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

DEVELOPMENT PROCEDURES

☐ Schedule appointment with Blair Advisor:
  ○ Student last name A–M: Prof. Michael Hime (Room 2126; phone 3-3166, michael.hime@vanderbilt.edu)
  ○ Student last name N–Z: Prof. Jama Reagan (Room 2184; phone 2–4938, jama.reagan@vanderbilt.edu)

☐ 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. Representative repertoire lists reflecting minimum performance standards for entrance to the program are included below.

☐ Declare the minor with Blair (form included below) and with home school registrar 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 I [1], and
  —OR—

Music Literature & History: 6 hours
☐ MUSL 2200W Music in W. Cult. (recommended fall semester) or MUSL 1200 Intro to Mus Lit [3], and
  One course chosen from MUSL 3220-3238 [3]

Individual Performance Instruction: 11 hours
☐☐☐☐ Six semesters of study in a single area (any 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.
  ○ 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 for one semester; or in 1000, 1010, 1020, 1030, or 2120, contingent upon permission of the ensemble instructor and the piano instructor.
**BLAIR SCHOOL OF MUSIC**

**DECLARE 2nd MAJOR OR MINOR IN MUSIC**

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.

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<tr>
<th>MUSIC PERFORMANCE MINOR (MUSP)</th>
<th>MUSIC AS A SECOND MAJOR (MUSS)</th>
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**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. Jeremy Wilson; Keyboard: Prof. Karen Krieger or Prof. Heather Conner;
Strings: Prof. Connie Heard; Voice: Prof. Amy Jarman; Woodwinds: Prof. Peter Kolkay

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<th>GENERAL MUSIC MINOR (MUS) AND INDICATE INSTRUMENT (SUB-PLAN):</th>
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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. Jeremy Wilson; Jazz: Prof. Ryan Middagh; Keyboard: Prof. Karen Krieger or Prof. Heather Conner; Strings: Prof. Connie Heard; Voice: Prof. Amy Jarman; Woodwinds: Prof. Peter Kolkay

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<tr>
<th>MUSIC HISTORY MINOR (MUSL) (NO SUB-PLAN REQUIRED)</th>
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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. Gregory Barz, 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 May 2016
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 Schroeder Solo by Bach, Brahms, Eccles, Goltermann, Koenig, 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, Garibaldi 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/Stouffer, or Soderland.
Manual or manual and pedal work from 80 Chorale Preludes by German Masters of the 17th and 18th Centuries

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**Percussion**
Selections from at least two of the following areas:
- Snare drum etude by Citrone, Feldstein, Firth, Goldenberg, McMillan, Whaley, Wilcoxen, or NARD drum solos.
- Mallet solo by Bach, Citrone, Goldenberg, McMillan, Peters, or Whaley.
- Timpani etude by Citrone, 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

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

**Tuba**
Etude by Blazhević, 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 songA 20th century American or British art song Sight-reading

**Updated 05/27/2016**