School of Music Courses

Note on Course Numbers

Each Carnegie Mellon course number begins with a two-digit prefix which designates the department offering the course (76-xxx courses are offered by the Department of English, etc.). 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. xx-6xx courses may be either undergraduate senior-level or graduate-level, depending on the department. xx-7xx courses and higher are graduate-level. Please 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
Voice 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/8e23hqgsk3e6byj1s7fhj49to2idzk2

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/8e23hqgsk3e6byj1s7fhj49to2idzk2

57-021 Oboe Studio Performance Class
Fall and Spring
TBA

Course Website: https://cmu.box.com/s/8e23hqgsk3e6byj1s7fhj49to2idzk2

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/8e23hqgsk3e6byj1s7fhj49to2idzk2

57-023 Bassoon Studio Performance Class
Fall and Spring
TBA

Course Website: https://cmu.box.com/s/8e23hqgsk3e6byj1s7fhj49to2idzk2

57-028 Euphonium Studio Performance Class
Fall and Spring
TBA

57-080 Percussion Studio Performance Class
Fall and Spring
TBA

Course Website: https://cmu.box.com/s/8e23hqgsk3e6byj1s7fhj49to2idzk2

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/8e23hqgsk3e6byj1s7fhj49to2idzk2

57-101 Introduction to Music Technology
Fall and Spring: 6 units
This course gives an overview of music technology through practical instruction 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/8e23hqgsk3e6byj1s7fhj49to2idzk2

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: 57-101 or 57-171

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 fewer 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.

Note: Days and times vary by section. Students should consult the Schedule of Classes (https://enr-apps.as.cmu.edu/open/SOC/SOCServlet) for details.
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/8e23hquz3k3e0bj1s76hj490zilizk2

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

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: 57-150 or 57-153
Course Website: https://cmu.box.com/s/8e23hquz3k3e0bj1s76hj490zilizk2

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/harmonyland2/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/harmonyland2/HarmMain.html

57-161 Eurhythmics I
Fall: 3 units
Dalcroze Eurhythmics is a unique approach to music learning developed 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/8e23hquz3k3e0bj1s76hj490zilizk2

57-162 Eurhythmics II
Spring: 3 units
Eurhythmics I 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/8e23hquz3k3e0bj1s76hj490zilizk2

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: 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/1/0/9350209729/1/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/8e23hzqszk3e6bj1s7fhhj49o2lilzk2

57-182 Solfege II
Spring: 3 units
Continues 57-181 Solfege I.
Prerequisites: 57-180 or 57-181

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/8e23hzqszk3e6bj1s7fhhj49o2lilzk2

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

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 co-requisite 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.

57-193 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 transcription 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.
Course Website: https://cmu.box.com/s/8e23hzqszk3e6bj1s7fhhj49o2lilzk2

57-194 Collaborative Piano Skills II
Spring: 3 units
Continues 57-193 Collaborative Piano Skills I.
Prerequisite: 57-193

57-207 Secondary Studio
Fall
Provides the opportunity for students to pursue study in a secondary instrument or area. By special permission only.

57-208 Secondary 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.box.com/s/8e23hzqszk3e6bj1s7fhhj49o2lilzk2

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/8e23hzqszk3e6bj1s7fhhj49o2lilzk2

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
Course Website: https://cmu.box.com/s/8e23hzqszk3e6bj1s7fhhj49o2lilzk2

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/8e23hzqszk3e6bj1s7fhhj49o2lilzk2
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/8e23hqzsk3e6bj1s7ihjh49o2lilzk2

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/8e23hqzsk3e6bj1s7ihjh49o2lilzk2

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/8e23hqzsk3e6bj1s7ihjh49o2lilzk2

57-227 Jazz Orchestra  
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 undergraduates and graduate students is by competitive audition and placement is by the director. Grading is based on attendance, preparation, and consistent progress. Prerequisite: 57-227

57-228 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/8e23hqzsk3e6bj1s7ihjh49o2lilzk2

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/8e23hqzsk3e6bj1s7ihjh49o2lilzk2

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/8e23hqzsk3e6bj1s7ihjh49o2lilzk2

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/hers 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: 6 units  
The basics of acting will be established throughout the first year following the guidelines described in Audition, by Michael Shurtleffís. 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

57-241 Acting II  
Spring: 6 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: 57-150 or 57-153 or 57-156

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. Prerequisites: 57-257 and 57-521

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/8e23hqzsk3e6bj1s7ihjh49o2lilzk2
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/8e23hqzsk3ebhj1s7fhlj49o2lizk2

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.

