PAEBOY INSTITUTE

Doctoral Programs

- Composition, Doctor of Musical Arts (http://e-catalog.jhu.edu/peabody/degree-diploma-programs/composition-doctor-musical-arts/)
- Guitar, Doctor of Musical Arts (http://e-catalog.jhu.edu/peabody/degree-diploma-programs/guitar-doctor-musical-arts/)
- Historical Performance Instruments, Doctor of Musical Arts (http://e-catalog.jhu.edu/peabody/degree-diploma-programs/historical-performance-instruments-doctor-musical-arts/)
- Orchestral Conducting, Doctor of Musical Arts (http://e-catalog.jhu.edu/peabody/degree-diploma-programs/orchestral-conducting-doctor-musical-arts/)
- Orchestral Instruments, Doctor of Musical Arts (http://e-catalog.jhu.edu/peabody/degree-diploma-programs/orchestral-instruments-doctor-musical-arts/)
- Organ, Doctor of Musical Arts (http://e-catalog.jhu.edu/peabody/degree-diploma-programs/organ-doctor-musical-arts/)
- Piano, Doctor of Musical Arts (http://e-catalog.jhu.edu/peabody/degree-diploma-programs/piano-doctor-musical-arts/)
- Voice, Doctor of Musical Arts (http://e-catalog.jhu.edu/peabody/degree-diploma-programs/voice-doctor-musical-arts/)
- Wind Conducting, Doctor of Musical Arts (http://e-catalog.jhu.edu/peabody/degree-diploma-programs/wind-conducting-doctor-musical-arts/)
- Music Education, Master of Music (http://e-catalog.jhu.edu/peabody/degree-diploma-programs/music-education-master-music/)
- Music Theory Pedagogy, Master of Music (http://e-catalog.jhu.edu/peabody/degree-diploma-programs/music-theory-pedagogy-master-music/)
- Musicology, Master of Music (http://e-catalog.jhu.edu/peabody/degree-diploma-programs/musicology-master-music/)
- Orchestral Instruments, Master of Music (http://e-catalog.jhu.edu/peabody/degree-diploma-programs/orchestral-instruments-master-music/)
- Organ, Master of Music (http://e-catalog.jhu.edu/peabody/degree-diploma-programs/organ-master-music/)
- Performance/Pedagogy, Master of Music (http://e-catalog.jhu.edu/peabody/degree-diploma-programs/performance-pedagogy-master-music/)
- Piano, Master of Music (http://e-catalog.jhu.edu/peabody/degree-diploma-programs/piano-master-music/)
- Piano: Ensemble Arts, Master of Music (http://e-catalog.jhu.edu/peabody/degree-diploma-programs/piano-ensemble-arts-master-music/)
- Piano: Ensemble Arts Vocal Accompanying, Master of Music (http://e-catalog.jhu.edu/peabody/degree-diploma-programs/piano-ensemble-arts-vocal-accompanying-master-music/)
- Voice, Master of Music (http://e-catalog.jhu.edu/peabody/degree-diploma-programs/voice-master-music/)

Master’s Programs

- Audio Sciences: Acoustics, Master of Arts (http://e-catalog.jhu.edu/peabody/degree-diploma-programs/audio-sciences-acoustics-master-arts/)
- Audio Sciences: Recording and Production, Master of Arts (http://e-catalog.jhu.edu/peabody/degree-diploma-programs/audio-sciences-recording-production-master-arts/)
- Composition, Master of Music (http://e-catalog.jhu.edu/peabody/degree-diploma-programs/composition-master-music/)
- Computer Music, Master of Music (http://e-catalog.jhu.edu/peabody/degree-diploma-programs/computer-music-master-music/)
- Conducting: Orchestral, Master of Music (http://e-catalog.jhu.edu/peabody/degree-diploma-programs/conducting-orchestral-master-music/)
- Conducting: Wind, Master of Music (http://e-catalog.jhu.edu/peabody/degree-diploma-programs/conducting-wind-master-music/)
- Five-Year BM/MM Program (http://e-catalog.jhu.edu/peabody/bachelor-music-degree/accelerated-graduate-degrees/five-year-bm-mm-program/)
- Five-Year BMRA/MA Program (http://e-catalog.jhu.edu/peabody/bachelor-music-degree/accelerated-graduate-degrees/five-year-bmra-program/)
- Guitar, Master of Music (http://e-catalog.jhu.edu/peabody/degree-diploma-programs/guitar-master-music/)
- Harpsichord, Master of Music (http://e-catalog.jhu.edu/peabody/degree-diploma-programs/harpsichord-master-music/)
- Historical Performance Instruments, Master of Music (http://e-catalog.jhu.edu/peabody/degree-diploma-programs/historical-performance-instruments-master-music/)
- Performance/Pedagogy, Master of Music (http://e-catalog.jhu.edu/peabody/degree-diploma-programs/performance-pedagogy-master-music/)

Joint Degrees

- Joint Degree Bachelor of Music with Yong Siew Toh Conservatory (http://e-catalog.jhu.edu/peabody/bachelor-music-degree/combined-degree-programs/joint-degree-bachelor-music-yong-siew-toh-conservatory/)
- Peabody-Homewood Double Degree Program (http://e-catalog.jhu.edu/peabody/bachelor-music-degree/combined-degree-programs/peabody-homewood-double-degree-program/)

Bachelor’s Programs

- Composition, Bachelor of Music (http://e-catalog.jhu.edu/peabody/degree-diploma-programs/composition-bachelor-music/)
- Composition, Bachelor of Music Education (http://e-catalog.jhu.edu/peabody/degree-diploma-programs/composition-bachelor-music-education/)
- Composition, Bachelor of Music in Recording Arts (http://e-catalog.jhu.edu/peabody/degree-diploma-programs/composition-bachelor-music-recording-arts/)
- Computer Music, Bachelor of Music (http://e-catalog.jhu.edu/peabody/degree-diploma-programs/computer-music-bachelor-music/)
- Computer Music, Bachelor of Music in Recording Arts (http://e-catalog.jhu.edu/peabody/degree-diploma-programs/computer-music-bachelor-music-recording-arts/)
- Dance, Bachelor of Fine Arts (http://e-catalog.jhu.edu/peabody/degree-diploma-programs/dance-bachelor-fine-arts/)
Minors

- Business of Music, Minor (http://e-catalog.jhu.edu/peabody/degree-diploma-programs/business-music-minor/)
- Directed Studies, Minor (http://e-catalog.jhu.edu/peabody/degree-diploma-programs/directed-studies-minor/)
- Historical Performance, Minor (http://e-catalog.jhu.edu/peabody/degree-diploma-programs/historical-performance-minor/)
- Liberal Arts, Minor (http://e-catalog.jhu.edu/peabody/degree-diploma-programs/liberal-arts-minor/)
- Music Theory, Minor (http://e-catalog.jhu.edu/peabody/degree-diploma-programs/music-theory-minor/)
- Musicology, Minor (http://e-catalog.jhu.edu/peabody/degree-diploma-programs/musicology-minor/)

Certificate Programs

- Artist’s Diploma (http://e-catalog.jhu.edu/peabody/degree-diploma-programs/artists-diploma/)
- Graduate Performance Diploma (http://e-catalog.jhu.edu/peabody/degree-diploma-programs/graduate-performance-diploma/)
- Guitar, Performer’s Certificate (http://e-catalog.jhu.edu/peabody/degree-diploma-programs/guitar-performers-certificate/)
- Orchestral Instruments, Performer’s Certificate (http://e-catalog.jhu.edu/peabody/degree-diploma-programs/orchestral-instruments-performers-certificate/)
- Organ, Performer’s Certificate (http://e-catalog.jhu.edu/peabody/degree-diploma-programs/organ-performers-certificate/)
- Piano, Performer’s Certificate (http://e-catalog.jhu.edu/peabody/degree-diploma-programs/piano-performers-certificate/)
- Voice, Performer’s Certificate (http://e-catalog.jhu.edu/peabody/degree-diploma-programs/voice-performers-certificate/)

Non-Degree Programs

- Music Education Certification - Instrumental (http://e-catalog.jhu.edu/peabody-extension-study/music-education-certification-instrumental/)
- Music Education Certification - Vocal (http://e-catalog.jhu.edu/peabody-extension-study/music-education-certification-vocal/)

Courses

PY.410.419. Orchestral Repertoire - Trombone. 1 Credit.
The development of orchestral skills through low brass sectionals; performance in trombone choir, departmental recitals, and mock orchestral auditions.

PY.410.420. Orch Excerpts - Trombone. 1 Credit.
The development of orchestral skills through low brass sectionals; performance in trombone choir, departmental recitals, and mock orchestral auditions.

PY.410.453. Orchestral Repertoire - Horn. 1 Credit.
Open to all horn students who wish to experience a variety of performing situations involving solo and orchestral repertoire. Includes a class recital and mock audition each semester.

PY.410.454. Orch Repertoire - Horn. 1 Credit.
Open to all horn students who wish to experience a variety of performing situations involving solo and orchestral repertoire. Includes a class recital and mock audition each semester.
PY.410.457. Orchestral Repertoire - Trumpet. 1 Credit.
Open to all trumpet students who wish to experience a variety of performing situations involving solo and orchestral repertoire.

PY.410.458. Orch Excerpts - Trumpet. 1 Credit.
Open to all trumpet students who wish to experience a variety of performing situations involving solo and orchestral repertoire.

PY.410.459. Respiratory Function - Winds. 1 Credit.
Basic techniques of breathing and breath control for wind instruments tailored to the student's instrument with a goal of enhancing one's use of air and efficiency to improve performances. Consists of five private one-hour lessons during the semester. Enrollment is limited to three students per semester.

PY.410.547. Brass Ensemble (UG). 1 Credit.
Performance of large brass ensemble repertoire and British-style brass band repertoire; rehearsal of important orchestral literature for brass.

PY.410.548. Brass Ensemble/Rep (Ug). 1 Credit.
Performance of large brass ensemble repertoire and British-style brass band repertoire; rehearsal of important orchestral literature for brass.

PY.410.847. Brass Ensemble (GR). 1 Credit.
Performance of large brass ensemble repertoire and British-style brass band repertoire; rehearsal of important orchestral literature for brass.

PY.410.848. Brass Ensemble/Rep (G). 1 Credit.
Performance of large brass ensemble repertoire and British-style brass band repertoire; rehearsal of important orchestral literature for brass.

PY.310.411. Junior Bach Program. 0.5 - 3 Credits.
Weekly after-school lessons in composition with middle-school students from St. Ignatius Loyola Academy, culminating in a concert of new works at the end of each semester.

PY.310.515. Music Now. 2 Credits.
An elective designed to familiarize students with major figures and movements in the music of the late 20th and early 21st centuries, with an emphasis on the composers, ensembles, and ideas of today.

PY.310.516. Music Now. 2 Credits.
An elective designed to familiarize students with major figures and movements in the music of the late 20th and early 21st centuries, with an emphasis on the composers, ensembles, and ideas of today.

PY.310.545. Composition Seminar (UG). 1 Credit.
Informal sessions in which works of students and faculty are discussed and important contemporary works, trends and techniques are analyzed. Required for composition majors. Open to others with permission of chair of department.

PY.310.546. Composition Seminar (UG). 1 Credit.
Informal sessions in which works of students and faculty are discussed and important contemporary works, trends and techniques are analyzed. Required for composition majors. Open to others with permission of chair of department.

PY.310.691. Composition Portfolio MM. 2 Credits.
The completion of works of major proportions, for full orchestra and chamber ensemble, as required in the Master of Music degree program.

PY.310.793. Compositions/Commentary. 6 Credits.
The completion of works of major proportions, for full orchestra and chamber ensemble, accompanied by a substantial written commentary, as required in the Doctor of Musical Arts degree program.

PY.310.845. Composition Seminar (GR). 1 Credit.
Informal sessions in which works of students and faculty are discussed and important contemporary works, trends and techniques are analyzed. Required for composition majors. Open to others with permission of chair of department.

PY.310.846. Composition Seminar. 1 Credit.
Informal sessions in which works of students and faculty are discussed and important contemporary works, trends and techniques are analyzed. Required for composition majors. Open to others with permission of chair of department.

PY.350.409. Hip Hop Music Production I. 2 Credits.
A history and workshop course designed to illuminate the history of Hip Hop music.

PY.350.410. Hip Hop Music Production II. 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.

PY.350.463. Introduction to Computer Music. 3 Credits.
A study of the techniques, repertoire, and aesthetics of computer music. Composition and research projects are completed using the resources of the Computer Music Studios. Participation in at least one public program.

PY.350.464. Intro Computer Music. 3 Credits.
A study of the techniques, repertoire, and aesthetics of computer music. Composition and research projects are completed using the resources of the Computer Music Studios. Participation in at least one public program.

PY.350.465. Introduction to Web Design. 3 Credits.
Designed for music students with limited computer experience, this course will provide the skill and awareness to use the computer, the World Wide Web and Internet technologies to support your musical career from the classroom to the concert stage. (May be used for general and music electives.)

PY.350.466. Intro To Programming. 3 Credits.
This course is designed for musicians and digital artists who wish to learn Multimedia Programming. We will use the Python programming language to examine techniques and algorithms to manipulate sounds, images, movies, text and web pages. Also, we will learn to acquire and use related open-source programs and libraries to simplify our work. No previous programming experience is required.

The seminar focuses on the work of student and faculty composers, with class discussion of on current developments in the field of computer music. Required for computer music majors. Open to others with permission of the faculty.

The seminar focuses on the work of student and faculty composers, with class discussion of on current developments in the field of computer music. Required for computer music majors. Open to others with permission of the faculty.

PY.350.691. Master's Thesis. 2 Credits.
A scholarly work describing the author's research activities as required for the Research track of the MM program in Computer Music.
PY.350.693. Portfolio. 2 Credits.
The completion and submission of works of major proportions that utilize computer technology as required by the Master of Music degree program in Computer Music. The compositions must be written during your tenure at Peabody and be approved by your major teacher and departmental faculty.

PY.350.835. Studio Techniques. 3 Credits.
A course that covers advanced computer music studio techniques, including advanced use of MIDI, analog and digital synthesizer programming, sample editing and processing, Time Code and synchronization, and recording and production techniques. Prerequisite: Introduction to Computer Music or equivalent.

PY.350.837. Digital Music Programming I. 2 Credits.
This course teaches computer programming theory and skills pertaining to computer music composition, performance, and research. The primary focus of the course is the Max/MSP/Jitter suite of programming tools. Prerequisites: Introduction to Computer Music; Studio Techniques, or equivalent.

PY.350.838. Digital Music Programming II. 2 Credits.
The purpose of Digital Music Programming II combined with Synthesis Theory II is to learn to implement Digital Audio Signal Processing theories and techniques in various programming environments suited to musical composition, performance and research. In particular, we will study SuperCollider, Pd, Processing, Arduino programming, and reading realtime interfaces. Prerequisites: Synthesis Theory I and Digital Music Programming I. Corequisite: Synthesis Theory II.

PY.350.840. History of Electroacoustic Music. 3 Credits.
The History of Electroacoustic Music is an overview of the development of electroacoustic music in the twentieth century. Intended for the student with little or no knowledge of this field's history and literature, the course is designed to provide a general familiarity with the major trends and developments as well as to allow for more detailed study on topics of particular interest to the class.

PY.350.841. Research Practicum. 4 Credits.
An intensive course for those following the computer music research/technology track. Substantial individual projects will be pursued. Enrollment by permission of the instructor.

PY.350.842. Research Practicum. 4 Credits.
An intensive course for those following the computer music research/technology track. Substantial individual projects will be pursued. Enrollment by permission of the instructor.

The seminar focuses on the work of student and faculty composers, with class discussion of on current developments in the field of computer music. Required for computer music majors. Open to others with permission of the faculty.

The seminar focuses on the work of student and faculty composers, with class discussion of on current developments in the field of computer music. Required for computer music majors. Open to others with permission of the faculty.

PY.350.865. Synthesis Theory I. 3 Credits.
This course examines digital signal processing techniques as applied to computer music applications. A primary focus is on the Csound music programming language. Designed for computer music majors and recording arts majors, but open to others with permission of instructor. Prerequisites: Introduction to Computer Music; Studio Techniques, or equivalent.

PY.350.868. Synthesis Theory II. 3 Credits.
The purpose of Synthesis Theory II combined with Digital Music Programming II is to learn to implement Digital Audio Signal Processing theories and techniques in various programming environments suited to musical composition, performance and research. In particular, we will examine advanced synthesis theory, animation, psychoacoustic principles, algorithmic composition and video processing, and realtime hardware interfaces. Prerequisites: Synthesis Theory I and Digital Music Programming I. Corequisite: Digital Music Programming II.

PY.350.871. Music Notation Software. 2 Credits.
This course introduces students to the basic concepts of music notation using computer software, focusing on the Finale application from Coda Music Technology.

PY.330.311. Conducting. 1 Credit.
A basic course in orchestral techniques. Offered fall and spring.

Designed for the student who desires more intensive study in conducting. Literature will be sequenced with the more difficult works in the Advanced Conducting course. Prerequisite: Basic Conducting or permission of instructor.

PY.330.412. Conducting (Int). 1 Credit.
Designed for the student who desires more intensive study in conducting. Literature will be sequenced with the more difficult works in the Advanced Conducting course. Prerequisite: Basic Conducting or permission of instructor.

PY.330.413. Conducting (Advanced). 1 Credit.
Designed for the student who desires more intensive study in conducting. Prerequisite: Intermediate Conducting or permission of the instructor.

Designed for the student who desires more intensive study in conducting. Prerequisite: Intermediate Conducting or permission of the instructor.

PY.330.845. Conducting Seminar. 4 Credits.
A seminar in all aspects of conducting as a profession, from orchestra management to program making. Videotapes of each week's rehearsal with the conductor's orchestra will be discussed. Required of all conducting majors.

PY.330.846. Conducting Seminar. 4 Credits.
A seminar in all aspects of conducting as a profession, from orchestra management to program making. Videotapes of each week's rehearsal with the conductor's orchestra will be discussed. Required of all conducting majors.

PY.330.847. Conducting Seminar (DMA). 4 Credits.
A seminar in all aspects of conducting as a profession, from orchestra management to program making. Videotapes of each week's rehearsal with the conductor's orchestra will be discussed. Required of all conducting majors.

PY.330.848. Conducting Seminar (DMA). 4 Credits.
A seminar in all aspects of conducting as a profession, from orchestra management to program making. Videotapes of each week's rehearsal with the conductor's orchestra will be discussed. Required of all conducting majors.

PY.330.849. Wind Conducting Seminar. 1 Credit.
The Graduate Wind Conducting Seminar provides an environment for listening, discussion, analysis, and historical perspectives of wind literature both new and ‘standard.’ It is a lab class, attendance is required.
PY.330.850. Wind Conducting Seminar. 1 Credit.
The Graduate Wind Conducting Seminar provides an environment for listening, discussion, analysis, and historical perspectives of wind literature both new and ‘standard.’ It is a lab class, attendance is required.

PY.330.851. Wind Conducting Seminar (DMA). 1 Credit.
The Graduate Wind Conducting Seminar provides an environment for listening, discussion, analysis, and historical perspectives of wind literature both new and ‘standard.’ It is a lab class, attendance is required.

PY.330.852. Wind Conducting Seminar (DMA). 1 Credit.
The Graduate Wind Conducting Seminar provides an environment for listening, discussion, analysis, and historical perspectives of wind literature both new and ‘standard.’ It is a lab class, attendance is required.

