School of Music

Denis Colwell, Head
Location: College of Fine Arts 105
www.cmu.edu/cfa/music (http://www.cmu.edu/cfa/music/)

The School of Music at Carnegie Mellon University offers the best aspects of conservatory training within a great university, combining preparation for a lifetime in performance, composition or music and technology with the advantages of learning in an intense academic environment. Every student in the School of Music is a performance, composition or music and technology major. The School of Music is an accredited institutional member of the National Association of Schools of Music.

Each performance major is challenged to develop through individual instruction with a master teacher. The School’s relationship with the renowned Pittsburgh Symphony Orchestra is among the strongest conservatory-symphony orchestra relationships in the United States, and Pittsburgh’s uniquely strong sense of musical community fosters close relationships with the Pittsburgh Opera, Opera Theater of Pittsburgh, Pittsburgh Chamber Music Society, and a host of other professional musical organizations.

Regular performing ensembles include the Carnegie Mellon Philharmonic, Wind Ensemble, Baroque Ensemble, Contemporary Ensemble, Jazz Orchestra, Jazz Vocal Ensemble, Chorus, and Opera. Some of the School’s ensembles are instrument specific: Chamber Music ensembles and the Percussion Ensemble, among others. Opportunities for performance are stressed - undergraduate performance majors perform junior and senior recitals, chamber music is publicly presented, frequent performance opportunities on and off campus are provided, and community outreach is vigorously supported.

The School of Music has an intense commitment to new music, led by composition faculty, conductors who devote fully rehearsed cycles of the Philharmonic to works by student composers, and studio faculty whose own performing careers regularly feature new works, and including regular performances of student works in almost every Contemporary Ensemble Program, frequent opportunities with the Wind Ensemble and Chorus, and inclusion on student recitals. The School’s state-of-the-art recording facilities are an especially important resource for composers beginning their public careers.

All teaching is entrusted to professional faculty — there are no assistant studio teachers or doctoral teaching fellows — and specialists in Musicology, Theory, Analysis, Counterpoint, Composition, Computer Music, Eurhythmics, Solfege, Music Education, Pedagogy, Collaborative Piano and Coaching, Acting and Movement, Diction, Literature and Repertoire, Baroque Music, Chamber Music, Conducting, and Sound Recording and Production provide a broad and rich platform for comprehensive musical preparation. At the same time, the university provides the greatest possible support for students combining their majors with minors in all disciplines, unique joint degree programs, and double major programs. These opportunities significantly increase a student’s career options and marketability in the changing professional world of music.

School of music Facilities

The teaching facilities of the School of Music are located on the ground, main, and mezzanine floors of the College of Fine Arts, on the first floor of Margaret Morrison Hall, and in Skibo Gymnasium. Teaching, rehearsal, and practice rooms are equipped with Steinway pianos. Music students also have access to a state-of-the-art recording studio and music technology cluster. Performances take place in Kresge Recital Hall, Carnegie Music Hall, Alumni Concert Hall, and Mellon Institute Auditorium. The Hunt Library houses a fine collection of books, records, and scores. Listening and conference rooms are also available in the library.

School of Music Options

The School of Music offers a Bachelor of Fine Arts in the following areas:

- Performance (Instrumental, Organ, Piano, Voice)
- Composition

To earn a Bachelor’s degree in either of these options, a candidate must satisfactorily fulfill all the requirements of the School of Music.

The School of Music jointly with the School of Computer Science and the Carnegie Institute of Technology offers a Bachelor of Science in the following area:

- Music and Technology

Within the options listed above eligible students may elect specializations in the following areas:

- Dalcroze Eurhythmics Certificate
- Piano Pedagogy Certificate
- Collaborative Piano Minor
- Conducting Minor
- Music Education Certification Minor
- Music Technology Minor
- Music Theory Minor
- Sonic Arts Minor

Dalcroze Eurhythmics Certificate

This program is designed to prepare teachers in the Dalcroze approach to music learning. The course of study includes eurhythmics, piano improvisation, and Dalcroze pedagogy. Carnegie Mellon undergraduates may enter the Dalcroze Training Program during their junior year. However, the certificate will be granted only upon completion of their undergraduate degree. This program is recommended particularly to students who would like to incorporate Dalcroze principles into their teaching and to those who want to obtain more experience in this field.

Piano Pedagogy Certificate

A two-year program leading to certification in piano pedagogy is open to current Carnegie Mellon keyboard majors. Piano and organ majors learn to teach piano in a closely supervised environment of class piano instruction. This program has received national acclaim as a model of excellence, with Carnegie Mellon children consistently capturing prestigious awards in national piano competitions.

Collaborative Piano Minor

The collaborative piano minor consists of a six-semester sequence of courses designed to give the students experience with vocalists and instrumentalists. There are individual coaching sessions as well as practical experience in vocal and instrumental studios.

Conducting Minor

This minor is designed for students who are interested in acquiring conducting skills, in anticipation of either graduate study in conducting or a music education career. It includes required courses in conducting techniques for both choral and instrumental ensembles, orchestration, score reading/keyboard harmony, and elective courses in instrumental and vocal methods, diction, and literature and repertoire.

Music Education Minor

This is a five-year minor, with courses starting in the sophomore year. Bachelor of Fine Arts candidates who complete this minor and pass the Praxis tests will receive Pennsylvania state certification in music (K-12), which is recognized in almost all other states.

Music Technology Minor

The student will take a series of courses which may include electronic and computer music, recording technology, the physics of sound, and computer programming. A rich computer music research environment enables talented students to work as programmers with outstanding faculty researchers, whose current projects are gaining international recognition in the areas of computer music and artificial intelligence.

