

# School of Music Courses

## About Course Numbers:

Each Carnegie Mellon course number begins with a two-digit prefix that designates the department offering the course (i.e., 76-xxx courses are offered by the Department of English). Although each department maintains its own course numbering practices, typically, the first digit after the prefix indicates the class level: xx-1xx courses are freshmen-level, xx-2xx courses are sophomore level, etc. Depending on the department, xx-6xx courses may be either undergraduate senior-level or graduate-level, and xx-7xx courses and higher are graduate-level. Consult the Schedule of Classes (<https://enr-apps.as.cmu.edu/open/SOC/SOCServlet/>) each semester for course offerings and for any necessary pre-requisites or co-requisites.

### 57-010 Voice Studio Performance Class

Fall and Spring: 1 unit  
Vocal Studio Performance Class is a required class for both undergraduate and graduate voice majors. Each student must participate in two singing rotations each semester and will receive written comments from the voice faculty. Students are also required to attend four studio classes each semester. Grading is pass/fail based on attendance.

### 57-015 Violin Studio Performance Class

Fall and Spring: 1 unit  
A weekly session for performance and coaching involving undergraduate and graduate violin studio students.

### 57-016 Viola Studio Performance Class

Fall and Spring: 1 unit  
A weekly session for performance and coaching involving undergraduate and graduate viola studio students.

### 57-018 Double Bass Studio Performance Class

Fall and Spring: 1 unit  
A weekly session for performance and coaching involving undergraduate and graduate double bass studio students.

### 57-020 Flute Studio Performance Class

Fall and Spring: 1 unit  
A weekly session for performance and coaching involving undergraduate and graduate flute studio students.

### 57-021 Oboe Studio Performance Class

Fall and Spring: 1 unit  
A masterclass format with undergraduate and graduate oboe students covering a wide variety of topics.

### 57-022 Clarinet Studio Performance Class

Fall and Spring: 1 unit  
A weekly session for performance and coaching involving undergraduate and graduate violin studio students.

### 57-023 Bassoon Studio Performance Class

Fall and Spring: 1 unit  
A weekly session for performance and coaching involving undergraduate and graduate bassoon studio students.

### 57-030 Percussion Studio Performance Class

Fall and Spring: 1 unit  
A weekly session for performance and coaching involving undergraduate and graduate percussion studio students.

### 57-031 Composers' Forum

Fall and Spring: 1 unit  
Weekly course meeting for all Bachelor of Fine Arts, first-year B.X.A., and Master of Music composition students.

### 57-100 Convocation

Fall and Spring: 1 unit  
Convocation serves as a community-building forum for the School of Music that provides essential instruction and experiences that individual classes cannot always address. These include performances and lectures by guest artists and CMU alumni, presentations on School-related academic policies, resource sessions about the College of Fine Arts and the wider campus, and talks by musical health specialists. These interactions will equip students with the skills and confidence to achieve success in their professional trajectories. The course is required every semester for students in music B.F.A. programs.

### 57-101 Introduction to Music Technology

Fall and Spring: 6 units  
This course was created with music students in mind, but is open to all students regardless of major. In the twenty-first century, well-rounded musicians must not only develop traditional performance skills but should also have a basic understanding of music technology. The writing and recording of music are now mainly in the digital realm. Music technology also provides a possible means of expression for those skills outside traditional performance. This course is required for all Music undergraduate majors except those in the Bachelor of Fine Arts in Electronic Music Composition program.

### 57-103 Elective Studio (Beginning Piano Class)

Fall and Spring: 3 units  
Private elective studio lessons offer individualized instruction for students of all levels, tailored to personal goals and musical interests. Lessons emphasize technique, repertoire, and overall artistic development in a supportive one-on-one setting.

### 57-104 Elective Studio (Beginning Piano Class)

Spring: 3 units  
Continues 57103. Private elective studio lessons offer individualized instruction for students of all levels, tailored to personal goals and musical interests. Lessons emphasize technique, repertoire, and overall artistic development in a supportive one-on-one setting.

### 57-105 Elective Studio (Jazz Piano I Class)

Fall: 3 units  
Private elective studio lessons offer individualized instruction for students of all levels, tailored to personal goals and musical interests. Lessons emphasize technique, repertoire, and overall artistic development in a supportive one-on-one setting.

### 57-106 Elective Studio (Jazz Piano I Class)

Spring: 3 units  
Continues 57106. Private elective studio lessons offer individualized instruction for students of all levels, tailored to personal goals and musical interests. Lessons emphasize technique, repertoire, and overall artistic development in a supportive one-on-one setting.

### 57-107 Elective Studio (Jazz Piano II Class)

Fall: 3 units  
Private elective studio lessons offer individualized instruction for students of all levels, tailored to personal goals and musical interests. Lessons emphasize technique, repertoire, and overall artistic development in a supportive one-on-one setting.

### 57-108 Elective Studio (Jazz Piano II Class)

Spring: 3 units  
Continues 57107. Private elective studio lessons offer individualized instruction for students of all levels, tailored to personal goals and musical interests. Lessons emphasize technique, repertoire, and overall artistic development in a supportive one-on-one setting.

**57-109 Elective Studio (Guitar Class)**

Spring: 3 units

Using classical and jazz guitar methods, this course is designed to provide a basic set of techniques that will allow students to pursue the avenue of guitar playing that most interests them. While emphasis will be on developing skills in playing the guitar, a basic understanding of the principles of music theory as applied to the guitar will also be acquired. While few students will find it possible to master all of the materials presented, an exposure to the many possibilities of musical expression available on the guitar and an understanding of basic music theory will help to broaden the students' perspective and make future musical experiences, such as listening and performing, more rewarding. Each student is expected to have their own instrument. A guitar in good working condition is essential. An acoustic classical or steel string is preferred, an electric with a small battery operated amp is acceptable. Students with no previous guitar training will find this class most valuable.

**57-111 Movement and Dance I**

Fall: 3 units

The CMU School of Music movement curriculum is designed to expose students to various styles and genres of contemporary and traditional forms of dance and movement. Students will increase their technical proficiency and personal artistry in dance in order to expand their physical skills as vocal performance artists. Courses will improve students' posture and strength; increase proficiency in dance vocabulary; increase their ability to recognize, interpret, and execute choreography, movement, and staging direction; enhance kinesthetic awareness and physical confidence; and improve overall health. With a focus on creativity and expression in movement, these courses concentrate on using the body as a tool in the creative process. Throughout the movement curriculum, courses will include movement fundamentals, modern dance, ballet, partnering, and dance composition/improvisation, as well as mini-courses in dance forms, which can include stage combat, Flamenco dance, pilates, and ballroom dance.

**57-112 Movement and Dance II**

Spring: 3 units

The CMU School of Music movement curriculum is designed to expose students to various styles and genres of contemporary and traditional forms of dance and movement. Students will increase their technical proficiency and personal artistry in dance in order to expand their physical skills as vocal performance artists. Courses will: Improve students' posture and strength, Increase proficiency in dance vocabulary, Increase ability to recognize, interpret and execute choreography, movement and staging direction, Enhance kinesthetic awareness and physical confidence and Improve overall health. With a focus on creativity and expression in movement, these courses concentrate on using the body as a tool in the creative process. Throughout "Movement and Dance I - IV", courses will include movement fundamentals, modern dance, ballet, partnering, dance composition/improvisation; as well as mini-courses in dance forms which can include stage combat, Flamenco dance, pilates and ballroom dance. Prerequisite: 57-111

**57-120 Elective Studio (Voice)**

All Semesters

Private elective studio lessons offer individualized instruction for students of all levels, tailored to personal goals and musical interests. Lessons emphasize technique, repertoire, and overall artistic development in a supportive one-on-one setting.

**57-121 Elective Studio (Piano)**

Fall and Spring

Private elective studio lessons offer individualized instruction for students of all levels, tailored to personal goals and musical interests. Lessons emphasize technique, repertoire, and overall artistic development in a supportive one-on-one setting.

**57-123 Elective Studio (Harp)**

All Semesters

Private elective studio lessons offer individualized instruction for students of all levels, tailored to personal goals and musical interests. Lessons emphasize technique, repertoire, and overall artistic development in a supportive one-on-one setting.

**57-125 Elective Studio (Violin)**

All Semesters

Private elective studio lessons offer individualized instruction for students of all levels, tailored to personal goals and musical interests. Lessons emphasize technique, repertoire, and overall artistic development in a supportive one-on-one setting.

**57-126 Elective Studio (Viola)**

Fall and Spring

Private elective studio lessons offer individualized instruction for students of all levels, tailored to personal goals and musical interests. Lessons emphasize technique, repertoire, and overall artistic development in a supportive one-on-one setting.

**57-127 Elective Studio (Cello)**

Fall and Spring

Private elective studio lessons offer individualized instruction for students of all levels, tailored to personal goals and musical interests. Lessons emphasize technique, repertoire, and overall artistic development in a supportive one-on-one setting.

**57-128 Elective Studio (Double Bass)**

Fall and Spring

Private elective studio lessons offer individualized instruction for students of all levels, tailored to personal goals and musical interests. Lessons emphasize technique, repertoire, and overall artistic development in a supportive one-on-one setting.

**57-129 Elective Studio (Guitar)**

All Semesters

This course uses classical and jazz guitar methods to provide a basic set of techniques that will allow students to pursue the avenue of guitar playing that most interests them. While emphasis will be on developing skills in playing the guitar, a basic understanding of the principles of music theory as applied to the guitar will also be acquired. While few students will find it possible to master all the material presented, exposure to the many possibilities of musical expression available on the guitar and an understanding of basic music theory will help to broaden the student's perspective and make future musical experiences, such as listening and performing, more rewarding.

**57-130 Elective Studio (Flute)**

Fall and Spring

Private elective studio lessons offer individualized instruction for students of all levels, tailored to personal goals and musical interests. Lessons emphasize technique, repertoire, and overall artistic development in a supportive one-on-one setting.

**57-131 Elective Studio (Oboe)**

Fall and Spring

Private elective studio lessons offer individualized instruction for students of all levels, tailored to personal goals and musical interests. Lessons emphasize technique, repertoire, and overall artistic development in a supportive one-on-one setting.

**57-132 Elective Studio (Clarinet)**

All Semesters

Private elective studio lessons offer individualized instruction for students of all levels, tailored to personal goals and musical interests. Lessons emphasize technique, repertoire, and overall artistic development in a supportive one-on-one setting.

**57-133 Elective Studio (Bassoon)**

Fall and Spring

Private elective studio lessons offer individualized instruction for students of all levels, tailored to personal goals and musical interests. Lessons emphasize technique, repertoire, and overall artistic development in a supportive one-on-one setting.

**57-134 Elective Studio (Saxophone)**

Fall and Spring

Private elective studio lessons offer individualized instruction for students of all levels, tailored to personal goals and musical interests. Lessons emphasize technique, repertoire, and overall artistic development in a supportive one-on-one setting.

**57-135 Elective Studio (Horn)**

Fall and Spring

Private elective studio lessons offer individualized instruction for students of all levels, tailored to personal goals and musical interests. Lessons emphasize technique, repertoire, and overall artistic development in a supportive one-on-one setting.

**57-136 Elective Studio (Trumpet)**

Fall and Spring

Private elective studio lessons offer individualized instruction for students of all levels, tailored to personal goals and musical interests. Lessons emphasize technique, repertoire, and overall artistic development in a supportive one-on-one setting.

**57-137 Elective Studio (Trombone)**

Fall and Spring

Private elective studio lessons offer individualized instruction for students of all levels, tailored to personal goals and musical interests. Lessons emphasize technique, repertoire, and overall artistic development in a supportive one-on-one setting.

**57-138 Elective Studio (Euphonium)**

Fall and Spring

Private elective studio lessons offer individualized instruction for students of all levels, tailored to personal goals and musical interests. Lessons emphasize technique, repertoire, and overall artistic development in a supportive one-on-one setting.

**57-139 Elective Studio (Tuba)**

Fall and Spring

Private elective studio lessons offer individualized instruction for students of all levels, tailored to personal goals and musical interests. Lessons emphasize technique, repertoire, and overall artistic development in a supportive one-on-one setting.

**57-140 Elective Studio (Percussion)**

Fall and Spring

Private elective studio lessons offer individualized instruction for students of all levels, tailored to personal goals and musical interests. Lessons emphasize technique, repertoire, and overall artistic development in a supportive one-on-one setting.

**57-141 Elective Studio (Composition)**

Fall and Spring

Private elective studio lessons offer individualized instruction for students of all levels, tailored to personal goals and musical interests. Lessons emphasize technique, repertoire, and overall artistic development in a supportive one-on-one setting.

**57-142 Elective Studio (Bagpipes)**

Fall and Spring

Private elective studio lessons offer individualized instruction for students of all levels, tailored to personal goals and musical interests. Lessons emphasize technique, repertoire, and overall artistic development in a supportive one-on-one setting.

**57-149 Basic Harmony I**

Fall: 9 units

This course provides an introduction to harmony in Western classical music from approximately 1600 to 1900. After reviewing fundamentals of Western music theory (scales, keys, intervals, triads, etc.), it teaches the basic grammar of diatonic harmony using chords from major and minor scales, mainly through completing a four-voice texture for a given melody or bass, and through analysis of short passages. This course also addresses form at the level of a few phrases.

Course Website: [https://www.andrew.cmu.edu/user/johnito/music\\_theory/harmony1and2/HarmMain.html](https://www.andrew.cmu.edu/user/johnito/music_theory/harmony1and2/HarmMain.html)

**57-150 Basic Harmony II**

Spring: 9 units

Building upon the fundamentals of diatonic harmony learned in Basic Harmony I, this course explores chromatic elements in Western classical music from approximately 1600 to 1900. It covers tonicizations and modulations, sequences, seventh chords, modal mixture, chromatic mediant, Neapolitan sixth chords, and augmented sixth chords, mainly through completing a four-voice texture for a given melody or bass, and through analysis of short passages. This course also addresses binary, ternary, and sonata-allegro forms.

