**MUSIC**

http://www.krieger.jhu.edu/music (http://www.krieger.jhu.edu/music/)

The Peabody Institute of The Johns Hopkins University is an internationally acclaimed music conservatory. The Peabody campus, located at historic Mount Vernon Place, is on the university shuttle bus route between Homewood campus and the medical institutions in East Baltimore. Faculty of the Peabody Institute offer classes on the Homewood campus that are open to all undergraduates.

Qualified Hopkins undergraduates may, for no extra charge, register for classes in music history, music theory, music education, recording techniques, and computer music offered on the Peabody campus. There are also limited opportunities to take private lessons and participate in ensembles.

**Concerts**

Homewood students are welcome to attend Peabody's many concerts and are entitled to one complimentary ticket per concert, excluding opera and dance productions. Multiple performances of the same program do not count as separate concerts. Students can order tickets or e-tickets through University Tickets, accessible through the Peabody website (http://www.peabody.jhu.edu/). To pick up will-call tickets, students need to show their Hopkins ID at the Peabody Box Office, Monday through Friday, 10 a.m. to 4 p.m, or during the hour before the concert. The Box Office is in the lower level of the Grand Arcade in the Conservatory building; call (667) 208-6620.

**Private Lessons**

Private lessons are available to students at varying levels of accomplishment on a musical instrument or by voice.

- Half-hour or hour lessons are offered for credit in the Peabody Conservatory for the intermediate to advanced musician.
- Non-credit lessons are available in the Peabody Preparatory, space permitting.

The annual registration fee will be waived for all JHU students. School of Arts and Sciences and Engineering students are eligible to receive a cross-registration discount of 25 percent for Preparatory private lessons by obtaining a cross-registration form from their division each semester. There is a lesson fee for KSAS and WSE undergraduate students for lessons at the Conservatory and students may check with the Registrar's Office for the current fee.

Students wishing to take advantage of this opportunity should consult the Peabody Conservatory and/or Preparatory catalogs for more information.

Auditions for lesson assignments at the intermediate or advanced level take place at the beginning of each term. Please see the following website for annual and semestery updates regarding audition dates, repertoire, and fees: https://krieger.jhu.edu/music/music-lessons/

Students may sign up for Mattin Center instrumental practice facilities by bringing their Jcard to the office of Student Leadership & Involvement, also located in the Mattin Center.

**Ensemble Membership**

Membership in the Hopkins Symphony Orchestra, the Johns Hopkins University Band, and the Hopkins Glee Club, all of which rehearse and perform on the Homewood campus, is open to all university students. Membership in the Hopkins Symphony Orchestra is by audition on a space-available basis. Seating is limited, especially in the winds. Contact the HSO Office in Shriver Hall at 410-516-6542 for audition information, which can also be found online at http://www.jhu.edu/hso/about/audition_info.html (http://www.jhu.edu/hso/).

Participation in the Peabody-Hopkins Chorus and Peabody Singers is open to all university students upon completion of a satisfactory audition. Please contact Ensemble Coordinator, 667-208-6628 (email TBA), if you wish to schedule an audition or would like additional information.

Advanced instrumentalists who wish to be considered for membership in Peabody's large instrumental ensembles—the Peabody Symphony Orchestra, Peabody Concert Orchestra, Peabody Wind Ensemble, Peabody Camerata (contemporary music), Peabody Improvisation and Multimedia Ensemble, and Peabody Jazz Orchestra—are welcome to take part in the placement audition process which takes place each fall during the week prior to Peabody's registration process. In order to be given an audition slot, instrumentalists must be taking private minor lessons with a Peabody instructor, and that instructor must inform the Peabody Ensemble Office that they've evaluated the player's ability to be on par with that of the student's peers at Peabody. Occasional exceptions to this policy have been made for players of instruments which are uncommon or currently under-represented at Peabody. Due to the fact that each of the instrumental ensembles can accommodate only a certain number of players of each instrument, placement into these ensembles is made on a space-available basis, with priority given to Peabody instrumental majors for whom participation in large ensembles is a degree requirement.

Please direct any questions regarding participation in Peabody's large ensemble program to Ensemble Coordinator, 667-208-6628 (email TBA).