Music Theory Minor

This minor is designed for students who are interested in advanced theory and analysis skills, in anticipation of either graduate study in theory or graduate study that requires a substantial level of theory knowledge. The student will take advanced theory and analysis courses and also support courses in the physics of musical sound and the psychology of music.

Sonic Arts Minor

Students in this minor will explore the processes and products of digital sound and music. They will receive basic training in key component areas: principles of computer music, hybrid instrument building, concepts in sound design. Combining this training with courses that bring together experts from many disciplines, they will create experimental music or explore new,
Performances and Activities of the School of Music

The School of Music sponsors performances, master classes, and lectures by outstanding national and international guest artists. Announcements of faculty, student, and guest performances are released every week to the students and the community.

General Requirements for BFA Candidates

Candidates for the Bachelor of Fine Arts degree in composition are required to complete a composition for orchestra in their senior year.

Candidates for the Bachelor of Fine Arts degree in performance are required to give public performances in their junior and senior years. Candidates for the Bachelor of Fine Arts degree in string performance are required to give public performances in their sophomore, junior, and senior years.

Candidates for the Bachelor of Fine Arts degree in performance are required to pass one semester (piano majors must pass two semesters) of a course that includes experience with pedagogy for their major studio area.

• Instrumental majors must take the class for their area to fulfill the Pedagogy Course requirement on the Instrumental curriculum (57-023 Bassoon Studio Performance Class, 57-448 Brass Pedagogy, 57-022 Clarinet Studio Performance Class, 57-018 Double Bass Studio Performance Class, 57-020 Flute Studio Performance Class, 57-021 Oboe Studio Performance Class, 57-036 Percussion Studio Performance Class, 57-016 Viola Studio Performance Class, 57-015 Violin Studio Performance Class, 57-437 Literature and Repertoire).

• Bagpipe, organ and saxophone majors must fulfill the pedagogy requirement as part of satisfying all demands outlined in their Major Studio syllabi, 57-522 Major Studio (Bagpipe), 57-502 Major Studio (Organ) and 57-514 Major Studio (Saxophone).

• Piano majors must take 57-273 Piano Pedagogy I and 57-274 Piano Pedagogy II.

• Voice majors must take 57-010 Voice Studio Performance Class.

Candidates for the Bachelor of Fine Arts degree in applied areas other than piano are required to pass a piano proficiency test.

Candidates for all Bachelor of Fine Arts degrees are required to pass four repertoire proficiency tests, and to pass a major chorale ensemble or a major instrumental ensemble as assigned and to pass Convocation every semester of residence in the School of Music.

BFA Curriculum

The music curriculum is based on the following five building blocks:

1. Studio
2. Theory
3. Ensemble
4. Academics

1. Studio — This is the heart of the school. Students receive individualized instruction with senior faculty in their major area of study: performance or composition.

2. Theory — These courses are designed to help students develop listening skills, to acquire theoretical knowledge, to recognize structural techniques and manipulate technological resources. It includes courses in sight-reading, ear-training, eurhythmics, harmony, contrapuntal techniques, analysis of musical forms, 20th-21st century techniques, orchestration, score reading, and electronic and computer music for compositional and educational purposes. One music support course in the piano, organ, and instrumental curricula must be a theory course.

3. History - These courses cover in depth the music of the western world and survey the styles and musical structures of non-western music.

4. Ensemble — This area includes student participation in some of the following ensembles: Carnegie Mellon Philharmonics, Wind Ensemble, Baroque Ensemble, Contemporary Ensemble, Jazz Orchestra, Jazz Vocal Ensemble, Chorus, Opera, Chamber Music ensembles, and Percussion Ensemble.

5. Academics — The School of Music requires one general studies course (outside of the School) each semester and six semesters of elective courses for graduation. These accumulated credits may be applied to minors or majors in other disciplines. Exceptional students in good academic and musical standing within the School are permitted to take additional courses beyond the number required for graduation. There is no charge for extra credits taken at Carnegie Mellon. One elective course in the performance curricula must be a course that includes experience with pedagogy for the student’s major studio area.

Minimum units required for B.F.A. in Music

<table>
<thead>
<tr>
<th>Voice majors</th>
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<tr>
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Piano

First Year

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<tr>
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<tr>
<td>57-501 Major Studio (Piano)</td>
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<td>57-4xx Major Ensemble</td>
<td>6</td>
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<tr>
<td>57-193 Collaborative Piano Skills I</td>
<td>3</td>
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<tr>
<td>57-161 Eurhythmics I</td>
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<td>57-181 Solfege I</td>
<td>3</td>
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<tr>
<td>57-189 Introduction to Repertoire and Listening for Musicians</td>
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<td>57-101 Introduction to Music Technology</td>
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<td>99-101 Computing @ Carnegie Mellon</td>
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<td>76-101 Interpretation and Argument</td>
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Spring

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<td>57-194 Collaborative Piano Skills II</td>
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Second Year

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<td>57-151 Counterpoint in Theory and Application</td>
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Spring

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<td>57-228 Chamber Music: Woodwind and Mixed</td>
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### Organ

#### First Year

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<td>57-191</td>
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<td>57-190</td>
<td>Repertoire and Listening for Musicians I</td>
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<tr>
<td>57-283</td>
<td>Music History I</td>
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#### Second Year

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<td>Keyboard Studies</td>
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<td>57-163</td>
<td>Eurhythmics III</td>
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<td>Solfege III</td>
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<td>Repertoire and Listening for Musicians II</td>
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#### Third Year

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<td>57-459</td>
<td>Score Reading/Keyboard Harmony</td>
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<td>57-xxx</td>
<td>Music Support Course (Theory/History)</td>
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#### Fourth Year