PY.800.101. Ballet 1a. 3 Credits.
PY.800.101 consists of a daily 80-minute long Ballet technique studio class with possible readings, video viewings, reflection journal and performance attendance with written assignment. Designed to further develop technical skills. PY.800.101 focuses on developing strength, proper alignment and correct execution of ballet steps and combinations, emphasizing proper placement of body, head, arms, and legs.

PY.800.102. Ballet 1b. 3 Credits.
PY.800.102 consists of a daily 80-minute long Ballet technique studio class with possible readings, video viewings, reflection journal and performance attendance with written assignment. Designed to further develop technical skills. PY.800.102 focuses on developing strength, proper alignment and correct execution of ballet steps and combinations, emphasizing proper placement of body, head, arms, and legs.

PY.800.103. Modern 1a. 3 Credits.
PY.800.103 consists of a daily 80-minute long Modern Dance technique studio class with possible readings, video viewings, reflection journal and performance attendance with written assignment. Intensive study of Modern Dance technique providing continued development of the body as an instrument for modern dance with an emphasis on alignment and technique, efficiency, self-correction, style and composition.

PY.800.104. Modern 1b. 3 Credits.
PY.800.104 consists of a daily 80-minute long Modern Dance technique studio class with possible readings, video viewings, reflection journal and performance attendance with written assignment. Intensive study of Modern Dance technique providing continued development of the body as an instrument for modern dance with an emphasis on alignment and technique, efficiency, self-correction, style and composition.

PY.800.105. Jazz Dance. 2 Credits.
PY.800.105 consists of a bi-weekly 80-minute long technique studio class in Jazz Dance with possible readings, video viewings, reflection journal and performance attendance with written assignment. Designed to further develop technical skills. PY.800.105 focuses on developing strength, proper alignment and correct execution of ballet steps and combinations, emphasizing proper placement of body, head, arms, and legs.

PY.800.106. West African Dance. 2 Credits.
PY.800.106 consists of a once a week 90-minute long West African Dance studio class with possible readings, video viewings, reflection journal and performance attendance with written assignment. Exploring movements of traditional dance styles to contemporary. PY.800.106 is an introduction course to West African Dance and Culture. Open to non-majors.

PY.800.107. Afro Fusion. 2 Credits.
PY.800.107 consists of a twice a week 80-minute long Afro Fusion technique studio class with possible readings, video viewings, reflection journal and performance attendance with written assignment. Intensive study of Afro Fusion technique providing continued development of the body as an instrument for movement with an emphasis on technique, style and composition. Dance is a continuum of learning. African Diaspora dance is the study of an ever-evolving people rooted in culture. In order to study the dance you must have an understanding of the people. In this course, we speak of Afro-fusion we are referring to the culture, tradition and experience of people of color. More specifically, we are referring to the people that make up the African Diaspora. Traditionally, in the African community dance is interwoven into the culture of the people. Be it work or play, the body takes on a rhythm and a movement that becomes the dance of the people. Afro-Fusion Dance technique consists of a progression of strengthening exercises that increase skills of coordination, rhythm and flexibility while building core strength and endurance. Traditional styles of West African dance will be seamlessly fused with popular vernacular styles of movement.

PY.800.108. Screen Dance. 1 Credit.
PY.800.108 consists of a once a week 80-minute studio/lab class with possible readings and video viewings. Intensive study of the history, theory and fundamental skills of Screen Dance.

PY.800.109. Gaga. 2 Credits.
PY.800.109 consists of a bi-weekly 80-minute long technique studio class. Gaga—the movement language created by Ohad Naharin, artistic director and choreographer of Batsheva Dance Company in Israel—is a continuous, sensation-based movement class. Students are encouraged to deeply listen to the body and to physical sensations. The research of Gaga is fundamentally physical, and insists on a specific process of embodiment through rich imagery. Gaga is improvisational in nature and focuses on each participant’s personal connection to the language. There are no mirrors in Gaga, and there are no observers. The class moves in continuum without breaks for an hour and fifteen minutes.

PY.800.116. Jazz Dance II. 2 Credits.
PY.800.201. Ballet 2a. 3 Credits.
PY.800.201 consists of a daily 80-minute long Ballet technique studio class with possible readings, video viewings, reflection journal and performance attendance with written assignment. Designed to further develop technical skills. PY.800.201 focuses on developing strength, proper alignment and correct execution of ballet steps and combinations, emphasizing proper placement of body, head, arms, and legs.

PY.800.202. Ballet 2b. 3 Credits.
PY.800.202 consists of a daily 80-minute long Ballet technique studio class with possible readings, video viewings, reflection journal and performance attendance with written assignment. Designed to further develop technical skills. PY.800.202 focuses on developing strength, proper alignment and correct execution of ballet steps and combinations, emphasizing proper placement of body, head, arms, and legs.

PY.800.203. Modern 2a. 3 Credits.
PY.800.203 consists of a daily 80-minute long Modern Dance technique studio class with possible readings, video viewings, reflection journal and performance attendance with written assignment. Intensive study of Modern Dance technique providing continued development of the body as an instrument for modern dance with an emphasis on alignment and technique, efficiency, self-correction, style and composition.
PY.800.204. Modern 2b. 3 Credits.
PY.800.204 consists of a daily 80-minute long Modern Dance technique studio class with possible readings, video viewings, reflection journal and performance attendance with written assignment. Intensive study of Modern Dance technique providing continued development of the body as an instrument for modern dance with an emphasis on alignment and technique, efficiency, self-correction, style and composition.

PY.800.301. Ballet 3a. 3 Credits.
PY.800.303. Modern 3a. 3 Credits.

PY.800.501. Rehearsal/Performance Collaboration Fall. 1 Credit.
PY.800.501 consists of daily/weekly rehearsals with faculty and/or guest choreographers, culminating in a performance of some kind. Designed to further develop performance and technical skills. PY.800.501 focuses on developing & refining proper rehearsal etiquette, memorization proficiency, active listening aptitude, improvisation skills and performance technique.

PY.800.502. Rehearsal/Performance Collaboration Spring. 1 Credit.
PY.800.502 consists of daily/weekly rehearsals with faculty and/or guest choreographers, culminating in a performance of some kind. Designed to further develop performance and technical skills. PY.800.502 focuses on developing & refining proper rehearsal etiquette, memorization proficiency, active listening aptitude, improvisation skills and performance technique.

PY.800.521. Elementary Yoga. 1 Credit.
Elementary Yoga is a gentle movement meditation practice. Asanas (poses) are held for a longer period of time, allowing connective tissues to release and energy to flow through the body. While open to all students, priority will be given to Conservatory Dance majors.

PY.800.522. Elementary Modern Dance. 2 Credits.
PY.810.201. Somatic Practices 1. 3 Credits.
PY.810.201 is a 3 credit, bi-weekly, 80-minute long Somatics course inclusive of lecture, discussion, guided movement explorations and sequences, readings, presentations and journal reflection.

PY.810.202. Somatic Practices 2. 3 Credits.
PY.820.201. Critical Dance Studies 1. 3 Credits.
PY.820.202. Critical Dance Studies 2. 3 Credits.
PY.820.301. Dance of the Diaspora. 3 Credits.
PY.830.101. Music for Dance. 3 Credits.
PY.830.102. Dance Production. 2 Credits.
PY.830.110. Choreolab. 2 Credits.
PY.830.202. Improv/Authentic Movement. 2 Credits.
PY.830.301. Choreography 1. 3 Credits.
PY.450.620. Accompanying/Coaching Skills. 2 Credits.
An in-depth study of basic accompanying and vocal coaching skills, including diction and phonetics, standard aria repertoire, operatic and oratorio coaching, discussion of voice types and the fach system, ornamentation, and musical style. Also incorporates score preparation techniques, strategies for playing orchestral piano reductions, continuo/recitative playing, musical theater styles, synthesizer skills, lead sheet reading, transposition, and improvisation. Prepares students for young artist internship auditions and positions. Open to qualified piano, conducting, and other keyboard students at the graduate level, this course is required for all Ensemble Arts majors.

PY.450.621. Sonata Class. 2 Credits.
Designed for concentrated study of the sonata and instrumental chamber music literature. Audition/permission of the instructor required.

PY.450.622. Sonata Class. 2 Credits.
Designed for concentrated study of the sonata and instrumental chamber music repertoire. Enrollment by audition or permission of instructor.

PY.450.625. Accompanying & Coaching Skills II. 2 Credits.
A continuation of Accompanying and Coaching Skills I, this course is designed to build repertoire, interpretation, and coaching skills in the operatic literature. Audition/permission of the instructor required.

PY.450.626. Accomp/Coach Skills II. 2 Credits.
A continuation of Accompanying and Coaching Skills for Pianists I, this course is designed to build repertoire, interpretation, and coaching skills in the operatic literature. Enrollment by permission of instructor.

PY.450.639. Coaching/Opera Workshop. 1 Credit.
Participation as student coach in the preparation and performance of scenes from the operatic repertoire, in simple stagings with piano accompaniment. Offered on an as-needed basis.

PY.450.640. Coaching/Opera Theatre. 1 Credit.
PY.450.813. Advanced Accompanying. 2 Credits.
A two-semester course which concentrates on important song repertoire, including music by German, American, English, and French composers.

PY.450.814. Advanced Accompanying. 2 Credits.
A two-semester course which concentrates on important song repertoire, including music by German, American, English, and French composers.

PY.910.501. Large Ensemble. 2 Credits.
The required course for all students majoring in orchestral instruments during each semester of enrollment, Large Ensemble includes the Peabody Symphony Orchestra, Chamber Orchestra, Modern Orchestra, Opera Orchestra, Studio Orchestra, and Wind Ensemble. Students will rotate through a variety of different ensemble configurations throughout the year, providing them with a broad range of ensemble experiences. Placement is by audition.

PY.910.502. Large Ensemble. 2 Credits.
The required course for all students majoring in orchestral instruments during each semester of enrollment, Large Ensemble includes the Peabody Symphony Orchestra, Chamber Orchestra, Modern Orchestra, Opera Orchestra, Studio Orchestra, and Wind Ensemble. Students will rotate through a variety of different ensemble configurations throughout the year, providing them with a broad range of ensemble experiences. Placement is by audition.
PY.910.511. Peabody-Hopkins Symphonic Chorus. 2 Credits.
A large ensemble of mixed voices devoted to the study and performance of major choral works of the past seven centuries, sacred and secular, a cappella to symphonic. Open to undergraduate and graduate students, faculty and staff of Peabody and Johns Hopkins, and community members. Placement is by audition.

PY.910.512. Peabody-Hopkins Chorus. 2 Credits.
Devoted to the study and performance of major choral repertoire, sacred and secular, from the baroque through the present day. Its repertoire will range from a cappella music to major works with full orchestra. Placement is by audition.

PY.910.515. Peabody Chamber Choir. 2 Credits.
A select ensemble of mixed voices (16-24vv) committed to the performance of repertoire for chamber choir, and small chamber ensembles, of the past seven centuries, and specializing in early and modern music. The full ensemble rehearses twice weekly, and additionally breaks into one-on-a-part chamber ensembles. Open to undergraduate and graduate students of Peabody and Johns Hopkins. Placement is by audition. Time: M, W 3:30-5:30 pm. Students enrolled in this ensemble also participate in Peabody Chamber Choir-small ensemble twice weekly. Time: T, TH 1:30-3:30 pm

PY.910.516. Peabody Singers. 2 Credits.
A select group of mixed voices organized to study and perform choral masterworks from the Renaissance through the present day. This group also joins the Peabody/Hopkins Chorus for major choral performances. Placement is by audition.

PY.910.527. Baltimore Baroque Band. 2 Credits.
Peabody's baroque orchestra explores a broad repertoire on where students work closely with experts. Playing on historical instruments, students gain firsthand experience in period style in an environment combining orchestral discipline and chamber music sensibility.

PY.910.528. Baltimore Baroque Band. 2 Credits.
Peabody's baroque orchestra explores a broad repertoire on where students work closely with experts. Playing on historical instruments, students gain firsthand experience in period style in an environment combining orchestral discipline and chamber music sensibility.

PY.910.529. Renaissance Ensemble. 2 Credits.
Open to singers and instrumentalists who wish to play early winds and strings such as recorder, krummhorn, shawm, sackbut, cornetto, rebec, vielle, viola da gamba, lute, cittern, Renaissance guitar, harp, etc. Repertory will include madrigals and chansons, motets and anthems, lute and consort songs, and various instrumental consortos.

PY.910.530. Renaissance Ensemble. 2 Credits.
Open to singers and instrumentalists who wish to play early winds and strings such as recorder, krummhorn, shawm, sackbut, cornetto, rebec, vielle, viola da gamba, lute, cittern, Renaissance guitar, harp, etc. Repertory will include madrigals and chansons, motets and anthems, lute and consort songs, and various instrumental consortos.

PY.910.537. Peabody Jazz Ensemble. 2 Credits.
The study and performance of literature encompassing all of the jazz idioms with emphasis on historically significant works. Strong readers, sax/flute doubles are required. Student compositions are encouraged. Open to all Conservatory students by audition or permission of instructor. May be repeated for credit.

PY.910.538. Jazz Orchestra. 1 - 2 Credits.
The study and performance of literature encompassing all of the jazz idioms with emphasis on historically significant works. Strong readers, sax/flute doubles are required. Student compositions are encouraged. Open to all Conservatory students by audition or permission of instructor. May be repeated for credit.

PY.910.547. Opera Production. 1 - 2 Credits.
Preparation and performance of complete operas with orchestra or opera scene performances. Placement by audition. (1,1 / 2,2 depending on role size)

PY.910.548. Opera Production. 1 - 2 Credits.
Preparation and performance of complete operas with orchestra or opera scene performances. Placement by audition. (1,1 / 2,2 depending on role size)

PY.910.801. Large Ensemble. 2 Credits.
The required course for all students majoring in orchestral instruments during each semester of enrollment, Large Ensemble includes the Peabody Symphony Orchestra, Chamber Orchestra, Modern Orchestra, Opera Orchestra, Studio Orchestra, and Wind Ensemble. Students will rotate through a variety of different ensemble configurations throughout the year, providing them with a broad range of ensemble experiences. Placement is by audition.

PY.910.802. Large Ensemble. 2 Credits.
The required course for all students majoring in orchestral instruments during each semester of enrollment, Large Ensemble includes the Peabody Symphony Orchestra, Chamber Orchestra, Modern Orchestra, Opera Orchestra, Studio Orchestra, and Wind Ensemble. Students will rotate through a variety of different ensemble configurations throughout the year, providing them with a broad range of ensemble experiences. Placement is by audition.

PY.910.811. Peabody-Hopkins Symphonic Chorus. 2 Credits.
A large ensemble of mixed voices devoted to the study and performance of major choral works of the past seven centuries, sacred and secular, a cappella to symphonic. Open to undergraduate and graduate students, faculty and staff of Peabody and Johns Hopkins, and community members. Placement is by audition.

PY.910.812. Peabody-Hopkins Chorus. 2 Credits.
Devoted to the study and performance of major choral repertoire, sacred and secular, from the baroque through the present day. Its repertoire will range from a cappella music to major works with full orchestra. Placement is by audition.

PY.910.815. Peabody Chamber Choir. 2 Credits.
A select ensemble of mixed voices (16-24vv) committed to the performance of repertoire for chamber choir, and small chamber ensembles, of the past seven centuries, and specializing in early and modern music. The full ensemble rehearses twice weekly, and additionally breaks into one-on-a-part chamber ensembles. Open to undergraduate and graduate students of Peabody and Johns Hopkins. Placement is by audition. Time: M, W 3:30-5:30 pm. Students enrolled in this ensemble also participate in Peabody Chamber Choir-small ensemble twice weekly. Time: T, TH 1:30-3:30 pm

PY.910.816. Peabody Singers. 2 Credits.
A select group of mixed voices organized to study and perform choral masterworks from the Renaissance through the present day. This group also joins the Peabody/Hopkins Chorus for major choral performances. Placement is by audition.
PY.910.827. Baltimore Baroque Band. 2 Credits.
Peabody's baroque orchestra explores a broad repertoire on where students work closely with experts. Playing on historical instruments, students gain firsthand experience in period style in an environment combining orchestral discipline and chamber music sensibility.

PY.910.828. Baltimore Baroque Band. 2 Credits.
Peabody's baroque orchestra explores a broad repertoire on where students work closely with experts. Playing on historical instruments, students gain firsthand experience in period style in an environment combining orchestral discipline and chamber music sensibility.

PY.910.829. Renaissance Ensemble. 2 Credits.
Open to singers and instrumentalists who wish to play early winds and strings such as recorder, krummhorn, shawm, sackbut, cornetto, rebec, vielle, viola da gamba, lute, cittern, Renaissance guitar, harp, etc. Repertory will include madrigals and chansons, motets and anthems, lute and consort songs, and various instrumental consorts.

PY.910.830. Renaissance Ensemble. 2 Credits.
Open to singers and instrumentalists who wish to play early winds and strings such as recorder, krummhorn, shawm, sackbut, cornetto, rebec, vielle, viola da gamba, lute, cittern, Renaissance guitar, harp, etc. Repertory will include madrigals and chansons, motets and anthems, lute and consort songs, and various instrumental consorts.

PY.910.837. Peabody Jazz Ensemble. 2 Credits.
The study and performance of literature encompassing all of the jazz idioms with emphasis on historically significant works. Strong readers, sax/flute doubles are required. Student compositions are encouraged. Open to all Conservatory students by audition or permission of instructor. May be repeated for credit.

PY.910.838. Peabody Jazz Ensemble. 1 - 2 Credits.
The study and performance of literature encompassing all of the jazz idioms with emphasis on historically significant works. Strong readers, sax/flute doubles are required. Student compositions are encouraged. Open to all Conservatory students by audition or permission of instructor. May be repeated for credit.

PY.910.847. Opera Production. 1 - 2 Credits.
Preparation and performance of complete operas with orchestra or opera scene performances. Placement by audition. (1,1 / 2,2 depending on role size)

PY.910.848. Opera Production. 1 - 2 Credits.
Preparation and performance of complete operas with orchestra or opera scene performances. Placement by audition. (1,1 / 2,2 depending on role size)

PY.950.510. West African Drumming. 1 Credit.
PY.950.510/511 consists of weekly 2 - hour-long lessons covering Djembe Technique, Endurance and Orchestral Drumming.

PY.950.511. West African Drumming. 1 Credit.
PY.950.511/512 consists of weekly 2 - hour-long lessons covering Djembe Technique, Endurance and Orchestral Drumming.

PY.950.512. Hip Hop Ensemble. 1 Credit.
The Peabody Hip Hop Ensemble is an ensemble dedicated to the exploration of collaborative hip hop performance styles and techniques, using electronics such as drum machines and turntables, traditional acoustic instruments, and voice. The ensemble is open to all Conservatory students.

PY.950.513. Hip Hop Ensemble. 1 Credit.
The Peabody Hip Hop Ensemble is an ensemble dedicated to the exploration of collaborative hip hop performance styles and techniques, using electronics such as drum machines and turntables, traditional acoustic instruments, and voice. The ensemble is open to all Conservatory students.

PY.950.525. Jazz Combo. 1 Credit.
The jazz combo is the primary chamber ensemble in Jazz Music. It is crucial that every aspiring jazz musician learn how to improvise, dialogue and navigate in a jazz combo setting. This course will explore common practices in jazz combo while providing students a vehicle to perform their compositions and learn various jazz pieces that have become common jazz combo repertoire.