**Programs**

- Music, Minor (https://e-catalogue.jhu.edu/arts-sciences/full-time-residential-programs/degree-programs/music/music-minor/)

For current course information and registration go to https://sis.jhu.edu/classes/

**Courses**

**AS.376.111. Rudiments of Music Theory and Musicianship. 3 Credits.**

This course introduces written and aural music fundamentals including notation, scales, intervals, chords, rhythm, meter and sight-singing. Students will compose melodies and short pieces and complete listening projects. Course does not count towards the completion of the minor.
AS.376.166. Star Trek Music: The Franchise Frontier. 3 Credits.
Music defines the Star Trek experience. Through their continued reuse and repetition, Star Trek's many musical themes go beyond their original audiovisuval frameworks to operate as learned musical-cultural texts.

AS.376.190. Learn Music by Writing It. 3 Credits.
This course uses composition and song-writing projects to introduce music fundamentals to students with little or no musical background. Topics include rhythm and meter, pitch and intervals, scales, chords, and harmony, and how to read and write music in both traditional and popular presentation. We will cover standard classical music notation (score, Roman numerals, traditional theory terminology) as well as popular (lead-sheet notation and performance conventions). This course has no prerequisite.

AS.376.211. Music Theory I. 3 Credits.
Introduction to basic principles of tonal music through listening, analysis and music making. Students study melody, harmony, voice leading, figured bass and dissonance treatment, and will also undertake short composition projects. Must have taken the qualifying examination or AS.376.111. Recommended to be taken concurrently with AS.376.221.

AS.376.212. Music Theory II. 3 Credits.
This course continues the aural and written work of the previous course, but focuses on harmonies, counterpoint, and figured bass. Prerequisite: Music Theory I.

AS.376.215. Theory III - 20th Century. 3 Credits.
This course teaches compositional approaches to and analytical techniques for twentieth-century music, including modes, synthetic and exotic scales, set theory, serial theory, and geometric proportionality.

AS.376.217. Music Theory III - Song. 3 Credits.
An examination of text-setting and song-writing in a variety of eras and styles. Topics will include art song, lieder, jazz standards, and pop tunes.

AS.376.211. Music Composition I. 2 Credits.
An introduction to basic musicianship skills. The course is divided into performance skills (sight singing, rhythm reading, basic piano, and improvisation) and aural skills (recognition of pitch, chords, rhythms, melodies, and other musical structures). Topics include major and minor keys and simple time signatures. Emphasis is placed on developing effective practice techniques. Prerequisite: AS.376.111 (Rudiments of Music Theory and Musicianship) or placement exam.

AS.376.222. Music Composition II. 2 Credits.
A continuation of the skills developed Music Composition I. The course is divided into performance skills (sight singing, rhythm reading, basic piano, and improvisation) and aural skills (recognition of pitch, chords, rhythms, melodies, and other musical structures). Topics include minor keys, chromatic melody and harmony, compound time signatures, and syncopation. As in Music Composition I, emphasis is placed on developing effective practice techniques. Prerequisite: AS.376.221 (Music Composition I) or placement exam.

AS.376.231. Western Classical Music. 3 Credits.
This course is an introduction to the rich tradition of Western "Classical" music. We will examine this music from a variety of perspectives, including: 1) its historical, intellectual, and cultural background; 2) the biographical background of its composers; 3) its stylistic context; and 4) analysis of the music itself. We will approach these perspectives through a variety of activities, such as lectures, readings, writing, exams and in-class discussion.

AS.376.242. Introduction to Popular Music. 3 Credits.
A survey of the stylistic features and social contexts of American popular music since the 1950s.

AS.376.244. Electronic Music Production. 3 Credits.
Students will be introduced to electronic music production techniques and software, and how both can be used to produce a wide range of genre specific results. Skills such as beat matching, intricate use of quantization, virtual instrument editing, automation, sampling, mixing, mastering, effect usage and use of plugins will be explored.