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<td>Major Studio (Organ)</td>
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<td>Music Support Course (Theory/History)</td>
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<td>General Studies Course</td>
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<tr>
<td>xx-xxx</td>
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Spring
57-100 Convocation 1
57-500 Major Studio (Voice) 9
57-467 Production: Crew 3
57-240 Acting I 3
57-111 Movement and Dance I 3
82-161 Elementary Italian I 12

Second Year
Fall
57-100 Convocation 1
57-164 Eurhythmics IV 3
57-184 Solfege IV 3
57-190 Repertoire and Listening for Musicians I 3
57-283 Music History I 9
57-435 German Literature and Repertoire 3
57-340 Acting IV 6
57-212 Movement and Dance IV 3

Third Year
Fall
57-100 Convocation 1
57-164 Eurhythmics IV 3
57-184 Solfege IV 3
57-190 Repertoire and Listening for Musicians I 3
57-283 Music History I 9
57-435 German Literature and Repertoire 3
57-340 Acting IV 6
57-212 Movement and Dance IV 3

Fourth Year
Fall
57-100 Convocation 1
57-164 Eurhythmics IV 3
57-184 Solfege IV 3
57-190 Repertoire and Listening for Musicians I 3
57-283 Music History I 9
57-435 German Literature and Repertoire 3
57-340 Acting IV 6
57-212 Movement and Dance IV 3

Instrumental
A string major must also complete two semesters of Chamber Music in the sophomore year.

First Year
Fall
57-100 Convocation 1
57-223 German Diction 3
57-339 Acting III 3
57-211 Movement and Dance III 3

International program, after the sophomore year, which includes intensive German, or French, of at least 9 units. Recommended: a domestic or international program, after the sophomore year, which includes intensive study for credit.

Voice
A voice major must also complete an advanced language course in Italian, German, or French, of at least 9 units. Recommended: a domestic or international program, after the sophomore year, which includes intensive study for credit.
### Second Year

#### Fall
- **57-100**: Convocation  
  **Units**: 1  
- **57-xxx**: Studio  
  **Units**: 9  
- **57-4xx**: Major Ensemble  
  **Units**: 6  
- **57-191**: Keyboard Studies  
  **Units**: 3  
- **57-153**: Harmony II  
  **Units**: 9  
- **57-162**: Eurhythmics II  
  **Units**: 3  
- **57-182**: Solfege II  
  **Units**: 3  
- **57-190**: Repertoire and Listening for Musicians I  
  **Units**: 3  
- **57-283**: Music History I  
  **Units**: 9  
- **79-xxx**: Designated History Course  
  **Units**: 9

#### Spring
- **57-100**: Convocation  
  **Units**: 1  
- **57-xxx**: Studio  
  **Units**: 9  
- **57-4xx**: Major Ensemble  
  **Units**: 6  
- **57-191**: Keyboard Studies  
  **Units**: 3  
- **57-153**: Harmony II  
  **Units**: 9  
- **57-162**: Eurhythmics II  
  **Units**: 3  
- **57-182**: Solfege II  
  **Units**: 3  
- **57-190**: Repertoire and Listening for Musicians I  
  **Units**: 3  
- **57-283**: Music History I  
  **Units**: 9  
- **79-xxx**: Designated History Course  
  **Units**: 9

#### Units: 55

### Third Year

#### Fall
- **57-100**: Convocation  
  **Units**: 1  
- **57-xxx**: Studio  
  **Units**: 9  
- **57-4xx**: Major Ensemble  
  **Units**: 6  
- **57-xxx**: Chamber Music  
  **Units**: 3  
- **57-xxx**: Music Support Course (Theory/History)  
  **Units**: 12  
- **57-xxx**: Pedagogy Course  
  **Units**: var.  
- **xx-xxx**: General Studies Course  
  **Units**: 9  
- **xx-xxx**: Elective  
  **Units**: 6

#### Spring
- **57-100**: Convocation  
  **Units**: 1  
- **57-xxx**: Studio  
  **Units**: 9  
- **57-4xx**: Major Ensemble  
  **Units**: 6  
- **57-xxx**: Chamber Music  
  **Units**: 3  
- **57-xxx**: Music Support Course (Theory/History)  
  **Units**: 12  
- **xx-xxx**: General Studies Course  
  **Units**: 9

#### Units: 46

### Fourth Year

#### Fall
- **57-100**: Convocation  
  **Units**: 1  
- **57-xxx**: Studio  
  **Units**: 9  
- **57-4xx**: Major Ensemble  
  **Units**: 6  
- **57-xxx**: Chamber Music  
  **Units**: 12  
- **xx-xxx**: General Studies Course  
  **Units**: 9  
- **xx-xxx**: Elective  
  **Units**: 3

#### Spring
- **57-100**: Convocation  
  **Units**: 1  
- **57-xxx**: Studio  
  **Units**: 9  
- **57-4xx**: Major Ensemble  
  **Units**: 6  
- **57-xxx**: Chamber Music  
  **Units**: 12  
- **xx-xxx**: General Studies Course  
  **Units**: 9  
- **xx-xxx**: Elective  
  **Units**: 3

#### Units: 40

### Composition

One music support course is recommended to be Creative Orchestration.

