

**Carnegie Mellon University**

# **SCHOOL OF MUSIC**

**UNDERGRADUATE HANDBOOK**

**Version 1.0**

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**School of Music**

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## **I) Undergraduate Handbook Introduction**

### **A) Welcome**

- 1)** The Undergraduate Handbook is designed to provide students, faculty, staff, and leadership of the School of Music at Carnegie Mellon University (the "School," "SOM") with accurate and relevant information regarding all policies for academic undergraduate administration and governance. This document supports all Carnegie Mellon policies (see below) and information maintained in [The Word](#) and the [Undergraduate Catalog](#).
- 2)** Maintenance of the Undergraduate Handbook is supervised by the Director of Undergraduate Studies (the "DUS") in conjunction with the Senior Academic Advisor (the "SAA").
- 3)** Each iteration of the Undergraduate Handbook goes into effect in the fall semester of the academic year it is introduced.
- 4)** Updates to policy should always minimize adverse impacts on student degree progress and academic experiences. Should substantial changes be necessary, the DUS and SAA will work with faculty and staff to implement contingencies to minimize any impacts.

### **B) Important Policies and Expectations at Carnegie Mellon University**

#### **1) General Expectations**

All members of the Carnegie Mellon community should be familiar with university policies and guidelines. The following are important resources for community expectations:

- a) [University Policies](#)
- b) [The Office of Community Standards & Integrity](#)
- c) [The Word](#)

#### **2) CMU [Statement of Assurance](#)**

Carnegie Mellon University does not discriminate in admission, employment, or administration of its programs or activities on the basis of race, color, national origin, sex, disability, age, sexual orientation, gender identity, pregnancy or related condition, family status, marital status, parental status, religion, ancestry, veteran status, or genetic information. Furthermore, Carnegie Mellon University does not discriminate and is required not to discriminate in violation of federal, state, or local laws or executive orders.

The University's Discriminatory and Sexual Misconduct Policy contains grievance procedures that provide for the prompt and equitable resolution of Complaints alleging any action which would be prohibited by this Policy.

Inquiries concerning the application of and compliance with this statement should be directed to the Office for Institutional Equity and Title IX, Carnegie Mellon University, 5000 Forbes Avenue, Pittsburgh, PA 15213, telephone 412-268-7125.

Obtain general information about Carnegie Mellon University by calling 412-268-2000.

### **3) The [Carnegie Mellon Code](#)**

Students at Carnegie Mellon, because they are members of an academic community dedicated to the achievement of excellence, are expected to meet the highest standards of personal, ethical and moral conduct possible. These standards require personal integrity, a commitment to honesty without compromise, as well as truth without equivocation and a willingness to place the good of the community above the good of the self. Obligations once undertaken must be met, commitments kept.

As members of the Carnegie Mellon community, individuals are expected to uphold the standards of the community in addition to holding others accountable for said standards. It is rare that the life of a student in an academic community can be so private that it will not affect the community as a whole or that the above standards do not apply.

The discovery, advancement and communication of knowledge are not possible without a commitment to these standards. Creativity cannot exist without acknowledgment of the creativity of others. New knowledge cannot be developed without credit for prior knowledge. Without the ability to trust that these principles will be observed, an academic community cannot exist. The commitment of its faculty, staff and students to these standards contributes to the high respect in which the Carnegie Mellon degree is held. Students must not destroy that respect by their failure to meet these standards. Students who cannot meet them should voluntarily withdraw from the University.

## **C) Rights and Compliance with Regulations**

### **1) Student Privacy Rights**

Under the Family Educational Rights and Privacy Act (FERPA), students have the right to:

- inspect and review their education records.
- request an amendment to their education records if they believe they are inaccurate or misleading.

- request a hearing if their request for an amendment is not resolved to their satisfaction.
- consent to disclosure of personally identifiable information from their education records, except to the extent that FERPA authorizes disclosure without their consent.
- file a complaint with the U.S. Department of Education Family Policy Compliance Office if they believe their rights under FERPA have been violated.

Additional information on student privacy rights can be found [here](#). In compliance with these regulations, the School of Music will only send correspondence regarding academic information and records to students directly and never to any third party.

## **2) Accessibility**

Qualified individuals are entitled to reasonable accommodations under the guidelines of the Rehabilitation Act of 1973 and Americans with Disabilities Act (ADA). The [Office of Disability Resources](#) serves as links between students with disabilities and the campus community.

Accommodations are determined on a case-by-case basis. In order to receive services/accommodations verification of a disability is required as recommended in writing by a doctor, licensed psychologist or psycho-educational specialist. All information will be considered confidential and only released to appropriate personnel on a need to know basis.

To access services, individuals must initiate a request in writing for specific services/accommodations (books on tape, enlargements, interpreters, etc.). The university makes available Summary of Accommodations memoranda for students to give to professors, which document disability and describe the accommodations. Accommodations prescribed only apply to Carnegie Mellon and may not be valid elsewhere. The individual takes full responsibility for ongoing assistance. For more information or to initiate a request for accommodations, please contact ODR.

## **3) Discriminatory and Sexual Misconduct Policy**

The mission of Carnegie Mellon University is to cultivate a transformative educational experience for its Students that is committed to promoting and safeguarding their personal health and well-being. In addition, the

mission is to create a collaborative environment open to the free exchange of ideas, where research, creativity, innovation, and entrepreneurship can flourish and where individuals can achieve their full potential. Consistent with the university's Statement of Assurance, it is the policy of Carnegie Mellon University to maintain an academic and work environment that promotes the confidence to work, study, innovate, and perform without fear of discriminatory and sexual misconduct. Such misconduct diminishes individual dignity, is contrary to the values of the university, and is a barrier to fulfilling the university's mission. It will not be tolerated at Carnegie Mellon University. This Policy contains grievance procedures that provide for the prompt and equitable resolution of Complaints alleging any action which would be prohibited by this Policy.

Further information can be found [here](#).

