

The School of Music

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

Each student is challenged to develop as a performer through individual instruction with master teachers. The School's relationship with the renowned Pittsburgh Symphony is among the strongest conservatory-symphony orchestra relationships in the United States, and Pittsburgh's uniquely strong sense of musical community fosters close relationships with the Pittsburgh Opera, Opera Theater, Chamber Music Society, Ballet, Mendelssohn Choir, and a host of other professional musical organizations. All teaching is entrusted to professional faculty — there are no assistant studio teachers or doctoral teaching fellows — and specialists in Musicology, Theory, Counterpoint, Analysis, Composition, Computer Music, Eurhythmics, Solfege, Music Education, Pedagogy, Accompanying and Coaching, Acting and Movement, Diction, Literature and Repertoire, Baroque Music, Chamber Music, Jazz, Conducting, and Recording Science provide a broad and rich platform for comprehensive performance preparation.

Regular performing ensembles include the Carnegie Mellon Philharmonic, Wind Ensemble, Concert Choir, Repertory Chorus, Baroque Ensemble, Contemporary Ensemble, Jazz Ensemble, Jazz Vocal Ensemble, Repertoire Orchestra, and Opera/Music Theater Production. Some of the School's ensembles are instrument specific: the Horn Choir and Percussion Ensemble, among others.

Every student in the School of Music is a performance or composition major. Opportunities for performance are stressed — undergraduate performance majors perform junior and senior recitals, all chamber music is juried, frequent opportunities on and off campus are provided, and community outreach is vigorously supported. At the same time, the university provides the greatest possible support for students combining their majors with minors in all disciplines, unique joint degree programs, and double major programs. These opportunities significantly increase a student's career options and marketability in the changing professional world of music.

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

Facilities

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

School of Music Options

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

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

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

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

- Dalcroze Eurhythmics Certificate
- Piano Pedagogy Certificate
- Accompanying Minor
- Conducting Minor
- Jazz Performance Minor
- Music Education Certification Minor
- Music Technology Minor

Dalcroze Eurhythmics Certificate

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

Piano Pedagogy Certificate

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

Accompanying Minor

The accompanying minor consists of a six-semester sequence of courses designed to give the students experience with vocalists and instrumentalists, and it can include chamber music. There are individual coaching sessions as well as practical experience in vocal studios, dance studios, and instrumental studios.

Conducting Minor

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

Jazz Performance Minor

With an emphasis on developing the "complete musician," all performance majors are encouraged to study jazz along with their classical training. Course offerings include Jazz Studio, two Jazz Ensembles, Jazz Vocal Ensemble, Jazz Piano, Jazz Chamber Music, Jazz Ear Training, Jazz Improvisation, Jazz Arranging, Jazz Composition, Jazz History, and Jazz Transcription and Analysis.

Music Education Certification Minor

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

Music Technology Minor

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

Performances and Activities of the School of Music

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

General Requirements for BFA Candidates

Candidates for the Bachelor of Fine Arts degree in composition are required to complete a composition for orchestra in their senior year. Candidates for the Bachelor of Fine Arts degree in performance are required to give public performances in their junior and senior years.

Candidates for the Bachelor of Fine Arts degree in applied areas other than piano are required to pass a piano proficiency test. Candidates for all School of Music degrees are required to pass four repertoire proficiency tests, and to participate in a major choral ensemble or major instrumental ensemble as assigned and to attend Convocation every semester of residence in the School of Music.

Music Curriculum

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

Studio
Theory
History
Ensemble
Academics

1. Studio — This is the heart of the school. Students receive individualized instruction with senior faculty in their major area of study: performance or composition.
2. Theory — These courses are designed to help students develop listening skills, to acquire theoretical knowledge, to recognize structural techniques and manipulate technological resources. It includes courses in sight-reading, ear-training, eurhythmics, harmony, contrapuntal techniques, analysis of musical forms, 20th century techniques, orchestration, score reading, and electronic and computer music for compositional and educational purposes. One music support course in the piano, organ, and instrumental curricula must be a theorycourse.
3. History - These courses cover in depth the music of the western world and survey the styles and musical structures of nonwestern music.
4. Ensemble — This area includes student participation in some of the following ensembles: Carnegie Mellon Philharmonic, Wind Ensemble, Concert Choir, Repertory Chorus, Baroque Ensemble, Contemporary Ensemble, Jazz Ensemble, Jazz Vocal Ensemble, Repertoire Orchestra, Opera/Music Theater Production, Horn Choir, Percussion Ensemble, and various chamber groups.
5. Academics — The School of Music requires one general studies course (outside of the School) per semester and six semesters of elective courses for graduation. These accumulated credits may be applied to minors or majors in other disciplines. Exceptional students in good academic and musical standing within the School are permitted to take additional courses beyond the number required for graduation. There is no charge for extra credits taken at Carnegie Mellon. One elective course in the piano, organ and instrumental curricula must be a literature, repertoire, and

pedagogy course.