#### First Year

#### Fall
- **57-100**: Convocation  
  **Units**: 1  
- **57-4xx**: Major Ensemble  
  **Units**: 6  
- **57-191**: Keyboard Studies  
  **Units**: 3  
- **57-152**: Harmony I  
  **Units**: 9  
- **57-161**: Eurhythmics I  
  **Units**: 3  
- **57-181**: Solfege I  
  **Units**: 3  
- **57-189**: Introduction to Repertoire and Listening for Musicians  
  **Units**: 3  
- **57-101**: Introduction to Music Technology  
  **Units**: 6  
- **99-101**: Computing @ Carnegie Mellon  
  **Units**: 3  
- **76-101**: Interpretation and Argument  
  **Units**: 9

#### Spring
- **57-100**: Convocation  
  **Units**: 1  
- **57-4xx**: Major Ensemble  
  **Units**: 6  
- **57-191**: Keyboard Studies  
  **Units**: 3  
- **57-152**: Harmony II  
  **Units**: 9  
- **57-162**: Eurhythmics II  
  **Units**: 3  
- **57-182**: Solfege II  
  **Units**: 3  
- **57-190**: Repertoire and Listening for Musicians II  
  **Units**: 3  
- **57-283**: Music History II  
  **Units**: 9  
- **79-xxx**: Designated History Course  
  **Units**: 9

#### Units: 55

### Second Year

#### Fall
- **57-100**: Convocation  
  **Units**: 1  
- **57-4xx**: Major Ensemble  
  **Units**: 6  
- **57-191**: Keyboard Studies  
  **Units**: 3  
- **57-162**: Eurhythmics II  
  **Units**: 3  
- **57-182**: Solfege II  
  **Units**: 3  
- **57-190**: Repertoire and Listening for Musicians I  
  **Units**: 3  
- **57-283**: Music History I  
  **Units**: 9  
- **xx-xxx**: General Studies Course  
  **Units**: 6

#### Spring
- **57-100**: Convocation  
  **Units**: 1  
- **57-4xx**: Major Ensemble  
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  **Units**: 3  
- **57-182**: Solfege II  
  **Units**: 3  
- **57-190**: Repertoire and Listening for Musicians I  
  **Units**: 3  
- **57-283**: Music History I  
  **Units**: 9  
- **79-xxx**: Designated History Course  
  **Units**: 9

#### Units: 55
### School of Music

#### Dalcroze Eurhythmics Certificate

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<td>57-466</td>
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<tr>
<td>57-691</td>
<td>Dalcroze Pedagogy/Practice Teaching</td>
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<td>57-692</td>
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<td>57-350</td>
<td>Dalcroze Piano Improvisation</td>
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<td>xx-xxx</td>
<td>Creative Movement/Choreography</td>
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#### Piano Pedagogy Certificate

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<th>Course Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>57-273</td>
<td>Piano Pedagogy I</td>
<td>6</td>
</tr>
<tr>
<td>57-274</td>
<td>Piano Pedagogy II</td>
<td>6</td>
</tr>
<tr>
<td>57-275</td>
<td>Piano Pedagogy III</td>
<td>6</td>
</tr>
<tr>
<td>57-276</td>
<td>Piano Pedagogy IV</td>
<td>6</td>
</tr>
<tr>
<td>57-429</td>
<td>Beginning Piano for Children I</td>
<td>6</td>
</tr>
<tr>
<td>57-449</td>
<td>Beginning Piano for Children II</td>
<td>6</td>
</tr>
</tbody>
</table>

### Bachelor of Science in Music and Technology

The Bachelor of Science in Music and Technology is offered jointly by the School of Music, the School of Computer Science, and the College of Engineering.

This program consists of a set of courses that span both music and technology, as well as a capstone composition/design/performance project. Courses in all three areas of study are stipulated in the music and technology undergraduate curriculum and provide for students coming from any of the three areas. In other words, regardless of a student’s entry point — an interest in computer science, electrical engineering, or music — the coursework prescribed will allow the student to gain the requisite knowledge and experience in all three areas. Students will work closely with advisors and will be guided in both course selection and capstone projects.

#### Curriculum

**Minimum units required for B.S. in Music and Technology**  
380 units

**General Requirements**  
85 units

**Seminar**  
57-570 Sound and Music Computing Seminar  
(8 semesters for a total of 8 units)  
1 unit

**University**  
99-101 Computing @ Carnegie Mellon  
3 units
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>97-101</td>
<td>Interpretation and Argument</td>
<td>9</td>
</tr>
<tr>
<td>79-104</td>
<td>Global Histories</td>
<td>9</td>
</tr>
</tbody>
</table>

**Humanities**  
xx-xxx Cognition, Choice and Behavior course  
9 units

**Mathematics**  
21-120 Differential and Integral Calculus  
10 units
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>21-122</td>
<td>Integration and Approximation</td>
<td>10</td>
</tr>
</tbody>
</table>

**Science**  
33-114 Physics of Musical Sound  
9 units
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>33-106</td>
<td>Physics I for Engineering Students</td>
<td>12</td>
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</tbody>
</table>

**Electives**  
33 units

**Music Core**  
87 units
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>57-152</td>
<td>Harmony I</td>
<td>9</td>
</tr>
<tr>
<td>57-153</td>
<td>Harmony II</td>
<td>9</td>
</tr>
<tr>
<td>57-408</td>
<td>Form and Analysis</td>
<td>6</td>
</tr>
<tr>
<td>57-151</td>
<td>Counterpoint in Theory and Application</td>
<td>6</td>
</tr>
<tr>
<td>57-258</td>
<td>20th-21st Century Techniques</td>
<td>6</td>
</tr>
<tr>
<td>57-257</td>
<td>Orchestration I</td>
<td>6</td>
</tr>
<tr>
<td>57-xxx</td>
<td>Music Support Course</td>
<td>6</td>
</tr>
<tr>
<td>57-189</td>
<td>Introduction to Repertoire and Listening for Musicians</td>
<td>3</td>
</tr>
</tbody>
</table>