PY.950.526. Jazz Combo. 1 Credit.
The jazz combo is the primary chamber ensemble in Jazz Music. It is crucial that every aspiring jazz musician learn how to improvise, dialogue and navigate in a jazz combo setting. This course will explore common practices in jazz combo while providing students a vehicle to perform their compositions and learn various jazz pieces that have become common jazz combo repertoire.

PY.950.527. Baroque Ensemble. 1 Credit.
Small ensembles of instruments and singers formed by faculty coaches who cover aspects of historic performance styles as well as ensemble playing. Instrumental students are matched according to ability on period or modern instruments. Prior experience on period instruments is desirable.

PY.950.528. Baroque Ensemble. 1 Credit.
Small ensembles of instruments and singers formed by faculty coaches who cover aspects of historic performance styles as well as ensemble playing. Instrumental students are matched according to ability on period or modern instruments. Prior experience on period instruments is desirable.

PY.950.531. Chamber Ensemble. 1 Credit.
The study and performance of the chamber music literature from all periods of music history and including instrumental groups and combinations of orchestral instruments, keyboard instruments, guitar, early music instruments, and voice, where appropriate. All groups receive weekly coachings and are required to perform at the end of the semester.

PY.950.532. Chamber Ensemble. 1 Credit.
The study and performance of chamber music literature from all periods of music history. All groups receive weekly coachings and are required to perform at the end of the semester.

PY.950.539. Piano Ensemble. 1 Credit.
The study and performance of selected duo piano literature, including music written for one piano, four hands, as well as repertoire for two pianos.

PY.950.540. Piano Ensemble. 1 Credit.
The study and performance of selected duo piano literature, including music written for one piano, four hands, as well as repertoire for two pianos.

PY.950.541. Guitar Ensemble. 1 Credit.
The development of guitar ensemble skills with two, three, and four guitars.

PY.950.542. Guitar Ensemble. 1 Credit.
The development of guitar ensemble skills with two, three, and four guitars.
PY.950.543. Harp Ensemble. 1 Credit.
Development of ensemble skills through study of mixed chamber works that feature harp, and occasionally of works for multiple harps.

PY.950.544. Harp Ensemble. 1 - 2 Credits.
Development of ensemble skills through study of mixed chamber works that feature harp, and occasionally of works for multiple harps.

PY.950.549. Latin Jazz Ensemble. 1 Credit.
The first semester of Latin Jazz Ensemble. This course will involve performing the fundamental aspects of Latin music and the role it plays in small jazz ensembles. This performance based class will include performing several of the classic Latin Jazz songs from the 1930’s to the present.

PY.950.550. Latin Jazz Ensemble. 1 Credit.
The first semester of Latin Jazz Ensemble. This course will involve performing the fundamental aspects of Latin music and the role it plays in small jazz ensembles. This performance based class will include performing several of the classic Latin Jazz songs from the 1930’s to the present.

PY.950.553. Renaissance Chamber Ensemble. 1 Credit.
The study and performance of selected Renaissance literature for specific instrumental and vocal groups such as, but not limited to, quartets of like instruments (e.g., guitars), lute songs (for voice and guitar), and the “English” or mixed consort of violin, flute, viol, lute, and guitar. By invitation of instructor.

PY.950.554. Ren Chamber Ensemble. 1 Credit.
The study and performance of selected Renaissance literature for specific instrumental and vocal groups such as, but not limited to, quartets of like instruments (e.g., guitars), lute songs (for voice and guitar), and the “English” or mixed consort of violin, flute, viol, lute, and guitar. By invitation of instructor.

PY.950.810. West African Drumming. 1 Credit.
PY.950.510/950.810 consists of weekly 2 hour-long lessons covering Djembe Technique, Endurance and Orchestral Drumming.

PY.950.812. Hip Hop Ensemble. 1 Credit.
The Peabody Hip Hop Ensemble is an ensemble dedicated to the exploration of collaborative hip hop performance styles and techniques, using electronics such as drum machines and turntables, traditional acoustic instruments, and voice. The ensemble is open to all Conservatory students.

PY.950.813. Hip Hop Ensemble. 1 Credit.
The Peabody Hip Hop Ensemble is an ensemble dedicated to the exploration of collaborative hip hop performance styles and techniques, using electronics such as drum machines and turntables, traditional acoustic instruments, and voice. The ensemble is open to all Conservatory students.

PY.950.825. Jazz Combo. 1 Credit.
The jazz combo is the primary chamber ensemble in Jazz Music. It is crucial that every aspiring jazz musician learn how to improvise, dialogue and navigate in a jazz combo setting. This course will explore common practices in jazz combo while providing students a vehicle to perform their compositions and learn various jazz pieces that have become common jazz combo repertoire.

PY.950.826. Jazz Combo. 1 Credit.
The jazz combo is the primary chamber ensemble in Jazz Music. It is crucial that every aspiring jazz musician learn how to improvise, dialogue and navigate in a jazz combo setting. This course will explore common practices in jazz combo while providing students a vehicle to perform their compositions and learn various jazz pieces that have become common jazz combo repertoire.

PY.950.827. Baroque Ensemble. 1 Credit.
Small ensembles of instruments and singers formed by faculty coaches who cover aspects of historic performance styles as well as ensemble playing. Instrumental students are matched according to ability on period or modern instruments. Prior experience on period instruments is desirable.

PY.950.828. Baroque Ensemble. 1 Credit.
Small ensembles of instruments and singers formed by faculty coaches who cover aspects of historic performance styles as well as ensemble playing. Instrumental students are matched according to ability on period or modern instruments. Prior experience on period instruments is desirable.

PY.950.831. Chamber Ensemble. 1 Credit.
The study and performance of chamber music literature from all periods of music history. All groups receive weekly coachings and are required to perform at the end of the semester.

PY.950.832. Chamber Ensemble. 1 Credit.
The study and performance of chamber music literature from all periods of music history. All groups receive weekly coachings and are required to perform at the end of the semester.

PY.950.839. Piano Ensemble. 1 Credit.
The study and performance of selected duo piano literature, including music written for one piano, four hands, as well as repertoire for two pianos.

PY.950.840. Piano Ensemble. 1 Credit.
The study and performance of selected duo piano literature, including music written for one piano, four hands, as well as repertoire for two pianos.

PY.950.841. Guitar Ensemble. 1 Credit.
The development of guitar ensemble skills with two, three, and four guitars.

PY.950.842. Guitar Ensemble. 1 Credit.
The development of guitar ensemble skills with two, three, and four guitars.

PY.950.843. Harp Ensemble. 1 Credit.
Development of ensemble skills through study of mixed chamber works that feature harp, and occasionally of works for multiple harps.

PY.950.844. Harp Ensemble. 1 Credit.
Development of ensemble skills through study of mixed chamber works that feature harp, and occasionally of works for multiple harps.

PY.950.849. Latin Jazz Ensemble. 1 Credit.
The first semester of Latin Jazz Ensemble. This course will involve performing the fundamental aspects of Latin music and the role it plays in small jazz ensembles. This performance based class will include performing several of the classic Latin Jazz songs from the 1930’s to the present.
PY.950.850. Latin Jazz Ensemble. 1 Credit.
The first semester of Latin Jazz Ensemble. This course will involve performing the fundamental aspects of Latin music and the role it plays in small jazz ensembles. This performance based class will include performing several of the classic Latin Jazz songs from the 1930’s to the present.

PY.950.853. Ren. Chamber Ensemble. 1 Credit.
The study and performance of selected Renaissance literature for specific instrumental and vocal groups such as, but not limited to, quartets of like instruments (e.g., guitars), lute songs (for voice and guitar), and the “English” or mixed consort of violin, flute, viol, lute, and guitar. By invitation of instructor.

PY.950.854. Ren. Chamber Ensemble. 1 Credit.
The study and performance of selected Renaissance literature for specific instrumental and vocal groups such as, but not limited to, quartets of like instruments (e.g., guitars), lute songs (for voice and guitar), and the “English” or mixed consort of violin, flute, viol, lute, and guitar. By invitation of instructor.

PY.360.501. Friday Noon:30 Recital Series. 0.5 Credits.
Student performances covering all historical periods and a variety of genre. Attendance required in the first two semesters of undergraduate enrollment.

PY.360.502. Friday Noon:30 Recital Series. 0.5 Credits.
Student performances covering all historical periods and a variety of genres. Attendance is required in the first and second semesters of undergraduate enrollment.

PY.360.503. Friday Noon:30 (Alt Project). 0.5 Credits.
A concert attendance project required in the third and fourth semesters of undergraduate enrollment.

PY.360.504. Friday Noon:30 (Alt Project). 0.5 Credits.
A concert attendance project required in the third and fourth semesters of undergraduate enrollment.

PY.470.431. Guitar Literature. 2 Credits.
A study of the literature for the guitar from the Renaissance to the present. Offered in alternate years.

PY.470.432. Guitar Literature (UG). 2 Credits.
A study of the literature for the guitar from the Renaissance to the present.

PY.470.454. Guitar Seminar (UG). 1 Credit.
A seminar for performance and discussion of the guitar and related repertoire. Required of all guitar majors in all semesters of enrollment.

PY.470.456. Guitar Seminar (Ug). 1 Credit.
A seminar for performance and discussion of the guitar and related repertoire. Required for guitar majors.

PY.470.585. Guitar Music Skills 1. 1 Credit.
The application of theoretical skills to the guitar, including harmony, rhythm, transposition, and analysis.

PY.470.586. Guitar Music Skills 2. 1 Credit.
The application of theoretical skills to the guitar, including harmony, rhythm, transposition, and analysis.

PY.470.587. Guitar Music Skills 3. 1 Credit.
A continuation of 530 • 585-586 for guitar majors; emphasis on form, analysis, transposition, and sight-reading.

PY.470.588. Guitar Music Skills 4. 1 Credit.
A continuation of Guitar Music Skills I; emphasis on form, analysis, transposition, and sight-reading.

PY.470.631. Guitar Literature (GR). 2 Credits.
A study of the literature for the guitar from the Renaissance to the present. Offered in alternate years.

PY.470.632. Guitar Literature (GR). 2 Credits.
A study of the literature for the guitar from the Renaissance to the present. Offered in alternate years.

PY.470.637. Guitar Pedagogy. 2 Credits.
A study of guitar instructional principles and procedures for their application.

PY.470.638. Guitar Pedagogy. 2 Credits.
A study of guitar instructional principles and procedures for their application.

PY.470.845. Guitar Seminar (GR). 1 Credit.
A seminar for performance and discussion of the guitar and related repertoire. Required of all guitar majors in all semesters of enrollment.

PY.470.846. Guitar Seminar (Gr). 1 Credit.
A seminar for performance and discussion of the guitar and related repertoire. Required for guitar majors.

PY.420.309. Harp 309 Jury. 1 Credit.

PY.420.495. Harp Repertoire. 2 Credits.
Individual performances of standard and contemporary repertoire with discussion of both musical and practical aspects of performance. May include chamber performances. Required for harp majors in each semester.

PY.420.496. Harp Repertoire. 2 Credits.
Individual performances of standard and contemporary repertoire with discussion of both musical and practical aspects of performance. May include chamber performances. Required for harp majors in each semester.

PY.420.498. Harp Maintenance. 1 Credit.
This class covers the basics of instrument care, including changing felts, replacing rods, minor regulation, and pedal adjustment. Students must demonstrate the ability to perform standard maintenance on the school instruments. Required for incoming harp majors.

PY.420.545. Harp Seminar (UG). 1 Credit.
Varying topics relative to different aspects of the profession, including audition preparation, arranging, orchestral techniques, amplification, resume writing. For all majors from sophomore year. Expectations vary with topic, but normally involve preparation as well as participation.

PY.420.546. Harp Seminar (UG). 1 Credit.
Varying topics relative to different aspects of the profession, including audition preparation, arranging, orchestral techniques, amplification, and resume writing. Available to all harp majors; minimum of four semesters suggested.
PY.420.629. Harp Pedagogy I. 2 Credits.
Materials covered in the first semester include principles of hand position, fingering, placing, sequencing of materials, and choice of music, as these apply to beginning students at every age level. The second semester consists of continued discussion as above, plus a practicum level in which each member of the class must teach one student for 12 weeks, after which a mini-recital will provide the basis for group evaluation and final discussion. Graduate students are further expected to prepare specialized teaching materials for beginners. May be taken by all majors beginning sophomore year and may be repeated (at least one year is required).

PY.420.630. Harp Pedagogy I. 2 Credits.
Instructional principles and procedures for their application, with an initial focus on young beginners; successive semesters expand to intermediate level. Two semesters of Pedagogy I prerequisite for participation in the Pedagogy II HarpAdventures/Practicum/Outreach program. Required for harp majors starting in the sophomore year, may be taken earlier by permission.

PY.420.647. Harp Pedagogy 2. 2 Credits.
Normally added after the second semester of Pedagogy I. Pedagogy II/HarpAdventures is a practicum that provides instructional and administrative experience for Harp Pedagogy students. This course also functions as an ongoing community engagement project and is repeated every semester.

PY.420.648. Harp Pedagogy II. 2 Credits.
Normally added after the second semester of Pedagogy I. Pedagogy II/HarpAdventures is a practicum that provides instructional and administrative experience for Harp Pedagogy students. This course also functions as an ongoing community engagement project and is repeated every semester.

PY.420.845. Harp Seminar (GR). 1 Credit.
Varying topics relative to different aspects of the profession, including audition preparation, arranging, orchestral techniques, amplification, resume writing. For all majors from sophomore year. Expectations vary with topic, but normally involve preparation as well as participation.

PY.420.846. Harp Seminar (GR). 1 Credit.
Varying topics relative to different aspects of the profession, including audition preparation, arranging, orchestral techniques, amplification, and résumé writing. Available to all harp majors; minimum of four semesters suggested.

PY.380.315. Continuo I: Figured Bass. 2 Credits.
Designed to develop the skill of continuo playing, reading, and improvising from a figured bass, this course uses standard repertoire as well as exercise drills. Open to all qualified keyboard students. Offered on an as-needed basis.

An introduction to the playing of early repertoire on period violin or viola and bow. The student will learn the basics of baroque technique and will be introduced to a range of music, from early Baroque to early Classical, and its interpretation from a historical perspective.

An introduction to early repertoire on period violin or viola and bow. Includes the basics of baroque technique and the interpretation of music from a historical perspective. Offered in alternate years.

PY.380.351. Viola Da Gamba Class. 1 Credit.
An introduction to the playing technique of the viola da gamba through easy to intermediate-level ensemble literature. A preparatory step to consort playing and the viol solo literature. Prior string experience is not necessary.

PY.380.352. Beginning Viola Da Gamba. 1 Credit.
An introduction to the playing technique of the viola da gamba through easy to intermediate-level ensemble literature. A preparatory step to consort playing and the viol solo literature. Prior string experience is not necessary.

PY.380.353. Viola Da Gamba Consort. 1 Credit.
Designed for students of intermediate to advanced proficiency on viola da gamba. The consort class provides an opportunity to read and perform music written specifically for combinations of two to six viols (primarily from 17th-century England). Refinement of ensemble playing is stressed. Students have the opportunity to work with other instruments of the period in broken consort and consort songs. Prerequisite: 530 • 351-352 or permission of the instructor.

PY.380.431. Baroque Oboe Class. 1 Credit.
Students will learn important tenets of 18th century performance practice by looking at major repertoire such as Bach cantatas and Passions, and sonatas and concertos by Handel and Telemann. Focus will be given to relevant examples from J.J. Quantz’s 1752 treatise on performance practice. Study may be done entirely on baroque oboe, or a combination of modern oboe with some experimentation on baroque oboe.

PY.380.433. Lute Lit/Notation. 2 Credits.
Intensive study of repertoire and genres for Renaissance and baroque lute and vihuela through listening, transcribing, and performance of selected works from French, Italian, and German tablatures. Required for guitar majors.

PY.380.434. Lute Lit/Notation. 2 Credits.
Intensive study of repertoire and genres for Renaissance and baroque lute and vihuela through listening, transcribing, and performance of selected works from French, Italian, and German tablatures. Required for guitar majors.

PY.380.435. Viola Da Gamba Repertoire. 1 Credit.
A chronological survey of the viola da gamba and its literature (16th to 18th centuries). The class includes live performances of seldom-heard repertoire in addition to discussions of viol technique and history. No prior early music training is required.

PY.380.436. Early Cello Repertoire. 1 Credit.
A chronological survey of violoncello literature, pedagogical as well as musical, with an emphasis on historical techniques and performance practices of the 17th, 18th, and 19th centuries. No prior historical performance training is required, but familiarity with cello repertoire is expected. Prerequisite: Music History II or permission of instructor.

PY.380.439. Baroque Cello Class. 1 Credit.
This course combines the history of the violoncello with hands-on experience. Students have use of Peabody’s recently “baroqued” instruments and work with primary source tutorials as an introduction to performance practice. Solo and ensemble playing are integral to the course. The art of bowed continuo playing is stressed and practiced in ensembles with other “original” instruments.
PY.380.440. Baroque Cello Class. 1 Credit.
This course combines the history of the violoncello with hands-on experience. Students have use of Peabody's recently “baroqued” instruments and work with primary source tutorials as an introduction to performance practice. Solo and ensemble playing are integral to the course. The art of bowed continuo playing is stressed and practiced in ensembles with other “original” instruments.

PY.380.441. Baroque Ornamentation 1. 2 Credits.
A detailed two-semester course exploring the varied ornamentation practices of Baroque music from around 1600-1765. Emphasizing original sources, improvisation, and performance practice, students learn to execute, add and improvise ornamentation in styles appropriate to the time and national style. The fall semester focuses on ornamentation in the 17th century in Italy, France, Germany and England. The spring semester can only take after completion of the fall semester, and focuses on ornamentation in the 18th century.

PY.380.442. Baroque Ornamentation 2. 2 Credits.
A detailed two-semester course exploring the varied ornamentation practices of Baroque music from around 1600-1765. Emphasizing original sources, improvisation, and performance practice, students learn to execute, add and improvise ornamentation in styles appropriate to the time and national style. The fall semester focuses on ornamentation in the 17th century in Italy, France, Germany and England. The spring semester can only be taken after completion of the fall semester, and focuses on ornamentation in the 18th century.

PY.380.443. Baroque Flute Class. 1 Credit.
An introduction to the playing technique of the baroque flute with emphasis on fingering, tonal production, historic styles, and appropriate literature.

PY.380.444. Baroque Flute Class. 1 Credit.
An introduction to the baroque flute (transverse and common) and to its literature from the 18th century, with attention to questions of style, articulation and ornamentation. No prior historical performance training is required, but students who are not proficient on modern flute should seek permission from the instructor.

PY.380.445. Continuo 2: Advanced Continuo. 2 Credits.
A continuation of Continuo I: Figured Bass (530.315). Specific styles of accompanying recitative, chamber ensembles, and orchestral works, including Italian, French, and German. Offered on an as-needed basis.

PY.380.457. Bach/Weiss/Ornamenting Lute & Gtr. 2 Credits.
A practical course, with the goal of achieving sophisticated, idiomatic ornamentations of high baroque German lute music and their arrangements for classical guitar. Students will apply everything studied directly to their instruments and perform their homework in class. Offered on an as-needed basis.

PY.380.491. Harpsichord Tuning and Maintenance. 1 Credit.
A course in tuning and basic maintenance, with special emphasis on historical temperaments and tuning by ear. Includes some study of the various national styles of construction and development of harpsichords. Majors must pass this course with a grade of B or higher. Offered on an as-needed basis.

