied music instruction each semester, except during the student teaching semester for Music Education majors or a full-time internship semester for Bachelor of Arts in Music majors.

Full graduate tuition includes:

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

Part-time and overload charges

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

Courses other than applied music:

Undergraduate, per credit	\$ 780
Graduate, per credit	\$ 840

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

Undergraduate, per semester	\$ 1,150
Graduate, per semester	\$ 1,250
Elective for full-time student, per semester	\$ 650

Applied music, hour private lessons, regardless of credit:

Undergraduate, per semester	\$ 2,300
Graduate, per semester	\$ 2,500
Elective for full-time student, per semester	\$ 1,300

Course audits

Undergraduate courses	\$ 200
Graduate courses	\$ 300

Advance deposits

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

Incidental fees

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

Application fee (degree and non-degree programs) ..	\$ 40
Readmission fee, after 2 years	\$ 30
International student processing fee	\$ 50
Orientation fee, charged to students starting new programs (fall semester):	\$ 200
Student teaching (ME492).....	\$ 245
Late registration fee	\$ 50
Deferred payment plan fee, graduate students, per semester.....	\$ 25
Late tuition payment.....	\$ 100

Enrollment reinstatement	\$ 100
Late deferred payment plan fee.....	\$ 25
Instrument rental fee, for students registering for ME194, per instrument	\$ 20
Lost residence hall key	\$ 50
ID replacement (first replacement)	\$ 30
ID replacement (subsequent replacement)	\$ 50
Dishonored check (first occurrence)	\$ 30
Dishonored check (subsequent occurrence)	\$ 50

Accompanying costs for voice primary students

Voice primary students should expect in most cases to hire accompanists. Fees charged range from \$25.00 to \$40.00 per week, covering one hour of rehearsal and one half hour of playing for a private lesson.

Ensemble attire

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

Chapel Choir: all students, E.R. Moore scarlet choir robe.

Schola Cantorum: women, Simco "Michaela" black dress; men, tuxedo

Symphonic Choir: women, Simco "Michaela" black dress; men, tuxedo

Westminster Choir: women, formal gown; men, tails

Westminster Singers: women, Southeastern "A Cappella" royal blue dress; men, tuxedo

Concert Bell Choir: women, formal gown (style to be announced); men, tuxedo

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 2003 and January 2 for spring 2004. Payments may be made by cash, VISA or MasterCard or check payable to **Rider University**. Checks, including the student's name and social security number, should be mailed to the Cashier's Office, Rider University, Lawrenceville NJ 08648-3099.

Advance deposits

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

Outstanding balances

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

Refunds following university withdrawal

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

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

Refunds following course withdrawals

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

Federal Title IV Refund Policy

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

International students

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

FINANCIAL AID

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 \$32,790. This budget includes tuition, room, board and average miscellaneous fees. It also includes \$1,000 for books and music, \$2,000 for personal and transportation expenses. Resident graduate students have an estimated budget of \$35,310. These figures are used in calculating financial need. Students new to the college are charged a security deposit of \$100, refundable after termination of study, minus any charges.

Financial aid deadlines

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

Financial aid information

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

Undergraduate financial aid

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

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

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

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

The Student Financial Services Officer will determine the various forms and distribution of aid for which a student is deemed eligible based on the FAFSA, estimating federal and state awards when the amounts are not confirmed. College-administered aid is awarded to provide a fair balance of grants and self-help in the form of loans and employment in relation to financial need among all students. Awards are made until available campus aid resources have been expended. For this reason, students are encouraged to apply early for aid.

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

College-based and government grants

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

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

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

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

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

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

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

Employment opportunities

The University provides work opportunities both on and off campus. Students who demonstrate financial need as determined by the FAFSA are given first priority. All students may apply, however, for part-time employment opportunities. Bimonthly paychecks are made directly to students rather than to student accounts.

Weekend church positions: Well over 100 Westminster students are employed in area churches as organists, directors, and singers on a part-time basis. Salaries range from \$2,000 to \$10,000 per year and average about \$5,000. These assignments provide laboratory experiences in which knowledge and techniques acquired at the college can be applied and tested. Inquiries and requests should be addressed to the Office of Church Field Education.

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

Loans

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

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

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

Supplemental Loans: The University participates in various supplemental loan programs including the Parent Plus Loan, the Unsubsidized Stafford Loan, the New Jersey Class Loan, and the CitiAssist Loan. Contact the Student Financial Services Officer for details governing the different programs.

Private tuition payment plan

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

STUDENT SERVICES

Dean of Students Office

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

Health services

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

Graduate financial aid

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

Graduate assistantships: A number of graduate assistantships are awarded each year averaging \$6,800. They include grant portions credited each semester to student accounts and involve 140 hours per semester of service to the college, earnings to be paid directly to students. Applications for assistantships received by March 1 will receive priority. Consideration will be given only to full-time students accepted into the graduate program. Assistantships are reviewed at the end of the first year and are not renewable after the second year.

Stafford Loans: (as above)

Supplemental Loans: (as above)

Awards and Scholarships

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

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

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

Counseling services

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

Academic support services

The Office of Academic Support Services provides services and activities to promote student success and improve retention. Focusing most attention on the academic realm, it offers counseling, workshops and programs dealing with such topics as

time management and study skills in order to help students improve academic skills and to master curricular requirements. The office also oversees the faculty advising for undergraduate students and peer tutor programs.

Peer tutor program

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

Residence life

All full-time freshmen, sophomores, and new students are required to live on campus. On-campus housing is guaranteed for the first two years. Residence hall assignments are made for returning students at the end of the spring semester for the following fall. Students are housed using a lottery system.

Westminster offers housing in three residence halls, each of which provides a unique living environment for its residents. There are single-sex floors as well as halls that are co-educational by floor or suite. Most of the rooms are designed for two occupants, but some triple rooms are available. Room assignment is made by the Assistant Dean of Students in keeping with the desires of students and the needs of the college. Every effort is made to meet student requests, but the college reserves the right to make changes in assignments as deemed necessary. Each hall has its own laundry and practice facilities.

Residence halls and dining facilities are closed during recess periods of one week or longer. They are also closed between all terms. Students must therefore make their own arrangements for housing during breaks. There will be a charge for students remaining on campus for non-academic reasons.

The Inter-residence Hall Council provides programs of interest and a voice for resident students. The Residence Life staff, which is part of the Office of the Dean of Students, is comprised of the Assistant Dean of Students for Student Life, the residence hall directors, and the residence assistants. These staff members live in the halls and ensure their effective operation.

Food services

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

Career development

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

William H. Scheide Student Center

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

Westminster Music and Books, the campus store, carries

supplies, books, music, cards, sundries, snacks, textbooks, and accessories. MasterCard, Visa, and Discover cards are accepted.

Student life

In the forefront of student life are the undergraduate Student Government Association, governed by an elected Executive Council, and the Graduate Student Association.

Judicial procedures

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

Student handbook

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

Automobiles

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

Student information

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

International student services

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

Commuter student services

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

Non-academic record storage

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

ACADEMIC POLICIES

Degrees and majors

The **Bachelor of Music** degree is offered with majors in Sacred Music, Music Education, Organ Performance, Piano, Voice Performance and Theory/Composition, and Music Theater. The **Bachelor of Arts in Music** degree is offered as a single program without major field specialization. A **Music Theater** minor is an option for Westminster undergraduates.

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** degree is offered in a program that may be completed entirely by means of summer study. Those who enroll for maximum loads may normally hope to earn the degree within four summer terms.

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

Classification of students

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

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

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

Overloads

Undergraduate full tuition covers a maximum of 18 equivalent load credits per semester except that, in the senior student teaching semester, only the Music Education Department courses ME491, 492, 493, 495, 496, and 497 are included in full tuition; no other courses may be taken during this semester. Students on conditional academic standing are not permitted to carry overloads. Graduate full tuition covers a maximum of 15 equivalent load credits per semester.

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

Academic advisors

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

Course level numbering

Courses numbered below 100 are taught at pre-college level; credits earned in such courses are not applicable toward the 124 credits required for a baccalaureate degree. Courses numbered at the 100- to 400-level carry only undergraduate credit. Those numbered at the 500-level are graduate courses open by permission or when required for undergraduates. Courses numbered at the 600-level are open only to graduate students or, by permission, to other students who have completed a baccalaureate degree.

Grades

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

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

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

Grades are intended to represent the following evaluations:

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

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

Change of grades

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

Course repeats

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

A student who has failed and/or withdrawn from a required course twice must secure permission from the appropriate department in order to register for the course again. If permission is denied, the student may appeal in writing to the Academic Standing Committee, which will review the decision and make a final determination after consultation with the department involved.

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

Incomplete grades

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

A student experiencing such conditions should request an "incomplete" grade from an instructor. If this is agreed upon, the instructor should then submit a standard form to the Associate Dean, indicating grounds for issuing such a grade and stipulating what requirements remain to be met by the student. The approval of the Associate Dean is required before a grade of "I" may be recorded.

The instructor may establish a deadline for completion of requirements which may be before, but not later than, the last day of the next academic term. It is the responsibility of the student to ensure that this deadline is met. A default grade provided by the instructor or else a grade of "F" or "NC" will otherwise be recorded permanently in place of the "I" grade.

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

Auditing

Students may audit courses other than applied music by instructor permission, either with or without transcript record. For transcript record purposes, the instructor and auditor must agree formally about standards of attendance and participation expected, and the instructor must verify at the conclusion of a

term that such standards were met. No credit is earned in any audited course, and the status of an auditor may not be changed after the expiration of the period for adding courses at the beginning of a term.

