



DECLARATION PROCEDURES

- Complete MUTH 1200 [3] and either MTEC 1340 [1] or departmental approval (via demonstration of equivalent skills)
- Submit portfolio digitally (via active cloud-based folder) to Prof. Pascal Le Boeuf (pascal.leboeuf@vanderbilt.edu); Portfolio must include three contrasting, completed tracks (mp3 format) and DAW session screenshots, along with a brief narrative description of past experience and other musical aptitudes.
- Application portfolios can be submitted at any time before June 1. All portfolios will be evaluated AFTER June 1 and applicants will be informed of the status of their acceptance by July 1.
- Schedule appointment with Blair Advisor:
Prof. Russell Platt (russell.platt@vanderbilt.edu); BLR 2124
- Declare the minor 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.

COURSE REQUIREMENTS: 18-23 hours

Departmental approval, submission of portfolio, and successful completion of MUTH 1200 and MTEC 1340 (or departmental approval via demonstration of equivalent skills) are required for admittance to the program.

Music Theory and Technology: 10-11 hours

- MUTH 1200 Survey of Music Theory I [3]
- MTEC 1340 Technology for Musicians [1]
- MTEC 2342 Fundamentals of Audio Technology [1]
- MTEC 2344 Electronic Music Production and Sound Design [2]
- MTEC 2346 Mixing Techniques [2]
- MTEC 3800 Capstone Music Production Portfolio [2]

Elective Courses: 8-12 hours (Choose 4 from the following)

- MENT 1120 The Business of Music [3]
- MENT 3100 Career Preparedness [1]
- MENT 3110 21st Century Artistry [3]
- MUSL 2320 Exploring the Film Soundtrack [3]
- MUSL 2620 DIY Movements: Hip-Hop, Punk, and the Democratization of America's Pop [3]
- MTEC 1302 History of Classical Recording [3]
- MTEC 2348 Sound and Music Production for Games [2]
- MTEC 2350 A.I. and the Creative Musician [2]
- MUTH 1210 Survey of Music Theory II [3]
- MUTH 2300 Musical Expansions: 20th Century to the Present [3]
- MUTH 3170 Techniques of Composing for Media [2]
- MUTH 3180 Musical Instruments, Acoustics, and the Creative Musician [3]
- MUTH 3230 Electronic Music for Composers [2]
- CMA 1400 Introduction to Video Games [3]
- CMA 1500 Fundamentals of Film and Video Production [3]
- CMA 1600 Introduction to Film and Media Studies [3]
- HIST 1515 Virtual Reality and the Humanities [3]
- ME 4258 Engineering Acoustics [3]

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, 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 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, 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