

# PEABODY INSTITUTE

## Doctoral Programs

- Composition, Doctor of Musical Arts (<https://e-catalogue.jhu.edu/peabody/degree-diploma-programs/composition-doctor-musical-arts/>)
- Performance, Doctor of Musical Arts - Guitar specialization (<https://e-catalogue.jhu.edu/peabody/degree-diploma-programs/guitar-doctor-musical-arts/>)
- Performance, Doctor of Musical Arts - Historical Performance Instruments specialization (<https://e-catalogue.jhu.edu/peabody/degree-diploma-programs/historical-performance-instruments-doctor-musical-arts/>)
- Performance, Doctor of Musical Arts - Orchestral Conducting specialization (<https://e-catalogue.jhu.edu/peabody/degree-diploma-programs/orchestral-conducting-doctor-musical-arts/>)
- Performance, Doctor of Musical Arts - Orchestral Instruments specialization (<https://e-catalogue.jhu.edu/peabody/degree-diploma-programs/orchestral-instruments-doctor-musical-arts/>)
- Performance, Doctor of Musical Arts - Organ specialization (<https://e-catalogue.jhu.edu/peabody/degree-diploma-programs/organ-doctor-musical-arts/>)
- Performance, Doctor of Musical Arts - Piano specialization (<https://e-catalogue.jhu.edu/peabody/degree-diploma-programs/piano-doctor-musical-arts/>)
- Performance, Doctor of Musical Arts - Voice specialization (<https://e-catalogue.jhu.edu/peabody/degree-diploma-programs/voice-doctor-musical-arts/>)
- Performance, Doctor of Musical Arts - Wind Conducting specialization (<https://e-catalogue.jhu.edu/peabody/degree-diploma-programs/wind-conducting-doctor-musical-arts/>)

## Master's Programs

- Audio Sciences: Acoustics, Master of Arts (<https://e-catalogue.jhu.edu/peabody/degree-diploma-programs/audio-sciences-acoustics-master-arts/>)
- Audio Sciences: Recording Arts and Sciences, Master of Arts (<https://e-catalogue.jhu.edu/peabody/degree-diploma-programs/audio-sciences-recording-production-master-arts/>)
- Five-Year BM/MM Program (<https://e-catalogue.jhu.edu/peabody/bachelor-music-degree/accelerated-graduate-degrees/five-year-bm-mm-program/>)
- Five-Year BMRA/MA Program (<https://e-catalogue.jhu.edu/peabody/bachelor-music-degree/accelerated-graduate-degrees/five-year-bmra-ma-program/>)
- Master of Music in Composition (<https://e-catalogue.jhu.edu/peabody/degree-diploma-programs/composition-master-music/>)
- Master of Music in Film and Game Scoring (<https://e-catalogue.jhu.edu/peabody/degree-diploma-programs/film-game-scoring-master-of-music/>)
- Master of Music: Low Residency (<https://e-catalogue.jhu.edu/peabody/master-music-degree/master-music-low-residency/>)
- Music Education, Master of Music (<https://e-catalogue.jhu.edu/peabody/degree-diploma-programs/music-education-master-music/>)

- Music Theory Pedagogy, Master of Music (<https://e-catalogue.jhu.edu/peabody/degree-diploma-programs/music-theory-pedagogy-master-music/>)
- Musicology, Master of Music (<https://e-catalogue.jhu.edu/peabody/degree-diploma-programs/musicology-master-music/>)
- Performance, Master of Music - Choral Conducting specialization (<https://e-catalogue.jhu.edu/peabody/degree-diploma-programs/choral-conducting-specialization/>)
- Performance, Master of Music - Computer Music specialization (<https://e-catalogue.jhu.edu/peabody/degree-diploma-programs/computer-music-master-music/>)
- Performance, Master of Music - Guitar specialization (<https://e-catalogue.jhu.edu/peabody/degree-diploma-programs/guitar-master-music/>)
- Performance, Master of Music - Harpsichord specialization (<https://e-catalogue.jhu.edu/peabody/degree-diploma-programs/harpsichord-master-music/>)
- Performance, Master of Music - Historical Performance Instruments specialization (<https://e-catalogue.jhu.edu/peabody/degree-diploma-programs/historical-performance-instruments-master-music/>)
- Performance, Master of Music - Historical Performance Voice specialization (<https://e-catalogue.jhu.edu/peabody/degree-diploma-programs/historical-performance-voice-master-music/>)
- Performance, Master of Music - Jazz specialization (<https://e-catalogue.jhu.edu/peabody/degree-diploma-programs/jazz-master-music/>)
- Performance, Master of Music - Orchestral Conducting specialization (<https://e-catalogue.jhu.edu/peabody/degree-diploma-programs/conducting-orchestral-master-music/>)
- Performance, Master of Music - Orchestral Instruments specialization (<https://e-catalogue.jhu.edu/peabody/degree-diploma-programs/orchestral-instruments-master-music/>)
- Performance, Master of Music - Organ specialization (<https://e-catalogue.jhu.edu/peabody/degree-diploma-programs/organ-master-music/>)
- Performance, Master of Music - Pedagogy emphasis (<https://e-catalogue.jhu.edu/peabody/degree-diploma-programs/performance-pedagogy-master-music/>)
- Performance, Master of Music - Piano specialization (<https://e-catalogue.jhu.edu/peabody/degree-diploma-programs/piano-master-music/>)
- Performance, Master of Music - Voice specialization (<https://e-catalogue.jhu.edu/peabody/degree-diploma-programs/voice-master-music/>)
- Performance, Master of Music - Wind Conducting specialization (<https://e-catalogue.jhu.edu/peabody/degree-diploma-programs/conducting-wind-master-music/>)

## Joint Degrees

- Peabody-Homewood Double Degree Program (<https://e-catalogue.jhu.edu/peabody/bachelor-music-degree/combined-degree-programs/peabody-homewood-double-degree-program/>)

## Bachelor's Programs

- Bachelor of Fine Arts in Dance (<https://e-catalogue.jhu.edu/peabody/degree-diploma-programs/dance-bachelor-fine-arts/>)

- Bachelor of Music in Composition (<https://e-catalogue.jhu.edu/peabody/degree-diploma-programs/composition-bachelor-music/>)
- Bachelor of Music in Hip Hop (<https://e-catalogue.jhu.edu/peabody/degree-diploma-programs/hip-hop-bachelor-music/>)
- Bachelor of Music in Jazz Performance (<https://e-catalogue.jhu.edu/peabody/degree-diploma-programs/jazz-performance-bachelor-music/>)
- Bachelor of Music in Music Education (<https://e-catalogue.jhu.edu/peabody/bachelor-music-degree/bachelor-music-education/>)
- Bachelor of Music in Music for New Media (<https://e-catalogue.jhu.edu/peabody/degree-diploma-programs/music-new-media-bachelor-music/>)
- Bachelor of Music in Performance (<https://e-catalogue.jhu.edu/peabody/degree-diploma-programs/performance-general-bachelor-music/>)
- Bachelor of Music in Performance - Computer Music (<https://e-catalogue.jhu.edu/peabody/degree-diploma-programs/computer-music-bachelor-music/>)
- Bachelor of Music in Performance - Guitar (<https://e-catalogue.jhu.edu/peabody/degree-diploma-programs/guitar-bachelor-music/>)
- Bachelor of Music in Performance - Harpsichord (<https://e-catalogue.jhu.edu/peabody/degree-diploma-programs/harpsichord-bachelor-music/>)
- Bachelor of Music in Performance - Historical Performance (<https://e-catalogue.jhu.edu/peabody/degree-diploma-programs/historical-performance-bachelor-music/>)
- Bachelor of Music in Performance - Orchestral Instruments (<https://e-catalogue.jhu.edu/peabody/degree-diploma-programs/orchestral-instruments-bachelor-music/>)
- Bachelor of Music in Performance - Organ (<https://e-catalogue.jhu.edu/peabody/degree-diploma-programs/organ-bachelor-music/>)
- Bachelor of Music in Performance - Piano (<https://e-catalogue.jhu.edu/peabody/degree-diploma-programs/piano-bachelor-music/>)
- Bachelor of Music in Performance - Voice (<https://e-catalogue.jhu.edu/peabody/degree-diploma-programs/voice-bachelor-music/>)
- Bachelor of Music in Recording Arts & Sciences (<https://e-catalogue.jhu.edu/peabody/bachelor-music-degree/bachelor-music-recording-arts/>)
- Five-Year BM/MM Program (<https://e-catalogue.jhu.edu/peabody/bachelor-music-degree/accelerated-graduate-degrees/five-year-bm-mm-program/>)
- Five-Year BMRA/MA Program (<https://e-catalogue.jhu.edu/peabody/bachelor-music-degree/accelerated-graduate-degrees/five-year-bmra-ma-program/>)

## Minors

- Business of Music, Minor (<https://e-catalogue.jhu.edu/peabody/degree-diploma-programs/business-music-minor/>)
- Directed Studies, Minor (<https://e-catalogue.jhu.edu/peabody/degree-diploma-programs/directed-studies-minor/>)
- Historical Performance, Minor (<https://e-catalogue.jhu.edu/peabody/degree-diploma-programs/historical-performance-minor/>)

- Historical Performance: Voice, Minor (<https://e-catalogue.jhu.edu/peabody/degree-diploma-programs/historical-performance-voice-minor/>)
- Liberal Arts, Minor (<https://e-catalogue.jhu.edu/peabody/degree-diploma-programs/liberal-arts-minor/>)
- Music Theory, Minor (<https://e-catalogue.jhu.edu/peabody/degree-diploma-programs/music-theory-minor/>)
- Musicology, Minor (<https://e-catalogue.jhu.edu/peabody/degree-diploma-programs/musicology-minor/>)

## Certificate Programs

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

## Non-Degree Programs

- Music Education Certification - Instrumental (<https://e-catalogue.jhu.edu/peabody/extension-study/music-education-certification-instrumental/>)
- Music Education Certification - Vocal (<https://e-catalogue.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.

**Prerequisite(s):** Brass majors only

Distribution Area: P, Y

### **PY.410.420. Orchestral Repertoire - Trombone. 1 Credit.**

The development of orchestral skills through low brass sectionals; performance in trombone choir, departmental recitals, and mock orchestral auditions.

**Prerequisite(s):** Brass majors only

Distribution Area: P, Y

### **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.

**Prerequisite(s):** Brass majors only

Distribution Area: P, Y

**PY.410.454. 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.

**Prerequisite(s):** Brass majors only

Distribution Area: P, Y

**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.

**Prerequisite(s):** Brass majors only

Distribution Area: P, Y

**PY.410.458. Orchestral Repertoire - Trumpet. 1 Credit.**

Open to all trumpet students who wish to experience a variety of performing situations involving solo and orchestral repertoire.

**Prerequisite(s):** Brass majors only

Distribution Area: P, Y

**PY.410.459. Respiratory Function - Brass. 1 Credit.**

Basic techniques of breathing and breath control for brass 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.

**Prerequisite(s):** Brass or Woodwind majors only

Distribution Area: P, Y

**PY.410.547. Brass Ensemble. 1 Credit.**

Performance of large brass ensemble repertoire and British-style brass band repertoire; rehearsal of important orchestral literature for brass.

Distribution Area: P, Y

**PY.410.548. Brass Ensemble. 1 Credit.**

Performance of large brass ensemble repertoire and British-style brass band repertoire; rehearsal of important orchestral literature for brass

Distribution Area: P, Y

**PY.410.551. Trumpet Ensemble. 1 Credit.**

This class focuses on real world ensemble skills such as intonation, rhythmic accuracy and togetherness, artistic collaboration and stylistic concepts. Students prepare for final performances each semester as well as for the National Trumpet Competition. Participants must be willing to attend the NTC in mid-March. Admission by Audition.

Distribution Area: P, Y

**PY.410.552. Trumpet Ensemble. 1 Credit.**

This class focuses on real world ensemble skills such as intonation, rhythmic accuracy and togetherness, artistic collaboration and stylistic concepts. Students prepare for final performances each semester as well as for the National Trumpet Competition. Participants must be willing to attend the NTC in mid-March. Admission by Audition.

Distribution Area: P, Y

**PY.410.848. Brass Ensemble (GR). 1 Credit.**

Performance of large brass ensemble repertoire and British-style brass band repertoire; rehearsal of important orchestral literature for brass

Distribution Area: P, Y

**PY.310.411. Junior Bach Program. 1 Credit.**

Weekly, one-on-one lessons in composition for middle-school students from the St. Ignatius Loyola Academy and Baltimore Leadership School for Young Women. The course culminates in a concert of new student works at the end of each semester.

**Prerequisite(s):** Open to Composition Majors and those with instructor permission. Non-Composition majors should email the instructor's permission to [peabodyregistrar@jhu.edu](mailto:peabodyregistrar@jhu.edu) to be registered.

Distribution Area: P, Y

**PY.310.513. Composers of the AACM. 1 Credit.**

This creativity-focused course deals with the compositional techniques, aesthetic concerns, and seminal works of composer members of the Association for the Advancement of Creative Musicians (AACM), a collective founded in 1965 and dedicated to the creation of "Great Black Music." We will engage with this music through listening, score study, analysis, composition exercises, and performance. Composers studied include Anthony Braxton, George Lewis, Nicole Mitchell, Wadada Leo Smith, Matana Roberts, Henry Threadgill, and more.

**PY.310.515. Music Now. 2 Credits.**

An elective designed to familiarize students with composers, ensembles, and ideas associated with early 21st century music.

Distribution Area: P, Y

**PY.310.516. Music Now. 2 Credits.**

An elective designed to familiarize students with composers, ensembles, and ideas associated with early 21st century music.

Distribution Area: P, Y

**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.

**Prerequisite(s):** Composition majors only. Non-majors interested in auditing the course should email department chair approval to [peabodyregistrar@jhu.edu](mailto:peabodyregistrar@jhu.edu).

**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.

**Prerequisite(s):** Composition majors only. Non-majors interested in auditing the course should email department chair approval to [peabodyregistrar@jhu.edu](mailto:peabodyregistrar@jhu.edu).

**PY.310.615. Notation for the 21st Century Composer. 1 Credit.****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. Graded on a S/U basis.

**Prerequisite(s):** Composition majors only.

**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.

**Prerequisite(s):** Composition majors only.

**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.

**Prerequisite(s):** Composition majors only. Non-majors interested in auditing the course should email department chair approval to peabodyregsitar@jhu.edu.

**PY.310.846. 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.

**Prerequisite(s):** Composition majors only. Non-majors interested in auditing the course should email department chair approval to peabodyregsitar@jhu.edu.

**PY.910.561. Composers Ensemble. 2 Credits.****PY.910.562. Composers Ensemble. 2 Credits.****PY.350.421. Mixing Electronic Music. 3 Credits.**

This course builds on the skills learned in Introduction to Computer Music to focus on the art of mixing. Students will learn the techniques and tools behind making a great mix, starting with the fundamentals of EQs, compressors, filters, distortion, etc and expanding to explore creative applications of these tools. This project-based course will combine focused assignments designed to gain an understanding of the tools of the mixing studio and personal mix projects that showcase the student's personal voice as a producer. Computer Music Majors only. Completion of Intro to Computer Music 1 and 2.

**Prerequisite(s):** Majors only; Intro to Computer Music 1 and 2

**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. Distribution Area: P, Y

**PY.350.464. Introduction to Computer Music 2. 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.

**Prerequisite(s):** Completion of Introduction to Computer Music 1 needed, PY.350.463[C].

Distribution Area: P, Y

**PY.350.466. Introduction to Programming. 3 Credits.**

This course is designed for musicians and digital artists who wish to learn Multimedia Programming. We will use P5js 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.

Distribution Area: P, Y

**PY.350.545. Computer Music Seminar (UG). 1 Credit.**

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.

**Prerequisite(s):** Computer Music majors only. Non-majors interested in auditing the course should email department chair approval to peabodyregsitar@jhu.edu.

**PY.350.546. Computer Music Seminar (UG). 1 Credit.**

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.

**Prerequisite(s):** Computer Music majors only. Non-majors interested in auditing the course should email department chair approval to peabodyregsitar@jhu.edu.

**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.

**Prerequisite(s):** Computer Music majors only.; Completion of or co-enrollment in Research Practicum required, PY.350.842[C].

**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. Graded on a S/U basis.

**Prerequisite(s):** Computer Music - Composition Track majors only.

**PY.350.821. AI for Musicians. 2 Credits.**

Students are introduced to the fundamentals of machine listening, data science, and machine learning by applying these techniques to musical materials. Topics include neural networks, classification, regression, dimensionality reduction, clustering, and spectral decomposition. Student work focuses on using personally-created datasets for analysis, training, and the creation of original artistic expressions.

**Prerequisite(s):** Digital Music Programming 1 needed.; Open to Composition or MET majors  
Distribution Area: P, Y

**PY.350.835. Studio Techniques. 3 Credits.**

A course that covers advanced computer music studio techniques. Topics include stereo and surround sound microphone techniques, Ambisonic and Atmos multichannel diffusion, network audio, fft-based spectral processing, concert production, and audio Mastering. Prerequisite: Completion of Introduction to Computer Music 2 and Mixing Electronic Music (Undergraduate Only)

**Prerequisite(s):** Undergraduate Computer Music majors only.  
Distribution Area: P, Y

**PY.350.837. Digital Music Programming 1. 3 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. Prerequisite: Undergraduates must have completed Introduction to Computer Music and Intro to Programming (Peabody) or Gateway Computing (Homewood).

**Prerequisite(s):** Undergraduates wishing to take Digital Music Programming must have completed Introduction to Computer Music and Intro to Programming (Peabody) or Gateway Computing (Homewood).  
Distribution Area: P, Y



**PY.350.838. Digital Music Programming 2. 3 Credits.**

This course will offer an introduction to computer-based music making with the audio programming language SuperCollider. We will explore the potentials of SC, including sound synthesis, composing with algorithmic patterns, and the use of hardware controllers to manipulate live audio processes. The course will offer a mixture of lecture, workshop and listening sessions, providing both a historical and theoretical context to digital music programming. Prerequisite: Undergraduates must have completed Introduction to Computer Music and Intro to Programming (Peabody) or Gateway Computing (Homewood).

**Prerequisite(s):** Undergraduates must have completed Intro to Programming (Peabody) or Gateway Computing (Homewood).

Distribution Area: P, Y

**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.

**Prerequisite(s):** Computer Music majors only.

Distribution Area: P, Y

**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.

**Prerequisite(s):** Computer Music - Research Track majors only.

Non-Research Track Computer Music majors may take course with department approval.

**PY.350.845. Computer Music Seminar (GR). 1 Credit.**

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.

**Prerequisite(s):** Computer Music majors only. Non-majors interested in auditing the course should email department chair approval to [peabodyregsitrar@jhu.edu](mailto:peabodyregsitrar@jhu.edu).

**PY.350.846. Computer Music Seminar (GR). 1 Credit.**

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.

**Prerequisite(s):** Computer Music majors only. Non-majors interested in auditing the course should email department chair approval to [peabodyregsitrar@jhu.edu](mailto:peabodyregsitrar@jhu.edu).

**PY.350.867. Synthesis Theory 1. 2 Credits.**

Synthesis Theory explores advanced topics in digital music making. Each term will focus on one or more themes. The fall section of the course covers musical robotics and instrument building using the Arduino platform. Students will have use of the maker space in the Computer Music Studios to complete their projects. Prerequisite: Undergraduates must have completed Introduction to Computer Music and Intro to Programming (Peabody) or Gateway Computing (Homewood).

**Prerequisite(s):** Undergraduates wishing to take Synthesis Theory must have completed Intro to Programming and Intro to Computer Music (Peabody) or Gateway Computing (Homewood).