#### **4) CMU Bias Reporting**

Carnegie Mellon is committed to fostering an environment where our community can grow, learn, and ultimately thrive together. Sometimes things impact our community that don't violate any formal policies or require disciplinary action, but still cause harm and necessitate thoughtful education and restoration. To that end, the [Campus Climate and Bias Reporting Protocol \(CCBRP\)](#) is a non-disciplinary mechanism for reporting and informally resolving incidents of alleged bias, focusing on education, restoration, and strengthening and upholding our core values as a university community. A student, staff, faculty member, third party, or campus visitor may report a Bias Incident to the Office for Institutional Equity.

### **D) Academic Governance and Resources**

#### **1) Office of Enrollment Management**

The Office of the Vice Provost for Enrollment Management and Dean of Admission provides vision and leadership for all aspects of Carnegie Mellon's enrollment process. From the point of recruitment, the office is committed to fostering an environment where students and families feel welcome, prepared, and supported during their transition to life at CMU, all the way through Commencement. The office supports student success and positive outcomes by fostering collaborative partnerships across the university, promoting data-driven decision-making, and planning for long-term enrollment strategy. Enrollment Management is comprised of five functional areas and a one-stop student service center, which provide student-focused and highly efficient services and programs to support and

enhance CMU's recruitment and retention goals. These work together to serve students, families, and the campus community through strategic enrollment planning and delivering valuable and effective student support and administrative services.

- a) The [Office of Admission](#) recruits and admits a highly talented, diverse population of undergraduate students who have high aspirations and will succeed at Carnegie Mellon. From connecting with and recruiting students around the world, to advising on application procedures and financial aid programs, to transitioning admitted students into the campus community, our experienced and professional staff guide prospective students and families through every aspect of the admission process.
- b) The [University Registrar's Office](#) performs the essential roles of administering the collection and maintenance of student records, ensuring their accuracy and integrity, and enforcing academic policies while providing highly effective services. The University Registrar's Office aspires to provide exceptional, environmentally-conscious services, while anticipating and meeting growing customer requirements with innovative processes, training, and self-service applications. The office strives to foster and promote an environment of professional development and appreciation.
- c) [Student Financial Services](#) is comprised of the Student Accounts Office and the Student Financial Aid Office. The Student Accounts Office processes and invoices all student-related financial activity and manages the corresponding student financial obligations resulting from this activity. Student Financial Aid optimizes the utilization of all financial aid resources in order to recruit and retain a high-quality and diverse student population.
- d) The [Office of International Education](#) (OIE) is committed to supporting, promoting and celebrating individuals in an intercultural educational environment. OIE staff advocate for and facilitate international and cross-cultural experiences, perspectives and initiatives. OIE also promotes and manages study abroad programming and acts as a liaison to the university for international students, researchers and professors.
- e) [Enrollment Systems](#) is charged with orchestrating the evolution of the Student Services Suite (S3) and related systems. As system administrators, business analysts and web developers, our department - in close collaboration with Computing Services - supports Carnegie Mellon University's student information system applications.

- f) The [HUB](#) delivers comprehensive services and counsel to enrolled students and families on financial aid, billing and payments, and registration and records. In direct support of student enrollment and persistence, The HUB offers students and families highly integrated information through personal attention and technologically responsive tools in a professional, forward-thinking, and accessible environment.

## **2) Academic Calendar**

The academic year at Carnegie Mellon University is divided into a fall semester, a spring semester, and a summer session. The fall and spring semester courses include 14 weeks of instruction, divided into shorter divisions of seven (7) weeks, separated by a one-week break in both semesters, i.e., 7-1-7. Additionally, CMU permits faculty to teach courses that only run in seven-week-long blocks. These courses are referred to as “Minis,” with two minis per semester, and four for the entire year. Approximately eight to nine days of final exams and reading days follow each semester. The summer session configuration spans 12 weeks, with options for courses to last 12 weeks or two six-week sessions.

## **3) Academic Integrity**

Ethical best practices are essential to academic success. As a student of Carnegie Mellon University, you are bound to the [CMU Policy on Academic Integrity](#) regarding plagiarism, cheating, and/or the inappropriate use of sources. This also extends to the use of generative AI. You should only present your own and original work at CMU. Those who defy CMU policy will be subject to academic disciplinary action, including failure of their course(s). Further details can be found on the website of the [Office of Community Responsibility](#).

## **4) Other University Resources**

- a) [Student Affairs](#), the university office responsible for the broad extent of the student experience, including the main student handbook, The Word. This office oversees students’ on-campus residential experiences, which provides them with an extensive network of support. They also monitor the CMU [Cares Referral Form](#), which any member of the university community can fill out if they observe someone in need.
- b) [Counseling and Psychological Services \(CaPS\)](#), the Student Affairs office responsible for providing mental health services for students with personal and academic concerns.

- c) [Student Academic Success Center](#), the university office that provides students with academic coaching, tutoring, accommodations for students with disabilities, and language support for multilingual learners.

### **E) College of Fine Arts Engagement & Belonging**

The College of Fine Arts (CFA) attracts a vast array of students, faculty, and staff from a variety of identities and backgrounds. This enhances the creativity of our community, and requires that we work thoughtfully and intentionally to create an inclusive environment where all can experience belonging. The CFA Office of Engagement & Belonging provides oversight, assessment, and consultation to connect and empower the CFA Community. We work to cultivate a broader understanding of our global society and equip individuals in our community to engage meaningfully with each other.

Our work is grounded in the belief that art is a valuable tool for effectuating change, exploring individuality, and finding commonality. We believe in the unique capacity of creative expression to prepare students to live in a pluralistic society. For more information or to get connected, please contact Dr. Angelica Perez-Johnston, Associate Dean for Engagement & Belonging ([angelicaperez@cmu.edu](mailto:angelicaperez@cmu.edu)). The Office of Engagement & Belonging is located at Hall of Arts 132.

## **II) The School of Music**

### **A) Overview**

#### **1) The Mission and Vision of the School of Music**

Established in 1912, the School of Music at Carnegie Mellon University offers a conservatory-style program embedded in an internationally-renowned research university. Since the university attracts students who rate very highly on any academic scale, the school can be described as “the destination for the academically gifted musician.”