Withdrawal from courses

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

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

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

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

Withdrawal from the college

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

Failure to observe the proper withdrawal procedure results in the recording of "F", "U", and/or "NC" grades for all courses if a student leaves during a term. The transcript indicates "unofficial withdrawal" if the student leaves the college during or after a term without filing a written notice of intention to discontinue enrollment.

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

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

Administrative financial dismissal

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

Leaves of absence

A student who wishes to discontinue study for one or more semesters but who intends to return within one year should request a leave of absence by writing to the Associate Dean, stating reasons for such a request and the date of expected return. Requests for a medical leave of absence should be submitted to the Dean of Students.

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

Dean's List

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

Graduation honors

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

3.40: *cum laude* (with honors)

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

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

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

Conditional academic standing

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

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

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

Academic dismissal

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

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

4. 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 Academic Standing Committee for immediate rescission of the dismissal decision. Evidence should be submitted to suggest that it is in the interests of both the student and the college for the dismissal to be rescinded.

Readmission

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

After dismissal, a minimum of one year should normally elapse before a student may be readmitted. If readmission is granted, a previously dismissed student is placed on conditional academic standing until the cumulative grade point average reaches a level of at least 2.00. Deadlines for petitioning for readmission are August 1 for the fall semester, January 1 for the spring semester, and May 1 for a summer term. A readmitted student is responsible for curriculum requirements in effect at the time of readmission.

Independent study

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

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

The following procedures should be followed:

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

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

1. After deciding upon a desired project, the student should approach a faculty member under whose guidance the

study might proceed. If the faculty member agrees to serve as advisor, the project is then discussed and defined.

2. The student should then prepare a proposal in outline form to be approved by the faculty advisor.
3. The proposal should be submitted to the Associate Dean. Included should be the following items:
 - (a) Name of faculty advisor.
 - (b) Relationship of the area of study to the student's degree program, particularly if it is to substitute for an otherwise required course.
 - (c) Description of the area of study, together with means of dealing with the subject matter, available resources, and form which the results will take.
 - (d) Requested hours of credit.
 - (e) Bibliography.
4. After final approval, the student should proceed as planned. Reasonable departures from the proposed course of study may occur, but every effort should be made to complete the course substantially in the manner approved. Students are expected to meet frequently with faculty advisors to discuss progress and procedure. The course grade is assigned by the advisor.

Transfer credit: undergraduate

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

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

Transfer credit: graduate

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

Attendance policy

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

Class cancellation policy

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

Recital scheduling

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

Examinations and assignments

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

Access to records

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

Commencement

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

Diploma conferral

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

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

GENERAL DEGREE REQUIREMENTS

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

1. Students must earn a minimum of 124 credits. Of these, a minimum of 62 must be earned within Rider University, exclusive of credits transferred or earned by examination. Credits earned in courses numbered at the zero-level may not be counted toward the 124-credit minimum.
2. Students must earn a minimum cumulative grade point average of 2.00, except for Music Education majors who must by state requirement earn a minimum cumulative average of 2.50.
3. Students must complete all degree requirements within seven years of initial enrollment. A student who has not satisfied requirements by this time may be required to repeat courses and/or to meet further requirements.
4. Students must participate in and earn credit for one of the large choirs during every semester of enrollment, up to a maximum of eight semesters, except for Music Education majors and for Bachelor of Arts in Music candidates who undertake a full-time, credit-bearing internship, for whom the maximum is seven semesters.
5. Students must meet attendance and performance requirements in studio performance classes and labs as set by each applied department and/or major field department.
6. Students must meet all musicianship, reading, writing, and mathematics proficiency requirements as determined by the college. Those whose scores on placement tests indicate that they are not prepared to undertake college-level work are required to complete remedial courses in order to bring their skills up to the minimum standards expected. Remedial courses carry credit but may not be presented toward meeting Arts & Sciences requirements or toward meeting the minimum 124 credits needed for graduation.
7. All students must present a senior primary applied recital after qualifying according to departmental standards. Some major fields also require a junior recital. Students must enroll for primary applied study during the term when any recital is to be presented, unless specifically excused from this requirement by the primary applied department.
8. Students must pass a general progress jury at the end of one year of secondary applied study and a proficiency test to complete secondary applied study.
9. A maximum of three credits earned through non-required ensemble participation may be presented in satisfaction of credits in the "Free electives" category.
10. Performance majors must earn minimum "B" grades each semester in the primary applied music field in order to make satisfactory progress; other students must earn minimum "C" grades each semester in the primary applied music field. If a lower grade is earned, a student must repeat the semester.

BACHELOR OF MUSIC—SACRED MUSIC**BACHELOR OF MUSIC—MUSIC EDUCATION**

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

Notes

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

Number	Course	Credits
Choirs and conducting		
CR109	Chapel Choir (2 terms)	1-1
CR209	Schola Cantorum (2 terms)	1-1
CR309	Symphonic Choir (3 terms)	1-1-1
CR215	Fundamentals of Conducting	3
CR315	Techniques of Conducting	3
Applied music and diction		
	Voice, organ, or piano primary (7 terms)	2-2-2-2-2-2-2
	Voice or piano secondary (4 terms)	1-1-1-1
VC115	English & Italian Diction ⁽¹⁾	2
VC116	French & German Diction ⁽¹⁾	2
	Pedagogy course ⁽²⁾	3
Theory and music history courses		
TH141/142	Musicianship I/II (2 courses)	4-4
TH241	Musicianship III	4
TH342	Contemporary Trends	3
MH247/248	Music Historiography I/II (2 courses)	3-3
MH345	Music History Since 1900	3
	Theory level I elective	3
	Theory level II elective	3
	Music history elective	3
Professional studies courses		
ME182	Models of Music Learning	3
ME187	Instrumental Praxis: Strings	1
ME188	Instrumental Praxis: Winds	2
ME295	Praxis in Elementary Music Education	3
ME395	Praxis in Secondary Music Education	3
ME491	Kodály Music Reading	2
ME492	Student Teaching	8
ME493	Social & Philosophical Foundations of Education	2
ME495	Assessing Music Learning	1
ME496	Music in Special Education	1
ME497	Student Teaching Seminar	1
	Music Education elective	2
Arts and Sciences courses		
LL131	English Composition	3
SP175	Introduction to Psychology	3
SP177	Race, Class, and Gender	3
SP273	Developmental Psychology	3
	or	
SP274	Educational Psychology	3
	Literature or philosophy elective	3
	Social/behavioral/natural science elective	3
	History elective	3
	Other Arts & Sciences elective	3
Free electives		
	Free electives	6

Notes

1. VC115 and VC116 are required for voice primary students only. Organ and piano primary students may substitute three additional credits of free electives.
2. Piano primary students are advised to take PI297; voice primary students are advised to take VC408, VC409, or CR524 in satisfaction of the pedagogy course requirement.
3. Students may substitute a music education elective for ME499.
4. Students must successfully complete a Sophomore Portfolio Review to move on to a third year in good departmental standing.
5. Weekly Music Education Lab attendance is required of all music education majors.

BACHELOR OF MUSIC—VOICE PERFORMANCE

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

Notes

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

BACHELOR OF MUSIC—ORGAN PERFORMANCE

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

Notes

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

BACHELOR OF MUSIC—PIANO

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

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

Notes

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

BACHELOR OF MUSIC—THEORY/COMPOSITION**BACHELOR OF MUSIC—MUSIC THEATER**

Number	Course	Credits
Choirs and conducting		
CR109	Chapel Choir (2 terms)	1-1
CR209	Schola Cantorum (2 terms)	1-1
CR309	Symphonic Choir (4 terms)	1-1-1-1
CR215	Fundamentals of Conducting	3
Applied music and diction		
	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 ⁽¹⁾	2
VC116	French & German Diction ⁽¹⁾	2
Theory and music history courses		
TH141/142	Musicianship I/II (2 courses)	4-4
TH241	Musicianship III	4
TH342	Contemporary Trends	3
MH247/248	Music Historiography I/II (2 courses)	3-3
MH345	Music History Since 1900	3
	Theory level I elective	3
	Theory level II elective	3
	Music history elective	3
Professional studies courses		
TH237	Composition Class	3
	Level I theory elective	3
	Level II theory elective	3
	Theory or music history electives (2 courses)	3-3
TH308	Senior Project	3
Arts and Sciences courses		
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
	Other Arts & Sciences electives (4 courses)	3-3-3-3
Free electives		
	Free electives	6

Notes

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

Number	Course	Credits
Choirs		
CR109	Chapel Choir	1-1
CR209	Schola Cantorum	1-1
CR309	Symphonic Choir ⁽¹⁾	1-1-1-1
Applied music and diction		
VC101	Voice Primary ⁽²⁾	2-2-2-2-2-2-2-2
PI103	Piano Secondary ⁽²⁾	1-1-1-1
VC115	English & Italian Diction ⁽³⁾	2
VC116	French & German Diction ⁽³⁾	2
MT207	Music Theater Vocal Coaching	3
Theory and music history courses		
TH141/2	Musicianship I/II	4-4
TH241	Musicianship III	4
MH247/8	Music Historiography I/II	3-3
TH342	Contemporary Trends	3
MH345	Music History Since 1900	3
	Theory level I	3
	Theory level II elective	3
	Music history elective	3
Professional studies courses		
MT101	Body Awareness	2
MT109, 110	Ballet I/II	2-2
MT209, 210	Tap Dance I/II	2-2
AR216/316	Acting I/II	3-3
MT309, 310	Jazz Dance I/II	2-2
MT335	Speech for the Actor	3
MT480	Dance for the Performing Artist	2
MT492	Singing Actor: Music Theater	3
MT496	Workshop in Music Theater	3
MT493	Music Theater Production (4)	2
Arts & Sciences courses		
AR315	History of American Music Theater	3
LL131	English Composition	3
LL227	Drama as Literature	3
	History elective	3
	Social/behavioral/natural science elective	3
	Elementary foreign language I/II	3-3
	Literature or philosophy elective	3
Free electives		
	Free electives	6

Notes

1. For a student who undertakes a full-time, 12-credit internship, a semester of CR309, Symphonic Choir, may be waived.
2. For pianists, Voice Primary becomes Piano Primary, and Piano Secondary becomes Voice Secondary.
3. VC115 and VC116 are required for voice primary students only. Organ and piano primary students may substitute three additional credits of free electives.
4. A student must earn credit for participation in the cast or chorus of a music theater or opera production, which carries two credits on the Westminster campus. This requirement may also be met by participation in a role when a student is cast in a Lawrenceville music theater production, which carries two credits for Westminster students.
5. At the end of the sophomore year, music theater majors must pass a performance jury (distinct from applied music juries) in order to demonstrate proficiency as singing actors. Students who do not pass this jury may, at the sole discretion of the Music Theater Program Committee, be dismissed from the major or placed on probation for a semester or year, at the end of which period a comparable jury must be passed.
6. A senior recital must be authorized by the primary department and presented by each student.

