

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.

57-008 Vocal Master Class II

Fall

This is a group coaching class for sophomore voice majors.

57-009 Vocal Master Class II

Fall and Spring

This is a group coaching class for sophomore voice majors.

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.

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

57-015 Violin Studio Performance Class

Fall and Spring

Once a week throughout the semester a "violin studio performance class" takes place. A studio class is a most important performance opportunity as it is a step between the studio lessons and the concert stage. Students perform the repertoire they are working on in front of the class and Prof. Forough. Along with comments from the class, Prof. Forough works one on one with each student. The repertoire performed can be solo pieces or accompanied pieces. This class is for violin majors who are studying with Prof. Forough. Other students may audit the class.

57-016 Viola Studio Performance Class

Fall and Spring

TBA

57-018 Double Bass Studio Performance Class

Fall and Spring

TBA

57-020 Flute Studio Performance Class

Fall and Spring

TBA

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

57-021 Oboe Studio Performance Class

Fall and Spring

TBA

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

57-022 Clarinet Studio Performance Class

Fall and Spring

The purpose of this class is to have performance before an audience (studio class members) to ease performance anxiety. The class meets once a week, is not for credit and is not mandatory. In addition to playing, the class listens to recordings of various styles of clarinet playing.

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

57-023 Bassoon Studio Performance Class

Fall and Spring

TBA

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

57-028 Euphonium Studio Performance Class

Fall and Spring

tba

57-030 Percussion Studio Performance Class

Fall and Spring

TBA

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

57-036 Vocal Master Class

Fall

TBA

57-037 Vocal Master Class

Spring

TBA

57-038 Vocal Master Class I

Fall

TBA

57-039 Vocal Master Class II

Spring

TBA

57-100 Convocation

Fall and Spring: 1 unit

A weekly meeting for all music students that features lectures, concerts, and other presentations related to professional development.

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

57-101 Introduction to Music Technology

Fall and Spring: 6 units

This course gives an overview of music technology through practical information and several hands-on projects. Concepts such as MIDI and digital audio are introduced and specific topics are covered in detail including sequencing, music notation, digital recording, mixing, and production. Throughout the course, students are required to complete several projects and create musical compositions in styles of their own choosing. The student is not graded on the "musicality" of these compositions, but instead on how well they meet the stated project goals by correctly using specific equipment and/or computer programs.

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

57-102 Finale

Spring: 6 units

This course provides hands-on and in-depth instruction of the Finale music notation program by Coda Music Software. Students will learn how to efficiently use the various notation tools that Finale has to input, edit, and manipulate music. MIDI input, playback, and transcription will also be covered to allow students to quickly notate and hear their music. The goal is to create professional-looking printed scores and parts in a variety of styles from Classical to Contemporary. Open to music majors only except by instructor permission. Introduction to Music Technology (57801/871) or equivalent experience required.

Prerequisites: 57-171 or 57-101

57-103 Elective Studio (Beginning Piano Class)

Fall and Spring: 3 units

TBA

57-109 Elective Studio (Guitar Class)

Fall and 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 his/her 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 having no previous training on the guitar will find this class most valuable.

57-110 Elective Studio (Voice Class)

Fall and Spring: 3 units

Students enrolled in group voice will gain an understanding of basic vocal technique and a variety of singing styles. Students will learn about proper breathing, tone production and posture. Vocal styles will include pop, jazz, musical theater and classical. Students will also explore harmonization, improvisation and audition techniques for the singer. This class is geared towards the beginning student.

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 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.

Course Website: <https://cmu.box.com/s/8e23hqzsk3e6bj1s7fhj49to2liizk2>
(<https://cmu.box.com/s/8e23hqzsk3e6bj1s7fhj49to2liizk2/>)

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

57-149 Basic Harmony I

Fall: 9 units

This course deals with common-practice harmony. It includes triads and their inversions, tonality and modality, non-harmonic tones, cadences, and the basic concepts of modulation. Section assignment is determined by a placement test. It includes work on fundamentals for inexperienced students.

Course Website: https://www.andrew.cmu.edu/user/johnito/music_theory/harmony1and2/HarmMain.html

57-150 Basic Harmony II

Fall: 9 units

This course deals with common-practice harmony. It includes triads and their inversions, tonality and modality, non-harmonic tones, cadences, and the basic concepts of modulation. It includes work on fundamentals for inexperienced students.

Prerequisite: 57-149

Course Website: 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

57-152 Harmony I

Fall: 9 units

This course deals with common-practice harmony. It includes triads and their inversions, tonality and modality, non-harmonic tones, cadences, and the basic concepts of modulation. Section assignment is determined by a placement test.

Course Website: 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

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.

