

PY.610 (MUSICOLOGY)

PY.610.312. History Of Music II. 2 Credits.

A study of music from the baroque period through the end of the 18th century. Open to undergraduate students only.

Prerequisite(s): Students must have successfully completed Music History I PY.610.311[C]

PY.610.313. History Of Music III. 2 Credits.

A study of music in the 19th century. Open to undergraduate students only.

Prerequisite(s): Students must have successfully completed Music History II PY.610.312[C]

PY.610.314. History Of Music IV. 2 Credits.

A study of music since the beginning of the 20th century. Open to undergraduate students only.

Prerequisite(s): Students must have successfully completed Music History III PY.610.313[C]

PY.610.321. History of Music 1. 3 Credits.

A survey of music in the Western classical tradition from antiquity to the late 17th century.

Prerequisite(s): Students must have completed PY.260.115[C] AND PY.260.216[C] in order to enroll in this course.;Students may not enroll in PY.610.322[C] OR PY.610.323[C] concurrently with this course.

PY.610.322. History of Music 2. 3 Credits.

A survey of music in the Western classical tradition from the early 18th century to the late 19th century.

Prerequisite(s): Students must have completed PY.260.115[C] AND PY.260.216[C] in order to enroll in this course.;Students may not enroll in PY.610.321[C] OR PY.610.323[C] concurrently with this course.

PY.610.323. History of Music 3. 3 Credits.

A survey of music in the Western classical tradition from the early 20th century to the present day.

Prerequisite(s): Students must have completed PY.260.115[C] AND PY.260.216[C] in order to enroll in this course.;Students may not enroll in PY.610.321[C] OR PY.610.322[C] concurrently with this course.

PY.610.412. Honors Seminar. 2 Credits.

PY.610.414. Musicology Practicum. 1 Credit.

PY.610.601. Music History Review.

A review course covering classical antiquity to the 21st century. Students must earn a passing grade in this course before enrolling in graduate seminars in Musicology. Open to graduate students only. Offered in the summer and fall.

PY.610.605. English Music from Dunstaple to Adès. 3 Credits.

In this seminar we'll explore the roots and developments of English music across nearly seven centuries. Divided into a series of case studies centered around composers, major works, and institutions, this course will investigate English music from a variety of angles. We begin with the organum of the High Middle Ages, explore the Tudor polyphony of the English Reformation, courtly music of the Restoration, Thomas Arne, George Frederic Handel, the English choral revival, Stanford, Elgar, Holst, Vaughan Williams, and Britten. We end our inquiry with the diverse musical paths English music has taken in the last fifty years, finally stopping with Adès's recent opera, *The Exterminating Angel*. The aim of this course is twofold, to provide students with a clear chronology and to familiarize them with important repertoire, while still addressing critical issues in interaction between music and theology, politics, and gender—to name a few

Prerequisite(s): Students must meet musicology seminar proficiency requirements in order to enroll in this course.

PY.610.610. Nadia Boulanger. 3 Credits.

Cited as "the most influential teacher since Socrates," Nadia Boulanger (1887-1979) taught and nurtured generations of young musicians throughout her adult life. Among renowned American composers whom she mentored are Aaron Copland, Elliott Carter, Quincy Jones, and Philip Glass. Who was this extraordinary woman who witnessed two world wars and distinguished herself as a legendary pedagogue? What were her teaching methods? How did a Parisienne guide and shape the career trajectories of so many American composers and musicians? This class will explore these questions and many more. In addition to examining history and identifying Boulanger's impact on the current state of musical composition, our course will initiate an oral history project to capture the accounts of the last generation of musicians to work directly with Boulanger toward preserving her legacy.

PY.610.611. Film Music and Classical Hollywood Style. 3 Credits.