BACHELOR OF ARTS IN MUSIC—(B.A.M.)

Number	Course	Credits
Choirs		
CR109	Chapel Choir (2 terms)	1-1
CR209	Schola Cantorum (2 terms)	1-1
CR309	Symphonic Choir ⁽¹⁾ (4 terms)	1-1-1-1
Applied music and diction		
	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 ⁽²⁾	2
VC116	French & German Diction ⁽²⁾	2
Theory and music history courses		
TH141/142	Musicianship I/II (2 courses)	4-4
TH241	Musicianship III	4
MH247/248	Music Historiography I/II (2 courses)	3-3
	Theory level I elective	3
	Music history elective	3
TH342	Contemporary Trends	3
	or	
MH345	Music History Since 1900	3

Number	Course	Credits
Arts and Sciences courses		
LL131	English Composition	3
	Foreign language I/II/III/IV ⁽³⁾ (4 courses)	3-3-3-3
	Literature or philosophy elective	3
	Social/behavioral/natural science electives ⁽⁴⁾ (2 courses)	3-3
	History electives (2 courses)	3-3
	Other Arts & Sciences electives (11 courses)	3-3-3-3-3-3-3-3-3-3-3
Free electives		
	Free electives	6

Notes

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

MUSIC THEATER MINOR—An option for undergraduates

Undergraduates in all majors other than Music Theater may elect to pursue a **Music Theater Minor** involving satisfactory completion of the 15 credits as indicated below.

Students interested in this option should **declare** the Music Theater Minor by completing a form available in the Assistant Registrar's Office. Those who have declared this minor will receive priority for inclusion in Westminster courses with limited enrollment.

Completion of minor field requirements is optional, whereas completion of all requirements for a major is necessary in order to qualify for degree conferral. Courses taken to fulfill a minor may in some cases also be counted toward major field requirements.

Number	Course	Credits
AR216	Acting I	3
VC480	Dance for the Performing Artist	3
VC492	The Singing Actor: Music Theater	3
VC496	Workshop in Music Theater	3
Electives chosen from the following Lawrenceville offerings:		3
	Acting II (3)	
	Theater History to 1700 (3)	
	Theater History Since 1700 (3)	
	The Arts in Contemporary Civilization (3)	
	American Theater History (3)	
	Contemporary American Theater (3)	
	Modern Drama (3)	
	The Arts Abroad (3)	
	Independent Research and Study (3)	
	Selected Topics in Theater History (3)	
	Senior Honors Program (3)	
	Stagecraft (3)	
	Theater Production (1 per participation)	
	Acting for Camera (3)	
	Principles of Stage Design (3)	
	Stage Lighting (3)	
	Directing (3)	
	Advanced Performance Workshop A-B-C (3)	
	Senior Internship (6 – 12)	

GENERAL DEGREE REQUIREMENTS

MASTER OF MUSIC (M.M.) and MASTER OF MUSIC EDUCATION (M.M.E.)

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

MASTER OF MUSIC—SACRED MUSIC**MASTER OF MUSIC—MUSIC EDUCATION**

Number	Course	Credits
MAJOR AREA		
Foundation courses		
CM660	Church Music Foundation I	3
CM661	Church Music Foundation II	3
CM662	Church Music Foundation III	3
Conducting courses		
CR610	Master Singers (2 terms)	1-1
CR617	Conducting Coaching	1
CR621	Choral Conducting I ⁽¹⁾	3
CR622	Choral Conducting II	3
(Choose <i>one</i> of the following groups)		
Performance group		
	Voice, organ or piano primary (3 terms)	2-2-2
	Recital	1
Composition group		
TH625	Composition	3
TH641	Composition Primary (2 terms)	2-2
TH605M	Composition Project	1
TH626	Analysis	3
CORE		
MH631	Introduction to Musicology	3
CR609	Symphonic Choir (2 terms)	1-1
	Theory or music history elective	3
ELECTIVES		
	Electives	3

Notes

1. CR621 may be waived if conducting proficiency is deemed sufficient. If waived, the credits need not be replaced.
2. Foreign language requirement: reading knowledge equivalent to two years of college study of French or German.

Number	Course	Credits
MAJOR AREA		
ME680	Internship in Music Education ⁽¹⁾	3
ME692	History and Philosophy of Music Education ⁽²⁾	3
ME694	Curriculum Development	3
ME695	Psychology for Music Teachers	3
PRIMARY APPLIED AREA		
(Choose <i>one</i> of the following groups)		
Performance group		
	Voice, organ or piano primary (2 terms)	2-2
	Recital	1
	Voice, organ or piano literature course	3
Composition group		
TH625	Composition	3
TH641	Composition primary (2 terms)	2-2
TH605M	Composition Recital	1
TH626	Analysis	3
Conducting group		
CR610	Master Singers (2 terms)	1-1
CR617	Conducting Coaching	1
CR621	Choral Conducting I	3
CR622	Choral Conducting II	3
CR627	Choral Literature I	3
CORE		
MH631	Introduction to Musicology	3
CR609	Symphonic Choir (2 terms)	1-1
	Theory or music history elective	3
ELECTIVES		
Electives chosen from the following courses		6
CR524	Vocal Techniques for Choirs (3)	
ME540	Choir Training for Young Singers (3)	
ME591	Choral Music Grades 5-12 (3)	
ME681	Music in Elementary Education (3)	
ME682	Music in Secondary Education (3)	
ME685	Research in Music Education (3)	
ME686	Teaching Music in the 21 st Century (3)	
ME690	Independent Study in Music Education (3)	
ME691	Administration and Supervision in Music (3)	
ME693	Seminar in Music Education (3)	
ME698	Teaching College (3)	
TH533	Choral and Instrumental Arranging (3)	
TH622	Electroacoustic Music (3)	
TH626	Analysis (3)	
	Westminster summer workshops	
Free electives, depending on primary applied area		
	Performance group	4
	or	
	Composition or conducting group	3

Notes

1. Graduates of the Westminster baccalaureate music education program may petition for permission to substitute another graduate course for ME680. The department will review petitions and, if granting approval, will specify acceptable course alternatives.
2. Those who have had significant teaching experience in American schools may petition for permission to substitute another graduate course for ME692. The department will review petitions and, if granting approval, will specify acceptable course alternatives.

MASTER OF MUSIC
VOICE PEDAGOGY and PERFORMANCE:

PERFORMANCE EMPHASIS

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

Notes

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

MASTER OF MUSIC
VOICE PEDAGOGY and PERFORMANCE:

PEDAGOGY EMPHASIS

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

Notes

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

MASTER OF MUSIC—PIANO PERFORMANCE

Number	Course	Credits
MAJOR AREA		
PI645	Piano Primary (3 terms) Piano literature electives (2 courses)	3-3-3 3-3
Cognate course		
PI512	Chamber Music (2) or Accompanying Class (3)	2 or 3
CORE		
MH631	Introduction to Musicology	3
CR609	Symphonic Choir (2 terms) Theory or music history elective	1-1 3
ELECTIVES		
	Electives	9

Notes

1. A public recital must be presented following approval of the department.

MASTER OF MUSIC PIANO PEDAGOGY and PERFORMANCE

Number	Course	Credits
MAJOR AREA		
PI641	Piano Primary (3 terms)	2-2-2
PI533	Piano Literature Seminar	3
PI650	Piano Pedagogy	3
PI622	Evaluation of Piano Teaching Literature	3
PI663/664	Piano Pedagogy Internship I/II (2 courses)	3-3
ME695	Psychology for Music Teachers	3
CORE		
MH631	Introduction to Musicology	3
CR609	Symphonic Choir (2 terms) Theory or music history elective	1-1 3
ELECTIVES		
	Electives	3

Notes

1. A public recital authorized by the department must be presented at the conclusion of applied piano study.
2. Two semesters of satisfactory participation in Piano Pedagogy Lab are required.

MASTER OF MUSIC—ORGAN PERFORMANCE

Number	Course	Credits	
MAJOR AREA			
	Organ Primary (3 terms)	4-4-2	
Literature (Choose <i>two</i> of the following courses.)			3-3
OR621	French Classical Organ Literature (3)		
OR622	North German Baroque Organ Literature (3)		
OR623	Organ Music of J. S. Bach (3)		
OR626	Romantic and 20th Century Organ Literature (3)		
Recital(s) (Choose <i>one</i> of the following.)			2
OR605	Recital (one memorized recital) (2) or Recital (two non-memorized recitals) (1-1)		
OR605A			
CORE			
MH631	Introduction to Musicology	3	
CR609	Symphonic Choir (2 terms) Theory or music history elective	1-1 3	
ELECTIVES			
	Electives	6	

Notes

1. Foreign language requirement: reading knowledge equivalent to two years of college study of French or German.

MASTER OF MUSIC PIANO ACCOMPANYING and COACHING

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

Notes

1. Foreign language requirement: knowledge equivalent to one year of college study of both French and German.
2. Diction requirement: satisfaction of departmental standards for command of English, Italian, French, German, and Latin diction.
3. Majors must present two recitals, one accompanied vocal recital and one accompanied instrumental recital. These may be presented only following departmental approval.