Prerequisites: 57-152 or 57-149

Course Website: [https://www.andrew.cmu.edu/user/johnito/music\\_theory/harmony1and2/HarmMain.html](https://www.andrew.cmu.edu/user/johnito/music_theory/harmony1and2/HarmMain.html)

**57-151 Counterpoint in Theory and Application**

Fall: 6 units

In Counterpoint in Theory and Application, students begin by learning the traditional five species of counterpoint in a tonal context. They then build on this foundation, learning to analyze music in terms of the underlying counterpoint and to apply this analysis to performance, and producing original tonal compositions in two voices.

Prerequisites: 57-153 or 57-150

Course Website: [https://www.andrew.cmu.edu/user/johnito/music\\_theory/CTP/CTPMain.html](https://www.andrew.cmu.edu/user/johnito/music_theory/CTP/CTPMain.html)

**57-152 Harmony I**

Fall: 9 units

This course provides an introduction to harmony in Western classical music from roughly 1600 to 1900. After reviewing the fundamentals of Western music theory (scales, keys, intervals, triads, etc.), it teaches the basic grammar of harmony using chords from major and minor scales, mainly through completing a four-voice texture for a given melody or bass, and through analysis of short passages. It also deals with form at the level of a few phrases.

Course Website: [https://www.andrew.cmu.edu/user/johnito/music\\_theory/harmony1and2/HarmMain.html](https://www.andrew.cmu.edu/user/johnito/music_theory/harmony1and2/HarmMain.html)

**57-153 Harmony II**

Spring: 9 units

This course is a continuation of the study of common practice harmony, exploring dissonant and chromatic harmony.

Prerequisite: 57-152

Course Website: [https://www.andrew.cmu.edu/user/johnito/music\\_theory/harmony1and2/HarmMain.html](https://www.andrew.cmu.edu/user/johnito/music_theory/harmony1and2/HarmMain.html)

**57-161 Eurhythmics I**

Fall: 3 units

Dalcroze Eurhythmics is a unique approach to music learning based on the recognition that meaningful rhythmic movement experience, associated with ear-training and improvisation, reinforces understanding of music concepts, enhances musicianship, and focuses awareness on the physical demands of artistic performance. All concepts are experienced in a musical context. Rhythm reading, notation, analysis, and improvisation are integral to the course. Eurhythmics I covers basic binary and ternary metric units and rhythm patterns in relation to these metric units within simple and compound meters.

**57-162 Eurhythmics II**

Spring: 3 units

Eurhythmics II introduces combinations of binary and ternary metric units, mixed meters, changing meters, and notation and performance of cross-rhythms.

Prerequisite: 57-161

**57-163 Eurhythmics III**

Fall: 3 units

Eurhythmics is a unique approach to music learning developed by the Swiss composer and educator Emile Jaques-Dalcroze (1865-1950). Dalcroze discovered that meaningful rhythmic movement experiences away from their instrument allows students to focus awareness on the physical demands of artistic performance while demonstrating knowledge and understanding of the expressive/interpretive as well as the theoretical aspects of music. Sight reading, conducting, notation, analysis and improvisation are integral to the course. Eurhythmics III Course Content: Divisive vs Additive rhythm, Metric transformation, Irregular subdivisions of metric units, Cross rhythms of 3 against 4, 3 against 5, 4 against 5. Prerequisite: 57-162

**57-164 Eurhythmics IV**

Spring: 3 units

Eurhythmics is a unique approach to music learning developed by the Swiss composer and educator Emile Jaques-Dalcroze (1865-1950). It is a process for awakening, developing and refining innate musicality through rhythmic movement, ear training and improvisation. Through rhythmic movement, students demonstrate knowledge and understanding of the expressive/interpretive as well as the metrical/structural aspects of music. Sight reading, conducting, notation, analysis and improvisation are integral to the course. Eurhythmics IV Course Content: More complex rhythmic problems encountered in composed music, Changing meters and changing metric units within a composition, Rhythm reading of patterns using small note values, Messiaen rhythm techniques. Prerequisite: 57-163

**57-173 Survey of Western Music History**

Fall: 9 units

This course surveys European art music—what, loosely, problematically, has been called "classical music." We survey its development and contexts as well as its adaptation globally. While keeping in view the chronology from Gregorian chant to music of our own time, this survey also emphasizes key personalities and issues. So, classroom lectures and musical examples may not always follow a strict progression through the centuries. Since most in this course have experience singing, playing, writing, or listening to music, we are particularly interested in connections between particular genres and period styles—what you can hear—and their broad historical contexts. In turn, what connections can we make to our own situation? So, history is practical, not esoteric.

**57-180 Basic Solfege I**

Fall: 3 units

This course improves the student's ability to analyze music aurally and to sing at sight in traditional meters and tonalities using the "fixed do" system. Solfege is the integration of the three cognitive skills: reading music, hearing music, and writing what one hears. Section assignment is determined by a placement test. It includes work on fundamentals for inexperienced students.

**57-181 Solfege I**

Fall: 3 units

This course improves the student's ability to analyze music aurally and to sing at sight in traditional meters and tonalities using the "fixed do" system. Solfege is the integration of the three cognitive skills: reading music, hearing music, and writing what one hears. Section assignment is determined by a placement test.

**57-182 Solfege II**

Spring: 3 units

Continues 57-181 Solfege I.  
Prerequisites: 57-181 or 57-180

**57-183 Solfege III**

Fall: 3 units

Continues 57-182 Solfege II. Students are given assignments of classical music written in the treble, bass, soprano, alto, and tenor clefs. Writing consists of two-part contrapuntal dictations. Prerequisite: 57-182

**57-184 Solfege IV**

Spring: 3 units

This course continues from 57-183 Solfege III. It consists of reading, listening, singing, and dictation activities. Students learn to read and sing chromatic, modal and non-tonal music, beginning from basic intervals. They apply retrograde, inversion and retrograde inversion techniques on given phrases. They continue with harmonic dictation from the previous semester, and practice three-part contrapuntal melodic dictations. Students continue singing Bach chorales in open score with variations and changes. Prerequisite: 57-183

**57-185 Advanced Solfege I**

Fall: 3 units

This course improves the student's ability to analyze music aurally and to sing at sight in traditional meters and tonalities using the "fixed do" system. Solfege is the integration of the three cognitive skills: reading music, hearing music, and writing what one hears. Section assignment is determined by a placement test. It includes advanced work for experienced students and those with perfect pitch.

**57-186 Advanced Solfege II**

Spring: 3 units

Continues 57-185 Advanced Solfege I.  
Prerequisite: 57-185

**57-188 Repertoire and Listening for Musicians**

Fall and Summer: 1 unit

This course is the required listening component for Survey of Western Music History (57-173). In this course, students listen critically to essential music which has stood the test of time and to superior performances. It features 2-3 hours of listening per week.

**57-189 Introduction to Repertoire and Listening for Musicians**

Fall: 3 units

One of the most important ways of achieving musical excellence is to listen. In this course, students listen critically to essential music which has stood the test of time and to superior performances. This on-line course features listening and discussion in a virtual coffee shop atmosphere. 2-3 hours of listening per week. Midterm and final listening tests. Proficiency requirement for freshman music majors.

**57-190 Repertoire and Listening for Musicians I**

Spring: 3 units

One of the most important ways of achieving musical excellence is to listen. In this course, students listen critically to essential music which has stood the test of time and to superior performances. This on-line course features listening and discussion in a virtual coffee shop atmosphere. 2-3 hours of listening per week. This semester introduces full scores for chamber and orchestral music. Midterm and final listening tests. This course contains midterm and final listening tests. Proficiency requirement for freshman music majors. Other students admitted with instructor's permission.

**57-191 Keyboard Studies I**

Fall: 3 units

All undergraduate music students are required to take four semesters of keyboard studies during their freshman and sophomore years. The emphasis of this course is to develop a practical keyboard facility, which includes keyboard theory and technique, sightreading, solo and ensemble repertoire, transposition, and a variety of creative activities such as harmonization and improvisation.

**57-192 Keyboard Studies II**

Spring: 3 units

All undergraduate music students are required to take four semesters of keyboard studies during their freshman and sophomore years. The emphasis of this course is to develop a practical keyboard facility, which includes keyboard theory and technique, sightreading, solo and ensemble repertoire, transposition, and a variety of creative activities such as harmonization and improvisation. Prerequisite: 57-191

**57-193 Keyboard Studies III**

Fall: 3 units

All undergraduate music students are required to take four semesters of keyboard studies during their freshman and sophomore years. The emphasis of this course is to develop a practical keyboard facility, which includes keyboard theory and technique, sightreading, solo and ensemble repertoire, transposition, and a variety of creative activities such as harmonization and improvisation.

Prerequisite: 57-192

**57-194 Keyboard Studies IV**

Spring: 3 units

All undergraduate music students are required to take four semesters of keyboard studies during their freshman and sophomore years. The emphasis of this course is to develop a practical keyboard facility, which includes keyboard theory and technique, sightreading, solo and ensemble repertoire, transposition, and a variety of creative activities such as harmonization and improvisation.

Prerequisite: 57-193

**57-196 Collaborative Piano Skills I**

Fall: 3 units

A required course for first year piano majors. The skills include sightreading, basic keyboard harmony, transposition, and improvised accompaniments for popular or musical theater songs from either a piano reduction or a lead sheet. The students participate in collaborative situations such as juries, recitals, and class presentations. The presentations are critiqued by the instructor and by other students.

**57-197 Collaborative Piano Skills II**

Spring: 3 units

Continues 57196 Collaborative Piano Skills I.

Prerequisite: 57-196

**57-207 Secondary Music Studio**

Fall

Provides the opportunity for students to pursue study in a secondary instrument or area. Enrollment is by special permission only.

**57-208 Music Studio**

Spring

Provides the opportunity for students to pursue study in a secondary instrument or area. By special permission only.

**57-209 The Beatles**

Fall: 6 units

This course will focus on the phenomenon of the Beatles. Their songs will be studied, with analysis of the musical and lyrical content and structural elements. What musical styles do the songs address? What were their musical influences? In what ways did their music change over the years? Also, the music's social context will be studied. Why were the Beatles so popular and influential? What exactly caused Beatlemania? How did the group form, grow, and end? The Beatles are the most famous rock group in history; the reasons for this are as much cultural as musical, and we'll study the two elements simultaneously. Open to all undergraduate students. This course counts as Music Support for undergraduate music majors.

**57-211 Movement and Dance III**

Fall: 3 units

The CMU School of Music movement curriculum is designed to expose students to various styles and genres of contemporary and traditional forms of dance and movement. Students will increase their technical proficiency and personal artistry in dance in order to expand their physical skills as vocal performance artists. Courses will: Improve students' posture and strength, Increase proficiency in dance vocabulary, Increase ability to recognize, interpret and execute choreography, movement and staging direction, Enhance kinesthetic awareness and physical confidence and Improve overall health. With a focus on creativity and expression in movement, these courses concentrate on using the body as a tool in the creative process. Throughout "Movement and Dance I - IV", courses will include movement fundamentals, modern dance, ballet, partnering, dance composition/improvisation; as well as mini-courses in dance forms which can include stage combat, Flamenco dance, pilates and ballroom dance.

Prerequisite: 57-112

**57-212 Movement and Dance IV**

Spring: 3 units

The CMU School of Music movement curriculum is designed to expose students to various styles and genres of contemporary and traditional forms of dance and movement. Students will increase their technical proficiency and personal artistry in dance in order to expand their physical skills as vocal performance artists. Courses will: Improve students' posture and strength, Increase proficiency in dance vocabulary, Increase ability to recognize, interpret and execute choreography, movement and staging direction, Enhance kinesthetic awareness and physical confidence and Improve overall health. With a focus on creativity and expression in movement, these courses concentrate on using the body as a tool in the creative process. Throughout "Movement and Dance I - IV", courses will include movement fundamentals, modern dance, ballet, partnering, dance composition/improvisation; as well as mini-courses in dance forms which can include stage combat, Flamenco dance, pilates and ballroom dance.

Prerequisite: 57-211

**57-213 Let's Dance**

Fall and Spring: 3 units

Whether you have studied dance, are a performer, dance enthusiast or just ready to move, "Let's Dance" is a new course open to the CMU community. Ready to step away from your computer and start your day with physicality, creativity, and new ways of moving? "Let's Dance" offers a joyful approach to a variety of dance styles. Integrating concepts of modern/contemporary, ballet, improvisation, jazz and more; this class is open to all abilities and levels of movers. "Let's Dance" will build strength, flexibility, coordination and creative thinking in a collaborative and approachable learning environment.

**57-220 English Diction**

Fall: 3 units

This one semester course helps singers sing English songs from the Classical and Musical Theater repertoire with clarity, accuracy, ease, uniformity, and expressiveness; to illuminate meaning; and to improve tonal quality through diction.

**57-221 Italian Diction**

Spring: 3 units

A study of the fundamentals of Italian diction and development of legato vocal style through the analysis of grammatical usage, word construction, vowel colorization, and consonant articulation. Included are in-class performance evaluations, listening assignments, critiques, and private coachings.

Course Website: <https://cmu.box.com/s/8e23hqzsk3e6bj1s7fhhj49to2lilzk2>  
(<https://cmu.box.com/s/8e23hqzsk3e6bj1s7fhhj49to2lilzk2>)

**57-222 French Diction**

Fall: 3 units

Singers sing in multiple languages and are expected to sound authentic and compelling in each, including the display of emotion. In this course, undergraduate singers will learn the sounds and spellings of French, French phonemes, French tonic stress, translation and communication, as well as how to make these clear in lyric diction. This course is exclusive to undergraduate voice majors and graduate-level collaborative pianists and fulfills part of the degree program. Singers engage with the various and many spellings of the French language, learn how to distill those into sound units called phonemes, and then how to express these sounds within a large space using lyric diction. Students will learn the basics of phonetic transcription using an online textbook, and prosody (including l'accent d'insistance) in the first half of the semester. During the second half of the semester, they will sing one selection of their choice in the classical genre to demonstrate an understanding of French lyric diction.