Film and music have always shared an intimate relationship. Classical Hollywood style has dominated the American film industry, dictating the look and sound of most films. Yet filmmakers have always challenged this status quo. For example, the Hollywood New Wave in the 1970s offered music/sound a more experimental, alternative role in the construction of meaning. Through close viewings—and listenings—of film, we will pursue a more concrete understanding of how music guides our film comprehension, explore alternatives to Classical Hollywood style, and evaluate how these varied approaches shape the societies in which we live. During this course, you will hone your skills as an academic writer by learning to critically evaluate and craft your own arguments about the roles of music/sound in film. Some of the films covered will include *Citizen Kane* (1941), *Suspira* (1977), *Blue Velvet* (1986), *Psycho* (1960 & 1998), *The Social Network* (2010), *The Grand Budapest Hotel* (2014), *Mad Max: Fury Road* (2015), *Hereditary* (2018). Our topics of inquiry will include representations of jazz, the role of the acousmatic voice, the use of pre-existing music, auteurism, the musically-politically subversive, musical appropriation, and media convergence with digital technologies. Your work will include readings in which we interact with both current and classic scholarly literature; short writing assignments that respond to our films and the issues they raise (15-400 words); a critical review of the music in a film of your choice (800 words); and a final research project on a film music topic of your choice (2500 words). This final project may take different forms—from a recorded analytical film commentary to a traditional academic paper. Paired with writing workshops and peer review exercises, you will develop the skills necessary to contribute to the greater academic community, write clearly and logically for your intended audience, and formulate original, persuasive arguments.

PY.610.612. Vocal Contests. 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 classical music tradition. Our course examines the deep history of the current obsession with voice contests, with examples drawn from the Ancient Greece to the current day. Together we will ask: what sustains the power of prizes? What has driven their incredible proliferation since the outset of the twentieth century, when the Nobel, Pulitzer and modern-day Olympic prizes were first awarded? How does prize culture motor the classical- and popular-music industries? And how should musicians best maneuver themselves within modern-day economics of prestige? While the focus of our course is on vocal contests, this course will be of relevance to all those with an interest in how musical value is created—and tastes shaped—by prize-giving institutions.

PY.610.613. Stravinsky Perspectives. 3 Credits.

The critical literature addressing the music and aesthetic orientations of Igor Stravinsky (1882–1971) encompasses multiple frames of reference: ritual, discontinuity, octatonicism, neoclassicism, serialism, Russianness, and more. This seminar will sample prominent approaches in scholarship on Stravinsky, tracing several debates and examining representative works.

PY.610.614. Mahler in America. 3 Credits.

Gustav Mahler made his American debut in January 1908, inaugurating a spectacular, but troubled relationship with both the New York Philharmonic and the Metropolitan Opera. Much has been written about these last three years of Mahler's life, the completion of his eighth and ninth symphonies, and his deteriorating mental and physical health. But some of these narratives are deliberately inward-looking, focusing on the composer's interiority, and constrained by the inexorable drive towards his early demise. As Leon Botstein has remarked in the case of Schubert, early graves necessitate some peculiar approaches to periodization; what does a 'late period' or 'mature' work mean in the context of a 31-year-old, or in the case of Mahler, a musician reaching the zenith of his career, at only 51? This seminar aims to explore Mahler in his wider environment, appraising his American career as contemporary observers saw it. In so doing it aims to address a series of questions about music economics, gendered and racialized tendencies in American criticism, the modern concert tour, and America's relationship with the foreign—most especially, Austro-German—maestro. Where does Mahler's tenure stand in relation to those of other Austro-German music directors in America, notably Anton Seidl, Emil Paur, Fritz Scheel, Arthur Nikisch, Wilhelm Gericke, and Bruno Walter? How was latent anti-Semitism expressed in American journalistic criticism? Were Mahler's New York Philharmonic tours a simple continuity of old American practice, or imbued with a new, unique sense of celebrity? What were the financial realities of Mahler's American career? To what extent was Mahler in dialogue with Richard Strauss—both professionally and aesthetically—during the American years? Where does Mahler stand in relation to the American construction of tradition? What can we learn about Mahler's own performance practice from American reviews? To what extent, if at all, did Mahler engage with American composers or sound-worlds, and was this musically expressed? This kind of inquiry will structure the topics and readings of this seminar. In addition, this seminar will seek to familiarize students with relevant American archives essential to the study of music at the Fin de Siècle.

PY.610.615. Ped & Perf - Paris Conservatory. 3 Credits.

Who were the key faculty members when the Paris Conservatory was established in 1795? What did the performers teach? When were various pedagogical standards for different instruments and vocal types codified? Why do we still play some of the same canonical repertoire even today? This seminar on the Paris Conservatory will attempt to address these questions. Central to this course will be an examination of the concerto: the rise of the genre at the beginning of the 19th century, Parisian vs. Viennese perspectives, its connection to the conservatory, its composers and proponents. Students will also have an opportunity through individual projects to explore the history and pedagogical origins of their own areas of specialization, including piano, strings, winds, brass, percussion, voice, and composition.

PY.610.616. Music and Work. 3 Credits.