The school continues to regard as its first goal that of developing each student’s musical artistry to the highest degree possible, thereby encouraging a life-long love for the art and instilling a desire to make and hear music at the highest level. A second goal, though not of lesser importance, is that of giving students the skills and knowledge they need to succeed as professional musicians now and in the future. We accomplish this first by offering a high-quality, comprehensive program of music study, and second by making available the myriad educational opportunities offered across the university.

High aspirations of musical excellence are balanced with clear-eyed views of future music careers, and students are encouraged to consider a wide range of career options. The concept of success in the school is not limited to alumni who become prominent performing artists, but we also celebrate those who pursue careers in other fields.

#### **2) Accreditation**

The School of Music is a member of the National Association of Schools of Music (NASM) and maintains a regular process of review for its standing.

### **B) Faculty and Staff**

#### **1) Overview**

The faculty includes 41 full-time and 51 part-time members, and 13 full-time administrative and technical staff. A strength of the school lies in its close relationship with the Pittsburgh Symphony Orchestra, one of the world’s great orchestras. Twenty members of the PSO serve on the faculty, including ten principal players. This allows students to learn from performers at the very highest level in their profession. Also included in the faculty ranks are internationally known composers, conductors, singers, pianists, and pedagogues.

A complete list of all faculty and staff can be found on the School of Music website.

### **C) Student Organizations and Representation**

The School of Music student body features many membership and service organizations, including chapters of Pi Kappa Pi, Alpha Sigma Iota, and the Music Makers Collective. The Student Advisory Board (SAB) serves as an important liaison between School leadership and the student body.

### **D) Student Employment and Career and Professional Development**

The [Career & Professional Development Center](#) is an important resource for students seeking employment and related opportunities during their course of study. The School of Music also has a dedicated career consultant as part of the CPDC staff.

### **E) Facilities**

#### **1) Use and Access of SOM Facilities**

School of Music students are eligible to reserve School of Music facilities at the front desk in HOA 102, subject to policy and availability. Students may only reserve a School of Music room for their own use. They may not reserve it for another person or organization. Also, students may only reserve the room for the purpose specified in the guidelines. They cannot reserve it for another purpose without special permission from the School of Music. Students cannot reserve a School of Music room for a public event other than a recital. Violation of any facilities policy may result in the revocation of your eligibility to use the practice rooms or reserve other rooms and/or possess School of Music keys for a semester or more.

Students should reserve a hall for a recital at least one month in advance, a room for a recital rehearsal at least one week in advance, and a room for any other purpose no more than one day in advance. Anyone not using their reservation should inform the front desk staff in HOA 102 as soon as possible, so that the room can be made available for others. School of Music facilities should not be used without a reservation or outside of the time of your reservation. Students must immediately vacate a room for which another person has a reservation and/or restore the room to its designated furniture configuration.

#### **2) Performance Spaces**

The School of Music relies on seven different venues for various performances:

- Alumni Concert Hall seats approximately 120 and serves as the primary venue for large ensemble rehearsals, as well as recitals, student convocations, master classes, and chamber ensemble performances.
- Kresge Theatre seats 255 people and is the venue where the school hosts chamber music concerts, the majority of student recitals, master classes, and the weekly meetings for 57100 Convocation. Kresge also accommodates a limited number of external guests and some university commencement and advancement activities. Kresge is outfitted with a dismountable acoustical shell.
- Philip Chosky Theater is a 450-seat venue located across the campus in the Purnell Center for the Arts and is managed by the School of Drama. There is typically one opera production held in the Philip Chosky Theater each year.
- The Mellon Institute Auditorium has 350 seats and is used primarily for recitals and small chamber groups due to its limited stage size. The Mellon College of Science manages this auditorium and is available to the school free of charge.
- Carnegie Music Hall (CMH), part of the Carnegie Institute and recently renovated, is an acoustically and aesthetically excellent concert hall seating 1,530 people. CMH is the main performance venue of the Philharmonic and Wind Ensemble. Select concerts by other ensembles, including the Jazz Ensemble and Choirs, are also held at CMH.
- The Soldiers and Sailors Memorial Hall seats approximately 2,300 and is occasionally used by the Philharmonic and Wind Ensemble.
- The Great Hall in the College of Fine Arts building is traditionally used for an annual holiday concert.

### **3) Classroom Spaces**

There are currently nine classrooms for lecture and seminar instruction principally used by the School of Music between Hall of the Arts (HOA), the College of Fine Arts (CFA), and Margaret Morrison Carnegie Hall (MMCH), including one room controlled by the Registrar. All classrooms include a monitor or projector with device connections, a document camera, and CD/DVD inputs, in addition to chalk/whiteboards.

### **4) Practice and Rehearsal Rooms**

There are 41 student practice rooms located between CFA and HOA. Certain practice rooms and additional spaces are designated for particular instruments. Students are permitted to use these teaching studios with permission from their faculty. CFA and HOA have 24-hour/day badge

access. Practice rooms are public spaces for the School of Music and should be maintained with respect. Students are not permitted to hold practice rooms if they are not practicing.

The following policies apply to practice rooms:

- Eating is prohibited.
- Drinks with lids may only be placed on the floor or window sills.
- Place all trash in the hallway receptacles.
- Do not put anything on piano lids other than sheet music, tablets, metronomes, and recording devices.
- Practice rooms left unoccupied for more than 15 minutes must have all belongings removed so that others may practice.
- Do not move pianos or remove benches, chairs, or stands from practice rooms.
- Covering practice room windows is prohibited.
- Practice rooms may not be used for unauthorized teaching of private students. Such use of facilities presents an institutional liability and is grounds for disciplinary action and loss of practice room access.

The following spaces are also available for students majoring in specific instruments:

- Cello Storage Room: CFA M177
- Double Bass Studio/Storage: CFA 109
- Double Reed Room: CFA M183
- Harp Studio/Storage: CFA 115
- Harp Practice Room: CFA M182
- Percussion Studios/Practice Rooms: CFA A1 Suite & A3
- Piano Major Practice Rooms: CFA M165, M167, M168, M169, M171, M172, M175, & M192
- Tuba Storage/Practice Rooms: CFA M136 & M174

The Music Office maintains lists of students eligible to check out a key to these rooms. These keys are not due to be returned until you graduate, withdraw from CMU, or have a change in major that no longer provides access to these rooms.