PY.380.543. Early Vocal Literature: Baroque. 2 Credits.
Fall: A study of vocal works and styles from the Middle Ages to the Renaissance, from chant and early polyphony to mass, motet, madrigal, and lute song. Spring: Transition from Renaissance to baroque – monody, opera and oratorio, aria, and recitative. There will be an emphasis on coached, in-class performances.

PY.250.001. English Level 1.
This intensive course develops the English skills of listening and speaking necessary for success in Peabody classes. Placement is determined through an entrance exam and a personal interview. Students placed in this course are required to complete it with a grade of B or better and to enroll in English Level 2 in their second year at Peabody. Attendance is mandatory.

PY.250.002. English Level I.
This intensive one-year course develops the English skills of listening, speaking, reading, and writing necessary for success in Peabody classes. Placement is determined through an entrance exam and a personal interview. Students placed in this class must complete the course with a grade of B or better in order to proceed with their degree requirements. Attendance is mandatory.

PY.250.007. English Level 2 - Grad Studies.
This intensive course for international graduate students develops English skills for academic success. The first semester emphasizes oral communication, including listening and note taking, class discussion, and conversation; academic vocabulary, reading and writing; and cultural differences in and out of the classroom. The second semester concentrates on expository writing, especially resource-based writing, self-evaluation, and editing; critical reading; and informal and formal presentations. Placement is determined through an entrance exam and a personal interview. Students placed in this class must complete the course with a grade of B or better in order to proceed with their degree requirements. Attendance is mandatory.

PY.250.008. English II - Grad Studies.
This intensive course for international graduate students develops English skills for academic success. The first semester emphasizes oral communication, including listening and note taking, class discussion, presentations, academic vocabulary, and cultural differences in and out of the classroom. The second semester concentrates on expository writing, editing, and critical reading. Placement is determined through an entrance exam and a personal interview. Students placed in this class must complete the course with a grade of B or better in order to proceed with their degree requirements. Attendance is mandatory.

PY.250.009. Pre-Conservatory ESL.

PY.250.111. Italian 1a. 4 Credits.
A thorough study of the fundamentals of the four language skills: comprehension, speaking, reading, and writing. Concentrating on practical everyday situations, the course aims to provide students with the vocabulary, expressions, and grammatical structures needed to achieve a functional use of Italian. Open to undergraduates only.

PY.250.112. Italian I. 4 Credits.
A thorough study of the fundamentals of comprehension, speaking, reading, and writing, this course aims to provide students with the vocabulary, expressions, and grammatical structures needed to achieve a functional use of Italian. Portions of the course are conducted online. Open to undergraduates only. Non-voice majors may take this course for elective credit after completing the full Humanities Core Curriculum.

PY.250.121. German 1a. 3 Credits.
A thorough study of the fundamentals of the four language skills: comprehension, speaking, reading, and writing. Concentrating on practical everyday situations, the course aims to provide students with the vocabulary, expressions, and grammatical structures needed to achieve a functional use of German. Open to undergraduates only.
**PY.250.122. German I.  3 Credits.**
A thorough study of the fundamentals of the four language skills: comprehension, speaking, reading, and writing. Concentrating on practical everyday situations, the course aims to provide students with the vocabulary, expressions, and grammatical structures needed to achieve a functional use of German. Open to undergraduates only.
**Prerequisite(s):** PY.250.121[C]

**PY.250.131. French 1a.  3 Credits.**
A thorough study of the fundamentals of comprehension, speaking, reading, and writing. Concentrating on practical everyday situations, the course aims to provide students with the vocabulary, expressions, and grammatical structures needed to achieve a functional use of French. Open to undergraduates only.

**PY.250.132. French I.  3 Credits.**
A thorough study of the fundamentals of comprehension, speaking, reading, and writing, this course aims to provide students with the vocabulary, expressions, and grammatical structures needed to achieve a functional use of French. Open to undergraduates only. Non-voice majors may take this course for elective credit after completing the full Humanities Core Curriculum.
**Prerequisite(s):** PY.250.131[C]

**PY.260.021. ESL Writing Intensive.  3 Credits.**
A year-long course designed for international students who are new to writing in English. Course objectives: teaching students the elements of formal writing, including spelling, grammar, vocabulary, sentence structure, paragraph structure, and the elements of thesis, evidence, and conclusion.

**PY.260.022. ESL Writing Intensive.  3 Credits.**
A year-long course designed for international students new to writing in English. The course introduces foundational writing practices and teaches formal writing skills. Course objectives: teaching students the elements of formal writing, including spelling, grammar, vocabulary, sentence structure, paragraph structure, and the elements of thesis, evidence, and conclusion.
**Prerequisite(s):** PY.260.021[C]

**PY.260.023. Critical Writing Intensive.  3 Credits.**
A year-long course to prepare students for college-level writing. This course introduces students to foundational academic writing skills in summary, citation, use of evidence, analysis, and argument. Assignments focus on sentence- and paragraph-level coherence, while reinforcing the conventions of standard American English in academic settings.

**PY.260.024. Critical Writing Intensive.  3 Credits.**
A year-long course to prepare students for college-level writing. This course introduces students to foundational academic writing skills in summary, citation, use of evidence, analysis, and argument. Assignments focus on sentence- and paragraph-level coherence, while reinforcing the conventions of standard American English in academic settings.
**Prerequisite(s):** PY.260.023[C]

**PY.260.115. Core 1.  3 Credits.**
Introduction to the practice of analytical thinking and writing in the context of reading foundational historical, philosophical, and/or literary texts. Course objectives: ensuring competence in writing and critical analysis. Students will write four analytical papers (3-4 pages each). Students must earn a C+ or better to pass the course.

**PY.260.216. Core 2.  3 Credits.**
Introduction to the basics of writing a research paper. Course objectives: ensuring competence in academic research and writing. Students will select a research topic, find source materials, and complete a formal academic research paper (10-15 pages), with appropriate references properly documented. Students must earn a C+ or better to pass the course. **Prerequisite:** Core I or approved placement.
**Prerequisite(s):** PY.260.115[C]

**PY.260.241. Art History I.  3 Credits.**
An introduction to the history of art. Open to undergraduates only.

**PY.260.250. U.S. History - WW I/Prohibition.  3 Credits.**
Various approaches to U.S. history. Open to undergraduates only.

**PY.260.252. Art History II.  3 Credits.**
An introduction to the history of art. Open to undergraduates only. This course offers a survey of avant-garde European and American art from the mid-19th century to the present. Some of the many artistic movements covered include Realism, Impressionism, Post-Impressionism, German Expressionism, Cubism, Dada, Surrealism, De Stijl, early American Modernism, Abstract Expressionism, Pop Art, Minimalism, Conceptual Art, and Postmodernism. Additional commentary as it relates to music history will be interwoven.

**PY.260.253. Poetry In German.  3 Credits.**

**PY.260.261. Introduction to Psychology: Human Development & Learning.  3 Credits.**
An introduction to the fields and research methods of contemporary psychology, including such topics as biological and social bases of behavior, human development, perception, memory, learning theory, intelligence, and abnormal behavior. Special emphasis will be placed on subjects of importance to music education. Open to undergraduates only.

**PY.260.263. Psychology of Stress and Health.  3 Credits.**

**PY.260.313. Katharine the Great: An Everlasting Film Star.  3 Credits.**
How does an artist endure? What makes one star last while another fizzes? Katharine Hepburn, 1907-2003, is ranked by the American Film Institute (AFI) as the “greatest female star in the history of American cinema.” She lived as originally as so many of the film heroines she portrayed. This humanities seminar examines the roles and movies that defined the pioneering Hepburn as an actress, a businesswoman, and progressive thinker in American history. Along the way, we will trace pivotal events and cinematic trends in the 20th century contributing to Hepburn’s legacy.
PY.260.359. Core 3. 3 Credits.
Introduction to methods and practices in the humanities, social sciences, or natural sciences. Course objectives: ensuring competence in understanding critical methodologies and academic debate. Students will write two critical assessments involving evidence, evaluation, synthesis, and conclusion (4-6 pages each) and pass a final exam or final project. Students must earn a C+ or better to pass the course. Prerequisite: Core 2 or approved placement.
Prerequisite(s): PY.260.216(C)

PY.260.360. Core 4. 3 Credits.
Sustained consideration of the role of art (music, literature, fine arts, film) in all aspects of society, focusing on particular periods in history or under particular regimes and political structures. Course objectives: ensuring that students have the opportunity to think historically about the role of art and culture in political society and about the economic and cultural systems supporting the creation of art (e.g. patronage, guilds). Students will be required to write one historical “review” of a work of art in historical context (2-3 pages) and one historical research paper (6-8 pages minimum). Students must earn a C+ or better to pass the course. Prerequisite: Core III or approved placement.
Prerequisite(s): PY.260.359(C)

PY.570.101. Jazz Seminar. 1 Credit.
Jazz Seminar is a course designed to cover general performance practices, topics, repertoire and varying styles within the genre.

PY.570.102. Jazz Seminar. 1 Credit.
Jazz Seminar is a course designed to cover general performance practices, topics, repertoire and varying styles within the genre.

PY.570.127. Jazz Theory Fundamentals 1. 2 Credits.
A course covering the fundamental aspects of jazz theory through the study of notation, melody, harmony, rhythm, chords, scales, modes, BS harmonic progressions. Also covers basic improvisation skills. Provides the musician with the foundation necessary for study in Jazz Improvisation I (530 • 561-562) and Jazz Theory/Keyboard Lab (710 • 259-260). Class includes both an ear-training and singing component. Open to majors only.

PY.570.128. Jazz Theory Fundamentals 2. 2 Credits.
A course covering the fundamental aspects of jazz theory through the study of notation, melody, harmony, rhythm, chords, scales, modes, BS harmonic progressions. Also covers basic improvisation skills. Provides the musician with the foundation necessary for study in Jazz Improvisation I (530 • 561-562) and Jazz Theory/Keyboard Lab (710 • 259-260). Class includes both an ear-training and singing component. Open to majors only.

PY.570.259. Jazz Keyboard Studies. 2 Credits.
The introduction of the fundamental grammar, vocabulary, and structure of the jazz idiom through the study of its notational conventions, melodic and harmonic functions, and their application on the piano. Prerequisites: Jazz Fundamentals (720 • 127–128) or placement by instructor.

PY.570.260. Jazz Theory/Kybd Lab I. 2 Credits.
The introduction of the fundamental grammar, vocabulary, and structure of the jazz idiom through the study of its notational conventions, melodic and harmonic functions, and their application on the piano. Prerequisites: Jazz Fundamentals (720.127–128) or placement by instructor.

PY.570.359. Advanced Jazz Harmony. 2 Credits.
A continuation of the techniques and harmonic concepts studied in Jazz Theory/Keyboard Lab I. Prerequisites: Jazz Fundamentals (720 • 127–128) or placement by instructor.

PY.570.360. Jazz Theory/Kybd II. 2 Credits.
A continuation of the techniques and harmonic concepts studied in Jazz Theory/Keyboard Lab I. Prerequisites: Jazz Fundamentals (720.127–128) or placement by instructor.

PY.570.361. Jazz Arranging 1. 2 Credits.
A beginning study of the language, techniques, and disciplines employed in arranging music for various jazz ensembles, including orchestration, notation, rhythmic embellishment, melodic ornamentation, chord substitution, and harmonization techniques. Prerequisites: Jazz Fundamentals (720 • 127–128) or placement by instructor.

PY.570.362. Jazz Arranging 2. 2 Credits.
A beginning study of the language, techniques, and disciplines employed in arranging music for various jazz ensembles, including orchestration, notation, rhythmic embellishment, melodic ornamentation, chord substitution, and harmonization techniques. Prerequisites: Jazz Fundamentals (720 • 127–128) or placement by instructor.

PY.570.363. Jazz Eartraining. 2 Credits.
A progressive course designed to help students understand basic hearing of jazz harmonies, melodies, and forms. Prerequisites: Jazz Fundamentals (720 • 127–128) or placement by instructor.

PY.570.364. Jazz Eartraining. 2 Credits.
A progressive course designed to help students understand basic hearing of jazz harmonies, melodies, and forms. Prerequisites: Jazz Fundamentals (720 • 127–128) or placement by instructor.
PY.570.431. Global Improvisation. 2 Credits.
A performance/workshop class designed to encourage musical creativity and provide students with techniques and strategies for musical improvisation within a collaborative, supportive, and structured environment. The class will include instruction in many aspects of improvisation and regular audio and video examples of improvisational music will be used to expose students to the variety of ways in which creative musicians are using improvisation in our rapidly changing musical landscape. The majority of student’s time will be spent practicing for each other to build confidence and gain knowledge through personal experience.

PY.570.495. Baltimore’s Gospel Tradition. 2 Credits.
The African American Gospel Tradition in Baltimore is a rich cultural experience offering Peabody’s students multiple opportunities to share and perform gospel music in the church setting throughout the Baltimore gospel community. The class covers history, theory, technique, and performance tools customary to gospel music and the African American worship experience. The class culminates in a concert that features the class in performance at Peabody with local gospel choirs and artists.

PY.570.561. Jazz Improvisation 1. 2 Credits.
A performance/theory course designed to help students acquire and develop basic language for improvisation through the practical application of information learned in 720.127-128 Jazz Fundamentals: chords, scales/modes, melody, rhythm, patterns, harmonic progression, and song forms. Incorporates the performance and examination of several vehicle types, including songs drawn from standard jazz repertoire. Special emphasis will be devoted to the performance and analysis of various improvised solos by master musicians. In addition, development of technical facility, listening/hearing skills, sound, and musical awareness will be addressed. Prerequisites: 720.127-128 Jazz Fundamentals and 530.570 Jazz History or placement by the instructor.

PY.570.562. Jazz Improvisation 2. 2 Credits.
A performance/theory course designed to help students acquire and develop basic language for improvisation through the practical application of information learned in Jazz Fundamentals (720.127–128). Incorporates the performance and examination of several vehicle types, including songs drawn from standard jazz repertoire. Special emphasis is devoted to the performance and analysis of various improvised solos by master musicians. In addition, development of technical facility, listening/hearing skills, sound, and musical awareness will be addressed. Open to majors only. Prerequisites: Jazz Fundamentals (720.127–128) and Jazz History (530.570) or placement by instructor.

PY.570.563. Jazz Improvisation 3. 2 Credits.
The continued development of knowledge and skills acquired in Jazz Improvisation 1 with emphasis on increased fluency and mastery. Prerequisite: Jazz Improvisation I or placement by the instructor.

PY.570.564. Jazz Improvisation 4. 2 Credits.
The continued development of knowledge and skills acquired in Jazz Improvisation 1 with emphasis on increased fluency and mastery. Open to majors only. Prerequisite: Jazz Improvisation I (530.561–562) or placement by instructor.

PY.570.569. Jazz Analysis/History. 2 Credits.
This course has two main areas of focus: 1) The People—a survey of the chronological history of jazz through the use of texts, recordings, videos, and guest lecturers. The development of jazz as an art form will be traced from the acculturation of Africans in America to the present day by learning about its major instrumentalists, ensembles, composers, arrangers, innovators, revivalists, and revisionists. 2) The Methods—a survey of the techniques and processes that have been employed by jazz musicians to help make it into the highly structured and evolved art form that it is today. Students will have experience with first-hand performance, arranging, and composing, along with lectures, demonstrations, and extensive discussion.

PY.570.570. Jazz Analysis/History. 2 Credits.
This course has two main areas of focus: 1) The People—a survey of the chronological history of jazz through the use of texts, recordings, videos, and guest lecturers. The development of jazz as an art form will be traced from the acculturation of Africans in America to the present day by learning about its major instrumentalists, ensembles, composers, arrangers, innovators, revivalists, and revisionists. 2) The Methods—a survey of the techniques and processes that have been employed by jazz musicians to help make it into the highly structured and evolved art form that it is today. Students will have experience with first-hand performance, arranging, and composing, along with lectures, demonstrations, and extensive discussion. Prerequisite(s): PY.570.569(C)

PY.510.112. Intro To Msc Education. 1 Credit.
An overview of music teaching as a profession, including an examination of contemporary philosophical and pedagogical trends in music education as well as roles and attitudes of the elementary and secondary school music teacher.

PY.510.211. Brass Class. 2 Credits.
Study of the trumpet, trombone, horn, and tuba with an emphasis on methods and materials for the instruction of beginners in the public school setting.

PY.510.212. Woodwinds Class. 3 Credits.
Study of the clarinet, flute, oboe, bassoon, and saxophone with emphasis on methods and materials for the instruction of beginners in the public school setting.

PY.510.213. Basic Instrumental Pedagogy. 1 Credit.
Study of the trumpet, clarinet, and violin to familiarize guitarists, vocalists, and pianists with fundamental concepts of brass, woodwind, and stringed instrument playing. Also includes elementary pedagogy related to those instruments.

PY.510.223. Percussion Class. 1 Credit.
Study of the percussion instruments. Emphasis is on playing techniques, percussion notation, and diagnosis of student problems. Also included are basic maintenance and repair procedures.

PY.510.237. Secondary Choral Ensemble I. 2 Credits.
Development of conducting skills and rehearsal strategies appropriate to the secondary school choir. Also includes methods of teaching singing in the large ensemble setting.

PY.510.238. Sec Instmntl Ens I. 2 Credits.
Development of conducting skills and rehearsal strategies appropriate to the secondary school band/orchestra. Also includes methods of teaching wind, string, and percussion playing in the large ensemble setting. Open to majors only.
PY.510.311. Techniques for Teaching Elementary General Music. 3 Credits.
An eclectic approach to teaching vocal and general music in elementary and middle school. Includes organization of instruction, selection of appropriate materials, theories of learning, childhood development, and basic guitar instruction. Observation and guided teaching in local schools are required. Open to majors only.

PY.510.312. Tech Teach Elem Instr Ms. 3 Credits.
Techniques of Teaching Elementary Instrumental Music is designed to provide students with opportunities to develop and refine instrumental music teaching skills, strategies, and progressive techniques through teaching experiences in classroom and rehearsal settings in the public schools. The seminar content emphasizes knowledge and practical application of learning theories, classroom management strategies and development of lesson plans with integrated literacy in the content area knowledge. Application of this knowledge and content will be evidenced in the practicum setting this semester.

PY.510.313. Tech Teach Sec Instr Mus. 3 Credits.
Principles of secondary education and activities of Conducting the Secondary Instrumental Ensemble (510.338), plus independent projects and workshops related to marching band and jazz ensembles. Open to certification candidates only

PY.510.314. Tech Teach Sec Vocal/Gen. 3 Credits.
A performance-based approach to teaching vocal and general music in secondary schools and continued study of an eclectic approach to teaching general music. Includes principles of secondary education, organization of instruction, selection of appropriate materials, theories of learning, and adolescent development. Observation and guided teaching in local schools included. Open to majors only.

PY.510.324. Strings Class. 3 Credits.
Study of the violin, viola, cello, and double bass with emphasis on methods and materials for instruction of beginners in the public school setting.

PY.510.337. Secondary Choral Ensemble II. 2 Credits.
Development of conducting skills and rehearsal strategies appropriate to the secondary school choir. Also includes methods of teaching singing in the large ensemble setting.

PY.510.338. Sec Instmntl Ens II. 2 Credits.
Development of conducting skills and rehearsal strategies appropriate to the secondary school band/orchestra. Also includes methods of teaching wind, string, and percussion playing in the large ensemble setting. Open to majors only.

PY.510.411. Intern Teaching. 6 - 12 Credits.
Supervised student teaching in public schools daily for one semester (8 weeks in elementary, 7 weeks in secondary).

