

# 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 (<https://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 website (<https://krieger.jhu.edu/music/music-lessons/>) for annual and semesterly updates regarding audition dates, repertoire, and fees.

Students may sign up for Mattin Center instrumental practice facilities by bringing their J-Card 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 on the Hopkins Symphony Orchestra website (<https://studentaffairs.jhu.edu/hso/current-season/auditions/>).

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, 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.

## 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.

Distribution Area: Humanities

AS Foundational Abilities: Culture and Aesthetics (FA3)

EN Foundational Abilities: Creative Expression (FA3)

**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 will include rhythm and meter, pitch and intervals, scales, chords, and harmony, and how to read and write music in both traditional and popular presentations. 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.

Distribution Area: Humanities

AS Foundational Abilities: Culture and Aesthetics (FA3)

**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.

Distribution Area: Humanities

AS Foundational Abilities: Culture and Aesthetics (FA3)

EN Foundational Abilities: Creative Expression (FA3)

**AS.376.212. Music Theory II. 3 Credits.**

This course continues the aural and written work of the previous course, but focuses on chromatic harmony while continuing the study of melody, counterpoint, and figured bass. Prerequisite: Music Theory I.

**Prerequisite(s):** AS.376.211

Distribution Area: Humanities

AS Foundational Abilities: Culture and Aesthetics (FA3)

EN Foundational Abilities: Creative Expression (FA3)

**AS.376.221. Musicianship 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. Pre-requisite: AS.376.111 (Rudiments of Music Theory and Musicianship) or placement exam.

Distribution Area: Humanities

AS Foundational Abilities: Culture and Aesthetics (FA3)

EN Foundational Abilities: Creative Expression (FA3)

**AS.376.222. Musicianship II. 2 Credits.**

A continuation of the skills developed Musicianship 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 Musicianship I, emphasis is placed on developing effective practice techniques. Pre-requisite: AS.376.221 (Musicianship I) or placement exam.

Distribution Area: Humanities

AS Foundational Abilities: Culture and Aesthetics (FA3)

EN Foundational Abilities: Creative Expression (FA3)

**AS.376.231. Western Classical Music. 3 Credits.**

This course offers an introduction to music of the Western "classical" tradition through the study of a select number of works written over the course of the last four hundred years. In examining these musical works, all of which were remarkable for their time and which many still value today, we will consider their identity both as timeless aesthetic objects and as particular moments in cultural history. We will frame our work within the historical, philosophical, and political contexts of the time, and more recent critical assessments will help us evaluate the circumstances that have shaped reception of this repertoire over the past four centuries. In addition to the works and composers treated in our textbook, we will supplement our study throughout the semester with a consideration of the lives and works of individuals whose stories are less well-known. Ultimately, we will work to understand the particular challenges, opportunities, and responsibilities related to continued engagement with so-called "classical" music in the 21st century. Close attention is given to techniques of musical listening, and to details of first performances, with a consideration of the problems involved in assembling such a picture. No previous knowledge of musical notation or terminology is required. 3 credits.

Distribution Area: Humanities

AS Foundational Abilities: Culture and Aesthetics (FA3), Citizens and Society (FA4)

EN Foundational Abilities: Creative Expression (FA3), Engagement with Society (FA4)

**AS.376.242. History of Rock and Roll. 3 Credits.**

A survey of the stylistic features and social contexts of American popular music since the 1950s.