What kind of work is music? We commonly refer to a piece of music as a "work"; the activities of practicing and performing required to bring music to life are certainly also work. But the musical work is commonly believed to be distinct from other sorts of cultural productions, and the "work" needed to produce music distinct from other sorts of labor. Unlike other arts, music is immaterial and therefore difficult to purchase or trade. Its aesthetic value has often been seen to be incompatible with the notion of "price"—and indeed works that do well in the marketplace are often believed to be "bad" music. Unlike most labor, the "work" that is done to produce music is often understood via Romantic beliefs about genius and talent that emphasize spontaneous, even divine, inspiration—beliefs which downplay the labor of learning and practicing. And musicians are often believed to work for love of music itself rather than for any sort of other material gain. This course looks at ideas of work, labor, and aesthetic value within Western musical production since 1800 from a philosophical and theoretical standpoint, asking how these complex ideas interrelate. In short, the course asks: What are the relationships between aesthetic value and monetary value? First, we'll examine the history of the musical work-concept, asking under what cultural circumstances this notion arose, and interrogating the ideas about genius that arose at the same time. Next, we will look at the specific challenges that classical music has faced in the marketplace: how is the value, and the price, of a "transcendent" art form determined? From there we will ask about how ideas of ownership (and related ideas of copyright) have changed now that music can be fixed into recordings. The course finishes by asking how the labor of musicians is valued in current Western societies—and how that might be changed.

PY.610.617. Experimental Music since 1950. 3 Credits.

This course explores the construction of the idea of "experimental" music since around 1950. We will consider the work of numerous individuals, groups, and movements including John Cage and the New York School, the Chicago-based AACM, the Darmstadt circle, the Lower East Side loft jazz scene, Cornelius Cardew and the Scratch Orchestra, and Fluxus. Through the study of recordings (commercial and archival), scores, artists' writings, and scholarly literature, we will develop historical and aesthetic understanding of the varied practices that helped create the notion of musical experimentalism. Finally, we will study more recent experimental work including that being done in Baltimore at venues such as the Red Room and at festivals such as High Zero.

PY.610.618. German Song in the 19th Century. 3 Credits.

This course considers the repertoire of nineteenth-century German art song through a focused study of the works of four major figures: Schubert, Schumann, Brahms, and Wolf. We will address theories of text in music, evolving notions of the song “cycle,” analytical approaches to the lied, and the place of the lied within the social sphere. We will devote particular attention to Schubert’s *Die schöne Müllerin* and *Winterreise*, Schumann’s *Dichterliebe*, and Brahms’s *Vier ernste Gesänge*.

PY.610.619. Gender, Sexuality, and Music. 3 Credits.

This seminar provides an introduction to questions surrounding gender and sexuality in music and examines representative writings on music that address issues of masculinity, femininity, homosexuality, and cisgender, transgender, and queer identities. The course explores ways to disrupt gender homogeneity in the Western music canon. As such, we will discuss how music, broadly defined to include the varied interlocutors and institutions involved in the making of music, have produced and propagated stereotypes of gender and sexuality throughout history. In exploring research skills, the course will also delve into modes of knowledge production and the role of knowledge institutions in this context. The class will also explore how critical theories on feminism, gender, sexuality, and queer studies can inform and offer new interpretations of musical works and how these theories have and continue to construct musical narratives and analyses.

PY.610.622. Beethoven String Quartets. 3 Credits.

This class uses Beethoven’s string quartets as a lens through which to consider larger issues of Beethoven scholarship. We will pair an in-depth study of the works themselves with an examination of a variety of issues important to Beethoven (and to musicological inquiry in general), such as the history and inherited traditions of the string quartet, music in an evolving capitalist marketplace, the notion of the individual Romantic composer-genius, deafness and the late style, and historical performance practice. Throughout, we will consider the specific roles and responsibilities that performers and scholars share in bringing these magnificent works to life.

PY.610.624. England’s Queen/Opera’s Muse. 3 Credits.

Music flourished in the court of Queen Elizabeth I, who reigned from 1558-1603. Composers thrived in all genres: secular and sacred, instrumental and vocal. Centuries later, the legendary monarch inspired opera composers such as Rossini, Donizetti, and Britten to create musical works dramatizing the renaissance queen’s life. This course reviews the masterpieces of English renaissance and also examines the rich operatic works depicting the royal heroine. Topics to be addressed will include nineteenth century continental reception of English history and twentieth century revivals of the Elizabethan lore.