**Electives**  
33 units
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>57-190</td>
<td>Repertoire and Listening for Musicians I</td>
<td>3</td>
</tr>
<tr>
<td>57-289</td>
<td>Repertoire and Listening for Musicians II</td>
<td>3</td>
</tr>
<tr>
<td>57-290</td>
<td>Repertoire and Listening for Musicians III</td>
<td>3</td>
</tr>
<tr>
<td>57-181</td>
<td>Solfege I</td>
<td>3</td>
</tr>
<tr>
<td>57-182</td>
<td>Solfege II</td>
<td>3</td>
</tr>
</tbody>
</table>
Minors

Minor in Collaborative Piano for Piano Majors in the School of Music

Admission Requirements:
The student must apply to enter the program in the office of the Director of Student Services (CFA 108).

36 units Required Courses
57-381 Collaborative Piano I 6
57-382 Collaborative Piano II 6
57-383 Collaborative Piano III 6
57-384 Collaborative Piano IV 6
57-385 Collaborative Piano V 6
57-386 Collaborative Piano VI 6

18 units Electives
(choose from the following courses)
57-220 English Diction 3
57-221 Italian Diction 3
57-222 French Diction 3
57-223 German Diction 3
57-332 Introduction to Conducting 6
57-336 Instrumental/Choral Conducting 6
57-431 Italian Literature and Repertoire 3
57-432 French Literature and Repertoire 3
57-433 Musical Theatre Literature and Repertoire 3
57-434 Musical Theatre Literature and Repertoire 3
57-435 German Literature and Repertoire 3
57-436 English/Contemporary Literature and Repertoire 3
57-459 Score Reading/Keyboard Harmony 6
57-607 Vocal Methods 3

Minimum units required for Collaborative Piano Minor: 54
15 units Electives (choose from the following courses)

57-220 English Diction 3
57-221 Italian Diction 3
57-222 French Diction 3
57-223 German Diction 3
57-258 20th-21st Century Techniques 6
57-337 Sound Recording 6
57-338 Sound Editing and Mastering 6
57-431 Italian Literature and Repertoire 3
57-432 French Literature and Repertoire 3
57-435 German Literature and Repertoire 3
57-607 Vocal Methods 3
57-227 Jazz Instrumental Ensemble 3
57-230 Baroque Ensemble 3
57-231 Chamber Ensemble 3
57-420 Jazz Vocal Ensemble 3
57-423 Repertoire Orchestra 3

Minimum units required for Conducting minor: 54

Minor in Music Education for Students in the School of Music

Admission Requirements:
The student should apply to the music education faculty no earlier than spring of the freshman year.

Corequisite General Courses 45 units
76-101 Interpretation and Argument 9
21-xxx Mathematics Course #1 9
21-xxx Mathematics Course #2 9
76-xxx English Literature Course 9
85-xxx Educational Psychology Course 9

Corequisite Music Courses 18 units
57-391 Keyboard Studies (Music Ed) 3
57-392 Keyboard Studies (Music Ed) 3
57-393 Keyboard Studies Test (Music Ed) 0
57-332 Introduction to Conducting 6
57-336 Instrumental/Choral Conducting 6

General Education Courses 36 units
Also required are three classes offered at other Pittsburgh schools: EDUC 333 Assessment & Adaptation: Students with Special Needs AND EDUC 634 Inclusion: Issues and Strategies, both at Chatham University; and IL 2257 Teaching English Language Learners, at the University of Pittsburgh (27 units).
57-331 Principles of Education 9

Music Education Methods Courses 48 units

General Methods Courses
57-375 Music in the Elementary School 6
57-356 Elementary Guided Teaching 3
57-376 Music in the Secondary School 6
57-355 Secondary Guided Teaching 3

Applied Area Methods Courses
57-207 Music Studio Var.
57-360 Brass Methods 3
57-361 Percussion Methods 3
57-363 String Methods 3

57-362 Woodwind Methods 3
57-607 Vocal Methods 3

Band Methods Courses
Required is either Fundamentals of Marching Band or Stage Direction.
57-334 Fundamentals of Marching Band 3
57-370 Stage Direction 3
57-333 Band and Choral Arranging 6

Music Education Teaching Courses 15 units
57-608 Observation 3
57-603 Practice Teaching (Elementary) 6
57-604 Practice Teaching (Secondary) 6

Minimum units required for Music Education Minor: 99

Minor in Music Technology for Students in the School of Music

Admission Requirements:
The student must apply to enter the program in the office of the Director of Student Services (CFA 108).

Prerequisite Courses 18 units
57-152 Harmony I 9
57-161 Eurhythmics I 3
57-181 Solfege I 3
57-189 Introduction to Repertoire and Listening for Musicians 3

Sound Recording Courses 21 units
57-337 Sound Recording 6
57-338 Sound Editing and Mastering 6
57-438 Multitrack Recording 9

Music Technology/Sound Courses (choose 3) 21 units
Choose three courses. One of the three courses must be either Introduction to Computer Music or Electronic and Computer Music. (Note that 15-312 is a prerequisite for 15-322; 57-101 or 57-171 is a prerequisite for 57-347.) Other courses may be taken with the permission of the music technology minor advisor.
15-104 Introduction to Computing for Creative Practice 10
15-322 Introduction to Computer Music 9
15-323 Computer Music Systems and Information Processing 9
18-090 Twisted Signals: Multimedia Processing for Musicians 10
33-114 Physics of Musical Sound 9
54-166 Introduction to Sound Design for Theatre 6
54-275 History of Sound Design 3
54-505 Ear Training 1
54-666 Production Audio 6
57-344 Experimental Sound Synthesis 9
57-347 Electronic and Computer Music 6
57-478 Survey of Historical Recording 6
60-352 NOISE: Toward a Critical Theory of Sound and Hearing 9