PY.510.413. Music And Language. 3 Credits.
An overview of strategies for teaching reading and other language skills, and examination of relationships between music learning and language learning.

PY.510.414. Mus & The Spcl Student. 3 Credits.
An overview of instructional strategies and modifications for special students, including physically impaired students, talented/gifted students, abused children, and students with social/emotional disorders. Open to majors only.

PY.510.441. Intern Teaching Seminar. 1 Credit.
Concomitant with 411, the seminar is devoted to discussion of problems related to teaching music in the schools. Special emphasis is on practices in the secondary school.

Advanced Conducting Techniques for Music Educators is designed to help graduate music education students develop score reading and analysis skills, formulate interpretive ideas, as well as develop conducting techniques to communicate those interpretations discovered during score study.

PY.510.611. Psychology of Music Teaching. 2 Credits.
Application of selected theories of learning to teaching music in the elementary and secondary school. Characteristics of childhood and adolescent development will also be examined with implications for designing appropriate musical instruction.

PY.510.612. Research in Music Education. 2 Credits.
A seminar in research specific to music education. Prepares the teacher to read and interpret music education research in professional publications. The course includes an examination of basic procedures of historical, descriptive, and experimental research in music education. Offered in alternate years.

PY.510.613. Hist./Philos. Music Educ. 2 Credits.
A seminar on historical and philosophical perspectives of music education. Includes the study of the history of music education in the United States and various philosophies of music education. Offered in alternate years.

PY.510.614. Supervision & Curriculum Development. 2 Credits.
Supervision and Curriculum Development is designed to examine the role of the music supervisor or department coordinator in the public schools including issues concerning curriculum, class scheduling, staff supervision/evaluation/improvement of instruction, budgets, public relations and research problems in planning and executing a modern program. The course includes the development of curriculum guides and materials with specific focus on individual areas of interest.

PY.510.615. Independent Study/Music Education. 1 - 4 Credits.
Elective credit may be granted for graduate courses or workshops in an area of specialization; Orff, Kodaly, Dalcroze, or Suzuki certification; courses included in JHU’s Carey Business School or School of Education. Students may also enroll in Music Education Electives through Peabody as an Independent Study, with permission of a Music Education Faculty member.

PY.510.616. Music Educ Ind Study. 1 - 3 Credits.
Elective credit may be granted for graduate courses or workshops in an area of specialization; Orff, Kodaly, Dalcroze, or Suzuki certification; courses included in JHU’s Carey Business School or School of Education. Students may also enroll in Music Education Electives through Peabody as an Independent Study, with permission of a Music Education Faculty member.

PY.510.621. Graduate Practicum. 2 Credits.
Observation and guided teaching in a variety of settings, designed to enhance and expand the teaching skills of the practicing educator. Includes individualized video-taping of teaching demonstrations and follow-up conferences. Practicum experiences are arranged according to student interests and needs and may include teaching and supervisory internships.

PY.510.626. Music Education/Society. 2 Credits.
A seminar examining the role of music in general society and the role of music education in schools. Discussions will be based on readings from two disciplines: sociology of music and sociology of education. Offered in alternate years.

PY.510.653. Adv Gen Music Tech XXVIII. 1 Credit.
PY.510.657. Adv General Music Techniques XXIX. 1 Credit.
PY.510.691. Independent Field Study. 4 Credits.
The Independent Field Study is the culmination of applied academic material gained through the graduate music education coursework. The Field Study, usually completed at the end of the degree program, will be a scholarly document dealing with current issues in music education. It may be a research project, a curriculum development project, a lecture-recital or any other type of project concerned with current music education issues. The pre-requisite: Music Bibliography and Research in Music Education courses ensure that the student has the content knowledge and skills needed to complete original research or a research informed project in their field/area of interest. The purpose of the study is to allow the graduate student to demonstrate their working knowledge of research, writing, teaching, psychology, and philosophy within the field of music education in a scholarly document. The music education instructor of the student’s choosing chairs the study.

PY.510.699. Ind. Study - Music Educ.. 1 - 3 Credits.

PY.710.109. Theory 1 Intensive. 3 Credits.
This course includes study of fundamentals, melody, diatonic harmony, and analysis and composition of short homophonic and polyphonic pieces.

PY.710.110. Theory 2 Intensive. 3 Credits.
A continuation of techniques learned in Theory 1 Intensive and the study of figured bass and chromatic harmony. Also includes an introduction to basic musical forms. Open to undergraduates only.
Prerequisite(s): PY.710.109[C]

PY.710.111. Theory 1. 3 Credits.
The study of voice leading, melody, figured bass, and diatonic harmony, through analysis and composition. Open to undergraduates only.

PY.710.112. Theory 2. 3 Credits.
A continuation of techniques learned in Music Theory 1. Studies include non-chord tones and figuration, sequence, tonicization and modulation, chromaticism, and basic principles of form. Open to undergraduates only.
Prerequisite(s): PY.710.111[C]

PY.710.113. Theory 1-2. 3 Credits.
This course begins with a reinforcement of chromatic part-writing and voice-leading, and then focuses on two- and three-voice counterpoint in the Baroque style. Placement by examination. Open to undergraduates only.

PY.710.211. Theory 3. 3 Credits.
This course is a study of music of the Baroque era including invention and fugue, through analysis and model composition. Open to undergraduates only.
Prerequisite(s): PY.710.112[C] OR PY.710.110[C]

PY.710.212. Theory 4. 3 Credits.
This course centers on music from Viennese Classicism through the emergence of Romanticism, using examples from a variety of genres and formal designs. Open to undergraduates only.
Prerequisite(s): PY.710.211[C]

PY.710.214. Theory 3-4 (Accelerated). 3 Credits.
A continuation of Music Theory 1–2 (710.113), this class completes the study of the Baroque style and moves on to the Classical style and the harmonic, formal, and contrapuntal techniques in music of the 19th century. Open to undergraduates only.
Prerequisite(s): PY.710.113[C]

PY.710.311. Theory 5. 3 Credits.
A study of the music of the late-19th through 21st centuries. Open to undergraduates only.
Prerequisite(s): PY.710.212[C] OR PY.710.214[C]

PY.710.312. Theory 6. 3 Credits.
Students take one of several specially-designated electives. Open to undergraduates only.
Prerequisite(s): PY.710.311[C]

PY.710.412. Instrumentation & Arranging. 3 Credits.
A course for developing skills in orchestration, arranging, and transcribing. The study of instrumentation and its practical application through the scoring of excerpts and complete pieces. Open to music education and recording arts majors; others by permission of instructor. May not be used for seminar credit.

PY.710.413. Orchestration. 3 Credits.
A course for composers and conductors studying instrumental technique and ensemble combinations as demonstrated in orchestral literature, 1750 to the present. Open to conductors and composition majors only. Course must be taken for the entire school year. May not be used for graduate seminar credit.

PY.710.414. Orchestration. 3 Credits.
A course for composers and conductors studying instrumental technique and ensemble combinations as demonstrated in orchestral literature, 1750 to the present. Open to conductors and composition majors only. Course must be taken for the entire school year. May not be used for graduate seminar credit.

PY.710.415. Graduate Theory Review.
An intensive review of the materials and techniques of tonal music, including diatonic and chromatic harmony, part writing, and analysis.

PY.710.462. Music Theory Minor Capstone. 1 - 3 Credits.
This course is required for an undergraduate minor in Music Theory.

PY.710.612. Mozart. 3 Credits.
This course delves into the music of Wolfgang Amadeus Mozart. We will cover genres including solo sonatas, concertos, chamber music, symphonies, and opera, as well as a range of musical forms. Works will come from both earlier and later periods in Mozart’s short life, though the focus will be on his maturity. In some cases we will also briefly examine other contemporary composers in order to better understand what sets Mozart apart and has made him so uniquely beloved. While it is not a performance practice class, we will discuss current understanding of certain performance practice issues in the course of our study, and a range of recordings will be used to demonstrate evolving understandings of this style.
Prerequisite(s): Students must meet music theory seminar proficiency requirements in order to enroll in this course. Undergraduate students who are eligible to enroll in graduate theory seminars must first complete PY.710.212[C] or PY.710.214[C].

PY.710.613. Music And Meaning. 3 Credits.
A consideration of how meaning is conveyed in tonal music. This course includes discussion of semiotic and formalist approaches to characterizing meaning in absolute music, while working towards an inclusive method of analysis considering expressivity as emanating from formal structure.

PY.710.617. Principles Of Analysis. 3 Credits.

PY.710.618. Principles Of Analysis. 3 Credits.

PY.710.619. Chamber Music Analysis. 3 Credits.
Analysis of chamber music in various styles, with particular emphasis on works being currently performed in Peabody’s chamber music program. Open to graduate students only.
PY.710.620. Song Analysis. 3 Credits.
An exploration of the interactions between text and music within the art-song repertoire from various style periods, drawing on theories of drama, linguistics, cognition, and music. Open to graduate students only.

PY.710.622. Music Of Scriabin - Pitch Structure/Form. 3 Credits.
The study of musical content in relation to harmonic, tonal, motivic and formal aspects of Scriabin's technique. A significant part of the discussions will be devoted to innovations in pitch structure and form, as well as large-scale musical projects of Scriabin. In particular, we will cover the topics of three stylistic periods in Scriabin's biography, the evolution of his harmony on the examples of harmonic analysis of preludes, etudes, piano miniatures and orchestral compositions. The format of this seminar will include student performances, short presentations and exercises in harmonization.

PY.710.624. Opera Analysis. 3 Credits.
This analysis course is for anyone interested in operatic character development through the use of tonal region, melodic/harmonic growth, development and long-range structural goals. We will explore some of the most beloved characters of opera from the perspective of the musical structures on which they are built. Special emphasis will be placed on developing a nuanced understanding of these characters through the clues buried in the music.

PY.710.625. Improv for Classical Musicians. 3 Credits.
This course focuses on developing skills in improvisation in Baroque and Classical styles through the understanding of harmony, proper voice leading, good melodic accompaniment, cadence, modulation, and sequence. Topics include melody harmonization, ornamentation and variation, prelude, the free fantasia, and the cadenza. If time permits, chorale setting and fugue. Open to graduate students only.

PY.710.626. Brahms. 3 Credits.
A study of the music of Brahms and his contemporaries. Emphasis is placed on analysis of chords, structure, modulation, and motivic development.

PY.710.629. Music Since 1970. 3 Credits.
Analysis of recent experimental music in a variety of aesthetic styles. Focus will be placed on the structural foundations for these works and its basis in manipulation of time and sonority.

PY.710.630. Chopin. 3 Credits.
A study of the music of Chopin and his contemporaries. Emphasis is placed on analysis of chords, structure, modulation, and motivic development. Open to graduate students only.

PY.710.631. Schubert. 3 Credits.
This seminar will explore Schubert's music in a range of genres, with particular attention to chamber and solo works. Our discussions will be informed by a range of past and present scholars, though our focus will be the scores themselves. Our goal is the development of analytic and persuasive skills, a deeper and clearer understanding of Schubert's style, and, ideally, some sense of how the composer creates his unique 'magic' via distinctive structural and expressive power.

PY.710.633. Renaissance Counterpoint. 3 Credits.
An examination through composition of the musical practice of the late Renaissance, including modal theory, species counterpoint, and imitative composition in two and three parts.

PY.710.634. Baroque Counterpoint. 3 Credits.
The course concentrates on the contrapuntal practice of J.S. Bach, including analysis and composition of a suite movement, invention, fugue, and chorale-prelude or passacaglia. Open to graduate students only.

PY.710.637. Jazz Harmonization for the Classical Musician. 3 Credits.
This course will use standard jazz repertoire to give students an introduction to the jazz harmonic language. Listening, analysis, and composition will be the focus of this course.

PY.710.641. Dance Music of the Renaissance. 3 Credits.
The study of Renaissance dance as a crucial source for the formation of the common practice styles.

PY.710.642. Art of Partimento. 3 Credits.
Partimento is a method of harmony and composition teaching developed in Naples in the 18th Century, which was the basis of conservatory education from the time of Pergolesi through Verdi. It uses figured and unfigured basses as the foundation for extempore and written-out compositions, starting with the simplest chord progression patterns and working up to entire movements. This is a skills-based course in which students will realize examples from the partimento tradition at the keyboard. All students are welcome; keyboard skills required.

PY.710.643. Music 1900-1945: German. 3 Credits.
A survey of the important trends in music in the first half of the 20th century. This seminar focuses on the Second Viennese School and Hindemith and examines both the music and the common theoretical tools for its analysis.

PY.710.644. Music 1900-1945. 3 Credits.
A survey of important trends in music from the turn of the 20th century. Emphasis on score analysis and listening.

PY.710.647. Analysis Early 19c Piano Lit. 3 Credits.
A detailed analysis of representative works from the piano repertoire. Open to graduate students only.

PY.710.648. Analysis 19c Piano Lit. 3 Credits.
A detailed analysis of representative works from the piano repertoire. Open to graduate students only.

PY.710.649. Music Theory Pedagogy. 3 Credits.
This course investigates and discusses available teaching resources for students who may wish to teach undergraduate theory, including current technology, as well as classroom observation and practice teaching.

PY.710.650. Analysis Late 19c Piano Lit. 3 Credits.
A detailed analysis of representative works from the piano repertoire. Open to graduate students only.

PY.710.652. Song Analysis. 3 Credits.
An exploration of the interactions between text and music within the art-song repertoire from various style periods, drawing on theories of drama, linguistics, cognition, and music. Open to graduate students only.

PY.710.656. Song Analysis. 3 Credits.
An exploration of the interactions between text and music within the art-song repertoire from various style periods, drawing on theories of drama, linguistics, cognition, and music. Open to graduate students only.

PY.710.659. Song Analysis. 3 Credits.
An exploration of the interactions between text and music within the art-song repertoire from various style periods, drawing on theories of drama, linguistics, cognition, and music. Open to graduate students only.

PY.710.662. Music Of Scriabin - Pitch Structure/Form. 3 Credits.
The study of musical content in relation to harmonic, tonal, motivic and formal aspects of Scriabin's technique. A significant part of the discussions will be devoted to innovations in pitch structure and form, as well as large-scale musical projects of Scriabin. In particular, we will cover the topics of three stylistic periods in Scriabin's biography, the evolution of his harmony on the examples of harmonic analysis of preludes, etudes, piano miniatures and orchestral compositions. The format of this seminar will include student performances, short presentations and exercises in harmonization.

PY.710.664. Opera Analysis. 3 Credits.
This analysis course is for anyone interested in operatic character development through the use of tonal region, melodic/harmonic growth, development and long-range structural goals. We will explore some of the most beloved characters of opera from the perspective of the musical structures on which they are built. Special emphasis will be placed on developing a nuanced understanding of these characters through the clues buried in the music.

PY.710.667. Analysis Early 19c Piano Lit. 3 Credits.
A detailed analysis of representative works from the piano repertoire. Open to graduate students only.

PY.710.668. Analysis 19c Piano Lit. 3 Credits.
A detailed analysis of representative works from the piano repertoire. Open to graduate students only.

PY.710.669. Music Theory Pedagogy. 3 Credits.
This course investigates and discusses available teaching resources for students who may wish to teach undergraduate theory, including current technology, as well as classroom observation and practice teaching.

PY.710.672. Music Of Scriabin - Pitch Structure/Form. 3 Credits.
The study of musical content in relation to harmonic, tonal, motivic and formal aspects of Scriabin's technique. A significant part of the discussions will be devoted to innovations in pitch structure and form, as well as large-scale musical projects of Scriabin. In particular, we will cover the topics of three stylistic periods in Scriabin's biography, the evolution of his harmony on the examples of harmonic analysis of preludes, etudes, piano miniatures and orchestral compositions. The format of this seminar will include student performances, short presentations and exercises in harmonization.

PY.710.674. Opera Analysis. 3 Credits.
This analysis course is for anyone interested in operatic character development through the use of tonal region, melodic/harmonic growth, development and long-range structural goals. We will explore some of the most beloved characters of opera from the perspective of the musical structures on which they are built. Special emphasis will be placed on developing a nuanced understanding of these characters through the clues buried in the music.

PY.710.677. Analysis Early 19c Piano Lit. 3 Credits.
A detailed analysis of representative works from the piano repertoire. Open to graduate students only.

PY.710.678. Analysis 19c Piano Lit. 3 Credits.
A detailed analysis of representative works from the piano repertoire. Open to graduate students only.

PY.710.679. Music Theory Pedagogy. 3 Credits.
This course investigates and discusses available teaching resources for students who may wish to teach undergraduate theory, including current technology, as well as classroom observation and practice teaching.
PY.710.650. Theory Pedagogy Internship. 3 Credits.
This course consists of a semester of supervised teaching for students in Peabody’s Master of Music in Music Theory Pedagogy (MM MTP) program.

PY.710.659. Intersections of Gender & Music Theory. 3 Credits.
This analysis course is for anyone interested in the intersections of gender and music theory. We will explore a wide variety of works by women, contextualize their practices via short readings, and develop creative analytical approaches to illuminate their music. Special emphasis will be placed on living composers and the development of a nuanced analytical tool kit to respond critically and contribute to the discourse of intersectional analysis.
Prerequisite(s): Students must meet music theory seminar proficiency requirements in order to enroll in this course. Undergraduate students who are eligible to enroll in graduate theory seminars must first complete PY.710.212[C] or PY.710.214[C].

PY.710.663. Tonal Analysis Principles. 3 Credits.
A study of the principles for the analysis of common-practice tonal music. A variety of forms, genres, and styles will be explored.
Prerequisite(s): Students must meet music theory seminar proficiency requirements in order to enroll in this course. Undergraduate students who are eligible to enroll in graduate theory seminars must first complete PY.710.212[C] or PY.710.214[C].

PY.710.667. Beethoven String Quartets. 3 Credits.
This course is a study of the string quartets of Beethoven.
Prerequisite(s): Students must meet music theory seminar proficiency requirements in order to enroll in this course. Undergraduate students who are eligible to enroll in graduate theory seminars must first complete PY.710.212[C].

PY.710.661. Music in Image: Theory of Film Music. 3 Credits.
The study of music in film, emphasizing the emergence of the ideas of montage, the question of diegetic and non-diegetic presentations, and the problems of rhythm and meter in both visual and acoustic domains.
Prerequisite(s): Students must meet music theory seminar proficiency requirements in order to enroll in this course. Undergraduate students who are eligible to enroll in graduate theory seminars must first complete PY.710.212[C] or PY.710.214[C].

PY.710.677. Fugue: Bach/Shostakovich. 3 Credits.
This course examines the wide-ranging use of fugue in music from the high baroque to the mid-20th century. The class focuses on the techniques and designs themselves, and how those techniques and designs relate to both the larger works studied and the broader musical styles of the times.
Prerequisite(s): Students must meet music theory seminar proficiency requirements in order to enroll in this course. Undergraduate students who are eligible to enroll in graduate theory seminars must first complete PY.710.212[C] or PY.710.214[C].

PY.710.682. Theory/Analysis Russian Music. 3 Credits.
Open to graduate students only.

PY.710.683. Schumann. 3 Credits.
A study of the music of Schumann and his contemporaries. Emphasis is placed on analysis of chords, structure, modulation, and motivic development. Open to graduate students only.

PY.710.684. Theoretical Aspects/Tchaikovsky. 3 Credits.

PY.710.685. Music Theory Pedagogy Project. 3 Credits.
Designed for Music Theory Pedagogy students, the project will examine a specific aspect of music theory teaching. Students work under the supervision of a faculty advisor. Open to graduate students only. May not be used for seminar credit.

