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 Adviser, Prof. Michael Hime (michael.s.hime@vanderbilt.edu); phone 3-3166, BLR 2126)
- 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 [1]
- MUTH 2200 Harmonic Idioms of the Common Practice Period [3]
- MUSC 2200 Musicianship II [1]
- MUTH 2300 Repertoire Analysis [3]
- MUSC 2300 Musicianship III [1]
- MUSC 2400 Musicianship IV [1]

**Musicology / Ethnomusicology: 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 20\textsuperscript{th} & 21\textsuperscript{st} 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.
  - Strings, winds, brass, percussion, and harp: must audition for MUSE 1010 Instrument Ensembles
  - Guitar and voice students must audition for MUSE 1020, Symphonic Choir
  - 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 MUTH 2400, MUTH 3130, MUTH 3110, MUTH 3210, MUTH 3120, MUTH 3140, MUTH 3160, MUTH 3890; any MUSL: MCON 3000.
Declare 2nd Major or Minor in Music

Student Name__________________________________ Commodore ID# ____________________________

Home School:   [ ] A&S  [ ] Engineering  [ ] Peabody

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

[ ] Prof. Michael Hime, 2nd major adviser (all students)
[ ] Prof. Michael Hime, minor adviser (students last names A-M)
[ ] Prof. Jama Reagan, minor adviser (students last names N-Z)

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

Faculty Interviewer: ____________________________ Department Approval: ____________________________

- Brass and Percussion: Prof. Jeremy Wilson; Keyboard: Prof. Karen Krieger or Prof. Heather Conner;
- Strings: Prof. Connie Heard; Voice: Dr. Gayle Shay; Woodwinds: Prof. Peter Kolkay

[ ] General Music Minor (MUS) and Indicate Instrument (Sub-Plan) : ____________________________

The above student has Department Approval to complete a General Music Minor

Faculty Interviewer: ____________________________ Department Approval: ____________________________

- Brass and Percussion: Prof. Jeremy Wilson; Keyboard: Prof. Karen Krieger or Prof. Heather Conner;
- Strings: Prof. Connie Heard; Voice: Dr. Gayle Shay; Woodwinds: Prof. Peter Kolkay

[ ] Musicology / Ethnomusicology Minor (MUSL) (No Sub-Plan Required)

The above student has the approval of the Musicology Department to complete a Musicology / Ethnomusicology Minor

Prof. Gregory Barz, Chair, Musicology Dept: ____________________________ Date: ____________________________

[ ] Music Composition Minor (MUSC) (No Sub-Plan Required)

The above student has Department Approval to complete a Composition Minor

Prof. Michael Slayton, Chair, Composition Dept: ____________________________ 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 Adviser Signature ____________________________ Date ____________________________

Return completed form to:
Vanderbilt University – Blair School of Music – Office of Academic Services – Room 1133
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 Gaillard, Telemann, or Vivaldi

Cello
Etude by Dotzauer, Dupont, Lee, or Schroder
Solo by Bach, Brahms, Eccles, Golterman, 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, Berbiguier, 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.1 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/Stoffer, 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 Crone, Feldstein, Firth, Goldman, McMillan, Whaley, Wilcoxen, or NARD drum solos.
- Mallet solo by Bach, Crone, Goldman, McMillan, Peters, or Whaley.
- Timpani etude by Crone, 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 Gagliard, 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 Gagliard, 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 January 2017