Minimum units required for Music Technology Minor: 60

Minor in Music Theory for Students in the School of Music

Admission Requirements:
The student must apply to enter the program in the office of the Director of Student Services (CFA 108).
### Prerequisite Courses

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>57-152</td>
<td>Harmony I</td>
<td>9</td>
</tr>
<tr>
<td>57-161</td>
<td>Eurhythmics I</td>
<td>3</td>
</tr>
<tr>
<td>57-181</td>
<td>Solfege I</td>
<td>3</td>
</tr>
<tr>
<td>57-189</td>
<td>Introduction to Repertoire and Listening for Music</td>
<td>3</td>
</tr>
</tbody>
</table>

**Upper Level Theory Courses (choose 3)**

See theory courses on the Music Support Courses Two-Year Rotation list. It is available on the Inside Music website (http://music.cfa.cmu.edu/). A graduate course may be taken with the permission of the instructor.

**Graduate Theory Courses (choose 1)**

See graduate theory courses on the Music Support Courses Two-Year Rotation list. It is available on the Inside Music website (http://music.cfa.cmu.edu/). The course is to be chosen with the advisor’s approval.

### Support Courses

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>33-114</td>
<td>Physics of Musical Sound</td>
<td>9</td>
</tr>
<tr>
<td>57-377</td>
<td>Psychology of Music</td>
<td>9</td>
</tr>
</tbody>
</table>

**Minimum units required for Music Theory Minor:** 63 units

### Sonic Arts Minor – IDeATe

The minor in Sonic Arts is offered by the School of Music as part of the Integrative Design, Arts and Technology (IDeATe) network. IDeATe offers students the opportunity to become immersed in a collaborative community of faculty and peers who share expertise, experience, and passions at the intersection of arts and technology. Students will engage in active 'learning by doing' in shared labs and maker spaces. The program addresses current and emerging real-world challenges that require disciplinary expertise coupled with multidisciplinary perspectives and collaborative integrative approaches.

The IDeATe undergraduate curriculum consists of eight areas, all of which can also be taken as minors. The themes of these areas integrate knowledge in technology and arts: Game Design, Animation & Special Effects, Media Design, Design for Learning, Sonic Arts, Innovation and Entrepreneurship, Intelligent Environments, and Physical Computing. For more information about the IDeATe network, please see Undergraduate Options (http://coursecatalog.web.cmu.edu/servicesandoptions/undergraduateoptions/#ideate).

In the Sonic Arts minor, students create experimental music or explore new, technology-enabled applications and markets for sound design, music creation, and performance.

### Curriculum

#### One Computing Course - Minimum of 9 Units

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>15-104</td>
<td>Introduction to Computing for Creative Practice</td>
<td>10</td>
</tr>
<tr>
<td>15-110</td>
<td>Principles of Computing</td>
<td>10</td>
</tr>
<tr>
<td>15-112</td>
<td>Fundamentals of Programming and Computer Science</td>
<td>12</td>
</tr>
<tr>
<td>60-210</td>
<td>Electronic Media Studio: Introduction to Interactivity</td>
<td>10</td>
</tr>
<tr>
<td>60-212</td>
<td>Electronic Media Studio: Interactivity and Computation for Creative Practice</td>
<td>12</td>
</tr>
</tbody>
</table>

**One IDeATe Portal Course - Minimum of 9 Units**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>18-090</td>
<td>Twisted Signals: Multimedia Processing for the Arts Recommended Portal Course for this area</td>
<td>10</td>
</tr>
<tr>
<td>16-223</td>
<td>IDeATe Portal: Creative Kinetic Systems</td>
<td>10</td>
</tr>
<tr>
<td>60-223</td>
<td>IDeATe Portal: Introduction to Physical Computing</td>
<td>10</td>
</tr>
<tr>
<td>62-150</td>
<td>IDeATe Portal: Introduction to Media Synthesis and Analysis</td>
<td>10</td>
</tr>
<tr>
<td>99-361</td>
<td>IDeATe Portal</td>
<td>9</td>
</tr>
</tbody>
</table>

**IDeATe Sonic Arts Courses - Minimum of 27 Units**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Units</th>
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</thead>
<tbody>
<tr>
<td>15-322</td>
<td>Introduction to Computer Music</td>
<td>9</td>
</tr>
<tr>
<td>15-323</td>
<td>Computer Music Systems and Information Processing</td>
<td>9</td>
</tr>
<tr>
<td>18-493</td>
<td>Electroacoustics</td>
<td>12</td>
</tr>
<tr>
<td>33-114</td>
<td>Physics of Musical Sound</td>
<td>9</td>
</tr>
<tr>
<td>53-376</td>
<td>360 Story and Sound</td>
<td>12</td>
</tr>
<tr>
<td>54-166</td>
<td>Introduction to Sound Design for Theatre</td>
<td>6</td>
</tr>
<tr>
<td>54-267</td>
<td>Conceptual Sound Design</td>
<td>9</td>
</tr>
<tr>
<td>54-509</td>
<td>Theatrical Sound System Design 2</td>
<td>9</td>
</tr>
<tr>
<td>57-337</td>
<td>Sound Recording</td>
<td>6</td>
</tr>
<tr>
<td>57-344</td>
<td>Experimental Sound Synthesis</td>
<td>9</td>
</tr>
<tr>
<td>57-347</td>
<td>Electronic and Computer Music</td>
<td>6</td>
</tr>
<tr>
<td>57-421</td>
<td>Exploded Ensemble</td>
<td>6</td>
</tr>
<tr>
<td>57-425</td>
<td>Expanded Music Performance</td>
<td>9</td>
</tr>
</tbody>
</table>

#### Double-Counting

Students may double-count up to two of their Sonic Arts minor courses toward requirements for other majors or minors.