**57-223 German Diction**

Fall: 3 units

In-depth study of German diction - development of legato vocal style in German through the analysis of grammatical usage, word construction, vowel colorization and consonant articulation. Included are in-class German diction evaluations, peer assessment, and emphasis on competency in using the International Phonetic Alphabet.

**57-226 Jazz Improvisation and Performance**

Fall and Spring: 3 units

This course provides students, both music and non-music majors, with the tools and techniques for jazz improvisation that enables them to progress toward an intermediate to advanced level. Analysis of harmonic and melodic materials, extensive listening and performance exercises will assist the student in his/her development as an improviser. The course will culminate in a performance of small group/combo pieces on the Jazz Orchestra concert. Students need to audition by performing a jazz etude or standard of their choice and demonstrate any improvisational skills they might have. Please contact the jazz orchestra director at ms86@andrew.cmu.edu to set up an audition.

**57-227 Jazz Instrumental Ensemble**

Fall and Spring: 3 units

This ensemble incorporates a comprehensive approach to Big Band performance and study. The music performed is drawn from all eras of big band repertoire with occasional programs of specific composers and genres. The ensemble is carefully coordinated with the Jazz Vocal Ensemble and major ensembles in order to challenge and prepare students for professional music career opportunities. The ensemble performs on the regular School of Music concert series (2-3 shows per semester) and for on-campus events. Admission of undergraduate and graduate students is by competitive audition and placement is by the director. Grading is based on attendance, preparation, and consistent progress.  
Prerequisite: 57-227

**57-230 Baroque Ensemble**

Fall and Spring: 3 units

Carnegie Mellon Baroque is a performing ensemble of 15-25 players consisting of winds, strings and keyboard. Students in this ensemble explore the orchestral and chamber music of the 18th Century. The Ensemble performs on modern instruments, incorporating performance practice ideals of the Baroque era. Throughout the rehearsal process, students are encouraged to study original source materials and arrive at historically informed and musically satisfying performances.

**57-232 Chamber Music: Guitar**

Fall and Spring: 3 units

Provides an opportunity for students to play in small ensembles, advised by faculty coaches. The performers will develop effective rehearsal techniques, explore chamber music repertoire, deal with issues of intonation and balance, and arrive at interpretive conclusions that are stylistically sound, yet individualistic and creative.

**57-234 Performance for Composers**

Fall: 6 units

This course is for composition majors who choose to fulfill one semester of the Ensemble requirement in their junior year by completing an independent performance project in either the Fall or Spring semester. Examples of projects can include producing a recital of their compositions or pursuing other performing interests, such as writing music for a School of Drama production. Registration by composition faculty permission only.

**57-240 Acting I for the Singer**

Fall: 3 units

The basics of acting will be established throughout the first year following the guideposts described in Audition, by Michael Shurtleff and #237:s. Structured improvisations, monologues, scene work, songs, and arias will provide a platform for the development of stage presence and effective communication. Each semester will finish with a group project that provides an opportunity for the students to begin to work together as a cast.

**57-241 Acting II for the Singer**

Spring: 3 units

This course continues Acting I (57240) and is devoted to freeing the actor's imagination, creativity, and impulse while creating a strong acting foundation through basic exercises, improvisations, and scene work. Students will explore scenes with Stanislavsky's action/objective work and etudes as well as participate in a thorough, professionally-modeled rehearsal process. Connections between theatrical acting and operatic acting will be made over the course of the semester.  
Prerequisite: 57-240

**57-257 Orchestration I**

Fall: 6 units

Orchestration teaches students how to write idiomatically for the various instruments of a Western symphony orchestra. We will develop critical listening skills and practice composing/arranging works for small, medium, and large ensembles.  
Prerequisites: 57-153 or 57-150

**57-258 20th 21st Century Techniques**

Spring: 6 units

This course is open to all music majors and required for sophomore composition majors. The most important techniques from Debussy to the present will be reviewed in terms of melody, harmony, and form. Tonality, serialism, and aleatoric devices will be studied. Compositional techniques of the 20th Century are put into perspective and compared with other developments in the arts. The class is conducted as an open forum in which discussions are encouraged.  
Prerequisite: 57-151

**57-271 Orchestration II**

Fall: 6 units

Students will analyze music from the Classical to Avant-Garde and use the knowledge acquired to orchestrate piano scores in the appropriate style. Style, practicality, color, and imagination are encouraged. This course is designed for junior composition majors. Other students may register with instructor permission after an interview.  
Prerequisite: 57-257

**57-273 Piano Pedagogy I**

Fall: 6 units

This course offers an historical overview of piano pedagogy including its significant developments over the past forty years. Topics covered include beginning piano techniques, the sequencing of concepts and materials, common problems among beginning pianists, practicing, motivation, and parental involvement. Current representative beginning piano methods will be surveyed.

**57-274 Piano Pedagogy II**

Spring: 6 units

This course will focus on advancing young piano students from Elementary to early Intermediate level. In class, students will be presented with how to teach technical exercises and repertoire to advance their students in a comprehensive way. We discuss methods of teaching the repertoire, including technique, reading, musicality, sound, and all topics related to advancing young students to the next level with a solid base.  
Prerequisite: 57-273

**57-275 Piano Pedagogy III**

Fall: 6 units

Continuation of 57-274. Intermediate literature, analysis, teaching, and performance will be covered. Topics include "What is style?"  
Prerequisite: 57-274

**57-276 Piano Pedagogy IV**

Spring: 6 units

In Piano Pedagogy IV, students learn how to teach classical, Romantic, Modern, and Contemporary early-advanced and advanced repertoire.  
Prerequisite: 57-275

**57-283 Music History I**

Spring: 9 units

This course offers a highly active cultural study of "early music" from the Medieval, Renaissance, and Baroque periods within "Western" and global paradigms. It will emphasize representative genres, forms, and creators to trace the evolution of musical style, clarify main period characteristics, set musical developments in broader cultural contexts, and how this knowledge applies to practical decisions made by today's musicians. The course also introduces students to essential methods of research and presentation about music history involving written, visual, and oral communication. The resulting model embraces a highly athletic approach to the material, rather than the passive absorption of content.

**57-284 Music History II**

Fall: 9 units

This class will be an in-depth analytical study of music of the Classical and Romantic periods. It will emphasize selected genres and forms by representative composers in order to trace the evolution of musical style, clarify the main characteristics of these periods, set the musical developments in broader cultural contexts, and apply this knowledge to practical decisions made by today's musicians.

Prerequisite: 57-283

**57-285 Music History III**

Spring: 9 units

This class will be an in-depth analytical study of music from the 20th and 21st centuries. It will emphasize selected genres and approaches by representative composers in order to trace the various threads of musical style, to clarify the main characteristics of the period's music, to set the musical developments in broader cultural contexts, and to apply this knowledge to the lives and musical practices of musicians today.

Prerequisites: 57-283 and 57-284

**57-289 Repertoire and Listening for Musicians II**

Fall: 3 units

This is a continuation of the School of Music's four-semester listening curriculum. Students listen critically to essential music which has stood the test of time and to superior performances. This semester's repertoire includes units focusing on contrapuntal masterpieces from the Middle Ages through 20th Century, and further builds score-reading experience. This on-line course features listening and discussion in a virtual coffee shop atmosphere. 2-3 hours of listening per week. Midterm and final listening tests. Proficiency requirement for sophomore music majors. Other students admitted with instructor's permission. Repertoire and Listening for Musicians I and II are not prerequisites.

**57-290 Repertoire and Listening for Musicians III**

Spring: 3 units

This is the culmination of the School of Music's four-semester listening curriculum. Students listen critically to essential music which has stood the test of time and to superior performances. Highlights of this semester's repertoire include units on Middle and Late Beethoven as well as a decade-by-decade survey of the 20th Century. This on-line course features listening and discussion in a virtual coffee shop atmosphere. 2-3 hours of listening per week. Midterm and final listening tests. Proficiency requirement for sophomore music majors. Other students admitted with instructor's permission. Repertoire and Listening for Musicians I-III are not prerequisites.

**57-296 Keyboard Studies Lab**

Spring: 3 units

Continuation of Keyboard Studies for Music majors. Spring semester only.

Prerequisite: 57-295

**57-299 Bagpipe and Drum Band**

Fall and Spring

Ensemble for Music Performance (Bagpipe) majors.

**57-300 Advanced Bagpipe and Drum Band**

Fall and Spring: 6 units

The Pipe Band at Carnegie Mellon is a competitive Grade 3 band in the Eastern United States Pipe Band Association. The band competes at various Scottish festivals and Highland Games during the school year. The band also performs at university activities throughout the year. These include Convocation, Homecoming, Spring Carnival, and Commencement. Other engagements are Spring Concert at CMU and the St. Patrick's Day Parade in Pittsburgh. The band has also played as an opening act for the Pittsburgh Steelers and a Rod Stewart concert.

Prerequisite: 57-299

**57-301 Bagpipe History**

Intermittent: 3 units

This course covers all types of bagpipe music, including Ceol Mor and Ceol Beag, and studies the prominent composers from MacCrimmon to the present day. Students compose their own material in all time signatures commonly used. The course covers Piobaireachd, Marches, Strathspeys, Reels, Hornpipes, and Jigs, as well as harmony and the ability to write out tunes from repetitive listening.

**57-303 Bagpipe Literature and Repertoire**

Intermittent: 3 units

This course will cover the origins of the bagpipe and Piobaireachd, bagpipe music in competition, military, and dance. We will also cover major piping competitions, famous bagpipe players, and piping today.

**57-304 Bagpipe Maintenance**

Intermittent: 3 units

All aspects of bagpipe maintenance are covered in this course, from basic hemping and tying in bags to reeds set-up and manipulation. The course includes study of all types of reeds, cane and synthetic, as well as drone and chanter, and recognition of pipemakers' patterns and distinctive hallmarks.

**57-305 Bagpipe Reedmaking**

Intermittent: 3 units

This is a hands-on course where the student learns how to make pipe chanter reeds by the traditional method of gouging, shaping, and tying up. This course follows 57-304, Bagpipe Maintenance. Further analysis of chanter and drone reeds will be covered also.

Prerequisite: 57-304

**57-306 World Music**

Intermittent: 9 units

A study of major musical traditions from around the world, including classical music from Asia (broadly defined) and the Middle East, as well as traditional musics in Africa, Europe, and the Americas. This course will examine music in its socio-cultural context, and will demonstrate how learning about music from diverse cultures increases cross-cultural understanding. This course will engage with readings, listening examples, multi-media presentations, in-class discussions, music-making activities, and special guests (virtual and in person).

**57-307 Bagpipe Theory**

Intermittent: 3 units

This course prepares students for 57-302, Bagpipe Construction. All aspects of Bagpipe Theory are covered, including time signatures, grand staff, musical rudiments, musical terms and definitions, and writing of simple tunes from memory.

**57-329 Beginning Piano for Minors**

Fall: 3 units

This is a small group lesson for music performance, music composition, music technology, and music theory minors who cannot pass the required beginning piano test.

**57-330 Beginning Piano for Minors**

Spring: 3 units

This is a small group lesson for music performance, music composition, music technology, and music theory minors who cannot pass the required beginning piano test.

**57-331 Principles of Education**

Fall: 9 units

This course introduces students to the art and science of being an educator. Content includes views of the academic and social structure of the school, physiological and amp; social characteristics of learners that influence instruction, widely recognized research on learning and amp; teaching, and appropriate and amp; effective class preparation and teaching strategies.

**57-332 Introduction to Conducting**

Fall: 6 units

This course develops the basic skills needed to conduct instrumental ensembles or a small orchestra. It is primarily focused on conducting technique, body language and body coordination and communication. It also deals with learning and translating an instrumental or orchestral score into actual music. The goal is to achieve a clear and communicative technique upon which an artistic interpretation can be built. The student works periodically with a pianist or a small chamber ensemble.

**57-333 Band and Choral Arranging**

Spring: 6 units

The main purpose of the course is to enable students to compose arrangements suitable for public performance for a cappella choir, instrumental chamber groups, and concert band. By the end of the course, students should achieve a satisfactory level of competence in regard to: 1. Effective writing through knowledge of instrumental and vocal performance techniques. 2. Writing homophonic, polyphonic, homorhythmic and monophonic textures for effective ensemble sound and variation. 3. Identifying and creating effective orchestration for instrumental and vocal ensembles. 4. Identifying expected music knowledge, performance ability, and attitudes of middle and high school music ensemble students.

Prerequisites: 57-153 or 57-150

**57-334 Fundamentals of Marching Band**

Fall: 3 units

A marching band, due to its visibility and high degree of student involvement, is an integral part of secondary school music programs. The well-schooled music education graduate must have knowledge of this unique form of music performance. This course, designed primarily for those seeking a career in teaching, will accommodate students with no experience and others who have participated in marching band. Among the many areas of concentration will be: philosophy, show charting, marching fundamentals and commands, logistical awareness, and budget formulation. Observation of and active assistance with Carnegie Mellon Kiltie Band will be part of the course content.

**57-336 Instrumental/Choral Conducting**

Spring: 6 units

This course is a continuation of Introduction to Conducting (57332). The course offers a more detailed conducting technique, adding those subjects related to choral conducting. This is followed by the study and the analysis of interpretation from the point of view of the conductor and ends stressing a set of important practical items, including the psychological attitude and the leadership a conductor must develop as well as the organization and achievement of a fruitful rehearsal technique. The students work periodically with a pianist, a soloist or a chamber ensemble on traditional works and on their own compositions in the case of composition majors.