PY.610.626. Technologies in the Concert Hall & Opera House. 3 Credits.

In this seminar we consider material and mechanical complexities of musical events. In successive weeks we examine issues such as: how orchestras have historically been directed; auditoriums illuminated; stage machines used and operas surtitled. Our discussion will be grounded in concrete circumstances at particular venues in locations as diverse as Paris, Bayreuth and New York. Together we will examine some core questions: what did material conventions established at individual venues mean for those who produced and consumed musical works; what was at stake when innovations were introduced, and—above all—how do material conventions established in the past continue to have a hold over musical productions today?

PY.610.629. Bach Cantatas. 3 Credits.

This class explores the repertoire, history, and current scholarship of Western European music in the period ca. 1380-1600. Topics include compositional history, patronage, the dissemination of music, reception, performance practice, music theory, and authenticity. Class time will involve a moderate amount of lecturing, in addition to class discussion, musical analysis, and listening.

PY.610.630. Brahms. 3 Credits.**PY.610.631. Sound Studies. 3 Credits.**

What do cultural histories of listening tell us about the value we have ascribed to music at various points in time? And how have the invention of media from the musical score to the MP3 altered how we conceive of music as sound? “Sound Studies” is not a course in which we learn about the acoustic properties of noises or pitches (however interesting such matters may be) but rather a historical course, in which we consider how we can enrich our histories of music when we situate music within broader histories of sound. Our seminars, for instance, consider historical moments when we have listened to sound for truth (as when confessions were first recorded) or other forms of concrete information (as when sound was first communicated across phone lines) and examines how these practices did—and sometimes did not—shape ideas about how we should compose, circulate and consume music. Our case studies will be drawn from the medieval era to the current day.

PY.610.632. 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, ethnomusicology, psychology of music, and human cognitive evolution.

PY.610.634. Baroque Performance Practice. 3 Credits.

This class provides a detailed overview of prevalent performance conventions in the Baroque era as revealed by primary sources, as well as some insight into why these matters are important and what drives the early music movement. Required of all Historical Performance MM students.

PY.610.637. Topics In Music Cognition. 3 Credits.

This introductory course explores relevant research and theory in the emerging domain of music perception and cognition.

PY.610.638. Topics In Music Cognition II. 3 Credits.

This introductory course explores relevant research and theory in the emerging domain of music perception and cognition.

PY.610.642. Unraveling Ravel: Beyond Bolero. 3 Credits.

Paradoxically accessible and esoteric, Maurice Ravel’s music resides in the canonical repertoire of practically every conservatory student. Yet Ravel’s relationship to his own musical training was fraught both as a pianist and composer. This course examines the life and works of the French composer whose legacy permeates the practice rooms of Peabody. Beyond a survey of his compositional output, this seminar will examine the era that produced Ravel. France at the turn of the century, Ravel’s studies at the Paris Conservatory, and his relationship with his musical contemporaries will all be topics of discussion. All musicians are welcome to take this class.

PY.610.644. 19thC Performance Practice. 3 Credits.

This class provides a survey of prevalent performance conventions in the nineteenth century as revealed by primary sources, as well as some insight into why these matters are important and what constitutes the so-called Historically Informed Performance (HIP) perspective.

PY.610.651. Music Bibliography. 2 Credits.

An introduction to the materials and techniques available to the performing musician, including the fundamentals of library research, the computer as a library research tool, acquaintance with and use of essential music reference texts, and exploration of local and national library resources. Open to MM students only. Fall and spring.

PY.610.653. What was Postmodernism?. 3 Credits.

Few -isms have caused more disagreement and general confusion than "postmodernism." Pervasively discussed (at least in some quarters) from the 1970s through the mid-1990s, the term has been considerably less dominant in recent years. Yet music students continue to encounter it in textbooks and survey courses as something like the "official" style of the late twentieth century. It is worth asking, then, just what we are talking about when we talk about postmodernism. This course explores the history of the idea in architecture, literary theory, and historiography, among other fields. Our particular emphasis, however, will be on the notion of postmodernism in music. In addition to reading many of the classics of postmodern theory, we will study a wide range of composers and musicians including George Rochberg, Pamela Z, Mauricio Kagel, DJ Spooky, Alfred Schnittke, Laurie Anderson, George Lewis, The Velvet Underground, Helmut Lachenmann, Arthur Russell, and Marina Rosenfeld among others.

PY.610.655. Child Stars. 3 Credits.