Course Website: <https://cmu.box.com/s/8e23hqzsk3e6bj1s7fhj49to2liizk2>
(<https://cmu.box.com/s/8e23hqzsk3e6bj1s7fhj49to2liizk2/>)

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

Course Website: <https://cmu.box.com/s/8e23hqzsk3e6bj1s7fhj49to2liizk2>
(<https://cmu.box.com/s/8e23hqzsk3e6bj1s7fhj49to2liizk2/>)

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

57-171 Introduction to Music Technology (self-paced)

Fall and Spring: 6 units

This course gives an overview of music technology through practical information and several hands-on projects. Concepts such as MIDI and digital audio are introduced and specific topics are covered in detail including sequencing, music notation, digital recording, mixing, and production. Throughout the course, students are required to complete several projects and create musical compositions in styles of their own choosing. The student is not graded on the "musicality" of these compositions, but instead on how well they meet the stated project goals by correctly using specific equipment and/or computer programs. This is a self-paced version of 57-101. Material will be covered during weekly class sessions, though students are expected to make time in the evenings or weekends to work on their projects in either the MTC (MM119A) or some other cluster. Students with prior experience may pass out of certain classes and projects by providing teacher with equivalent work (pending teacher approval). In addition to the required projects, there is a final exam which is administered during the last class session.

57-173 Survey of Western Music History

Fall and Summer: 9 units

This course surveys the development and contexts of European art music and its global adaptation. While keeping in view the chronology from Gregorian chant to the present, this survey emphasizes key personalities and issues, particularly issues relating to period style and interpretive decisions in performance.

Course Website: https://cmu.app.box.com/files/1/f/9350209729/1/f_33705395781 (https://cmu.app.box.com/files/1/f/9350209729/1/f_33705395781/)

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.

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

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

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

57-184 Solfege IV

Spring: 3 units

Continues 57-183 Solfege III. Students learn to read atonal music and practice three-part contrapuntal dictations as well as harmonic dictations. 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.

Course Website: https://cmu.app.box.com/files/0/f/11681158556/1/f_106285566497 (https://cmu.app.box.com/files/0/f/11681158556/1/f_106285566497/)

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: 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

Fall and 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.

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.

57-207 Music Studio

Fall

Provides the opportunity for students to pursue study in a second instrument or area. 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

Intermittent: 9 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.

Course Website: https://cmu.app.box.com/files/0/f/11681158556/1_f_106285571361 (https://cmu.app.box.com/files/0/f/11681158556/1_f_106285571361/)

57-210 The Beatles

Intermittent: 3 units

TBA

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

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

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

57-220 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.

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

57-221 Italian Diction

Fall: 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

This course is designed primarily for singers specializing in French Art Songs of the 19th and 20th centuries. It deals with the use of the International Phonetic Alphabet, its application to singing in French, the use of the liaison and the preparation of the text of a song or aria. One-third of the course is theory and two-thirds of the course is spent on application by performance with piano accompaniment.

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

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.

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

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

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

57-228 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.

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

57-229 Chamber Music: Woodwind and Mixed

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.

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

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.

57-231 Chamber Ensemble

Intermittent: 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.

57-232 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.

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

57-233 Sonatas

Fall and Spring: 3 units

This course focuses on coaching of performance groups with two members. It parallels Chamber Music, which focuses on coaching of performance groups with three or more members.

57-234 Performance for Composers

Fall: 3 units

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

57-236 Performance for Composers

Spring: 3 units

This course is for composition majors who choose to fulfill the performance elective requirement in the junior year by completing an independent performance project in the spring semester. Examples of projects can include producing a recital of his/her compositions, or pursuing other performing interests, such as writing music for a School of Drama production. Registration by composition faculty permission only. Prerequisite: 57-234

57-240 Acting I

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.

Course Website: https://cmu.app.box.com/files/0/f/11681158556/1/f_106285564193 (https://cmu.app.box.com/files/0/f/11681158556/1/f_106285564193/)

57-241 Acting II

Spring: 3 units

Continues 57-240 Acting I.

Prerequisite: 57-240

57-257 Orchestration I

Fall: 6 units

This is an introductory course for all music majors and required for sophomore composition majors. The characteristics of each instrument of the orchestra are studied thoroughly. Orchestral textures from the classics to contemporary music are studied and analyzed. Prerequisites: 57-156 or 57-150 or 57-153

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

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.

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

57-274 Piano Pedagogy II

Spring: 6 units

Beyond the beginning years: this course covers piano pedagogy of intermediate and early advanced level students. Topics include "What is a good piece?" Standard literature and technical development repertoire lists will be studied. The business of piano teaching and the instruction of college keyboard skills for non-piano majors will be discussed.

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

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

57-276 Piano Pedagogy IV

Spring: 6 units

Continuation of 57-275. Early advanced literature, analysis, teaching, and performance will be covered.

Prerequisite: 57-275

57-283 Music History I

Fall: 9 units

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

57-284 Music History II

Spring: 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, to clarify the main characteristics of these periods, to set the musical developments in broader cultural contexts, and to apply this knowledge to practical decisions made by today's musician.

Prerequisite: 57-283

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

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.

57-293 Keyboard Studies Test (Degree)

Fall and Spring

This is the keyboard proficiency test which is a requirement for all undergraduate music majors who are not piano majors.

57-294 Beginning Piano Test

Fall and Spring

This is the keyboard proficiency test which is a requirement for all music performance, music composition, music technology, and music theory minors.

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

Fall: 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.

57-313 Topics in Movement and Dance: Techniques

Fall: 3 units

This intermediate level course furthers the dance foundation practiced in the first two years of the School of Music movement curriculum. This modern dance technique class will explore momentum based phrase material, body alignment and release, movement dynamics, inversions and floor work. This course focuses on the information and the tools needed to extend movement technique, skills, and performance quality.