AS.376.245. Introduction to Sound, Audio, and Recording Arts. 3 Credits.
In this course we will undertake a comprehensive survey of sound, audio and the related technology. While covering sound recording from an historical perspective, we'll touch on related material in physics, music, psychology and acoustics. In lab exercises and assignments, students will have the opportunity to learn in a hands-on environment as practical applications of the lecture material are explored. Assignments will include critical listening, in addition to basic recording, editing and mixing of audio. The course will culminate in a comprehensive final project.
AS.376.250. Introduction to Computer Music. 3 Credits.
Introduction to Computer Music is an opportunity for people with no specialized training in music to explore electronic art music as a long-standing, if obscure, body of art, then to participate in creative work in the style. Participants will gain a heuristic understanding of forms of musical composition that operate outside the conventions of regular rhythm and harmony as they record and manipulate sound to sculpt it into original musical works. The lecture portion combines an historical overview of electronic music, rudiments of acoustics and musical perception, and instruction in compositional techniques and in using computers as creative musical tools. The laboratory portion, given at the Digital Media Center, serves as a workshop for creative exploration and for the completion of assigned creative projects including original works of digital sound art.
Area: Humanities

AS.376.252. Jazz History. 3 Credits.
The primary focus of this course is a survey, investigation, and study of jazz music and how it shaped American history from its origins to current times. Upon completion of this course students will be able to: discuss why jazz is important, both musically and culturally; learn the nuances of a new art form; demonstrate that jazz is a huge part of American heritage; explore parallels between jazz and both American and world history; and become a receptive and knowledgeable audience for jazz.
Area: Humanities

AS.376.258. Jazz Improvisation and Theory. 3 Credits.
The primary focus of this performance/theory course is designed to help students acquire and develop basic language for improvisation in a collaborative environment. Throughout the semester, the course will develop these skills through songs drawn from standard jazz repertoire, examining improvised solos by master musicians, and understanding the application of fundamental theory concepts in performance situations. Enrolled students should be comfortable with theory rudiments such as note reading, scales, and intervals. No textbook is required, but students should have access to an instrument (singers are welcome).
Area: Humanities

AS.376.259. Theory of 20th Century Popular Song. 3 Credits.
This class will explore the way harmonic concepts codified in the western classical tradition over the last few centuries are represented and expanded upon in 20th and 21st century popular music. We will examine a number of harmonic techniques using a wide array of genres, ranging from jazz to Broadway to rock to pop to R&B/soul to hip-hop. This course will focus on listening, analysis, and composition techniques.
Area: Humanities

AS.376.304. Voice and Contest: Historical Approaches to Singing Competitions. 3 Credits.
This course examines voice contests across time. While contests such as American Idol have received widespread attention, these competitions must be understood in terms of a much broader trend towards the proliferation of music prizes, both within and outside the so-called classical music tradition. Our course examines the deep history of the current obsession with voice contests, with examples drawn from the medieval period to the current day.
Area: Humanities, Social and Behavioral Sciences

AS.376.330. History of Opera. 3 Credits.
A basic course in the origin and development of opera and its dissemination throughout the Western world.
Area: Humanities

AS.376.332. Arranging for vocal ensembles. 3 Credits.
Students will learn how to arrange pre-existing melodies or songs for various vocal ensembles. Music theory I as a prerequisite recommended but not required.
Area: Humanities

AS.376.334. World Music & Cultures. 3 Credits.
The general purpose of this course is to introduce students to the scholarly study of traditional, popular, and classical music from around the world through reading, discussion, close listening of recordings, and observation of ethnographic and commercial films. We will be primarily concerned with using music as a lens through which to better understand cultural concepts including diaspora, religion, colonialism, creolization, and tradition. Area case studies will include India, East Asia, Sub-Saharan Africa, the Caribbean, and the Middle East.
Area: Humanities

AS.376.335. Global Expressions: Anti-colonial Music and Dance in the 20th Century. 3 Credits.
How have shifting political and national boundaries in the twentieth century influenced music and dance? This course, by watching dance and listening to music from around the world, seeks a greater understanding of the multiple registers (political, economic, social, historical among others) in which freedom, folklore, and nationalism are mediated and expressed through sound and movement in the twentieth century.
Area: Humanities