MASTER OF MUSIC—COMPOSITION

Number	Course	Credits
MAJOR AREA		
TH625	Composition	3
TH645	Composition Primary (2 terms)	3-3
TH605	Composition Project	3
CORE		
MH631	Introduction to Musicology	3
CR609	Symphonic Choir (2 terms) Theory or music history elective	1-1 3
ELECTIVES		
Electives chosen from the following:		9
TH521	Orchestration (3)	
TH523	Seminar in Music Theory (3)	
TH533	Choral and Instrumental Arranging (3)	
TH534	Song Writing (3)	
TH622	Electroacoustic Music (3)	
TH626	Analysis (3)	
Free electives		
	Electives	6

Notes

1. The composition major must present, with authorization from the major field department, a recital of original works written while enrolled at Westminster Choir College.

MASTER OF MUSIC—CHORAL CONDUCTING

Number	Course	Credits
MAJOR AREA		
CR621	Choral Conducting I(1)	3
CR622	Choral Conducting II	3
CR623	Choral Conducting III	3
CR627/628	Choral Literature I/II (2 courses)	3-3
CR607	Conducting Performance	2
CR610	Master Singers (2 terms)	1-1
TH626	Analysis	3
VC648	Voice Elective ⁽²⁾ (2 terms)	1-1
CORE		
MH631	Introduction to Musicology	3
CR609	Symphonic Choir (2 terms) Theory or music history elective	1-1 3
ELECTIVES		
	Electives	3

Notes

1. CR621 may be waived if conducting proficiency is deemed sufficient. If waived, the credits need not be replaced.
2. Voice study may be waived by petition and approval by the chairs of both the conducting and voice faculties when a student's background is deemed to warrant such action. In this case the credits must be replaced.
3. Foreign language requirement: reading knowledge equivalent to two years of college study of French or German.

MASTER OF MUSIC EDUCATION—(M.M.E.)

Number	Course	Credits
MAJOR AREA		
ME692	History and Philosophy of Music Education	3
ME693	Seminar in Music Education	3
ME694	Curriculum Development	3
ME695	Psychology for Music Teachers	3
CORE		
MH631	Introduction to Musicology or	3
ME685	Research in Music Education	
CR609	Symphonic choir (2 terms) or	1-1
SS689	Choral Festival (2 summer terms) Theory or music history electives (2 courses)	2-2 3-3
ME650	Thesis	1
ELECTIVES		
	Electives ⁽¹⁾	12

Notes

1. Each student will propose 12 credits of electives to be completed as an approved focus supporting personal career goals and interests. They may include Orff Certification, Media and Technology or other courses from the Westminster Continuing Education summer program.
2. An annual portfolio review will be conducted for each student.
3. Students may elect to complete New Jersey approved teacher certification courses at the undergraduate level in conjunction with this degree program.

Faculty

Thomas Faracco (*chair*), Christopher Arneson, Dalton Baldwin, Lorine Buffington, Tracy Chebra, Lindsey Christiansen, Margaret Cusack, Elem Eley, Rochelle Ellis, Faith Esham, Bill Fabris, Nancy Froyland Hoerl, Zehava Gal, Anne Ackley Gray, Marvin Keenze, Julia Kemp, Devin Mariman, Scott McCoy, J.J. Penna, Suzan Pratt, Laura Brooks Rice, Marcia Roberts, Guy Rothfuss, Sharon Sweet, 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 choral conductors or professional teachers. 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 Performance major: undergraduate

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

Secondary voice: undergraduate

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

Voice Pedagogy and Performance major: graduate

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

Voice primary: graduate

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

Voice as an elective

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

Voice Performance Class

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

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 Electroglottograph. Using the fiberoptic and a stroboscopic light source, singers are able to observe their own vocal folds as they sing and speak.

COURSES

VC115 English & Italian Diction (3)

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 (3)

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

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.

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.

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.

VC307 Voice Major Performance Class (3)

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

VC408 Voice Science (3)

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

VC409 Teaching Voice (3)

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

VC433 Song Literature I (2)

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

VC434 Song Literature II (2)

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

VC491 The Singing Actor: Opera (3)

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

VC521 Oratorio Solo Literature (3)

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

VC522 Seminar in Song Literature (3)

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

VC527 Opera Literature (3)

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

VC533 Seminar in Opera Literature (3)

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

VC592 Opera Workshop (2)

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

VC593 Opera Theater (2)

This course involves preparation and performance of a role or in the chorus of a fully staged opera production. Open only by audition. Prerequisite: VC491 or 592.

VC604 Voice Repertoire (1)

Intensive performance coaching in the form of master classes and

private coaching. Open only to graduate Voice Pedagogy and Performance majors with performance emphasis.

VC623 Voice Pedagogy I: Voice Science (3)

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

VC624 Voice Pedagogy II: Methods (3)

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

VC625 Voice Pedagogy III: Teaching Practicum (3)

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

VC633 Song Literature I (3)

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

VC634 Song Literature II (3)

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

VC681 Literature for Teaching (3)

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

VC682 Teaching Internship (3)

An internship with one or more master teachers. Students teach under faculty observation and supervision, including follow-up private discussions 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. The course may be offered on an intensive basis in conjunction with Westminster Summer Session events such as "High School Solo Vocal Artist" or "Vocal Institute".

VC689 Pedagogy Project (2)

Under faculty supervision, students design and execute a significant research project exploring an aspect of voice that can be measured and evaluated through the analysis instruments in the Westminster Voice Laboratory. Students with special interests in speech pathology or voice therapy may elect to visit the clinics of medical voice specialists in the area who have an association with Westminster.

VC691 The Singing Actor: Opera (3)

Same as VC491, with additional requirements for graduate students.

VC694 Opera Auditions: Preparation and Techniques (2)

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

Faculty

Steve Pilkington, (*chair*), Diane Belcher, Kenneth Cowan, Stefan Engels, Matthew Glandorf, Eugene Roan.

General remarks

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

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

Organ major: undergraduate

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

Organ primary: undergraduate

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

Organ major: graduate

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

Organ primary graduate

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

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

Organ as an elective

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

Organ Performance Class

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

Harpsichord study

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

COURSES

OR433 Organ Literature I (3)

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

OR434 Organ Literature II (3)

Continuation of OR433.

OR587 Organ Improvisation (2)

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

OR588 Organ Pedagogy (2)

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

OR621 French Classical Organ Literature (3)

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

OR622 North German Baroque Organ Literature (3)

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

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

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

OR626 Romantic and 20th Century Organ Literature (3)

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

PIANO

Faculty

Thomas Faracco (*chair*), Ingrid Clarfield (*coordinator*), Laurie Altman, Dalton Baldwin, Ena Barton, Marvin Blickenstaff, Miriam Eley, James Goldsworthy, Phyllis Lehrer, Lillian Livingston, Alison Lont, Thomas Parente, J.J. Penna, Agnes Poltorak, Kelly Scheer, Jean Stackhouse, Betty Stoloff.

General remarks

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

Piano major: undergraduate

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

Piano primary: undergraduate

Piano primary students majoring in Sacred Music, 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 Performance major: graduate

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

Piano Pedagogy and Performance major: graduate

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

Piano Accompanying and Coaching major: graduate

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

Piano primary: graduate

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

Secondary piano: undergraduate

All undergraduate voice primary students must enroll for piano secondary study until the Piano Proficiency Test is passed. Instruction is in the form of piano classes. Placement in the classes by level is determined at the beginning of each semester.

Instruction entails study and performance of piano literature

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

Piano as an elective

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

Piano 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 piano primary students. All Westminster students are invited to attend.

Piano Proficiency Test

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

I. Repertoire requirement:

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

II. Keyboard skills requirement:

- Play all major and minor harmonic scales, ascending and descending, two octaves, hands alone.
- Harmonize at sight a melody with a simple left-hand accompaniment.
- Play a prepared left-hand accompaniment to a melody, using I, IV, and V7 chords with or without given chord symbols.
- Transpose a melody a step up or down from the original key, prepared with an accompaniment.
- Play a prepared four-part open score using treble and bass clefs.
- Play "Happy Birthday" in the keys of F and G major.

Additional requirements for Music Education majors:

- Play "The Star-Spangled Banner" in A-flat major, "America the Beautiful" in C major, and "America" in F major.
- Play a prepared clarinet or trumpet accompaniment.

Additional requirements for Sacred Music majors:

- Play a hymn from a standard hymnal, both prepared and at sight.
- Play "America the Beautiful" in C major and "America" in F major.

Additional requirements for Voice Performance majors:

- Play two prepared vocal accompaniments.

Additional requirements for Bachelor of Arts in Music students

- Play a third repertoire piece from any historical period.

COURSES

PI297 Fundamentals of Piano Pedagogy I (3)

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

PI298 Fundamentals of Piano Pedagogy II (3)

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

PI340 Keyboard Skills (3)

A detailed study of the broad issues of musicianship for pianists. Topics include technique, practice strategies, and approaches to memorization, sight reading, and improvisation.