Prerequisite: 57-212

57-314 Topics in Movement and Dance: Movement Lab

Spring: 3 units

This intermediate level course will encourage an understanding of dance through the practice of creative improvisation and composition. The course is designed to develop the process of exploration and creation of movement and its performance applications.

Prerequisite: 57-212

57-329 Beginning Piano for Minors

Fall and 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.

57-330 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.

Course Website: <https://cmu.box.com/s/8e23hqzsk3e6bj1s7fhhj49to2liizk2>
(<https://cmu.box.com/s/8e23hqzsk3e6bj1s7fhhj49to2liizk2>)

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.

Course Website: <https://cmu.box.com/s/8e23hqzsk3e6bj1s7fhhj49to2liizk2>
(<https://cmu.box.com/s/8e23hqzsk3e6bj1s7fhhj49to2liizk2>)

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.

Course Website: <https://cmu.box.com/s/8e23hqzsk3e6bj1s7fhhj49to2liizk2>
(<https://cmu.box.com/s/8e23hqzsk3e6bj1s7fhhj49to2liizk2>)

57-336 Instrumental/Choral Conducting

Spring: 6 units

This course is a continuation of Introduction to Conducting. 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 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 #8212;balancing all the instruments and tracks, adding special effects, setting final levels. If 'recording' seems like an high-energy activity and #8212;involving engineers, musicians, producers and #8212;'editing and mastering' are the necessary counterparts and #8212;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: 57-342 or 57-337 or 57-341 or 57-651

57-339 Acting III

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

Course Website: https://cmu.app.box.com/files/0/f/11681158556/1/f_106285564705 (https://cmu.app.box.com/files/0/f/11681158556/1/f_106285564705/)

57-340 Acting IV

Spring: 6 units

Continues 57-339 Acting III.

Prerequisite: 57-339

57-343 Music, Technology, and Culture

Intermittent: 9 units

Music has been a part of our individual and communal lives for 40,000 years. We developed the technology to record and playback music for about 140-years ago. In this seminar we will study the relationship of music, technology and culture from a variety of disciplinary approaches including science and technology studies, musicology and ethnomusicology, neuroscience, sound studies, critical race and ethnicity studies, political economy, cultural studies and media archeology. The course will focus on the impact mediating technologies like vinyl, cassette tapes, mp3s, film and television, the development of music journalism and of course live human performance have had on our social, political and personal interactions with music. We have built the course around case studies that illustrate the intersection of music, technology and culture such as audio analgesia devices, movie soundtracks, streaming services, the rise of internet "listicles" and other crucial moments in twentieth and twenty-first century musical culture. Students in this course will develop critical projects that cross technological, humanistic, and musical boundaries. We hope that students come away from this class with better a host of critical tools to better think about what music means to us and how mediating technologies redefine these meanings.

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 Hacking the Music World

Fall and Spring: 9 units

In this course we will perform a series of real-world experiments that examine new models for music creation, promotion, and distribution. We will produce original music videos, explore social media marketing and optimization, examine new platforms for monetization, and officially release digital albums and apps. The proliferation of digital music distribution has revolutionized how music is experienced in the 21st century. Technologies for music listening, music sharing, and music discovery are in a state of rapid and limitless evolution. There is no longer a single model for a rewarding life in the world of music? we must learn to adapt to the constantly evolving landscape of the 21st century. We must hack the music world! While examining new approaches to distribution and publication, we will also explore the question of how electronic media is redefining our understanding of music-making itself. Does a new album necessarily need to be a fixed set of sound recordings? What if it was a mobile app that reacts to the listener's environment? What if our new album used mutating algorithms to generate new musical experiences every time the listener hits play? Throughout the semester we will form teams combining musicians, software programmers, artists, and entrepreneurs. Our teams will work together to produce new music, to design new music distribution methodologies, and to perform social media experiments that enhance the visibility of our work. Students participating in the course should have proficiency in one or more of the following areas: Social Media Optimization, Music Recording or Video Production, Leveraging Web Application APIs, Mobile Application Design and Implementation. Prerequisites are the IDEATe portal courses or permission of the instructor. Please note that there will be a lab usage fee associated with this course.

Prerequisites: 18-090 or 16-223 or 60-223 or 62-150 or 15-104

57-347 Electronic and Computer Music

Fall: 6 units

This course builds on the concepts learned in Introduction to Music Technology (57-101) and gives added knowledge in the areas of composition using digital and analog devices as well as various computer programs. Building computer models of both analog and digital synthesizers as well as drum machines, loop players and various other sound processing effects will be covered in detail. Students will be required to produce several projects throughout the course demonstrating their understanding of various concepts in electronic music. More emphasis is placed on the overall quality of the end musical product than in 57-101 in order to prepare students for music production in a professional setting.

Prerequisites: 57-101 or 57-171

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

57-349 Supervised Theory Teaching

Fall and Spring: 6 units

This course provides teaching skills in theory for students who have already completed the theory program at Carnegie Mellon University or who have demonstrated theory competence. The students will attend all sessions of the assigned theory class and will assist the professor by correcting homework, delivering a short lecture, developing a class syllabus and tutoring individual students. The work is done under direct supervision and advice from the regular professor who is always present in the class. Enrollment limited to a maximum of two students per class.