PY.710.687. Well Tempered Clavier. 3 Credits.
A detailed analysis of the preludes and fugues in Book I and Book II of Bach’s Well-Tempered Clavier. Open to graduate students only.
Prerequisite(s): Students must meet music theory seminar proficiency requirements in order to enroll in this course. Undergraduate students who are eligible to enroll in graduate theory seminars must first complete PY.710.212[C] or PY.710.214[C].

PY.710.688. Well Tempered Clavier. 3 Credits.
A detailed analysis of the preludes and fugues in Book I and Book II of Bach’s Well-Tempered Clavier. Open to graduate students only.

PY.710.692. Wind Music Orchestration. 3 Credits.
This course explores orchestration developments in repertoire for the modern concert wind band. We will focus on developing an understanding the works of several key contributors to the repertoire and engage in stylistic reductions and model orchestration projects.
Prerequisite(s): Students must meet music theory seminar proficiency requirements in order to enroll in this course. Undergraduate students who are eligible to enroll in graduate theory seminars must first complete PY.710.212[C].

PY.710.714. Thinking By Ear: Segue to 20th C. 3 Credits.
An exploration of issues concerning music of the 20th century with a focus on listening, reading, creative thinking, and analysis. Examines the practical implications for research and various approaches to analytical interpretation of music. Open to graduate students only.

PY.715.120. Ear Training/Sightsinging Intensive 2. 2 Credits.
An intensive course in the skills of reading and hearing music, employing Dalcroze techniques for the development of musicianship. To be taken in conjunction with Music Theory 1-2. Open to undergraduate students only.

PY.715.124. Ear Training/Sightsinging Intensive 1. 2 Credits.
An intensive course in the skills of reading and hearing music, employing Dalcroze techniques for the development of musicianship. To be taken in conjunction with Music Theory 1-2. Open to undergraduate students only.

PY.715.123. Ear Training/Sightsinging 1. 2 Credits.
A basic course in the skills of reading and hearing music, employing Dalcroze techniques for the development of musicianship. To be taken in conjunction with Music Theory 1-2. Open to undergraduate students only.

PY.715.124. Ear Training/Sightsinging 2. 2 Credits.
A basic course in the skills of reading and hearing music, employing Dalcroze techniques for the development of musicianship. To be taken in conjunction with Music Theory 1-2. Open to undergraduate students only.

PY.715.125. Ear Training/Sightsinging (Perfect Pitch) 1. 2 Credits.
A Perfect Pitch accelerated version of 710 • 123 and 710 • 223 that covers the material of the two-year course in one year. Open to undergraduate students only.

PY.715.126. Ear Training/Sightsinging 3. 2 Credits.
A continuation of Ear-Training 1-2, with heavy emphasis on Bach chorales and 20th-century techniques. To be taken in conjunction with Music Theory 3-4. Open to undergraduate students only.
Prerequisite(s): PY.715.124[C] OR PY.715.120[C]
PY.715.224. Ear Training/Sightsinging 2. 2 Credits.
A continuation of Ear-Training 1, with heavy emphasis on Bach chorales
and 20th-century techniques. To be taken in conjunction with Music
Theory 3-4. Open to undergraduate students only.
Prerequisite(s): PY.715.223[C]

PY.715.226. Ear Training/Sightsinging (Perfect Pitch) 2. 2 Credits.
A Perfect Pitch accelerated version of Ear-Training 1 (710.123) and Ear-
Training 2 (710.223) that covers the material of the two-year course in one
year. Open to undergraduate students only.
Prerequisite(s): PY.715.125[C]

PY.715.323. Ear Training 5. 2 Credits.
After a short review of highly chromatic late 19th- and early 20th-century
music, this class focuses on atonal music, beginning with the late
works of Liszt and Wolf and continuing into the music of today. Open to
graduate students and undergraduates who have successfully completed
both Ear-Training 1 and 2.
Prerequisite(s): PY.715.224[C] OR PY.715.226[C]

PY.715.324. Ear Training/Sightsinging III. 2 Credits.
After a short review of highly chromatic late 19th- and early 20th-century
music, this class focuses on atonal music, beginning with the late works
of Liszt and Wolf and continuing into the music of today. Open to graduate
students and undergraduates who have successfully completed both Ear-
Training 1 and 2.

PY.715.425. Ear Training Review.
A graduate review course in the principles of ear-training, dictation, sight-
reading, and clefs. Open to graduate students only.

PY.715.426. Ear Training Review. 2 Credits.
A graduate review course in the principles of ear-training, dictation, sight-
reading, and clefs. Open to graduate students only.

PY.715.155. Keyboard Studies 1. 2 Credits.
A study of basic skills involved in reading, harmonization, transposition,
improvisation, and analysis. Section assignments are determined by
audition. To be taken in conjunction with Music Theory 1-2. Open to
undergraduate students only.

PY.715.156. Keyboard Studies 2. 2 Credits.
A study of basic skills involved in reading, harmonization, transposition,
improvisation, and analysis. Section assignments are determined by
audition. To be taken in conjunction with Music Theory 1-2. Open to
undergraduate students only.

PY.715.255. Keyboard Studies 3. 2 Credits.
A continuation of PY.710.155-156, Keyboard Studies 1-2. Emphasis
on harmonic and formal analysis as tools for sight-reading
and memorization. Repertoire includes solo and duet works,
accompaniments, and score-reading. To be taken in conjunction with
Music Theory 3-4. Open to undergraduate students only.

PY.715.256. Keyboard Studies 2. 2 Credits.
A continuation of 710.155-156 Keyboard Studies 1. Emphasis
on harmonic and formal analysis as tools for sight-reading
and memorization. Repertoire includes solo and duet works,
accompaniments, and score-reading. To be taken in conjunction with
Music Theory 3-4. Open to undergraduate students only.

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), Suspiria (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 performing are 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 musicalology 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.610.625. Technologies in the Concert Hall & Opera House. 3 Credits.
This seminar considers the 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 virtuosos, 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.610.674. History/Musical Inst. 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 practice, and appreciation of both capitalist and communist nations were also a part of it. To gain an understanding of the workings of musical instruments, projects 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 co-mingled 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.

PY.320.101.  **Music for New Media 1.  3 Credits.**  
A foundation of compositional skills. Students will analyze the work of seminal composers of Western music and learn to compose by mimicking their style. Compositions will be scored and notated for common instruments but realized through software emulation. Software used in class: a digital audio workstation (e.g., Logic Pro) and notation software (e.g., Finale).

PY.320.102.  **Music for New Media 2.  3 Credits.**  
Further development of compositional skills as they relate to film, TV and video game scoring. Students will analyze historic and contemporary scores, considering the role of music when it is synchronized to picture. Students will be required to make short cues inspired by or as clones of cues from the movies they study. They will examine ways to invoke common cinematic moods using a range of scales/modes, intervals, chord sequences, and instrumental choices. In lab classes they will have time to individually work on simple exercises, making original themes and variations under headphones that they will then share with the rest of the class for critiques. They will have homework time to complete these pieces and be graded on them. Students will delve deeper into sample-based sound libraries, learning how to create simple orchestrations, arranged for common instruments but realized through software emulation. Software used in class: for composition—a digital audio workstation e.g., Logic Pro, Ableton Live, plus the Amadeus orchestral software library etc; for video editing and audio mastering—Avid ProTools.

PY.320.201.  **Music for New Media 3.  3 Credits.**  
Students explore the role of sound design by composing soundscapes to accompany moving images, and recording Foley elements. In addition, principals of orchestration studied in the Instrumentation course are applied to software instruments. Students will learn to create an orchestral realization of a composition that sounds as realistic as possible. Final project will be a scene in which they are individually responsible for creating all sound elements except dialogue. Project will model professional work through the use of contracts, timeline development and other project management skills. Prerequisites: Music for New Media 2 and Instrumentation and Arranging; Co-requisite: The Tools of New Media 1.

PY.320.202.  **Music for New Media 4.  3 Credits.**  
This semester will bring the tools and techniques already learned into the 3D virtual reality formats, with some sound elements locked in place while others respond to head-tracked movements. Software: Spatial Audio plugins for Logic Pro and Pro Tools. Prerequisite: Music for New Media III.

PY.320.211.  **The Tools of New Media I.  2 Credits.**  
Students will demonstrate competence and creativity in using the software and hardware tools integral to work in interactive media, such as Unity, Unreal Engine, Adobe Air, and MaxMSP. Prerequisite: Music for New Media II.

PY.320.212.  **The Tools of New Media II.  2 Credits.**  
A continuation of Tools of New Media I. In addition, students will apply their skills to VR hardware systems and their associated software development kits (SDKs). Prerequisite: Tools of New Media I.
PY.320.521. Music Tech. for Classical & Jazz. 3 Credits.
Music Tech for Classical and Jazz Musicians is a 3-credit online-only course designed for Peabody students and alumni who want to learn how computers and technology can enhance their working methods and practice/performance techniques, while expanding their access to a range of potential career paths and general employability. Learning objectives at the end of the course, students will be able to: 1. Understand how to use computers and tablets for recording, notation, and arrangement; 2. Know how to input, edit, process and mix MIDI music and digital audio on their own devices, or in select Peabody project studios; 3. Enhance their musical CVs by uploading their work to online audio/video hosting sites such as SoundCloud and YouTube. Instructor permission required for enrollment.

BU.000.000. Advanced Registration Placeholder. 2 Credits.

SA.000.050. Teaching from a Distance Sandbox 1. 1 Credit.
SA.000.051. Teaching from a Distance Sandbox 2. 1 Credit.
SA.000.052. Teaching from a Distance Sandbox 3. 1 Credit.
SA.000.053. Teaching from a Distance Sandbox 4. 1 Credit.
SA.000.054. Teaching from a Distance Sandbox 5. 1 Credit.

SA.680.680. Introduction to Energy, Resources & Environment. 4 Credits.
This course introduces students to the fundamentals of energy, resources, and environment. It covers a wide range of topics from the functioning of electricity markets to the challenge of climate policy and the management of air pollution. It also introduces a host of key concepts and analytical frameworks that underpin policy analysis in the field, such as notions of collective action and the role of regulatory agencies in monopolistic markets. The course pays particular attention to the energy-environment nexus, including the challenge of low-carbon development in an era of climate change. The course lays the foundation for other courses in the program. Prerequisites for the course are Online Basics of Energy (SA.680.600) and Online Basics of Environment (SA.680.601).<a href="https://www.dropbox.com/s/84wpcyx54wtgr1w/SelfEnroll%20ERE%20BE%20and%20BE%20v%2020.3.2019.pdf?dl=0" target="_blank">Click here for 680.600 self-enroll instructions.</a>; they both must be completed by the drop/add period or you will be dropped from the class.

PY.540.391. Stage Movement. 1 Credit.
Techniques for attaining intellectual and physical control to achieve greater security and facility on stage in general and to use movement as a tool in characterization.

PY.540.491. Acting For Opera. 1 Credit.
An approach to dramatic characterization through the development of the actor’s imagination and expressive range, with special emphasis on the ensemble and projection techniques of the lyric stage.

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An approach to dramatic characterization through the development of the actor’s imagination and expressive range, with special emphasis on the ensemble and projection techniques of the lyric stage.

PY.540.513. Movement 1. 1 Credit.
Develops physical awareness, movement skills, and integration of musical and spatial concepts. Includes introductory dance technique, vocabulary and patterns. Active studies in Dalcroze eurhythmics, choreography, characterization and styles provide further abilities useful in opera.

PY.540.514. Stage Movement. 1 Credit.
This course develops singers’ physical awareness, movement skills, and integration of musical and dramatic content. Areas of study include the dynamics of stage space, gesture as a product of characterization, and knowledge of basic dance forms for the opera stage. Processes draw from somatic studies and Jaques-Dalcroze eurhythmics.

PY.540.515. Movement 3. 1 Credit.
This class will explore the practical depiction of stage combat for opera. Our approach to the craft of staged combat will be divided between three fields of study: the technical skills of safely and effectively portraying violence; the use of staged combat as an applied acting technique through which to explore character, story, and audience; and a professional skill set.

PY.540.521. Opera Seminar. 2 Credits.
An introduction to acting for the Opera stage.

PY.540.522. Opera Seminar. 2 Credits.
An introduction to acting for the Opera stage.

PY.540.535. Opera Aria Coaching. 2 Credits.

PY.540.536. Opera Aria Coaching. 2 Credits.

PY.540.541. Opera Etude Seminar. 1 - 2 Credits.
A course to develop new operatic works by Peabody composers in close collaboration with vocalists. Study includes investigations of vocal function and use; an overview of literature and notational practices; exercises in writing for solo voice and instruments; libretto development; scene improvisation; and discussion of best practices for collaboration. Up to five composers from the fall semester will be chosen to write a 15-minute scene or one-act opera for full production in the spring.** For composers, participation in the fall semester is prerequisite to the spring.** The course is open to composers at the senior-year level or above. Junior-year composers may be enrolled by permission. Singers are enrolled via opera diagnostic auditions at the beginning of the year. Instrumentalists are also invited to participate for credit in both semesters.

PY.540.542. Opera Etude Composition. 2 Credits.
A course to develop new operatic works by Peabody composers in close collaboration with vocalists. Study includes investigations of vocal function and use; an overview of literature and notational practices; exercises in writing for solo voice and instruments; libretto development; scene improvisation; and discussion of best practices for collaboration. Up to five composers from the fall semester will be chosen to write a 15-minute scene or one-act opera for full production in the spring.** For composers, participation in the fall semester is prerequisite to the spring.** The course is open to composers at the senior-year level or above. Junior-year composers may be enrolled by permission. Singers are enrolled via opera diagnostic auditions at the beginning of the year. Instrumentalists are also invited to participate for credit in both semesters.

PY.540.552. Stage Directing. 1 Credit.

PY.540.593. Prof Coaching In Opera. 1 Credit.
Individual musical and dramatic coaching for advanced voice students. Enrollment limited, by permission of instructor.

PY.540.594. Prof Coaching In Opera. 2 Credits.
Individual musical and dramatic coaching for advanced voice students. Enrollment limited, by permission of instructor.

PY.540.639. Opera Workshop. 1 Credit.
An introduction to dramatic characterization as it relates to and is practiced on the Opera stage.
PY.540.640. Opera Theater. 1 Credit.
An advanced course on acting for the Opera stage.

PY.540.893. Prof Coaching In Opera. 1 Credit.
Individual musical and dramatic coaching for advanced voice students.
Enrollment limited by permission of instructor.

PY.540.894. Prof Coaching In Opera. 1 Credit.
Individual musical and dramatic coaching for advanced voice students.
Enrollment limited by permission of instructor.

PY.460.423. Organ Literature. 3 Credits.
A study of selected organ literature from all periods within the context of history, instrument design, and performance practice.

PY.460.424. Organ Literature. 3 Credits.
A study of selected organ literature from all periods within the context of history, instrument design, and performance practice.

PY.460.425. Resources for Contemporary Church Musicians. 3 Credits.
This course is a survey of liturgics, working with the lectionary, choral literature for the average choir, conducting styles and interpretation, hymnody, and related subjects. The spring semester focuses primarily on conducting, conducting from the console, choral literature, anthem accompaniment, children’s choir techniques and repertoire, handbell techniques and repertoire, service planning, practical skills for managing a church music program, and forming a personal philosophy of church music.

PY.460.426. Resources for Contemporary Church Musicians. 3 Credits.
This course is a survey of liturgics, working with the lectionary, choral literature for the average choir, conducting styles and interpretation, hymnody, and related subjects. The spring semester focuses primarily on conducting, conducting from the console, choral literature, anthem accompaniment, children’s choir techniques and repertoire, handbell techniques and repertoire, service planning, practical skills for managing a church music program, and forming a personal philosophy of church music.

PY.460.510. Organ for Non-Majors. 1 Credit.
Open to everyone with basic keyboard proficiency, this introductory course in service playing will cover organ technique, registration, hymn playing, and accessible literature.

PY.460.511. Organ for Non-Majors. 1 Credit.
Open to everyone with basic keyboard proficiency, this introductory course in service playing will cover organ technique, registration, hymn playing, and accessible literature.

PY.460.545. Organ Seminar (UG). 1 Credit.
Classes in performance covering the repertoire and stylistic concepts from all periods of organ literature. A yearly requirement of organ majors.

PY.460.546. Organ Seminar (UG). 1 Credit.
Classes in performance covering the repertoire and stylistic concepts from all periods of organ literature. Open to majors only.

PY.460.845. Organ Seminar (GR). 1 Credit.
Classes in performance covering the repertoire and stylistic concepts from all periods of organ literature. A yearly requirement of organ majors.

PY.460.846. Organ Seminar (GR). 1 Credit.
Classes in performance covering the repertoire and stylistic concepts from all periods of organ literature. Open to majors only.

PY.520.615. Pedagogy Internship. 2 Credits.
The internship is intended to provide a one-year supervised work experience during which students are expected to demonstrate the ability to present well-planned and engaging classes and lessons. The primary focus is to further develop teaching skill in a studio setting.

PY.520.617. Internship Seminar. 1 Credit.
The seminar is intended to provide a forum for the following activities and discussion topics: sharing of successful teaching experiences, group review of videotapes, microteaching, discussion of recordkeeping systems, the business of teaching music, motivational techniques for special situations, and the importance of the parent and parent-teacher relationship.

PY.520.618. Portfolio Development. 1 Credit.
Guidance in professional portfolio development. The result will be a professional portfolio which is an organized collection of materials which demonstrate the intern’s educational philosophy, knowledge of materials, experience in teaching, professional references, audio and video recording of teaching and performance obtained or collected during the first three semesters of graduate work. In addition, students will discuss employment opportunities, practice answering questions frequently used in the interview process and discuss how to effectively use their portfolio to gain a position as a studio instructor.

PY.415.567. Chamber Music for Percussion. 1 Credit.
PY.415.567 Consists of 14 hours of coaching per semester with students performing works for both percussion group and mixed ensemble. The most outstanding of these projects will receive a performance on the Peabody Percussion Group Concert.

PY.415.568. Chamber Music for Percussion. 1 Credit.
PY.415.568 Consists of 14 hours of coaching per semester with students performing works for both percussion group and mixed ensemble. The most outstanding of these projects will receive a performance on the Peabody Percussion Group Concert.

PY.450.111. Sightreading. 2 Credits.
A course to help foster fluency in the essential skill of transforming written music into sound. Includes score scanning, pattern recognition, and analysis of harmonic, rhythmic, and melodic structures in music from all periods. Required for undergraduate piano and organ majors. Also offered as an elective.

PY.450.112. Sightreading. 2 Credits.
A course to help foster fluency in the essential skill of transforming written music into sound. Includes score scanning, pattern recognition, and analysis of harmonic, rhythmic, and melodic structures in music from all periods. Required for undergraduate piano and organ majors. Also offered as an elective.

PY.450.213. Accompanying. 1 Credit.
A course designed to acquaint pianists with the listening skills, flexibility, sensitivity, knowledge of musical style, and interpretative skills required of a collaborative artist. Traditional song literature will be discussed, prepared, and performed within a class setting, with an emphasis on the poetic analysis, musicianship, sound production, and pianistic techniques required for effective collaboration. Open to all qualified keyboard students at any level, this course is required for all undergraduate piano majors.

PY.450.214. Accompanying. 1 Credit.
A course designed to acquaint pianists with the listening skills, flexibility, sensitivity, knowledge of musical style, and interpretative skills required of a collaborative artist. Traditional song literature will be discussed, prepared, and performed within a class setting, with an emphasis on the poetic analysis, musicianship, sound production, and pianistic techniques required for effective collaboration. Open to all qualified keyboard students at any level, this course is required for all undergraduate piano majors.
PY.450.411. **Keyboard Literature 1.** 2 Credits.
A study of the solo and chamber literature for keyboard instruments from the Classical period to the early 19th century.