Distribution Area: Humanities

AS Foundational Abilities: Culture and Aesthetics (FA3), Citizens and Society (FA4)

EN Foundational Abilities: Creative Expression (FA3), Engagement with Society (FA4)

**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.

Distribution Area: Humanities

AS Foundational Abilities: Culture and Aesthetics (FA3)

EN Foundational Abilities: Creative Expression (FA3)

**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.

Distribution Area: Humanities

AS Foundational Abilities: Culture and Aesthetics (FA3)

EN Foundational Abilities: Creative Expression (FA3)

**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.

Distribution Area: Humanities

AS Foundational Abilities: Culture and Aesthetics (FA3)

EN Foundational Abilities: Creative Expression (FA3)

**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.

Distribution Area: Humanities

AS Foundational Abilities: Culture and Aesthetics (FA3), Citizens and Society (FA4)

EN Foundational Abilities: Creative Expression (FA3), Engagement with Society (FA4)

**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).

Distribution Area: Humanities

AS Foundational Abilities: Culture and Aesthetics (FA3)

EN Foundational Abilities: Creative Expression (FA3)

**AS.376.299. Advanced Chamber Music. 1 Credit.**

The study and performance of instrumental chamber music, by audition/permission of instructor only. Sight-reading skills will be evaluated. This course is one credit, will meet for one hour once a week, and has a final performance at the end of the semester. Pre-formed groups preferred, but single auditions accepted with the understanding that a group may not be readily formed for registration.

Distribution Area: Humanities

AS Foundational Abilities: Culture and Aesthetics (FA3)

EN Foundational Abilities: Creative Expression (FA3)

**AS.376.303. Musical Theater on Broadway and Beyond. 3 Credits.**

What is a Broadway musical? Why aren't there more smash hits like Hamilton? And what can American musical theater teach us about our own lives? In this introductory course, students will explore these questions and more, learning about the history and craft of significant 20th and 21st-century musicals in the interdisciplinary context of society, politics, economics, and technology. Students will apply their knowledge by collaboratively creating and performing an original short work of musical theatre and, if practicable, will attend a performance in the Baltimore-Washington area or in neighboring cities as far away as New York.

Distribution Area: Humanities

AS Foundational Abilities: Culture and Aesthetics (FA3), Citizens and Society (FA4)

EN Foundational Abilities: Creative Expression (FA3), Engagement with Society (FA4)

**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.

Distribution Area: Humanities

AS Foundational Abilities: Culture and Aesthetics (FA3), Citizens and Society (FA4)

EN Foundational Abilities: Creative Expression (FA3), Engagement with Society (FA4)

**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.

Distribution Area: Humanities

AS Foundational Abilities: Culture and Aesthetics (FA3), Citizens and Society (FA4)

EN Foundational Abilities: Creative Expression (FA3), Engagement with Society (FA4)

**AS.376.342. Caribbean Music. 3 Credits.**

This course will explore the many genres of traditional and popular music that have emerged among the peoples and cultures of the Caribbean region and its Diaspora. We will examine the social, political, and economic issues that have shaped the region's music and how that music may have intersected with migration, colonization, ethnicity, race and tourism. Using a "participant observation" approach, students will read about, listen to and research a variety of musical experiences within the relevant sociopolitical context. Students should expect to fully participate in discussions about the assigned readings and music, and should be prepared to conduct their own research and share their own or newly acquired knowledge of contemporary and "historical/traditional" musical themes, and local and regional artists. Our collective goal will be to enjoy as well as to think critically about music, culture and performance and within a more informed understanding of the complex, multi-varied and multi-vocal context—known as "The Caribbean".

Distribution Area: Humanities

AS Foundational Abilities: Culture and Aesthetics (FA3), Citizens and Society (FA4)

EN Foundational Abilities: Creative Expression (FA3), Engagement with Society (FA4)

**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.

Distribution Area: Humanities

AS Foundational Abilities: Culture and Aesthetics (FA3)

**AS.376.345. Music and Law. 3 Credits.**

In this foundational survey course, students will study aspects of law that shape a career in and beyond the arts. Topics include how to get or grant permission to use copyrighted works, how to read a contract, and how to start or join a business. In addition, through class discussions, students will develop their interdisciplinary and analytical skills in interpreting music and law.