**Corequisite(s):** Students must co-register in Digital Music Programming 1, PY.350.837[C].

Distribution Area: P, Y

**PY.350.868. Synthesis Theory 2. 2 Credits.**

Synthesis Theory 2 explores advanced topics in Digital Signal Processing, including advanced synthesis techniques, Fourier transforms, and machine listening and machine learning. Corequisite: Students must co-register for or have already taken Digital Music Programming 2 or equivalent.

**Corequisite(s):** Corequisite: Students must co-register for or have already taken Digital Music Programming 2 or equivalent.

Distribution Area: P, Y

**PY.330.311. Conducting. 1 Credit.**

A basic course in orchestral techniques. Offered fall and spring.

Distribution Area: P, Y

**PY.330.411. Conducting (Intermediate). 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.

Distribution Area: P, Y

**PY.330.412. Conducting (Intermediate). 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.

Distribution Area: P, Y

**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.

Distribution Area: P, Y

**PY.330.414. Conducting (Advanced). 1 Credit.**

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

Distribution Area: P, Y

**PY.330.511. Choral Literature 1: Renaissance & Baroque. 2 Credits.**

A survey of the a cappella vocal ensemble and choral-instrumental repertoire of the Renaissance and Baroque eras, with attention to historical performance practice.

**Prerequisite(s):** PY.001.330[C]

Distribution Area: P, Y

**PY.330.512. Choral Literature 2: Classical & Romantic. 2 Credits.**

A study of choral literature for a capella, accompanied, and choral-orchestral ensembles from the Classical and Romantic eras.

**Prerequisite(s):** PY.001.330[C]

Distribution Area: P, Y

**PY.330.513. Choral Literature 3: 20th-Century and Contemporary. 2 Credits.**

A study of choral literature for a capella, accompanied, and choral-orchestral ensembles from the twentieth and twenty-first centuries.

**Prerequisite(s):** PY.001.330[C]

Distribution Area: P, Y

**PY.330.841. Choral Conducting Seminar. 4 Credits.**

A seminar in all aspects of conducting as a profession, from conducting technique, to ensemble management, to commissioning and programming. Each student will conduct the lab ensemble at least 30-60 min per week. Video recordings of each week's session will facilitate reflection and instructor feedback. Required of all conducting majors with a choral emphasis

**Prerequisite(s):** PY.001.330[C]

Distribution Area: P, Y

**PY.330.842. Choral Conducting Seminar. 4 Credits.**

A seminar in all aspects of conducting as a profession, from conducting technique, to ensemble management, to commissioning and programming. Each student will conduct the lab ensemble at least 30-60 min per week. Video recordings of each week's session will facilitate reflection and instructor feedback. Required of all conducting majors with a choral emphasis.

**Prerequisite(s):** Open to majors only.

Distribution Area: P, Y

**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

**Prerequisite(s):** Graduate Conducting majors only

**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.

**Prerequisite(s):** Graduate Conducting majors only

**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.

**Prerequisite(s):** Graduate Wind Conducting majors only

**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.

**Prerequisite(s):** Graduate Wind Conducting majors only

**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.

**Prerequisite(s):** Graduate Wind Conducting majors only

**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.

**Prerequisite(s):** Graduate Wind Conducting majors only

**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.

**Prerequisite(s):** Open to Dance majors only.

**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.

**Prerequisite(s):** Open to Dance majors only.

**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.

**Prerequisite(s):** Open to Dance majors only.

**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.

**Prerequisite(s):** Open to Dance majors only.; Completion of Modern 1a required, PY.800.103[C]

**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. An intermediate level technique course, PY.800.105 emphasizes movement sequences incorporating isolation and syncopation for the student on an intermediate level.

Distribution Area: P, Y

**PY.800.106. African Expressions. 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.

Distribution Area: P, Y

**PY.800.108. Screen Dance. 2 Credits.**

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. This is an elective course that can be taken multiple times for credit.

**Prerequisite(s):** Open to Dance majors only.

Distribution Area: P, Y

**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.

**Prerequisite(s):** Open to Dance majors only.

Distribution Area: P, Y

**PY.800.110. Tap. 2 Credits.**

Distribution Area: P, Y

**PY.800.111. Tap 2. 2 Credits.****PY.800.112. Screen Dance 2. 2 Credits.****PY.800.114. Dynamic Partnering. 2 Credits.**

**PY.800.116. Jazz Dance 2. 2 Credits.****Prerequisite(s):** Open to Dance majors only.

Distribution Area: P, Y

**PY.800.117. Latin Dance Styles. 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.

**Prerequisite(s):** Open to Dance majors only.; Completion of Ballet 1b required, PY.800.102[C]**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.

**Prerequisite(s):** Open to Dance majors only.; Completion of Ballet 2a required, PY.800.201[C]**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.

**Prerequisite(s):** Open to Dance majors only.; Completion of Modern 1b required, PY.800.104[C]**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.

**Prerequisite(s):** Open to Dance majors only.; Completion of Modern 2a required, PY.800.203[C]**PY.800.301. Ballet 3a. 3 Credits.**

PY.800.301 consists of a daily 60-minute long Ballet technique online classes with possible readings, video viewings, reflection journal and performance virtual attendance with written assignment. Designed to further develop technical skills, PY.800.301 focuses on developing strength, proper alignment and correct execution of ballet steps and combinations, emphasizing proper placement of body, head, arms, and legs.

**Prerequisite(s):** Open to Dance majors only.; Completion of Ballet 2b required, PY.800.202[C]**PY.800.302. Ballet 3b. 3 Credits.****Prerequisite(s):** Open to Dance majors only.; Completion of Ballet 3a required, PY.800.301[C]**PY.800.303. Modern 3a. 3 Credits.**

PY.800.303 consists of a daily 80-minute or 60-minute long Modern Dance technique studio class with possible readings, video viewings, reflection journal and performance attendance with written assignment. Intensive study of numerous Modern Dance Techniques, including Muller Polarity 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.

**Prerequisite(s):** Open to Dance majors only.; Completion of Modern 2b required, PY.800.204[C]**PY.800.304. Modern 3b. 3 Credits.****Prerequisite(s):** Open to Dance majors only.; Completion of Modern 3a required, PY.800.303[C]**PY.800.401. Ballet 4a. 3 Credits.****Prerequisite(s):** Open to Dance majors only.; Completion of Ballet 3b required, PY.800.302[C]**PY.800.402. Ballet 4b. 3 Credits.****Prerequisite(s):** Open to Dance majors only.; Completion of Ballet 4a required, PY.800.401[C]**PY.800.403. Modern 4a. 3 Credits.****Prerequisite(s):** Open to Dance majors only.; Completion of Modern 3b required, PY.800.304[C]**PY.800.404. Modern 4b. 3 Credits.****Prerequisite(s):** Open to Dance majors only.; Completion of Modern 4a required, PY.800.403[C]**PY.800.411. Pilates. 2 Credits.**

Distribution Area: P, Y

**PY.800.412. Hip Hop. 2 Credits.****Prerequisite(s):** Open to Dance majors only.

Distribution Area: P, Y

**PY.800.413. Pilates 2. 2 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.

**Prerequisite(s):** Open to Dance majors only.**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.

**Prerequisite(s):** Open to Dance majors only.**PY.800.503. Student Dance Company 1. 2 Credits.****Prerequisite(s):** Open to Seniors only. Students must have completed Ballet 3b and Modern 3b.**PY.800.504. Student Dance Company 2. 2 Credits.****Prerequisite(s):** Open to Dance majors only.; Open to Seniors only. Must have completed Ballet 3b and Modern 3b.

**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.

**Prerequisite(s):** Open to Dance majors only.

**PY.810.202. Somatic Practices 2. 3 Credits.**

**Prerequisite(s):** Open to Dance majors only.; Completion of Somatic Practices 1 required, PY.810.201[C]

Distribution Area: P, Y

**PY.810.302. Kinesiology. 3 Credits.**

**Prerequisite(s):** Open to Dance majors only.

Distribution Area: P, Y

**PY.810.304. Body Conditioning. 2 Credits.**

Dancer specific cross-training & self-care techniques for peak performance and career longevity.

**Prerequisite(s):** Open to Dance majors only.

Distribution Area: P, Y

**PY.820.201. Critical Dance Studies 1. 3 Credits.**

**Prerequisite(s):** Open to Dance majors only.

**PY.820.202. Critical Dance Studies 2. 3 Credits.**

**Prerequisite(s):** Open to Dance majors only.; Completion of Critical Dance Studies 1 required, PY.820.201[C]

Distribution Area: P, Y

**PY.820.204. The Business of Dance. 1 Credit.****PY.820.223. Disco Revival: Dance & Culture. 2 Credits.**

A modern disco dance and culture class offers a vibrant exploration of the evolution and resurgence of disco music and dance from the 1970s to today. This class immerses students in the iconic rhythms, movements, and styles that define the disco era, while also examining how contemporary artists and dancers have reinterpreted these elements. Through a combination of dance instruction, music analysis, and cultural discussions, participants not only learn classic disco moves like the Hustle and the Bump but also explore the fashion, nightlife, and social dynamics that characterized the disco scene. The class fosters an appreciation for the genre's influence on modern pop culture and its role in promoting inclusivity and self-expression, making it a dynamic and engaging experience for all ages and skill levels.

**PY.820.301. Dance of the African Diaspora. 3 Credits.**

**Prerequisite(s):** Open to Dance majors only.

**PY.820.401. Dance Pedagogy. 3 Credits.**

Principles and techniques of the pedagogy of dance, including a survey of contemporary models for movement education. Prerequisites: at least one semester of Somatic Practices and one semester of Choreography.

**Prerequisite(s):** Open to Dance majors only.

Distribution Area: P, Y

**PY.830.101. Music for Dance. 3 Credits.**

**Prerequisite(s):** Open to Dance majors only.

**PY.830.102. Dance Production. 2 Credits.**

PY.830.102 consists of a bi-weekly 80-minute long theory/laboratory class with readings, video viewings, research project and written assignments. An introduction to the fundamental aspects of dance production, PY.830.102 focuses on the various steps to launch a production/dance festival, possibly including such things as fundraising, publicity, lighting, grant writing, creating media content, etc.

**Prerequisite(s):** Open to Dance majors only.

Distribution Area: P, Y

**PY.830.104. Movement as Sound. 2 Credits.****PY.830.110. Choreolab. 2 Credits.**

**Prerequisite(s):** Open to Dance majors only.

Distribution Area: P, Y

**PY.830.201. Contact Improvisation. 2 Credits.**

Creative exploration of partner and small-group dance forms following shared points of contact.

Distribution Area: P, Y

**PY.830.202. Improv/Authentic Movement. 2 Credits.**

**Prerequisite(s):** Open to Dance majors only.

Distribution Area: P, Y

**PY.830.203. Contemporary Partnering. 2 Credits.****PY.830.204. Contemporary Commercial Dance Styles. 2 Credits.**

Contemporary Commercial Dance Styles 1 consists of a twice weekly 80-minute-long studio class with possible readings, video viewings, and reflection journal. Introductory study of Contemporary Commercial Dance Styles, providing continued development of the body as an instrument of diverse movement

**Prerequisite(s):** Open to Dance majors only. Other students wishing to take the course must receive written instructor approval.

**PY.830.221. Dance Photography. 2 Credits.****PY.830.301. Choreography 1. 3 Credits.**

This Choreography Course is designed as an opportunity for student artists to explore the interdisciplinary and cross-sector possibilities of embodiment, performance, and dance-making. How might we integrate, interrogate, and influence our worlds of thought and praxis through the power of our crafts? Students will work in movement-based laboratories, and critical discourse, unpacking the cultural and sociopolitical dynamics at work in our institutional, programmatic, relational, and personal frames. Processes will include, Improvisation, Journaling, and Group Sharing that encourage a holistic lens in perceiving, making, and interrogating performance and other art forms.

**Prerequisite(s):** Improv/Authentic Movement completion required (PY.830.202[C]); Open to Dance majors only.

**PY.830.302. Choreography 2. 3 Credits.**

**Prerequisite(s):** Choreography 1 needed (PY.830.301[C]); Open to Dance majors only.

Distribution Area: P, Y

**PY.830.303. Choreography 3. 3 Credits.**

An in-depth exploration of embodied interdisciplinary research resulting in a capstone project. The course ends with an individualized summative assessment of the work for the semester. This is the final course of 4-course sequence in Choreography. Prerequisite: Choreography II. (3 credits). This course can be repeated up to two times.

**PY.960.102. Dance Study Abroad: Amsterdam. 6 Credits.**

Peabody Dance's summer study abroad program in Amsterdam.

**Prerequisite(s):** Open to Dance Majors Only.



**PY.450.619. Accompanying & Coaching Skills 1. 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. Enrollment by instructor permission.

Distribution Area: P, Y

**PY.450.620. Accompanying & Coaching Skills 2. 2 Credits.**

A continuation of Accompanying and Coaching Skills 1. 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. Enrollment by instructor permission.

Distribution Area: P, Y

**PY.450.621. Sonata Class. 2 Credits.**

Designed for the concentrated study of the sonata and duo literature for orchestral instruments and piano. Strings, winds and brass are all welcome. Students are encouraged to register with a partner because it can be difficult to find one once the semester has begun. Graduating students are encouraged to enroll during the fall semester, since they will be preoccupied with auditions during the spring semester and be frequently absent from class. If demand is higher than the available spaces, preference will be given to students who have not taken the class before.

Distribution Area: P, Y

**PY.450.622. Sonata Class. 2 Credits.**

Designed for the concentrated study of the sonata and duo literature for orchestral instruments and piano. Strings, winds and brass are all welcome. Students are encouraged to register with a partner because it can be difficult to find one once the semester has begun. Graduating students are encouraged to enroll during the fall semester, since they will be preoccupied with auditions during the spring semester and be frequently absent from class. If demand is higher than the available spaces, preference will be given to students who have not taken the class before.

Distribution Area: P, Y

**PY.450.625. Accompanying & Coaching Skills 3. 2 Credits.**

A continuation of Accompanying and Coaching Skills 3, this course is designed to build repertoire, interpretation, and coaching skills in the operatic literature. Open to qualified piano, conducting, and other keyboard students at the graduate level, this course is required for all Ensemble Arts majors. Enrollment by instructor permission.

Distribution Area: P, Y

**PY.450.626. Accompanying & Coaching Skills 4. 2 Credits.**

A continuation of Accompanying and Coaching Skills 3, this course is designed to build repertoire, interpretation, and coaching skills in the operatic literature. Open to qualified piano, conducting, and other keyboard students at the graduate level, this course is required for all Ensemble Arts majors. Enrollment by instructor permission.

Distribution Area: P, Y

**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.

**Prerequisite(s):** Open to Piano majors only.

**PY.450.640. Coaching/Opera Theatre. 1 Credit.**

**Prerequisite(s):** Open to Piano majors only.

**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.

Distribution Area: P, Y

**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.

**Prerequisite(s):** Advanced Accompanying (PY.450.813) required

Distribution Area: P, Y

**PY.910.501. Large Ensemble. 2 Credits.**

The Ensemble course is required for all orchestral instrumental students who are enrolled in major lessons with the exception of Artist Diploma and DMA students. This course houses Peabody's large orchestral ensembles including the Peabody Symphony Orchestra, Peabody Concert Orchestra, Peabody Chamber Orchestra, and Peabody Wind Ensemble. Enrolled students will be assigned to ensemble rotations based on the annual placement audition.

**Prerequisite(s):** Open to orchestral instrument majors only. Placement by audition.

**PY.910.502. Large Ensemble. 2 Credits.**

The Ensemble course is required for all orchestral instrumental students who are enrolled in major lessons with the exception of Artist Diploma and DMA students. This course houses Peabody's large orchestral ensembles including the Peabody Symphony Orchestra, Peabody Concert Orchestra, Peabody Chamber Orchestra, and Peabody Wind Ensemble. Enrolled students will be assigned to ensemble rotations based on the annual placement audition.

**Prerequisite(s):** Open to orchestral instrument majors only. Placement by audition.

**PY.910.511. Peabody Hopkins Conservatory Choir. 2 Credits.**

Comprised of graduate and undergraduate students, faculty, staff, and community members from across The Peabody Conservatory, Johns Hopkins University, and Greater Baltimore, the Peabody Hopkins Conservatory Choir explores and performs works from the past six centuries, with an emphasis on choral-orchestral repertoire in collaboration with the Peabody Orchestra and guest artists. Open to all current students, faculty, staff, and members of the Baltimore Community. Auditions are held at the start of each semester. please contact the Peabody Ensemble Office for more information.

**PY.910.512. Peabody Hopkins Conservatory Choir. 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.910.515. Peabody Camerata. 2 Credits.**

Peabody's select soprano-alto vocal ensemble (16-32 voices), comprised of graduate and undergraduate musicians, and performing music for treble voices from the 12th century to present, with a focus on 21st-century repertoire. The Camerata shares a commitment to evolving and expanding the treble vocal aesthetic through the creation of new work, and the reimagining of existing repertoires.

**PY.910.516. Peabody Camerata. 2 Credits.**

Peabody's select soprano-alto vocal ensemble (16-32 voices), comprised of graduate and undergraduate musicians, and performing music for treble voices from the 12th century to present, with a focus on 21st-century repertoire. The Camerata shares a commitment to evolving and expanding the treble vocal aesthetic through the creation of new work, and the reimagining of existing repertoires. Students enrolled in this ensemble also participate in Peabody Chamber Choir-small ensemble twice weekly. Time: T, TH 1:30-3:30 pm

**PY.910.517. Vocal Ensembles. 2 Credits.**

Peabody Vocal Ensembles includes NEXT Ensemble, Peabody Camerata and Peabody Hopkins Conservatory Choir (listed below). Students will rotate through a variety of different ensemble configurations throughout the year, providing them with a broad range of ensemble experiences. Students will have no more than 2- 3 calls a week, depending on the project and may be assigned to MWF for one project and TR for another. Students will only be rostered in one project at a time, with ensemble rehearsal schedules varying by project. Placement is by audition. NEXT Ensemble (NEXT) Peabody's premiere mixed vocal ensemble (16-32 voices) of advanced graduate and undergraduate musicians committed to the expansion of the vocal ensemble art. Specializing in the performance of new, early, x-disciplinary, and transformative repertoire, NEXT Ensemble is reimagining what it means to be a collaborative, creative vocal artist in the 21st century. Peabody Camerata (PC) Peabody's select soprano-alto vocal ensemble (16-32 voices), comprised of graduate and undergraduate musicians, and performing music for treble voices from the 12th century to present, with a focus on 21st-century repertoire. The Camerata shares a commitment to evolving and expanding the treble vocal aesthetic through the creation of new work, and the reimagining of existing repertoires. Peabody Hopkins Conservatory Choir (PHCC) Comprised of graduate and undergraduate students, faculty, staff, and community members from across The Peabody Conservatory, Johns Hopkins University and Greater Baltimore, the Peabody Hopkins Conservatory Choir explores and performs works from the past six centuries, with an emphasis on choral-orchestral repertoire in collaboration with the Peabody Orchestra and guest artists.

**PY.910.518. Vocal Ensembles. 2 Credits.**

Peabody Vocal Ensembles includes NEXT Ensemble, Peabody Camerata and Peabody Hopkins Conservatory Choir (listed below). Students will rotate through a variety of different ensemble configurations throughout the year, providing them with a broad range of ensemble experiences. Students will have no more than 2- 3 calls a week, depending on the project and may be assigned to MWF for one project and TR for another. Students will only be rostered in one project at a time, with ensemble rehearsal schedules varying by project. Placement is by audition. NEXT Ensemble (NEXT) Peabody's premiere mixed vocal ensemble (16-32 voices) of advanced graduate and undergraduate musicians committed to the expansion of the vocal ensemble art. Specializing in the performance of new, early, x-disciplinary, and transformative repertoire, NEXT Ensemble is reimagining what it means to be a collaborative, creative vocal artist in the 21st century. Peabody Camerata (PC) Peabody's select soprano-alto vocal ensemble (16-32 voices), comprised of graduate and undergraduate musicians, and performing music for treble voices from the 12th century to present, with a focus on 21st-century repertoire. The Camerata shares a commitment to evolving and expanding the treble vocal aesthetic through the creation of new work, and the reimagining of existing repertoires. Peabody Hopkins Conservatory Choir (PHCC) Comprised of graduate and undergraduate students, faculty, staff, and community members from across The Peabody Conservatory, Johns Hopkins University and Greater Baltimore, the Peabody Hopkins Conservatory Choir explores and performs works from the past six centuries, with an emphasis on choral-orchestral repertoire in collaboration with the Peabody Orchestra and guest artists.