57-350 Strauss Wind Serenade

Fall and Spring: 3 units

TBA

57-351 Dalcroze Piano Improvisation

Fall and Spring

These courses are required for candidates in the Dalcroze Certification program. They are designed to develop keyboard improvisation skills necessary for teaching Eurhythmics.

Prerequisite: 57-350

57-352 Dalcroze Piano Improvisation

Fall and Spring

These courses are required for candidates in the Dalcroze Certification program. They are designed to develop keyboard improvisation skills necessary for teaching Eurhythmics.

Prerequisite: 57-351

57-353 Dalcroze Piano Improvisation

Fall and Spring

These courses are required for candidates in the Dalcroze Certification program. They are designed to develop keyboard improvisation skills necessary for teaching Eurhythmics.

Prerequisite: 57-352

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.

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

57-358 Introduction to Electronic Music

Intermittent: 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

Intermittent: 9 units

TBA

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 and #8212; students should allow enough time in their schedules to complete this requirement.

Course Website: https://cmu.app.box.com/files/1/f/11681158556/1/f_106285571873 (https://cmu.app.box.com/files/1/f/11681158556/1/f_106285571873/)

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 music education course develops basic woodwind 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 and #8212; students should allow enough time in their schedules to complete this requirement.

57-363 String Methods

Spring: 3 units

String Methods prepares music educators for work in the public schools. A major portion of class time will be applied to violin and cello techniques. Upon completion of the course, the student will be expected to demonstrate the technical skills of a second year beginning string student. Students will also be introduced to various method books, string supplies, and repairs.

57-364 Conducting Practicum

Fall and Spring: 3 units

This course provides applied conducting experience for the conducting minor.

57-370 Stage Direction

Spring: 3 units

This course provides an internship working with a middle or high school music theater production. Students may participate in coaching, direction, and choreography. In addition, they keep a journal of their experience and submit a final paper describing what they have learned from working with the teachers or professional directors who were responsible for the production. It is suggested that this course be taken during the spring semester when most music theater productions are scheduled.

57-374 Music in the Urban School

Fall and Spring: 9 units

This course will involve workshops with nationally known instructors in eurhythmics, world drumming, contemporary popular music, and classroom management. The course will require attendance at workshops, classroom observations and closely supervised teaching experiences. 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, which are essential when teaching music from Preschool through Grade 6.

Prerequisite: 57-331 Min. grade C

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

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.

Prerequisite: 57-375 Min. grade C

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 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 1 or Intro to Cognitive Psychology. Prerequisites: 57-149 or 57-152

57-381 Collaborative Piano I

Fall and Spring

This class is the first in a series of hands-on courses which allow the student to accumulate experience accompanying in a professional venue. Students will be assigned to a vocal and/or instrumental studio and will have the opportunity to coach repertoire with a professional accompanist. Assignments may include playing for instrumental juries.

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

57-382 Collaborative Piano II

Fall and Spring

Continues 57-381 Accompanying I.
Prerequisite: 57-381

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

57-383 Collaborative Piano III

Fall and Spring

Continues 57-382 Accompanying II.
Prerequisite: 57-382

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

57-384 Collaborative Piano IV

Fall and Spring

Continues 57-383 Accompanying III.
Prerequisite: 57-383

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

57-385 Collaborative Piano V

Fall and Spring

Continues 57-384 Accompanying IV.
Prerequisite: 57-384

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

57-386 Collaborative Piano VI

Fall and Spring

Continues 57-385 Accompanying V.
Prerequisite: 57-385

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

57-391 Keyboard Studies (Music Ed)

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 majors.

Prerequisite: 57-191

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

57-393 Keyboard Studies Test (Music Ed)

Fall and Spring

This is the keyboard proficiency test which is a requirement for all undergraduate music majors who are music education minors.

57-395 Voice Leadership: Fundamentals, Techniques & Application for the Public Speaker

Intermittent: 3 units

In this course students will learn valuable strategies, techniques and solutions regarding public speaking, the professional voice and interpersonal relationships. Each week will cover a key topic with theory and strategy laid out in lecture form. Students will prepare spoken and written assignments based on the key topics.

57-399 Music-Cinema-Culture

Intermittent: 9 units

The first 100 years of the 20th Century's only original art form, whose advent has brought about tremendous social and cultural changes. Students view selected films, learning first the basics of film theory, cinema's working structures and the function of music. Ultimately, they are able to analyze, in the form of a written essay, the function and value of the music in a particular film and the impact such music has had on society.

57-403 Yoga for Musicians

Fall: 3 units

TBA

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

57-404 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.

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

57-408 Form and Analysis

Spring: 6 units

This course provides a working understanding of all styles and genres of Western classical and contemporary repertoire. Students will explore various aspects of the compositional process, from basic organizational structures to the details of individual musical phrases. They will learn to see and to hear the most important compositional features of a piece of music and will develop a deeper understanding of the music they perform, conduct, and compose.