## **5) Other SOM Facilities**

The School of Music maintains a variety of specialized studios and media spaces, subject to specific policy and availability. These include:

- Vlahakis Recording Studio
- Music Technology Cluster and Keyboard Lab
- Electronic Music Studio

## **6) Lockers**

Lockers in CFA and HOA are available to full-time, enrolled, registered School of Music students on a first-come, first-served basis and are to be used solely for academic purposes. The Music Office maintains lists of students eligible to check out a key to these rooms. These keys are not due to be returned until you graduate, withdraw from CMU, or have a change in major that no longer provides access to these rooms.

## **7) Damage to University Property**

[Damage to university property](#) is not permitted and is subject to financial penalties and/or disciplinary action.

## **F) Recording Services**

The School of Music's Recording Services provides technical support and quality audio/video recordings of recitals, concerts, and other various events to ensembles, faculty, students, and other clients in selected locations. A full list of current Recording Services policies, procedures, and forms can be found the School of Music website.

## **G) Music Library**

The [University Libraries](#) include Hunt Library, the Sorrells Engineering & Science Library, and the Mellon Institute Library. Hunt Library is the main library on campus that houses the Arts, Business, Humanities, and Social Sciences collections, and is located next door to the College of Fine Arts and Hall of the Arts buildings. The music collection is currently located on the fourth floor of Hunt Library along with art, architecture, and design materials. New materials are continually added.

Members of the CMU community all have access to the Libraries' extensive range of digital resources and databases. Music-related materials can be viewed and accessed [here](#).

### III) SOM Undergraduate Programs

#### A) Overview

##### 1) Residency and Completion Expectations

The School of Music expects that all students will be in-person for their coursework. Any exceptions will have to be approved by the Head of the School in consultation with academic leadership and the College of Fine Arts. Carnegie Mellon and School of Music undergraduate students are expected to complete their program of study (Bachelor of Fine Arts or Bachelor of Science) within eight semesters of full-time enrollment. The standard undergraduate program of study is grounded in a primary degree and its requirements, and may be complemented by an additional major(s) or minor(s) as part of the student's academic plan or as a requirement of the primary major. Upon completion of all primary degree requirements within the program of study in the standard number of eight semesters, the degree will be certified by the student's academic program in the semester in which the student completes the requirements.

##### 2) Categories of Courses

Academic advising at CMU uses the following designations for courses:

- a) **Major courses.** These courses are required for all students enrolled in the degree. These may or may not be in the home unit or department.
- b) **Music Support courses.** These faculty-designated courses fulfill specific categories within the current curricula. An updated list of Music Support offerings is distributed for each semester. Music students do not encounter these courses until their second year.
- c) **General Studies courses.** General studies courses are any lecture-based, non-studio courses outside the student's home unit that can count towards degree requirements. For Music students, this must be a non-57XXX course.
- d) **Elective courses.** Any courses that are not a requirement for the major.

##### 3) Course Numbering

All CMU courses are identified in the course catalog and management systems by a five-digit number. The first two digits are a prefix designating the program and/or the academic unit. For Music, this is 57. The remaining three digits should indicate the level of the course (100 for first-year courses, etc.) with additional numbering organization established by the academic unit.

#### **4) Units**

Carnegie Mellon University measures student work in terms of units, not conventional credit hours. One (1) unit equals one (1) hour of time spent on coursework per week, including class meeting times. Therefore, three (3) units equal one (1) standard credit hour. A 9-unit CMU course typically corresponds to a 3-credit course at most other universities, consisting of three (3) hours of in-class instruction and six (6) hours of outside work.

Units vary by course and are determined by the faculty of the academic unit at the time the course is proposed and added to the course schedule and catalog. Many School of Music classes are six (6) to nine (9) units, but others may range from one (1) to three (3) units. All students who matriculate must be enrolled in at least 36 units for full-time status. A minimum of 360 units is required for graduation in undergraduate programs. The minimum required units for graduation for degrees in the School of Music vary by program. Units are displayed in the university Course Schedule, and units earned are tracked in the students' SIO accounts as well as the Stellar Audit platform.

### **B) Degree Requirement Categories**

#### **1) General Education Requirements**

General Education ("Gen Ed") requirements at CMU vary between programs. All necessary units for General Education courses for Music degrees are built into the undergraduate degree plans.

All undergraduate Music students must take 99101 Core@CMU, a First-Year Writing course (either semester-length or two Mini courses), and a course that satisfies the Global, Cultural, and Diverse Perspectives requirement (any English course 76200 or higher; any History course 79100 or higher, or any Modern Languages course 82100 or higher).

#### **2) Convocation**

57100 Convocation is required for all BFA students for all eight semesters of their degree (except for Electronic Music students, who are only required to enroll for their first four semesters). Convocation serves as a community-building forum for the School of Music that provides essential instruction and experiences that individual courses cannot always address. These may include: performances and presentations by guest artists; performances and presentations by CMU students and alumni, presentations on School-related academic policies; resource sessions about the College of Fine Arts and the wider campus; and talks by health

specialists on music-related topics. These interactions will equip students with the skills and confidence to achieve success in their professional trajectories. All Convocation meetings are open to the entire School of Music community.

### **3) Studio**

All undergraduate students in Music must register for Major Studio every semester. These courses in the 575XX range are required for all semesters of each degree and serve as the vessel for private lessons and group courses as required. Each instructor currently manages individual studio requirements.

### **4) Ensemble**

Performance is a component of all undergraduate degrees, including contemporary creative practice degrees in composition, electronic music, and music and technology. Most directly, Music Performance and Electronic Music students are required to take eight semesters of a major ensemble course, instrumental or vocal. Students in the BFA in Composition are required to take at least six semesters of a major ensemble. Major ensembles are worth six (6) units and include the following: 57417 Major Vocal Performance Ensemble, 57418 Major Instrumental Ensemble, 57419 Chorus, and 57421 Exploded Ensemble. Students in the Music Performance degree also have degree-specific requirements for chamber music courses, generally starting in the second year.

