Students in the College of Arts and Science, School of Engineering, and Peabody College may earn a non-professional liberal arts major in music through the Blair School. A formal audition is required for admittance to the program.

DECLARATION PROCEDURES

☐ Schedule appointment with Advisor. Prof. Carl Smith (carl.smith@vanderbilt.edu; phone 2-4912, BLR 3114)
☐ Enroll in private lessons for one semester (full music fees apply)
☐ Audition for the 2nd major during performance exams at the end of the first semester of private study. Students must meet minimum performance standards for admission to the program.
☐ Declare 2nd Major with Blair (form included below) and home school office:
  ▪ A&S: required form available on A&S website
  ▪ Engineering & Peabody: will accept a copy of Blair’s declaration form

NOTE: Music fees are required for private lessons. When the program is declared on the student’s record, the fees are discounted by 50%. Fees are non-refundable after the change period and are available on the Schedule of Classes and in the Undergraduate Catalog.

COURSE REQUIREMENTS: 31 hours

Music Theory: 12 hours
☐ MUTH 2100 The Syntax of Music [2] / MUSC 2100 Musicianship I [1],
☐ MUSC 2400 Musicianship IV [1]

Music Literature & History: 9 hours
☐ MUSL 2200W Music in Western Culture [3]
  Note: If MUSL 1200 is completed, student must take another course instead, selected from MUSL 3220-3238
☐ MUSL 2100 Music as Global Culture [3]
☐ MUSL 3100 Music of the 20th & 21st Centuries [3]

Individual Performance Instruction: 6 hours
☐ ☐ ☐ ☐ ☐ Six semesters of study in any single orchestral instrument, piano, organ, guitar, saxophone, euphonium, or voice

Ensemble: 2 hours
☐ ☐ Two different semesters in an appropriate performing ensemble, as assigned, following auditions by a faculty committee.
  o Strings, winds, brass, percussion, and harp: must audition for MUSE 1010 Instrument Ensembles
  o Guitar and voice students must audition for MUSE 1020, Symphonic Choir
  o Keyboard students must participate as a pianist in MUSE 2300, 2320, 2330, 2210, 2310, 2230; or in 1000, 1010, 1020, 1030, or 2120, contingent upon permission of the ensemble instructor and the piano instructor. It is strongly recommended that keyboard students participate for at least one semester as an ensemble pianist.

Elective: 2–3 hours
☐ One course in music theory, literature/history or conducting, chosen from MUSC 2400, MUTH 3130, MUTH 3110, MUTH 3210, MUTH 3120, MUTH 3140, MUTH 3160, MUTH 3890; any MUSL; MCON 3000.
Student Name _____________________________ Commodore ID# _______________________

Home School
☐ A&S    ☐ ENG    ☐ GPC

Meet with the appropriate Blair advisor to discuss your intention to pursue a minor or 2nd major in music:

☐ Prof. Michael Hime, Minor Advisor (students last names A–M)
☐ Prof. Jama Reagan, Minor Advisor (students last names N–Z)
☐ Prof. Carl Smith, 2nd Major Advisor (all students)

Select curriculum you intend to fulfill (select only one). Obtain required Blair faculty approval as indicated.

☐ MUSIC PERFORMANCE MINOR (MUSP)
☐ MUSIC AS A SECOND MAJOR (MUSS)

INDICATE INSTRUMENT (SUB-PLAN):

The above student has achieved the performance level as indicated on the Blair Performance Standards (see attached)
Faculty Interviewer ___________________________ Department Approval

Brass and Percussion: Prof. Allan Cox; Guitar: Prof. John Johns; Keyboard: Prof. Karen Krieger or Prof. Heather Conner; Strings: Prof. Connie Heard; Voice: Prof. Amy Jarman; Woodwinds: Prof. Jared Hauser

☐ GENERAL MUSIC MINOR (MUS) AND INDICATE INSTRUMENT (SUB-PLAN):

The above student has met the standards for basic musicianship and has Department Approval to complete a General Music Minor at the Blair School of Music.
Faculty Interviewer ___________________________ Department Approval

Brass and Percussion: Prof. Allan Cox; Guitar: Prof. John Johns; Keyboard: Prof. Karen Krieger or Prof. Heather Conner; Strings: Prof. Connie Heard; Voice: Prof. Amy Jarman; Woodwinds: Prof. Jared Hauser

☐ MUSIC HISTORY MINOR (MUSL) (NO SUB-PLAN REQUIRED)

This is to certify that the above student has the approval of the Music Literature and History Department to complete a Music History Minor