Prerequisites: 57-153 or 57-150

57-409 Puccini's 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 Theatre on Stage and Screen

Intermittent: 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, more appropriately, the histories of musical theaters should not be reduced to simple narratives or linear chronologies. Following this idea, this course offers a topical exploration of musicals on stage and screen, focusing on historical developments, production practices, and artistic agency from the mid-nineteenth century to the present. We will not offer a conventional "survey" of musicals starting from an arbitrary point "way back when" and ending with the state of things in 2022. Like the "concept musicals" of the mid-twentieth century, a non-linear structure allows us to consider broader connections across our subject(s). In addition to repertoire case studies, we will explore the historiography of musical theater; the process of developing musicals from page to stage; the function and labor of performers, administrators, stage directors, stage designers, and technical personnel in making musicals happen; musicals in various media; musicals in the time of the coronavirus pandemic; and concerns of social justice in reviving established works and producing new works. Assignments will include short analysis presentations and written responses. There is no performance component with this course.

57-412 Opera Since Wagner

Intermittent: 9 units

In the 400-year arc of opera history, the last 125 years have seen the genre's apogee, perigee, and current renaissance. Between the Wagnermania of the late nineteenth century and today's vogue for both opera and "popera," new opera production slowed greatly in the third quarter of the last century as composers rejected its traditions and audiences turned increasingly to rock and pop. In this course, we will survey this trajectory by viewing and analyzing eight repertoire staples: Wagner Parsifal, Debussy Pell and #233;as et M and #233;isande Puccini Turandot, Berg Wozzeck, Gershwin Porgy and Bess, Britten Peter Grimes, Messiaen Saint Fran and #233;ois d'Assise, Reich Three Tales. We will also become acquainted with other works related to these staples, from Strauss to Saariaho and Tan Dun, and ask numerous questions. What can these operas' characters and techniques tell us about late modern subjectivity? What happened to the great national traditions? In what musical styles has opera flourished and languished? How have audiences changed? How has the notion of opera itself changed, from the nature of its heroes and heroines to its performance forces and media? The goals of this course are to 1) promote intimate knowledge of the eight core operas; 2) encourage familiarity with numerous related opera plots, opera composers, and twentieth- and twenty-first-century musical styles; 3) broaden literary and musical analytical tools to include historical, aesthetic, and (multi)cultural perspectives on opera; and 4) improve oral and written communication skills about opera. Requirements: Attendance at opera screenings, readings, quizzes, small written assignments, and a 17 to 20-page research paper on an opera of your choice written since 1850. Required text: Mervyn Cook, ed. The Cambridge Companion to Twentieth-century Opera (2005).

Prerequisite: 57-284

57-413 The Interpretation of Music

Intermittent: 6 units

What does it mean to "interpret" music? How does performance differ from interpretation? How do we distinguish a good interpretation from a bad one? To answer these questions, this course examines Metaphor, History, Influence, Meaning, Analysis, Performance, Musicology, and other concepts, applying them to works like the Mendelssohn Violin Concerto, Chopin's Fantasie Impromptu, Beethoven's "Ghost" Trio, and Debussy's "Voiles." Our readings draw mainly from Lawrence Kramer's *Interpreting Music* (2011). Our goal is to appreciate the complexity and nuance inherent in the process of music making and to formulate our individual values in the interpretation of music.

57-414 Music and Nature

Intermittent: 9 units

Musicians and philosophers have long explored the rapport between music and nature, tracing music's origins alternatively to nature and human culture and defining nature differently according to their time and place. This course will examine the opposition between nature and culture through both musical compositions and philosophical writings. We will study theories of the origin of music (from Lucretius to biomusicology), theories of music that seek justification by appealing to nature (from Boethius to Grisey), and theories that question whether natural sounds can be music. We will also examine musical representations of place, weather, and animals through the perspectives of ecocriticism and notions of the pastoral. Repertory will include Vivaldi's "Spring" Concerto, Beethoven's "Pastoral" Symphony, Wagner's Ring of the Nibelung, Mahler's Symphony No. 3, and Debussy's La Mer. We will compare landscapes by Sibelius and Copland, birds by Dvorak, Bart and #243;k, Ravel, Stravinsky, and Messiaen, and whales by Crumb and Hovhanness. We will also treat statements on the environmental crisis by composers Harrison Birtwistle, Philip Glass, Peter Sculthorpe, and John Luther Adams. Reading, listening, discussion, 2 short papers, 1 long paper, oral presentation.

Prerequisite: 57-285

57-415 Mozart Operas

Fall: 6 units

In the genre with the highest stakes and the highest failure rate, Mozart composed the earliest operas to have staked a permanent place at the center of the repertory. This course seeks to account for his success, to explain why he succeeded where others failed and what has made his operas beloved for over 225 years. We begin with a brief overview of all of Mozart's operas and discuss the types of opera in circulation in late 18th century Austro-Hungary, especially opera seria, opera buffa, and Singspiel, and the pressures that shaped the music and libretto of each production, from the type of patronage to the style of recitative. Then we examine *The Marriage of Figaro*, *Don Giovanni*, and *The Magic Flute* at a pace of about one act per class session, looking at poetry, dramaturgy, stagecraft, acting, performance practice, character development, theme, and politics, always through the filter of Mozart's music, especially its melody, reform elements, blurring of genre and affect, vocal counterpoint, use of topics, and musical symbolism.