**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 consorts.

**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 consorts.

**PY.910.537. Peabody Jazz Ensemble. 2 Credits.**

Led by renowned trumpeter Sean Jones, Richard and Elizabeth Case Chair of Jazz Studies, the Peabody Jazz Ensemble grounds its students in the remarkable history of jazz, while emphasizing the exploration of all American music. This ensemble course studies and performs a broad range of jazz idioms and encourages community-engaged artistry to develop expressive, flexible, creative, and collaborative musicians who are deeply invested in making an impact with their art.

**PY.910.538. 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.910.547. 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.910.549. Pan-American Jazz Ensemble. 2 Credits.****PY.910.550. Pan-American Jazz Ensemble. 2 Credits.****PY.910.551. Laptop Ensemble. 2 Credits.**

This ensemble serves as a meeting point between acoustic and electronic instruments and various technological devices such as laptops, phones, and Arduinos; musicians from various backgrounds will have the opportunity to participate and collaborate together in music making that is unique to the 21st century.

**Prerequisite(s):** Open to Composition, Computer Music, or Music for New Media majors only.

**PY.910.552. Laptop Ensemble. 2 Credits.**

This ensemble serves as a meeting point between acoustic and electronic instruments and various technological devices such as laptops, phones, and Arduinos; musicians from various backgrounds will have the opportunity to participate and collaborate together in music making that is unique to the 21st century.

**Prerequisite(s):** Open to Composition, Computer Music, or Music for New Media majors only.

**PY.910.553. Peabody Super Sax Ensemble. 2 Credits.**

Peabody Super Sax Ensemble (PSSE) is an instrumental course designed for saxophonist and jazz rhythm section players. The students enrolled in this course will rehearse and perform jazz chamber music with an emphasis on saxophone quintet arrangements of Charlie Parker's music and some arrangements written by Benny Carter.

**PY.910.554. Peabody Super Sax Ensemble. 2 Credits.**

Peabody Super Sax Ensemble (PSSE) is an instrumental course designed for saxophonist and jazz rhythm section players. The students enrolled in this course will rehearse and perform jazz chamber music with an emphasis on saxophone quintet arrangements of Charlie Parker's music and some arrangements written by Benny Carter.

**PY.950.510. West African Drumming. 1 Credit.**

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

Distribution Area: P, Y

**PY.950.511. West African Drumming. 1 Credit.**

PY.950.511/950.811 consists of weekly 2 hour-long lessons covering Djembe Technique, Endurance and Orchestral Drumming.

Distribution Area: P, Y

**PY.950.512. Hip Hop Ensemble. 2 Credits.**

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.

Distribution Area: P, Y

**PY.950.513. Hip Hop Ensemble. 2 Credits.**

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.

Distribution Area: P, Y

**PY.950.523. New Orleans Brass Band. 1 Credit.**

The Brass ensemble legacy in New Orleans is the foundation for much of what jazz music and other styles of American music would become in the U.S. The Peabody New Orleans Brass Band will explore the origins and history of the New Orleans Brass tradition while performing music that is both standard current repertoire in the genre.

**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 learns 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. Section/Instructor placement made by Department Chair.

**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. Section/Instructor placement made by Department Chair.

**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.

**Prerequisite(s):** Open to Guitar majors only.

**PY.950.542. Guitar Ensemble. 1 Credit.**

The development of guitar ensemble skills with two, three, and four guitars.

**Prerequisite(s):** Open to Guitar majors only.

**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.

**Prerequisite(s):** Open to Harp majors only.

**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.

**Prerequisite(s):** Open to Harp majors only.

**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), lutesongs (for voice and guitar), and the "English" or mixed consort of violin, flute, viol, lute, and guitar. By invitation of instructor.

**PY.950.554. 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.950.556. Peabody Gospel Chorale. 1 Credit.**

A course, developed to extend Peabody's choral program through the promotion of excellence and specializing in gospel and sacred music with an emphasis in music by African American tradition i.e., Gospels, Anthems, Spirituals, Hymns. These traditions are extended at the intersection to include Jazz Choral works of Duke Ellington, Marion Williams, Wynton Marsalis.

**PY.950.557. Peabody Gospel Chorale. 1 Credit.**

A course, developed to extend Peabody's choral program through the promotion of excellence and specializing in gospel and sacred music with an emphasis in music by African American tradition i.e., Gospels, Anthems, Spirituals, Hymns. These traditions are extended at the intersection to include Jazz Choral works of Duke Ellington, Marion Williams, Wynton Marsalis.

**PY.950.602. Composition/Premier Lab: Guitar. 2 Credits.**

A cohort of performers and composers tasked with creating and premiering a new composition.

Distribution Area: P, Y

**PY.950.825. Graduate Jazz Ensemble. 2 Credits.****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.950.831. 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.950.843. Harp Ensemble. 1 Credit.**

Development of ensemble skills through study of mixed chamber works that feature harp, and occasionally of works for multiple harps.

**Prerequisite(s):** Open to Harp majors only.

**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.

**Prerequisite(s):** Open to Harp majors only.

**PY.950.853. 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.360.505. Music Speaks. 2 Credits.**

Exploration of repertoire to explore the process behind their imagining and creation in an effort to move an audience to a deeper understanding. Distribution Area: P, Y

**PY.360.509. 509 Hearing.****PY.470.431. Guitar Literature 1 (UG). 2 Credits.**

A study of the literature for the guitar from the Renaissance to the present. Offered in alternate years.

**Prerequisite(s):** Open to Guitar majors only.

Distribution Area: P, Y

**PY.470.432. Guitar Literature 2 (UG). 2 Credits.**

A study of the literature for the guitar from the Renaissance to the present.

**Prerequisite(s):** Open to Guitar majors only.; Completion of Guitar Literature 1 (UG) required, PY.470.431[C].

Distribution Area: P, Y

**PY.470.585. Guitar Music Skills 1. 1 Credit.**

The application of theoretical skills to the guitar, including harmony, rhythm, transposition, and analysis.

**Prerequisite(s):** Open to Guitar majors only.

Distribution Area: P, Y

**PY.470.586. Guitar Music Skills 2. 1 Credit.**

The application of theoretical skills to the guitar, including harmony, rhythm, transposition, and analysis.

**Prerequisite(s):** Open to Guitar majors only.; Completion of Guitar Skills 1 required, PY.470.585[C]

Distribution Area: P, Y



**PY.470.587. Guitar Music Skills 3. 1 Credit.**

A continuation of 470.585-586 for guitar majors; emphasis on form, analysis, transposition, and sight-reading.

**Prerequisite(s):** Open to Guitar majors only.; Completion of Guitar Skills 2 required, PY.470.586[C]

Distribution Area: P, Y

**PY.470.588. Guitar Music Skills 4. 1 Credit.**

A continuation of Guitar Music Skills 3; emphasis on form, analysis, transposition, and sight-reading.

**Prerequisite(s):** Open to Guitar majors only.; Completion of Guitar Skills 3 required, PY.470.587[C]

Distribution Area: P, Y

**PY.470.631. Guitar Literature 1 (GR). 2 Credits.**

A study of the literature for the guitar from the Renaissance to the present. Offered in alternate years.

**Prerequisite(s):** Open to Guitar majors only.

**PY.470.632. Guitar Literature 2 (GR). 2 Credits.**

A study of the literature for the guitar from the Renaissance to the present. Offered in alternate years.

**Prerequisite(s):** Open to Guitar majors only.; Completion of Guitar Literature 1 (GR) required, PY.470.631[C].

**PY.470.637. Guitar Pedagogy 1. 2 Credits.**

A study of guitar instructional principles and procedures for their application. Graduate students enrolled in this course will be required to do more advanced and specialized research and documentation.

**Prerequisite(s):** Open to Guitar majors only.

Distribution Area: P, Y

**PY.470.638. Guitar Pedagogy 2. 2 Credits.**

A study of guitar instructional principles and procedures for their application.

**Prerequisite(s):** Open to Guitar majors only.; Completion of Guitar Pedagogy 1 required, PY.470.637[C].

Distribution Area: P, Y

**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.

**Prerequisite(s):** Harp majors only.

Distribution Area: P, Y

**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.

**Prerequisite(s):** Harp majors only.

Distribution Area: P, Y

**PY.420.545. Harp Seminar. 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.

**Prerequisite(s):** Harp majors only.

**PY.420.546. Harp Seminar. 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.

**Prerequisite(s):** Harp majors only.

**PY.420.629. Harp Pedagogy 1. 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).

**Prerequisite(s):** Harp majors only.

Distribution Area: P, Y

**PY.420.630. Harp Pedagogy 2. 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.

**Prerequisite(s):** Harp majors only.

Distribution Area: P, Y

**PY.420.647. Harp Pedagogy 3. 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.

**Prerequisite(s):** Harp majors only.

Distribution Area: P, Y

**PY.420.648. Harp Pedagogy 4. 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.

**Prerequisite(s):** Harp majors only.

Distribution Area: P, Y

**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.

**Prerequisite(s):** Harp majors only.

**PY.380.315. Continuo 1: Figured Bass. 2 Credits.**

Designed to develop the skill of continuo playing, fluent reading and improvising from a figured bass, this course uses exercises and repertoire in a cumulative approach. Open to all qualified keyboard students as well as non-keyboard students with proficient keyboard skills and permission of the instructor.

Distribution Area: P, Y

**PY.380.337. Baroque Violin/Viola Class. 1 Credit.**

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.

Distribution Area: P, Y

**PY.380.338. Baroque Violin/Viola Class. 1 Credit.**

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.

Distribution Area: P, Y

**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.

Distribution Area: P, Y

**PY.380.352. 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.

Distribution Area: P, Y

**PY.380.360. Lute Class. 1 Credit.**

Lessons on the techniques and styles of historical fretted instruments in the lute and guitar families, Renaissance to baroque. Students may choose to learn any of Peabody's historical plucked instruments: renaissance lute, baroque lute, baroque guitar and theorbo. The class will operate on two tracks: 1) beginning group instruction and 2) private or semi-private lessons for advancing players. No prior experience necessary.

Distribution Area: P, Y

**PY.380.421. Harpsichord Literature 1. 1 Credit.**

A study of literature for the harpsichord from the late 16th to the 18th century, as well as the 20th and 21st centuries. The course is approached from the performer's point of view with analysis and discussion of form and style. Special emphasis is given to the exploration of primary sources which shed light on how to approach playing the harpsichord. For keyboard majors or with permission of the instructor.

Distribution Area: P, Y

**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.

Distribution Area: P, Y

**PY.380.433. Lute Literature & Notation 1. 2 Credits.**

This class will focus on the primary compositional trends and corresponding performance practices of early, middle, high and late baroque music for lute, archlute and theorbo. Each two-hour meeting will be divided into 2 parts: sharing of information from light research assignments and in-class performances of repertoire that demonstrate relevant compositional styles and performance practices, as well as points for consideration when transcribing for classical guitar. Research and performance assignments will be shared among students from week to week. Required for MM guitar majors.

Distribution Area: P, Y

**PY.380.434. Lute Literature & Notation 2. 2 Credits.**

Intensive study of repertoire and genres for Renaissance lute and vihuela through listening, transcribing, and performance of selected works from French, Italian, and German tablatures. Works of Francesco da Milano and John Dowland will be a main focus. Required for MM guitar majors.

Distribution Area: P, Y

**PY.380.435. Viola da Gamba Literature. 1 Credit.**

A chronological survey of the viola da gamba and its literature from the 16th to 18th centuries. The class will be an opportunity to become familiar with a rich repertoire little known to non-specialists, and to learn about how the world of the baroque era relates to our own. No prior experience in historical performance is required. Prerequisite: History of Music 1, 2, or permission of instructor.

Distribution Area: P, Y

**PY.380.436. Early Cello Literature. 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 experience in historical performance is required, but some familiarity with cello repertoire is expected. Prerequisite: History of Music 1, 2, or permission of instructor.

**Prerequisite(s):** Undergrads need PY.610.321[C] OR PY.610.322[C] in order to enroll. Grads need to have passed the Musicology Proficiency exam or passed the music history review course.

Distribution Area: P, Y

**PY.380.437. Baroque Violin Literature. 1 Credit.**

A chronological survey of the violin and viola literature, pedagogical and musical, from its origins in the 16th century to the high baroque of the 18th century. No prior experience in historical performance is required, but some familiarity with violin repertoire is expected. Prerequisite: History of Music 1, 2, or permission of instructor.

**Prerequisite(s):** Undergrads need PY.610.321[C] OR PY.610.322[C] in order to enroll. Grads need to have passed the Musicology Proficiency exam or passed the music history review course.

Distribution Area: P, Y

**PY.380.438. Classical Strings Literature. 1 Credit.**

A chronological survey of the solo and, especially, chamber music for strings from the time of Leopold Mozart through Beethoven's life and beyond, with consideration of the music's social contexts and performance practices. Included will be an overview of the pedagogical material. No prior experience in historical performance is required. Prerequisite: History of Music 1, 2, or permission of instructor.

**Prerequisite(s):** Undergrads need PY.610.321[C] OR PY.610.322[C] in order to enroll. Grads need to have passed the Musicology Proficiency exam or passed the music history review course.

Distribution Area: P, Y

**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.

Distribution Area: P, Y

**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.

Distribution Area: P, Y

**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 be taken after completion of the fall semester, and focuses on ornamentation in the 18th century.

Distribution Area: P, Y

**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.

**Prerequisite(s):** Completion of Baroque Ornamentation 1 required, PY.380.441[C]

Distribution Area: P, Y

**PY.380.443. 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. This class operates on three tracks: beginning group instruction on baroque flute; private or semi-private lessons for advancing baroque flute players; and performance practice-based coaching of baroque repertoire performed on modern flutes. This class interacts with the annual Bach Marathon. No prior historical performance training is required, but students who are not proficient on modern flute should seek permission from the instructor.

Distribution Area: P, Y

**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. This class operates on three tracks: beginning group instruction on baroque flute; private or semi-private lessons for advancing baroque flute players; and performance practice-based coaching of baroque repertoire performed on modern flutes. This class interacts with the annual Bach Marathon. No prior historical performance training is required, but students who are not proficient on modern flute should seek permission from the instructor.

Distribution Area: P, Y

**PY.380.445. Continuo 2: Advanced Continuo. 2 Credits.**

A continuation of Continuo 1: Figured Bass (380.315). Students build upon the basic skills of reading figured bass by playing a wide range of repertoire with other instrumentalists and singers. Students learn to shape the bass line, develop ensemble skills and improvise creative realizations. Repertoire includes 17th and 18th c. works from Italy, France, Germany and England for instruments or voice, including a focus on recitative.

**Prerequisite(s):** Completion of Continuo 1 required, PY.380.315[C].

Distribution Area: P, Y

**PY.380.447. Early Wind Literature 1. 1 Credit.**

A chronological survey of the literature for recorder, flute, and oboe from the beginnings of soloistic composition in the late 16th century through the end of the 18th century, with attention to historical context and performance practice. Includes history and development of the instruments themselves and consideration of how the recorder, flute, and oboe repertoires over-lap, differ, and developed over time. No prior early music experience is necessary.

Distribution Area: P, Y

**PY.380.448. Early Wind Literature 2. 1 Credit.**

A chronological survey of the literature for recorder, flute, and oboe from the beginnings of soloistic composition in the late 16th century through the end of the 18th century, with attention to historical context and performance practice. Includes history and development of the instruments themselves and consideration of how the recorder, flute, and oboe repertoires over-lap, differ, and developed over time. No prior early music experience is necessary.

**Prerequisite(s):** Completion of Early Wind Literature 1 required, PY.380.447[C].

Distribution Area: P, Y

**PY.380.457. Bach/Weiss/Ornamenting Lute & Guitar. 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.

Distribution Area: P, Y

**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.

Distribution Area: P, Y

**PY.380.515. Continuo for Lutenists and Guitarists. 2 Credits.**

Guided instruction and practice to realize continuo on fretted instruments. Open to all students who can realize figured bass on a lute or guitar.

Distribution Area: P, Y

**PY.380.544. Art Song Before Handel 1. 2 Credits.**

A practical course focused on art song from the high- and late Renaissance. Students learn and coach a variety of genres, including Spanish villancico, French chanson, Italian frottola and English lute song, with a focus on stylistic singing and accompaniment. Supplemental topics include relevant intellectual trends, and historical diction. All lute and vihuela accompaniments available in staff notation for keyboard players.

Distribution Area: P, Y

**PY.380.545. Art Song Before Handel 2. 2 Credits.**

A practical course focused on art song from the high- and late Renaissance. Students learn and coach a variety of genres, including Spanish villancico, French chanson, Italian frottola and English lute song, with a focus on stylistic singing and accompaniment. Supplemental topics include relevant intellectual trends, and historical diction. All lute and vihuela accompaniments available in staff notation for keyboard players.

Distribution Area: P, Y

**PY.380.550. Baroque Trumpet. 1 Credit.**

Beginning and intermediate instruction on vented natural trumpets for use in Baroque performance practice and period performance. Studies will include appropriate style and articulation, and Baroque gesture. The class will include ensemble playing and the study of important excerpts.

Distribution Area: P, Y

**PY.250.001. English Level 1a.**

This intensive integrated one-year course for Academic Purposes aims to develop the English language 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 S in order to proceed with their degree requirements. Attendance is mandatory.

**PY.250.002. English Level 1b.**

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.

**Prerequisite(s):** PY.250.001[C]

**PY.250.007. English Level 2a - 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 Level 2b - Grad Studies.**

This intensive course for international graduate students develops English skills for academic success. The first semester emphasizes oral communication, including listening, 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.

**Prerequisite(s):** PY.250.007[C]

**PY.250.111. Italian Language Intensive. 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.

Distribution Area: P, Y

**PY.250.112. Italian 1b. 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 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.

**Prerequisite(s):** PY.250.111[C]

Distribution Area: P, Y

**PY.250.121. German Language Intensive. 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 German. Open to undergraduates only.

Distribution Area: P, Y

**PY.250.122. German 1b. 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]

Distribution Area: P, Y

**PY.250.131. French Language Intensive. 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 French. Open to undergraduates only.

Distribution Area: P, Y

**PY.250.132. French 1b. 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]

Distribution Area: P, Y

**PY.260.021. ESL Writing Intensive 1. 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 2. 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 1. 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 2. 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).

Distribution Area: P, Y

**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. Prerequisite: Core 1 or approved placement.

**Prerequisite(s):** PY.260.115[C]

Distribution Area: P, Y

**PY.260.241. Art History: European Art Survey, Renaissance - 1855. 3 Credits.**

An introduction to the history of art. Open to undergraduates only. Art History 1 surveys European art from the 14th through the mid-19th centuries. It surveys Renaissance painting, sculpture, and architecture in Italy and Northern Europe, its origins in Medieval art, and examines shifts in artistic concepts and forms from the 16th through the mid-18th centuries that led to the emergence of Mannerist, Baroque, and Rococo art. The course concludes with an examination of Neoclassicism, Romanticism, and Realism up through the mid-19th century. Artistic movements, styles and influences relevant to the development of western art will be covered, with the inclusion of some American art traditions as time permits. Additional commentary as it relates to music history will be interwoven.