Credits — The total number of units required for graduation is 399 for voice majors; 384 for composition majors; 372 for instrumental, organ, and piano majors. Three units equal one credit.

Piano		Units
First Year		
	Fall	
57-501	Studio	9
57-4xx	Major Ensemble	6
57-193	Skills of Accompanying I	3
57-152	Harmony I	6
57-161	Eurhythmics I	3
57-181	Solfege I	3
57-189	Repertoire and Listening for Musicians I	3
57-173	Survey of Western Music History	9
76-101	Interpretation and Argument	9
		51
	Spring	
57-501	Studio	9
57-4xx	Major Ensemble	6
57-194	Skills of Accompanying II	3
57-153	Harmony II	6
57-162	Eurhythmics II	3
57-182	Solfege II	3
57-190	Repertoire and Listening for Musicians II	3
64-100	Critical Histories of the Arts	9
57-101	Introduction to Music Technology	6
99-xxx	Computing @ Carnegie Mellon	3
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Second Year		
	Fall	
57-501	Studio	9
57-4xx	Major Ensemble	6
57-228	Chamber Music	3
57-151	Principles of Counterpoint	6
57-163	Eurhythmics III	3
57-183	Solfege III	3
57-289	Repertoire and Listening for Musicians III	3
57-283	Music History I	9
xx-xxx	<i>General Studies Course</i>	6
		48
	Spring	
57-501	Studio	9
57-4xx	Major Ensemble	6
57-228	Chamber Music	3
57-408	Form and Analysis	6
57-164	Eurhythmics IV	3
57-184	Solfege IV	3
57-290	Repertoire and Listening for Musicians IV	3
57-284	Music History II	9
xx-xxx	<i>Elective</i>	6
		48
Third Year		
	Fall	
57-501	Studio	9
57-4xx	Major Ensemble	6
57-228	Chamber Music	3
57-xxx	<i>Music Support Course (Theory/History)</i>	12
xx-xxx	<i>General Studies Course</i>	9
xx-xxx	<i>Elective</i>	6
		45
	Spring	
57-501	Studio	9
57-4xx	Major Ensemble	6
57-228	Chamber Music	3
57-xxx	<i>Music Support Course (Theory/History)</i>	12
xx-xxx	<i>General Studies Course</i>	9
xx-xxx	<i>Elective</i>	6
		45
Fourth Year		
	Fall	
57-501	Studio	9
57-xxx	<i>Performance Elective</i>	9
57-xxx	<i>Music Support Course (Theory/History)</i>	12
xx-xxx	<i>General Studies Course</i>	9
xx-xxx	<i>Elective</i>	3
		42

	Spring		
57-501	Studio	9	
57-xxx	<i>Performance Elective</i>	9	
57-xxx	<i>Music Support Course (Theory/History)</i>	12	
xx-xxx	<i>General Studies Course</i>	9	
xx-xxx	<i>Elective</i>	3	
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**Organ
First Year**

	Fall	Units	
57-502	Studio	9	
57-4xx	Major Ensemble	6	
57-191	Keyboard Studies I	3	
57-152	Harmony I	6	
57-161	Eurhythmics I	3	
57-181	Solfege I	3	
57-189	Repertoire and Listening for Musicians I	3	
57-173	Survey of Western Music History	9	
76-101	Interpretation and Argument	9	

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	Spring		
57-502	Studio	9	
57-4xx	Major Ensemble	6	
57-192	Keyboard Studies II	3	
57-153	Harmony II	6	
57-162	Eurhythmics II	3	
57-182	Solfege II	3	
57-190	Repertoire and Listening for Musicians II	3	
64-100	Critical Histories of the Arts	9	
57-101	Introduction to Music Technology	6	
99-xxx	Computing @ Carnegie Mellon	3	

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Second Year

	Fall	Units	
57-502	Studio	9	
57-4xx	Major Ensemble	6	
57-291	Keyboard Studies III	3	
57-151	Principles of Counterpoint	6	
57-163	Eurhythmics III	3	
57-183	Solfege III	3	
57-289	Repertoire and Listening for Musicians III	3	
57-283	Music History I	9	
xx-xxx	<i>General Studies Course</i>	6	

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	Spring		
57-502	Studio	9	
57-4xx	Major Ensemble	6	
57-292	Keyboard Studies IV	3	
57-408	Form and Analysis	6	
57-164	Eurhythmics IV	3	
57-184	Solfege IV	3	
57-290	Repertoire and Listening for Musicians IV	3	
57-284	Music History II	9	
xx-xxx	<i>Elective</i>	6	