Prerequisite: 57-332

**57-337 Sound Recording**

Fall and Spring: 6 units

Sound Recording is the first (and required) course in the sequence that includes Sound Editing and amp; Mastering and Multitrack Recording. Sound Recording centers around the Vlahakis Recording Studio in the College of Fine Arts: how the studio works, and how to record various types of music. The method of instruction is to learn by doing, and the goal is to achieve professional-sounding results. Equipment includes a complete 24-track Pro-Tools system, professionally designed control room that can accommodate up to 24 people, outboard preamps and other gear, and an interesting array of microphones. All recording is direct to hard disc. Grading is based on recording projects, class attendance, mastering studio hardware and software, and several quizzes. Work outside of class requires about 3 to 5 hours a week to complete projects and take-home quizzes.

**57-338 Sound Editing and Mastering**

Fall and Spring: 6 units

The raw recording is just the first step in the process of creating a professional finished audio product. "Editing" is the art of piecing together different takes to make one final 'good take.' "Mastering" is the art of polishing the 'good take' to perfection and balancing all the instruments and tracks, adding special effects, setting final levels. If 'recording' seems like an high-energy activity and involving engineers, musicians, producers and 'editing and mastering' are the necessary counterparts and long tedious hours of solitary confinement honing the skills of the mastering engineer. Those taking this course are expected to have significant music skills: actively playing a musical instrument (or composition), and/or the ability to read a piano score at the least, and a full orchestra score from any recent century, including our own, at the most. Class attendance is essential; work outside of class is necessary.

Prerequisites: 57-651 or 57-337 or 57-341 or 57-342

**57-339 Acting III for the Singer**

Fall: 6 units

This course will build upon the foundation laid in the first year, with a more concentrated look at scene work, an audition workshop that focuses on cold readings as well as monologues, and a character-development project that works to identify specific issues that inhibit freedom on stage. More in-depth work on songs and arias will lead into a musical scene project. The semester will close with a classical text project in which the students will work with verse.

Prerequisite: 57-241

**57-340 Acting IV for the Singer**

Spring: 6 units

This intermediate-level course continues Acting III for the Singer (57339) and is devoted to freeing the actor's imagination, creativity, and impulse through the study of Shakespearean text. Students will study sonnets and scenes to familiarize themselves with the Bard's cannon while gaining confidence in speaking his text and infusing his characters with life.

Prerequisite: 57-339

**57-344 Experimental Sound Synthesis**

Intermittent: 9 units

This is a course that will guide students into the world of experimental approaches to music and sound production, with particular emphasis in some of the key practices and concepts developed in the 20th and 21st centuries. We will examine a variety of ways in which sound works are made and perceived; understanding the historical perspectives and critical viewpoints of each approach through the application of hands-on practicum. The topics covered in the course are divided into three large areas: the art of sound, the use of technology in the production of sound works, and the creation of interdisciplinary sound installation. Students from different disciplines will work together to collaborate on the designing, prototyping and execution of a series of ambitious projects in response to the topics covered in class.

**57-345 Twisted Signals: Multimedia Processing for the Arts**

Spring: 10 units

This course presents an overview on manipulating and synthesizing sound, video, and control signals. Signals are the raw materials used in many forms of electronic art and design - electronic music, interactive art, video art, kinetic sculpture, and more. In these fields, signals are used to represent information about sound, images, sensors, and movement. By transforming and manipulating these types of signals, we are able to create powerful new tools for digital art, multimedia applications, music, responsive environments, video and sound installation, smart products, and beyond. In this course we will study Signal Processing from a practical point-of-view, developing tools that can be easily integrated into art-making using the graphical programming environment Max (a.k.a. Max/MSP/Jitter). We will present a survey of Signal Processing techniques used in the sonic and visual arts, and will discuss the mathematical theories underlying these techniques. Students will be encouraged to combine, modify, and extend working examples of software to create original digital artworks.

**57-347 Electronic and Computer Music**

Fall and Spring: 6 units

The history of electronic music is relatively short, but the music has been important in its influence. Today, nearly every recording available has been processed or constructed through electronic and digital means. These techniques are built on the research and ideas of groundbreaking electronic music artists of the past one hundred-plus years. This course is divided into two units. The first half of the semester will be project-based. You will be given creative assignments based on historical precedents. All work is to be original in nature, and not "cover" versions of existing pieces (this does not preclude the possibility of sampled materials). The second half of the course is devoted to developing skills in Max (Max/MSP/Jitter). Max is an essential tool of the current technology-based composer, and is essentially a toolbox for developing your own custom software.

Prerequisite: 57-101

**57-355 Secondary Guided Teaching**

Spring: 3 units

This course enables students to apply instructional strategies in local secondary school music classes. School visits provide opportunities to work with band, choral, and amp; orchestral ensembles and general music classes. Seminar discussions with the cooperating teachers familiarize students with both school-wide and classroom management issues that affect teaching, learning, motivation, and the administration of music programs.

**57-356 Elementary Guided Teaching**

Fall: 3 units

This is the second level of field experience in the public schools. This course provides for observation and closely supervised teaching experiences with elementary-age children in a school setting.

**57-358 Introduction to Electronic Music**

Fall: 9 units

This course will allow students to produce original works of electronic music composition in response to strategic listening assignments presented within their historical context. Students will learn critical listening and analytical skills and be assessed on their electronic music production as well as on their ability to articulate context and structure. This course is for undergraduate music students. Other students may register for it with the permission of the instructor.

**57-359 Audiovisual Composition**

Spring: 9 units

This production-centered module focuses on audiovisual composition. It covers several theoretical and practical approaches as well as video production software and techniques. Students will learn about the history of visual music and other cultural and historical contexts for audiovisual composition. They will analyze and discuss pieces of historical significance along with modern examples. Finally, they will produce audiovisual work using the theory and examples discussed in class to inform their compositional strategies. Production techniques taught in the course will center on video editing and processing but will include other aspects of production such as filming and compression for various distribution formats.

Prerequisite: 57-358

**57-360 Brass Methods**

Fall: 3 units

This music education course develops basic brass playing and teaching techniques for beginning and intermediate instrument classes. The course includes training in beginning band program design, aural and amp; visual diagnosis of individual and ensemble playing problems, and methods of accelerating music reading independence in young players. The course requires two off-campus field teaching experiences in local schools. Each field teaching experience will require about 3 hours to complete. Students should allow enough time in their schedules to complete this requirement.

**57-361 Percussion Methods**

Fall: 3 units

This class gives the non-percussion major a background in the fundamentals of teaching percussion. The main focus of the course is snare drum. The students spend most of their time learning the basic concepts of beginning snare drum so they will be prepared to teach beginning students of any grade level. Much time is devoted to proper stance, grip, and stroke in order to insure a good foundation for a beginning student. Also covered are the various mallet instruments, timpani, and all small hand percussion. Students will learn about purchasing proper equipment for the various levels of learning in common school programs.

**57-362 Woodwind Methods**

Spring: 3 units

This course has been developed so that students will gain a full understanding of the pedagogy relative to woodwind instruction in grades 4 to 12. It will focus on factors regarding the instruction of fundamentals relative to the oboe, clarinet, alto sax, and flute.

**57-363 String Methods**

Spring: 3 units

String Methods is a participatory course focused on the pedagogy of string playing in group settings at the elementary and secondary level and designed to prepare music educators for work in the public schools. Hands-on learning of basic string techniques on violin/viola and cello/bass will provide perspective to enable music educators, as well as composers/arrangers and conductors to gain awareness of the many layers of learning and performing on bowed strings. In addition to the scope and sequence of instruction, aspects of creating an inclusive instrumental classroom culture, classroom and program management, recruitment and retention, assessment for strings, differentiation, and remediation will be explored. Selection of appropriate levels of teaching materials and literature, acquiring and managing equipment, and supplies will be addressed as well as how to infuse alternatives styles into the orchestra curriculum.

**57-364 Conducting Practicum**

Fall and Spring: 3 units

This course provides applied conducting experience for Music majors pursuing the Minor in Conducting. The Conducting Practicum is facilitated by students conducting reading sessions with the Repertoire Orchestra, an elective ensemble for instrumental music students in the School of Music. In combination, these classes serve to hone conductors' skills in score reading, analysis, and other forms of score study and give advanced conducting students an outlet for practicing baton technique, rehearsal strategy, and leadership from the podium.

Prerequisite: 57-332 Min. grade B

**57-367 Opera History and Literature**

Fall: 9 units

Abundant and multifarious over centuries, opera remains one of the most expansive genres and unruly concepts in the performing arts. Knowledge of its history—or rather "histories"—and the contours of its repertoires is essential to any artist who engages with it, as are the skills to approach any representative work as a musical and dramatic text. The course aims to familiarize students with these aspects through historical content and the applied skills of analysis and research. Throughout, we also challenge our ideas of "canon" by problematizing hegemonic aesthetics and combating the routines of "chronology." Finally, following Robert Schumann's dictum "Never neglect hearing good operas," our explorations seek to enrich our own sense of pleasure with opera as genre and concept. The course combines elements of lecture and discussion format. Since we as audience members frequently experience operatic works out of chronology in performance, this course embraces an exploration of repertoire without a single chronology. The first half of the course introduces important analytical paradigms, contextual information, and case studies of operatic texts. In the second half of the semester, the class breaks out into small teams to lead discussions on repertoire examples from representative categories. Finally, there is no shortcut around studying and absorbing the works assigned for this class. Comprehension assignments throughout the semester will assess your ability to absorb and analyze material. The in-class midterm exam and that take-home final exam will test your knowledge and ability to undertake more complex evaluations. Since the course is cross-listed with graduate and undergraduate Music numbers, undergraduate students will have modified assignment expectations. Open to Music students only.

**57-374 Music in the Urban School**

Spring: 9 units

This course will involve workshops with nationally known instructors in eurythmics, world drumming, contemporary popular music, and classroom management. The course will require attendance at workshops, classroom observations and closely supervised teaching experiences, including up to 12 hours of practicum visitation to be fulfilled scheduled by the Instructor. This course fulfills the Community Engagement requirement in the Master's of Music degree program. Schools involved are all inner city schools with a poverty level of 75% or above. This course is offered as the result of a grant received from the Federal Department of Education by the School of Music, the Pittsburgh Public Schools, and the Wilkesburg School District.

**57-375 Music in the Elementary School**

Fall: 6 units

This course is designed to provide a philosophical background for teaching music in the elementary school and to provide a variety of pedagogical techniques that are essential when teaching music from Preschool through Grade 6.

**57-376 Music in the Secondary School**

Spring: 6 units

This course covers a variety of topics related to the development and the management music programs in secondary schools. Emphasis is placed on the leadership, classroom management, general music and amp; performance course content, and routine administrative planning.

Prerequisites: 57-375 Min. grade B and 57-356 Min. grade B

**57-377 Psychology of Music**

Intermittent: 9 units

Music cognition is an interdisciplinary approach to understanding the mental processes that support musical behaviors, including perception, comprehension, memory, attention, and performance. Like language, music is a uniquely human capacity that arguably played a central role in the origins of human cognition. This course is a survey of current approaches to and theories about the perception and cognition of music. Topics covered include psychoacoustics; the cognitive neuroscience of music; relationships between music and language; the nature of musical knowledge; and debates about aesthetics, evolutionary psychology, and musical universals. At the end of this course a student should be able to identify key theories and hypotheses in music cognition as they relate to memory, emotion, physiology, neurology, acoustics, language, and evolution. They will be able to comparatively evaluate hypotheses and place them in an intellectual context. These objectives will be achieved through critical reading, discussions, and written exercises. There are no prerequisites for this course. It will be helpful for you to know some basic elements of music theory (such as the names for chords, Roman numerals, and so on), but some extra help will be available to cover these topics. Some notational basics will be covered in the first lecture.

Course Website: <https://cmu.box.com/s/8e23hqzsk3e6bj1s7fhj49to2lilzk2>  
(<https://cmu.box.com/s/8e23hqzsk3e6bj1s7fhj49to2lilzk2>)

**57-378 Introduction to Music Cognition Research**

Intermittent: 9 units

This course explores the roles of cognitive processes in the experience of music with a focus on carrying out a collaborative laboratory project in order to understand first-hand the challenges of the experimental study of music. In readings, lectures, discussions, and demonstrations we will become acquainted with the relevant psychological theories of perception, memory and learning, and review and critically analyze selected experimental findings on the psychology of music. We will examine the use of psychological principles (e.g. Gestalt laws of perception, limitations on working memory, categorical perception, chunking, schemas, modularity) to explain musical phenomena. The emphasis will be on applying an experimental approach to music perception and cognition, but we will also consider ongoing debates about larger issues (such as music's adaptive value to the human species, and the determinants of musical taste). Prerequisite: either Harmony I or Intro to Cognitive Psychology. Prerequisites: 57-149 or 57-152

**57-381 Collaborative Piano I**

Fall and Spring

These are a series of courses which allow the student the opportunity to accumulate experience in a professional setting with students and faculty. The pianist will be assigned to a voice studio(s) and play for students and their professional mentors, supervised by a Collaborative Piano faculty member. Assignments may include playing voice juries. This course is open to Music Majors and Non-Music Majors, based upon a mandatory audition prior to approval.