### **5) Musicianship**

All undergraduate students in the School of Music undertake a central sequence of coursework in their first and second years to hone their skills in musicianship and analysis. The basic outline includes three semesters of harmony (theory), four semesters of solfege/ear training, four semesters of eurhythmics, and at least one upper-level course in analysis (e.g., 57408 Form and Analysis). Non-piano students are also required to take four semesters of keyboard studies. Students take placement exams in harmony, solfege, and keyboard studies before matriculating to ensure they are placed at their appropriate level of ability.

### **6) Music History**

All students in the BFA programs in Composition and Music Performance currently take a three-semester sequence (57283, 57284, 57285) in music history that starts with the first millennium and moves up to the

present. This sequence has a companion sequence called "Listening and Repertoire" (57190, 57289, 57290), plus an introductory course (57188). Students in the BFA in Electronic Music and BS in Music and Technology programs take a compact one-semester survey of music history course, with a companion Listening and Repertoire section. These courses are taught by faculty in the Music, Culture, and Inquiry division with the goal of broadening the content beyond the familiar confines of the Western canon.

## **7) Other Degree-Specific Coursework**

Requirements for all degrees are different, so students should regularly consult the degree plans in the Undergraduate Catalog to make sure they are on track to complete their degree requirements.

## **8) Juries, Review Courses, and Recitals**

All studios culminate in a jury and/or recital each semester, depending on the program, with directed goals specific to the instrument and year in the program. Music Performance students must perform a recital in their third and fourth years, building on the preceding requirements and accomplishments of semesters of major studios and juries. Additionally, Music Performance students in Voice must pass the "Sophomore Review" course at the end of their second year, while Music Performance students concentrating in string instruments have an additional second-year recital. Specific requirements for the contents of recitals are established in each performance area. Composition and Electronic Music majors are required to complete a fourth-year capstone project that culminates in a public performance, either with the CMU Philharmonic or another ensemble. Recitals, etc., also require students to write notes that reflect musicological rigor.

## **C) Bachelor of Fine Arts Degrees**

Students should always refer to the Undergraduate Catalog for the most recent degree requirements, along with the degree plan handouts on the Current Students page of the School of Music website and the appendix of this Handbook. General descriptions are included below.

### **1) Composition**

With an intense program in composition and a university environment enriched by computer technology, the School of Music places a strong emphasis on contemporary music. All members of the composition faculty are professional composers who share the creative evolution of their own

works with their students in a master/apprentice relationship. Students compose works for all types of instrumental and vocal groupings. The BFA in Composition provides students guidance, space, and time to: explore and develop their creative voice, learn about and try new methods for generating and developing material, and develop the technical skills necessary to best communicate their ideas to performers and audiences through notation.

## **2) Electronic Music**

Electronic music is a definitive aspect of the 21st-century musical landscape in which many of our students are deeply engaged. Launched in 2021, the Bachelor of Fine Arts in Electronic Music combines instruction in emerging practices for sound design, computer-based music generation, and electronic, electro-acoustic, and multimedia performance, together with a rigorous education in traditional music subjects. Electronic Music majors write and perform music with the school's ground-breaking Exploded Ensemble, a group dedicated to multimedia performances of new experimental music. Working in state-of-the-art facilities for immersive sound, visuals, and immersive interaction, the Electronic Music major culminates in an ambitious capstone, which may take the form of an evening-length performance, an interactive experience, or a multimedia recording project.

## **3) Music Performance**

The broader BFA in Music Performance is designed to prepare students for various paths in a career as a musician, including further study at the graduate level. Players entering the program for piano often have specific career goals, such as being a soloist, ensemble member, or freelancer. Many have aspirations to teach their own private studio and/or teach at an institution.

## **D) Bachelor of Science in Music and Technology**

The Music and Technology program was established in 2009 as a joint project between three units: the School of Music, the School of Computer Science, and the Department of Electrical and Computer Engineering. Building on this interdisciplinary approach, the Music and Technology program equips students with the skills and knowledge they need to become the future leaders of the music industry. Students at the undergraduate level can hone their skills in an interdisciplinary environment, focusing on a chosen area of study, such as Recording Technology, Audio Engineering, Computer Music, Music Composition, Music Performance, and Music Theory. Expert faculty

promotes a collaborative approach to cutting-edge education, providing students with both specialized knowledge and a broad range of skills to foster development in the field of music.

This program comprises a set of courses that span music, electrical engineering, and computer science, as well as a capstone project that combines composition, design, and performance. The goal of the core coursework in music and technology is to provide a comprehensive undergraduate understanding of all three areas of study: music, computer science, and electrical engineering. In other words, regardless of the entry point—whether it is an interest in computer science, electrical engineering, or music—the prescribed coursework will enable each student to acquire the requisite knowledge and experience in all three areas. Students will work closely with advisors and will be guided in both course selection and capstone projects. This program is designed for students who wish to pursue a career in music technology. These may be students who are accomplished musicians, have a keen interest in science and engineering, and want to explore the musical applications of technology. These may also be students with experience in recording or electronic music composition/production who desire to study these areas along with the technological underpinnings of audio engineering and computer science.

The two tracks in the BS in Music and Technology allow for a range of competencies under the headers of “Music” and “Technical.” Areas of study include recording technology, audio engineering, digital audio effects, new music instruments and interfaces, computer music, interactive music software, music information retrieval, sound synthesis, music languages, musical robotics, music composition, music performance, and music theory. The current version of the curriculum for the Music track includes the same foundational sequences of musicianship skills and analysis taken by BFA students, plus a simplified version of the history sequence. Students in the Music track also have access to studio instruction and performance. In the “Technical” track, a series of courses has been chosen that build competencies in mathematical modeling of music, computer programming, and digital signal processing. All of this imbues students with a common body of knowledge, allowing them to pursue the conceptualization, creation and performance of technologically based applications in music, including interactive performance. All Music and Technology majors are required to successfully complete and present a substantial capstone project intended to demonstrate integration of learning and achievement of skills.