PI397 Fundamentals of Piano Pedagogy III (3)

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

PI412 Chamber Music (2)

Rehearsal and performances of representative works from standard string and woodwind repertoire. Discussion and demonstration of preparing and rehearsing an avant garde chamber score. Experience is gained in rehearsal techniques through coaching at rehearsals and in class performances. Students work with professional instrumentalists who are engaged to work intensively on specific works. An overview of the repertoire and of the development of chamber music is presented. Listening assignments include attendance at three concerts of chamber music.

PI413 Accompanying Class (2)

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

PI435 Survey of Piano Literature I (3)

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

PI436 Survey of Piano Literature II (3)

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

PI485 Piano Ensemble

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

PI513 Jazz Keyboard Improvisation (1)

An introduction to basic jazz keyboard fundamentals and theoretical concepts. Areas covered include contemporary chord constructions, chordal function and substitutions, modal blues, pentatonic and altered scales. Each student improvises in class to explore the connection between classroom theory and performance of related improvisations. Prerequisites: TH142 and PI201.

PI516 Physical and Psychological Aspects of Piano Playing (2)

A course with three emphases: (1) the pianist as athlete/technician, including the understanding of anatomy and physiology as they relate to piano technique and implications for injury prevention and how to deal with injuries, should they occur; (2) the pianist as performer, including the reading process, memorizing techniques, physiological, cognitive and behavioral approaches to secure, anxiety-free performances, and ways of managing manifestations of performance anxiety; (3) the pianist as musician, including the integration of physical with musical gestures, the history of philosophies of piano technique from C.P.E. Bach to the present, discussion and performance of etudes and literature from the repertoire of class members, problem solving and practice techniques relevant to secure, efficient preparation and effective musical projection.

PI533 Piano Literature Seminar (3)

A major area of piano repertoire is selected for intensive study. The emphasis of the seminar changes from semester to semester. Possible topics include the development of the Mozart concerto, J.S. Bach's The Well-Tempered Clavier, the Debussy Nocturnes, and nationalist trends in 20th Century piano music. Prerequisite: PI435 or PI635.

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

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

PI612 Chamber Music (2)

Same as PI412; for graduate students.

PI613 Accompanying Class (3)

Same as PI413; for graduate students.

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

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

PI622 Evaluation of Piano Teaching Literature (3)

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

PI635 Survey of Piano Literature I (3)

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

PI636 Survey of Piano Literature II (3)

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

PI650 Piano Pedagogy (3)

This course serves as a historical introduction to educational philosophy and its impact on the development of piano pedagogy. 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. The course also includes reading assignments, written reports, and discussion. Practical application of educational theory to music lessons at the piano is done through demonstration and practice teaching at the Westminster Conservatory as well as at the college.

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

The two-semester internship includes two hours of teaching per week in each semester, faculty observation of this teaching, and private discussion of it 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.

PI685 Piano Ensemble

Same as PI485; for graduate students.

CONDUCTING

Faculty

Steve Pilkington (*chair*), Joseph Flummerfelt (*Artistic Director and Principal Conductor*), James Jordan, Sun Min Lee, James Litton, Andrew Megill, Nancianne Parrella.

General remarks

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

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

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

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

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

Westminster Singers performs music of all historical periods with particular emphasis on contemporary styles. This 30-voice auditioned group accepts concert engagements and also tours.

Undergraduate conducting instruction

All Bachelor of Music students must take CR215; many must also take CR315. "C" grades are the minimum acceptable in these courses. Conducting instruction, required study of voice, vocal pedagogy, and diction, daily choral rehearsals, and the many concert appearances of the choirs equip graduates for professional careers as conductors immediately following completion of the baccalaureate degree.

Conducting major: graduate

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

Conducting concentration: graduate

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

Attendance policy

All students are expected to attend all rehearsals of the choirs of which they are members. Two unexcused absences per semester are permitted. Any additional unexcused absence results in a

grade of "NC" (no-credit) for the semester and the necessity of making up the semester's choir credit before graduation.

Excused absences include:

- Illnesses of sufficient gravity for students to be confined to their rooms and unable to attend any classes. In the event of non-confining illnesses, students are expected to attend rehearsals and give full attention, though they may refrain from singing if the conductor has been informed prior to the beginning of the rehearsal.
- Serious illnesses or death in the family.

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

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

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

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

COURSES

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

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

CR209 Schola Cantorum (1 credit, 4 hours per week)

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

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

The Westminster Choir of approximately 40 voices performs a wide variety of choral repertoire and aspires to the highest professional standards. Considered one of the finest choirs in the world, it regularly tours throughout the United States and has served as the chorus in residence for the Spoleto Festival USA in Charleston, South Carolina, since the festival's founding in 1977. Members are selected

through auditions from all Westminster students above the freshman level. The requirements for selection include good academic standing, strong musicianship, and superior vocal talent.

CR215 Fundamentals of Conducting (3)

Fundamentals of conducting, including posture, stance, conducting patterns, beat styles, attacks, and releases as they apply to a variety of musical phrases and shorter pieces of music. Focus on the student's ability to mold and evaluate choral sound and on the steps a conductor goes through to prepare a score. Prerequisite: TH141.

CR216 Westminster Singers (1 credit, 4.5 hours per week)

The Westminster Singers is an auditioned chamber choir of approximately 30 voices. It performs a wide range of music from madrigals to classics of the American music theater. Works chosen for their potential use by music educators and church musicians form a significant portion of the repertoire. The ensemble also presents concerts designed to explore under-examined pockets of the choral repertoire, including contemporary and early music.

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

The Symphonic Choir is at the heart of the college choral community. For over 60 years it has appeared several times each year under conductors from all over the world with symphony orchestras of the United States and Europe. All juniors, seniors, and graduate students prepare major choral/orchestral repertoire for performance each semester at major venues.

CR315 Techniques of Conducting (3)

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

CR405 Advanced Conducting (3)

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

CR524 Vocal Techniques for Choirs (3)

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

CR581 Baroque Performance Practice (2)

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

CR607 Conducting Performance (2)

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

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

Same as CR309; for graduate students.

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

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

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

Same as CR211; for graduate students.

CR616 Westminster Singers (1 credit, 4.5 hours per week)

Same as CR216; for graduate students.

CR617 Conducting Coaching (1)

The performance requirement for those graduate students, other than conducting majors, who have required conducting recitals to present. Corequisite: CR610.

CR621 Choral Conducting I (3)

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

CR622 Choral Conducting II (3)

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

CR623 Choral Conducting III (3)

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

CR627 Choral Literature I (3)

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

CR628 Choral Literature II (3)

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

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

A course required for graduate students who need additional conducting experience to prepare them for CR621. Course participants must demonstrate mastery of basic conducting techniques. Objectives include acquiring methods of score study and preparation, fostering the relationship between gesture and sound, understanding techniques related to differing musical style periods, developing a linear concept of music, and the sensing of an inner pulse in order to encourage effective vocal production.

MUSIC COMPOSITION, HISTORY AND THEORY DEPARTMENT

Faculty

Barton Bartle (*chair; on leave, fall 2003*), Anthony Kosar (*acting chair*), Stephen Allen, Kenneth Carter, Charles Frantz, Charles Frischmann, Ronald Hemmel, Jay Kawarsky, Sharon Mirchandani, Phillip Orr, Joel Phillips, Nicolas Schidlovsky, 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 develop analytical and esthetic understanding of music forms and styles, and to foster the creative impulse in music.

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

Incoming undergraduates take placement tests and may be required to take Introduction to Musicianship before beginning the core sequence of studies in musicianship. Exemption from and credit for required 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 two semesters of Composition Primary as well as TH625 and 626, and must present a composition recital as a conductor, accompanist, soloist, or ensemble performer. For Sacred Music majors, the composition recital is distinct from the required conducting recital.

Theory and music history electives

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

Music Computing Center

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

MUSIC COMPOSITION AND THEORY COURSES

TH045 Introduction to Musicianship (4 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. Credits not applicable toward the 124 credits required for graduation.

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

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

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

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

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

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

TH237 Composition (3)

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

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

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

TH251 Analytical Studies I (3)

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

TH252 Analytical Studies II (3)

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

TH308 Senior Project (3)

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

TH342 Contemporary Trends (3)

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

TH350 Keyboard Harmony (3)

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

TH422 Electroacoustic Music (3)

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

TH431 Form and Analysis (3)

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

TH432 Contrapuntal Techniques (3)

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

TH433 Special Topics (3)

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

TH521 Orchestration (3)

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

TH523 Seminar in Music Theory (3)

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

TH533 Choral and Instrumental Arranging (3)

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

TH534 Song Writing (3)

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

TH611 New Music Ensemble

Same as TH211; for graduate students.

TH622 Electroacoustic Music (3)

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

TH625 Composition (3)

Class instruction in original composition. Prerequisite: removal of all music theory deficiencies.

TH626 Analysis (3)

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

TH636 Graduate Ear Training Review (0 credits, 3 hours per week)

Required for graduate students having deficiencies in either aural or sight singing skills. It is strongly recommended that this course be taken at the outset of graduate study.

TH637 Graduate Theory Review (0 credits, 3 hours per week)

Required for graduate students having deficiencies in harmony and counterpoint. It is strongly recommended that this course be taken at the outset of graduate study.

MUSIC HISTORY COURSES

MH247 Music Historiography I (3)

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

MH248 Music Historiography II (3)

Continuation of MH247. Prerequisite: MH247.

MH333 Special Topics in Music History (3)

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

MH345 Music Since 1900 (3)

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

MH350 Music in the United States (3)

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

MH533 Seminar in Music History (3)

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

MH580 Paleography of Music (3)

A study of techniques of musical notation from 1450 to 1600 including keyboard and lute tablatures and white mensural notation. The work of the course includes transcription from old into modern notation, practice in editing early music for publication and class performance from original sources. Prerequisite: MH248 or graduate student standing and removal of all music history deficiencies.

