Blair School *of* Music

MUSIC PERFORMANCE MINOR

DECLARATION PROCEDURES

- Schedule appointment with Blair Advisor:
  Prof. Russell Platt (russell.platt@vanderbilt.edu; BLR 2124)
- 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 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 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]
- ☐ 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 Survey of Music Theory [3]
- ☐ MUTH 1210 Survey of Music Theory [3]

Musicology/Ethnomusicology: 6 hours

- ☐ MUSL 2200W Music in Western Culture or MUSL 1200 Intro to Western Classical Music [3]
- ☐ One course chosen from MUSL 3220-3240 or 3890 [3]

Individual Performance Instruction: 11hours

- ☐ 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, University Singers
  - 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.

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 18thCenturies*

Percussion
Selections from at least two of the following areas:
- ☐Snare drum etude by Cirone, Feldstein, Firth, Goldenberg, McMillan, Whaley, Wilcoxen, 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 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