PY.450.412. **Keyboard Literature II.** 2 Credits.
A survey of the piano music of the Classical period, with emphasis on the works of Haydn, Mozart, and Beethoven. Works will be considered from a range of perspectives, including stylistic, analytic, historical, and interpretive.

PY.450.413. **Keyboard Literature III.** 2 Credits.
A survey of piano music from the Romantic period. Works will be considered from a range of perspectives, including stylistic, analytic, historical, and interpretive.

PY.450.414. **Keyboard Literature IV.** 2 Credits.
A survey of the piano music of the 20th century, from its post-romantic roots to the present. Works will be considered from a range of perspectives, including stylistic, analytic, historical, and interpretive.

PY.450.628. **New Piano Music.** 2 Credits.
A course designed for the study and performance of post-1950 solo piano repertoire. Semester projects will include playing for and working with living composers. Guests scheduled to participate include composer Curt Cacioppo, pianist Leon Fleisher, and conductor Carl St.Clair. For piano majors only.

PY.450.667. **Piano Pedagogy.** 2 Credits.
Exploration of principles, materials, and career development in the teaching of piano. Includes observation of Preparatory teachers and some supervised teaching of pre-collegestudents. Open to majors only.

PY.450.668. **Piano Pedagogy.** 2 Credits.
Exploration of principles, materials, and career development in the teaching of piano. Includes observation of Preparatory teachers and some supervised teaching of pre-collegestudents. Required for undergraduate piano majors and for MM Piano majors with Pedagogy emphasis, also offered as an elective. Open to majors only.

**Prerequisite(s):** PY.450.667(C)

PY.450.845. **Piano Seminar (DMA).** 1 Credit.
A seminar required of all doctoral students. Focus is on preparation for entering the music profession, including practice teaching, press kit and resume preparation, discussion of job searches, and topics of special interest. Offered in alternate years.

PY.715.211. **Keyboard Skills 1 - Piano Majors.** 2 Credits.
A course in keyboard harmony, including transposition, figured bass, melody harmonization, and analysis. Required for undergraduate piano and organ majors.

PY.715.212. **Kybd Skills/Piano Majors II.** 2 Credits.
A course in keyboard harmony, including transposition, figured bass, melody harmonization, and analysis. Open to majors only. Required for undergraduate piano and organ majors.

PY.715.311. **Keyboard Skills 3 - Piano Majors.** 2 Credits.
A course designed to build score-reading skills at the keyboard. Required for undergraduate piano majors.

PY.715.312. **Kybd Skills/Piano IV.** 2 Credits.
A course designed to build score-reading skills at the keyboard. Open to majors only. Required for undergraduate piano majors.

PY.715.633. **Advanced Keyboard Skills - Piano Majors.** 2 Credits.
A course in score-reading, transposition, and figured bass accompaniment. Open to majors only. Required for MM piano majors. Students who completed Peabody's undergraduate courses in keyboard skills (530 • 211-212 and 530 • 311-312) with a grade of B or higher are exempt from this course.

PY.715.634. **Adv Kybd Skills/Pianist.** 2 Credits.
A course in score-reading, transposition, and figured bass accompaniment. Open to majors only. Required for MM piano majors. Students who completed Peabody's undergraduate courses in keyboard skills (530 • 211-212 and 530 • 311-312) with a grade of B or higher are exempt from this course.

PY.123.111. **Exploring Arts Careers.** 1 Credit.
Exploring Arts Careers is a required one-semester course for all first-year undergraduates. The class introduces strategies that enhance artistic development, the attributes of professionalism, the breadth of 21st-century careers in the creative and performing arts, basic plans for individual career development, and the sense of place in artistic creation. Class sessions will be led by Exploring Arts Careers instructors, teaching assistants, and guest artists and professionals from Baltimore and beyond. 1 credit.

PY.123.311. **Building a Brand and Portfolio.** 2 Credits.
Building a Brand and Portfolio is a two-credit course which focuses on career development training. Students will develop a digital portfolio and conduct an interview with a potential mentor. Digital portfolio will include website, supporting media, artist bio, mission statement, and interests. Course also covers key professional skills including networking, negotiating, and financial management.

**Prerequisite(s):** PY.123.101(C) OR PY.123.111(C)

PY.123.312. **Pitching Your Creative Idea.** 2 Credits.
In this project-based course, students develop and practice essential skills for the 21st century performing artist through designing, proposing and evaluating an artistic project for a setting external to Peabody. A juried proposal, while serving as the capstone for this class, will also serve as an entry in a real competition for an extended and supported residency at one of Peabody's partner institutions.

**Prerequisite(s):** PY.123.311(C)

PY.123.412. **Music and Law.** 2 Credits.
Music and Law: Copyright, Contracts, and Business Structures - How does a musician make a living? In this foundational survey course, students will learn about the legal structures that address the value of their art. Topics include how copyright provides income for composers, how contracts determine what performers are paid, and how business structures affect the negotiation process. Advanced topics may include copyright infringement, the law of agency, and negotiation tactics. By steeping themselves in the legal context of their music, students will empower themselves to protect the high standards of their art.

PY.123.413. **Music Publishing and Organizations.** 2 Credits.
How do musical compositions make it out into the world? In this practicum, students will get hands-on experience administering the recently discovered archive of a former Peabody composer whose centennial will be in 2021. Participants will help run a not-for-profit corporation, prepare critical and/or performing editions of works, and conclude the term with a recital of these rediscovered compositions. Due to the size of the archive (60+ works), this practicum could repeat each semester and culminate in a centennial concert or festival in 2021.
PY.123.415. Arts Leadership Today. 2 Credits.
Learn through discussion, case studies and hands on practice key aspects of leading and managing an arts organization today including strategic planning, programming, marketing, public relations, fundraising, staffing, budgeting, and community engagement.

PY.123.499. Business of Music Practicum. 1 Credit.
Required for students minoring in the Business of Music.

PY.123.501. Alexander Technique. 2 Credits.
This course is designed to provide students with a practical, experiential understanding of the principles of the Alexander Technique, a process of movement re-education, and the application of those principles to daily activities and to playing an instrument or singing. Much time will be given to the investigation of individual ways of moving. The exploration of this technique will lead students to a quality of movement informed by heightened physical and spatial awareness, improved balance, coordination and breathing, and effortless support. Students will learn how to avoid neck, back and shoulder pain, along with a means of preventing repetitive strain injuries related to playing their instruments.

PY.123.521. Playing Well 1. 3 Credits.
Offered at the graduate level, this course covers anatomy and movement concepts as applied to music making, with particular attention to those structures at risk for repetitive trauma. This three-credit, 14-week online course is asynchronous, so you can work through the weekly course material when it's convenient for you. Through original and curated videos, assigned reading, participation in discussion boards, and individual assignments, you will learn how musicians use their bodies, exploring the skeletal, muscular, and nervous systems as well as posture and breathing, and analyzing movements that can cause stress and injury.

PY.123.522. Playing Well 2. 3 Credits.
Explores instrumental musicians’ playing-related disorders. Topics include an overview of risk factors and injury mechanisms, principles of treatment, medical examinations, and specific injuries and treatments by body region. Students receive information from the expert perspectives of physicians, therapists, and musicians and complete a practical capstone project designed to apply medical and therapeutic knowledge to their work in practice and performance.
Prerequisite(s): Students must have successfully completed Playing Well 1 PY.123.521[C]

PY.123.523. Playing Well 3. 3 Credits.
Three-credit course explores primary and secondary prevention strategies within a framework of prevention, preparedness, response, and recovery. Topics include the importance of exercise, sleep and nutrition; how to plan playing-specific mind and body training and functional conditioning; warm-up, cool-down, unloading, recovery, and regeneration activities as key components of performance training; exposure control to repetition and force through efficient motor learning strategies; and integration of retraining programs in rehabilitation to prevent reinjury.

PY.123.611. Building a Brand and Portfolio. 2 Credits.
Building a Brand and Portfolio is a two-credit course which focuses on career development training. Students will develop a digital portfolio and conduct an interview with a potential mentor. Digital portfolio will include website, supporting media, artist bio, mission statement, and interests. Course also covers key professional skills including networking, negotiating, and financial management.

PY.123.612. Pitching Your Creative Idea. 2 Credits.
In this project-based course, students develop and practice essential skills for the 21st century performing artist through designing, proposing and evaluating an artistic project for a setting external to Peabody. A juried proposal, while serving as the capstone for this class, will also serve as an entry in a real competition for an extended and supported residency at one of Peabody’s partner institutions.
Prerequisite(s): PY.123.611[C]

PY.310.701. Composition Recital (UG). 2 Credits.
PY.330.721. Conducting Recital (GR 1). 2 Credits.
PY.330.722. Conducting Recital (GR 2). 2 Credits.
PY.330.723. Conducting Recital (GR 3). 2 Credits.
PY.330.724. Conducting Recital (AD 4). 2 Credits.
PY.330.725. Conducting Recital (Concerto). 2 Credits.
PY.330.726. Conducting Recital (Chamber). 2 Credits.
PY.330.727. Conducting Recital (Lecture). 2 Credits.
PY.380.701. Historical Performance Recital (UG). 2 Credits.
PY.380.721. Historical Performance Recital (GR 1). 2 Credits.
PY.380.722. Historical Perf. Recital (GR 2). 2 Credits.
PY.380.723. Historical Performance Recital (GR 3). 2 Credits.
PY.380.724. Historical Performance Recital (AD 4). 2 Credits.
PY.380.725. Historical Performance Recital (Concerto). 2 Credits.
PY.380.726. Historical Performance Recital (Chamber). 2 Credits.
PY.380.727. Historical Performance Recital (Lecture). 2 Credits.
PY.410.701. Brass Recital (Undergraduate). 2 Credits.
PY.410.721. Brass Recital (GR 1). 2 Credits.
PY.410.722. Brass Recital (GR 2). 2 Credits.
PY.410.723. Brass Recital (GR 3). 2 Credits.
PY.410.724. Brass Recital (AD 4). 2 Credits.
PY.410.725. Brass Recital (DMA Concerto). 2 Credits.
PY.410.726. Brass Recital (DMA Chamber). 2 Credits.
PY.410.727. Brass Recital (DMA Lecture). 2 Credits.
PY.415.701. Percussion Recital (UG). 2 Credits.
PY.415.721. Percussion Recital (GR 1). 2 Credits.
PY.415.722. Percussion Recital (GR 2). 2 Credits.
PY.415.723. Percussion Recital (GR 3). 2 Credits.
PY.415.724. Percussion Recital (AD 4). 2 Credits.
PY.415.725. Percussion Recital (Concerto). 2 Credits.
PY.415.726. Percussion Recital (Chamber). 2 Credits.
PY.415.727. Percussion Recital (Lecture). 2 Credits.
PY.420.701. Harp Recital (UG). 2 Credits.
PY.420.721. Harp Recital (GR 1). 2 Credits.
PY.420.722. Harp Recital (GR 2). 2 Credits.
PY.420.723. Harp Recital (GR 3). 2 Credits.
PY.420.724. Harp Recital (AD 4). 2 Credits.
PY.420.725. Harp Recital (DMA Concerto). 2 Credits.
PY.420.726. Harp Recital (DMA Chamber). 2 Credits.
PY.420.727. Harp Recital (DMA Lecture). 2 Credits.
PY.425.701. Strings Recital (UG). 2 Credits.
PY.425.721. Strings Recital (GR 1). 2 Credits.
PY.425.722. Strings Recital (GR 2). 2 Credits.
PY.425.723. Strings Recital (GR 3). 2 Credits.
PY.425.724. Strings Recital (AD 4). 2 Credits.
PY.425.725. Strings Recital (DMA Concerto). 2 Credits.
PY.425.726. Strings Recital (DMA Chamber). 2 Credits.
PY.425.727. Strings Recital (DMA Lecture). 2 Credits.
PY.430.701. Woodwinds Recital (UG). 2 Credits.
PY.430.721. Woodwinds Recital (GR 1). 2 Credits.
PY.430.722. Woodwinds Recital (GR 2). 2 Credits.
PY.430.723. Woodwinds Recital (GR 3). 2 Credits.
PY.430.724. Woodwinds Recital (AD 4). 2 Credits.
PY.430.725. Woodwinds Recital (DMA Concerto). 2 Credits.
PY.430.726. Woodwinds Recital (Chamber). 2 Credits.
PY.430.727. Woodwinds Recital (Lecture). 2 Credits.
PY.450.701. Piano Recital (UG). 2 Credits.
PY.450.721. Piano/Ens.Arts Recital (GR 1). 2 Credits.
PY.450.722. Piano/Ens. Arts Recital (GR 2). 2 Credits.
PY.450.723. Piano Recital (GR 3). 2 Credits.
PY.450.724. Piano Recital (AD 4). 2 Credits.
PY.450.725. Piano Recital (DMA Concerto). 2 Credits.
PY.450.726. Piano Recital (DMA Chamber). 2 Credits.
PY.450.727. Piano Recital (DMA Lecture). 2 Credits.
PY.460.701. Organ Recital (UG). 2 Credits.
PY.460.721. Organ Recital (GR 1). 2 Credits.
PY.460.722. Organ Recital (GR 2). 2 Credits.
PY.460.723. Organ Recital (GR 3). 2 Credits.
PY.460.724. Organ Recital (AD 4). 2 Credits.
PY.460.725. Organ Recital (DMA Concerto). 2 Credits.
PY.460.726. Organ Recital (DMA Chamber). 2 Credits.
PY.460.727. Organ Recital (DMA Lecture). 2 Credits.
PY.470.309. Guitar Junior Recital. 1 Credit.
PY.470.701. Guitar Recital (UG). 2 Credits.
PY.470.721. Guitar Recital (GR 1). 2 Credits.
PY.470.722. Guitar Recital (GR 2). 2 Credits.
PY.470.723. Guitar Recital (GR 3). 2 Credits.
PY.470.724. Guitar Recital (AD 4). 2 Credits.
PY.470.725. Guitar Recital (DMA Concerto). 2 Credits.
PY.470.726. Guitar Recital (DMA Chamber). 2 Credits.
PY.470.727. Guitar Recital (DMA Lecture). 2 Credits.
PY.530.701. Voice Recital (UG). 2 Credits.
PY.530.721. Voice Recital (GR 1). 2 Credits.
PY.530.722. Voice Recital (GR 2). 2 Credits.
PY.530.723. Voice Recital (GR 3). 2 Credits.
PY.530.724. Voice Recital (DMA/AD 4). 2 Credits.
PY.530.725. Voice Recital (DMA Concerto). 2 Credits.
PY.530.726. Voice Recital (DMA Chamber). 2 Credits.
PY.530.727. Voice Recital (DMA Lecture). 2 Credits.
PY.540.721. Opera Recital (GPD 1). 2 Credits.
PY.540.722. Opera Recital (GPD 2). 2 Credits.
PY.570.701. Jazz Recital (UG). 2 Credits.
PY.570.721. Jazz Recital (GR 1). 2 Credits.
PY.570.722. Jazz Recital (GR 2). 2 Credits.
PY.550.111. Recording 1 - Fundamentals A. 2 Credits.
PY.550.112. Recording 1 - Fundamentals B. 2 Credits.
PY.550.211. Recording 2 - Studio Technology A. 2 Credits.
PY.550.212. Recording 2 - Studio Technology B. 2 Credits.
PY.550.311. Recording 3a - Classical/Jazz Techniques. 2 Credits.
PY.550.312. Recording 3b - Classical/Jazz Mixing and Editing. 2 Credits.
PY.550.411. Recording 4a - Rock/Pop Techniques. 3 Credits.
A continuation of Recording III, this course focuses on contemporary recording techniques associated with rock/pop music production. Topics include multi-track recording, mixing, overdubbing, and headphone monitoring. Open to majors only.

PY.550.412. Recording 4b - Rock/Pop Mixing and Editing. 3 Credits.
A continuation of Recording III, this course focuses on contemporary recording techniques associated with rock music production. Topics include multi-track recording, mixing, over-dubbing, and headphone monitoring. Prerequisite: Recording III or permission of instructor.
Prerequisite(s): PY.550.411[C]

PY.550.419. Recording Internship. 4 Credits.
Undergraduate students work in supervised professional positions in which they will have the opportunity to apply the knowledge and expertise developed during their course of study. The internship requires 320 hours of service in an approved facility. Open to majors only.

PY.550.511. Advanced Recording Systems 1. 3 Credits.
Theory and practical application of the tools and techniques used in professional audio recording in all common musical styles. Topics include a review of studio acoustics, human perception of sound, microphone theory and application, signal processing, recording, mixing and mastering. Advanced techniques in Classical, Jazz and Rock music recording, and other styles as time permits. Open to incoming students in the Recording and Production track of the Master of Arts in Audio Sciences program.

PY.550.512. Advanced Recording Systems 2. 3 Credits.
Theory and practical application of the tools and techniques used in professional audio recording in all common musical styles. Topics include a review of studio acoustics, human perception of sound, microphone theory and application, signal processing, recording, mixing and mastering. Advanced techniques in classical, jazz and rock music recording, and other styles as time permits. Prerequisite: Acceptance to Recording and Production track of the Master of Arts in Audio Sciences program, or permission of instructor.

PY.550.513. Advanced Studio Production 1. 3 Credits.
Advanced practical training in producing and engineering recordings in a variety of musical styles at a professional level in a masterclass-like environment with an accomplished professional recording engineer. Final capstone projects will be evaluated by a panel of outside producers representing Classical, Jazz and Rock music styles and engineers who are experts in their respective field of professional audio recording, and presented at the end of the year in an open forum attended by all students in the Recording Arts and Sciences department. Open to majors only.

PY.550.514. Advanced Studio Production 2. 3 Credits.
Advanced practical training in producing and engineering recordings in a variety of musical styles at a professional level in a masterclass-like environment with an accomplished professional recording engineer. Final capstone projects will be evaluated by a panel of outside producers representing Classical, Jazz and Rock music styles and engineers who are experts in their respective field of professional audio recording, and presented at the end of the year in an open forum attended by all students in the Recording Arts and Sciences department. Prerequisite: Recording IV or Advanced Recording Systems.
Prerequisite(s): PY.550.513[C]

PY.550.515. Musical Acoustics. 3 Credits.
A course concerned with the physics of sound as applied to properties of musical instruments, perception of musical sound, electronic music reproduction, and the spaces in which they perform. Prerequisites for recording arts majors: Basic Recording I and II or equivalent. Prerequisite for non-recording majors: Basic Recording Techniques or equivalent. Open to majors only, others by permission of instructor.

PY.550.516. Electroacoustics. 3 Credits.
This course focuses on the basics of electroacoustical principles relating to microphones and loudspeakers. Topics include general transducer theory, microphone fundamentals, dynamic and condenser microphones, proximity effect, dynamic cone loudspeakers, closed and vented enclosures, Thiele Small parameters, compression drivers and coaxial loudspeakers, horn loudspeaker theory, and crossover networks. Prerequisites: Musical Acoustics or Audio Design. Open to majors only.

PY.550.517. Psychoacoustics. 3 Credits.
The course focuses on the basics of the physiological and psychological aspects of hearing with applications to audio and sound systems, architectural acoustics, and musical acoustics. Topics include auditory physiology of the outer and inner ear, masking, critical bands, loudness, duration, binaural hearing, localization, and pitch. Open to majors only.