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### Full-Time Faculty

**DOUGLAS AHLSTEDT**, Professor of Voice – M.M., Eastman School of Music; Carnegie Mellon, 1998–

**CHRISTOPHER ALLEN**, Artist Lecturer in Percussion – M.M., Temple University;


**DONNA AMATO**, Artist Lecturer in Piano and Staff Pianist – B.M., University of Arizona; Carnegie Mellon, 1998–

**JENNIFER AYLMER**, Assistant Professor of Voice – M.M, Westminster Choir College;

**LEONARDO BALADA**, University Professor of Composition – Diploma, The Juilliard School of Music; Carnegie Mellon, 1970–

**BRONWYN BANERDT**, Artist Lecturer in Chamber Music – M.M., The Juilliard School;

**NEAL BERNTSEN**, Artist Lecturer in Trumpet – M.M., Northwestern University; Carnegie Mellon, 2003–

**JEREMY BRANSON**, Artist Lecturer in Percussion – M.M., Temple University; Carnegie Mellon, 2009–

**WILLIAM CABALLERO**, Associate Teaching Professor in Horn – B.M., New England Conservatory; Carnegie Mellon, 2007–

**JUDITH CAGLEY**, Artist Lecturer in Solfege – M.S.Ed., Duquesne University; Carnegie Mellon, 2006–


**ANDREW CARLISLE**, Director of Piping


**TATJANA CHAMIS**, Artist Lecturer in Viola – B.M., Curtis Institute of Music; Carnegie Mellon, 2016–

**REBECCA CHERIAN**, Artist Lecturer in Trombone – M.M., Yale University; Carnegie Mellon, 1993–

**ALEC CHIEN**, Artist Lecturer in Piano Literature and Repertoire – D.M.A. The Juilliard School;

**DENIS COLWELL**, Head and Associate Professor – M.M., Carnegie Mellon University; Carnegie Mellon, 1980–

**DANIEL CURTIS**, Resident Conductor – M.M., Carnegie Mellon University;

**MICHELE DE LA REZA**, Assistant Teaching Professor of Dance – M.S., University of Pittsburgh; Carnegie Mellon, 2007–

**SYDNY DEALMEIDA**, Associate Teaching Professor in Oboe – M.M., Temple University; Carnegie Mellon, 1991–

ERIC DEFADE, Director of Jazz Ensemble – B.M., University of North Texas; Carnegie Mellon, 2002–

ROBERT DELL, Artist Lecturer in Music Education – Ed.D., University of Pittsburgh;

MARK DOMENCIC, Artist Lecturer in Music Theory – M.M., Carnegie Mellon University; Carnegie Mellon, 2007–

THOMAS DOUGLAS, Teaching Professor of Voice – M.M., Duquesne University; Carnegie Mellon, 1991–

PAUL EVANS, Artist Lecturer in Percussion – M.M., Temple University; Carnegie Mellon, 1995–


CYRUS FOROUGH, Professor of Violin – M.M., Conservatoire Royal de Music de Bruxelles; Carnegie Mellon, 2001–

NANCY GALBRAITH, Professor of Composition – M.M., West Virginia University; Carnegie Mellon, 1984–

PAUL GERLACH, Artist Lecturer in Music Education – M.F.A., Carnegie Mellon University; Carnegie Mellon, 1982–

NANCY GOERES, Artist Lecturer in Bassoon – B.M., Boston University; Carnegie Mellon, 1988–

CANDICE GU, Percussion Ensemble Director Duquesne University; Carnegie Mellon, 2015–

PETER GUILD, Artist Lecturer in Double Bass – M.M., University of Michigan; Carnegie Mellon, 2015–

DAVID HARDING, Associate Professor in Viola and Chamber Music – B.M., The Juilliard School; Carnegie Mellon, 2012–

JAMES HOULIK, Artist Lecturer in Saxophone Eastman School of Music; Carnegie Mellon, 2018–

MICAH HOWARD, Artist Lecturer in Double Bass – M.M., Duquesne University; Carnegie Mellon, 2010–

ANNIE HSIEH, Assistant Teaching Professor of Music Theory University of California, San Diego; Carnegie Mellon, 2018–

ROSEANNA IRWIN, Associate Teaching Professor of Coaching and Accompanying – M.M., Duquesne University; Carnegie Mellon, 1990–

JOHN PAUL ITO, Assistant Professor of Music Theory – Ph.D., Columbia University; Carnegie Mellon, 2011–

PAUL JOHNSTON, Artist Lecturer in Music History – B.M.E., Andrews University; Carnegie Mellon, 2005–

ANNABELLE JOSEPH, Professor of Music – D.A., Carnegie Mellon University; Carnegie Mellon, 1986–

KENNETH KEELING, Associate Head and Professor Emeritus of Music – D.M.A., Catholic University of America; Carnegie Mellon, 1996–


CRAIG KNOX, Artist Lecturer in Tuba – B.M., Curtis Institute of Music; Carnegie Mellon, 2005–

PETER KOPE, Assistant Teaching Professor of Dance University of Dayton; Carnegie Mellon, 2007–

STEPHEN KOSTYNIK, Artist Lecturer in French Horn – B.M., The Juilliard School; Carnegie Mellon, 2017–