Distribution Area: P, Y

**PY.260.252. Art History: Modernism. 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.

Distribution Area: P, Y

**PY.260.261. Introduction to Psychology. 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.

Distribution Area: P, Y

**PY.260.301. Why Study the Liberal Arts?. 3 Credits.**

This course has no specific content, no given topics. It doesn't try to teach you about a particular subject, time period, or place. No. You the student provide the content. Your work is the focus of this class. Whether you are a dancer, an instrumentalist, a singer, a conductor, a composer, a new media artist, or a recording engineer you will provide the content. We will take what you are doing in your major and look at it from the perspective of the Liberal Arts. You will each have the chance to introduce to your classmates and to write about at least one thing you are interested in—like a particular piece, a technique, an artist, a concept, or a genre. And your classmates will listen to you, read about your interests, and discuss these things as they would a topic in any other Liberal Arts class. You will not only try to express yourselves about your work, but to understand others and their work. You will practice speaking as well as listening, writing as well as reading. And through this communication we will try to build community. For the Liberal Arts are not just a collection of subjects to be learned (and too often forgotten). They are aptitudes and attitudes, ways to build bridges between our islands of experience.

Distribution Area: P, Y

**PY.260.304. What Can Music Do. 3 Credits.**

No doubt, things are grim. So, what can music and dance do to help us get through these and other dark times? How can such arts improve our lives? What can they teach us and where do they touch us? Do they have the power to heal our minds? Our bodies? Our hearts? This course is designed for students with all sorts of tastes, backgrounds, and interests in dance and music. Although the professor will lead discussions and provide some texts, yet, by learning how to find and research different sources, students will also explore the power of music and dance from whatever perspectives interest them. If you are a dancer, you might ask how music-inspired movement can strengthen social bonds or how dance can brighten a dementia-darkened mind, if only for a moment. Musical performers, composers, and engineers might investigate the ways that music education can regenerate a dying culture or revolutionize an oppressed people. From folk to popular, classical to jazz, ballet to modern, and any other soundwave or movement you can convince us to consider, our texts will be limited only by your tastes. The ultimate goal of this course and its diversity is not just to pursue our own individual interests in music and dance, but to hone our ability to communicate and collaborate with one another.

**Prerequisite(s):** Core 2 is a required prereq

Distribution Area: P, Y

**PY.260.307. The Posthuman Era. 3 Credits.**

In this course we will explore what has become known as the Posthuman. Although the term originated in the writings of science fiction, it has come to mean much more than something merely imaginary or fantastic. The Posthuman or Anthropocene—both terms are very similar in meaning—may be what describes us, now. Behind these terms is the idea that humanity has entered into a new age or epoch, one where the advances of technology have created conditions for life on earth that are unprecedented. We are, it is said, no longer simply human, and whatever human beings had been defined as in the past, no longer describes us. The specific conditions are, to name the most important, biotechnology, artificial intelligence, and climate change. The impact of these developments on life and the arts has been immeasurable. Our course will explore each of these topics in order to offer students a chance to catch a glimpse of what is happening to us now and in the future.

**Prerequisite(s):** Core 2 is a required prereq  
Distribution Area: P, Y

**PY.260.313. Katharine the Great: An Everlasting Film Star. 3 Credits.**

How does an artist endure? What makes one star last while another fizzles? 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.

Distribution Area: P, Y

**PY.260.315. Love in Philosophy, Film, and Literature. 3 Credits.**

What is “evil”? How is it depicted in the arts? –In order to address these questions, our two main readings this semester will be Goethe’s drama *Faust* and Bulgakov’s novel *The Master and Margarita*. While Goethe’s work is a tragedy, Bulgakov’s novel is a satirical dark comedy. We will pair these readings with selected philosophical essays depicting, for example, Kant’s theory of “radical evil”, and movies, such as “Hannah Arendt”. The discussion topics in this class will be challenging for their intellectual depth, but at the same time incredible fun and entertaining.

Distribution Area: P, Y

**PY.260.330. Asian Representation in Film and TV. 3 Credits.**

Depictions of East Asian and Asian-American characters in film and television have evolved since the earliest days of Hollywood. Alongside world events and US immigration patterns, representation shifted and a host of stereotypes emerged. Consider the wise guru, the exotic girlfriend, and the martial arts sidekick among many portrayals. This liberal arts seminar offers historical context and critical tools for analyzing and discussing these representations while gaining acquaintance with a range of films and television series.

Distribution Area: P, Y

**PY.260.333. Contemporary Philosophy. 3 Credits.**

Philosophizing means to think and ask questions. In this class you will delve into captivating topics that will encourage you to ponder and exchange ideas with your fellow students, professor, and engaging guest speakers. Together, we will explore the fundamental questions surrounding the cosmos’s ultimate reality, the notions of free will and consciousness, the intersections between science, the humanities, art, and cultural diversity, the debate between theism and atheism, and the nature of transcendent experiences. None of the readings in this class require any prior familiarity with philosophy. Our primary course materials include: (1) South Korean-born Byung-Chul Han’s 2019-*The Disappearance of Rituals. A Topology of the Present*; (2) Sean Carroll’s 2016-*The Big Picture*; (3) topics selected by students as part of an engaging group work assignment. Embark on this intellectual journey with us, where class discussions will revolve around your thoughts and questions, shaping the course’s dynamic exploration.

**Prerequisite(s):** Core 2 is a required prereq  
Distribution Area: P, Y

**PY.260.335. Existentialism. 3 Credits.**

Through readings, discussions, and critical analysis, students will explore existentialist perspectives on freedom, choice, authenticity, and the search for meaning in life. The course will consider existentialist literature, art, and film to contextualize philosophical concepts within broader cultural and historical contexts. Existentialist authors that will be discussed include: Dostoevsky, Nietzsche, Heidegger, Buber, Musil, Sartre, Beauvoir, and Kundera. We will try to understand what the existentialist angle on life is, and whether it is applicable to the 21st Century. Unlike traditional approaches to philosophy, the thinkers discussed in this class do not attempt to provide final answers to a traditional set of questions, such as “What is human nature?” “What is the meaning of life?” “What is truth?” Rather, philosophical inquiry emerges within the context of specific practical concerns of human beings, who live in a finite world with no objective standards as guidance. There is a sense of predicament, alienation, estrangement, radical freedom, and responsibility common to these thinkers. What do these characteristics of human life imply for how we (should) relate to ourselves, others, and the world? What kind of society should we build? How can we find consolation and meaning in life? Despite significant differences, all authors discussed in this class do what all good philosophy does: they make you think and ask questions. Upon completion of this class, you will be able to: -Understand the historical development and key concepts of existentialist philosophy. -Analyze existentialist texts and critically engage with primary sources. -Explore existentialist themes such as freedom, choice, alienation, authenticity, and the absurd. -Examine existentialist perspectives on ethics, morality, and the nature of existence. -Apply existentialist insights to contemporary issues and personal experiences. The culmination of this class will be topics selected by students as part of an engaging group work assignment.

Distribution Area: P, Y

**PY.260.337. Philosophy of Art. 3 Credits.**

In this “Philosophy of Art” course, we’ll explore two biographies —“Johannes Brahms” by Jan Swafford and “Miles” by Miles Davis —alongside your own artistic projects. We’ll begin by discussing philosophical texts on how emotions are expressed in music, what philosophy of art is about, and how art can serve various purposes. Subsequently, we’ll examine parallels between Johannes Brahms and Miles Davis to reflect on the artist’s role in the 21st century. Enjoy the journey!

Distribution Area: P, Y

**PY.260.338. Ethics and the Modern World. 3 Credits.**

This is a course that will engage you in several of the most interesting ethical issues and concerns of our time. "Practical Ethics" also goes by the name of "Applied Ethics." Under "ethics" we consider the rational and critical bases of moral problems and issues. What sorts of things can we be morally responsible for? What is the good life? What makes an action moral or not? In applied ethics we apply these moral questions that arise from philosophical reflection to particular cases and situations of moral conflict. Thus, a course in applied ethics is case-oriented. The subjects studied in applied ethics are many, more than we can cover. Our main emphasis will be on and we can only cover a few of them including: human rights and problems of freedom and equality, poverty and economic justice, the ethics of the environment, and the right to life and death. Our course will proceed largely as a theme-based course. We will first study some of the basic ethical theories to familiarize ourselves with them, like utilitarianism, deontology and virtue ethics. Then we will address various issues that contain ethical problems in which the solution is not clear. This, we shall see, is often the case. In life, we are confronted with moral dilemmas where the clear choice between right and wrong is not present. That means that a deeper analysis of moral principles behind our choices are necessary. Our class will engage in these conflicts of choice, examining them carefully, engaging very often in in-class discussion and debate.

Distribution Area: P, Y

**PY.260.341. United States History: Methods and Questions. 3 Credits.**

"I hear America singing, the varied carols I hear..." – Walt Whitman, poet, 1860. In this course, we'll listen to those varied carols, whether songs of praise, of protest, or of mourning. This course offers a chronological study of histories of the United States, starting with colonization and continuing through the Civil War and Reconstruction. Throughout, students will practice 'thinking historically' by using historical methods to explore major questions in American history. Students will work with primary, secondary, and tertiary sources in order to better understand the major issues of American history. We will pay particular attention to the ways that American history has been contested and debated, created and memorialized. Students will demonstrate their understandings in a midterm essay and a final essay, and they will create a creative performance project exploring an era, issue, or persona relating to the course.

Distribution Area: P, Y

**PY.260.344. Opera: Research as Rehearsal. 3 Credits.**

Interesting opera is created not just by memorizing a score and mindlessly practicing and repeating it. Thoughtful research is also a form of rehearsal. Performance can be enhanced and understanding deepened by studying an opera's literary sources, mining its historical context, viewing related artworks, and studying its production history. In other words, doing the work of a dramaturge. Every semester in which it is offered, "Research as Rehearsal" will take as its subject an opera currently being rehearsed by the Peabody Opera Theatre Program. This year we will focus on Handel's *Semele*, scheduled for performance in March. We will read such texts as Ovid's *Metamorphoses* (a literary source for the opera) and excerpts from Euripides' *Bacchae* (since *Semele* is the mother of Dionysus). We will study paintings like Gustav Moreau's *Jupiter et Sémélé* and Peter Paul Rubens' *Death of Semele*. Since the performance will be staged in a 1920s style, we will read F. Scott Fitzgerald's *Great Gatsby* and watch film versions of the novel. We will also investigate the ways in which this opera's origins in a pagan Greek myth affected its first London reception during the period of Lent and how that in turn affected future rewrites of the opera. Open to Graduates and Undergraduates.

Distribution Area: P, Y

**PY.260.345. US History 1875-Present: Cultural History and Politics. 3 Credits.**

American history is longer, larger, more various, more beautiful, and more terrible than anything anyone has ever said about it" - James Baldwin, black American author and activist, 1963. In this course, we will strive to understand some of that long, large, various, beautiful, and terrible history. This course offers a chronological survey of histories of the United States, from Reconstruction to the 21st century. Throughout, we will explore the connection between historical events and cultural history. We will pay particular attention to the development and dissemination of mass media and mass culture, whether film, radio, television, print media, or the internet. Students will demonstrate their understandings in a midterm essay and a final essay, and they will create a creative performance project exploring an era, issue, or persona relating to the course.

**Prerequisite(s):** Core 2 is a required prereq

Distribution Area: P, Y

**PY.260.350. Introduction to Sociology. 3 Credits.**

This course is an introduction to sociology and social problems as a way of understanding the world. Sociology is a field of study that explains social, political, and economic phenomena in terms of social structures, social forces, and group relations. The course will introduce students to the problems that exist within the world and the relationship between individuals and society, which includes focusing on socialization, culture, the social construction of knowledge, inequality, race and ethnic relations, poverty, and political sociology. As a social science, sociology offers an objective and systematic approach to understanding the causes of social problems.

Distribution Area: P, Y

**PY.260.353. Music and Segregation: Soundtracks of Division and Unity. 3 Credits.**

This course explores the complex relationship between music and racial segregation, examining how music has both mirrored and resisted social divisions. Through a study of various genres, artists, cultures and historical moments, students will gain an understanding of how music served as both a reflection of and a response to the realities of racial segregation. The course will also investigate the role of music in fostering cultural exchange and unity despite societal barriers.

**Prerequisite(s):** Prerequisite: Core 2

Distribution Area: P, Y

**PY.260.354. Music and Social Justice. 3 Credits.**

Music is integral to social justice movements and has inspired social and global change. It has been used variously as a coping mechanism, instrument of protest, site of resistance and a means of healing. This course will explore the intersection between music, social conflict, and social change. Students will examine social movements to analyze the social, cultural and political issues and learn why music plays such significant roles. For example, they will inquire why disco enabled the marginalized gay community and explore how anthems inspired pride and protest from the Civil Rights Movement to Black Lives Matter. By understanding why music has the power to bring about social change, students will learn to think reflexively about their own music.

**Prerequisite(s):** Core 2 is a required prereq

Distribution Area: P, Y

**PY.260.361. Bodies in Society. 3 Credits.**

We're taught to understand our bodies as natural. Everyone has one. They are universal objects, consistent across humanity. But, people around the world have differing conceptions of what bodies are, what they can do, and where they begin and end. Moreover, people's experiences of their bodies are highly variant. Even at Peabody, for example, what lips do are very different if you are a dancer, a singer, a horn player, or a flautist. The class is designed to give students new ways of approaching their crafts by introducing them to multiple perspectives on how bodies do things in the world.

Distribution Area: P, Y

**PY.260.363. Performing Gender. 3 Credits.**

This course examines gender and gender relations as they are performed in spectacular and mundane settings. Gender is a key organizing category globally, though people's experiences and ideas about what gender is and does vary dramatically across cultural and historical contexts. Drawing on anthropology, feminist studies, and performance studies scholarship, we will investigate how people do gender and what gender does in our cultural imaginaries. This interdisciplinary perspective seeks to show how culture and society shapes gender, how ideas about and experiences of gender are disseminated through performance, and how performances of gender affect culture and cultural meaning around the world.

**Prerequisite(s):** Core 2 is a required prereq

Distribution Area: P, Y

**PY.260.365. Queer Studies. 3 Credits.**

This course is an introduction to the interdisciplinary examination of sexual desires, sexual orientations, and the concept of sexuality generally, with a particular focus on the construction of queer identities. We will look specifically at how these identities interact with other phenomena such as government, family, and popular culture. In exploring sexual diversity, we will highlight the complexity and variability of sexualities, both across different historical periods, and in relation to identities of gender, race, class, and cultural location.

**Prerequisite(s):** Core 2 is a required prereq

Distribution Area: P, Y

**PY.260.381. Social Media. 3 Credits.**

This course delves into the dynamic world of social media, exploring its evolution, societal implications, and economic opportunities. Students will embark on a comprehensive journey through the history of social media platforms, tracing their development from rudimentary networking sites to sophisticated digital ecosystems. The course will critically analyze the multifaceted impact of social media on society, including its influence on communication patterns, social relationships, cultural norms, and democratic processes. Through case studies, discussions, and research projects, students will explore the various ways in which social media shapes individuals' identities, perceptions, and behaviors.

Distribution Area: P, Y

**PY.260.411. The Libretto. 3 Credits.**

This class looks at the history, theory, and practice of opera's most overlooked and ridiculed element: the libretto, Italian for "little book." Following the fortunes of the libretto from its origins to the present, we'll see how different ideas about librettos influenced the evolution of opera. During our discussions, we'll entertain theories about what makes a good libretto. For example, the theory that librettos can be like ugly frogs that the "kiss" of music turn into princely operas. Or that the duty of the librettist is to strip their literary source of all that makes it beautiful, so that the composer can fill all of that back in with music. Librettos come from many sources: dramas, novels, poems, historical events, and original ideas. We'll ask how the libretto's origins affect how it gets written. At the level of the sung word, we'll listen to what happens when you translate a libretto from another language and how "singability" influences word choice. Finally, we'll also apply this knowledge to writing our own librettos.

Distribution Area: P, Y

**PY.260.835. The Art and Architecture of Peabody. 3 Credits.**

How often do you visit the George Peabody Library to find a quiet and inspiring place to work? Do you ever walk up the spiral staircase (designed by the same architect who designed the library) or just take the elevator? Are you aware that Peabody has a plaster copy of the Parthenon frieze, one of the most important artworks of Ancient Greece? Or what about the bronze cast of Lorenzo Ghiberti's "Gates of Paradise," a masterpiece of the early Renaissance? Did you know George Peabody conceived of the Peabody Institute as a home not only for a music conservatory but also, among other things, a public library and an art gallery? Though much of the art has disappeared, certain celebrated pieces remain, along with the library and the staircase. This class will take you around Peabody to look at these various works, as well as some of the architecture. We will study, for example, the Parthenon frieze, the "Gates of Paradise," the George Peabody Library, and the Peabody Institute Spiral Staircase. We will interpret these works informed by historical context and theoretical support. But we will also simply read them closely, informed only by what we can see when we slow down and allow ourselves to feel a little appreciation and awe.

Distribution Area: P, Y

**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.

**Prerequisite(s):** Open to Jazz majors only.

**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.

**Prerequisite(s):** Open to Jazz majors only.

**PY.570.127. Jazz Theory Fundamentals 1. 2 Credits.**

Designed to establish and reinforce the fundamentals of chord scales, harmonic and melodic functions, ear-training, and writing standard forms in jazz. The course also explores basic jazz theory lingo, terms, and nomenclature, as well as transcription, basic reharmonization techniques, and a brief introduction to composition devices of the 20th century. Prepares students for Jazz Improvisation 1 (570.561) and Jazz Keyboard Studies (570.259-260).

**Prerequisite(s):** Open to Jazz majors only.

Distribution Area: P, Y



**PY.570.128. Jazz Theory Fundamentals 2. 2 Credits.**

The second part of Jazz Th. Fund. focuses extensively on analysis and composition of standard and through-composed forms using concepts studied in the 1st part of the course. It also studies the application of 20th century composition devices, as well as basic re-harmonization techniques, modal writing, and an introduction to standard voicings. Prepares students for Jazz Improvisation, Jazz Theory/Keyboard Lab, Arranging.

**Prerequisite(s):** Open to Jazz majors only.; Completion of Jazz Theory Fundamentals 1 required, PY.570.127[C].

Distribution Area: P, Y

**PY.570.259. Jazz Keyboard Studies 1. 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 (570.127–128) or placement by instructor.

**Prerequisite(s):** Open to Jazz majors only.

Distribution Area: P, Y

**PY.570.260. Jazz Keyboard Studies 2. 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 (570.127–128) or placement by instructor

**Prerequisite(s):** Open to Jazz majors only.; Completion of Jazz Keyboard Studies 1 required, PY.570.259[C].

Distribution Area: P, Y

**PY.570.359. Advanced Jazz Harmony 1. 2 Credits.**

A continuation of the techniques and harmonic concepts studied in Jazz Keyboard Studies 1-2. Prerequisites: Jazz Fundamentals (570.127–128) or placement by instructor

**Prerequisite(s):** Open to Jazz majors only.

Distribution Area: P, Y

**PY.570.360. Advanced Jazz Harmony 2. 2 Credits.**

A continuation of the techniques and harmonic concepts studied in Jazz Keyboard Studies 1-2. Prerequisites: Jazz Fundamentals (570.127–128) or placement by instructor.

**Prerequisite(s):** Open to Jazz majors only.; Completion of Advanced Jazz Harmony 1 required, PY.570.359[C].

Distribution Area: P, Y

**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 (570.127–128) or placement by instructor.

**Prerequisite(s):** Open to Jazz majors only.

Distribution Area: P, Y

**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 (570.127–128) or placement by instructor.

**Prerequisite(s):** Open to Jazz majors only.; Completion of Jazz Arranging 1 required, PY.570.361[C].

Distribution Area: P, Y

**PY.570.363. Sight Reading. 1 Credit.**

"Sight Reading" is a jazz course that is aimed to help the student better their sight reading, starting at the beginner level and working up to advanced material. Students will read jazz transcriptions from, along with the actual recording to play towards, jazz legends such as Miles Davis, Charlie Parker, Cannonball Adderly, Sonny Rollins and John Coltrane. Upon completion of this course, students will have a better grasp on sight reading material at a much rapid pace."