**57-382 Collaborative Piano II**

Spring

These are a series of courses which allow the student the opportunity to accumulate experience in a professional setting with students and faculty. The pianist will be assigned to a voice studio(s) and play for students and their professional mentors, supervised by a Collaborative Piano faculty member. Assignments may include playing voice juries. This course is open to Music Majors and Non-Music Majors, based upon a mandatory audition prior to approval. Prerequisite: 57-381

**57-383 Collaborative Piano III**

Fall

These are a series of courses which allow the student the opportunity to accumulate experience in a professional setting with students and faculty. The pianist will be assigned to a voice studio(s) and play for students and their professional mentors, supervised by a Collaborative Piano faculty member. Assignments may include playing voice juries. This course is open to Music Majors and Non-Music Majors, based upon a mandatory audition prior to approval. Prerequisite: 57-382

**57-384 Collaborative Piano IV**

Fall and Spring

These are a series of courses which allow the student the opportunity to accumulate experience in a professional setting with students and faculty. The pianist will be assigned to a voice studio(s) and play for students and their professional mentors, supervised by a Collaborative Piano faculty member. Assignments may include playing voice juries. This course is open to Music Majors and Non-Music Majors, based upon a mandatory audition prior to approval. Prerequisite: 57-383

**57-385 Collaborative Piano V**

Fall and Spring

These are a series of courses which allow the student the opportunity to accumulate experience in a professional setting with students and faculty. The pianist will be assigned to a voice studio(s) and play for students and their professional mentors, supervised by a Collaborative Piano faculty member. Assignments may include playing voice juries. This course is open to Music Majors and Non-Music Majors, based upon a mandatory audition prior to approval. Prerequisite: 57-384

**57-386 Collaborative Piano VI**

Fall and Spring

These are a series of courses which allow the student the opportunity to accumulate experience in a professional setting with students and faculty. The pianist will be assigned to a voice studio(s) and play for students and their professional mentors, supervised by a Collaborative Piano faculty member. Assignments may include playing voice juries. This course is open to Music Majors and Non-Music Majors, based upon a mandatory audition prior to approval. Prerequisite: 57-385

**57-387 Professional Essentials for the Percussionist I**

Fall: 3 units

Course in professional practices for undergraduate percussion students.

**57-391 Keyboard Studies for Music Education I**

Fall and Spring: 3 units

This course develops piano skills necessary for work in the elementary and secondary schools. Special emphasis is placed on transposition, score reading, harmonization and sight-reading. This course is required for all music education minors. Prerequisite: 57-194

**57-392 Keyboard Studies (Music Ed)**

Fall and Spring: 3 units

Continues 57-391 Keyboard Studies V. This course is required for all music education majors. Prerequisite: 57-391

**57-402 Alexander Technique for Musicians**

Fall: 3 units

The Alexander Technique is a simple and proven method of self-care that helps to relieve the tension, stress, and pain caused by misuse of the body. It is based on the principal that "use affects functioning." By learning to be more aware of how they "use" themselves, students of the technique find they are able to make changes that allow them to perform daily tasks and activities with a new sense of freedom, balance, and support. As a performing artist, you can use the Alexander Technique to help you prevent or manage common performance problems such as: stage fright, lack of poise or confidence, lack of breath control, vocal strain, and physical discomfort while practicing or performing. The Alexander Technique offers relief from many physical problems that interfere with performing. This includes, but is not limited to, poor posture, headaches, jaw tension, and repetitive strain injuries. The Alexander Technique lets you explore a fully conscious, improved way of using your breath, your voice, and your body. You will gain knowledge and understanding of your mental and physical resources, freeing your potential as a performer.

**57-403 Yoga for Musicians**

Fall and Spring: 3 units

This course is designed to apply and incorporate yoga techniques into student practice sessions to give them the tools for more successful, controlled performances. Additionally, students will learn poses and stretches that will enable them to strengthen, correct, and repair their bodies, which will provide longevity to their careers.

**57-404 The String Quartet: A Social History**

Intermittent: 9 units

The string quartet is at once a medium and a genre, even a form which for more than two hundred years has had a special, unparalleled place in Western music. This course examines the development of the string quartet - from its function as an intimate and conversational social setting for amateurs, to its role as a secret repository of composers' most daring thoughts. The string quartet repertoire under discussion spans the first attempts at string quartet writing in the 17th Century, to serialism and microtonal disintegration in the 1960's, to contemporary Pop-Rock fusion experiments. This course also deals with the social and personal histories of four individuals who freed themselves from hegemonic orchestral rules in favor of an instrumental democratic microcosm.

**57-405 Concerto: Virtuosity and Contrast**

Intermittent: 9 units

The Concerto, one of the most popular forms of music, is also a dramatic form, a drama of contrast between the strength of one body of sound and another (volume), between one type of sound and another (tonal distinction), between the individual and the masses, and finally, between the "Solo" virtuoso and the less gifted "Tutti" players. The goal of this course is to examine the greatest concerti written for all instruments; from Vivaldi's "Concerto for Two Mandolins" to John Adams's "Grand Pianola Music," and much more, while dealing with the social and personal histories of unforgettable virtuosos and the concerti that became their "Battle Horses." The program analyzes great concerti performed by the world's greatest soloists and orchestras.

**57-408 Form and Analysis**

Spring: 6 units

This course builds upon the music theory skills developed in Harmony I and Harmony II. It provides an overview of some of the predominant forms of 17th, 18th, and 19th-century Western classical music. The motives, themes, and large-scale structures of compositions are analyzed, focusing on how these elements relate to each other and to the composition as a whole. Prerequisites: 57-150 or 57-153

**57-409 Puccini Operas**

Intermittent: 9 units

Standing between the 19th and 20th centuries, Puccini witnessed extraordinary socio-political and cultural shifts sweeping across Europe. His operas reflect such changes through their gradual stylistic adherence to modernity. From theatrical and literary plots to complex relationships with poets, publishers, impresarios, singers, conductors, and political censors, Puccini's operas offer excellent grounds for interdisciplinary dialogue and cultural analysis.

**57-411 Musical Theater on Stage and Screen**

Fall and Summer: 9 units

Defining what musical theater "is" is no easy task. The genre/form/phenomenon as we know it today represents an evolution of embodied practices and interdisciplinary creativity spanning cultures, geographies, traditions, media, and time. Similarly, the history of musical theater—or, more appropriately, the histories of musical theater—should not be reduced to simple narratives or linear chronologies. This course fuses lectures and discussions to supply information and stimulate the exploration of an ambitious range of topics. Our scope is certainly venturous, but only out of an earnest affection for the material. Throughout the semester, we will explore case studies of stage and screen through a variety of sources and artifacts, first surveying essential musical and dramaturgical components before examining geneses, contexts, and legacies. The course also introduces significant trends in academic and popular historiography of musical theater, especially those that problematize and reevaluate Eurocentric (and "Broadway"-centric) notions of canon, aesthetics, cultural distribution, and appropriation. In addition, we will examine the process of developing musicals from page to stage, the function and labor involved in production and performance, and interpretive concerns in reviving established works and producing new ones. Questions and answers in this course navigate concepts of identity, performance, and artistic agency in musical theater history and practice. Ultimately, students will learn to ask questions about musical theater creators, creations, and consumers based on the student's unique disciplinary strengths. You don't need to be a musical theater buff to take, enjoy, and/or profit from this class. No performance component is required. This course counts as Music Support for Music students.

**57-417 Major Vocal Performance Ensemble**

Fall and Spring: 6 units

There are two choral ensembles. Concert Choir is a select ensemble of approximately 40 voices of superior vocal/musical talent and experience in the choral idiom. Performance requirements are more stringent than those of the Repertory Chorus. Repertory Chorus is an ensemble of undetermined size. Emphasis is placed on vocal technique and development, musical skills in the rehearsal with minimum performance requirements. Audition required.

**57-418 Major Instrumental Ensemble**

Fall and Spring: 6 units

Major Instrumental Ensemble is a central, required component of the instrumental performance curricula within the CMU School of Music. The purpose of the major ensembles' activities is to prepare students for careers as dynamic leaders in professional orchestras, wind ensembles, contemporary ensembles, and other professional music groups. Major Instrumental Ensemble also offers students the extraordinary experience of shaping the future of the large ensemble art form by premiering new works, highlighting underappreciated music, and engaging in exciting new collaborations. Ensembles include the CMU Philharmonic, Wind Ensemble, Contemporary Ensemble, and Opera Orchestra. Casting is determined by faculty leaders, studio instructors, and/or audition.

**57-419 Chorus**

Fall: 6 units

The CMU Chorus is a SATB group of all freshman and sophomore voice majors, other music majors, and University students from other schools on campus. The Chorus performs two concerts with the CMU Philharmonic as the Festival Chorus which includes junior and senior voice majors: the holiday concert and the winter oratorio concert with a prominent guest conductor. The Chorus also performs a spring concert. Recently, it was a concert of opera choruses and the live soundtrack for the showing of the silent film, The Passion of Joan of Arc. Membership is by audition.

**57-420 JIVE - CMU Jazz Choir**

Fall and Spring: 3 units

A highly selective group of mixed voices who perform contemporary jazz and pop vocal arrangements. Open to all CMU students. Previous registration or a successful audition will meet the prerequisite requirement. Contact the instructor, Betsy Lawrence and lt;blawrenc@andrew.cmu.edu and gt;, to schedule an audition. Prerequisite: 57-420

**57-421 Exploded Ensemble**

Fall and Spring: 6 units

Exploded Ensemble is a group dedicated to the performance of music that pushes the boundaries of traditional performance and composition. The ensemble has a strong emphasis on electro-acoustic performance technique, experimental approaches to staging and amplification, and visuals (live video, computer controlled lighting, wearable technology, etc.). The group will perform works by new/experimental/electro-acoustic composers and will create new arrangements of works for which scores may not currently exist - for example, music by rock bands, electronic musicians, and sound artists. The overall goal of the ensemble is to explode the idea of traditional concert music performance. In so doing we shall advance student skills in music performance, music appreciation, and to advance the very important conversation on the future of concert music. Students interested in this course who have not had the prerequisite should contact the instructors.

Course Website: <https://courses.ideate.cmu.edu/57-421> (<https://courses.ideate.cmu.edu/57-421/>)

**57-422 Singers**

Fall and Spring: 3 units

The CMU Singers is a specialized group of 12-16 singers, who are also members of the CMU Chorus, who perform music written especially for a small vocal ensemble. These students must demonstrate an advanced level of vocal ability and musicianship to handle the most challenging vocal repertoire suitable for young singers. Membership will be determined by the CMU Chorus audition.

**57-423 Repertoire Orchestra**

Fall and Spring: 3 units

This course thoroughly acquaints participants with the standard works one would expect to encounter as part of a career as an orchestral player. Assigned repertoire will be read each class session. All students are eligible to register for this course by special permission. Students who are not placed in the Carnegie Mellon Philharmonic are given priority for registration.

**57-424 Percussion Ensemble**

Fall and Spring: 3 units

This ensemble is open to all percussion majors.

**57-427 Advanced Seminar in Film Musicology**

Intermittent: 9 units

This course has been designed primarily for advanced students wishing to apply to film scores analytical methodologies pertaining to historical musicology, cultural studies, and genetic criticism. The films screened and the music analyzed in this course follow at first the historical development of cinema. Then, the syllabus focuses on the film music of Ennio Morricone in honor of his 90th birthday and on final presentations of film soundtracks selected by the students. Prerequisites include some knowledge of music history, theory, practice, or the instructor's permission.

**57-429 Beginning Piano for Children I**

Fall and Spring: 6 units

This course is the first of two courses in a year-long internship in the piano teaching of young children, combining class and private instruction: a study of the basic teaching/learning process as applied to piano teaching, covering comprehensive step-by-step presentation in reading, rhythm, ear training, sight reading, technique, and musicianship. Under supervision, students will teach the weekly group class and private lessons. Weekly conferences will be held for learning the presentation of materials for class teaching, analyzing pedagogical problems, and developing communication skills with both young pupils and their parents.

Prerequisite: 57-273

**57-431 Italian Vocal Literature and Repertoire**

Spring: 3 units

The course provides a bibliography of repertoire in the Italian language. Material will include art songs and cantatas and will be presented via individual student performances in class, listening to recordings and group survey of repertoire. Reading and writing assignments will serve to establish historical perspective as well as programming considerations.

**57-432 French Vocal Literature and Repertoire**

Spring: 3 units

This course examines French songs for solo voice. Representative works from 18th through 20th centuries will be studied in the context of music history, style and programmatic considerations. Classes consist of individual performance, listening to recordings, and group survey of repertoire. Reading and written assignments establish historical perspective as well as programming considerations.

**57-433 Musical Theatre Literature and Repertoire I**

Fall: 3 units

If you enjoyed participating in your high school musicals, this class is for you! Learn and perform songs from the musical theater repertoire, beginning with operetta to present day contemporary pieces. PDFs and practice tracks will be provided. Class performances will be live with a pianist.

**57-434 Musical Theatre Literature and Repertoire**

Intermittent: 3 units

Continues 57-433 Musical Theatre Literature and Repertoire I.

Prerequisite: 57-433

**57-435 German Vocal Literature and Repertoire**

Spring: 3 units

The course examines German repertoire composed for solo voice. Representative works from the Baroque period through the 20th Century are studied in the context of musical style, vocal demands and programmatic considerations. Repertoire focuses on art songs and cantatas, but also includes certain oratorio excerpts, which are included frequently in recital programs. A bibliography of German repertoire is compiled through individual or group performance of songs, listening to recordings and through research assignments, the latter of which focuses upon the works of specific composers. Reading assignments are included to establish an historical perspective.

**57-436 English/Contemporary Vocal Literature and Repertoire**

Intermittent: 3 units

The course provides a bibliography of vocal repertoire in the English language. Material will be limited to art songs and will be presented via individual student or group performances in class, and recorded performances. Research assignments will be required for selected anthologies or for works by specific composers. Repertoire will be examined according to vocal requirements, musical style, and programmatic function. The repertoire will consist primarily of works by British and American composers, but works by Russian and Spanish composers will also be included.

**57-437 Literature and Repertoire**

Fall and Spring: 3 units

This course deals with literature and repertoire for instrumental players, including excerpts frequently encountered in auditions. There are multiple sections organized by individual instruments and/or categories for combined groups of undergraduates and graduates.