Over the last century, the child as performer has played a central—if often unacknowledged—role in the Western cultural imagination. Occupying a third space between "real" children and adults, the child star has functioned as a surface upon which (adult) audiences can project their fears and fantasies about the future, the past, innocence, sexuality, talent, and human nature. This course examines the work that child stars perform for Western society at large, pulling apart the various ways that this enduring and meaningful area of performance acquires cultural, economic, and political significance. We'll focus on the careers of young classical music virtuosi, television and film stars, and the Disney-promoted singers of the last few decades; our readings will draw from labor history, race and gender studies, and theories of children's literature. We will ask the following questions: Why is child stardom generally limited to the performing arts (rather than the visual arts, literature, or musical composition)? Why are contemporary child stars always accompanied by a tragic narrative of "lost" childhood, even as their exceptional status is translated into the kind of wealth and recognition that many adults dream of? And what are the ethical issues in promoting, consuming, and sometimes exploiting children's talent?

PY.610.658. Beethoven at Work. 3 Credits.

How did Ludwig van Beethoven compose? Modern-day musicians are extraordinarily fortunate that Beethoven saved his work in various stages of completion. Through his surviving autographs and sketches, we have the ability to trace his early ideas to their eventual fruition. The simple becomes sophisticated; the seemingly vapid can be enlivened or abandoned altogether. Perhaps as inspiring as the grandeur of these compositions in their final form is Beethoven's industry and sheer diligence so clearly evident in the sources. This seminar provides performers an opportunity to examine and analyze Beethoven's compositional process and exposes them to practical research tools. This course also delves into evolving musicological trends by accessing digital archives located throughout the world. A visit to the Library of Congress in Washington DC will be scheduled. All musicians are welcome.

PY.610.665. Music and Politics. 3 Credits.

This course examines the many ways that music intersected with the global politics of the twentieth century. Focusing primarily (though not exclusively) on the Cold War period, we will explore arts policy in both capitalist and communist nations; examine the roles music and musicians played in state diplomacy; and ask how music functioned between the poles of protest and complicity. Along the way we will pose larger questions about the complex roles a non-material art form can play in the exercise of power, among them: How can music have a political meaning beyond direct references to a state or ideology? What constitutes political "action"? Can a truly apolitical art exist?

PY.610.671. Intro Ethnomusicology. 3 Credits.

An introduction to the theories and methods of ethnomusicology. Topics include transcription and analysis, fieldwork, performance practice, and intercultural aesthetics.

PY.610.672. Mhs: Ethnomusicology II. 3 Credits.

In this seminar, students will survey an emerging body of writing about the music of the Western classical tradition not as a series of musical works and composer biographies, but as a practice of people making music. One might think of it as an anthropology of art music. Readings will examine conservatory cultures and specific cultural moments of different European, transnational, and global cultures of Western Art Music. Though ethnomusicology typically confines itself to "non-western" or "world" music, the West's classical music tradition is arguably the very first world music. We will also listen to and think about the implications of the work of the transnational community of young practitioners who are making this a global practice in the 21st century.

PY.610.674. History/Musical Instr. 3 Credits.

While the emphasis is on contemporary Western models, the history and technology of precursors and non-Western instruments will be addressed. It is hoped that students will develop a thorough knowledge of the history, technology and performance of their own instruments, as well as an appreciation and some familiarity with all ancient and modern musical instruments. To gain an understanding of the workings of musical instruments, projects will include the construction of instruments from simple ones—constructed from easy recipes and materials readily found around the house—to some requiring more sophisticated formulas and parts. Some of our classes may be held in the Mechanical Engineering Department's Laboratory Space at Wyman Park.

PY.610.679. Experiments in Opera since 1970. 3 Credits.

As early as the mid-1920s opera was widely criticized for purportedly being out-of-joint with modernity, irrevocably stuffy, and elitist. By mid-century few composers associated with avant-garde movements were interested in the form. Since the early 1970s, however, there has been a kind of operatic renaissance involving a diverse pool of composers, writers, and artists (although the critiques never stopped). This course surveys an array of the more experimental operas written since 1970 by composers with roots in numerous traditions including serialism, free jazz, fluxus, performance art, and minimalism. We will seek out causes for the operatic turn while exploring how composers, writers, directors, and visual artists have adapted opera to reflect contemporary concerns. Each class will focus on a single work with associated texts by the relevant artists as well as readings drawn from musicology, art history, philosophy, media theory, sociology, linguistics, psychology, and theater studies. In addition to our weekly meetings we will have opportunities to visit composers, opera companies and institutes, venues, and festivals. Composers/librettists/directors covered in the course will include: Igor Stravinsky and W. H. Auden (the sole pre-1970 example); Carla Bley and Paul Haines; Meredith Monk; Gyorgi Ligeti; Robert Wilson and Philip Glass; Karlheinz Stockhausen; Robert Ashley; Anthony Davis and Thulani Davis; Laurie Anderson; Luigi Nono; Anthony Braxton; Heiner Goebbels; Olga Neuwirth and Elfriede Jelinek; and Michel van der Aa.