MH631 Intro 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.

MH637 Graduate Music History Review I (0 credits, 3 hours per week)

Required for graduate students having deficiencies in music history up to 1750. It is strongly recommended that this course be taken at the outset of graduate study.

MH638 Graduate Music History Review II (0 credits, 3 hours per week)

Required for graduate students having deficiencies in music history from 1750 to the present. It is strongly recommended that this course be taken at the outset of graduate study.

Faculty

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

General remarks

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

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

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

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

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

Chapel services

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

Undergraduate and graduate students are expected to meet the weekly attendance and participation requirements for Chapel during every semester of enrollment as a Sacred Music major. Grading is "S" (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 stu-

dents by audition, goes on tour annually, has appeared on national television, and has five recordings to its credit.

Jubilee Singers

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

Sacred music forums

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

Church field education

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

Sacred Music major: undergraduate

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

Sacred Music major: graduate

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

Special performance option for graduate students

Graduate applicants who have outstanding promise in sacred music as conductors but who have limited backgrounds in voice, organ or piano may apply for special consideration as performers in an instrumental field not normally part of the

graduate sacred music program. A candidate should have an undergraduate major or emphasis or the equivalent on the instrument. A recommendation from the undergraduate applied music instructor is required. The candidate will audition for a committee composed of an associate dean, the faculty chair, and an appropriate member of the Westminster Conservatory faculty.

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

Princeton Theological Seminary

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

Joint program with Drew University

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

COURSES

CM141 Practicing Church Musician I: Introduction (3)

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

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

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

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

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

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

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

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

A comprehensive survey of sacred music from the African-American religious experience, the course begins with its West African roots

and traces the evolution of such genres as spirituals and gospel music. In addition to exploring the influence of jazz, particular attention will be paid to the role of the Black church in America and the psychology of the worship experience. Performance practice issues will be studied and supported by historic and contemporary recordings, video materials, contemporary resources, and classroom participation.

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

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

CM340 Church Field Education (3)

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

CM354 Hymnody and Psalmody (3)

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

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

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

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

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

CM450 Catholic Church Music (3)

A historical study of the music of the Roman Catholic Church and its liturgical usage, past and present. A review of church documents relating to sacred music is included.

CM453 English Church Music (3)

A study of church choral literature by English composers from the 15th century to the present.

CM454 German Church Music (3)

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

CM455 Bach Cantatas (3)

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

CM456 The Organ in Worship (3)

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

CM457 Gregorian Chant (3)

A practical and theoretical study of plainsong, including notation, rhythm, conducting, modality, accompaniment, psalmody, historical development, liturgical usage, and manuscript tradition.

CM476 History of African-American Sacred Music (3)

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

CM521 Oratorio Solo Literature (3)

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

CM540 Choir Training for Young Singers (3)

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

CM640 Liturgies (3)

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

CM641 Hymnology (3)

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

CM650 Catholic Church Music (3)

Same as CM450; for graduate students.

CM654 German Church Music (3)

Same as CM454; for graduate students.

CM655 Bach Cantatas (3)

Same as CM455; for graduate students.

CM656 The Organ in Worship (3)

Same as CM456; for graduate students.

CM657 Gregorian Chant (3)

Same as CM457; for graduate students.

CM660 Church Music Foundation I (3)

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

CM661 Church Music Foundation II (3)

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

CM662 Church Music Foundation III (3)

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

CM676 History of African-American Sacred Music (3)

Same as CM476; for graduate students.

Faculty

Frank Abrahams (*chair*), Lucy Carroll, Eric Haltmeier, Lynnell Joy Jenkins, John McDonnell, Thomas Parente, Satoko Robert, Patrick Schmidt, Patricia Thel.

Music Education major: undergraduate

The undergraduate Music Education curriculum is planned to develop teachers who are reflective and who understand: (1) the importance of promoting esthetic experiences with music; (2) the power of music as an intelligence; (3) music as knowledge with cognitive as well as affective and psychomotor properties; (4) the diversity of student learning styles and the nature of the learning process; and (5) the procedures for developing classroom strategies and materials. Music education graduates serve as articulate advocates for music in the schools who can develop programs that meet national standards, integrate music into the curriculum, and promote critical thinking, critical acting, and critical feeling in the music classroom. Music Education majors acknowledge the connections music has to the child's world and seek to promote an understanding of those connections in a social context. The curriculum includes a state-approved music education program that leads to certification 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 Certification Contract program.

To qualify for the Certificate of Eligibility with Advanced Standing in the State of New Jersey, students must have (1) met all requirements for graduation with a major in Music Education, (2) earned a minimum 2.50 cumulative grade point average, and (3) met the minimum score set by the State of New Jersey for the Music Education Specialty Area portion of the National Teacher Examinations.

Students whose general progress is unsatisfactory or whose cumulative grade average falls below a minimum 2.50 level may be placed on probation or dropped from the Music Education major. If dropped from the major, students may appeal to the department for reinstatement. Decisions regarding retention or appeals will be made in a manner consistent with state and institutional non-discrimination policies.

Certification is processed each year on November 15 and April 15 and at no other time

Music Education Lab

Undergraduates must meet the weekly attendance and participation requirements for Music Education Lab during every semester of enrollment as a Music Education major except for the senior student teaching semester. Grading is "S" (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 prior to and upon completion of ME492 Student Teaching. Students must pass the portfolio review to continue in the department. Portfolios of graduate students are reviewed each year.

Practicums

In addition to the standard student teaching semester in the senior year, a special feature of the Westminster program is the experience of observation and teaching in the context of the elementary and secondary praxis courses, ME295 and ME395. These combine instruction in music methods with practical experience in public school contexts.

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

Student teaching

ME491, 492, 493, 495, 496, and 497 comprise a unit that includes the final supervised experience in teaching, taken during either semester of the senior year. At this time the student is likely to be located at considerable distance from the campus, entailing substantial expenses of living partly or entirely off campus as well as necessitating, in the absence of other means of transportation, ownership or availability of an automobile.

The student teaching courses constitute a full-time load for a semester, during which students may not enroll for any applied or classroom courses beyond those of the student teaching unit. For specific departmental policy regarding non-credit participation in elective campus choirs, student teachers should consult the current *Student Teacher Handbook*. Students may not enroll in any of the six courses of the unit prior to passing the Piano Proficiency Test.

Music Education major: graduate (M.M.)

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

plete New Jersey teacher certification; this will entail additional study as determined by the department in order to complete required field experiences, including student teaching.

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

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

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

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

Westminster Academy

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

COURSES

ME182 Models of Music Learning (3)

An overview of the profession is explored by studying pedagogical approaches to music education in American schools, as articulated by Zoltán Kodály, Emile Jaques-Dalcroze, Carl Orff and Edwin Gordon. The development of musical thinking, audiation skills and music reading skills in children is introduced. Learning styles and critical thinking strategies specific and unique to music instruction are presented. Students learn to play recorder and guitar, instruments they are expected to provide themselves.

ME187 Instrumental Praxis: 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.

ME188 Instrumental Praxis: Winds (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.

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

This course focuses on the development of musical skills and creativity in young children. Techniques are presented for developing accurate singing in head voice, teaching children to improvise and compose, and building children's musical skills, including reading, analyzing, and critically listening to music and responding to music through movement. In addition, materials that enhance "authentic learning" in music at the elementary level are introduced. Students teach actual music lessons in class and in the field under faculty supervision. Whenever possible, this practicum meets in the public schools where students are able to observe the course instructor teach children in a "real-life" setting. Prerequisites: ME182, two semesters of PI103, TH142, and a minimum 2.50 cumulative grade point average. It is recommended that students complete SP273 or SP274 before taking ME295.

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

Based on the study of the secondary school student's interests and needs, this course deals extensively with middle and senior high school music curricula, the general music class, ensembles, rehearsal and performance techniques, and the music teacher and music program in the school and community. Whenever possible, this practicum meets in the public schools where students are able to observe the course instructor teach children in a "real-life" setting. Prerequisites: completion of two semesters of piano study, TH142, and a minimum 2.50 cumulative grade point average. It is recommended that students complete ME295 and either SP273 or SP274 before taking ME395.

ME488 Advanced Dalcroze Studies (2)

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

ME491 Kodály Music Reading (2)

This course introduces the student to the basic philosophy, the sequence of concepts, and the methods of presentation in the first two years of the Kodály approach to the reading of music. Reference is made to the similarities between the teaching of reading and the teaching of music reading. Practical experience is included. Prerequisites: same as for ME492.

ME492 Student Teaching (8)

An internship in directed full-time teaching, supervised by department members and carried out under approved cooperating teachers. Follows seminars ME491, 493, 495, and 496, which must be taken as corequisites along with ME497. Prerequisites include the following:

1. Classification as a full senior.
2. Satisfactory completion of ME182, 187, 188, 295, 395, TH241, SP175, and either SP273 or 274.
3. For voice primary students, satisfaction of all requirements of the Piano Proficiency Test.

4. A minimum 2.50 cumulative grade point average.
 5. Demonstrated aptitude, motivation, and potential for success in teaching, as evidenced by the successful completion of portfolio reviews.
 6. Departmental approval.
- Starting the internship, ME492, is contingent upon satisfactory completion of ME491, 493, 495, and 496. Fee: \$245.

ME493 Social and Philosophical Foundations of Education (2)

In the context of the history of education, this course confronts the prospective teacher with the role of education and music education in American society. It examines the principal theories and philosophies from which each student may construct a personal philosophy of music education. Prerequisites: same as for ME492.