**PY.570.364. Jazz Eartraining 1. 2 Credits.****PY.570.365. Jazz Eartraining 2. 2 Credits.****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 playing for each other to build confidence and gain knowledge through personal experience.

Distribution Area: P, Y

**PY.570.459. Jazz Composition 1. 2 Credits.**

Practical approaches to composition for jazz forces in the jazz idiom, with an emphasis on analysis of standards and projects for small forces.

**Prerequisite(s):** Open to Jazz majors only.

Distribution Area: P, Y

**PY.570.460. Jazz Composition 2. 2 Credits.**

Analysis of advanced jazz repertoire with an emphasis on the techniques and practices required for longer compositional projects.

**Prerequisite(s):** Completion of Jazz Composition 1 required, PY.570.459[C].

Distribution Area: P, Y

**PY.570.480. Introduction to Gospel Music. 2 Credits.**

Study of the history, aesthetics, and performance practices from Spirituals to Contemporary Gospel. Course will also explore stylistic and unique musical elements of various gospel music styles, such as: praise songs, traditional gospel songs, hymns, contemporary gospel music, CCM/worship, neo-soul gospel, choir jams, and talk music. Students will learn specific performance techniques for each style.

Distribution Area: P, Y

**PY.570.495. Afro-Diasporic Percussion 1. 1 Credit.**

This is a hands-on course open to all majors. Studies part of the extensive repertoire and vocabulary performed by drumming ensembles of Peru, Colombia, Venezuela, Puerto Rico, and Cuba, among others. It also introduces participants to hand-drumming techniques, as well as historical contexts of Afro-Diasporic music in the continent and the application of these languages in contemporary music.

Distribution Area: P, Y

**PY.570.496. Afro-Diasporic Percussion 2. 1 Credit.**

**Prerequisite(s):** Afro-Diasporic Percussion 1 (PY.570.495) is a pre-requisite requirement.

**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: 570.127-128 Jazz Fundamentals and 570.570 Jazz History or placement by the instructor.

**Prerequisite(s):** Open to Jazz majors only.

Distribution Area: P, Y

**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 (570.127–128) and Jazz History (570.570) or placement by instructor.

**Prerequisite(s):** Open to Jazz majors only.; Completion of Jazz Improvisation 1 required, PY.570.561[C].

Distribution Area: P, Y

**PY.570.563. Jazz Improvisation 3. 2 Credits.**

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

**Prerequisite(s):** Open to Jazz majors only.; Completion of Jazz Improvisation 2 required, PY.570.562[C].

Distribution Area: P, Y

**PY.570.564. Jazz Improvisation 4. 2 Credits.**

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

**Prerequisite(s):** Open to Jazz majors only.; Completion of Jazz Improvisation 3 required, PY.570.563[C]

Distribution Area: P, Y

**PY.570.569. Jazz Analysis/History 1. 2 Credits.**

This course covers two main areas of focus: people and methods. It surveys the chronological origins and proliferation of jazz through various styles and artists. 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. It also explores 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 read a wide array of primary and secondary sources and listen to a range of recordings — all with the goal of discovering the various processes, meanings, functions, and experiences of jazz. This class places a strong emphasis on developing listening skills.

Distribution Area: P, Y

**PY.570.570. Jazz Analysis/History 2. 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):** Completion of Jazz Analysis/History 1 required, PY.570.569[C].

Distribution Area: P, Y

**PY.570.611. Advanced Jazz Composition 1. 2 Credits.**

The graduate composition course will survey classic and contemporary composers' style, use of form, development, and arranging techniques. Students will compose new music ranging from lead sheets, to arranged/orchestrated works for small to large instrumentations.

**PY.570.612. Advanced Jazz Composition 2. 2 Credits.**

The graduate composition course will survey classic and contemporary composers' style, use of form, development, and arranging techniques. Students will compose new music ranging from lead sheets, to arranged/orchestrated works for small to large instrumentations.

**PY.570.615. Jazz Rhythm Section Topics 1. 1 Credit.**

There are many specific skills required to be an effective rhythm section player. From comping in various styles to accompanying vocalists, members of the rhythm section need to be able to adapt to any style and communicate specific harmonic, rhythmic and melodic elements in order to make the music come to life. This course will cover a wide range of rhythm section techniques, covered by various members of the jazz faculty over two semesters.

**Prerequisite(s):** This course is open to Jazz majors only.

**PY.570.616. Jazz Rhythm Section Topics 2. 1 Credit.**

There are many specific skills required to be an effective rhythm section player. From comping in various styles to accompanying vocalists, members of the rhythm section need to be able to adapt to any style and communicate specific harmonic, rhythmic and melodic elements in order to make the music come to life. This course will cover a wide range of rhythm section techniques, covered by various members of the jazz faculty over two semesters.

**Prerequisite(s):** This course is open to Jazz majors only.

**PY.570.631. The Roots of Pan-American Music. 2 Credits.**

This course surveys and analyses the connections of African, European, and Indigenous music cultures found among major genres of the Americas and the Caribbean. Students will be able to discuss, transcribe, and workshop rhythmic and music-theoretical components during each session.

**PY.570.635. Mid-Atlantic Jazz History. 1 Credit.**

This course is designed to introduce students to the history and rich cultural contexts of the Mid-Atlantic states inclusive of Delaware, Maryland, New Jersey, Pennsylvania, Virginia, Washington, DC, North Carolina, South Carolina, and West Virginia. The course will delve into the rich tapestry of Jazz music's history in the Mid-Atlantic United States as a weekly course. The student will explore the profound impact of the African American contribution from where this unique art form was developed. Jazz, while recognized globally for its cultural significance rooted in the American experience, serves as America's gift to world culture.

**PY.570.671. Jazz Business Topics. 1 Credit.**

Jazz Music Business will cover many of the necessary skills to be successful in obtaining the career one wants. Learning what the tools are to be self-sufficient will impact one's longevity in the business and help them acquire the best help if needed. With technology advancing every day, knowing what current changes are happening is crucial. This course will cover topics such as Contracts, Trademarks, Copyright, Finances and more.

**PY.570.711. Recording Project. 2 Credits.****PY.510.112. Introduction to Music 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.

**Prerequisite(s):** Open to Music Education majors only.

Distribution Area: P, Y

**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.

**Prerequisite(s):** Open to Music Education majors only.

Distribution Area: P, Y

**PY.510.212. Woodwinds Class. 3 Credits.**

Study of the clarinet, flute, oboe, bassoon, and saxophone with emphasis on methods and materials for instruction of beginners in the public school setting.

**Prerequisite(s):** Open to Music Education majors only.

Distribution Area: P, Y

**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.

**Prerequisite(s):** Open to Music Education majors only.

Distribution Area: P, Y

**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.

**Prerequisite(s):** Open to Music Education majors only.

Distribution Area: P, Y

**PY.510.237. Conducting the Secondary Choral Ensemble 1. 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.

**Prerequisite(s):** Open to Music Education majors only.

Distribution Area: P, Y

**PY.510.238. Conducting the Secondary Instrumental Ensemble 1. 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.

**Prerequisite(s):** Open to Music Education majors only.

Distribution Area: P, Y

**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.

**Prerequisite(s):** Open to Music Education majors only.

Distribution Area: P, Y

**PY.510.312. Progressive Methods: Instrumental Music. 3 Credits.**

Progressive Methods: 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 remote and/or in-person classroom and rehearsal settings in the public schools. Educational Psychology Content is now covered in Literacy in the Content Areas I and II. Along with best practices in pedagogy for specific instruments and voice, the weekly practicum experiences will include knowledge and practical application of learning theories, classroom management strategies and development of lesson plans with integrated literacy in the content area knowledge. The Guitar Skills component emphasizes strategies for group class instruction at the secondary level while continuing to develop guitar skills for effective modeling.

**Prerequisite(s):** Open to Music Education majors only.

Distribution Area: P, Y

**PY.510.313. Techniques for Teaching Secondary Instrumental Music. 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.

**Prerequisite(s):** Open to Music Education majors only.

Distribution Area: P, Y

**PY.510.314. Progressive Methods: Secondary General/Vocal Music. 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.

**Prerequisite(s):** Open to Music Education majors only.

Distribution Area: P, Y

**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.

**Prerequisite(s):** Open to Music Education majors only.

Distribution Area: P, Y

**PY.510.337. Conducting the Secondary Choral Ensemble 2. 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.

**Prerequisite(s):** Open to Music Education majors only.

Distribution Area: P, Y

**PY.510.338. Conducting the Secondary Instrumental Ensemble 2. 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.

**Prerequisite(s):** Open to Music Education majors only.; Completion of previous course required, PY.510.238[C].

Distribution Area: P, Y

**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).

**Prerequisite(s):** Open to Music Education majors only.

**PY.510.414. Music Education and Disability Studies. 3 Credits.**

An overview of inclusive teaching strategies for music educators centered on universal design, accessibility, and intersectionality, framed through a disability justice lens.

**Prerequisite(s):** Open to Music Education majors only.

Distribution Area: P, Y

**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.

**Prerequisite(s):** Open to Music Education majors only.

**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.

Distribution Area: P, Y

**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.

**Prerequisite(s):** Open to Music Education majors only.

**PY.510.613. History & Philosophy of Music Education. 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.

**Prerequisite(s):** Open to Music Education majors only.

Distribution Area: P, Y

**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.

**Prerequisite(s):** Open to Music Education majors only.

**PY.510.616. Music Education Independent Study. 1 - 3 Credits.**

Students enrolled in Music Education Independent Study are interested in a Music Education topic, skill development, or specific area of research that is not currently offered as Peabody course. Each student is expected to share the area of interest with the instructor and develop a set of objectives that will guide their work during the semester. The instructor will help the student delineate the topic and provide feedback and guidance, as needed. The Method of Assessment for your independent work will be established early in the semester. Completion of the project or paper by Week 12 of the semester will allow adequate time for feedback and opportunity for the student to revise for an improved grade, if desired.

**PY.510.619. Integrative Music Education. 2 Credits.**

**Prerequisite(s):** Open to Music Education majors only.

Distribution Area: P, Y

**PY.510.620. Kodaly, Orff, Dalcroze: A General Music Methods Seminar. 2 Credits.**

A survey of three major general music methods, Kodaly, Orff, and Dalcroze. Other methods will be covered depending on the time left in the course. Primarily for graduate Music Education majors.

**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.

**Prerequisite(s):** Open to Music Education majors only.

**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.

**Prerequisite(s):** Open to Music Education majors only.

**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.

Distribution Area: P, Y



**PY.710.112. Theory 2. 3 Credits.**

This course is a continuation of techniques learned in Theory 1. Students will study diatonic harmony, cadences, tonicization and modulation, non-chord tones and figuration, sequence, and the tonal phrase model. Open to undergraduates only. 3 credits.

**Prerequisite(s):** Previous course, Theory 1, needed, PY.710.111[C]

Distribution Area: P, Y

**PY.710.113. Accelerated Theory 1-3. 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. This is a year long course. Must take both the fall and spring sections.

**Prerequisite(s):** Only Undergraduates who test into this course will be allowed to register.

Distribution Area: P, Y

**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):** Previous course needed, PY.710.112[C] OR PY.710.110[C]

Distribution Area: P, Y

**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):** Previous course, Theory 3, needed, PY.710.211[C]

Distribution Area: P, Y

**PY.710.214. Theory 3-4. 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):** Completion of Theory 1-2 required, PY.710.113[C].

Distribution Area: P, Y

**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):** Completion of previous course needed, PY.710.212[C] OR PY.710.214[C]

Distribution Area: P, Y

**PY.710.312. Theory 6. 3 Credits.**

Students take one of several specially-designated electives. Open to undergraduates only.

**Prerequisite(s):** Completion of Theory 5 needed, PY.710.311[C]

Distribution Area: P, Y

**PY.710.412. Instrumentation & Arranging. 3 Credits.**

A course designed to introduce students to idiomatic writing for orchestral instruments, individually and in standard combinations. Lectures, listening, and score study will be complemented by arranging exercises. Open to Computer Music, Music Education, and Music for New Media majors (others by permission of the instructor). This class may not be used for graduate theory seminar credit.

**Prerequisite(s):** Open to Computer Music, Music Education, and Music for New Media majors only. Others may take course with permission of instructor.

Distribution Area: P, Y

**PY.710.413. Orchestration 1. 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.

Distribution Area: P, Y

**PY.710.414. Orchestration 2. 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.

**Prerequisite(s):** Completion of Orchestration 1 needed, PY.710.413[C].

Distribution Area: P, Y

**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.710.611. 20th-Century American Symphonic Works. 3 Credits.**

This analysis course is for anyone interested in exploring the musical languages expressed within a wide variety of 20th-century American symphonic works. We will explore works by diverse American composers, contextualize their practices via short readings, and develop several analytical approaches to illuminate their music. Special emphasis will be placed on the development of a nuanced foundation from which students will learn to respond critically to the discourse of culturally responsive intersectional analysis.

**Prerequisite(s):** Graduate students must meet music theory seminar proficiency requirements in order to enroll in this course. Undergraduates must be Composition or Computer Music majors.; Open to Composition, Computer Music, and Theory minor Undergraduate students; must first complete PY.710.212[C] or PY.710.214[C].

Distribution Area: P, Y

**PY.710.612. Mozart. 3 Credits.**

This course delves analytically into the music of Wolfgang Amadeus Mozart. We will cover a range of musical forms and genres, such as solo sonatas, concertos, chamber music, symphonies, and opera, though the focus will be on instrumental repertoire. In some cases, we will briefly examine other contemporary composers to better understand what sets Mozart apart and has made him so beloved. While it is not a performance practice class, we will discuss current understanding of certain performance practice issues during our study and engage with a range of recordings as well.

**Prerequisite(s):** Graduate students must meet music theory seminar proficiency requirements in order to enroll in this course. Undergraduates must be Composition or Computer Music majors.; Open to Composition, Computer Music, and Theory minor Undergraduate students; must first complete PY.710.212[C] or PY.710.214[C].

Distribution Area: P, Y

**PY.710.613. Music And Meaning. 3 Credits.**

How can instrumental tonal music convey meaning and emotions? In this class we analyze and discuss the expressive content of absolute music, mainly from 19th century Europe. We view meaning as an objective phenomenon deriving from formal structure and symbolic associations.

**Prerequisite(s):** Graduate students must meet music theory seminar proficiency requirements in order to enroll in this course. Undergraduates must be Composition or Computer Music majors.; Open to Composition, Computer Music, and Theory minor Undergraduate students; must first complete PY.710.212[C] or PY.710.214[C].

Distribution Area: P, Y

**PY.710.614. Why We Get Chills: Music Analysis Meets Cognition. 3 Credits.**

This course consults literature in the field of music cognition to explore how it may inform music analysis, which in turn has implications for both performer and listener.

**Prerequisite(s):** Graduate students must meet music theory seminar proficiency requirements in order to enroll in this course. Undergraduates must be Composition or Computer Music majors.;Open to Composition, Computer Music, and Theory minor Undergraduate students; must first complete PY.710.212[C] or PY.710.214[C].

Distribution Area: P, Y

**PY.710.618. Ravel Chamber Music. 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.

**Prerequisite(s):** Graduate students must meet music theory seminar proficiency requirements in order to enroll in this course. Undergraduates must be Composition or Computer Music majors.;Open to Composition, Computer Music, and Theory minor Undergraduate students; must first complete PY.710.212[C] or PY.710.214[C].

Distribution Area: P, Y

**PY.710.620. Song Analysis. 3 Credits.**

This class focuses on text-music relationships, analyzing the processes through which they interpret the meaning of each other. Although most of our work concentrates on art and popular song, the tools we develop throughout the semester may be applied to all repertoire that combines music and text. For the final project, students are welcome to analyze any piece that pairs music with text. Song Analysis is designed specifically for singers, accompanists, and composers of all types

**Prerequisite(s):** Graduate students must meet music theory seminar proficiency requirements in order to enroll in this course. Undergraduates must be Composition or Computer Music majors.;Open to Composition, Computer Music, and Theory minor Undergraduate students; must first complete PY.710.212[C] or PY.710.214[C].

Distribution Area: P, Y

**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.

**Prerequisite(s):** Graduate students must meet music theory seminar proficiency requirements in order to enroll in this course. Undergraduates must be Composition or Computer Music majors.;Open to Composition, Computer Music, and Theory minor Undergraduate students; must first complete PY.710.212[C] or PY.710.214[C].

Distribution Area: P, Y

**PY.710.624. Amy Beach & Florence Price. 3 Credits.**

**Prerequisite(s):** Graduate students must meet music theory seminar proficiency requirements in order to enroll in this course. Undergraduates must be Composition or Computer Music majors.;Open to Composition, Computer Music, and Theory minor Undergraduate students; must first complete PY.710.212[C] or PY.710.214[C].

Distribution Area: P, Y

**PY.710.625. Dance Music of the Renaissance. 3 Credits.**

The study of Renaissance dance as a crucial source for the formation of the common practice styles.

**Prerequisite(s):** Graduate students must meet music theory seminar proficiency requirements in order to enroll in this course. Undergraduates must be Composition or Computer Music majors.;Open to Composition, Computer Music, and Theory minor Undergraduate students; must first complete PY.710.212[C] or PY.710.214[C].

Distribution Area: P, Y

**PY.710.627. Improvisation 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.

**Prerequisite(s):** Graduate students must meet music theory seminar proficiency requirements in order to enroll in this course. Undergraduates must be Composition or Computer Music majors.;Open to Composition, Computer Music, and Theory minor Undergraduate students; must first complete PY.710.212[C] or PY.710.214[C].

Distribution Area: P, Y

**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.

**Prerequisite(s):** Graduate students must meet music theory seminar proficiency requirements in order to enroll in this course. Undergraduates must be Composition or Computer Music majors.;Open to Composition, Computer Music, and Theory minor Undergraduate students; must first complete PY.710.212[C] or PY.710.214[C].

Distribution Area: P, Y

**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.

**Prerequisite(s):** Graduate students must meet music theory seminar proficiency requirements in order to enroll in this course. Undergraduates must be Composition or Computer Music majors.;Open to Composition, Computer Music, and Theory minor Undergraduate students; must first complete PY.710.212[C] or PY.710.214[C].

Distribution Area: P, Y

**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.

**Prerequisite(s):** Graduate students must meet music theory seminar proficiency requirements in order to enroll in this course. Undergraduates must be Composition or Computer Music majors.;Open to Composition, Computer Music, and Theory minor Undergraduate students; must first complete PY.710.212[C] or PY.710.214[C].

Distribution Area: P, Y

**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.

**Prerequisite(s):** Graduate students must meet music theory seminar proficiency requirements in order to enroll in this course. Undergraduates must be Composition or Computer Music majors.;Open to Composition, Computer Music, and Theory minor Undergraduate students; must first complete PY.710.212[C] or PY.710.214[C].

Distribution Area: P, Y

**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. 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.

**Prerequisite(s):** Graduate students must meet music theory seminar proficiency requirements in order to enroll in this course. Undergraduates must be Composition or Computer Music majors.;Open to Composition, Computer Music, and Theory minor Undergraduate students; must first complete PY.710.212[C] or PY.710.214[C].

Distribution Area: P, Y

**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.

**Prerequisite(s):** Graduate students must meet music theory seminar proficiency requirements in order to enroll in this course. Undergraduates must be Composition or Computer Music majors.;Open to Composition, Computer Music, and Theory minor Undergraduate students; must first complete PY.710.212[C] or PY.710.214[C].