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Third Year

	Fall	Units	
57-502	Studio	9	
57-4xx	Major Ensemble	6	
57-459	Score Reading/Keyboard Harmony	6	
57-xxx	<i>Music Support Course (Theory/History)</i>	12	
xx-xxx	<i>General Studies Course</i>	9	
xx-xxx	<i>Elective</i>	3	

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	Spring		
57-502	Studio	9	
57-4xx	Major Ensemble	6	
57-xxx	<i>Music Support Course (Theory/History)</i>	12	
xx-xxx	<i>General Studies Course</i>	9	
xx-xxx	<i>Elective</i>	9	

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Fourth Year

	Fall	Units
57-501	Studio	9
57-4xx	Major Ensemble	6
57-xxx	<i>Performance Elective</i>	3
57-xxx	<i>Music Support Course (Theory/History)</i>	12
xx-xxx	<i>General Studies Course</i>	9
xx-xxx	<i>Elective</i>	3

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	Spring	
57-502	Studio	9
57-4xx	Major Ensemble	6
57-xxx	<i>Performance Elective</i>	3
57-xxx	<i>Music Support Course (Theory/History)</i>	12
xx-xxx	<i>General Studies Course</i>	9
xx-xxx	<i>Elective</i>	3

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Voice

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

First Year

	Fall	Units
57-500	Studio	9
57-417	Major Ensemble	6
57-191	Keyboard Studies I	3
57-152	Harmony I	6
57-161	Eurhythmics I	3
57-181	Solfege I	3
82-161	Elementary Italian I	12
52-221	Italian Diction	3
57-111	Movement and Dance I	3
57-239	Acting I	6

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	Spring	
57-500	Studio	9
57-417	Major Ensemble	6
57-192	Keyboard Studies II	3
57-153	Harmony II	6
57-162	Eurhythmics II	3
57-182	Solfege II	3
57-431	Literature and Repertoire (Italian)	3
57-112	Movement and Dance II	3
57-240	Acting II	6
76-101	Interpretation and Argument	9
99-xxx	Computing @ Carnegie Mellon	3

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Second Year

	Fall	Units
57-500	Studio	9
57-417	Major Ensemble	6
57-291	Keyboard Studies III	3
57-163	Eurhythmics III	3
57-183	Solfege III	3
57-189	Repertoire and Listening for Musicians I	3
57-173	Survey of Western Music History	9
82-121	Elementary German I	12
57-223	German Diction	3
57-211	Movement and Dance III	3
57-339	Acting III	6

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	Spring	
57-500	Studio	9
57-417	Major Ensemble	6
57-292	Keyboard Studies IV	3
57-164	Eurhythmics IV	3
57-184	Solfege IV	3
57-190	Repertoire and Listening for Musicians II	3
64-100	Critical Histories of the Arts	9
57-435	Literature and Repertoire (German)	3
57-212	Movement and Dance IV	3
57-340	Acting IV	6
57-101	Introduction to Music Technology	6

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Third Year

	Fall	Units
57-500	Studio	9
57-417	Major Ensemble	6
57-xxx	Production Course	6
57-151	Principles of Counterpoint	6
57-289	Repertoire and Listening for Musicians III	3
57-283	Music History I	9
82-101	Elementary French I	12
57-222	French Diction	3

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	Spring	Units
57-500	Studio	9
57-417	Major Ensemble	6
57-xxx	Production Course	6
57-408	Form and Analysis	6
57-290	Repertoire and Listening for Musicians IV	3
57-284	Music History II	9
57-432	Literature and Repertoire (French)	3

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Fourth Year

	Fall	Units
57-500	Studio	9
57-417	Major Ensemble	6
57-xxx	Production Course	6
57-220	English Diction	3
57-434	Literature and Repertoire (MT)	3
xx-xxx	<i>Elective</i>	6

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	Spring	Units
57-500	Studio	9
57-417	Major Ensemble	6
57-xxx	Production Course	6
57-436	Literature and Repertoire (English/Contemporary)	3
57-434	Literature and Repertoire (MT)	3
xx-xxx	<i>Elective</i>	6

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Instrumental

First Year

	Fall	Units
57-xxx	Studio	9
57-4xx	Major Ensemble	6
57-189	Repertoire and Listening for Musicians I	3
57-191	Keyboard Studies I	3
57-152	Harmony I	6
57-161	Eurhythmics I	3
57-181	Solfege I	3
57-173	Survey of Western Music History	9
76-101	Interpretation and Argument	9

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	Spring	Units
57-xxx	Studio	9
57-4xx	Major Ensemble	6
57-192	Keyboard Studies II	3
57-153	Harmony II	6
57-162	Eurhythmics II	3
57-182	Solfege II	3
57-190	Repertoire and Listening for Musicians II	3
64-100	Critical Histories of the Arts	9
57-101	Introduction to Music Technology	6
99-xxx	Computing @ Carnegie Mellon	3