**57-438 Multitrack Recording**

Fall and Spring: 9 units

This course builds upon the ideas learned in Sound Recording (57-337), but with an emphasis on close microphone techniques and popular music styles. Students will work in small groups and complete at least two recording projects. \$10.00 materials fee.

Prerequisites: 57-651 or 57-341 or 57-337 or 57-342

**57-441 Analysis of 19th Century Music**

Intermittent: 9 units

This course will provide students with a variety of tools for the analysis of music from Schubert to Mahler and early Schoenberg. The primary emphases will be on small-scale (chord-to-chord) harmonic organization, on the larger-scale organization of tonal centers, and on form, but other issues will also be explored (e.g. rhythm and meter, text/music relations). The course will sample a wide range of repertoires, including solo piano music, orchestral music, and opera, and it will have a special emphasis on chamber music including the German Lied.

**57-442 Analytical Techniques**

Fall: 9 units

This is a two-part course that teaches analytical techniques in a holistic and performative way. An analytical technique is a way to perceive or embody music with someone else: to find resonance or even difference without presenting one's perception as objective and universal. We use analytical techniques all the time in explicit ways and implicit ways when we make and listen to music. The first part of the course examines Western analytical techniques in their application to Western classical, jazz, popular, and non-Western musics. When appropriate, we will discuss non-western techniques, but they will not be a focus. We will learn traditional analytic methodologies and explore philosophical and cultural relationships between value, culture, identity, and analysis. There will be weekly readings, listening, and analysis assignments. In the first seven weeks, we will focus on the analysis of Western classical tonal music. The second part is designed for music majors with little to no prior experience in improvisation. Through practical application, students will explore the fundamental concepts and techniques of improvisation across various musical genres with a focus on the American Blues tradition. Emphasizing creativity and spontaneity, the course covers topics such as scales and modes, harmonic progressions, rhythmic patterns, and melodic development. Students will engage in guided improvisational exercises individually and collaboratively, developing confidence in solo and ensemble settings. By the end of the course, students will have acquired foundational skills in improvisation essential for musicians across diverse musical disciplines. During this part of the class, students will perform on their instruments in every meeting.

Prerequisite: 57-408

**57-444 Principles of Counterpoint**

Intermittent: 9 units

This course explores the development of Western music composed with multiple independent parts. The first half of the course traces the history of part-writing from medieval organum to the twenty-first century. Emphasis is given to study of pre-Baroque and twentieth-century music, and to the conceptual shifts that occurred moving in and out of the common-practice period. The second half of the course examines, across multiple musical styles, specific contrapuntal techniques such as imitation and ground bass forms. Assignments include both writing exercises and analysis, culminating in a term project on a topic selected by the student.

Prerequisites: 57-149 or 57-152

**57-445 Counterpoint in 18th-Century Composition**

Intermittent: 6 units

In this course, the student will study how to write two-part counterpoint within the harmonic framework of 18th-century instrumental music. The focus of study will be J.S. Bach's inventions, and writing will be directed towards composing several complete inventions in that style. Prerequisites: Harmony I and Harmony II or permission of the instructor. This course is designed for composers, theory minors, Bach lovers, keyboard majors, and anyone who wants to seriously sharpen their tonal writing skills.

Prerequisite: 57-408

**57-446 Renaissance Counterpoint**

Intermittent: 6 units

In this course the student will study how to write vocal counterpoint using the classic "species" approach, based on the style of Renaissance masters Palestrina, Lassus, and Victoria. The latter part of the course will extend the study to instrumental music of the 16th century, and explore the development of chromaticism in avant-garde composers of the time. Reading about and listening to Renaissance music and composers will be included as background context for the theory work. Daily writing exercises in the first part of the course will lead to a term project producing a performable piece of music by the end of the semester. This course is designed for composers (both for writing technique and college teaching preparation), theory minors, early music lovers, choral singers and conductors, church musicians, and anyone who wants to sharpen their writing skills. Prerequisite: Harmony I or permission of the instructor (demonstrated competence in reading treble and bass clef, and intervals).

Prerequisite: 57-408

**57-447 Harp Pedagogy**

Spring: 3 units

At the conclusion of the course, each CMU harp student should have learned the basics of teaching from both classroom time and "hands-on experience" and should develop communication skills, methods, techniques, and resources necessary to provide practical, excellent teaching of the harp.

**57-448 Brass Pedagogy**

Spring: 3 units

In this course we introduce the "Art of Teaching". In this case, to teach, develop and encourage young brass players just starting an instrument or who are in their early stages of development. Concepts of basic brass pedagogy will involve the following topics: Music as Metaphor; Teaching young students; Listening; Developing a Concept of Sound; Posture; Breathing; Embouchure; Articulation: Single Tonguing, Multiple Tonguing; Mouthpiece playing; The Warm-up; Slurring; Intonation; The Upper Register; Endurance; Vibrato; Dental Braces; Orchestral Playing; Performance Preparation; Taking Auditions Brass students will leave CMU with a basic understanding of the pedagogical needs and requirements of beginning and inexperienced students, so that they may begin private teaching studio upon graduation.

**57-449 Beginning Piano for Children II**

Fall and Spring: 6 units

This course is the second of two courses in a year-long internship in the piano teaching of young children, combining class and private instruction: a study of the basic teaching/learning process as applied to piano teaching, covering comprehensive step-by-step presentation in reading, rhythm, ear training, sight reading, technique, and musicianship. Under supervision, students will teach the weekly group class and private lessons. Weekly conferences will be held for learning the presentation of materials for class teaching, analyzing pedagogical problems, and developing communication skills with both young pupils and their parents.

Prerequisite: 57-429

**57-450 The Teaching Artist**

Intermittent: 6 units

For most musicians, teaching provides a steady income stream over the course of a lifetime. Whether you're interested in setting up a private teaching studio, offering masterclasses, performing school assemblies, developing an online academy, engaging with people with disabilities, or developing a new teaching modality, this course will help you understand the spectrum of opportunities available to teaching artists. You'll develop your teaching philosophy, studio policies, and online presence. In collaboration with Azure Family Concerts, the class will also develop and perform an interactive concert at the Children's Museum for families with autism. You'll learn to become an ambassador for music as you present your instrument/voice to young children at the Cyert Center and Carriage House preschool. These "outreach" or "community engagement" skills are highly valued by orchestras, opera companies, festivals, and arts organizations who seek to expand their mission and reach into their communities.

**57-451 The Citizen Artist**

Intermittent: 6 units

This course celebrates the intersection of artistry and citizenship by engaging in conversation around social justice and exploring ways in which music can uplift our Pittsburgh community. We will collaborate with Autism Pittsburgh and the Lullaby Project to create artful musical experiences that engage families with autism and foster connection between parents and babies. Musicians, artists, and social advocates across campus are invited to participate.

**57-452 Collaborative Project in Music Entrepreneurship: Innovation in Music & Wellness**

Intermittent: 6 units

The project for Fall 2025 aims to develop an innovative performance modality that utilizes music to foster connection and enhance mental health on the CMU campus. Outcomes will be measured and documented for evaluation by CMU's Director of Community Health and Well-being. Any CMU student (musician or otherwise) interested in developing a music and wellness project that benefits the campus community is welcome to join. This is an advanced entrepreneurship course and requires a solid foundation of project management and interpersonal skills. Class size is limited to a team of six self-driven students who will work as a team in collaboration with CMU Student Affairs. A high level of personal initiative and professionalism is required.

**57-454 The Freelance Musician**

Intermittent: 6 units

This course will put you in touch with innovative artists, managers, web designers, career consultants, and other professionals who want to help you succeed. There is nothing theoretical about this course: you'll perform "real gigs for real clients" who will offer feedback on your professionalism. You'll build a website with expert support and gain clarity on how music fits into your higher purpose. The objective of this course is to make you "roadworthy" as a professional musician, equipping you with the tools, skills, and mindset that would make people want to work with you again and again. You can think of it in three stages: "building the car" (professional portfolio), "tuning the engine" (communication); and "mapping the route" (strategy) to put you on the road to success. No prior knowledge or experience is required to take this course. You have already spent thousands of hours practicing to become a fine musician. Turning your artistry into a livelihood requires an entirely different skillset, which can be jumpstarted (in only about 50 hours) so let's get going!

**57-455 Shaping Time in Performance**

Intermittent: 9 units

This course will look at basic questions that performers face: Which level of pulse do I want to feel as the main one? How can I shape a pulse expressively? Which measure in a phrase is felt as a main goal, especially when the phrase contains an unusual number of measures? How can multiple tempi be meaningfully related? Among many important formal arrival points, which are the most important? In addition to these questions, we will also look at recent work on ways in which 18th-century musicians may have understood meter very differently from most musicians today. These alternate perspectives open new possibilities for hearing and shaping the flow of musical time in baroque and classical music. These issues will be pursued from two directions. We will develop simple theoretical tools that can make score analysis a helpful input to the decisions that performers make about such questions. We will also examine audio and video recordings by famous artists to see both how they dealt with these issues and what new questions are raised. Week-to-week work will include reading, listening, and score analysis. Students will write term papers that either use one of the main perspectives developed in class (starting from scores or starting from recordings) or else combine the two. They will also give presentations about their projects to the class.

**57-456 Marketing for Musicians**

Intermittent: 6 units

What is your message? Who is your audience? How do you reach them? These are among the topics we'll explore in this course. Group projects and case studies help us identify the key aspects of one of the most important aspects of any music career. Being a great musician won't do you any good if no one knows you exist! By the end of the semester, students should be able to understand such concepts as branding, marketing, reach and advertising; identify audience segments and target messages to those segments; create compelling marketing materials, including bios, group and program descriptions, websites and flyers; work with teams to try out a variety of marketing strategies in real-world circumstances; learn to capitalize on social media and use it to effectively build and communicate to an audience; learn to write effective and powerful marketing copy (bios, sales pieces, etc.); examine competitors and market leaders to look for opportunities and best practices.

**57-457 Mental Training for Peak Performance**

Fall: 6 units

Perform in Kresge Theatre regularly and gain tools for overcoming performance anxiety to own the stage and play your best. Everyone gets nervous, but it doesn't need to be debilitating. Learn how to calm your mind and turn nervous energy into mental focus. Guest faculty, PSO musicians, and visiting artists share their challenges and offer strategies for audition preparation, effective practicing, self-care, conflict resolution, and other mind-body topics.

**57-458 Business of Music**

Intermittent: 6 units

This class will teach you the fundamentals of how to survive in the music industry. A diverse set of speakers, hands-on projects tailored to your interests and needs and group activities will introduce you to the challenges you'll face during your career. How to manage your money, what you need to know about copyright, whom do you need on your side? We'll cover all of these and more!

**57-459 Score Reading for Composition Majors and Conducting Minors**

Spring: 6 units

This course is a practical, hands-on learning experience. Students learn by doing and observing other students. All work is done at the keyboard. It is for graduate collaborative piano majors, junior and senior composition majors, and junior and senior conducting minors with good keyboard skills who have completed Keyboard Studies or have otherwise satisfied the requirement. Other music majors with good keyboard skills who have completed Keyboard Studies or have otherwise satisfied the requirement can take this course with instructor permission.

Prerequisites: 57-191 or 57-192 or 57-193 or 57-194

**57-461 Aural Analysis and Basic Improvisation**

Intermittent: 9 units

Where are we now? Musicians often face analytical questions in performing situations. What scale degree is the trumpet playing? What chord are we playing now? What countermelody are the altos singing? What is the form, and where are we in it? The purpose of this course is to enhance students' abilities to answer these kinds of questions in real-time, real-world performance situations, apart from the score. The primary skills developed in the course will be hearing melodic scale degrees, hearing harmonies, memorizing short melodic fragments, identifying short harmonic idioms by ear, hearing two-voice contrapuntal music, and improvising over repeated chord progressions. A variety of conventional and unconventional games and exercises will be employed, involving notating, singing, and using the students' main instruments. We will also put these skills to use in doing larger-scale analysis by ear of longer passages, focusing especially on form, including entire movements. Improvisation comes into the course because perception and production are deeply intertwined; fun improvisation exercises, mostly using the idioms of popular music, will strengthen aural abilities much more than passive identification and dictation exercises could alone.

Prerequisite: 57-408

**57-463 Consumer Driven Composition for Contemporary Media**

Intermittent: 3 units

This course aims to augment each student's compositional skill set with technological skills and industry-specific knowledge that will provide them the flexibility and confidence to interface with consumers and more readily monetize their music. This course is intended to be part lecture to allow for quick and concise transfer of information, and part seminar to allow all class participants the ability to learn from each other as they pitch ideas, receive feedback, and evaluate the success of their peers' work. The course is for Sophomore, Junior, Senior, and Graduate Composition Majors. For undergraduate students, the only required prerequisite is 57-101 Introduction to Music Technology.

**57-464 Music & Money**

Intermittent: 6 units

This course is intended to develop in the student a broad knowledge of the music business, an entrepreneurial mindset applicable to it, and to encourage curiosity about future possibilities in the field. Students will examine the musical groups, ensembles, and institutions from the standpoint of economic, business and marketplace realities. Musical entities will be considered and studied not for their inherent artistic merit but as commodities affected by the same forces as any other consumable. Students will acquire a basic understanding of the forces - economic, financial, psychological, societal - that affect entities in the music field. They will also be called upon to think creatively and entrepreneurially about possible directions for existing musical entities. Students will become familiar with current methods of musical content creation, delivery platforms, advertising and marketing avenues, and revenue streams. Students will consider the history, economic structure, opportunities, and the challenges faced by each. Students will encounter and react to case studies taken from the music field about individuals and groups and the decision-making mechanisms at work in each, and the outcomes of the decisions taken by these individuals and groups.

**57-467 Fall Production Crew**

Fall: 3 units

Technical crew learning backstage operations for the fully staged productions presented by the Production: Performance class. Class participants serve as install, strike and run crew for the production.