Distribution Area: P, Y

**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.

**Prerequisite(s):** Graduate students must meet music theory seminar proficiency requirements in order to enroll in this course. Undergraduates must be Composition or Computer Music majors.;Open to Composition, Computer Music, and Theory minor Undergraduate students; must first complete PY.710.212[C] or PY.710.214[C].

Distribution Area: P, Y

**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.

**Prerequisite(s):** Graduate students must meet music theory seminar proficiency requirements in order to enroll in this course. Undergraduates must be Composition or Computer Music majors.;Open to Composition, Computer Music, and Theory minor Undergraduate students; must first complete PY.710.212[C] or PY.710.214[C].

Distribution Area: P, Y

**PY.710.645. Analyzing Musical Mad Scenes from Ophelia to Salome. 3 Credits.**

A tapestry of ideas, musical style since 1945 is as varied as the polemics of its composers – individuals who sometimes defined their work as much by its divergence from their peers as its convergence. In the spirit of this contrast, this semester we will explore a diverse selection of music with an ear towards two ideas: clarity and complexity. Through listening and analysis, we will consider how a complex musical idea can be clearly rendered and vice versa and how this realization may inform the harmonic, formal, or procedural structure of an individual composition. Our discussion will further extend to the roles performer and audience share with the composer in bringing an idea to life, including how different the demands on each may be.

Distribution Area: P, Y

**PY.710.648. Analysis 19c Piano Lit. 3 Credits.**

A detailed analysis of representative works from the piano repertoire. Open to graduate students only.

**Prerequisite(s):** Graduate students must meet music theory seminar proficiency requirements in order to enroll in this course. Undergraduates must be Composition or Computer Music majors.;Open to Composition, Computer Music, and Theory minor Undergraduate students; must first complete PY.710.212[C] or PY.710.214[C].

Distribution Area: P, Y

**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.

**Prerequisite(s):** Graduate students must meet music theory seminar proficiency requirements in order to enroll in this course. Undergraduates must be Composition or Computer Music majors.;Open to Composition, Computer Music, and Theory minor Undergraduate students; must first complete PY.710.212[C] or PY.710.214[C].

Distribution Area: P, Y

**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.710.651. Style Analysis of Pierrot Lunaire. 3 Credits.**

Analysis of Schoenberg's Pierrot lunaire, its musico-poetic precedent and its lasting impact on dramatic chamber music.

**Prerequisite(s):** Graduate students must meet music theory seminar proficiency requirements in order to enroll in this course.

**PY.710.658. Expanding the Music Theory Canon. 3 Credits.**

**Prerequisite(s):** Graduate students must meet music theory seminar proficiency requirements in order to enroll in this course. Undergraduates must be Composition or Computer Music majors.;Open to Composition, Computer Music, and Theory minor Undergraduate students; must first complete PY.710.212[C] or PY.710.214[C].

**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):** Graduate students must meet music theory seminar proficiency requirements in order to enroll in this course. Undergraduates must be Composition or Computer Music majors.;Open to Composition, Computer Music, and Theory minor Undergraduate students; must first complete PY.710.212[C] or PY.710.214[C].

Distribution Area: P, Y

**PY.710.660. Tonal Composition: Baroque. 3 Credits.**

**Prerequisite(s):** Graduate students must meet music theory seminar proficiency requirements in order to enroll in this course. Undergraduates must be Composition or Computer Music majors.;Open to Composition, Computer Music, and Theory minor Undergraduate students; must first complete PY.710.212[C] or PY.710.214[C].

**PY.710.663. Tonal Analysis Principles. 3 Credits.**

A study of techniques for the analysis of common-practice tonal music. A variety of forms, genres, and styles will be explored.

**Prerequisite(s):** Graduate students must meet music theory seminar proficiency requirements in order to enroll in this course. Undergraduates must be Composition or Computer Music majors.;Open to Composition, Computer Music, and Theory minor Undergraduate students; must first complete PY.710.212[C] or PY.710.214[C].

Distribution Area: P, Y

**PY.710.665. Beethoven Piano Sonatas. 3 Credits.****PY.710.667. Beethoven String Quartets. 3 Credits.**

This course is a study of the string quartets of Beethoven.

**Prerequisite(s):** Graduate students must meet music theory seminar proficiency requirements in order to enroll in this course. Undergraduates must be Composition or Computer Music majors.;Open to Composition, Computer Music, and Theory minor Undergraduate students; must first complete PY.710.212[C] or PY.710.214[C].

Distribution Area: P, Y

**PY.710.671. Music in Image: Theory of Film Music. 3 Credits.**

The study of music in film, emphasizing the emergence of the idea 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):** Graduate students must meet music theory seminar proficiency requirements in order to enroll in this course. Undergraduates must be Composition or Computer Music majors.;Open to Composition, Computer Music, and Theory minor Undergraduate students; must first complete PY.710.212[C] or PY.710.214[C].

Distribution Area: P, Y

**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):** Graduate students must meet music theory seminar proficiency requirements in order to enroll in this course. Undergraduates must be Composition or Computer Music majors.;Open to Composition, Computer Music, and Theory minor Undergraduate students; must first complete PY.710.212[C] or PY.710.214[C].

Distribution Area: P, Y

**PY.710.681. Timbre in Music. 3 Credits.**

**Prerequisite(s):** Graduate students must meet music theory seminar proficiency requirements in order to enroll in this course. Undergraduates must be Composition or Computer Music majors.;Open to Composition, Computer Music, and Theory minor Undergraduate students; must first complete PY.710.212[C] or PY.710.214[C].

Distribution Area: P, Y

**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.710.686. Keyboard Skills Pedagogy. 3 Credits.**

A course for training effective teachers of keyboard skills (sight-reading, keyboard harmony, improvisation, etc.) at the college, preparatory, and independent studio levels, including methods, materials, lesson and curriculum planning, class observation, and practice teaching.

Distribution Area: P, Y

**PY.710.687. Well Tempered Clavier Book 1. 3 Credits.**

A detailed analysis of the preludes and fugues in Book 1 of Bach's Well-Tempered Clavier.

**Prerequisite(s):** Graduate students must meet music theory seminar proficiency requirements in order to enroll in this course. Undergraduates must be Composition or Computer Music majors.;Open to Composition, Computer Music, and Theory minor Undergraduate students; must first complete PY.710.212[C] or PY.710.214[C].

Distribution Area: P, Y

**PY.710.688. Well Tempered Clavier Book 2. 3 Credits.**

A detailed analysis of the preludes and fugues in Book 2 of Bach's Well-Tempered Clavier.

**Prerequisite(s):** Graduate students must meet music theory seminar proficiency requirements in order to enroll in this course. Undergraduates must be Composition or Computer Music majors.;Open to Composition, Computer Music, and Theory minor Undergraduate students; must first complete PY.710.212[C] or PY.710.214[C].

Distribution Area: P, Y

**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):** Graduate students must meet music theory seminar proficiency requirements in order to enroll in this course. Undergraduates must be Composition or Computer Music majors.;Open to Composition, Computer Music, and Theory minor Undergraduate students; must first complete PY.710.212[C] or PY.710.214[C].

Distribution Area: P, Y



**PY.715.119. Ear Training 1 Intensive. 2 Credits.**

This course focuses upon the development of sight-singing and dictation skills from the diatonic major and minor modes. Open to undergraduate students only.

Distribution Area: P, Y

**PY.715.120. Ear Training 2 Intensive. 2 Credits.**

This course continues a study of diatonic music through sight-singing and dictation skills, with an increased emphasis on harmonic dictation and subdivisions of the beat. Completion of Ear Training 1 Intensive required.

**Prerequisite(s):** Completion of Ear Training 1 Intensive required, PY.715.119[C].

Distribution Area: P, Y

**PY.715.123. Ear Training 1. 2 Credits.**

This course focuses upon the development of sight-singing and dictation skills from the diatonic major and minor modes. Open to undergraduate students only.

Distribution Area: P, Y

**PY.715.124. Ear Training 2. 2 Credits.**

This course continues a study of diatonic music through sight-singing and dictation skills, with an increased emphasis on harmonic dictation and subdivisions of the beat. Open to undergraduate students only who have successfully completed Ear Training 1.

**Prerequisite(s):** Completion of Ear Training 1 required, PY.715.123[C]

Distribution Area: P, Y

**PY.715.125. Ear Training 1-2. 2 Credits.**

An accelerated version of 710 • 123 and 710 • 124 that covers the material of the two-year course in one year.

Distribution Area: P, Y

**PY.715.223. Ear Training 3. 2 Credits.**

This course introduces concepts of tonicization and modulation through sight-singing and dictation skills. Additional topics include reading C clefs in Bach chorales, hearing structure in compositions in binary form, and rhythmic techniques such as syncopation. Open to undergraduate students only who have taken or passed out of Ear Training 1+2.

**Prerequisite(s):** Completion of previous course needed, PY.715.124[C] OR PY.715.120[C].

Distribution Area: P, Y

**PY.715.224. Ear Training 4. 2 Credits.**

This course continues a study of chromatic music through sight-singing and dictation skills with an increased emphasis on modulating to far-related keys, advanced rhythmic techniques, diatonic modes, and aural study of large-scale forms such as sonata form. Open to undergraduate students only who have successfully completed Ear Training 3.

**Prerequisite(s):** Completion of Ear Training 3 required, PY.715.223[C].

Distribution Area: P, Y

**PY.715.226. Ear Training 3-4. 2 Credits.**

An accelerated version of 710 • 223 and 710 • 224 that covers the material of the two-year course in one year. Open to undergraduate students only. Completion of Ear Training 1-2 required.

**Prerequisite(s):** Completion of Ear Training 1-2 required, PY.715.125[C]

Distribution Area: P, Y

**PY.715.323. Ear Training 5. 2 Credits.**

This course develops advanced ear-training techniques and focuses upon transcribing and sight singing contemporary compositions. Open to undergraduates who have successfully completed PY.715.224 (Ear Training 4) or PY.715.226 (Ear Training 3-4) and all graduate students. Undergraduates need to have completed PY.715.224[C] or PY.715.226[C]. Graduate students must satisfy the ear training proficiency requirement.

**Prerequisite(s):** Undergraduates need to have completed PY.715.224[C] or PY.715.226[C]. Graduate students must satisfy the ear training proficiency requirement.

Distribution Area: P, Y

**PY.715.425. Ear Training Review.**

A graduate review course in the principles of ear-training, dictation, sight-singing, and clefs. Open to graduate students only.

**PY.715.426. Ear Training Review Intensive 2.**

A graduate review course in the principles of ear-training, dictation, sight-singing, 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.

Distribution Area: P, Y

**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.

**Prerequisite(s):** Completion of Keyboard Studies 1 required, PY.715.155[C].

Distribution Area: P, Y

**PY.715.157. Keyboard Studies 1-2. 2 Credits.**

An accelerated 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.

Distribution Area: P, Y

**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.

**Prerequisite(s):** Completion of PY.715.156[C] or PY.715.157[C] required.

Distribution Area: P, Y

**PY.715.256. Keyboard Studies 4. 2 Credits.**

A continuation of 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.

**Prerequisite(s):** Completion of Keyboard Studies 3 required, PY.715.255[C].

Distribution Area: P, Y

**PY.715.258. Keyboard Studies 3-4. 2 Credits.**

An accelerated 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 or Music Theory 3-4. Open to undergraduate students only.

**Prerequisite(s):** Completion of Keyboard Studies 1-2 required, PY.715.157[C].

Distribution Area: P, Y

**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):** Sophomores must have completed PY.260.115[C] AND PY.260.216[C] in order to enroll in this course.

**Corequisite(s):** Students cannot take more than one Music History at the same time.

Distribution Area: P, Y

**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):** Sophomores must have completed PY.260.115[C] AND PY.260.216[C] in order to enroll in this course.

**Corequisite(s):** Students cannot take more than one Music History at the same time.

Distribution Area: P, Y

**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):** Sophomores must have completed PY.260.115[C] AND PY.260.216[C] in order to enroll in this course.

**Corequisite(s):** Students cannot take more than one Music History at the same time.

Distribution Area: P, Y

**PY.610.324. Music Histories in a Global Context. 3 Credits.**

**Prerequisite(s):** Students must have completed Core 1 and Core 2.

Distribution Area: P, Y

**PY.610.325. Topics in Ethnomusicology: Global Pop. 3 Credits.**

This class provides an introduction to the popular musics of the Arab world from the 1920s through the early 2000s. The goals of this course will be twofold: first, we will consider the ways that technology, global and regional politics, class, and gender shaped musical aesthetics. Second, we will interrogate the role that popular music played in shaping understandings of national character and regional boundaries. Through close listening and reading assignments, students will develop listening and analytical skills specific to the music of the Arab world, and learn techniques for analyzing this popular music's entanglement with its social, historical, and cultural context. What, for example, do the radio and music industries have to do with the rise of Arab Nationalism? What can the development of Lebanese indie-rock since the 1990s tell us about contemporary Lebanese sociopolitics? This course is assessed based on a midterm and final exam, as well as several small quizzes throughout the course of the semester.

Distribution Area: P, Y

**PY.610.327. Topics in Ethnomusicology: Music in Society. 3 Credits.**

This course will explore how music reflects and produces culture. Our goal is to examine how musical styles emerge from ongoing interracial and intercultural exchanges, continually generating new forms and experiences. We will learn to critically examine how music operates within complex political and economic frameworks and think about how it works to reinforce or challenge existing structures of power. The goal of this course we aim to equip students with the analytical tools to approach any musical practice by listening and thinking critically, considering factors such as race, ethnicity, gender, and class.

Distribution Area: P, Y

**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.610.602. Technosonic: How Technology Transforms Music. 3 Credits.**

How will innovations of the past open future pathways for performers and composers? This course probes the results and unexpected resonances of transformative technologies such as electrically amplified sound, magnetic tape, digital audio, and social media. Readings and seminar discussion topics include how the microphone transformed singing; the origins and role of artificial reverberation; phonomanipulation and tape editing; drum machines and sampling; the resurgence of analog devices (record players, modular synthesizers, vintage guitar pedals, etc.); and streaming audio. Technology continues to shape how music is recorded, performed, and released into the world, so we will explore many genres and exemplars including multi-microphone perspectives of Beethoven symphonies; early field recordings; musique concrète; popular and ambient music; lowercase sound; and generative music rooted in Artificial Intelligence.

**Prerequisite(s):** Graduate students must meet musicology seminar proficiency requirements in order to enroll in this course.; Undergraduates need to have successfully completed 2 of the following courses: History of Music 1, History of Music 2, History of Music 3, Music Histories in a Global Context.

Distribution Area: P, Y

**PY.610.604. Music and Meaning in Early Modern England. 3 Credits.**

A study of the expression, reception, and function of music in and from seventeenth- and eighteenth-century England. Includes both popular and art musical traditions and how they intersect with social identities.

**Prerequisite(s):** Graduate students must meet musicology seminar proficiency requirements in order to enroll in this course.; Undergraduates need to have successfully completed 2 out of the following courses: History of Music 1, History of Music 2, History of Music 3, or Music Histories in a Global Context.

**PY.610.606. Decolonizing Ethnomusicology. 3 Credits.**

This course will examine the colonialist underpinnings of ethnomusicology and its persistent effects on current understandings of music in a global context. We will analyze foundational texts in the field, along with newer works that attempt to undo the colonialist legacy upon which the discipline is built.

Distribution Area: P, Y

**PY.610.607. Renaissance Musical Geographies. 3 Credits.**

What was it like for a singer to walk from the Low Countries, across the Alps, and then sing in the Sistine Chapel? What are the contours of a choir book? Why are rivers important? This course examines different topographies of musical culture between 1400–1600– in both Europe and other cultures of contact– drawing on the human relationship with the natural world as a locus for musical experience, literally and figuratively. This course provides an introduction to the research skills for music in this time period, including codicology, paleography, archival documents, and historical notation, as well as drawing from a breadth of interdisciplinary fields, including digital humanities, environmental humanities, sound studies, and art and literature of the era.

**Prerequisite(s):** Undergraduates need to have successfully completed 2 out of 3 following courses in order to register: PY.610.321[C], PY.610.322[C], PY.610.323[C].; Graduate students must meet musicology seminar proficiency requirements in order to enroll in this course.  
Distribution Area: P, Y

**PY.610.608. George Gershwin's World. 3 Credits.**

This course is designed as a series of highlights. We will explore a wide range of musical works and cultural topics related to George Gershwin's life and career. Questions to be posed over the course of the semester will include: Who were Gershwin's colleagues and collaborators? How did Gershwin's music interact with the racial terrain of American culture during the Jim Crow era? And does it continue to engage with issues of race today? How has Gershwin's legacy been shaped by American political and business interests? Did technology play a role in the shaping of his "American" sound? If yes, then how did technology influence Gershwin's creative identity? Students will be asked to lead discussions about Gershwin's compositions, so success is dependent upon setting aside blocks of time on a regular basis to complete the various listening and reading assignments. Written assignments will include creating annotated playlists related to various facets of Gershwin's career and a final research paper/long-form essay that relates to material discussed in class.

**Prerequisite(s):** Undergraduates need to have successfully completed 2 out of 3 following courses in order to register: PY.610.321[C], PY.610.322[C], PY.610.323[C].; Graduate students must meet musicology seminar proficiency requirements in order to enroll in this course.  
Distribution Area: P, Y

**PY.610.609. Music Therapy from Antiquity to Today. 3 Credits.**

**Prerequisite(s):** Undergraduates need to have successfully completed 2 out of 3 following courses in order to register: PY.610.321[C], PY.610.322[C], PY.610.323[C].; Graduate students must meet musicology seminar proficiency requirements in order to enroll in this course.  
Distribution Area: P, Y

**PY.610.612. Vocal Contests. 3 Credits.**

This course examines music contests across time, with a particular but NOT exclusive focus on vocal contests. 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 music contests. 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? 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.

**Prerequisite(s):** Undergraduates need to have successfully completed 2 out of 3 following courses in order to register: PY.610.321[C], PY.610.322[C], PY.610.323[C].; Graduate students must meet musicology seminar proficiency requirements in order to enroll in this course.  
Distribution Area: P, Y

**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.

**Prerequisite(s):** Undergraduates need to have successfully completed 2 out of 3 following courses in order to register: PY.610.321[C], PY.610.322[C], PY.610.323[C].; Graduate students must meet musicology seminar proficiency requirements in order to enroll in this course.  
Distribution Area: P, Y

**PY.610.614. Mahler and Strauss in America. 3 Credits.**

In April 1904, Richard Strauss undertook a whirlwind tour of the United States in which he was heralded as the "Lion of the Musical Hour." Four years later in January 1908, Gustav Mahler made his own American debut, inaugurating a spectacular but troubled relationship with both the New York Philharmonic and the Metropolitan Opera. Their receptions could not have been more different. In this course we use Strauss and Mahler as a lens through which to understand both German and American art at the Fin de Siècle. We will discuss American concert culture, performance practice, and the phenomenon of the celebrity concert tour. We will explore the works that Strauss and Mahler wrote and premiered in this period and their increasingly divergent careers. Finally, we will investigate how Americans, grappling with European art, tried to define their own.

