Students in the College of Arts and Science, School of Engineering, and Peabody College may earn a minor in musicology/ethnomusicology through the Blair School. Departmental approval 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)

☐ Meet Musicology / Ethnomusicology Department Chair, Prof. Gregory Barz, for department approval for the minor

☐ 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: 18 or 19 hours

Music Theory: 6 or 7 hours


OR


Musicology / Ethnomusicology: 12 hours

☐ MUSL 2200W Music in Western Culture [3]
☐ MUSL 2100 Music as Global Culture [3]
☐ One course selected from MUSL 3220-3238 [3]
☐ MUSL 3100 Music of the 20th & 21st Centuries [3]
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; Jazz: Dr. Ryan Middagh; 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; Jazz: Dr. Ryan Middagh; 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. 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 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 Gaillard, 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, 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/Staffer, 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, McMillian, Whaley, Wilcoxen, or NARD drum solos.
- Mallet solo by Bach, Cirone, Goldenberg, McMillian, Peters, or Whaley.
- Timpani etude by Cirone, Firth, Goodman, Hinger, McMillian, 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, Platt, 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*