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Second Year

	Fall	Units
57-xxx	Studio	9
57-4xx	Major Ensemble	6
57-291	Keyboard Studies III	3
57-151	Principles of Counterpoint	6
57-163	Eurhythmics III	3
57-183	Solfege III	3
57-289	Repertoire and Listening for Musicians III	3
57-283	Music History I	9
xx-xxx	<i>General Studies Course</i>	6

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Spring

57-xxx	Studio	9
57-4xx	Major Ensemble	6
57-292	Keyboard Studies IV	3
57-164	Eurhythmics IV	3
57-184	Solfege IV	3
57-290	Repertoire and Listening for Musicians IV	3
57-284	Music History II	9
57-408	Form and Analysis	6
xx-xxx	<i>Elective</i>	6

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Third Year

	Fall	Units
57-xxx	Studio	9
57-4xx	Major Ensemble	6
57-228	Chamber Music	3
57-xxx	Music Support Course (Theory/History)	12
xx-xxx	<i>General Studies Course</i>	9
xx-xxx	<i>Elective</i>	6

45

Spring

57-xxx	Studio	9
57-4xx	Major Ensemble	6
57-228	Chamber Music	3
57-xxx	Music Support Course (Theory/History)	12
xx-xxx	<i>General Studies Course</i>	9
xx-xxx	<i>Elective</i>	6

45

Fourth Year

	Fall	Units
57-501	Studio	9
57-4xx	Major Ensemble	6
57-228	Chamber Music	3
57-xxx	Music Support Course (Theory/History)	12
xx-xxx	<i>General Studies Course</i>	9
xx-xxx	<i>Elective</i>	3

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Spring

57-501	Studio	9
57-4xx	Major Ensemble	6
57-228	Chamber Music	3
57-xxx	Music Support Course (Theory/History)	12
xx-xxx	<i>General Studies Course</i>	9
xx-xxx	<i>Elective</i>	3

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Composition

First Year

	Fall	Units
57-521	Studio	9
57-4xx	Major Ensemble	6
57-191	Keyboard Studies I	3
57-152	Harmony I	6
57-161	Eurhythmics I	3
57-181	Solfege I	3
57-189	Repertoire and Listening for Musicians I	3
57-173	Survey of Western Music History	9
76-101	Interpretation and Argument	9

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Spring

57-521	Studio	9
57-4xx	Major Ensemble	6
57-192	Keyboard Studies II	3
57-153	Harmony II	6
57-162	Eurhythmics II	3
57-182	Solfege II	3
57-190	Repertoire and Listening for Musicians II	3
64-100	Critical Histories of the Arts	9
57-101	Introduction to Music Technology	6
99-xxx	Computing @ Carnegie Mellon	3

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Second Year

	Fall	Units
57-521	Studio	9
57-4xx	Major Ensemble	6
57-291	Keyboard Studies III	3
57-151	Principles of Counterpoint	6
57-163	Eurhythmics III	3
57-183	Solfege III	3

57-289	Repertoire and Listening for Musicians III	3
57-283	Music History I	9
57-258	20th Century Techniques	6
		48
Spring		
57-521	Studio	9
57-4xx	Major Ensemble	6
57-292	Keyboard Studies II	3
57-164	Eurhythmics IV	3
57-184	Solfege IV	3
57-290	Repertoire and Listening for Musicians IV	3
57-284	Music History II	9
57-257	Orchestration I for Composers	6
		48
Third Year		
		Units
Fall		
57-521	Studio	9
57-xxx	<i>Performance Elective</i>	3
57-332	Introduction to Conducting	6
57-271	Orchestration II for Composers	6
57-347	Music Technology I	6
57-xxx	<i>Music Support Course (Theory/History)</i>	6
xx-xxx	<i>General Studies Course</i>	9
xx-xxx	<i>Elective</i>	9
		54
Spring		
57-521	Studio	9
57-xxx	<i>Performance Elective</i>	3
57-336	Instrumental/Choral Conducting	6
57-348	Music Technology II	6
57-xxx	<i>Music Support Course (Theory/History)</i>	6
xx-xxx	<i>General Studies Course</i>	9
xx-xxx	<i>Elective</i>	3

		48
Fourth Year		
		Units
Fall		
57-521	Studio	9
57-4xx	Major Ensemble	6
57-459	Score Reading/Keyboard Harmony	6
57-xxx	<i>Music Support Course (Theory/History)</i>	6
xx-xxx	<i>General Studies Course</i>	12
xx-xxx	<i>Elective</i>	6
		45
Spring		
57-521	Studio	9
57-4xx	Major Ensemble	6
57-349	Supervised Theory Teaching	6
57-xxx	<i>Music Support Course (Theory/History)</i>	6
xx-xxx	<i>General Studies Course</i>	12
xx-xxx	<i>Elective</i>	6