**Prerequisite(s):** Undergraduates need to have successfully completed 2 out of 3 following courses in order to register: PY.610.321[C], PY.610.322[C], PY.610.323[C].; Graduate students must meet musicology seminar proficiency requirements in order to enroll in this course.  
Distribution Area: P, Y

**PY.610.616. Sound Memories: Jazz Autobiography and Memoir. 3 Credits.**

In the words of Henry Louis Gates, Jr., "The will to power for black Americans was the will to write; and the predominant mode that this writing would assume was the shaping of a black self in words." What did the shaping of the black self in words mean for those whose primary mode of expression was musical and improvisational? In their autobiographies and memoirs, jazz musicians' discursive self-invention would appear to be born of materials and processes akin to those of jazz itself: full of polyrhythms, spontaneous riffing, call and response, and turnarounds. This course examines the autobiographies and memoirs of central figures, such as Ethel Waters, Louis Armstrong, Sidney Bechet, Jelly Roll Morton, Duke Ellington, Billie Holiday, Charles Mingus, Dizzy Gillespie, and Miles Davis. We will ask what relationship these texts bear to musical performances and personas: compositionally, aesthetically, and as represented by other media. For example, do they perpetuate or rather stand in opposition to various jazz mythologies such as the musicians' intuitive genius or sensationalized drug use? What roles do these myths serve? If together jazz autobiographies can be said to constitute a genre, might these sophisticated textual performances comprise a counter-narrative to official histories of jazz and speak a different kind of truth to power? Note: Lara Pellegrinelli is a new adjunct faculty member who is also teaching for Zane Forshee in the Breakthrough Curriculum this spring. It appears that she does not yet have a JHED ID. Patrick Wallen DOES have her contract details (both from Zane and from me). Please let me know what else I may need to do in order to get her into the system and get her course scheduled.

**Prerequisite(s):** Undergraduates need to have successfully completed 2 out of 3 following courses in order to register: PY.610.321[C], PY.610.322[C], PY.610.323[C].; Graduate students must meet musicology seminar proficiency requirements in order to enroll in this course. Distribution Area: P, Y

**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.

**Prerequisite(s):** Undergraduates need to have successfully completed 2 out of 3 following courses in order to register: PY.610.321[C], PY.610.322[C], PY.610.323[C].; Graduate students must meet musicology seminar proficiency requirements in order to enroll in this course. Distribution Area: P, Y

**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*.

**Prerequisite(s):** Undergraduates need to have successfully completed 2 out of 3 following courses in order to register: PY.610.321[C], PY.610.322[C], PY.610.323[C].; Graduate students must meet musicology seminar proficiency requirements in order to enroll in this course. Distribution Area: P, Y

**PY.610.619. Music & Leadership. 3 Credits.****PY.610.620. Social Innovation through Music: Health, Education, and Policy. 3 Credits.**

Distribution Area: P, Y

**PY.610.621. Exoticism on the Musical Stage. 3 Credits.**

Creators of musical works have been continually drawn towards the idea of the "other," wanting to represent on the stage characters that they perceive as culturally different or outside the norms of their own society. This course focuses on musical works for the stage that contain representations of the "other," examining how text, music, and staging all work in different ways to exoticize certain characters. Works discussed will include Rameau's *Les Indes galantes* (1735), Mozart's *Die Zauberflöte* (1791), Bizet's *Carmen* (1875), Sullivan's *The Mikado* (1885), and Bernstein's *West Side Story* (1957), as well as more recent adaptations of these works such as *Carmen Jones* (1943), *Carmen: A Hip Hopera* (2001), and the upcoming new *West Side Story* film (2021). We will address the historical contexts of these works, not to excuse them for their stereotyping practices, but to learn the social, economic, and aesthetic contexts that contributed to their original receptions. In addition, we will examine our own responses to these pieces and discuss the ethics of performing these works today.

**Prerequisite(s):** Undergraduates need to have successfully completed 2 out of 3 following courses in order to register: PY.610.321[C], PY.610.322[C], PY.610.323[C].; Graduate students must meet musicology seminar proficiency requirements in order to enroll in this course.

**PY.610.623. Miles Davis & Modern Jazz. 3 Credits.**

Distribution Area: P, Y

**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.

**Prerequisite(s):** Undergraduates need to have successfully completed 2 out of 3 following courses in order to register: PY.610.321[C], PY.610.322[C], PY.610.323[C].; Graduate students must meet musicology seminar proficiency requirements in order to enroll in this course. Distribution Area: P, Y



**PY.610.625. Music that Changed America. 3 Credits.**

Music that Changed America offers a political history of the United States through a musical lens. It explores the many ways that music, perhaps more than any other art form, has given voice to those who might otherwise have gone unheard. Learning about the music that has influenced American politics, for good and for bad, can teach us about our past. But even more importantly, discovering music's power to activate change can help us listen more attentively to the present world around us.

Distribution Area: P, Y

**PY.610.627. Changing Tunes: Pre-Existing Music in Film. 3 Credits.**

Music and film have always shared an intimate relationship. From its inception, film has been injected with pre-existing music, including chant, traditional Western composers from Beethoven to Bartók, and more contemporary artists from the Beatles to Beyoncé. This music has influenced American and international film industries alike, shaping the look and sound of film. Through close viewings—and listenings—of film, we will investigate the meaning(s) these musical works can acquire as they are re-used and re-purposed. Similarly, we will explore how, through film, pre-existing music can live on, change, and reify the past through contexts beyond the concert consumption with which we may be more familiar. During this course, we will hone your skills as an academic writer by learning to critically evaluate and craft arguments about the roles of music/sound in film. Some of the topics covered include: canonical works from the 18th and 19th centuries, the use of 20th-century avant garde music in horror, representations of jazz, chant and other medieval genres, anachronistic uses, and popular song. Your work will include studying film clips and full-length films; readings; short writing responses (100-200 words); four short papers focused on close readings of scenes or other supplied prompts (1000-1500 words); and a midterm project. 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.

**Prerequisite(s):** Undergraduates need to have successfully completed 2 out of 3 following courses in order to register: PY.610.321[C], PY.610.322[C], PY.610.323[C].; Graduate students must meet musicology seminar proficiency requirements in order to enroll in this course.

Distribution Area: P, Y

**PY.610.630. Duke Ellington: The Search for an American Sound. 3 Credits.**

**Prerequisite(s):** Undergraduates need to have successfully completed 2 out of 3 following courses in order to register: PY.610.321[C], PY.610.322[C], PY.610.323[C].; Graduate students must meet musicology seminar proficiency requirements in order to enroll in this course.

Distribution Area: P, Y

**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 has 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.

**Prerequisite(s):** Undergraduates need to have successfully completed 2 out of the following courses in order to register: PY.610.321, PY.610.322, PY.610.323, PY.610.324, PY.610.325, PY.610.326, PY.610.327; Graduate students must meet musicology seminar proficiency requirements in order to enroll in this course.

Distribution Area: P, Y

**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.

**Prerequisite(s):** Undergraduates need to have successfully completed 2 out of 3 following courses in order to register: PY.610.321[C], PY.610.322[C], PY.610.323[C].; Graduate students must meet musicology seminar proficiency requirements in order to enroll in this course.

Distribution Area: P, Y

**PY.610.633. Reenacting Orpheus. 3 Credits.**

This course addresses retellings of the Orpheus myth from Monteverdi's *L'Orfeo* (1607) to Mitchell's *Hadestown* (2010) and Aucoin's *Eurydice* (2020). We consider why this myth is so compelling to composers and librettists and explore the complexities involved in adapting the same subject for new audiences.

**Prerequisite(s):** Undergraduates need to have successfully completed 2 out of 3 following courses in order to register: PY.610.321[C], PY.610.322[C], PY.610.323[C].; Graduate students must meet musicology seminar proficiency requirements in order to enroll in this course.

Distribution Area: P, Y

**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.

**Prerequisite(s):** Undergraduates need to have successfully completed 2 out of the following courses in order to register: PY.610.321, PY.610.322, PY.610.323, PY.610.324, PY.610.325, PY.610.326, PY.610.327; Graduate students must meet musicology seminar proficiency requirements in order to enroll in this course.

Distribution Area: P, Y

**PY.610.635. Popular Music(s) in Theory and Practice. 3 Credits.**

**PY.610.636. Three American Composer-Writers: John Cage, Anthony Braxton, Pauline Oliveros. 3 Credits.**

Distribution Area: P, Y

**PY.610.639. Music in the Multimedia Franchise. 3 Credits.**

Music defines our media experiences. Musical themes can likewise go beyond their original audiovisual framework to operate as musical-cultural texts. This online, asynchronous course uses music as a tool to investigate musical branding and the creation of meaning in the media we consume every day. Through close viewings - and listenings - of films, television episodes, video games, commercials, and other media, this course will explore the meaning(s) these media construct and acquire as both they and their music are re-used and re-purposed in multimedia franchises that expand their content into myriads of installments and platforms.

**PY.610.640. Music and/as Media. 3 Credits.**

What impact has mass mediation had on the way that music is made, understood, listened to, and valued? What was radio's role in the rise of 20th century authoritarian rule? How was the microphone implicated in shifting values and gender dynamics around popular music? How might we approach audiovisual mediations like music video or guitar hero as a way to refract the many and often conflicting meanings, roles and investments that music accrues? In this class, we will explore the ways that music transforms and is transformed in the process of mediation and mediatization. Thinking with and through the work of scholars across the humanities, we will trace the history of musical media and explore the ways that music assumes different roles and undergoes a series of transformations in various media contexts.

**Prerequisite(s):** Undergraduates need to have successfully completed 2 out of the following courses in order to register: PY.610.321, PY.610.322, PY.610.323, PY.610.324, PY.610.325, PY.610.326, PY.610.327; Graduate students must meet musicology seminar proficiency requirements in order to enroll in this course.

Distribution Area: P, Y

**PY.610.641. Music and the Moving Image. 3 Credits.**

This course addresses a variety of examples of music in multimedia works of art and popular culture—with supporting texts from the fields of musicology, art history, and philosophy—to consider the interactions between music and visual media from painting to cinema and television, and from contemporary opera design to the video game. Open to graduate students only.

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

Distribution Area: P, Y

**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.

**Prerequisite(s):** Undergraduates need to have successfully completed 2 out of 3 following courses in order to register: PY.610.321[C], PY.610.322[C], PY.610.323[C]; Graduate students must meet musicology seminar proficiency requirements in order to enroll in this course.

Distribution Area: P, Y

**PY.610.643. Popular Music in Global Perspective. 3 Credits.**

Popular music(s)—while they often share certain practices of production and distribution—are made, performed, and enjoyed around the world in a wide variety of languages, genres, and contexts. They are also closely tied to a range of social practices, political projects, and economic concerns as varied as the contexts in which these styles are produced and consumed. In this course, we will examine the production, consumption, and circulation of popular musics in multiple national and transnational contexts. We will discuss ways in which a global perspective might complicate common Western understandings of popular music aesthetics, categorization, and participation. Finally, through a series of case studies, we will seek to understand both the breadth of practice in popular musics and how these musics and the values embedded in them may both support and disrupt global patterns of influence, exchange, and domination.

**Prerequisite(s):** Undergraduates need to have successfully completed 2 out of 3 following courses in order to register: PY.610.321[C], PY.610.322[C], PY.610.323[C]; Graduate students must meet musicology seminar proficiency requirements in order to enroll in this course.

**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.

**Prerequisite(s):** Undergraduates need to have successfully completed 2 out of 3 following courses in order to register: PY.610.321[C], PY.610.322[C], PY.610.323[C]; Graduate students must meet musicology seminar proficiency requirements in order to enroll in this course.

Distribution Area: P, Y

**PY.610.645. Music in the History of Medicine. 3 Credits.**

Bringing together the medical humanities, disability studies, and musicology, this course examines how music and music-making—practices that engage both mind and body—have shaped and been shaped by evolving notions of health, disease, and disability. How are conditions such as tuberculosis or madness depicted through music, and what is at stake in such portrayals? How did the so-called “Mozart Effect” emerge, and why was it so compelling? How do deaf individuals participate in musical culture, if at all? In what ways might an impaired voice hold musical value? By exploring questions such as these, the course reveals that medicine, far from being an objective, “hard” science, is deeply entangled with cultural forces and therefore open to social critique. Beyond the historical inquiries, this course ultimately encourages students to critically question how we might define wellness, ability, and artistry today.

**Prerequisite(s):** Undergraduates need to have successfully completed 2 out of the following courses in order to register: PY.610.321, PY.610.322, PY.610.323, PY.610.324, PY.610.325, PY.610.326, PY.610.327; Graduate students must meet musicology seminar proficiency requirements in order to enroll in this course.

Distribution Area: P, Y

**PY.610.647. Music, Sound Design, and Science Fiction. 3 Credits.**

How does sound build possible worlds of the future? In this course you will discover how science fiction sounds and signifies in film, from established classics (*Forbidden Planet*; 2001; *Star Wars*, *Interstellar*) to landmarks of dystopian sound design (*La Jetée*; *Solaris*; *Pumzi*). In addition to viewing and analyzing complete films, an array of excerpts from the popular to the obscure will animate seminar discussion and fuel creative assignments. You will get hands-on experience in sound scoring, video editing, and producing a short documentary. Topics include classic and contemporary approaches to narrativity; sound design-as-character; the diegetic fallacy; Foley; the acousmètre; and models of world-building through sound and music.

**Prerequisite(s):** Undergraduates need to have successfully completed 2 out of the following courses in order to register: PY.610.321, PY.610.322, PY.610.323, PY.610.324, PY.610.325, PY.610.326, PY.610.327; Graduate students must meet musicology seminar proficiency requirements in order to enroll in this course.

Distribution Area: P, Y

**PY.610.649. Song Cycles & Concept Albums. 3 Credits.**

From Beethoven to Beyoncé, musicians have been arranging songs into themed collections for more than two hundred years. These collections tell stories and explore poetic ideas, and they often provide windows into how subjective experiences and transformations have been understood and expressed in various historical contexts. This course explores the related genres of song cycles and concept albums from the early 1800s through the present day. In addition to Beethoven's *An die ferne Geliebte* and Beyoncé's *Lemonade*, we will analyze song cycles by composers such as Schubert, Schumann, Chausson, Mahler, Elgar, and Schoenberg, and concept albums by Joni Mitchell, Marvin Gaye, Pink Floyd, and others. Throughout, the emphasis will be on the relationship between music and text, and the complex interactions between works of music and their cultural, social, and political contexts.

**Prerequisite(s):** Undergraduates need to have successfully completed either two history of music courses, or a combination of one history of music course and one ethnomusicology course; Graduate students must meet musicology seminar proficiency requirements in order to enroll in this course.

Distribution Area: P, Y

**PY.610.650. Pink Noise: Women Making Electronic Music. 3 Credits.**

How do the innovations of women making electronic music complicate notions of listening, music history, and the nature of music? Instead of conceptualizing gender and technology as discrete, oppositional, and universally open, this seminar explores electronic music through the lens of feminist critical frameworks and musical analyses in tandem with models of listening – notably Deep Listening as promulgated by Pauline Oliveros and Hildegard Westerkamp's approach to "conscious listening." Inspired and guided by Tara Rodgers' seminal anthology of interviews, *Pink Noises: Women on Electronic Music and Sound*, we discuss the work, struggles, triumphs, and techniques of pioneers including Daphne Oram, Pauline Oliveros, Wendy Carlos, Ruth Anderson, and Adrian Piper. We will also examine contemporary innovators and cyberfeminist speculative futures. Along with readings and seminar discussion, course activities include research presentations, listening sessions, brief performances, and composition projects.

**Prerequisite(s):** Undergraduates need to have successfully completed 2 out of 3 following courses in order to register: PY.610.321[C], PY.610.322[C], PY.610.323[C]; Graduate students must meet musicology seminar proficiency requirements in order to enroll in this course.

Distribution Area: P, Y

**PY.610.651. Foundations of Music Research. 2 Credits.**

This course introduces research from the roles of consuming and then creating materials with a focus on how research is created, disseminated, and accessed. Scholars analyze and produce a variety research outputs relevant for music researchers and performing professionals. Students engage with secondary and archival research materials, discuss how to publish and disseminate their own research, and explore how information is organized to optimize the use of academic library resources now and post-graduation. Open to MM and undergraduate Musicology minor students only. Fall and spring.

**PY.610.652. Applied Ethnomusicology and Public Musicology. 3 Credits.**

The disciplines of ethnomusicology and musicology regularly employ a valuable set of intellectual tools for understanding, discussing, contextualizing, and performing music. What value do scholarly insights such as these have outside of the academy and how might they be put to work? "Applied" ethnomusicology and "public" musicology use the scholarly insights of the two fields in service of a range of practical or entrepreneurial projects and writing that addresses a broad audience. In this course, we will discuss a variety of such projects, as well as some of the ethical and practical concerns that arise when scholars engage with their publics. We will practice multiple styles of writing useful to public-facing scholarship, including grant proposals, program notes, and think pieces. Through both discussion and hands-on experience, we will explore the division between strictly academic and public-facing or applied research, questioning the utility and limits of this boundary.

**Prerequisite(s):** Undergraduates need to have successfully completed 2 out of 3 following courses in order to register: PY.610.321[C], PY.610.322[C], PY.610.323[C]; Graduate students must meet musicology seminar proficiency requirements in order to enroll in this course

**PY.610.655. Child Stars. 3 Credits.**

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

**Prerequisite(s):** Undergraduates need to have successfully completed 2 out of 3 following courses in order to register: PY.610.321[C], PY.610.322[C], PY.610.323[C]; Graduate students must meet musicology seminar proficiency requirements in order to enroll in this course.

Distribution Area: P, Y

**PY.610.656. Introduction to Chinese Music. 3 Credits.**

This course explores the multifaceted musical culture in China from the time of Confucius in the fifth century BCE to the present. We will examine the different types of traditional music including court ritual music, Qin music for the literati, and vernacular operas as well as contemporary music that draws from popular culture and globalization. In analyzing these different types of music, we will focus on the institutions and individuals who shaped China's musical culture and the interactions between music and social and historical changes. In addition, we will investigate how musicians in the West studied and appropriated Chinese music. By the end of the course, you will be able to identify and articulate the biases that often cloud our study of extra-European music and analyze and understand Chinese music on its own terms.

**Prerequisite(s):** Undergraduates need to have successfully completed 2 out of the following courses in order to register: PY.610.321, PY.610.322, PY.610.323, PY.610.324, PY.610.325, PY.610.326, PY.610.327; Graduate students must meet musicology seminar proficiency requirements in order to enroll in this course.

Distribution Area: P, Y

**PY.610.657. Introduction to Ukrainian Music. 3 Credits.**

This class examines Ukrainian music from the 18th century through the present. It will study such representative composers as Bortniansky, Lysenko, Revutsky, Liatoshynsky, the Kyiv avant-garde of the 1960s (Sylvestrov, Hrabovsky, Hodzyatsky), and important figures of more recent generations, including those actively responding to Russia's full-scale invasion of Ukraine (Poleva, Korsun, Grygoriv and Razumeiko). The course will investigate key historical and aesthetic developments and the continuing negotiations and assertions of national identity that characterize the development and evolution of Ukrainian music. Ukrainian music's ongoing dialogue with other art forms will also be a focus (including fiction, poetry, and film).

**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.

**Prerequisite(s):** Undergraduates need to have successfully completed 2 out of the following courses in order to register: PY.610.321, PY.610.322, PY.610.323, PY.610.324, PY.610.325, PY.610.326, PY.610.327; Graduate students must meet musicology seminar proficiency requirements in order to enroll in this course.

Distribution Area: P, Y

**PY.610.661. Music as Performance. 3 Credits.**

This course examines changing concepts of performance and performers in Western art music from the eighteenth century through the present. Topics will include the work concept, virtuosity, improvisation, the idea of textual fidelity, and historically informed performance (HIP). As we explore these topics, we will consider how the act of performing music has engaged discourses on broader issues such as gender, race, ethnicity, nationality, technology, and religion.

**Prerequisite(s):** Undergraduates need to have successfully completed either two history of music courses, or a combination of one history of music course and one ethnomusicology course; Graduate students must meet musicology seminar proficiency requirements in order to enroll in this course.

Distribution Area: P, Y

**PY.610.663. "Can Music Make You a Better person?" A History of the Idea. 3 Credits.**

It's a common belief that music education makes people better citizens—smarter, more moral, more thoughtful. But where does this idea come from? How true is it? And how could we know? This course takes an in-depth look at several key educational movements, among them Brecht's and Weill's epic theater and Venezuela's El Sistema, to investigate how artists, educators, and politicians have attempted to use music to change people's characters and beliefs.