Distribution Area: Humanities

AS Foundational Abilities: Writing and Communication (FA1), Culture and Aesthetics (FA3), Ethics and Foundations (FA5)

EN Foundational Abilities: Creative Expression (FA3)

Writing Intensive

**AS.376.347. Popular Music in the Arab World. 3 Credits.**

This class provides an introduction to the popular musics of the Arab world from the 1920s through the early 2000s. The goals of this course will be twofold: first, we will consider the ways that technology, global and regional politics, class, and gender shaped musical aesthetics. Second, we will interrogate the role that popular music played in shaping understandings of national character and regional boundaries. Through close listening and reading assignments, students will develop listening and analytical skills specific to the music of the Arab world, and learn techniques for analyzing this popular music's entanglement with its social, historical, and cultural context. What, for example, do the radio and music industries have to do with the rise of Arab Nationalism? What can the development of Lebanese indie-rock since the 1990s tell us about contemporary Lebanese sociopolitics? Through weekly reading and listening assignments, students will work towards a final project that traces the history of one genre of Arab pop music over the course of the 20th century.

Distribution Area: Humanities

AS Foundational Abilities: Culture and Aesthetics (FA3), Citizens and Society (FA4)

EN Foundational Abilities: Creative Expression (FA3), Engagement with Society (FA4)

**AS.376.349. Bach-Handel-Vivaldi. 3 Credits.**

This course examines composers, works, artistic trends, and contexts of music-making coexisting at a single moment in time, the year 1724. Subjects include familiar figures (e.g., Bach, Handel, and Vivaldi) and lesser-known individuals (e.g., Christoph Graupner, Carlo Tessarini). Works include staples of the performance repertoire (e.g., Handel's *Giulio Cesare*, Bach's *John Passion*) and others that never caught on (e.g., Ariosti's *Vespasiano*). The synchronous approach of the course emphasizes shared styles, intersecting genres, and overlapping spheres of influence. The reading list emphasizes primary materials. All this combines to provide a novel perspective of baroque music, a snapshot of composers and works as they circulated within a contemporaneous landscape.

Distribution Area: Humanities

AS Foundational Abilities: Culture and Aesthetics (FA3)

**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.

Distribution Area: Natural Sciences, Social and Behavioral Sciences

AS Foundational Abilities: Science and Data (FA2), Culture and Aesthetics (FA3)

EN Foundational Abilities: Creative Expression (FA3)

**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.

Distribution Area: Natural Sciences, Social and Behavioral Sciences

AS Foundational Abilities: Science and Data (FA2), Culture and Aesthetics (FA3)

**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".

Distribution Area: Humanities

AS Foundational Abilities: Writing and Communication (FA1), Culture and Aesthetics (FA3)

Writing Intensive

**AS.376.405. Opera Fever in the Nineteenth Century. 3 Credits.**

It is a common idea that, at its best, Italian opera can induce all manner of sensations in us and even remind us of what it means to be human. It can be hard, however, to articulate what enables it to do so. In this course we consider a cluster of operas by Rossini, Donizetti, Verdi, and Puccini for which there was incredible demand in the 1800s and examine the concrete musical and textual features that allowed them to animate their characters and—in theory—structure the sentiments of their audiences. With attention to the realities of Italians in the 1800s we ask what it felt like to consume these works—in the street, at home or at the opera—and for whom. What lessons did audiences absorb, and why? For whom did these works resonate and whom did these exclude? While conceived with Italian audiences in mind, these operas soon became some of the foremost artworks to circulate around the world in the 1800s, from Buenos Aires to Calcutta to Paris. Thus, with these same questions in focus, across the second half of the course we start to articulate how, via this circulation, Italian opera contributed to what has been termed the "transformation of the world" in the nineteenth-century. No language or music prerequisites.

Distribution Area: Humanities

AS Foundational Abilities: Writing and Communication (FA1), Culture and Aesthetics (FA3)

EN Foundational Abilities: Creative Expression (FA3)

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.

