

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 semesterly 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 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 (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.

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 audiovisual frameworks to operate as learned musical-cultural texts. As Star Trek has expanded its content into a myriad of installments and media platforms, this musical symbolism has proved vital in articulating both these differences and "sameness." This online, asynchronous course uses Star Trek's music as a tool to investigate musical branding and the creation of meaning in the media we consume every day. Through close viewings—and listenings—of film, television episodes, video games, computer games, commercials, and other media, we will explore the meaning(s) these media construct and acquire as they are re-used and re-purposed in audiovisual contexts. Your work will include studying media clips, television episodes, and some feature-length films; short readings in which we interact with both current and classic scholarly literature; regular discussion posts and responses to our content; a weekly reflection journal of short posts; and a final paper/project on a Star Trek music topic of your choice (1500 words). In so doing, we will hone your analytical skills by learning to critically evaluate filmic media and craft arguments about the roles of music/sound in film.

Area: Humanities

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.

Area: Humanities

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.

Area: Humanities

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

Area: Humanities

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.

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.

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.

Area: Humanities

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.

Area: Humanities

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.

Area: Humanities

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.376.303. 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, Hildegard 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.376.330. 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. A Cappella Arranging. 1 Credit.

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.376.336. 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.376.342. 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—know as "The Caribbean".

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’s Music Do?. 3 Credits.**

Why do we listen to music? What use is it? Does it have medical applications? How can it improve our lives? This First-Year Seminar looks at the various ways that music can change the world. 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 all the material that will be studied and leads all the class discussions. While I do assign certain texts and lead certain discussions, the students also determine much of what we study and lead many of our discussions. This means that sometimes you will be in the position of teacher and guide the rest of us to an understanding of your perspective. By honing your research skills, you will introduce us to your interests through many different media: film, essay, podcast, scientific paper, musical composition, etc. If you are a doctor in the making, you may diagnose the health benefits of music on Alzheimer’s patients. 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 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.

Area: Humanities

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, Dolla, 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

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/>)