Prerequisite: 57-285

57-416 Globalization of Classical Music: USA, Turkey, Japan

Intermittent: 6 units

What sounds are made when cultures clash? What issues are at stake when composers and performers approach music with strong ties to music of other cultures, such as Debussy's Iberia and Copland's El Salon Mexico, or when, like Bartok, they introduce elements of a stylized folk music into the concert hall? How did the Western classical tradition come to be mastered in countries worldwide? Where is it resisted and why? When composers from non-Western traditions engage with classical traditions, what do they give up and what do they gain? In what ways do they seek to retain style traits or instruments from their home country? and why? Do countries all adopt this tradition in the same way and for the same reasons? How do such varied negotiations of cultures define national identities? This course addresses such questions by focusing on the role of Western classical music in the history of the United States, Turkey, and Japan - countries with very different histories of engaging with European culture, yet sharing a decisive adoption of European-based modernity in the twentieth century.

Prerequisite: 57-285

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

There are two instrumental ensembles: Orchestra and Wind Ensemble. Rotating seating plans, within and between ensembles, will prevail at the discretion of the Director of Orchestral Studies and the Director of the Wind Ensemble. The instrumental faculty will be consulted. All music majors who are required to enroll in an instrumental ensemble must audition for placement and enroll in Major Instrumental Ensemble. Audition required.

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

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 for Jazz Vocal Ensemble will meet the prerequisite requirement. Contact the director, Betsy Lawrence and [lt;blawrenc@andrew.cmu.edu](mailto:blawrenc@andrew.cmu.edu) and gt;, to schedule an audition. Prerequisite: 57-420

57-421 Exploded Ensemble

Fall: 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/>)

57-423 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.

57-425 Expanded Music Performance

Intermittent: 9 units

In his 1970 manifesto Expanded Cinema, Gene Youngblood presented the idea that emerging video technology would lead to a new form of cinematic expression in which art and life are united. In this course we will explore this idea in the realm of music through the creation of new technologies that will expand the possibilities of live performance. The technologies we develop will be used in a series of public concerts by CMU's Exploded Ensemble, a group of high-caliber musicians dedicated to electro-acoustic performance of avant-garde concert music. The course will work closely with the Exploded Ensemble to develop expansive technologies that will transform the music the group performs. These transformations may take place in many different modalities. In the realm of sound we will investigate several areas: the development of new software for sound processing and synthesis, the creation of new instruments, and experimental methods of sound amplification and distribution. In the visual realm, we will develop software for live video performance, will investigate experimental techniques for video projection including mapping and the use of depth cameras, and will develop tools for computer controlled lighting systems. In the physical realm we will develop wearable technologies for performers, sensor-based responsive systems, and will explore experimental approaches to costume and decor.

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.

57-428 Theatre Orchestra

Intermittent

Instrumental ensemble which accompanies a production in the School of Drama.

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

57-430 Music of Iran

Intermittent: 9 units

The Iranian civilization is one of the oldest continuing civilizations in the world. Music has played an important role in the continuation and preservation of this ancient culture. In this course, the traditional, folk, and contemporary music of Iran will be studied and discussed. The focal point of the course will be the Persian modal system, the D and #225;stg and #226;h. Starting with a historical survey of the ancient and medieval Persian music, different aspects of the D and #225;stg and #226;h system will be demonstrated and discussed. In addition, religious music and folk music of Iran as well as Iranian contemporary music will be discussed during the course.

57-431 Italian 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 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

Fall: 3 units

This class covers music theatre repertoire for two semesters, beginning chronologically with the operetta and concluding with current theatre composers. Each student will be assigned songs to prepare from these musicals. These songs can also be used for music theatre auditions. Students are expected to research all assigned songs and perform them in the proper style. Notebooks must be kept which include all lecture notes, class song assignments and music for songs performed individually.

57-434 Musical Theatre Literature and Repertoire

Spring: 3 units

Continues 57-433 Musical Theatre Literature and Repertoire.

Prerequisite: 57-433

57-435 German 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 Literature and Repertoire

Spring: 3 units

The course provides a bibliography of 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 orchestral instruments. There are multiple sections organized by instrument categories or specific instruments.

Course Website: <https://cmu.box.com/s/8e23hqzsk3e6bj1s7fhj49t02lilzk2>
(<https://cmu.box.com/s/8e23hqzsk3e6bj1s7fhj49t02lilzk2/>)

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 57-342 or 57-337

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

What is music analysis and why is it important? How do we talk about our experiences with music? If I can analyze music, will it help get a job? 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. In this course, we will study 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. In the second half of the semester we will focus on transcription and improvisation in diverse musical contexts. Students will complete a project in each of these three areas. This course utilizes in-class discussion and performance by all participants. The goal of this course is to improve your ability to conceptualize and perform new music and to enhance your engagement with your current repertoire.