AS.376.336. Beethoven and the Transformation of Musical Style. 3 Credits.
A survey course focusing on the life and music of Ludwig van Beethoven, whose compositions transformed and revolutionized music of the 19th century. Students will become acquainted with Beethoven’s major works, including piano sonatas, string quartets, and symphonies. No previous musical background is necessary. NOTE: The year 2020 marks the 250th anniversary of Beethoven’s birth.
Area: Humanities

AS.376.337. Brahms the Composer. 19th-Century Traditionalist or Progressive?. 3 Credits.
Musical legacy in 19th-century Europe was, and remains, contentious. This course examines the works of Johannes Brahms (1833-1897), with an emphasis in a genre in which he thrived. We will place the composer in context of his contemporaries, such as Clara Wieck Schumann, Robert Schumann, Joseph Joachim, Franz Liszt, & Richard Wagner. In Summer 2021, we will focus on the chamber music of the prolific composer
Prerequisite(s): AS.376.111
Area: Humanities

AS.376.338. Musical Theater from Aristophanes to Leonard Bernstein. 3 Credits.
This course examines the birth of musical theatre from Greek tragedy through the liturgical and secular plays of the middle ages and Renaissance, to the classical and romantic singspiels, operettas, and zarzuelas of the modern era, by such figures as Aristophanes, Adam de la Halle, Hildegarde of Bingen, Angelo Poliziano, Juan del Encina, Wolfgang Amadeus Mozart, Gilbert and Sullivan, Ernesto Lecuona, Igor Stravinsky, and Kurt Weill. These will serve as a backdrop for a closer examination of the musicals of Jerome Kern, Cole Porter, George Gershwin, Irving Berlin, Richard Rodgers, Harold Arlen, Frank Loesser, Leonard Bernstein and others. In addition to studying and placing the works of these Broadway giants into a social, political, and economic context, we will study and perform from representative musicals and attend a performance at the Lyric Theatre. Student will be expected to write a capstone project.
Area: Humanities

Writing Intensive
AS.376.342. Caribbean Music. 3 Credits.
This course will explore several genres of traditional and popular music from the Caribbean, including Trinidad and Tobago, Jamaica, Haiti, Cuba, the Dominican Republic, and Puerto Rico. We will examine the social, political, and economic issues that have shaped these musics, with migration, colonization, race, and tourism especially informing our studies. Students will read about a variety of musical experiences and listen to representative examples of each music genre in order to think critically about music, culture, and performance in Caribbean contexts.
Area: Humanities

AS.376.344. Powerful Women in Opera. 3 Credits.
Many opera scholars have noted that opera abuses its female characters. Many operatic heroines die, whether from violent acts or chronic diseases. However, women in opera also wield great power through their voices as ambitious queens, cunning servants, magical beings, and femmes fatales. In this course we will examine how these female characters operate through explorations of the operas' historical context, their texts and scores, and modern performance practice. Spanning from the 17th to 21st centuries, the repertoire studied in this class will provide an introduction to opera history. At the same time, we will delve deeply into different ways to do close analyses of opera through the lens of gender, reading the work of such thinkers as Carolyn Abbate, Naomi Andre, Adriana Caverero, Catherine Clément, and Wayne Koestenbaum.
Area: Humanities

AS.376.348. The Symphonic Century. 3 Credits.
The symphony occupies a prominent place within the history of Western classical music in the "long" nineteenth century. At once a canvas for daring innovations in style and form and a genre strongly allied with notions of "tradition," the nineteenth-century symphony brings together a complex set of issues that illuminate the broader history of music and musical culture of the past 200 years. This course introduces the iconic works of the symphonic tradition, with a focus on music of Haydn, Mozart, Beethoven, Schubert, Berlioz, Schumann, Mendelssohn, Brahms, Bruckner, and Mahler. As we aim to discover what made this music so remarkable in its time and why so many people still care about it today, we will consider each symphony both as a timeless work of art and as a particular moment in cultural history. Close attention will be given to the techniques of musical listening, and our work will be deeply rooted within the historical, philosophical, and political contexts of the time. There are no pre-requisites for the course apart from a willingness to open one's ears and to engage creatively and critically with some of the most extraordinary music ever written.
Area: Humanities