57-329 Beginning Piano for Minors
Fall and Spring: 3 units
This is the keyboard proficiency test which is a requirement for all undergraduate music majors who are not piano majors.

57-300 Advanced Bagpipe and Drum Band
Fall and Spring: 3 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: 57-300

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: 57-303

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 & social characteristics of learners that influence instruction, widely recognized research on learning & teaching, and appropriate & effective class preparation and teaching strategies.
Course Website: https://cmu.box.com/s/8e23hqzsk3e6bj1s7thj49to2llrk2

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 performance while being adaptable to the musician's 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/8e23hqzsk3e6bj1s7thj49to2llrk2

57-333 Band and Choral Arranging
Spring: 6 units
This course presents basic techniques of arranging music for elementary and secondary school choral and instrumental ensembles. Instruments and voices are reviewed for best scoring properties and systematic aural & visual score analyses of repertoire are used to reveal various approaches to scoring ensemble sound. Prerequisites: 57-150 or 57-153

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/8e23hqzsk3e6bj1s7thj49to2llrk2

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 technical aspects 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 technical aspects of the 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.
Prerequisite: 57-332

57-337 Sound Recording
Fall and Spring: 6 units
Sound Recording (57337, 57947) centers around the Vlahakis Recording Studio in the College of Fine Arts. Here 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.

57-338 Sound Editing and Mastering
Fall and Spring: 6 units
The 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—balancing all the instruments and tracks, adding special effects, setting final levels. If 'recording' seems like an high-energy activity—involving engineers, musicians, producers—'editing and mastering' are the necessary counterparts—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.
Prerequisite: 57-337

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

57-340 Acting IV
Spring: 6 units
Continues 57-339 Acting III.
Prerequisite: 57-339

57-343 Interdisciplinary Studies in Listening, Culture, and Technology
Intermittent: 9 units
The proliferation of portable as well as computerized audio technologies has radically changed the way the human beings listen, consume, and produce music and sound. With the emergence of "cloud" storage services like Dropbox, Amazon, and Google you can effortlessly store and share music files anonymously or with friends. Services like Facebook, Pandora, Amazon, and iTunes use finely tuned algorithms to make musical recommendations and in the process further personalize your experience as a consumer of music. All of these services, many of which are virtual, have come to mediate our intensely personal and communal experiences with music. The Listening Spaces seminar seeks to understand the overwhelming impact these mediating technologies have had on our social, political and personal interactions with music. Foundational readings will include Jonathan Sterne’s MP3: The History of a Format, Alexander Galloway’s Gaming: Essays on Algorithmic Culture, Trefor Schole’s Digital Life: The Internet as Playground and Factory. The seminar will be focused around developing and completing critical projects that cross technological and humanistic boundaries.

57-344 Experimental Sound Synthesis
Intermittent: 9 units
In this course we will explore a variety of experimental approaches to music, sound design, and sonic art. Topics will include: composing and mixing in multichannel sound formats, building analog smart-synthesizers, electroacoustic music performance, 3D sound recording, reactive sound environments, sonic sculpture, and beyond. In this course students from a variety of disciplines will work together to design, prototype, and execute a series of ambitious projects. This course is part of the new Integrative Design, Arts, and Technology (IDEate) program at Carnegie Mellon University and makes use of the new IDEate@Hunt Media Lab, an adaptable multimedia ‘black box’ located in the lower level of Hunt Library. Students are expected to be proficient in one or more of the following areas: · Real-time graphical programming environments (Max or PD) · Physical computing platforms (Arduino, Raspberry Pi) · Experimental music composition/performance · Instrument design · Interactive art
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 & 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 recording, 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 API's, Mobile Application Design & Implementation. Prerequisites are the DeATe portal courses or permission of the instructor. Please note that there will be a lab usage fee associated with this course.
Prerequisites: 15-104 or 62-150 or 18-090 or 16-223 or 60-223

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/8e23hgrzsk3ebj1s7fhji490e0ldzk2

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 student 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 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.