PY.550.519. Acoustics/Audio Measure. 3 Credits.
The theory and application of objective acoustical and audio measurements are studied. Measurement techniques used in the evaluation of both physical spaces and electronic equipment are presented. Topics include measurement microphones, sound level meters, noise sources, spectrum and FFT analysis, frequency analysis, reverberation, speech intelligibility, transfer functions, swept sine techniques, audio power measurements, ADC and DAC linearity, harmonic distortion and mixed signal testing.
Prerequisite(s): PY.550.624[C]

PY.550.521. Recording Practicum. 4 Credits.
This is a required course for students pursuing the double-degree program in Recording Arts and Sciences. Throughout the four successive semesters that make up the course, students will assume the role of principle engineer on outside-of-class recordings including classical large and chamber ensembles, a jazz combo and large jazz ensemble, and a studio recording session involving two or more instruments. Students will meet as a group twice per semester to critique work that has been completed.

PY.550.524. Sound Design/Video Games. 3 Credits.
This course is designed for advanced Composition, Computer Music, and Recording Arts students to study and collaborate on sound design and composition for video games. The class population is made up of 50/50 composers and recording engineers for the purposes of project collaboration. Enrollment by permission of the chair of the department.

PY.550.610. Audio Science and Technology. 3 Credits.
This course is designed to integrate many of the audio and acoustics concepts discussed in the Master of Arts: Concentration in Recording and Production degree curriculum into an exploration of the electronics and acoustics fundamental to audio engineering. Topics include Current, Voltage, and Power in Audio systems; Reactive Circuit Elements; AC Circuits; Semiconductor Devices; Integrated Circuits; Transistor Based Amplifier Circuits; Power Supply Technology; Embedded Systems, and Audio System Engineering. Additional discussion of Architectural Acoustic Fundamentals, including Large Hall and Small room acoustical design. Co- and Pre-requisites: Introduction to Electrical and Computer Engineering (undergraduate) and Advanced Recording Systems (graduate), or permission of the instructor.
PY.550.611. Music & Technology. 3 Credits.
An introduction to the world of consumer audio electronics. The playback chain: What it is, how it works, and how it sounds. Lectures and outside-of-class projects will include a topology analysis of and critical listening to the following audio components and technologies: preamplifiers; power amplifiers; loudspeakers; disc players; DACs; music servers; computer audio; turntables, cartridges, tonearms, phono preamplifiers for vinyl disc playback; broadcast and internet radio; home theater configuration; interconnects; receivers; lossy and lossless codecs; multichannel audio and bass management; specifications and measurement; wireless audio profiles and codecs; network audio; active products and DSP; and headphones and headphone amplifiers. At the end of the course students will have a deep understanding of these topics and the ability to aurally discern the musical impact various design topologies have on the playback of recorded sound. Co- and Pre-requisites: Recording III (undergraduate) and Advanced Recording Systems (graduate), or permission of the instructor.

PY.550.623. Physical Acoustics. 3 Credits.
Basic fundamentals of physical acoustics involving the generation and propagation of sound. Topics include: fundamentals of vibration, 1, 2, and 3 dimensional vibrations; reflection and transmission; radiation and reception; absorption and attenuation of sound; cavities and waveguides; and pipes, resonators, and filters. Prerequisites: Musical Acoustics, Psychoacoustics, Calculus II, and Physics II

PY.550.624. Architectural Acoustics 1. 3 Credits.
This class covers the fundamentals of architectural acoustics design. Topics will include: Plane and spherical waves; acoustic impedance and sound energy density; reflection, refraction, and diffusion; sound absorption; acoustic materials; psychoacoustic aspects; room modes; statistical versus geometric acoustics; reverberation theory; coupled-space acoustics; behavior of sound in rooms; and large versus small room acoustics. Open to students in the Acoustical Studies track of the Master of Arts in Audio Sciences program or by permission of instructor.

PY.550.625. Audiovisual System Design. 3 Credits.
The objective of this class is to provide students with an overview of commercial audiovisual systems design. This will include both the considerations required to design audiovisual systems and all the ancillary considerations required to properly integrate these systems with architecture, electrical, mechanical, structural, and IT systems.

PY.550.626. Noise Control. 2 Credits.
A continuation of Architectural Acoustics (550 • 624) Topics will include: perceptual aspects of noise control; sound power, noise control criteria and standards; hearing loss prevention; environmental acoustics; airborne sound isolation (transmission loss theory, walls, floors, doors, and windows) structure-borne sound insulation (impact insulation theory and floors); vibration isolation (vibration isolators and design); heating, ventilation, and air conditioning (HVAC) noise control; and noise control applications in buildings. Prerequisites: Physical Acoustics, Architectural Acoustics, or permission of instructor. Prerequisite(s): PY.550.517[C]

PY.550.627. Acoustical Modeling. 2 Credits.
Basics of computer modeling for room acoustics and sound system design. Topics include general theory and assumptions underlying computer modeling, different types of acoustical models, auralization, small room acoustics, large room acoustics, and sound system computer models. Introduction to popular computer models including Room Sizer, Room Optimizer, EASE, ULYSSES, and ODEON.

PY.550.631. Graduate Acoustics Seminar. 2 Credits.
This course examines professional practices common in the industry, including interaction with clients, design professionals, and contractors; professional ethics and liability; insurance; contracts and fees; and setting and project documentation. Open to majors only.

PY.550.632. Architectural Acoustics 2. 3 Credits.
This class is a continuation of content introduced in PY.550.624: Architectural Acoustics. This course focuses on analysis, design and application, expanding on established foundations and topical content in previous courses. Architectural acoustics applications for Concert Halls, Recital Halls, Spoken-word Theatre Spaces, Lecture and Classroom Spaces, Worship Spaces, Outdoor Performance Venues, Rehearsal and Practice Spaces, Recording and Production Spaces, Cinemas, Sports Venues, Restaurants and/or Office Spaces may be considered. This course is open to students in the MA in Audio Sciences, Acoustical Studies track, or by permission of instructor.

PY.550.640. Acoustics Design Practicum. 3 Credits.
In this course taken in the final semester of study, students act as acoustical consultants to design or analyze an existing room or sound system using the knowledge gained through prior classes. The students are responsible for complete analysis, measurements, modeling, design documentation, and presentation of the final design in class. Open to majors only.

PY.550.651. Recording for Musicians 1. 2 Credits.
A comprehensive course in recording and associated technologies designed for the musician who wishes to know about the recording arts. The course is taught parallel to Basic Recording I and II but without the required mathematics and physics and is open to upper-level undergraduates and graduate students of all majors.

PY.550.652. Recording for Musicians 2. 2 Credits.
Designed for non-recording majors, this class offers an overview of the recording process starting with a basic understanding of the acoustics of a performance space; through the signal chain of microphones, signal processing, recording, editing, mixing, and loudspeaker and headphone monitors; to the acoustics of the monitoring environment and the human perception of sound. Additional topics include mastering a final product and distribution on CD and through online services. The completion of PY.550.651 is a prerequisite. Prerequisite(s): PY.550.651[C]

PY.550.658. Recording - Ind Study. 1 - 3 Credits.

PY.425.449. Orchestral Repertoire - Violin. 1 Credit.
The development of orchestral performance skills for violinists. Emphasis on repertoire and preparation for auditions. Open to majors only.

PY.425.450. Orchestral Repertoire - Violin. 1 Credit.
The development of orchestral performance skills for violinists. Emphasis on repertoire and preparation for auditions. Open to majors only.

The development of orchestral performance skills for violists. Minimum of three students per class. Open to majors only.

PY.425.452. Orchestral Repertoire - Viola. 1 Credit.
The development of orchestral performance skills for violists. Emphasis on repertoire and preparation for auditions. Open to majors only.

PY.425.465. Orchestral Repertoire - Cello. 1 Credit.
The development of orchestral performance skills for cellists. Emphasis on repertoire and preparation for auditions. Open to majors only.
PY.425.466. Orch Repertoire - Cello. 1 Credit.
The development of orchestral performance skills for cellists. Emphasis on repertoire and preparation for auditions. Open to majors only.

PY.425.467. Orchestral Repertoire - Double Bass. 1 Credit.
The development of orchestral performance skills for double bassists. Open to majors only.

PY.425.468. Orch Repertoire - Dbl Bass. 1 Credit.
The development of orchestral performance skills for double bassists. Open to majors only.

PY.425.641. Violoncello Pedagogy. 2 Credits.
Training for prospective cello teachers with study of various pedagogues. Materials covered include setup, left hand, bow hand, sequencing of instruction, and choice of music and activities as they apply to beginning students at every age level. Open to both upper-level undergraduates and graduate majors.

PY.425.642. Violoncello Pedagogy. 2 Credits.
Training for prospective cello teachers with study of various pedagogues. Materials covered include setup, left hand, bow hand, sequencing of instruction, and choice of music and activities as they apply to beginning students at every age level. Open to both upper-level undergraduates and graduate majors.

PY.425.651. Violin/Viola Pedagogy. 2 Credits.
Training for prospective violin/viola teachers with study of various pedagogues. Materials covered include setup, left hand, bow hand, sequencing of instruction and repertoire from the beginning to advanced levels. Observation of violin/viola instructors in the Peabody Preparatory and supervised studio teaching experience. Open to both upper-level undergraduates and graduate violinists and violists in the fall semester and by permission of instructor in the spring semester.

PY.425.652. Violin/Viola Pedagogy. 2 Credits.
Training for prospective violin/viola teachers with study of various pedagogues. Materials covered include setup, left hand, bow hand, sequencing of instruction and repertoire from the beginning to advanced levels. Observation of violin/viola instructors in the Peabody Preparatory and supervised studio teaching experience. Open to both upper-level undergraduates and graduate violinists and violists in the fall semester and by permission of instructor in the spring semester.

PY.425.655. Vocal Coaching. 1 Credit.
This course prepares students to sing artistically in Italian through a combination of diction study, text translation, and performance. Prerequisite: minimum one semester of college study of Italian language or permission of instructor.
PY.530.470. Italian Song. 2 Credits.

PY.530.471. Singing In Russian. 2 Credits.
A study of Russian vocal music, including analysis and performance of selected works.

PY.530.473. Opera Literature. 2 Credits.
A study of selected works in opera from the 17th century to present, with emphasis on compositional styles and traditions of performance. Offered in alternate years.

PY.530.474. Opera Literature. 2 Credits.
A study of selected works in opera from the 17th century to present, with emphasis on compositional styles and traditions of performance.

PY.530.475. English Diction. 2 Credits.
An introduction to the International Phonetic Alphabet as well as the sounds of English and their applications to the singing process.

PY.530.477. German Diction. 2 Credits.
A thorough examination of the phonemic/phonetic system of German pronunciation and its application to singing in that language. The course is designed to give students not only the professional tools to analyze the phonetic problems in German texts (and to transcribe those solutions with the aid of IPA), but also the ability to hear for themselves how those solutions can be applied. Special emphasis is placed on Bühnenaussprach/Hochlautung, noting the differences between speaking and singing in that language, and the resulting choices that the student will need to make in achieving a good and flexible singing pronunciation. The course emphasizes speaking and then singing excerpts from the German vocal repertoire from opera, oratorio, and lieder.

PY.530.483. Singing In French. 2 Credits.
A study of French vocal music, its poetry and interpretation, with attention to diction (using the International Phonetic Alphabet) and grammar, including analysis and performance of selected works.

PY.530.545. Graduate Diction Review.
This two-semester course is an introduction and review of the International Phonetic Alphabet and its application in writing, speaking and singing English, French, German and Italian. Emphasis will be placed on the study of the IPA and its application in each of the four languages. Required for graduate voice students who do not pass the Diction Placement Exam.

PY.530.546. Graduate Diction Review II.
This two-semester course is an introduction and review of the International Phonetic Alphabet and its application in writing, speaking and singing English, French, German and Italian. Emphasis will be placed on the study of the IPA and its application in each of the four languages. Required for graduate voice students who do not pass the Diction Placement Exam.

PY.530.571. Survey Of Song Rep. 2 Credits.
An in-depth study of British and American song literature for the solo voice, this two-semester course covers songs from the Baroque period through the 21st century and includes historical context, background, textual analysis, and compositional characteristics. Selected composers and songs will be studied in depth and performed.

PY.530.579. Vocal Chamber Music. 2 Credits.
This class brings together singers and instrumentalists to explore the vast chamber music literature that includes voice, from the Baroque to the 21st century. Ensembles can include all orchestral instruments, organ, harpsichord, piano, guitar, and percussion. This course is offered as an elective. Permission of the instructor is required.

PY.530.580. Vocal Chamber Music. 2 Credits.
This class will bring together singers and instrumentalists to explore the vast chamber music literature that includes voice, from the Baroque to the 21st century. Offered in alternate years, 2017-2018.

PY.530.583. Vocal Chamber Music Writing Seminar. 2 Credits.
A course to introduce several major new works developed by Peabody composers and performers into the vocal chamber music repertoire. Study will include vocal function and use, and an overview of literature and notational practices, exercises in writing for solo voice, selection of texts and instrumentation, and discussion of best practices for collaboration. There will be rehearsals and performances of the new works.

PY.530.584. Vocal Chamber Music Writing Seminar. 2 Credits.
A course to introduce several major new works developed by Peabody composers and performers into the vocal chamber music repertoire. Study will include vocal function and use, and an overview of literature and notational practices, exercises in writing for solo voice, selection of texts and instrumentation, and discussion of best practices for collaboration. There will be rehearsals and performances of the new works.

PY.530.589. Vocal Literature 1: English/Italian. 2 Credits.
A survey of English and Italian song literature from the Renaissance to Modern day, applying the International Phonetic Alphabet (IPA) to specific repertoire. Prerequisite: English Diction and Italian Diction.

PY.530.590. Vocal Lit 2: German/French. 2 Credits.
A study of selected vocal works and styles in French and German from the 17th century to the present, with emphasis on compositional trends, traditions of performance, and exposure to a wide variety of literature from both cultures and languages. Prerequisite: German Diction and French Diction.

PY.530.617. Singing Bach. 2 Credits.
An introduction to the performance of solo vocal repertoire by J. S. Bach. Singers will study and perform examples from the St. Matthew Passion, St. John Passion, B Minor Mass, Magnificat, Christmas Oratorio, and selected cantatas. The elements of style will be addressed, including the rhetoric of Bach recitative. Cultural and historical context will also be examined.

PY.530.645. Musical Theatre Survey. 2 Credits.
Analysis and performance of selected works from the American musical theater, beginning with Jerome Kern and continuing to present-day examples. Offered in alternate years.

PY.530.671. Operas of Mozart. 2 Credits.
A study of the music and drama of five principle operas. Offered in alternate years.

PY.530.672. Operas Of Verdi. 2 Credits.
PY.530.679. Advanced French Airs and Melodies. 2 Credits.
An in-depth study of French vocal music with an emphasis on style and interpretation, as well as attention to diction (reviewing the International Phonetic Alphabet) and grammar, including analysis and performance of selected works.

PY.530.680. Survey of African-American Art Song. 2 Credits.
PY.530.683. Vocal Pedagogy. 2 Credits.
A class participation course that includes an introduction to various
voice teaching methods and their respective approaches to posture
and breathing, registration, resonation, coordination, interpretation, and
vocal health; an examination of the anatomy and function of the vocal
mechanism; student teaching; teacher observation; repertoire and recital
planning. Required for the MM in Voice with Pedagogy Emphasis and
the DMA in Voice, Option C; an elective for seniors and other graduate
students.

PY.530.684. Vocal Pedagogy Lab. 2 Credits.
This semester is a continuation of the fall semester of Vocal Pedagogy
with a total focus on practical, applied skills. This involves private
training on the part of the pedagogy student with a minimal classroom
component. Required for the MM in Voice with Pedagogy Emphasis and
the DMA in Voice, Option C. Prerequisite – Vocal Pedagogy (530.583).

PY.530.685. Verismo Opera. 2 Credits.

PY.530.686. Opera: Bel Canto/Verismo. 3 Credits.

PY.530.687. Oratorio. 2 Credits.

PY.530.691. Music Vce 20th/21st Cen. 2 Credits.
A performance practice course including score reading, definitions of
the technical language of avant garde music, and contemporary vocal
techniques. Performance is optional. Offered in alternate years.

PY.530.692. Music Vce 20th/21st Cen. 2 Credits.
A survey of contemporary vocal literature and notational practices,
including discussion of techniques for learning complex music
and coaching of selected repertoire. Students will present on
topics, techniques, and repertoire. A course for singers, pianists,
composers, conductors and others. A continuation of the fall semester.
Prerequisite: PY.530.691 or permission of instructor.

PY.530.695. Advanced Lieder Studies. 2 Credits.
The course is designed to present students with a detailed analysis
and understanding of the texts of lied settings, as well as a deeper
understanding of the meaning and the significance of the poetry they
read or perform. The course begins with a thorough examination of
the poem: structure, historic/poetic period, possible meanings, and
how they are set by major composers. Some of these settings will be
performed in class. The poets discussed will be Goethe (fall), and Heine
and Eichendorff (spring).

PY.530.696. Advanced Lieder Studies II. 2 Credits.

PY.430.455. Orchestral Repertoire - Clarinet. 1 Credit.
The development of orchestral performance skills for clarinet with
emphasis on repertoire.

PY.430.456. Orch Repertoire - Clarinet. 1 Credit.
The development of orchestral performance skills for clarinet with
emphasis on repertoire.

PY.430.463. Piccolo Class. 1 Credit.

PY.430.464. Piccolo Class. 1 Credit.
Covers repertoire from both solo and orchestral literature in order
to increase proficiency, familiarity, and comfort with the “little flute.”
Emphasis on audition preparation and experience. Required material: Jack
Wellbaum’s Orchestral Excerpts for Piccolo.

PY.430.519. Orchestral Repertoire - Flute. 1 Credit.
The development of orchestral performance skills for flute with emphasis
on repertoire.

PY.430.520. Orch Repertoire - Flute. 1 Credit.
The development of orchestral performance skills for flutists with
particular emphasis on standard orchestral flute solos and how they are
traditionally performed for today’s ensembles and conductors, with focus
on orchestral audition preparation and the development of skills unique
to this setting and the demands of this repertoire: employing various
styles of articulation to enhance ensemble playing, learning methods
for tuning under different circumstances and techniques for projection,
exercising improved self-perception and understanding, developing
knowledge of some acoustic phenomena of other orchestral instruments,
practicing observation as a method for honing one’s own performance
skills, applying the laws of nature to the process of creative interpretation.
We frequently cover standard excerpts which apply to the entire flute
section or parts thereof. Usually the class includes one Mock Audition per
semester. Students practice building listening, observation, and teaching
skills as a part of offering support and feedback to colleagues. They
will become familiar not only with how to audition but also with how to
adjudicate auditions.

PY.430.573. Orchestral Repertoire - Oboe/EH. 1 Credit.
The development of orchestral performance skills for oboe and English
horn with emphasis on repertoire.

PY.430.574. Orch Repertoire - Oboe/EH. 1 Credit.
The development of orchestral performance skills for oboe and English
horn with emphasis on repertoire.

PY.430.575. Orchestral Repertoire - Bassoon. 1 Credit.
The development of orchestral performance skills for bassoon with
emphasis on repertoire.

PY.430.576. Orch Repertoire - Bassoon. 1 Credit.
The development of orchestral performance skills for bassoon with
emphasis on repertoire.

PY.430.591. Oboe Reed Making. 1 Credit.
The construction of oboe reeds.

PY.430.592. Oboe Reed Making. 1 Credit.
The construction of oboe reeds.