		45
Dalcroze Eurhythmics Certificate 24 Units		
57-465	Eurhythmics Applications for Perf. and Teach.	3
57-466	Eurhythmics Applications for Perf. and Teach.	3
57-691/692	Dalcroze Pedagogy/Practice Teaching	6
57-350	Dalcroze Piano Improvisation	6
xx-xxx	Creative Movement/Choreography	3
57-641/642	Dalcroze Research Paper	3

Piano Pedagogy Certificate 30 Units		
57-273	Piano Pedagogy I	6
57-274	Piano Pedagogy II	6
57-275	Piano Pedagogy III	6
57-276	Piano Pedagogy IV	6
57-429	Beginning Piano for Children	6

Minor in Accompanying for Piano Majors in the School of Music

Admission Requirements:

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

Required Courses		36 units
57-381	Accompanying I	6
57-382	Accompanying II	6
57-383	Accompanying III	6
57-384	Accompanying IV	6
57-385	Accompanying V	6
57-386	Accompanying VI	6
Electives (choose from the following courses)		18 units
57-202	Opera History	9
57-220	English Diction	3
57-221	Italian Diction	3
57-222	French Diction	3
57-223	German Diction	3
57-332	Introduction to Conducting	6
57-336	Instrumental/Choral Conducting	6
57-431	Italian Literature and Repertoire	3
57-432	French Literature and Repertoire	3
57-433	Musical Theatre Literature and Repertoire	3
57-434	Musical Theatre Literature and Repertoire	3
57-435	German Literature and Repertoire	3
57-436	English/Contemporary Literature and Repertoire	3
57-459	Score Reading/Keyboard Harmony	6
57-607	Vocal Methods	3

Minimum units required for Accompanying Minor: 54

Minor in Conducting for Students in the School of Music

Admission Requirements:

1. The student must apply to enter the program in the office of the Director of Student Services (CFA 108) and have an interview with a member of the conducting faculty.
2. A 3.0 cumulative overall QPA and good academic standing are required for acceptance into the minor in conducting. Note that only a limited number of students can be accepted into the program.
3. In addition to the prerequisite courses listed below, the student must display superior solfege skills, by completing Advanced Solfege I and II with "A" or "B" grades or by demonstrating the equivalent level of skills.
4. Introduction to Conducting and Instrumental/Choral Conducting must be completed during the sophomore year with "A" grades before the student can register for the advanced conducting courses.
5. Conducting Practicum must be taken during the same semester as Independent Study in Conducting.
6. A 3.0 cumulative overall QPA is required for graduation with the minor in conducting

Prerequisite Courses		36 units
57-152	Harmony I	6
57-153	Harmony II	6
57-161	Eurhythmics I	3
57-162	Eurhythmics II	3
57-173	Survey of Western Music History	9
57-189	Repertoire and Listening for Musicians I	3
57-191	Keyboard Studies I	3
57-192	Keyboard Studies II	3

Corequisite Course for Voice Majors		6 units
57-151	Principles of Counterpoint	6

Required Courses		45 units
57-332	Introduction to Conducting	6
57-336	Instrumental/Choral Conducting	6
57-408	Form and Analysis	6
57-257	Orchestration I	6
57-271	Orchestration II	6
57-459	Score Reading/Keyboard Harmony	6
57-364	Conducting Practicum	3
57-618	Independent Study in Conducting	6

Electives 12 units
(choose from the following courses)

57-220	English Diction	3
57-221	Italian Diction	3
57-222	French Diction	3
57-223	German Diction	3
57-258	20th Century Techniques	6
57-337	Sound Recording	6
57-338	Sound Editing and Mastering	6
57-360	Brass Methods	3
57-363	String Methods	3
57-431	Literature and Repertoire (Italian)	3
57-432	Literature and Repertoire (French)	3
57-435	Literature and Repertoire (German)	3
57-450	Jazz Ear Training	3
57-607	Vocal Methods	3
57-225	Contemporary Ensemble	3
57-227	Jazz Ensemble	3
57-228	Chamber Music	3
57-328	Jazz Chamber Music	3

Minimum units required for Conducting minor: 57

Minor in Jazz Performance for Students in the School of Music

Admission Requirements:

1. The student must apply to enter the program in the office of the Director of Student Services (CFA 108).
2. The student must perform an acceptable audition. For the audition, the student should perform two contrasting pieces and demonstrate the potential for the development of improvisatory skills.