## **E) BXA Intercollege Degree Programs**

The College of Fine Arts' BXA Intercollege Degree Programs offer students the opportunity to create a unique interdisciplinary degree suited to their interests. Housed in the College of Fine Arts, the BXA programs offer an arts concentration with a second concentration in another college. The degrees include: the Bachelor of Computer Science and Arts (BCSA) with the School of Computer Science, the Bachelor of Humanities and Arts (BHA) with the Dietrich College of Humanities and Social Sciences, the Bachelor of Science and Arts (BSA) with the Mellon College of Science, the Bachelor of Engineering Studies and Arts (BESA) with the College of Engineering. The concentrations include Composition, Performance, Audio Recording and Production, and Sound Theory and Practice. Students may apply to a BXA program as incoming students or transfer into a BXA program after matriculation.

## **F) Minors in Music**

Admission to all minors in the School of Music is handled by the office of the Senior Academic Advisor. The process involves a formal application via the School of Music website and meeting any specific requirements. Students are not allowed to declare minors in their first semester.

### **1) Minors for Majors**

Current requirements for Minors in Music for majors are maintained on the [Undergraduate Catalog pages](#) for the School of Music. There are five options for minors for Music majors: collaborative piano, conducting, music education (with an option for certification in Pennsylvania), music technology, and music theory (currently paused). There is also a [minor in Sonic Arts](#) administered by the Integrative Design, Arts, and Technology (IDeATe) network at the university.

### **2) Minors for Non-Majors**

Current requirements for Minors in Music for non-majors are maintained on the [minors catalog pages](#) for the College of Fine Arts.

- a) The Minor in Music is for candidates who are majors from any discipline at CMU other than Music who have some background in music and wish to increase their knowledge, skill, and enjoyment.
- b) The Minor in Music (Music Technology) is for candidates who are majors from any discipline at CMU other than Music who have some background in music and would like to know more about music technology.

## **G) Certificate Programs**

Certificate programs in the School of Music are distinct from any degree requirements and are not supervised by the URO. Current requirements are maintained on the [Current Students page](#) of the School of Music website.

### **1) Music Education Certification**

All music majors can apply for our music education certification program starting in their second year. Those who complete this program are eligible for licensure to teach instrumental, vocal, and general music at the K-12 level in the public schools of Pennsylvania and reciprocating states.

### **2) Dalcroze Eurhythmics Certification**

Eurhythmics is a process for awakening, developing, and refining innate musicality through rhythmic movement, ear training, and improvisation. Students who wish to pursue the Dalcroze Certificate must formally apply for candidacy and complete the requirements.

## **IV) SOM Undergraduate Policies**

### **A) Overview**

#### **1) Academic Platforms at CMU**

All student data, including registration information, is housed in the [SIO](#) platform. Students can always use the [Stellic Degree Audit Application](#) platform to check their academic progress.

#### **2) Course Syllabi & Policies**

All School of Music courses (including studio and ensembles) should have a syllabus that clearly outlines the course's purpose, learning outcomes, means of assessment, and grading. Additional policies may also apply per the individual instructor.

#### **3) Accommodations**

All student experiences at CMU are intended to be accessible to all. If you suspect that you may have a disability and would benefit from accommodations but are not yet registered with the [Office of Disability Resources \(ODR\)](#), you are encouraged to contact them at [access@andrew.cmu.edu](mailto:access@andrew.cmu.edu) or contact Catherine Getchell, the College of Fine Arts' liaison at ODR.

No accommodations are granted without ODR approval. Per CMU policy, once the ODR has approved and provided the Summary of Accommodations Memorandum, students must arrange a meeting to discuss the accommodations in detail. A follow-up email from the student will confirm the meeting's decisions and be forwarded to ODR as necessary.

#### **4) SOM Curricular & Policy Changes**

At times, circumstances demand the adjustment of the School of Music's curricular and academic policies. Except in extenuating circumstances, any and all curricular policies will be enacted at the start of the academic year (i.e., the fall semester) for all students moving forward. Each curricular or policy change will come with any relevant contingencies for incumbent students.

### **B) Academic Affairs and Advising**

#### **1) The Role of Academic Staff**

The Senior Academic Advisor ("the SAA") serves as the primary contact point for all undergraduate students regarding course registration and academic progress through their degrees. The SAA liaises with the

Director of Undergraduate Studies (“the DUS”), faculty, and leadership of the School to maintain accurate curricular information and academic policies as well as address any and all advising questions.

The SAA is responsible for academic record-keeping and degree maintenance. This duty includes running regular audits of student degrees to make sure students are making satisfactory and timely progress towards their degrees and meeting personally to address missing requirements and provide solutions. The SAA, in conjunction with the DUS, also coordinates the academic onboarding process for all incoming students and the school-specific orientation. In addition to relaying onboarding policies, the SAA pre-registers undergraduate students for their first semester of courses. The SAA also provides academic counseling to students struggling in their course of studies. Previously, the school had an end-of-semester “grades meeting” for faculty to discuss student issues and assign academic actions. For various reasons, including concerns of FERPA violations, these meetings were discontinued in favor of stressing that faculty provide accurate mid-semester grades, which the university requires to allow students a snapshot of their academic progress. The SAA is now the sole person responsible for flagging students for academic actions and reporting them to academic leadership within the college. Faculty are also encouraged to contact the SAA if they notice a student in need.

The Director of Undergraduate Studies supervises all undergraduate curricula, including course scheduling, maintenance, and faculty coordination. They also oversee academic initiatives, including the creation of new courses and degree programs.

## **2) Advising Timelines and Procedures**

All incoming undergraduate students are registered in advance for their fall semester. From their second semester onward, students are responsible for registering themselves for the appropriate courses. Students must meet with the Senior Academic Advisor before doing this, however. A hold will remain on their accounts for spring registration until they meet with the Senior Academic Advisor.

