Students in the College of Arts and Science, School of Engineering, and Peabody College may earn a minor in music composition through the Blair School. Departmental approval is required for admittance to the program.

**DECLARATION PROCEDURES**

- **Schedule appointment with Blair Advisor:**
  - Student last name A-M: Prof. Russell Platt (russell.platt@vanderbilt.edu; phone 3-3166, BLR 2126)
  - Student last name N-Z: Jama Reagan (jama.reagan@vanderbilt.edu; phone 2-4938; BLR 2184)

- **Enroll** in private lessons for one semester (full music fees apply)

- **Submit** a composition portfolio consisting of three completed works, with scores and recordings to the Composition and Theory Department Chair, Prof. Michael Slayton:
  - michael.slayton@vanderbilt.edu; phone 2-7673; BLR 2107

- **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: 26 hours**

**Music Theory: 13 hours**

- MUTH 2100 The Syntax of Music [2]
- MUTH 2200 Harmonic Idioms of the Common Practice Period [3]
- MUTH 2300 Repertoire Analysis [3]
- MUTH 2400 Musical Expansion: the 20th Century to the Present [3]
- MUSC 2100 Musicianship I [1]
- MUSC 2200 Musicianship II [1]

**Music Literature & History: 6 hours**

- MUSL 1200 Intro to Western Classical Music [3] or MUSL 2200W Music in Western Culture [3]
- MUSL 3100 Music of the 20th & 21st Centuries [3]

**Composition: 7 hours**

- Four semesters of study in COMP 1100; COMP 2100
Declare 2nd Major or Minor in Music

Student Name______________________________________ Commodore ID# ____________________________

Home School: □ A&S □ Engineering □ Peabody

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

□ Prof. Russell Platt, 2nd major advisor (all students)
□ Prof. Russell Platt, minor advisor (students last names A-M)
□ Prof. Jama Reagan, minor advisor (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 (minor or major) or Jazz (minor only) 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: Prof. 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: Prof. 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 Music History Minor

Prof. Douglas Shadle, 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 Advisor 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 Gailliard, Telemann, or Vivaldi |
|---|---|
| Cello | Etude by Dutzauer, 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/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.  
- Timpani solo by Bach, Cirone, Goldberg, McMillan, Peters, or Whaley.  
- Drum set etude by Apice, Cappazoli, 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 Blazhevic, 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 |

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