Prerequisite Courses 9 units

57-152	Harmony I	6
57-181	Solfege I	3

Required Jazz Courses 24 units

57-xxx	Jazz Ensemble or Jazz Vocal Ensemble	3
57-xxx	Jazz Ensemble or Jazz Vocal Ensemble	3
57-319	Jazz Piano	3
57-320	Jazz Piano	3
57-328	Jazz Chamber Music	3
57-328	Jazz Chamber Music	3
57-450	Jazz Ear Training	3
57-453	Jazz Improvisation	3

Required Studio Courses 24 units

57-496	Minor Studio	6
57-497	Minor Studio	6
57-498	Minor Studio	6
57-499	Minor Studio	6

Elective Courses (choose 1) 6 units

57-451	Jazz Arranging	6
57-452	Jazz Composition	6
57-454	Jazz Transcription and Analysis	6
57-457	Jazz History I	6
57-458	Jazz History II	6

Minimum units required for Jazz Performance Minor: 54

Minor in Music Education for Students in the School of Music

Admission Requirements:

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

Corequisite General Courses 45 units

21-xxx	Mathematics Course #1	9
21-xxx	Mathematics Course #2	9
76-xxx	English Literature Course	9
85-xxx	Developmental Psychology Course	9
85-xxx	Educational Psychology Course	9

Corequisite Music Courses 18 units

57-391	Keyboard Studies	3
57-392	Keyboard Studies	3
57-393	Keyboard Studies Test (music education)	0
57-332	Introduction to Conducting	6
57-336	Instrumental/Choral Conducting	6

General Education Courses 18 units

57-331	Principles of Education	9
xx-xxx	Professional Education Course	9

Music Education Methods Courses 45 units

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

Applied Area Methods Courses		
57-607	Vocal Methods	3
57-360	Brass Methods	3
57-361	Pecussion Methods	3
57-362	Woodwind Methods	3
57-363	String Methods	3
57-207	Secondary Studio (fretted instrument)	3

Band Methods Courses		
57-334	Fundamentals of Marching Band	3
57-331	Band and Choral Arranging	6

Music Education Teaching Courses 15 units

57-608	Observation	3
57-603	Practice Teaching (elementary)	6
57-604	Practice Teaching (secondary)	6

Minimum units required for Music Education Minor: 78

Minor in Music Technology for Students in the School of Music

Admission Requirements:

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

Prerequisite Course 3 units

Computing @ Carnegie Mellon must be passed before taking any of the required technology courses.

99-xxx	Computing @ Carnegie Mellon	3
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Introductory Music Courses 18 units

57-152	Harmony I	6
57-173	Survey of Western Music History	9
57-189	Repertoire and Listening for Musicians I	3

Required Music Technology Courses 33 units

57-101	Introduction to Music Technology	6
57-337	Sound Recording	6
57-338	Sound Editing and Mastering	6
57-347	Electronic and Computer Music	6
57-438	Multitrack Recording	9

Technical Courses (Choose 2) 15 units

Other technical courses may also be approved by the advisor for music minors.

xx-xxx	H&SS Multimedia Course	9
15-100	Introductory/Intermediate Programming	10
15-229	MultiMedia Programming and Computer Science	9
33-114	Physics of Musical Sound	9

54-165	Sound Design I	6
57-610	Internship	9
Minimum units required for Music Technology Minor:		66

Minor in Music Performance/Music (Composition) for Students in the School of Music

Admission Requirements:

1. The student must apply to enter the program in the office of the Director of Student Services (CFA 108).
2. The student must perform an acceptable audition. Requirements for the audition can be found in the Admission section of the Undergraduate Catalog.

Corequisite Courses 24 units

57-161	Eurhythmics I	3
57-181	Solfège I	3
57-152	Harmony I	6
57-173	Survey of Western Music History	9
57-189	Repertoire and Listening for Musicians I	3

Required Studio Courses 24 units

57-496	Minor Studio	6
57-497	Minor Studio	6
57-498	Minor Studio	6
57-499	Minor Studio	6

Required Language Courses (Voice Minors) 18 units

Language Course (Choose 1)

82-101	Elementary French I	12
82-121	Elementary German I	12
82-161	Elementary Italian I	12

Diction Course (Choose 1)

57-221	Italian Diction	3
57-222	French Diction	3
57-223	German Diction	3

Literature and Repertoire Course (Choose 1)

An introductory course in the applicable language is a prerequisite for each of these courses.

57-431	Italian Literature and Repertoire	3
57-432	French Literature and Repertoire	3
57-435	German Literature and Repertoire	3

Minimum Units Required: 24-42

Faculty

TIMOTHY ADAMS, Associate Professor of Percussion — Carnegie Mellon, 1995—.

DOUGLAS AHLSTEDT, Associate Professor of Voice — M.M., Eastman School of Music; Carnegie Mellon, 1998—.

ALBERTO ALMARZA, Associate Professor of Flute — M.F.A., Carnegie Mellon University; Carnegie Mellon, 1991—.

DONNA AMATO, Staff Accompanist and Artist Lecturer in Piano — Carnegie Mellon, 1998—.

EFRAIN AMAYA, Artist Lecturer in Music Theory and Resident Conductor — Carnegie Mellon, 1993—.

TOBY APPEL, Artist Lecturer in Viola — Curtis Institute of Music; Carnegie Mellon, 2002—.