Music students should follow the degree plans in the Undergraduate Catalog to plan their semesters and check their academic progress in Stellaris. SIO provides a schedule planning feature allowing students to

draft possible schedules. If you have questions, please contact the Senior Academic Advisor.

All course planning and registration takes place in SIO. Make sure to read course descriptions carefully. Enrollment in certain courses may be dependent on passing prerequisite courses or simultaneously registering for corequisite courses. You should always confer with the Senior Academic Advisor to make sure you are properly enrolled. Advising meetings for the upcoming semester begin around week 5 or 6 of the current semester, depending on when the schedule of classes for that semester is released.

### **3) Registration Timelines and Procedures**

Each cycle, registration opens for students according to a system of start times based on year and rank. Further instructions can be found on the HUB website [here](#).

Students must be registered for at least 36 units by the tenth (10th) day of any semester to be considered full-time. The School of Music adheres to all University policies regarding course adds, drops, withdrawals, and voucher usage. Students with questions should contact the Senior Academic Advisor.

## **C) General Academic Policies**

### **1) Grading and QPA**

Undergraduate courses in the School of Music follow the University policies regarding [assignment of final grades](#). There are no "+" or "-" grades for undergraduate students. Each grade on a student's transcript equals a certain number of quality points, which make up a student's quality point average (QPA).

### **2) Course Sequences and Prerequisite and Corequisite Courses**

Music majors must take all courses in the proper sequence as indicated in the degree paths in the Undergraduate Catalog. This includes all prerequisite and corequisite courses. All incoming undergraduate students must complete the first semester as indicated in the Undergraduate Catalog. For this reason, they are registered for this first semester by the Senior Academic Advisor.

### 3) Academic Conflicts

In the event a student wishes to enroll in a course that conflicts with a course required for the curriculum, any required courses for their major take precedence.

### 4) Unit Overload

The School of Music follows CMU's broader Course Overload policy:

"Students may register for an overload of up to 12 units with the approval of their academic advisor. (A normal course load is the total number of units required for the degree divided by the expected number of semesters to complete the degree.) When considering an overload, students and their advisors should discuss the specific courses to be taken, extracurricular activities, job or internship searches, and any other contributing factors, in an effort to fully recognize all time requirements the student will face. The objective is to help students make decisions that allow for a balance of academics and other experiences, not to assume that heavier loads are better loads, and to recognize and take advantage of the fact that the CMU experience goes beyond the walls of the classroom. To request a course overload of more than 12 units, students must first consult with and receive approval from their academic advisor. Upon approval, the advisor will adjust the maximum units for the student within S3, allowing the student to register for additional courses. First-years and transfer students are limited to a normal course load for their first semester of attendance."

Music students pursuing overload must work with the Senior Academic Advisor to determine their maximum overload amount and then complete the formal overload petition form.

### 5) Transfer Credit

CMU and the School of Music accept external credits from other institutions and standardized test organizations within certain restrictions and parameters. **There is no guarantee, however, that CMU or the School of Music will accept all credits.** The School of Music is also unable to accept external work experience for course credit.

- a) **Advanced Placement, International Baccalaureate, and Cambridge Credit.** Processing Advanced Placement, International Baccalaureate, and Cambridge Credit scores is handled through the CMU HUB, which has detailed instructions here. Incoming students should ensure that their scores are sent by July 1.

- i) Please note that AP Music Theory cannot be applied to any curricular requirements for music theory courses, but it can count towards elective units. Also, AP courses cannot be applied toward the First-Year Writing requirement.
- b) **Dual Enrollment.** High school courses taken for dual enrollment will be evaluated on an individual basis. In addition to transcripts, syllabi from dual enrollment courses are required for evaluation. Again, not all courses are guaranteed for acceptance, especially if the course is outside of the School of Music.
- c) **Credits from Other Universities.** For transfer credits to be considered, students must submit official transcripts according to the process outlined by the Office of Enrollment Management. Once in residence, students will work with the Senior Academic Advisor in Music to determine how external credits apply to their CMU requirements. In addition to transcripts, students should provide course descriptions from their former institutions. Syllabi are highly recommended.
- d) **Taking External Courses.** Students should always confer with the Senior Academic Advisor before registering for courses at other universities to make sure that those credits will be accepted for their degree progress. This includes Pittsburgh College Cross-Registration.

## 6) Substitutions and Waivers

In general, students do not receive substitutions or waivers for courses in the School of Music unless they are relying upon transfer credits or placement tests. For courses dependent on placement tests, students will have lower-level courses waived if they place into an advanced level, with the expectation they will still meet the minimum number of units required for their degree. Petitions for substitutions or waivers will only be considered in exceptional circumstances and will require the formal approval of the Head of the School, the Senior Academic Advisor, and the Director of Undergraduate Studies.

## 7) Double Counting

Double counting of courses towards degree requirements is possible in specific circumstances for specific additional majors and/or minors. Students should work with the Senior Academic Advisor in the School of Music, as well as any advisors from related units, to audit their coursework appropriately. Any decisions by advisors are final.

### **8) Auditing Courses**

Students wishing to audit courses must follow the Division of Enrollment Services policy [here](#).

### **9) Independent Studies**

Independent Studies may be arranged only with a full-time faculty member. Students must complete and submit an Independent Study Request Form by the tenth (10th) day of the semester to have the course added to their schedule. Students are only allowed one Independent Study per faculty member unless otherwise approved by the Head of the School.

### **10) Incompletes**

Circumstances may mean that a student is unable to complete work for certain courses. Under the following conditions, the student may receive an incomplete grade to complete their remaining work later:

- a) At least 75% of the coursework has been completed.
- b) Both students and faculty must sign an Incomplete Grade Agreement, which must be routed to academic advisors and Associate Deans.

Completion timelines for incompletes should be as compact as possible. Incompletes require an "I" grade and a default grade to be entered into S3.

### **11) Extended Absences**

Students who must take an extended absence should contact the Senior Academic Advisor, their House Fellow (if they are in University Housing) and/or the Office of the Dean of Student Affairs (412.268.2075) so that the student's academic area and/or professor may be contacted.