ME495 Assessing Music Learning (1)

This course provides pre-service music teachers with the strategies to assess music learning. Students study various testing models and learn to write and grade traditional tests such as true/false, multiple choice, and essay. In addition, students examine authentic assessment, performance assessment, and portfolio assessment models. Topics such as validity, reliability, standardized tests, and testing bias are included. In addition, students learn how to read and interpret quantitative test data and examine the literature on grading. The content of this course conforms to the recommendations of the Professional Teaching Standards adopted by the State of New Jersey in 2002. Prerequisites: same as for ME492.

ME496 Music in Special Education (1)

This course is designed to acquaint the pre-service teacher with the special needs of exceptional children. Content includes categories of special students, characteristic behaviors, mainstreaming, and classroom methodology. Prerequisites: same as for ME492.

ME497 Student Teaching Seminar (1)

This course presents current issues in music education as they relate to individual teaching situations. Students discuss action research, authentic instruction, adapting instruction for students with special needs, cooperative learning, critical thinking, and meeting outcome objectives. Students maintain portfolios used in evaluating the student teaching experience. Portfolios contain student journals, videotapes, lesson plans and other evidence used to document the student teaching experience. 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: same as for ME492.

ME498 Dalcroze Studies (2)

The purpose of this course is to give students an intensive experience in eurhythmics leading to an understanding of Dalcroze principles regarding movement, solfege, improvisation, and music education. The primary focus will be upon tools to provide kinesthetic-based learning as a means to enhance and deepen the musical experience.

ME499 Special Topics in Music Education (2)

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

ME540 Choir Training for Young Singers (3)

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

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.

ME650 Thesis (1)

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

ME680 Internship in Music Teaching (3)

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

ME681 Music in Elementary Education (3)

An elective course involving study of the strengths and weaknesses of current approaches to teaching music in the elementary school. Special attention is paid to the evaluation of classroom techniques and materials. Approaches covered include Orff-Schulwerk, Kodály, Dalcroze, and individualized and small-group instruction. Also discussed are music education for special students and vehicles for use with children's voices, including performance groups, repertoire, and musical plays.

ME682 Music in Secondary Education (3)

An elective course dealing with contemporary philosophy, materials and techniques for use in classroom music, performing groups, and music theory classes in the middle and senior high school. Emphasis is placed on techniques for working with the adolescent. Topics covered include philosophies and objectives for classroom music programs, choral techniques, repertoire, rehearsal techniques, motivation, and recruitment.

ME685 Research in Music Education (3)

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

ME686 Teaching Music in the 21st Century (3)

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

ME690 Independent Study in Music Education (3)

An elective course providing an opportunity to pursue a topic of special interest under the guidance of a music education faculty member

of the student's choice. The proposal for the independent research project should be approved prior to registration for the course.

ME691 Administration and Supervision in Music (3)

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

ME692 History and Philosophy of Music Education (3)

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

ME693 Seminar in Music Education (3)

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

ME694 Curriculum Development and Evaluation (3)

This course examines the relationship between curriculum theory and philosophy of music education. Through the study of tradition-

al and contemporary models of curriculum development and evaluation, students broaden their understanding of curriculum as it impacts the learning process. National Standards will be a focal point for the development of curricula that enhance and support quality music education.

ME695 Psychology for Music Teachers (3)

This course merges the science of psychology with the teaching of music. It helps the student to understand the applications of psychological principles to the music learning process. The course will identify and discuss variables that affect a student's learning of music. Students utilize computing facilities to study statistical concepts and to complete a quantitative research study as part of this course. Open to all graduate students.

ME698 Teaching College (3)

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

Faculty

Frank Abrahams (*chair*), Diana Crane (*co-coordinator*), Ronald Filler (*co-coordinator*), Peter Aberger, Daniel Abse, Denise Asfar, Edward Carmien, Catherine Collier, Louis Colombo, Keith Dewey, Matthew Goldie, Robert C. Good, Eric Haltmeier, James Livingston, Elena Livingstone-Ross, Douglas Martin, Gerlinde Ord, Barry Seldes, Elizabeth Scheiber, Jaime Schmitt, John Sullivan, Jonathan Yavelow.

General remarks

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

Bachelor of Arts in Music

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

Reading, writing, and mathematics skills

All entering undergraduates take placement tests in order to determine the level of their English reading and writing abilities and of their mathematics skills. As a result of the English placement test, students may be required to take LL037 College Reading and Writing, during their first fall semester. LL037, if required, must be completed satisfactorily as a prerequisite to all other Arts and Sciences courses. As a result of the mathematics placement test, students may be required to take SP035, Fundamentals of Mathematics. Credits for LL037 and SP035 are not applicable toward the 124 credits required for graduation; this is true also for LL035 English as a Second Language, when required.

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

Foreign languages

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

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

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

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

AP and CLEP credit

Students are awarded Advanced Placement (AP) credit for courses in which minimum scores of 4 have been earned. College Level Examination Program (CLEP) credit is awarded for courses in which minimum scores of "B" have been earned.

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 for University courses are recorded on Westminster transcripts and are included in grade point average calculations.

COURSES

AR111 Survey of Art History (3)

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

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

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

AR121 Introduction to Arts Management (3)

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

AR201 Professional Organizations, Grant Writing, and the Law in the Arts (3)

A survey course dealing with professional arts organizations, grant writing, and legal aspects of the arts. Prerequisite: LL131.

AR202 Communications and Marketing in the Arts (3)

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

AR216 Acting I (3)

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

AR217 Improvisation and Movement (3)

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

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

A study of New World and related myths from an interdisciplinary perspective. Students will read essays, fiction and poetry by Poe, Melville, Emerson, Whitman, James, and others. Paintings and musical works embodying New World concepts are examined in connection with the authors. Prerequisite: LL131. Fee: \$35.

AR302 The American Identity in the Arts (3)

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

AR315 History of American Music Theater (3)

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

AR316 Acting II (3)

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

AS406 Arts and Sciences Internship (3, 6, 9, or 12)

This course consists 95 hours for each three credits for which the student enrolls. The student is required to spend 13 weeks of on-site participation in a broad range of daily operations at an internship site. In addition, there are group meetings with all students participating in internships and site-analysis assignments given under the direction of Arts and Sciences faculty. Students may enroll for a maximum of 12 credits of internships. Prerequisite: at least junior-level standing.

LL035 English as a Second Language (3)

For students whose native language is not English and who need practice in written and oral communication. This course may be required for international students for one or more semesters. Credits not applicable toward meeting Arts & Sciences requirements or toward the 124 credits required for graduation.

LL037 College Reading and Writing (3)

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 successfully begin LL131 English Composition the following semester. Credits not applicable toward meeting Arts & Sciences requirements or toward the 124 credits required for graduation.

LL131 English Composition (3)

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

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

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

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

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

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

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

LL218 Shakespeare (3)

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

LL227 Drama as Literature (3)

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

LL229 Science Fiction and Fantasy Literature (3)

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

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

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

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

This course is an integrated approach to the study of German language and culture. It is designed to strengthen grammatical mastery,

to build vocabulary, and to encourage lively and meaningful communication in German with the purpose of developing proficiency in all four language skills (reading, writing, listening, and speaking). Prerequisite for LL253: minimum "C" grade in LL152. Prerequisite for LL254: minimum "C" grade in LL253.

LL282 Major Poets (3)

This course introduces students to poetry via the reading and analysis of different poetic forms. While reading, listening to, performing, and discussing poems from a wide cultural spectrum, students learn to evaluate and appreciate poetry by understanding such elements as metaphor and persona. Prerequisite: LL131.

LL331 Creative Writing, Editing and Publishing (3)

In this creative writing course, students write, learn to workshop and edit their work, and then to find a market and submit their work for publication. The course tracks the creative process from the blank page to the published page. Writers of short fiction, poetry, drama, and literary essays are all welcome in this course, which may be repeated for additional credit. Prerequisite: LL131.

LL339 Women in Science Fiction (3)

Though numerically in the minority, women writers in science fiction have had a distinct impact on the genre. Students study writers such as C. J. Cherryh, Ursula K. LeGuin, James Tiptree Jr., Katherine Kurtz, Doris Lessing, Anne McCaffrey, and Mary Shelley. In addition, stereotypes of female characters in SF are reviewed in search of a true female protagonist. Prerequisites: LL131 and one other literature course.

LL391 Symbolism and Impressionism (3)

This interdisciplinary course, designed for honors students of any major, examines Symbolist literature and Impressionist music. Two generations of writers and composers and their influence on one another are studied. Discussion in each class compares literature and music. This seminar questions and seeks to understand the Symbolist esthetic, which assumes that correspondences exist among sounds, colors and words. Prerequisite: LL131.

LL431 Research Writing (3)

Students study examples of current published articles and essays in their field of interest. Research methods, bibliography, and advanced essay writing techniques are reviewed and then put to use in a major research project of the student's own design. Emphasis is placed on writing a major research-based essay appropriate to the student's field of interest. Prerequisites: LL131, 300-level course in major field.

LL640 German Reading (0 credits, 3 hours per week)

Designed for graduate students who have little or no previous experience with the German language. A functional course concentrating solely upon preparing students to translate German language sources pertinent to their fields of study. Completion of the course with a grade of "S" satisfies the graduate language translation requirement. Recommended for Sacred Music, Organ Performance, and Choral Conducting majors; not recommended for Voice Pedagogy and Performance or Piano Accompanying and Coaching majors.

LL641 French Reading (0 credits, 3 hours per week)

Designed for graduate students who have little or no previous experience with the French language. A functional course concentrating solely upon preparing students to translate French language sources pertinent to their fields of study. Completion of the course with a grade of "S" satisfies the graduate language translation requirement. Recommended for Sacred Music, Organ Performance, and Choral Conducting majors; not recommended for Voice Pedagogy and Performance or Piano Accompanying and Coaching majors.