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, & 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.
Prerequisites: 57-360 and 57-356 and 57-362 and 57-363 and 57-375 and 57-607 and 57-608 and 57-361 and 57-332 and 57-336

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/8e23hgrzsk3ebj1s7fhji490e0ldzk2

57-359 Career Strategies for Musicians
Intermittent: 3 units
This course will assist students in developing the necessary expertise and materials to transition successfully from music student to professional musician. Four major areas will be covered: 1.) The multifaceted activities of today's professional musicians, individual assessments to determine strengths and challenges related to these activities, and strategies for addressing challenging areas; 2.) Developing promotional materials for entrepreneurial and salaried opportunities. Entrepreneurial materials include business cards, letterhead, photo, bio, performance resume, email list, press release, flyers, grant proposals, demo CD and website. Salaried materials include an employment resume and cover letter; 3.) Self-employment considerations, including budgeting, taxes, health insurance, and unions; and 4.) Communications, including handling auditions, introducing pieces, introducing group members, and pitching ideas. You have the talent, determination, and work ethic to succeed. Now learn the marketing, business and communications skills to close the gap.

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 & visual diagnosis of individual and ensemble playing problems, and methods of accelerating music reading independence in young players. The course requires two off-campus field teaching experiences in local schools. Each field teaching experience will require about 3 hours to complete—students should allow enough time in their schedules to complete this requirement.
Course Website: https://cmu.app.box.com/files/1/1/1681158556/1/0/100628571873

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 & visual diagnosis of individual and ensemble playing problems, and methods of accelerating music reading independence in young players. The course requires two off-campus field teaching experiences in local schools. Each field teaching experience will require about 3 hours to complete—students should allow enough time in their schedules to complete this requirement.

57-363 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 Wilkinsburg School District. Prerequisite: 57-331

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
Course Website: https://cmu.box.com/s/8e23hqszk3e6bj1s7lhj49to2ildzk2

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 & performance course content, and routine administrative planning. Prerequisite: 57-331

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 the course this 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/8e23hqszk3e6bj1s7lhj49to2ildzk2

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 musics 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 85-211 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/8e23hqszk3e6bj1s7lhj49to2ildzk2

57-382 Collaborative Piano II
Fall and Spring
Continues 57-381 Accompanying I. Prerequisite: 57-381
Course Website: https://cmu.box.com/s/8e23hqszk3e6bj1s7lhj49to2ildzk2

57-383 Collaborative Piano III
Fall and Spring
Continues 57-382 Accompanying II. Prerequisite: 57-382
Course Website: https://cmu.box.com/s/8e23hqszk3e6bj1s7lhj49to2ildzk2

57-384 Collaborative Piano IV
Fall and Spring
Continues 57-383 Accompanying III. Prerequisite: 57-383
Course Website: https://cmu.box.com/s/8e23hqszk3e6bj1s7lhj49to2ildzk2

57-385 Collaborative Piano V
Fall and Spring
Continues 57-384 Accompanying IV. Prerequisite: 57-384
Course Website: https://cmu.box.com/s/8e23hqszk3e6bj1s7lhj49to2ildzk2

57-386 Collaborative Piano VI
Fall and Spring
Continues 57-385 Accompanying V. Prerequisite: 57-385
Course Website: https://cmu.box.com/s/8e23hqszk3e6bj1s7lhj49to2ildzk2

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. 

57-399 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/8e23hqszk3e6bj1s7lhj49to2ildzk2
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 1960s, 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. The program analyzes great music performed by the greatest quartets.