JASON KUSH, Artist Lecturer in Saxophone – D.M.A., University of Miami; Carnegie Mellon, 2017–

LANE LADUKE, Artist Lecturer in Euphonium – B.M., Michigan State University; Carnegie Mellon, 2003–

CARLA LAROCCA, Associate Teaching Professor of Keyboard Studies – M.F.A., Carnegie Mellon University; Carnegie Mellon, 1991–

ELIZABETH LAWRENCE, Artist Lecturer in Jazz Voice and Director of Jazz Vocal Ensemble – M.M., Manhattan School of Music; Carnegie Mellon, 1996–

HANNA WU LI, Professor of Piano and Piano Pedagogy – M.M., Northwestern University; Carnegie Mellon, 1969–

CHRISTOPHER LYNCH, Artist Lecturer in Music History – Ph.D., University of Buffalo; Carnegie Mellon, 2018–

LUZ MARIQUEZ, Associate Teaching Professor in Collaborative Piano – M.M., Carnegie Mellon University; Carnegie Mellon, 1992–

JOHN MARCINZYN, Artist Lecturer in Guitar and Composition – Ph.D., University of Pittsburgh; Carnegie Mellon, 1991–


LORNA MCGHEE, Artist Lecturer in Flute Royal Scottish Academy of Music and Drama; Carnegie Mellon, 2015–

MONIQUE MEAD, Director of Music Entrepreneurial Studies – M.M., Indiana University-Bloomington;

ANNE MOSKAL, Artist Lecturer in Solfege – M.M., Carnegie Mellon University;

STEPHEN NEELY, Artist Lecturer in Eurhythmics – M.M., Carnegie Mellon University; Carnegie Mellon, 1998–

DJORDJE NESIC, Vocal Coach & Accompanist – M.M., Cincinnatti College-Conservatory of Music; Carnegie Mellon, 2016–

RODRIGO OJEDA, Staff Pianist – M.M., Carnegie Mellon University; Carnegie Mellon, 2011–

BENJAMIN OPIE, Artist Lecturer in Music Technology – M.M., Duquesne University; Carnegie Mellon, 2005–

NATALIE OZEAS, Professor of Music Education and Director of Graduate Studies – Ed.D., University of Pittsburgh; Carnegie Mellon, 1989–

DIMITRI PAPADIMITRIOU, Artist Lecturer in Chamber Music – D.M.A., Royal Irish Academy of Music; Carnegie Mellon, 2015–

MILDERD MILLER POSVAR, Artist Lecturer in Voice – B.M., Cleveland Institute of Music; Carnegie Mellon, 1981–

DAVID PREMO, Artist Lecturer in Cello – M.M., Indiana University; Carnegie Mellon, 1994–

RICHARD RANDALL, Assistant Professor of Music Theory – Ph.D., Eastman School of Music; Carnegie Mellon, 2008–

MICHAEL RUSINEK, Artist Lecturer in Clarinet – M.M., Curtis Institute of Music; Carnegie Mellon, 1998–

VAHAN SARGSYAN, Staff Pianist – M.M., Yerevan Komitas State Conservatoire;

SERGEY SCHEPKIN, Associate Professor of Piano – D.M.A., New England Conservatory; Carnegie Mellon, 2003–

STEPHEN SCHULTZ, Associate Teaching Professor of Music History and Flute – M.M., San Francisco State University; Carnegie Mellon, 2002–

RICCARDO SCHULZ, Associate Teaching Professor and Director of Recording Activities – M.A., University of Pittsburgh; Carnegie Mellon, 1988–

FRANCO SCIANNAMICO, Associate Teaching Professor of Film Musicology and CFA Associate Dean – D.M., Conservatorio di Musica, Santa Cecilia;

MARIA SPACAGNA, Associate Professor of Voice – M.M., New England Conservatory; Carnegie Mellon, 2012–

JESSE STILES, Assistant Teaching Professor of Sound Media – M.F.A., Rensselaer Polytechnic Institute; Carnegie Mellon, 2015–

STEPHEN STORY, Associate Conductor of Wind Ensemble – M.M., Carnegie Mellon University;

PETER SULLIVAN, Artist Lecturer in Trombone Aspen School of Music; Carnegie Mellon, 2000–

DANIEL TEADT, Artist Lecturer in Voice – M.M., University of Illinois; Carnegie Mellon, 2011–

MARILYN TAFT THOMAS, Professor of Music – Ph.D., University of Pittsburgh; Carnegie Mellon, 1981–

THOMAS THOMPSON, Associate Teaching Professor of Clarinet and Co-Director of Wind Ensemble – M.M., Northwestern University; Carnegie Mellon, 1996–


STEPHEN VAN DER SLOOT, Assistant Teaching Professor of Violin – Diploma, International Institute for Chamber Music; Carnegie Mellon, 2012–

LORNA VAN HOESEN, Artist Lecturer in Harp – M.M., Indiana University; Carnegie Mellon, 1991–

ROBERT VOSBURGH, Artist Lecturer in Trumpet and Co-Director of Wind Ensemble – B.A., University of Rochester; Carnegie Mellon, 2003–

ANNE MARTINDALE WILLIAMS, Artist Lecturer in Cello – Diploma, Curtis Institute of Music; Carnegie Mellon, 1987–

ALEXA WOLOSHYN, Assistant Professor of Musicology – Ph.D, University of Toronto; Carnegie Mellon, 2016–

CHRISTOPHER WU, Artist Lecturer in Violin – B.A., Eastman School of Music; Carnegie Mellon, 2009–

LENNY YOUNG, Artist Lecturer in Solfege – M.M., Carnegie Mellon University; Carnegie Mellon, 2015–