PY.610.681. Opera. 3 Credits.

At first blush opera is a curious, even absurd, art form, one in which characters communicate even urgent messages through song. Yet it has endured over the past four centuries as one of the most beloved forms of cultural entertainment around. In this class we take a series of canonical operatic works and ask: what did these operas mean to their audiences at the time of their premiere, and what has sustained our interest in them since? This class will combine focused viewing of opera with lively discussion. All students are welcome; no background in opera is necessary.

PY.610.684. Transnationalism. 3 Credits.

An examination of contemporary world music genres from an ethnomusicological perspective, with emphasis on transnational and global issues.

PY.610.689. 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 structural listening, and our work will be deeply rooted within the historical, philosophical, and political contexts of the time.

PY.610.691. Master's Essay. 2 Credits.

A scholarly work written under the supervision of a member of the musicology faculty. Required for the Master's degree in Musicology. Fall and spring.

PY.610.692. Wagner. 3 Credits.**PY.610.693. American Music. 3 Credits.**

A survey of American Music, from colonial times to the middle of the 20th century. There will be a considerable emphasis on relating musical expressions to changing social/historical conditions. We will examine the roles played by technological developments and the rise of the music business shortly after the American Revolution. Our country's varied musical styles invite serious study of all modes of performance and dissemination, not just "classical" composition and performance. Active participation in discussion is a requirement of this seminar, as is writing a research paper on a topic of the student's choice.

PY.610.694. Music in Maryland. 3 Credits.

Music in Maryland: from British Colonization through the American Civil War. Founded in 1634, Maryland's diverse geography, economy, and settlement begat a rich music history. This course traces music of the great tobacco plantations of the Chesapeake Bay, with their comingled African and British music, through the growth of Baltimore into a center of publishing, concerts, opera, church music, instrument-building and teaching. We will examine the roles played by technological developments and the rise of the music business shortly after the American Revolution. Going well beyond 'classical' trends, we will also examine rich popular and folk traditions, such as parlor songs and 'Sacred Harp' hymnody. Active participation in discussion is a requirement of this seminar, also several writing assignments and an in-class presentation on a topic of the student's choice.

PY.610.755. Masters Research. 2 Credits.

An introduction to methods of research through independent written projects in music history. Required of all musicology majors.

PY.610.756. Masters Research. 2 Credits.

An introduction to methods of research through independent written projects in music history. Required of all musicology majors. Fall and spring.

PY.610.791. Dissertation (DMA). 6 Credits.

A study of an original musical topic, approved by the DMA Committee, culminating in the completion and defense of a scholarly work written under supervision of the student's academic advisor.

PY.610.792. Lecture-Recital Paper. 2 Credits.

A study of a specific musical topic, approved by the DMA Committee and suitable as the basis for a lecture-recital, culminating in a written paper and a public lecture-recital. Fall and spring.

PY.610.813. Doctoral Consultation and Research. 2 Credits.

For graduate students working with a faculty member to complete a dissertation or a lecture-recital essay. Registration required each semester following completion of coursework in order to maintain active status in the program.

PY.610.843. Music History Tutorial. 1 - 3 Credits.

Designed for those who wish to make a concentrated study of selected topics in musicology. Open only to advanced students with approval of the instructor and the department.

PY.610.847. Musicology Colloquium. 3 Credits.

An introduction to doctoral-level academic study at Peabody. Emphasis is on critical thinking, argument from sources, and written and oral presentations. The course features presentations from invited speakers. Open to DMA and MM Musicology students only. Lectures are open to the general public.

PY.610.848. Music Hist Colloquium. 3 Credits.

An introduction to doctoral-level academic study at Peabody. Emphasis is on critical thinking, argument from sources, and written and oral presentations. The course features presentations from invited speakers. Open to DMA and MM Musicology students only. Lectures are open to the general public.