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

JEANNE BAXTRESSER, Vira I. Heinz Professor of Flute; University Professor — B.M., The Juilliard School of Music; Carnegie Mellon, 1997—.

SCOTT BELL, Artist Lecturer in Oboe — Carnegie Mellon, 1994—.

NEAL BERTNSEN, Artist Lecturer in Trumpet — Carnegie Mellon, 2003—.

RAY BLACKWELL, Staff Accompanist / Vocal Coach — Carnegie Mellon, 2003—.

IRENE BRYCHIN, Artist Lecturer in Clarinet — Carnegie Mellon, 1995—.

WILLIAM CABALLERO, Artist Lecturer in Horn — Carnegie Mellon, 2007—.

JUDITH CAGLEY, Artist Lecturer in Solfège — Carnegie Mellon, 2006—.

CHRISTOPHER CAPIZZI, Artist Lecturer in Jazz Piano — Carnegie Mellon, 2004—.

ANDRES CARDENES, Dorothy Richard Starling and Alexander Speyer, Jr. University Professor of Violin; University Professor — Carnegie Mellon, 1989—.

MARIA CARUSO, Artist Lecturer in Alexander Technique — Carnegie Mellon, 2003—.

L. MARK CARVER, Associate Teaching Professor of Coaching and Accompanying — M.M., Carnegie Mellon University; Carnegie Mellon, 1995—.

REBECCA CHERIAN, Artist Lecturer in Trombone — Carnegie Mellon, 1993—.

DENIS COLWELL, Associate Professor, Conductor of Wind Ensemble — Carnegie Mellon, 1980—.

JENNIFER CONNER, Artist Lecturer in Chamber Music — Carnegie Mellon, 2005—.

RICHARD COWAN, Assistant Professor of Voice — Carnegie Mellon, 2008—.

MURRAY CREWE, Artist Lecturer in Bass Trombone — Carnegie Mellon, 2001—.

CYNTHIA DE ALMEIDA, Artist Lecturer in Oboe — M.M., Temple University; Carnegie Mellon, 1991—.

MICHELE DE LA REZA, Lecturer in Dance — Carnegie Mellon, 2007—.

ERIC DEFADE, Artist Lecturer in Jazz Saxophone — Carnegie Mellon, 2002—.

MARK DOMENCIC, Artist Lecturer in Music Theory — Carnegie Mellon, 2007—.

THOMAS DOUGLAS, Associate Teaching Professor of Voice, Director of Jazz Vocal Ensemble— M.M., Duquesne University; Carnegie Mellon, 1991—.

PAUL EVANS, Artist Lecturer in Percussion — Carnegie Mellon, 1995—.

JAMES FERLA, Artist Lecturer in Guitar — M.F.A., Carnegie Mellon University; Carnegie Mellon, 1977—.

CYRUS FOROUGH, Professor of Violin — Carnegie Mellon, 2001—.

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

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

ALASDAIR GILLIES, Artist Lecturer in Bagpipes, Director of Bagpipe Band — Pipe Majors Certificate, Army School of Bagpipe Music; Carnegie Mellon, 1997—.

MARY BETH GLASGOW SCHOTTING, Artist Lecturer in Violin — Carnegie Mellon, 1998—.

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

ENRIQUE GRAF, Artist Lecturer in Piano — Carnegie Mellon, 1996—.

SIDNEY HARTH, Artist Lecturer in Violin — Carnegie Mellon, 2000—.

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

CARL JACKSON, Artist Lecturer in Jazz Trombone — Carnegie Mellon, 1992—.

PAUL JOHNSTON, Artist Lecturer in Music — Carnegie Mellon, 2005—.

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

KENNETH KEELING, Professor of Music — D.M.A., Catholic University of America; Carnegie Mellon, 1996—.

CRAIG KNOX, Artist Lecturer in Tuba — Carnegie Mellon, 2005—.

PETER KOPE, Lecturer in Dance — Carnegie Mellon, 2007—.

LANCE LADUKE, Artist Lecturer in Euphonium — Carnegie Mellon, 2003—.

CARLA LAROCCA, Lecturer in Keyboard Studies — M.F.A., Carnegie Mellon University; Carnegie Mellon, 1991—.

ELIZABETH LAWRENCE, Artist Lecturer in Jazz Voice — Carnegie Mellon, 1996—.

ROBERT LAUVER: ARTIST LECTURER IN HORN — CARNEGIE MELLON, 2007—.

GREGORY LEHANE, Professor of Drama and Music — M.F.A., Carnegie Mellon University; Carnegie Mellon, 1991—.

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

MARIE LIBAL-SMITH, Accompanist — M.M., Indiana University; Carnegie Mellon, 2002—.

ANTHONY LORING MCKAY, Professor of Drama — B.F.A., Carnegie Mellon University; Carnegie Mellon, 1985—.