Prerequisite: 57-408

Course Website: https://cmu.app.box.com/files/0/f/11681158556/1/f_106285568801
(https://cmu.app.box.com/files/0/f/11681158556/1/f_106285568801/)

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: 57-152 or 57-149

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

Fall and Spring: 3 units

TBA

57-448 Brass Pedagogy

Fall: 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 Audience Development

Intermittent: 6 units

TBA

57-451 Teaching Artists in the Community

Intermittent: 6 units

This course puts you in a working relationship with experts who serve as teaching artists to inspire people of all ages to engage with music in meaningful ways. You will also learn how to build a successful private studio.

57-452 Collaborative Project in Music Entrepreneurship

Intermittent: 6 units

The project for Fall 2023 is to develop and pilot a program that uses sound and music to reduce anxiety and improve mental health on campus. Outcomes will be measured and documented for evaluation by CMU wellness staff with a possibility for long-term implementation. Any CMU student interested in sound healing and mindful music-making is welcome to join this class. 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 with a project that has business potential or solves a problem. Students work as a team, usually in collaboration with a community partner. 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

Intermittent: 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!

Course Website: https://cmu.app.box.com/files/1/f/11681158556/1/f_106285572641 (https://cmu.app.box.com/files/1/f/11681158556/1/f_106285572641/)

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: 57-408 or 57-191

57-460 Collaborative Project in Music Entrepreneurship

Intermittent: 6 units

This is an advanced entrepreneurship course, designed to simulate the atmosphere of "real world" project collaborations. You will develop leadership as you work on real projects that make a positive impact in the community. Monique Mead serves as your primary consultant, helping you keep the project on track and connecting you with others who can support your cause. Outside of class time, you will hold planning sessions with team members, perform interviews, and meet with outside collaborators. Project for Fall 2017 is a continuation of Spring 2017: Create a greater sense of community at the School of Music.

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. The only required prerequisite is 57-101 Introduction to Music Technology. 57-347 Electronic and Computer Music is encouraged, but not required.

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.

57-465 Eurhythmics Applications for Performing and Teaching

Fall: 6 units

Rhythm is about time and timing. Dalcroze Eurhythmics is an exploration of the rhythm inside us. Experiencing rhythm through music and movement brings awareness and understanding of our own inner rhythm as well as rhythm in all the arts and beyond. For musicians, meaningful rhythmic movement reinforces understanding of music concepts while focusing awareness on the physical demands of artistic performance. This approach to musical problem solving is applicable also to studio and classroom teaching.

Prerequisite: 57-164

57-466 Eurhythmics Applications for Performing and Teaching

Fall: 6 units

Rhythm is about time and timing. Dalcroze Eurhythmics is an exploration of the rhythm inside us. Experiencing rhythm through music and movement brings awareness and understanding of our own inner rhythm as well as rhythm in all the arts and beyond. For musicians, meaningful rhythmic movement reinforces understanding of music concepts while focusing awareness on the physical demands of artistic performance. This approach to musical problem solving is applicable also to studio and classroom teaching.

Prerequisite: 57-164

57-467 Production: Crew

Intermittent: 3 units

Technical crew for the fully staged production presented by the 57-471 Production: Performance class. Class participants serve as build and run crew for the production.

Course Website: <https://cmu.box.com/s/8e23hqzsk3e6bj1s7fhj49t02lilzk2>
(<https://cmu.box.com/s/8e23hqzsk3e6bj1s7fhj49t02lilzk2/>)

57-468 Production: Crew

Spring: 3 units

Technical crew for the fully staged production presented by the 57-472 Production: Performance class. Class participants serve as build and run crew for the production.

57-469 Production: Scenes

Fall: 6 units

Preparation of operatic and musical theatre scenes with a public performance of the scenes at the end of the semester. Specific repertoire based upon the proficiency of the individual student.

Prerequisites: 57-212 and 57-340

57-470 Production: Scenes

Spring: 6 units

Preparation of operatic and musical theatre scenes with a public performance of the scenes at the end of the semester. Specific repertoire based upon the proficiency of the individual student.

Prerequisites: 57-212 and 57-340

57-471 Production: Performance

Fall: 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

57-472 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: 57-340 and 57-212

57-473 Production: Performance

Fall and Spring: 3 units

TBA

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 music's affects and effects, thus its significance and even its very existence 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 sociological 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 an ear and 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: 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

This course is 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 long-lasting. And we want to understand how the aesthetics of these works have been shaped by their historical, socio-cultural contexts, and how their meaning and value continue to change. Over the course of the term, we will analyze some of the great examples of this genre. We will place them in their historical, 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 writings.

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

Course Website: https://cmu.app.box.com/files/0/f/11681158556/1/f_106285567265 (https://cmu.app.box.com/files/0/f/11681158556/1/f_106285567265/)

57-488 Advanced Solfege IV

Spring: 3 units

Continues 57-487 Advanced Solfege III.

Prerequisite: 57-487

57-489 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.

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

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.

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

57-491 Solfege for Conductors I

Intermittent: 3 units

TBA

Prerequisites: 57-488 or 57-184

57-496 BXA Studio (1st semester)

Fall and Spring: 9 units

TBA

57-497 BXA Studio (2nd semester)

Fall and Spring: 9 units

TBA

Prerequisite: 57-496

57-498 BXA Studio (3rd semester)

Fall and Spring: 9 units

TBA

Prerequisite: 57-497

57-499 BXA Studio (4th semester)

Fall and Spring: 9 units

TBA

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.