Prof. Jim Lovensheimer, Chair, Music Literature & History Department ___________________________ Date

I intend to complete the requirements for the above-selected curriculum. I also understand that fees will be charged to my student account for any private instruction required to complete the above curriculum. [Current fee information and policies are available on YES in the Schedule of Classes and in the Undergraduate Catalog]

Student’s Signature ___________________________ Date ___________________________
Blair Advisor Signature ___________________________ Date ___________________________

Return to:
Blair School of Music
Office of Academic Services
Vanderbilt University
2400 Blakemore Avenue
Nashville, TN 37212

VUCampus Mail: Box 6320 Station B
FAX (615) 343-0324

Updated December 2015
### Performance Standards
**At the Blair School of Music**

For 2nd major in music and the performance minor, representative repertoire for each instrument is listed below. In addition, students should observe the following memory and technique requirements:

- **Winds, Brass, and Strings**: major and minor scales
- **Harp**: scales and chords
- **Guitar**: thorough knowledge of basic techniques, including rest and free stroke; perform from memory
- **Piano**: perform from memory, fluency in sight-reading and scales
- **Voice**: perform from memory; have a working knowledge of key and time signatures and enough piano ability to learn music

#### Bassoon
- Etude by Weissenborn
- Solo by Galliard, Telemann, or Vivaldi

#### Cello
- Etude by Dotzauer, Dupont, Lee, or Schroeder Solo by Bach, Brahms, Eccles, Goltzerman, Klengel, Marcello, Romberg, Sammartini, or Vivaldi

#### Clarinet
- Etude by Lazarus or Rose
- Solo by Mozart, Stamitz, or Weber

#### Double Bass
- Etude by Simandl
- Solo by Telemann or Vivaldi

#### Euphonium
- Two contrasting etudes: technical and lyrical
- Solo by Barat or Capuzzi

#### Flute
- Etude by Andersen, Berbiguiere, Gariboldi or Koehler
- Solo by Bach, Caplet, Handel, Mozart, or Pergolesi

#### Guitar
- Etude by Aguado, Carcassi, Carulli, Giuliani, or Sor
- Selection from *Solo Guitar Playing, Vol I* by Noad or *Classic Guitar Technique* by Shearer

#### Harp
- Two contrasting solos from different periods
- Etude by Bach-Grandjany, Bochsa, Pozzoli, or Salzedo

#### Horn
- Etude of choice
- Slow movement of a Mozart concerto

#### Oboe
- Etude by Barret or Ferling
- Sonata by Handel or Telemann

#### Organ
- Short composition by Andrews, Gleason, Peeters, Ragatz, Richie/Stouffer, or Soderland.
- Manual or manual and pedal work from *80 Chorale Preludes by German Masters of the 17th and 18th Centuries*

#### Percussion
- Selections from at least two of the following areas:
  - Snare drum etude by Cirone, Feldstein, Firth, Goldenberg, McMillan, Whaley, Wilcoxen, or NARD drum solos.
  - Mallet solo by Bach, Cirone, Goldenberg, McMillan, Peters, or Whaley.
  - Timpani etude by Cirone, Firth, Goodman, Hinger, McMillan, Peters, or Whaley.
  - Drum set etude by Appice, Cappazolli, Chapin, Fink, Kettle, Reed, or Rogers; demonstration of selected styles (rock, swing, Latin, etc.)

#### Piano
- Movement of a major sonata by Haydn, Mozart or Beethoven.
- Advanced works from the Baroque, Romantic, Impressionistic, or 20th/21st-century periods

#### Saxophone
- Etude by Ferling or Voxman
- Solo by Bozza, Fauré, Handel, Platti, or Ward

#### Trombone
- Etude by Kopprasch, Rochut, or Tyrell
- Solo by Galliard, Guilmant, Rimsky-Korsakov, Serly, or Serocki

#### Trumpet
- Etude by Arban, Bousquet, Concone, Pottag, or Vonnetelbosch
- Solo by Corelli, Fitzgerald, Goeyens, or Handel

#### Tuba
- Etude by Blazhevich, Bordogni, or Kopprasch
- Solo by Galliard, Haddad, or Hartley

#### Viola
- A movement from a Bach solo suite
- A solo piece or concerto movement or etude demonstrating musical and technical proficiency

#### Violin
- Movement of a solo sonata by Bach
- Solo piece or concerto movement demonstrating technical proficiency and musical maturity

#### Voice
- A 17th, 18th, or 19th century Italian, French, or German art song
- A 20th century American or British art song
- Sight-reading

*Updated 04/07/2015*