### **12) Leave of Absence**

Should a leave of absence be determined to be in a student's best interest, faculty and staff will follow the [University policy for leaves and returns](#).

### **13) Academic Progress and Academic Actions**

Students who are not making satisfactory progress are evaluated by the Senior Academic Advisor and may be placed on academic action. The [current rubric for academic actions in the College of Fine Arts](#) includes the following requirements: 80% of attempted units must be passed with a D or higher, they must maintain a minimum semester and cumulative QPA

of 2.0, and timely academic progress within the degree. Academic action letters are progressive, meaning students must earn a concern, warning, and one-year-long suspension before being dropped from the university. Students placed on any level of academic action are required to meet with their academic advisor to discuss strategies for success in the program. In certain cases, the SAA may advise transfer or withdrawal for those not able to make sufficient academic progress towards their degree.

#### **14) Study Abroad**

Students in the School of Music are encouraged to take advantage of all [Study Abroad](#) opportunities sponsored through the Office of International Education. Because of the intensity of the School of Music curricula, students are encouraged to consult with the Senior Academic Advisor to begin planning any semester(s) abroad as early as possible in their course of study.

#### **15) Undergraduate Research Resources**

Carnegie Mellon University and the School of Music remain steadfast in their support of undergraduate research. Students interested in these opportunities should consult with the [Office of Undergraduate Research and Scholar Development](#) regarding potential projects, funding, and deadlines.

#### **16) Career Resources**

CMU's [Career & Professional Development Center](#) is an important resource for students seeking employment and related opportunities during their course of study. The School of Music also has a dedicated career consultant as part of the CPDC staff.

#### **17) Transferring to Another Major**

The School of Music admits students with the expectation that they will complete their indicated program of study in Music. Students may wish to transfer to another program during their studies and should discuss possibilities with the Senior Academic Advisor. Transferring to other undergraduate programs at CMU depends on that program's specific requirements and timelines (generally two to four semesters) plus the student's overall academic progress. Ultimately, any transfer process cannot be guaranteed.

## **18) Academic Recognition**

Student academic success and personal achievement are rewarded in the School of Music at the annual spring Honors Convocation. Various awards and scholarships are given out based on faculty deliberation.

Students are eligible for the College of Fine Arts Dean's List for the applicable semester when their QPA for that semester is at least 3.50 and is in the top 35% of the School of Music students for that semester by QPA rank.

Awards from the School of Music include:

- Harry G. Archer Philharmonic Soloist Competition
- Harry G. Archer Award for Composition
- Orchestra Award for Performance
- School of Music Violin Award
- Music and Technology Award
- Electronic Music Achievement (EMA) Award
- Charlotte Black Memorial Award in Voice
- Pittsburgh Female College Association Prize
- Lee and Barbara Cass Award in Voice
- Sylvie Derdeyn Memorial Scholarship in Voice
- Lauren Eshbaugh Memorial Award in Voice
- Mary and George Wilkins Cello Scholarship
- The Gindroz Prize for Student Study and Travel in Europe
- Sarah and Elizabeth Graf Scholarship for Music Education
- John M. Zurosky Scholarship for Music Education
- Lance LaDuke Modern Musicking Award
- The Presser Undergraduate Scholar Award

## **19) Application for Graduation**

Once their degrees are near completion, students should familiarize themselves with the University's [policies for graduation and Commencement](#). This includes making sure all coursework will be completed on time, including all recitals, and that students will not have any outstanding balances. A student is eligible for graduation with university honors when their cumulative QPA is at least 3.5. To qualify for College Honors, a School of Music student must have won a School of Music award.

## **D) Performance and Studio Studies Policies**

### **1) Overview**

Performance of some kind is a major component of undergraduate degrees, including contemporary creative practice degrees in composition, electronic music, and music and technology. Most directly, Music Performance and Electronic Music students are required to take eight semesters of a major ensemble course, instrumental or vocal. Students in the BFA in Composition are required to take at least six semesters of a major ensemble. Students in the Music Performance degree also have specific requirements for chamber music courses, generally starting in the second year.

Complementing these requirements are the individual major studio requirements for each degree. These courses are required for all semesters of each program and serve as the vessel for private lessons and group courses as required. Each instructor currently manages individual studio requirements. Please refer to your major studio course syllabus for a detailed overview of the expectations, grading criteria, attendance requirements, and the instructional philosophy that will guide your learning experience. The syllabus serves as the primary reference for understanding your responsibilities, how your performance will be evaluated, and the standards of professionalism expected in your studio.

### **2) Change of Studio Instructor**

Students are expected to complete their course of study with the major studio instructor they are assigned once they matriculate. Petitions for changing studio instructors are not guaranteed and are only approved in exceptional circumstances, subject to space and availability constraints. Any changes in studio instructor must be discussed and approved by petition to the Director of Performance and Studio Studies and the Division Head in consultation with the Head of the School and any applicable faculty.

### **3) Major Ensembles, Opera, and Chamber Music**

Major Ensembles at the School of Music include the Philharmonic, Wind Ensemble, Opera, Contemporary Ensembles, and Choir. Most students in the SoM are required to participate in Major Ensembles and Chamber Music as part of their degree program. Please consult your specific curriculum for detailed unit requirements. For an overview of each ensemble, including syllabus, repertoire, and performance dates, consult the School of Music website.

#### **4) Competitions and Masterclasses**

The School of Music hosts four competitions each year:

- a) Philharmonic Soloist Competition
- b) Wind Ensemble Concerto Competition
- c) Chamber Music Competition
- d) Honors Quartet Audition

Please visit the School of Music website for more information, including dates and entry requirements.

Masterclasses in the School of Music generally fall into two categories.

- a) A non-public, studio-specific masterclass organized by the studio teacher for students of a particular instrument. Details for these classes are communicated directly by the faculty member to the participating students.
- b) A public masterclass, typically held in ACH or Kresge Theatre, which is open to the broader community. In addition to communication from the relevant faculty member, information about public masterclasses is shared through a school-wide email to encourage attendance by all interested students, faculty, and guests.