Students in the College of Arts and Science, School of Engineering, and Peabody College may earn minor in music performance through the Blair School. 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** for the minor during performance exams at the end of the first semester of private study.
  - Students must meet minimum performance standards for admission to the program. Representative repertoire lists reflecting minimum performance standards for entrance to the program are included below.
- **Declare** 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: 25 or 26 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 Survey of Music Theory** [3]
  - **MUTH 1210 Survey of Music Theory** [3]

**Musicology / Ethnomusicology: 6 hours**

- **MUSL 2200W Music in Western Culture** [3] or **MUSL 1200 Intro to Music Literature** [3]
- **One course chosen from MUSL 3220-3238** [3]

**Individual Performance Instruction: 11 hours**

- Six semesters of study in any single orchestral instrument, piano, organ, guitar, saxophone, euphonium, or voice.
  - Students must meet minimum performance standards for admission to the program, earning a total of 11 hours.
  - Representative repertoire lists reflecting minimum performance standards are included below.

**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.
 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

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**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

**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, Goldberg, McMillan, Whaley, Wilcoxen, or NARD drum solos.
- Mallet solo by Bach, Cirone, Goldberg, 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, Guilnart, 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 January 2017