AS.376.371. Introduction to Music Cognition. 3 Credits.
What underlies our aesthetic response to music? How and why are we able to identify certain sounds as music? To what extent are music and natural language similar? What is it about music that evokes such powerful emotions such as happiness and sadness? What is unique to musical creativity? Examining such questions from cognitive science, neuroscience, psychology, and philosophical perspectives, this course explores relevant research and theory in the emerging domain of music perception and cognition. Students will complete a final research paper on the topic of their choice that integrates the course material.
Area: Natural Sciences, Social and Behavioral Sciences

AS.376.372. Topics in Music Cognition. 3 Credits.
This course explores the similarities and differences between music and language, the effects of musical training on cognitive development, and the expressive power of music, with an introduction to music and its role in film. We will read relevant research and theory on these topics from cognitive science, neuroscience, psychology, musicology, and philosophical perspectives.
Area: Natural Sciences, Social and Behavioral Sciences

AS.376.404. History of Musical Instruments. 3 Credits.
The history, technology, and performance of Western European musical instruments, their precursors, and their non-western counterparts, addressed by experts and explored on visits to historic collections.
Recommended prerequisite: AS.376.231 "Western Classical Music".
Area: Humanities
Writing Intensive

AS.376.407. Music and Evolution. 3 Credits.
This course will examine the bio-cultural evolution of music in light of recent interdisciplinary research on the social bases of human cognitive evolution, and explore its implications for current debates in musicology, ethno-musicology, psychology of music, and human cognitive evolution.
Area: Humanities
Writing Intensive

AS.376.428. Mozart Operas. 3 Credits.
Wolfgang Amadeus Mozart wrote his first opera in 1767 at the age of 11. By the time of his death at age 35, he had written 22 full-length operas. Many of these operas are still performed today in opera houses around the world. In this course, we will discuss the enduring popularity of these works. We will discover how these operas were created, delving into the many important collaborations Mozart had with singers, librettists, impresarios, and patrons. We will analyze the words and music of the operas and how they combine to create three-dimensional characters for which his operas are known, such as the melancholy but determined Countess in The Marriage of Figaro, or the cowardly but loyal Papageno in The Magic Flute. Cultural norms have shifted dramatically between Mozart's time and ours, and we will examine how Mozart's operas have been received from their premieres through to today. We will think about how the operas have been translated, adapted, and circulated to different audiences in different eras and locations. Finally, we will reflect on our position as modern audience members, watching recent productions of the operas which reinterpret the works in alternative settings or times and studying the ways in which opera companies promote Mozart's works.
Area: Humanities
Writing Intensive
**Cross Listed Courses**

**First Year Seminars**

**AS.001.111. FYS: What Can Music Do For Us?. 3 Credits.**

How does music improve us? What can it teach? Where does it touch us? And when do we need it most? This interdisciplinary course is for musicians and non-musicians. It is designed for students with all sorts of tastes, backgrounds, and academic interests. Although the professor will lead discussions and provide texts, yet, by learning how to find and research different sources students will also explore the power of music from whatever perspectives interest them. If you are a doctor in the making, you may diagnose the health benefits of music. If you are a dancer, you might ask how music-inspired movement strengthens society. Future scientists can wonder at music’s ability to solve problems, and future philosophers can ponder music as a path to the good life. Meanwhile, musicians themselves might ask how music benefits its creators in contrast to its consumers, and whether they can control how their art gets used. Our listening will be similarly broad: from folk to popular, classical to jazz, and any other variety of sound you can convince us is musical. But the ultimate goal of this seminar and its diversity is not just to ask what music does for us as individuals and to pursue those isolated areas of interest. It is also to hone the foundational ability of communication: to read and to write for, to talk and to listen to our colleagues.

*Area: Humanities*

**AS.001.117. FYS: Composer Biographies in Film. 3 Credits.**

This freshman seminar focuses on the lives of Mozart, Beethoven, Schumann, and Chopin and the depictions of their lives in film during the 20th century. The course provides both an introduction to film analysis and music history biography. In the last module, we will examine the canon of Western art music composers and consider historiographical issues along lines of gender, race, and other American demographics within this inherited tradition—all toward a collaborative final project.