Course Website: <https://canvas.cmu.edu/courses/36963> (<https://canvas.cmu.edu/courses/36963/>)**57-468 Production: Crew**

Spring: 3 units

Technical crew learning backstage operations for the fully staged productions presented by the Production: Performance class. Class participants serve as install, strike and run crew for the production.

Course Website: <https://canvas.cmu.edu/courses/36963> (<https://canvas.cmu.edu/courses/36963/>)

**57-471 Production: Performance (Opera 1)**

Fall: 6 units

Preparation, rehearsal, and performance of an opera or musical theater work in a full production. Undergraduate students in the fall semester opera (Opera 1) should sign up for this course.

Prerequisites: 57-212 and 57-340

**57-472 Production: Performance**

Spring: 6 units

Preparation of an operatic or musical theatre production with a fully staged public performance of the production at the end of the class.

Prerequisites: 57-212 and 57-340

**57-473 Production: Performance (Opera 2)**

Fall and Spring: 3 units

Preparation, rehearsal, and performance of an opera or musical theater work in a full production. Undergraduate students cast in the winter opera (Opera 2) should sign up for this course in Mini 2 and Mini 3.

**57-476 How Music Works: An Affective History**

Intermittent: 6 units

This is an historical survey of (a) aesthetic theories about music and human agency and #8212;music's affects and effects, thus its significance and even its very existence and #8212;and of (b) actual utilizations of music. Theories range from Aristotle's catharsis to trauma theory and neuromusicology in our time. The applications range from the biblical David's therapeutic harp playing in the court of King Saul (11th C. BCE) to U.S. interrogations in Iraq (21st C. CE); from Vodun and exorcisms in other cultures to MUZAK in our own. In short, it's a chronological survey of what peoples have believed about music's powers and, consequently, how music has been used and abused. The dialectic between theory and applications is reflected in the assignments. This seminar is heavily focused on reading, as well as written and verbal discussion. There is also a long-term field project.

**57-477 Music of the Spirit**

Intermittent: 6 units

This guided listening course is a musical exploration of spirituality, a musicological and ethnomusicological survey organized around comparative religions. While the majority of repertoire will be from the Western Classical tradition, musics of a variety of cultures will be included. The music will be organized by particular religious traditions and by universal themes, such as community, death/afterlife, birth/new birth, martyrs/heroes, transcendence / immanence, meditation/contemplation/trance, etc. Most course materials, including streaming audio, are online, with one meeting per week in the classroom. Will include participatory introductions to numerous forms of chant. Requires oral and written reports.

**57-478 Survey of Historical Recording**

Intermittent: 6 units

The histories of music and technology have long been intertwined. Their symbiosis intensified with the harnessing of electricity in the third wave of the Industrial Revolution. This course will expose you to many of the best practitioners of music. But it will do so with an eye and #8212;an ear and #8212;towards the media by which we have known them. In short ... The music. The personalities. The media. This seminar is heavy on listening (guided playlists online via Canvas). Writing includes reviews and a researched feature article.

**57-480 History of Black American Music**

Fall and Spring: 6 units

Come and explore the rich musical heritage of Black America. This course will survey the music of Black America beginning with the African legacy and continuing through the music of the Twentieth Century. Class sessions will involve discussions, listening, viewing of films, and reports by students on topics of individual interest. Discussions will involve, historical, cultural and political perspective, as well as the music and composers themselves. Lecturing will be at a minimum. Innovative testing in quiz show format will be used. No prerequisites required. Open to all upper level undergraduate students.

**57-485 History of the Symphony**

Intermittent: 9 units

A study of major symphonic works from 1750 to the modern period. For reasons we will examine, symphonic literature, and the symphony in particular, has long been considered Western art music's greatest monument to its history. Composers have agonized over its composition, conductors have devoted careers to it, and audiences have deeply and zealously expressed their admiration for it. We want to understand why this music is so revered and why we continue to listen to repertoire composed centuries ago. We also want to understand how the aesthetics of these works have been shaped by their historical and socio-cultural contexts and how their meaning and value continue to change. Over the course of the semester, we will analyze some of the most celebrated examples of this genre. We will place them in their historical and socio-cultural contexts with primary sources and insightful academic scholarship. Your critical listening, reading, and thinking skills will be expanded as we delve into almost three centuries of music and writing. This course counts as Music Support for undergraduate (general) and graduate (history) requirements for Music majors.

**57-487 Advanced Solfege III**

Fall: 3 units

Covers the same concepts as Solfege IV in more challenging material, from Bach chorales in open score to excerpts by Bartok, Honegger, Stockhausen, or Boulez. Dictations are three-part contrapuntal and difficult harmonic three and four parts.

Prerequisite: 57-186

**57-488 Advanced Solfege IV**

Spring: 3 units

Continues 57-487 Advanced Solfege III.

Prerequisite: 57-487

**57-489 Practice Teaching (Elementary)**

Intermittent

Experience in working with elementary students in a public school setting. The teaching is supervised by an experienced public school teacher and members of the CMU music education faculty.

**57-490 Practice Teaching (Secondary)**

Fall and Spring

Experience in working with secondary students in a public school setting. The teaching is supervised by an experienced public school teacher and members of the CMU music education faculty. Students may choose a vocal or instrumental emphasis in the secondary placement.

**57-491 Solfege for Conductors I**

Fall: 3 units

This course is designed to develop a conductor's skill and knowledge through score study and ear training.

Prerequisites: 57-488 or 57-184

**57-492 Solfege for Conductors II**

Intermittent: 3 units

TBA

Prerequisites: 57-491 or 57-488

**57-493 Survey of Vocal Repertoire I**

Fall: 3 units

This course explores the evolution of operatic roles and casting trends across major periods in opera history. From the Baroque to mid-20th century opera, students will study key composers, vocal Fachs, and the historical development of operatic roles. Each student will focus on a specific role, tracking its original casting and the trends in subsequent performance over time.

**57-496 BXA Studio (1st semester)**

Fall and Spring: 9 units

One-on-one lessons for students enrolled in the BXA program. Sections are arranged according to instrument and/or instructor. This is the second course in a four-semester sequence for BXA students.

**57-497 BXA Studio (2nd Semester)**

Fall and Spring: 9 units  
 One-on-one lessons for students enrolled in the BXA program. Sections are arranged according to instrument and/or instructor. This is the second course in a four-semester sequence for BXA students.  
 Prerequisite: 57-496

**57-498 BXA Studio (3rd semester)**

Fall and Spring: 9 units  
 One-on-one lessons for students enrolled in the BXA program. Sections are arranged according to instrument and/or instructor. This is the second course in a four-semester sequence for BXA students.  
 Prerequisite: 57-497

**57-499 BXA Studio (4th Semester)**

Fall and Spring: 9 units  
 One-on-one lessons for students enrolled in the BXA program. Sections are arranged according to instrument and/or instructor. This is the fourth course in a four-semester sequence for BXA students.  
 Prerequisite: 57-498

**57-500 Major Studio (Voice)**

Fall and Spring: 9 units  
 A one hour private lesson per week for all music majors.

**57-501 Major Studio (Piano)**

Fall and Spring: 9 units  
 A one hour private lesson per week for all music majors.

**57-503 Major Studio (Harp)**

Fall and Spring: 9 units  
 A one hour private lesson per week for all music majors.

**57-505 Major Studio (Violin)**

Fall and Spring: 9 units  
 Violin studio lesson classes will be taught one-on-one weekly at a scheduled hour determined by the professor and the student's schedule. This course will form the core of the integral group of performance courses for each student. Each semester, students will study and perform various selections of repertoire in their lessons and in the studio performance class (57015) that will help develop their musical understanding, skills, and experience to eventually continue their studies at a higher level and/or prepare for a professional audition. Students will grow in their physical approach to the instrument, aural perception, aural skills, and understanding of aural qualities, interpretation of various composers and styles (explicit and implicit in musical scores), communication with an audience, and how to work as a collaborative artist. Collaborative artists will be at studio lessons, at studio performance class as needed, and available for rehearsals. This will include the assigned faculty member and/or collaborative artist students. Besides the study and performance of repertoire, students will be required to develop and refine skills through the study and practice of exercises, including scales.

**57-506 Major Studio (Viola)**

Fall and Spring: 9 units  
 A one hour private lesson per week for all music majors.

**57-507 Major Studio (Cello)**

Fall and Spring: 9 units  
 A one hour private lesson per week for all music majors.

**57-508 Major Studio (Double Bass)**

Fall and Spring: 9 units  
 A one hour private lesson per week for all music majors.

**57-509 Major Studio (Guitar)**

Fall and Spring: 9 units  
 A one hour private lesson per week for all music majors.

**57-510 Major Studio (Flute)**

Fall and Spring: 9 units  
 A one hour private lesson per week for all music majors.

**57-511 Major Studio (Oboe)**

Fall and Spring: 9 units  
 A one hour private lesson per week for all music majors.

**57-512 Major Studio (Clarinet)**

Fall and Spring: 9 units  
 A one hour private lesson per week for all music majors.

**57-513 Major Studio (Bassoon)**

Fall and Spring: 9 units  
 A one hour private lesson per week for all music majors.

**57-514 Major Studio (Saxophone)**

Fall and Spring: 9 units  
 A one hour private lesson per week for all music majors.

**57-515 Major Studio (Horn)**

Fall and Spring: 9 units  
 A one hour private lesson per week for all music majors.

**57-516 Major Studio (Trumpet)**

Fall and Spring: 9 units  
 A one hour private lesson per week for all music majors.

**57-517 Major Studio (Trombone)**

Fall and Spring: 9 units  
 A one hour private lesson per week for all music majors.

**57-518 Major Studio (Euphonium/Baritone)**

Fall and Spring: 9 units  
 A one hour private lesson per week for all music majors.

**57-519 Major Studio (Tuba)**

Fall and Spring: 9 units  
 A one hour private lesson per week for all music majors.

**57-520 Major Studio (Percussion)**

Fall and Spring: 9 units  
 A one hour private lesson per week for all music majors.

**57-521 Major Studio (Composition)**

Fall and Spring: 9 units  
 A one hour private lesson per week for all music majors.

**57-522 Major Studio (Bagpipe)**

Fall and Spring: 9 units  
 A one hour private lesson per week for all music majors.

**57-523 Major Studio (Electronic Music)**

Fall and Spring: 9 units  
 These are weekly, one-on-one studio lessons. The goal for the semester is to have composed, at minimum, 10 minutes of original compositions ready to be presented at the Studio Concert at the end of the semester. The meetings will be once a week, at one hour per session, totaling 14 lessons per semester.

**57-557 Vocal Methods**

Spring: 3 units  
 This course teaches the future music educator about the physiology and function of the human singing voice in both classical and popular styles. Vocal technique is taught in a group setting for students in the Music Education curriculum to explore and build their individual healthy vocal techniques, for the purpose of developing and implementing appropriate pedagogy to teach soloistic and choral music. Students will be expected to accompany other students on the piano during solo performances.  
 Prerequisites: 57-191 Min. grade C and 57-181 Min. grade C and 57-161 Min. grade C

**57-559 Music and Triads: Before/Beyond Roman Numerals in Western Music**

Intermittent: 9 units

In many Western traditions, the triad is a foundational element for musical construction. Though the ingredient is consistent across many styles, how it is used changes according to time, place, and even for the individual piece. This course is a deep dive into the ways in which triads are used in a variety of western traditions. We will track common practices and notable manipulations across diatonic music, modal, non- and poly- and pan-tonal repertoires, and use different methods of notation, annotation, and engagement to better understand how the triad is used in music. Through listening, annotation, performance, and discussion, students will develop methods to identify triad and triad-expanding material, and to build usable analytical practices that are sensitive to the unique sonic footprints of specific musical styles. They will hone skills to communicate their findings, and transfer their interpretation into performance and creative practice. Students will be assessed through regular listening, analytical, and creative assignments, as well as in-class discussion and a final project or paper. Enrollment in 57559 is contingent on the cross-listed graduate course enrollment and the instructor's permission.

**57-560 Electronic Music Seminar**

Fall and Spring: 3 units

Electronic Music Seminar is a weekly meeting of all Electronic Music Composition majors at CMU. The seminar is organized as a forum for discussion and sharing of knowledge and skills.

**57-570 Music and Technology Seminar**

Fall and Spring: 1 unit

The Music and Technology Seminar is a weekly meeting to discuss topics in the areas of computer music, electronic music, musical acoustics, music perception, music technology, music information retrieval, music interfaces, music systems and software, and music theory. Presentations on these various topics are made by graduate students and faculty. The seminar is open to the University and broader community, but students should only enroll if the seminar is part of their degree requirements.

**57-571 Music and Technology Project**

Fall: 12 units

Capstone project course for Bachelor of Science in Music and Technology students. For fall semester registration only.

**57-572 Music and Technology Project**

Spring: 12 units

Capstone project course for Bachelor of Science in Music and Technology students. Registration for spring semesters only.

**57-584 Engineering Creative Interactions: Music + AI**

Fall and Spring: 3 units

This course is a collaboration between the Department of Electrical and Computer Engineering (ECE) and School of Music (SOM) collaborative pianists and singers. ECE seniors in course 18-500 work on a Capstone project that satisfies the wishes of their "customer," resulting in an invention or prototype to support the customer. Student duos will bring in repertoire including piano-vocal duos, scenes and monologues and other assigned repertoire to be performed for their faculty and peers. The instructor will observe their performances from the standpoint of body language, technique, prosody, resonance, breath, intention and delivery. Co-teachers will offer performers techniques for better connection to self and others with the goal of synchronicity, embodied intention, flow, projection and accuracy. Collaboration between artists and scientists is fertile ground for the field of computer-human interaction as well as human-human interaction. Data gathered from observation of performer tendencies and improvement in the quality of the performance would benefit machine learning or give new insights to the interactions between human performers. The research professor or student candidate in the Sciences may be interested in cultivating a data set for a current and specific project or future research, whereas students in both music and non-music fields could participate as performers and/or respond to question prompts by co-teachers to collect a data set in real time. For example, during a performance, if the question is "are the performers connecting?" student observers could use clickers to respond yes/no at various moments during the piece. Ground truth may also be provided by the instructor.

