



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 Advisor:**  
Student last name A-M: Prof. Russell Platt ([russell.platt@vanderbilt.edu](mailto:russell.platt@vanderbilt.edu); phone 3-3166, BLR 2126)  
Student last name N-Z: Prof. Jama Reagan ([jama.reagan@vanderbilt.edu](mailto: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 in YES and 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]

##### Music Literature & History: 6 hours

- MUSL 2200W Music in Western Culture or MUSL 1200 Intro to Western Classical Music [3]
- One course chosen from MUSL 3220-3238 or 3890 [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.



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 2<sup>nd</sup> major in music:

- Prof. Russell Platt, 2<sup>nd</sup> 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 (major or minor) 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; Jazz: Prof. Ryan Middagh

General Music Minor (MUS) and Indicate Instrument or Jazz (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. Amy Jarman; Woodwinds: Prof. Peter Kolkay; Jazz: Prof. Ryan Middagh

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 2<sup>nd</sup> 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 17<sup>th</sup> and 18<sup>th</sup> 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 20<sup>th</sup>/21<sup>st</sup>-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 17<sup>th</sup>, 18<sup>th</sup>, or 19<sup>th</sup> century Italian, French, or German art song

A 20<sup>th</sup> century American or British art song Sight-reading