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. Prerequisite: 57-151

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, peak and current renaissance. Between the 19th and today's vogue for both opera and "popera," new opera production slowly grew in the third quarter of the last century as composers rejected its traditions and audiences largely turned its back on and rock and pop. In this course, we will survey this trajectory by viewing and analyzing eight repertory staples: Wagner Parsifal Debussy Pelléas et Mélisande Puccini Turandot Berg Wozzeck Gershwin Porgy and Bess Britten Peter Grimes Messiaen Saint François 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 opera's characters and techniques tell us about modern subjectivity? How have these musics of the last century influenced and influenced music of the last century? What can we learn from these musics of the last century about music of the future? 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 of 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 biopsychology), theories of music that seek justification by appealing to nature (from Boethius to Grisey), and theories that question whether natural sounds can be musical. 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, excerpts by Dowan, Bartók, Ravel, Stravinsky, and Messiaen, and whales by Crumb and Hovhaness. 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 examines, 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 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 indeterminate 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/8e23hqzsk3e6bj1s7fhhj49to2lilzk2

57-420 Jazz Vocal Ensemble
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 <blawrenc@andrew.cmu.edu>, to schedule an audition. Prerequisite: 57-420

57-421 The Exploded Ensemble
Fall: 6 units
The 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 expose the idea of traditional concert music performance. In so doing we shall advance students skills in music performance, music appreciation, and to advance the very important conversation on the future of concert music. For undergraduate and graduate students. Registration is by special permission after an audition and interview.
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 technologies 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 is designed for advanced students who wish to explore and apply to film scores analytical methodologies pertaining to historical musicology, cultural studies, and genetic criticism. The material used in the course is drawn from the Scarecrow Film Score Guides with particular emphasis on Bernard Herrmann’s Vertigo by David Cooper, Erich Wolfgang Korngold’s The Adventures of Robin Hood by Ben Winter, Alex North’s A Streetcar Named Desire by Annette Davison, Nino Rota’s The Godfather Trilogy by Franco Sciannamo, Miklos Rosza’s Ben-Hur by Roger Hickman, Jerome Moross’s The Big Country by Mariana Whitmer, and Leonard Bernstein’s On the Waterfront by Anthony Bushard. Students will gain an appreciation for the authors’ methodological criteria and ultimately will formulate their own through written and oral presentations about film scores of their own selection. When possible the authors listed above will participate to the seminar in person or through video connection. Prerequisites include knowledge of music history, theory, practice, and 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 musicmanship. 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 Dastgâh. Starting with a historical survey of the ancient and medieval Persian music, different aspects of the Dastgâh 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 students are expectations. 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 section will be assigned songs as preparation. 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  
Fall: 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
This 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/8r36c2heq9skz3e0byj1s7lh2j490z2hiiz2

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: 57-337 or 57-341 or 57-357

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 repertoire, 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
Analytical Techniques is a “Music Support” course for Juniors and Seniors who have completed the undergraduate core course of study in harmony and counterpoint. This course provides an in-depth knowledge of all styles and genres of Western classical and contemporary repertoire. The course will cover units in harmonic and motivic analysis, Schenkerian analysis, graphic analysis, twelve-tone analysis, set-class theory, rhythmic analysis and other analytical techniques. The primary goal of the course is for students to develop independent skills in analyzing their own repertoire as performers, conductors, composers and teachers. Prerequisite: 57-408

Course Website: https://cmu.app.box.com/files/0f116b8158556/1f_/0i6285568801
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<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
<th>Notes</th>
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<tbody>
<tr>
<td>57-444</td>
<td>Principles of Counterpoint</td>
<td>9 units</td>
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<td>57-445</td>
<td>Counterpoint in 18th Century Composition</td>
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<td>57-446</td>
<td>Renaissance Counterpoint</td>
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<td>57-447</td>
<td>Harp Pedagogy</td>
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<td>57-448</td>
<td>Brass Pedagogy</td>
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<td>57-449</td>
<td>Beginning Piano for Children II</td>
<td>4 units</td>
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<td>57-450</td>
<td>Audience Development</td>
<td>6 units</td>
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<td>57-451</td>
<td>Teaching Artist Training</td>
<td>6 units</td>
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<td>57-452</td>
<td>Collaborative Project in Music Entrepreneurship</td>
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<td>57-453</td>
<td>Shaping Time in Performance</td>
<td>6 units</td>
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<td>57-454</td>
<td>Stagecraft: presence and professionalism</td>
<td>6 units</td>
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<td>57-455</td>
<td>Score Reading/Keyboard Harmony</td>
<td>4 units</td>
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<td>57-456</td>
<td>Communication and Marketing</td>
<td>6 units</td>
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<td>57-457</td>
<td>Stagecraft: mental training for peak performance</td>
<td>6 units</td>
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<td>57-458</td>
<td>Collaborative Project in Music Entrepreneurship</td>
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**School of Music Courses**
School of Music Courses

