



DECLARATION PROCEDURES

- Schedule appointment with Blair Adviser:
Student last name A-M: Prof. Russell Platt (russell.platt@vanderbilt.edu); BLR 2124)
Student last name N-Z: Prof. Jama Reagan (jama.reagan@vanderbilt.edu); BLR 2184)
- 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.
- Declare the minor with by completing the 2nd Major/Minor petition and attaching the petition to the Major/Minor declaration request. Petition and declaration request can both be found on Blair website.

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: 24 or 25 hours

Music Theory: 6 or 7 hours

- MUTH 2100 The Syntax of Music [2] / MUTH 2110 Aural Skills I [1]
 - MUTH 2200 Harmonic Idioms of the Common Practice Period [3] / MUTH 2220 Aural Skills II [1]
- OR
- MUTH 1200 [3] / MUTH 1210 Survey of Music Theory [3]

Musicology/Ethnomusicology: 2 hours

- MUSL 2200W Music in Western Culture [3]
- OR
- MUSL 1200 Intro to Western Classical Music [3]
 - One course chosen from MUTH 3890, MUSL 1111, 1210, 1220, 1240, 3220-3240, and 3890. [3]
 - One course chosen from MUSL 1111 (other than Shakespeare & Music), 1100, 1105, 2110, 2150, 3220-3240, and 3890. [3]
 - One course selected from MUTH 3890 or any MUSL course [3]

Individual Performance Instruction: 4 hours

- Four semesters of study in any single orchestral instrument, piano, organ, guitar, saxophone, euphonium, JAZZ 1100, or voice

Ensemble: 2 hours

- Two different semesters in an appropriate performing ensemble, after consultation with the minor advisor.

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 Galliard, Telemann, or Vivaldi

Cello

One movement of a Concerto, two contrasting movements of solo Bach

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, 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, 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, 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 17th, 18th, or 19th century Italian, French, or German art song

A 20th century American or British art song Sight-reading