RP161 Social Philosophy (3)

Emphasizes social ethics through critical studies of such contemporary problems as abortion, euthanasia, capital punishment, animal rights, environmental ethics, sexual morality, pornography and censorship, world hunger, environmental ethics, and reverse discrimination.

RP164 Religion in America (3)

Introduces the changing patterns of American development from the sectarianism of colonial America to the pluralism and growing secularism of the 20th-century American religious scene.

RP363 Ethics (3)

A combined historical and systematic analysis of the problems of ethics. The nature and meaning of moral values and judgments, moral responsibility and freedom, the relativity of value, conscience, and happiness are discussed. Principal ethical positions are examined to determine the nature of ethical problems and the criteria for their adequate solution. The writings of such philosophers as Epicurus, Spinoza, Hume, Kant, Mill and Nietzsche are read. Prerequisite: LL131.

SP035 Fundamentals of Mathematics (3)

A study of basic mathematical concepts and techniques. The course begins with a review of fundamentals and proceeds to the study of advanced topics as determined by the instructor. Credits not applicable toward meeting Arts & Sciences requirements or toward the 124 credits required for graduation.

SP175 Introduction to Psychology (3)

An orientation to the science of psychology is presented using a multimodal approach consisting of lectures, classroom discussion, videotapes, computer simulations, field experiments, and weekly progress evaluations. Topics include the scientific method; human development; intelligence and its measurement; special aptitudes and interests; personality; motivation and emotion; frustration and personality deviations; and learning, thinking, remembering and forgetting.

SP177 Race, Class and Gender (3)

The goal of this course is to study the factors that cause and shape minority groups with special attention focused on the psycho-social factors influencing these groups. The roles of stratification and prejudice in relationship to age, race, class, disability, gender and sexual orientation are examined. Both field and laboratory research are conducted stressing inquiry and the scientific method.

SP221 Mathematics in the Liberal Arts (3)

A survey of key concepts in five mathematical disciplines: geometry, algebra, trigonometry, calculus, and statistics. Emphasis is placed on interrelations and applications to art, philosophy, social sciences, physical sciences, and finance. Prerequisite: minimum "C" grade in or exemption from SP035.

SP273 Developmental Psychology (3)

The physical and psychological growth of the individual from infancy through adolescence is studied, with emphasis on cognitive, emotional, and social processes. Prerequisite: SP175.

SP274 Educational Psychology (3)

The psychological foundations of education, based on the findings of experimental research in learning, transfer, motivation, reinforcement, and behavioral modification. Prerequisite: SP175.

SP296 Introduction to Computer Science (3)

An introduction to computer operating systems, word processing, database management, spreadsheets, and multimedia, including computer control of CD, laser disc, scanned pictures and digitized movies. Assignments emphasize practical applications relevant to the students' major areas of study.

SP375 Special Topics in Psychology (3)

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

Faculty

Jay Kawarsky (*director*), Christopher Arneson, Edward Carmien, Margaret Cusack, Bill Fabris, Thomas Faracco, Douglas Martin, Laura Brooks Rice, Jaime Schmitt, 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 repertoire. The demand for good singing and strong musical skills has never been more apparent on Broadway or in the untold numbers of music theater productions that take place annually throughout the world.

The interdisciplinary Music Theater Program at Westminster Choir College provides a 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 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.

Double majors

Double majors in music theater and voice performance (nine semesters) and music education (five years) are possibilities that prospective students are encouraged to consider.

Theater on the Westminster campus

Music theater majors must participate in backstage capacities and, following casting auditions, in a minimum of one major or supporting role onstage in a theatrical production offered for credit on the Princeton or Lawrenceville campus of Rider University. Two music theater and two opera productions are planned for each academic year on the Westminster campus; see also “Theater on the Lawrenceville campus” below. For those Westminster students who wish to join the non-credit Westminster Conservatory Actors Company, which stages music theater productions annually, a discount is available through the Conservatory.

Theater on the Lawrenceville campus

The Fine Arts Department of the College of Liberal Arts, Education and Sciences, on the Lawrenceville campus of Rider University, offers a well-established theater program. Three major productions one of them a music theater work, are mounted annually at its extensively refurbished Yvonne Theater. Westminster students may audition for roles in all productions and are eligible on a space-available basis to enroll in many courses offered in theater as well as in other disciplines at Lawrenceville. In addition, several student-directed events are presented each year in the Fine Arts studio theatre.

Dance instruction

Ballet, 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. Tap dance and the “Body Awareness” courses are taught on the Westminster campus.

COURSES

MT101 Body Awareness (2)

The student will learn to free the body through improvisation, games, and movement. Other areas of physical awareness will be sought through relaxation, breathing, and yoga. From this body awareness, the student will begin to connect music with movement and learn to use the body as an instrument of communication.

MT109 Ballet I (2)

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)

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)

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)

Continuation of MT209. Combinations most often used in music theater productions are emphasized. Prerequisite: MT209.

MT309 Jazz Dance I (2)

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: MT110.

MT310 Jazz Dance II (2)

Continuation of MT309. Prerequisite: MT309.

MT335 Speech for the Actor (3)

This course addresses 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: AR316.

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. Discussions on 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, several scenes, or a musical revue. Prerequisites: MT480, 492.

INDEX

A

Academic affairs 15
Academic calendar 2
Academic services 13
Academic Standing Committee 17
Accompanying 11, 27, 32
Accreditation 3
Administration 5
Admission, freshman 8
Admission, graduate 9
Admission, transfer 8
Admissions 8
Advanced Placement 37, 47
Advisors, faculty 15, 17
AP 37, 47
Arts and Science Media Center 4
Arts and Sciences 47
Assistantships, graduate 13
Attendance policy 18, 35
Auditing 16
Automobiles 14
Awards 13

B

Bachelor of Arts in Music 15, 23, 47
Bachelor of Music 15, 20-22
Board charge 10
Board of Trustees 5
Buildings 4

C

Calendar, academic 2
Campus Store 4, 14
Career development 14
Certification 3, 43
Chapel Choir 35
Chapel services 40
Charleston, S.C. 35
Cheating 18
Choirs 3, 35, 36, 40
Choral conducting 28, 35
Church field education 12, 40, 41
Church positions 12
CLEP 47
Code of Academic Conduct 18
Code of Social Regulations 14
Commencement 18
Commuter student services 14
Composition 22, 28, 37
Concert attire 11
Concert Bell Choir 40, 41
Conditional standing 17
Conducting 28, 35
Conservatory 4
Continuing education 3
Cooperative programs 4, 41, 47
Counseling services 13
Course repeats 16
Credit cards 14

D

Dean of Students 13
Dean's List 17
Degree candidates 15
Degree requirements, bachelor's 19
Degree requirements, master's 24
Degrees 15
Deposits, Advance 9, 10
Diploma conferral 18
Dismissal, academic 17
Dismissal, financial 16
Drew University 4, 41
Drops, course 16

E

Early decision 8
Educational Opportunity
Program 10, 12
Employment 12
English 47
EOP 10, 12
Expenses 10, 12

F

Faculty 6-7
Fees 10
Financial aid 12
Food services 14
Foreign languages 47, 48

G

Grade appeals 16
Grade changes 16
Grades 15, 16
Graduate assistantships 13

H

Handbell program 40
Harpichord 31
Health services 13
Honors, graduation 17

I

Immunization 9
Incomplete grades 16
Independent study 17-18
International students 8, 11, 14

J

Jubilee Singers 3, 40, 41
Judicial procedures 14

L

Leave of absence 17
Library 4
Loans 13

M

Major fields 15
Master of Music 15, 25-28
Master of Music Education 28, 44
Master Singers 3, 36
Mathematics skills 47
Media Center 4
MENC 43
Middle States 3
Mission statement 3
Music Computing Center 4, 37
Music Education 20, 25, 28, 43
Music Education Lab 43
Music Theater 12, 23, 50-51

N

NASDTEC 3, 48
NASM 3
NCATE 3, 48
Non-degree students 15

O

Organ 21, 27, 31
Organ performance class 31
Overloads 15, 17

P

Peer tutoring 14
Performance Collection 4
Piano accompanying 27, 32
Piano 21, 27, 32-34
Piano pedagogy 27, 32
Piano performance class 32
Piano Proficiency Test 19, 32
Placement examinations,
master's degree 9
Plagiarism 18
Playhouse 4
Princeton Theological Seminary 4,
41
Princeton University 4, 47

R

Reading skills 47
Readmission 17
Recitals 18
Refunds 11
Residence halls 4, 14
Rider University 3, 47
Room charge 10

S

Sacred Music 20, 25, 40-42
Sacred Music forums 40
Saturday Seminars 4
Scheide Recital Hall 4
Scheide Student Center 4, 14
Scholarships 13
Schola Cantorum 3, 40
Special students 15
Spoleto Festival, U.S.A. 35
Student employment 12
Student handbook 14
Student services 13
Student teaching 10, 43, 44
Summer workshops 3
Symphonic Choir 35, 36

T

Teacher certification 43
Theory and Music History 42
Theory/Composition 22, 37
TOEFL scores 8
Transfer credit 18
Trustees 5
Tuition 10
Tutoring 14

V

Voice 21, 26, 29-30
Voice pedagogy and
performance 26
Voice performance class 29
Voice Proficiency Test 19, 29
Voice Laboratory 29

W

Westminster Academy 44
Westminster Choir 35
Westminster Conservatory 4
Westminster Singers 35, 36
Williamson, John Finley 3
Withdrawal from courses 16
Withdrawal from the college 16
Writing skills 47