57-463 Eurhythmics for Non-Majors
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. This class is for juniors and seniors only.

57-464 Eurhythmics Applications for Non-Majors
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. This class is for juniors and seniors only.

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/8e23hqzsk3e6bj1s77bhj49to2llztk2

57-468 Production: Crew
Spring: 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.

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: 57-212 and 57-340

57-477 Music of the Spirit
Intermittent: 6 units
This guided listening course is a musical exploration of spirituality in musicological and ethnomusicological survey organized around comparative religions. While the majority of repertoire will be from the Western Classical tradition, music 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. No prerequisites.

57-478 Survey of Historical Recording
Intermittent: 6 units
Through an intensive listening regimen, illustrated virtual lectures, discussion, and projects, this online course introduces major performing artists and highlights major developments in music media. The emphasis is on classical recordings. But there will also be excursions into influential and iconic popular artists.

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 upper level undergraduate students.

57-485 History of the Symphony
Intermittent: 9 units
TBA

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

57-488 Advanced Solfege IV
Spring: 9 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/8e23hqzsk3e6bj1s77bhj49to2llztk2

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/8e23hqzsk3e6bj1s77bhj49to2llztk2

57-496 BXA Studio
Fall and Spring: 9 units
TBA

57-497 BXA Studio
Fall and Spring: 9 units
TBA

57-498 BXA Studio
Fall and Spring: 9 units
TBA

57-499 BXA Studio
Fall and Spring: 9 units
TBA

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

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

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

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

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

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

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

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

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

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

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

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/8e23hqzsk3e6bj1s7fhhj49to2lilzk2

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/8e23hqzsk3e6bj1s7fhhj49to2lilzk2

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/8e23hqzsk3e6bj1s7fhhj49to2lilzk2

57-570 Sound and Music Computing Seminar
Fall and Spring: 1 unit
The Sound and Music Computing 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
tba

57-589 Senior Recital Voice
Fall
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.

57-597 Senior Project
Fall and Spring
A composition for orchestra required of all senior composition majors.
57-598 Junior Recital
Fall and Spring
A half recital required of all junior performance majors.

57-599 Senior Recital
Fall and Spring
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 Music Entrepreneurship
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.
57-691 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.

57-829 Contemporary Soundscapes
All Semesters: 9 units
In the late 1960s on Canada's West Coast, composer R. Murray Schafer started the "World Soundscape Project" (WSP). Originally conceived as an inquiry into the growing problem of noise pollution in Vancouver, the Project expanded to encompass the wider study of the relationship between sonic environments and human communities, both historical and present. From a small group of sound researchers making field recordings in natural landscapes and urban areas has grown the modern study of Acoustic Ecology on a global scale, and also the creative practice of Soundscape Composition, in which recorded elements of sound environments are expressively explored through electronic music. Beginning with a history of the WSP, this course surveys aspects of the field of Acoustic Ecology as an aesthetic, political, and ethical phenomenon, with special attention to its relationship with the creative and sound practices of "Soundwalking," "Deep Listening," and Soundscape Composition. This course will also contextualize the WSP within a broader history of music and sound in the background, including Satie's Furniture Music, Muzak®, and coffee shop music. Throughout the course, students will participate in the activity and design of soundscape works, or the presentation of a creative mapping of aspects of their own sound environments; special guests will provide students with instruction in sound capture and manipulation.

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/8e23h9zsk3e6b7j1y4liljk2