**57-587 Sophomore Review**

Spring: 1 unit

The Sophomore Review is a comprehensive evaluation of the progress of voice majors in their vocal studies. This review is a requirement for all undergraduate voice majors in their second year and serves as a critical assessment of their technical, musical, and performance skills.

**57-588 Junior Recital Voice**

Fall: 1 unit

Third-year Voice majors should register for this course whichever semester they schedule their recital.

**57-589 Senior Recital Voice**

Fall: 1 unit

Fourth-year Voice majors should register for this course whichever semester they schedule their recital.

**57-590 Internship**

All Semesters

Students with an approved internship should register for this course for credit. Approval from the Senior Academic Advisor is required.

**57-591 Dalcroze Pedagogy/Practice Teaching**

Fall: 3 units

This course gives hands-on experience in applying Dalcroze principles in teaching situations. It is designed for students interested in learning about the teaching of Eurhythmics, general Music Education, and for those considering the Dalcroze Certificate.

**57-593 Vocal Coaching**

Fall and Spring: 1 unit

Singers work with their coach on opera roles, juries, seminar performances, studio classes, recitals, concerts, competitions, and auditions, perfecting and polishing their experience with music that spans eras, languages, and genres.

**57-595 Senior Electronic Music Project**

Fall and Spring: 1 unit

Capstone course for Bachelor of Fine Arts in Electronic Music students.

**57-597 Senior Composition Project**

Fall and Spring: 1 unit

A composition for orchestra required of all senior composition majors.

**57-598 Junior Recital**

Fall and Spring: 1 unit

A half recital required of all junior performance majors.

**57-599 Senior Recital**

Fall and Spring: 1 unit

A full recital required of all senior performance majors.

**57-603 Practice Teaching (Elementary)**

Fall and Spring

Experience in working with elementary students in a public school setting. The teaching is supervised by an experienced public school teacher and members of the CMU music education faculty. Prerequisites: 57-355 and 57-393

**57-604 Practice Teaching (Secondary)**

Fall and Spring

Experience in working with secondary students in a public school setting. The teaching is supervised by an experienced public school teacher and members of the CMU music education faculty. Students may choose a vocal or instrumental emphasis in the secondary placement. Prerequisites: 57-355 and 57-393

**57-610 Internship**

Fall and Spring

A student can receive credit for an unpaid internship in a music related field. The amount of credit is determined by the number of internship hours.

**57-611 Independent Study in History**

Fall and Spring

Students undertake a critical examination of some aspects of music on an independent basis under the supervision of a full-time faculty member. They choose their topic and contract with the Project Director (faculty sponsor) as to when and how the project will be completed. Open to upperclassmen.

**57-612 Independent Study in Theory**

Fall and Spring

Students undertake a critical examination of some aspects of music on an independent basis under the supervision of a full-time faculty member. They choose their topic and contract with the Project Director (faculty sponsor) as to when and how the project will be completed. Open to upperclassmen.

**57-613 Independent Study in Research**

Fall and Spring

Students undertake a critical examination of some aspects of music on an independent basis under the supervision of a full-time faculty member. They choose their topic and contract with the Project Director (faculty sponsor) as to when and how the project will be completed. Open to upperclassmen.

**57-614 Independent Study in Performance**

Fall and Spring

Students undertake a critical examination of some aspects of music on an independent basis under the supervision of a full-time faculty member. They choose their topic and contract with the Project Director (faculty sponsor) as to when and how the project will be completed. Open to upperclassmen.

**57-615 Independent Study in Literature and Repertoire**

Fall and Spring

Students undertake a critical examination of some aspects of music on an independent basis under the supervision of a full-time faculty member. They choose their topic and contract with the Project Director (faculty sponsor) as to when and how the project will be completed. Open to upperclassmen.

**57-616 Independent Study in Sound Studies**

Fall and Spring

Students undertake a critical examination of some aspects of music on an independent basis under the supervision of a full-time faculty member. They choose their topic and contract with the Project Director (faculty sponsor) as to when and how the project will be completed. Open to upperclassmen.

**57-617 Independent Study in Electronic and Experimental Music**

Fall and Spring

Students undertake a critical examination of some aspects of music on an independent basis under the supervision of a full-time faculty member. They choose their topic and contract with the Project Director (faculty sponsor) as to when and how the project will be completed. Open to upperclassmen.

**57-618 Independent Study in Conducting**

Fall and Spring: 6 units

Students undertake a critical examination of some aspects of music on an independent basis under the supervision of a full-time faculty member. They choose their topic and contract with the Project Director (faculty sponsor) as to when and how the project will be completed. Open to upperclassmen.

Prerequisite: 57-332 Min. grade B

**57-619 Independent Study in Opera**

Fall and Spring

Students undertake a critical examination of some aspects of music on an independent basis under the supervision of a full-time faculty member. They choose their topic and contract with the Project Director (faculty sponsor) as to when and how the project will be completed. Open to upperclassmen.

**57-620 Independent Study in Solfege**

Fall and Spring

Students undertake a critical examination of some aspects of music on an independent basis under the supervision of a full-time faculty member. They choose their topic and contract with the Project Director (faculty sponsor) as to when and how the project will be completed. Open to upperclassmen.

**57-621 Independent Study in Eurhythmics**

Fall and Spring

Students undertake a critical examination of some aspects of music on an independent basis under the supervision of a full-time faculty member. They choose their topic and contract with the Project Director (faculty sponsor) as to when and how the project will be completed. Open to upperclassmen.

**57-622 Independent Study in Sound Recording Production**

Fall and Spring

Students undertake a critical examination of some aspects of music on an independent basis under the supervision of a full-time faculty member. They choose their topic and contract with the Project Director (faculty sponsor) as to when and how the project will be completed. Open to upperclassmen.

**57-623 Independent Study in Studio Recording Project**

Fall and Spring

Students undertake a critical examination of some aspects of music on an independent basis under the supervision of a full-time faculty member. They choose their topic and contract with the Project Director (faculty sponsor) as to when and how the project will be completed. Open to upperclassmen.

**57-624 Independent Study in Special Music Project**

Fall and Spring

Students undertake a critical examination of some aspects of music on an independent basis under the supervision of a full-time faculty member. They choose their topic and contract with the Project Director (faculty sponsor) as to when and how the project will be completed. Open to upperclassmen.

**57-643 Diverse Populations in Inclusive Settings**

Fall: 9 units

Diverse Populations in Inclusive Settings is an introduction to issues in music education with and among a broad range of diverse student populations. Specific musical characteristics and needs of multiple types of learners will be examined including: English Language Learners and students from varied backgrounds, racial and cultural origins, gender and sexual minorities, and urban/rural under-resourced learning contexts. There will be an emphasis on special needs in music education including: physical, intellectual, cognitive, emotional, and sensory challenges and the learning process. Information and guidelines regarding state and federal regulatory issues related to special needs education will form the foundation for the topics included in this class. Field experience may be required. The course will explore the transformative impact of music education through a praxis lens and examine socio-inclusive issues in the music education classroom. Philosophical foundations are grounded in Paulo Freire's Pedagogy of the Oppressed, Estelle Jorgensen's Transforming Music Education and Markku Kaikkonen's philosophical manifesto in Music for All. Educational theory is derived from Susan Raponi's Learning Differentiation in Music Education Theory, foundations of which are grounded in Howard Gardner's Frames of Mind, David Elliott and Marissa Silverman's Music Matters, and Carol Tomlinson's How to Differentiate Instruction.

**57-651 Special Topics in Music**

Fall and Spring

Special topics courses in music are developed to cover emerging issues or specialized content not represented in the existing music curriculum. These explorations of highly specialized subject matter and content vary between semesters. Fall 2025, Section A: Special Topics in Acting In this upper-level course, we will dive deeper into the study and implementation of Stanislavsky's System and Active Analysis. Over the course of the semester, students will apply this technique to various scenes, monologues, and arias. This course is a shared creative space for artists to explore work that is compelling and meaningful to them. Fall 2025, Section B: Global Popular Music This course critically examines the concepts of the "global" and the "popular" from a cultural perspective. What do these terms mean, and how do they shape the production, circulation, and reception of music? At its core, this course explores the question: What defines global popular music, and what are the consequences of being both global and popular? Students will investigate selected musical traditions from around the world through three interconnected lenses: history, aesthetics, and cultural context. Readings, listening exercises, and class discussions will provide insight into how music operates within broader social, political, and economic structures. Fall 2025, Section C: Sonic Innovation: AI, Sound Healing, and Entrepreneurial Solutions for Global Wellness This interdisciplinary course explores the fusion of artificial intelligence, sound healing, ancient cultures, and entrepreneurship, empowering students to innovate at the crossroads of music, technology, and wellness. Students will examine the physiological and psychological effects of sound, analyze AI-driven music generation, and leverage machine learning to design personalized therapeutic soundscapes.

**57-652 Special Topics in Music**

Intermittent

Special topics courses in music are developed to cover emerging issues or specialized content not represented in the existing music curriculum. These explorations of highly specialized subject matter and content vary between semesters.

**57-670 Chamber Music: Brass**

Fall and Spring: 3 units

Provides an opportunity for students to play in small ensembles, advised by faculty coaches. The performers will develop effective rehearsal techniques, explore chamber music repertoire, deal with issues of intonation and balance, and arrive at interpretive conclusions that are stylistically sound, yet individualistic and creative. A performance is required each semester.

**57-671 Chamber Music: String Quartet**

Fall and Spring: 3 units

Provides an opportunity for students to play in small ensembles, advised by faculty coaches. The performers will develop effective rehearsal techniques, explore chamber music repertoire, deal with issues of intonation and balance, and arrive at interpretive conclusions that are stylistically sound, yet individualistic and creative. A performance is required each semester.

**57-672 Chamber Music: Woodwind and Mixed**

Fall: 3 units

Provides an opportunity for students to play in small ensembles, advised by faculty coaches. The performers will develop effective rehearsal techniques, explore chamber music repertoire, deal with issues of intonation and balance, and arrive at interpretive conclusions that are stylistically sound, yet individualistic and creative. A performance is required each semester.

**57-675 Chamber Ensemble**

Fall and Spring: 3 units

Provides an opportunity for students to play in small ensembles, advised by faculty coaches. The performers will develop effective rehearsal techniques, explore chamber music repertoire, deal with issues of intonation and balance, and arrive at interpretive conclusions that are stylistically sound, yet individualistic and creative. Low Brass Ensemble: The low brass ensemble pushes the boundaries of what is "supposed" to be played by an ensemble of this type. Players will be involved in the programming, arranging and planning of performances and will learn valuable musical, creative, promotional and organizational skills.

**57-735 Chamber Music Literature I**

Intermittent: 6 units

This course offers a comprehensive survey of chamber music with piano literature and repertoire ranging from the late Baroque to the Romantic periods. It delves into the diverse genres of chamber music featuring piano, including trios, quartets, quintets, and beyond, tracing their evolution over time. Through an interdisciplinary approach, students will explore the historical, cultural, social, and musical contexts surrounding representative works from these periods. Emphasis will be placed on critical listening and discussion of selected pieces, supplemented by live performances whenever possible. Instrumentalists and pianists who are interested in learning and playing chamber music with piano will benefit from this class.

**57-736 Chamber Music Literature II**

Intermittent: 6 units

This class offers a survey of instrumental chamber music literature from Debussy/Ravel through contemporary works. These courses are based on the historical development of the different genres of chamber music with piano repertoire, listening, and study of representative works, class discussion, and live performances when possible. As a final project students will present to the class a lecture on previously selected repertoire. This course is mandatory for collaborative piano majors. It is primarily for graduate piano students and graduate instrumental students. Undergraduate pianists and instrumentalists may register for it with the approval of the instructor. It can count as music support for graduate students (and undergraduate students). Undergraduate students will need the instructor's permission to register for it. This class is mandatory for collaborative piano majors. It is primarily for graduate piano students and graduate instrumental students. Undergraduate pianists and instrumentalists may register for it with the approval of the instructor.

**57-811 Opera Production History**

Spring: 9 units

This course offers an interdisciplinary exploration of opera as a multifaceted performance genre, focusing on the historical development of production practices, interpretative trends, media, and artistic agency from the early modern period to the present, from the Baroque to Bugs Bunny. In addition to production case studies, we will explore opera dramaturgy, the function of labor in opera production, opera production and media, and the phenomenon of the "opera house." Course assignments will culminate in a final presentation, the topic of which will be decided upon in consultation with the instructor. For graduate students and upper-level undergraduates across the College of Fine Arts.

**57-829 Contemporary Soundscapes**

Intermittent: 9 units

In the late 1960s on Canada's West Coast, composer R. Murray Schafer started the "World Soundscape Project" (WSP). Originally conceived as an inquiry into the growing problem of noise pollution in Vancouver, the Project expanded to encompass the wider study of the relationship between sonic environments and human communities, both historical and present. From a small group of sound researchers making field recordings in natural landscapes and urban areas has grown the modern study of Acoustic Ecology on a global scale, and also the creative practice of Soundscape Composition, in which recorded elements of sound environments are expressively explored through electronic music. Beginning with a history of the WSP, this course surveys aspects of the field of Acoustic Ecology as an aesthetic, political, and ethical phenomenon, with special attention to its relationship with the creative and sound practices of "Soundwalking," "Deep Listening," and Soundscape Composition. This course will also contextualize the WSP within a broader history of music and sound in the background, including Satie's Furniture Music, Muzak and #174, and coffee shop music. Throughout the course, students will participate in the activity and design of site-derived instruments, soundwalking, and site-specific compositions.