*Area: Humanities*

**History**

**AS.100.257. From Voice to Parchment: Media and Communication before the Printing Press, 800-1440. 3 Credits.**

Epic traditions, call to Crusade, public curses, music of the troubadours: this course examines oral tradition and music—the “viral media” of pre-modern Europe—while tracing the impact of new recording technologies: early musical notation, manuscripts, and book production.

*Area: Humanities, Social and Behavioral Sciences*

**AS.100.341. Historical Performance in the Age of the Troubadours and Trouvères. 3 Credits.**

This seminar examines the practices of musical and theatrical performance in the era of the trouvères and troubadours, “the long thirteenth century.” We look at the context in which trouvère song was composed, performed, and transmitted in manuscript form. Students will also sing trouvère music, and while a knowledge of musical notation is not strictly necessary, it is helpful. The culmination of the course will be a concert and recording session. A final paper based on primary sources about an aspect of medieval performance is required.

*Area: Humanities, Social and Behavioral Sciences*

**Modern Languages and Literatures**

**AS.211.374. Gendered Voices. 3 Credits.**

The course will explore the notion of ‘voice’ in order to show how poetry, literature, philosophy, and music have been dealing with it throughout the ages. In particular, by focusing on classical figures such as the Sirens, Circe and Echo, as well as by considering the seminal discussions of the ‘voice’ in Plato and Aristotle, the course will address the gendered nature of the voice as a tool to seduce and manipulate the human mind. More specifically, the course will discuss the ways in which male, female, queer, gendered and un-gendered voices embody different functions. Course materials include classical, medieval and early modern sources as well as later rewritings of myths concerned with the voice by authors such as Jules Verne, Karen Blixen, Giuseppe Tomasi di Lampedusa, and Italo Calvino. A selection of theoretical works (e.g. Cavarero, Silverman, Dollar, Butler) will also be discussed. The course is taught in English and all materials will be available in English translation; Italian majors and minors should enroll in section 2.

*Area: Humanities, Social and Behavioral Sciences*

**Writing Intensive**

**AS.211.400. Topics in Romance Literatures. 3 Credits.**

This course provides an introduction to Romance Literatures from their origins to the present day. Topics and texts discussed vary year-to-year (e.g. the idea of progress in modern Europe; literature and war; poetry and music in medieval and Renaissance Europe). Special attention will be given to how Romance literatures and cultures have evolved in dialogue with each other throughout the centuries. The main language of teaching and discussion will be English, but students will be encouraged to read the materials in the original language compatibly with their skills. The course is a requirement for the Romance Languages and Literatures major.

*Area: Humanities*

**Writing Intensive**

**AS.213.733. Music, Poetry, Voice: Literature and the Pursuit of Transcendence.**

This course takes as its point of departure Klopstock’s efforts to model German poetry after music—“the harmony of the spheres”—which served as the impetus for Goethe’s and Schiller’s poetry and Hölderlin’s late hymns. We will examine his experiments with verse form and his notion of interiority as the backdrop for Herder’s theory of the Volkssied as a popular genre that joins word and music and expresses the soul of a nation. Music and poetry will emerge on the one hand as the glue that binds a community and on the other as a disruptive force that isolates its members. Its significance as a figure if not vehicle for transcendence will return again and again in works as varied as Achim von Arnim and Brentano’s Des Knaben Wunderhorn, Kleist’s “Heilige Cäcilie,” Hölderlin’s poetological writings, Schopenhauer’s Die Welt als Wille und Vorstellung, and Nietzsche’s Geburt der Tragödie among other texts.

*Area: Humanities*

**Recitals**

**PY.350.701. Computer Music Recital (UG). 2 Credits.**

Undergraduate recital for Computer Music Majors.

*Prerequisite(s): Majors only

*Corequisite(s): Co-enrollment in major lessons required: PY.100.100[C] or PY.100.101[C] or PY.050.100[C] or PY.050.101[C]*

For current faculty and contact information go to http://peabody.jhu.edu/faculty (http://peabody.jhu.edu/faculty/)