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

57-502 Major Studio (Organ)

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.

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

57-505 Major Studio (Violin)

Fall and Spring: 9 units

A one hour private lesson per week for all music majors.

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.

Course Website: <http://www.music.cmu.edu/pages/insidemusic-coursesyllabi> (<http://www.music.cmu.edu/pages/insidemusic-coursesyllabi/>)

57-510 Major Studio (Flute)

Fall and Spring: 9 units

A one hour private lesson per week for all music majors.

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

57-511 Major Studio (Oboe)

Fall and Spring: 9 units

A one hour private lesson per week for all music majors.

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

57-512 Major Studio (Clarinet)

Fall and Spring: 9 units

A one hour private lesson per week for all music majors.

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

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.

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

57-515 Major Studio (Horn)

Fall and Spring: 9 units

A one hour private lesson per week for all music majors.

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

57-516 Major Studio (Trumpet)

Fall and Spring: 9 units

A one hour private lesson per week for all music majors.

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

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.

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

57-519 Major Studio (Tuba)

Fall and Spring: 9 units

A one hour private lesson per week for all music majors.

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

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.

Course Website: <https://cmu.box.com/s/8e23hqzsk3e6bj1s7fhj49to2lilzk2>
(<https://cmu.box.com/s/8e23hqzsk3e6bj1s7fhj49to2lilzk2/>)**57-522 Major Studio (Bagpipe)**

Fall and Spring: 9 units

A one hour private lesson per week for all music majors.

Course Website: <https://cmu.box.com/s/8e23hqzsk3e6bj1s7fhj49to2lilzk2>
(<https://cmu.box.com/s/8e23hqzsk3e6bj1s7fhj49to2lilzk2/>)**57-523 Major Studio (Electronic Music)**

Fall and Spring: 9 units

A one hour private lesson per week for all music majors.

57-557 Vocal Methods

Spring: 3 units

This course enables each student to develop a pleasant, healthy, and musically expressive voice and effective vocal pedagogy.

57-558 Observation

Fall and Spring: 3 units

This music education offering is an independent study course designed to introduce students to a range of K-12 instructional practices through observation of elementary and secondary school teachers. Students will identify strategies that impact learning in the areas of pedagogy, student motivation, classroom management, and accommodations for special learners. Students complete this course by arranging 20 prescribed classroom observations in local schools - multiple observations may be completed at each school visit. In order to complete the observations in one semester, students should schedule an open 3-hour time block one day per week between 8 am and 3 pm.

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

57-560 Electronic Music Seminar

Fall and Spring: 3 units

tba

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 and Spring: 12 units

TBA

57-572 Music and Technology Project

Fall and Spring: 12 units

TBA

57-588 Junior Recital Voice

Fall: 1 unit

tba

57-589 Senior Recital Voice

Fall: 1 unit

tba

57-590 Internship

All Semesters

TBA

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. The class will meet in a three week rotation of two Thursday evenings followed by a Saturday morning with the Preparatory School children's classes.

57-593 Vocal Coaching

Fall and Spring: 1 unit

TBA

57-597 Senior 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

57-607 Vocal Methods

Spring: 3 units

This course enables each student to develop a pleasant, healthy, and musically expressive voice and effective vocal pedagogy.

57-608 Observation

Fall: 3 units

This music education offering is an independent study course designed to introduce students to a range of K-12 instructional practices through observation of elementary and secondary school teachers. Students will identify strategies that impact learning in the areas of pedagogy, student motivation, classroom management, and accommodations for special learners. Students complete this course by arranging 20 prescribed classroom observations in local schools - multiple observations may be completed at each school visit. In order to complete the observations in one semester, students should schedule an open 3-hour time block one day per week between 8 am and 3 pm.

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

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.

57-619 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.

57-627 Independent Study in Supervised Teaching

Fall and Spring

TBA

57-641 Dalcroze Research Paper

Fall: 3 units

Candidates in the Dalcroze Certification Program are required to submit a research paper based on their understanding of Dalcroze principles based on their experience and supported by appropriate literature.

57-642 Dalcroze Research Paper

Spring: 3 units

Candidates in the Dalcroze Certification Program are required to submit a research paper based on their understanding of Dalcroze principles based on their experience and supported by appropriate literature.

57-643 Diverse Populations in Inclusive Settings

Fall: 9 units

tba

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.

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

57-674 Sonatas

Fall and Spring: 3 units

TBA

57-682 Chorus

Fall and Spring: 3 units

tba

57-691 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. The class will meet in a three week rotation of two Thursday evenings followed by a Saturday morning with the Preparatory School children's classes.

57-692 Dalcroze Pedagogy/Practice Teaching

Spring

This second semester of a two semester course focuses on applications of Dalcroze pedagogy and practice teaching with upper elementary and middle school age students.

57-911 Music Since 1945

Intermittent: 9 units

A survey of Western art music from WWII to the present, with a focus on compositional techniques, influential trends, and experimental approaches. This course will address total serialism, aleatory music, the rise of technology, minimalism, and soundscape composition, among others. Students will engage with primary sources, close listening, multi-media resources, and secondary sources, and demonstrate competency through varied assessments, including in-class performance activities and presentations.

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