Distribution Area: Humanities

AS Foundational Abilities: Writing and Communication (FA1), Culture and Aesthetics (FA3)

EN Foundational Abilities: Creative Expression (FA3)

Writing Intensive

**Cross Listed Courses****First Year Seminars****AS.001.111. FYS: What's Music Do?. 3 Credits.**

Why do we listen to music? What use is it? Can it help us learn more, run faster, feel happier? Can it improve our lives? Can it cure disease? WMD is for musician and non-musician alike. It is designed for students with all sorts of musical tastes and academic interests. It also challenges the usual "top down" approach of most courses, where the professor decides most of what will be studied before the class begins and delivers most of the class content. By contrast, in this course students are invited to relate their majors or other interests to the power of music and then share these ideas with the rest of the class. For example, neuroscience majors might study how music benefits memory in Alzheimer's patients. Or political science majors, the power of music in diplomatic missions. Students research topics like these and then assign related texts as homework to the rest of the class, including the professor. They're given broad freedom of choice for these texts both in content and form. The goal is not to create a "great books" class so much as a "great questions" class, since great questions can be inspired by terrible or trivial sources, just as awful or insignificant situations can spark epiphany. But whatever the text, I, as the professor, must be willing not to profess. In fact, in this classroom I'm no longer a professor but a professional student, sharing with my fellow students an interest in music and its many possibilities. And yet, even more important than pursuing these shared interests, this course ultimately aims to help students create community by practicing better communication. Even if you forget everything you learned in this class, I hope you will remember your classmates.

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

This First-Year Seminar focuses on the lives of Mozart, Beethoven, Schumann, and Chopin and the depictions of their lives in film during the 20th century. The seminar 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. Excursions to concerts and other events will be offered.



**AS.001.175. FYS: Music and Shakespeare. 3 Credits.**

The plays of William Shakespeare contain many musical cues. In Hamlet, Ophelia expresses herself through song when she is unable to through speech. In The Tempest, the spirit Ariel lures the shipwrecked Ferdinand to the shore by singing a song. In this course, we will think through the role of music in Shakespeare's plays, reading The Tempest, A Midsummer Night's Dream, Romeo and Juliet, and Othello, with attention to the sonic worlds they create. In addition, we will explore the various musical pieces that these plays have inspired, from film to stage, opera to musical theater, delving into the methods by which they have been adapted to meet the needs of diverse audiences. In addition to the recorded audio-visual materials we will view together, we will seek out opportunities to view a Shakespearean adaptation with a musical component performed live.

**Hip Hop****PY.340.409. Hip Hop Production 1. 2 Credits.**

A history and workshop course designed to illuminate the history of Hip Hop music.

Distribution Area: P, Y

**PY.340.410. Hip Hop Music Production 2. 2 Credits.**

Conceived as a follow-up class to "Hip Hop Music Production: History and Practice 1", this course is designed to further explore production styles and techniques of prominent as well as lesser known producers, and to provide students with opportunities to build on production skills learned in "Hip Hop Music Production: History and Practice 1". Students will have the opportunity to produce hip hop in a number of different styles, as well as to learn mixing and mastering techniques used to bring a recording project to completion.

**Prerequisite(s):** Completion of Hip Hop Music Production 1 needed, PY.340.409[C] OR PY.350.409[C]

Distribution Area: P, Y

**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].

**PY.350.721. Comp Mus Recital (Gr Solo 1). 2 Credits.****Recording Arts and Sciences****PY.550.524. Sound Design/Video Games. 3 Credits.**

This course explores the business side of game audio and the creative and technical process of designing and integrating sound design for video games. This section is designed for advanced Composition, Computer Music, and Recording Arts students. Students from other major areas with sufficient experience in music technology may seek approval from the department chair to enroll.

**Prerequisite(s):** Completion of Recording 3b, Advanced Recording Systems 1, or Introduction to Programming required, PY.550.511[C], PY.550.312[C], or PY.350.466[C]. Instructor permission may also be granted instead, and should be emailed to [peabodyregistrar@jhu.edu](mailto:peabodyregistrar@jhu.edu) in order to enroll.

Distribution Area: P, Y

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