



Students in the College of Arts and Science, School of Engineering, and Peabody College may earn music minor through the Blair School of Music. A formal audition is required for admittance to the program.

DECLARATION PROCEDURES

- Schedule appointment with **Blair Adviser:**
Student last name A-M: Prof. Michael Hime (michael.s.hime@vanderbilt.edu; phone 3-3166, BLR 2126)
Student last name N-Z: Prof. Jama Reagan (jama.reagan@vanderbilt.edu; phone 2-4938; BLR 2184)
- Enroll** in private lessons for one semester (full music fees apply)
- Audition** 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** the minor 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: 24 or 25 hours

Music Theory: 6 or 7 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]
- OR**
- MUTH 1200 [3] / MUTH 1210 Survey of Music Theory [3]

Musicology / Ethnomusicology: 12 hours

- MUSL 2200W Music in Western Culture [3]
- OR**
- MUSL 1200 Intro to Music Literature [3]
 - One course chosen from MUSC 3890, MUSL 1111, 1210, 1220, 1230, 3220-3238, and, with approval of department chair, 3890. [3]
 - One course chosen from MUSL 1111 (other than Shakespeare & Music), 1100, 1105, 3150, 3220-3238, 2110, 2150, and 3890. [3]
 - One course selected from MUTH 3890 or any MUSL course [3]

Individual Performance Instruction: 4 hours

- Four semesters of study in any single orchestral instrument, piano, organ, guitar, saxophone, euphonium, JAZZ 1100, or voice

Ensemble: 2 hours

- Two different semesters in an appropriate performing ensemble, after consultation with the minor adviser.



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 Galliard, 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, Bochsá, 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, Wilcoxon, 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