LUZ MANRIQUEZ, Associate Teaching Professor of Coaching and Accompanying — Carnegie Mellon, 1992—.

JOHN MARCINIZYN, Artist Lecturer in Guitar — Ph.D., University of Pittsburgh; Carnegie Mellon, 1991—.

WALTER MORALES, Assistant Director of Orchestral Studies — Carnegie Mellon, 2002—.

STEPHEN NEELY, Artist Lecturer in Eurhythmics, Director of School of Music Pre-College Programs — M.M., Carnegie Mellon University; Carnegie Mellon, 1998—.

JOSEPH NEGRI, Artist Lecturer in Jazz Guitar — B.F.A., Carnegie Mellon University; Carnegie Mellon, 1988—.

RODRIGO OJEDA, Staff Accompanist — Carnegie Mellon, 2003—.

BENJAMIN OPIE, Artist Lecturer in Music Technology — Carnegie Mellon, 2005—.

NATALIE OZEAS, Associate Head and Professor of Music Education — Ed. D., University of Pittsburgh; Carnegie Mellon, 1989—.

ROBERT PAGE, Paul Mellon Professor of Music and Director of Choral and Opera Studies — M.M., Indiana University; Carnegie Mellon, 1976—.

PHILIP PANDOLFI, Artist Lecturer in Bassoon — Carnegie Mellon, 1995—.

DAVID PELLOW, Director of Jazz Studies — M.M., Duquesne University; Carnegie Mellon, 1991—.

MILDRED MILLER POSVAR, Artist Lecturer in Voice — Carnegie Mellon, 1981—.

DAVID PREMO, Artist Lecturer in Cello — Carnegie Mellon, 1994—.

RICHARD RANDALL, Assistant Professor of Music Theory — Carnegie Mellon, 2008—.

KAREN ROETHLISBERGER, Staff Accompanist/Vocal Coach — Carnegie Mellon, 2004—.

MICHAEL RUSINEK, Artist Lecturer in Clarinet — Carnegie Mellon, 1998—.

VAHAN SARGSYGAN, Staff Accompanist — Carnegie Mellon, 2005—.

SERGEY SCHEPKIN, Associate Professor of Piano — Carnegie Mellon, 2003—.

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

STEPHEN SCHULTZ, Associate Teaching Professor of Music History, Conductor of CMU Baroque — Carnegie Mellon, 2002—.

FRANCO SCIANNAMEO, College Distinguished Scholar in Multidisciplinary Studies — D.M., Accademia Nazionale di Santa

Cecilia; Carnegie Mellon, 1990—.

LEWIS STROUSE, Associate Teaching Professor of Music Education— D.A., Ball State University; Carnegie Mellon, 1992—.

PETER SULLIVAN, Artist Lecturer in Trombone — Carnegie Mellon, 2000—.

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

THOMAS THOMPSON, Associate Teaching Professor of Clarinet — M.M., Northwestern University; Carnegie Mellon, 1986—.

STEPHEN TOTTER, Artist Lecturer in Voice — Carnegie Mellon, 1994—.

JEFFREY TURNER, Artist Lecturer in String Bass — Carnegie Mellon, 1989—.

REZA VALI, Associate Professor of Composition — Ph.D., University of Pittsburgh; Carnegie Mellon, 1988—.

GRETCHEN VAN HOESEN, Artist Lecturer in Harp — M.M., The Juilliard School; Carnegie Mellon, 1985—.

LAURA KNOOP VERY, Assistant Professor of Voice — Carnegie Mellon, 2008—.

GEORGE VOSBURGH, Artist Lecturer in Trumpet — Carnegie Mellon, 2003—.

BILLIE JO MILLER WARD, Staff Accompanist — Carnegie Mellon, 1996—.

GLENN WAYLAND, Artist Lecturer in Jazz Trombone — Carnegie Mellon, 1989—.

JAMES WHIPPLE, Artist Lecturer in Theory — Carnegie Mellon, 1995—.

COLETTE JOUSSE WILKINS, Artist Lecturer in Solfege — First Prize, Conservatoire National de Versailles, France; Carnegie Mellon, 1974—.

DONALD WILKINS, Professor Emeritus of Organ — First Prize Paris Conservatory, Fellow American Guild of Organists, M.A., Harvard University; Carnegie Mellon, 1966—.

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

JOHN WILSON, Artist Lecturer in Jazz History/Jazz Trumpet — Carnegie Mellon, 2001—.

NOEL ZAHLER, Head and Professor of Music — Carnegie Mellon, 2007—.

CLARA ZAHLER, Associate Teaching Professor in Music Education — Carnegie Mellon, 2007—.

ISAIAS ZELKOWICZ, Artist Lecturer in Viola — M.M., The Juilliard School; Carnegie Mellon, 1981—.