**PY.610.668. From Beijing to Paris: Music in the Global Eighteenth Century. 3 Credits.**

This course explores music's critical role in shaping a global eighteenth century by examining the significant yet often neglected musical dialogue between Beijing and Paris, two cosmopolitan cities that experienced major global influences in the 1700s. Focusing on modes of transmission, integration, and indigenization, this course offers a new understanding of global history through the lens of music. By studying the various settings in which this musical dialogue took place including theaters, courts, homes, and trading routes, and the different agents who participated in this dialogue from politicians, intellectuals, and musicians to missionaries, you will learn how people in both the East and the West accepted, resisted, or shaped globalizing forces and how music in this process helped to construct a global network of knowledge.

**PY.610.670. Introduction to Ethnomusicology. 3 Credits.**

What is ethnomusicology? What do ethnomusicologists do? What do they study? What questions do they ask, and how do they go about answering them? In this course, we explore how ethnomusicologists have made sense of music and sound. We will trace the intellectual history and contours of the field of ethnomusicology by exploring the questions that ethnomusicologists ask and the methods they employ in their attempts to answer them. Crucially, we will learn by doing. Students will apply ethnomusicological insights to their own lives through course assignments, including short critical reflections on the music and ideas we encounter. Journal reflections will form the basis for a final project, developed in consultation with the instructor, which may range from ethnography based on participant-observation, to creative performance and reflection.

**Prerequisite(s):** Undergraduates need to have successfully completed either two history of music courses, or a combination of one history of music course and one ethnomusicology course; Graduate students must meet musicology seminar proficiency requirements in order to enroll in this course.

Distribution Area: P, Y



**PY.610.674. History of Musical Instruments. 3 Credits.**

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

**Prerequisite(s):** Undergraduates need to have successfully completed 2 out of 3 following courses in order to register: PY.610.321[C], PY.610.322[C], PY.610.323[C].; Graduate students must meet musicology seminar proficiency requirements in order to enroll in this course.  
Distribution Area: P, Y

**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.

**Prerequisite(s):** Undergraduates need to have successfully completed 2 out of the following courses in order to register: PY.610.321, PY.610.322, PY.610.323, PY.610.324, PY.610.325, PY.610.326, PY.610.327; Graduate students must meet musicology seminar proficiency requirements in order to enroll in this course.  
Distribution Area: P, Y

**PY.610.682. Music & Futurity. 3 Credits.**

What is the future? Is it a structure of feeling? An ideology? An aesthetic orientation? A material form? A framework for action? This course explores the notion of the "future" as it has been conceived across an array of disciplines, historical actors, and cultural practices, with a focus on music as a medium for self- and world-making. Through close considerations of academic studies, artistic treatises, ideological manifestos, and musical projects which mobilize the future as either an object or lens of study, we will consider the relationship of music to anticipation, aspiration, dreaming, hope, pessimism, and utopia/dystopia. We will also experiment with imagination, speculation, and dreaming as frames for our own musical and intellectual practice. Students will produce writing in several genres (an abstract, a concert review, a conventional paper), with the option of pursuing a musical project in tandem with their final paper.

Distribution Area: P, Y

**PY.610.683. Expanding the Canon: Women and Minority Composers. 3 Credits.**

In this seminar we'll explore the lives and music of twelve female or minority composers with special attention to reception history, and the challenges of expanding the classical canon. Artistic "Canons" are complex, nebulous, and inherently fraught structures, in which cultural establishments reflect and propagate their values. In this course, we will investigate the histories of these canons, and the rationales for the inclusions and, most importantly, exclusions. Our individual case studies are linked by this broader historiographical narrative.

**Prerequisite(s):** Undergraduates need to have successfully completed 2 out of the following courses in order to register: PY.610.321, PY.610.322, PY.610.323, PY.610.324, PY.610.325, PY.610.326, PY.610.327; Graduate students must meet musicology seminar proficiency requirements in order to enroll in this course.

Distribution Area: P, Y

**PY.610.685. The Business of Opera in 21st-Century America. 3 Credits.**

**Prerequisite(s):** Graduate students must have successfully passed their placement exam or equivalent review course.; Undergraduates must complete 2 out of the 4 following courses in order to enroll. History of Music 1,2, or 3 and/or Music Histories in a Global Context

Distribution Area: P, Y

**PY.610.688. Opera Fever in the 1800's. 3 Credits.**

It is a common idea that, at its best, Italian opera can induce all manner of sensations in us and even remind us of what it means to be human. It can be hard, however, to articulate what enables it to do so. In this course we consider a cluster of operas by Rossini, Donizetti, Verdi, and Puccini for which there was incredible demand in the 1800s and examine the concrete musical and textual features that allowed them to animate their characters and—in theory—structure the sentiments of their audiences. With attention to the realities of Italians in the 1800s we ask what it felt like to consume these works—in the street, at home or at the opera—and for whom. What lessons did audiences absorb, and why? For whom did these works resonate and whom did these exclude? While conceived with Italian audiences in mind, these operas soon became some of the foremost artworks to circulate around the world in the 1800s, from Buenos Aires to Calcutta to Paris. Thus, with these same questions in focus, across the second half of the course we start to articulate how, via this circulation, Italian opera contributed to what has been termed the “transformation of the world” in the nineteenth-century.

**Prerequisite(s):** Graduate students must have passed their placement exam or successfully completed their review course.; Undergraduates need to have successfully completed 2 out of the following courses in order to register: PY.610.321, PY.610.322, PY.610.323, PY.610.324, PY.610.325, PY.610.326, PY.610.327

Distribution Area: P, Y

**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.

**Prerequisite(s):** Undergraduates need to have successfully completed 2 out of 3 following courses in order to register: PY.610.321[C], PY.610.322[C], PY.610.323[C].; Graduate students must meet musicology seminar proficiency requirements in order to enroll in this course.

Distribution Area: P, Y

**PY.610.692. Wagner. 3 Credits.**

Wagner stands as one of the most famous and controversial exemplars of German musical romanticism. A revolutionary, a composer, a dramaturg, a critic, and—by some metrics—a philosopher, Wagner is an unavoidable voice in the story of opera. In this course we evaluate Wagner's life, works, and historical context. We evaluate patterns of criticism of reception, all with an aim of honing our skills as readers and writers.

**Prerequisite(s):** Undergraduates need to have successfully completed 2 out of the following courses in order to register: PY.610.321, PY.610.322, PY.610.323, PY.610.324, PY.610.325, PY.610.326, PY.610.327; Graduate students must meet musicology seminar proficiency requirements in order to enroll in this course.

Distribution Area: P, Y

**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.

**Prerequisite(s):** Undergraduates need to have successfully completed 2 out of 3 following courses in order to register: PY.610.321[C], PY.610.322[C], PY.610.323[C].; Graduate students must meet musicology seminar proficiency requirements in order to enroll in this course.

Distribution Area: P, Y

**PY.610.694. Music in Maryland. 3 Credits.**

Music in Maryland: from British Colonization through the mid-20th Century. 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, also considering developments in sound recording and broadcast radio. 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 required are several writing assignments and an in-class presentation on a topic of the student's choice.

**Prerequisite(s):** Undergraduates need to have successfully completed 2 out of 3 following courses in order to register: PY.610.321[C], PY.610.322[C], PY.610.323[C].; Graduate students must meet musicology seminar proficiency requirements in order to enroll in this course.

Distribution Area: P, Y

**PY.610.699. Philosophy of Voice. 0.5 - 3 Credits.****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.610.757. 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.610.791. 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. Graded on a S/U basis.

**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. Graded on a S/U basis.

**PY.610.813. Doctoral Consultation and Research. 9 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.610.814. Doctoral Consultation and Research. 9 Credits.**

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

**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.

Distribution Area: P, Y

**PY.610.848. 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.

Distribution Area: P, Y

**PY.320.101. Music for New Media 1. 3 Credits.**

A foundation of compositional and technical skills required to become a professional composer for New Media i.e., Film, TV, and videogames. These skills include (a) use of music software such as MIDI sequencers, digital audio workstations, synth plug-ins, orchestral sample libraries, and music/audio editors like in Pro Tools; and (b) an understanding of how to compose instrumental underscores for scenes from films and shows, utilizing the right emotions and dramatic moods, ambient and thematic beds. In New Media, you always have a customer—a film director, producer, show runner, game developer etc.—and you will learn how to talk to that customer and provide the music they need to enhance their project. As an extension of the New Media Seminar class, in which we screen notable movies and discuss their music scores, 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 (Logic Pro) and orchestral sample libraries such as East/West Composer Cloud. Music for New Media majors only. Others may take course with permission of instructor.

**Prerequisite(s):** Music for New Media majors only. Others may take course with permission of instructor.

**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. **Prerequisite(s):** Music for New Media majors only.; Music for New Media 1, PY.320.101[C], required. Student must have received at least a B- in order to progress.

**PY.320.201. Music for New Media 3. 3 Credits.**

How can the principles of dramatic scoring be applied to non-linear media such as video games? What are the challenges, limitations, and opportunities in creating music for games? Students will adapt and apply tools and techniques from scoring film and TV to scoring videogames, while expanding their musical vocabulary into other traditions, styles, and palettes commonly found in music for media. **Prerequisite:** Music for New Media 2; **Co-requisite:** The Tools of New Media 1. Music for New Media majors only. Others may take course with permission of instructor. **Prerequisite(s):** Music for New Media majors only. Others may take course with permission of instructor.; Music for New Media 2 **Co-requisite:** The Tools of New Media 1.

**Corequisite(s):** Co-requisite: The Tools of New Media 1

**PY.320.202. Music for New Media 4. 3 Credits.**

Building on the foundations of creating music for games, students will create adaptive and interactive scores using techniques such as vertical layering, horizontal re-sequencing, and overlaid stingers. Students will investigate musical styles, techniques, and approaches and apply their findings to a game project. **Prerequisite:** Music for New Media 3; **Co-requisite:** The Tools of New Media 2. Music for New Media majors only. Others may take course with permission of instructor.

**Prerequisite(s):** Music for New Media 2; **Co-requisite:** The Tools of New Media 1. Music for New Media majors only. Others may take course with permission of instructor.; Music for New Media 3, PY.320.201[C], required. Student must have received at least a B- in order to progress.

**Corequisite(s):** Co-requisite: The Tools of New Media 2

**PY.320.211. The Tools of New Media 1. 2 Credits.**

How does technology complement and enhance the work of a composer working on film and games? Investigate the key components of modern sample libraries and how best to use them. Use modern synthesizers and samplers to create unique and compelling sonic landscapes to accompany moving images. Through "mock-up" exercises, various aspects of MIDI programming ("virtual orchestration" or "synthestrating") will be explored, culminating in building a moderate sized scoring template. Music for New Media majors only. Others may take course with permission of instructor.

**Prerequisite(s):** Completion of Introduction to Programming required (PY.350.466[C]). Music for New Media majors only. Others may take course with permission of instructor.; Music for New Media majors only.; Music for New Media 2, PY.320.102[C], required. Student must have received at least a B- in order to enroll.

**PY.320.212. The Tools of New Media 2. 2 Credits.**

Beyond writing music, music then needs to be implemented to become a part of the soundscape of a game. The ability to implement their music will open up additional opportunities for game composers. Students will learn how to create and manipulate objects using the C# programming language in the game engine, Unity. We will also explore the middleware audio engine Wwise to create deeper reactivity and variation in our scores. Music for New Media majors only. Others may take with permission from instructor. Completion of Introduction to Programming required (PY.350.466[C]).; Music for New Media 2, PY.320.102[C], required. Student must have received at least a B- in order to enroll.

**Prerequisite(s):** Completion of Introduction to Programming required (PY.350.466[C]).; Music for New Media 2, PY.320.102[C], required. Music for New Media majors only. Others may take course with permission of instructor.; Music for New Media majors only.; Tools of New Media 2, PY.320.212[C], required. Student must have received at least a B- in order to progress.

**PY.320.301. Mixing Sound for Picture. 3 Credits.**

There are many specific jobs and duties in the audio industry, and currently, the post-production market is populated mostly by talented people who must understand and perform many of these duties, not just one. This course is designed to treat the composer as an audio mixer who must wear many hats in order to succeed. Students will not be asked to compose anything new, but they will learn how to mix their pieces better and see how those fit into the bigger picture.

**Prerequisite(s):** Must have completed MFNM 1-4

**PY.320.311. Sound Design for Video Games (MFN Majors only). 3 Credits.**

This course explores the business side of game audio and the creative and technical process of designing and integrating sound design for video games. It is a required course for students majoring in Music for New Media.

**Prerequisite(s):** Open to Music for New Media majors only.; Must have taken MFNM 1-4; Completion of PY.320.212 The Tools of New Media 2 required.

**PY.320.402. Music Technology Fundamentals: Intro to Digital Audio Workstations. 3 Credits.**

An overview of the core concepts, techniques, and skills used for creating music with a Digital Audio Workstation (DAW). This course is targeted towards media composition, but is applicable to anyone who wants to get started working with a DAW.

Distribution Area: P, Y

**PY.320.419. Internship. 2 Credits.**

To gain experience in a professional setting related to film, game, or audio, students will complete 80-100 hours of an internship at a professional facility.

**Prerequisite(s):** Music for New Media majors only.

**PY.320.495. Music for New Media Capstone. 2 Credits.**

The culmination of all course work and private study in the degree, the Capstone Project is equivalent to a recital given by a performance major by demonstrating core competency in skills learned throughout the program and including a collaborative component. At the start of their final year, students will submit for approval an outline of their intended Capstone Project. Completed projects will be displayed, performed, demonstrated, etc. at the conclusion of their final semester of study.

**Prerequisite(s):** Music for New Media majors only.

**PY.320.501. Music for New Media Seminar. 1 Credit.**

A required course for New Media students. Particular attention will be paid to the role of music in media, as well as current industry trends and developments in the field. Gain a foundational understanding of film scores by watching major motion pictures in the company of an audience, discussing and analyzing the music, and examining the relationship between the filmmaker and the composer. In addition to screenings, various guest lectures will be given through the semester by successful industry professionals. After each event you will be required to submit an assignment, which may be either (a) to write a 300-500 word response to the movie and its score, or (b) to compose a short piece of music 'inspired by' this week's movie score.

**PY.320.601. Film Scoring. 3 Credits.**

A foundation of compositional and technical skills required to become a professional composer for New Media, i.e., Film, TV, and videogames. These skills include (a) the use of music software such as MIDI sequencers, digital audio workstations, synth plug-ins, orchestral sample libraries, and music/audio editors like in Pro Tools; and (b) an understanding of how to compose instrumental underscores for scenes from films and shows, utilizing the right emotions and dramatic moods, ambient and thematic beds. Software used in class: a digital audio workstation (Logic Pro) and orchestral sample libraries such as East/West Composer Cloud.

**Prerequisite(s):** Open to MM in Film and Game Scoring majors only

**PY.320.602. Game Scoring. 3 Credits.**

Students will adapt and apply tools and techniques from scoring film and T.V. to scoring videogames while expanding their musical vocabulary into other traditions, styles, and palettes commonly found in music for media.

**Prerequisite(s):** Open to MM in Film and Game Scoring majors only

**PY.320.604. MIDI Orchestration. 2 Credits.**

Students will investigate the key components of modern sample libraries and learn how best to use them. Modern synthesizers and samplers will be used to create unique and compelling sonic landscapes to accompany moving images. Through "mock-up" exercises, various aspects of MIDI programming ("virtual orchestration" or "synthestrating") will be explored, culminating in building a moderate-sized scoring template.

**Prerequisite(s):** Open to MM in Game and Film Scoring majors only

**SA.010.998. MAIA Cooperative Degree Program.**

Cooperative student studying full-time at another Partner Institution for one academic year



**PY.540.491. Acting For Opera 1. 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.

**Prerequisite(s):** Open to Voice majors only.

Distribution Area: P, Y

**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.

**Prerequisite(s):** Open to Voice majors only.

Distribution Area: P, Y

**PY.540.515. Movement (GR). 1 Credit.**

Graduate Acting students will learn how to decode the important information in each script, libretto, and score in order to translate it into vivid performances. Art (and therefore acting) may be subjective, but everyone can cultivate the skills required to become a better singer-actor. The aim of this class is to empower graduate students to make strong artistic choices by demystifying character, style, and rhetoric.

**Prerequisite(s):** Open to Voice majors only.

Distribution Area: P, Y

**PY.540.523. Opera in Action. 2 Credits.**

Who gets to make and to experience opera? Opera in Action students will explore these questions and pose their own, using a short opera performance as the catalyst for both classroom and community engagement. Students will work with instructors from various fields to devise activities and foster conversations around music, theatre, and performance. Emphasis will be placed on developing each individual student's musical/dramatic skills in the context of community. Both Voice and Music Education students with a singing background are encouraged to apply.

Distribution Area: P, Y

**PY.540.535. Graduate Opera Seminar. 2 Credits.**

Individual and group work focusing on language, diction, and the vocal line as it relates to instrumentation and musical texture. Students will explore composers' stylistic, linguistic, and musical choices as the basis for crafting informed interpretations of operatic works in various styles, including 21st-century repertoire. Focus may include both individual arias and role preparation. This course also includes a career overview that encompasses auditions, management, singing in Europe, and professional expectations and standards.

**Prerequisite(s):** Open to Voice majors only.

Distribution Area: P, Y

**PY.540.541. Opera Etudes Seminar. 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 select contemporary operatic literature and notational practices; exercises in dramatic scene writing for solo; collaborative 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. The course is available to composers, singers, and instrumentalists at the junior level and above.

**\*\*For composers, participation in the fall semester is prerequisite to the spring.\*\***

Distribution Area: P, Y

**PY.540.542. Opera Etudes Production. 1 Credit.**

A course to develop new operatic works by Peabody composers in close collaboration with vocalists. This course is for the participating performers. Singers are enrolled via opera diagnostic auditions at the beginning of the year. Instrumentalists are also invited to participate for credit.

Distribution Area: P, Y

**PY.540.543. Opera Etudes Composition. 2 Credits.**

A course to develop new operatic works by Peabody composers in close collaboration with vocalists. 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 this course. Composer 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.

**PY.540.639. Opera Workshop. 2 Credits.**

An introduction to dramatic characterization as it relates to and is practiced on the Opera stage.

**Prerequisite(s):** Open to Voice majors only.

Distribution Area: P, Y

**PY.540.691. Graduate Acting. 1 Credit.**

Graduate Acting students will learn how to decode the important information in each script, libretto, and score in order to translate it into vivid performances. Art (and therefore acting) may be subjective, but everyone can cultivate the skills required to become a better singer-actor. The aim of this class is to empower graduate students to make strong artistic choices by demystifying character, style, and rhetoric.

Distribution Area: P, Y

**PY.460.423. Organ Literature 1. 3 Credits.**

A study of selected organ literature from all periods within the context of history, instrument design, and performance practice.

**Prerequisite(s):** Open to Organ majors only.

Distribution Area: P, Y

**PY.460.424. Organ Literature 2. 3 Credits.**

A study of selected organ literature from all periods within the context of history, instrument design, and performance practice.

**Prerequisite(s):** Open to Organ majors only.; Completion of Organ Literature 1 required, PY.460.423[C].

Distribution Area: P, Y

**PY.460.425. Resources for Contemporary Church Musicians 1. 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 fall semester focuses primarily on liturgics, lectionary and hymnody.

**Prerequisite(s):** Open to Organ majors only. Non-majors interested in taking the course should send an email to [peabodyregistrar@jhu.edu](mailto:peabodyregistrar@jhu.edu) with instructor permission attached.

Distribution Area: P, Y

**PY.460.426. Resources for Contemporary Church Musicians 2. 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.

**Prerequisite(s):** Open to Organ majors only. Non-majors interested in taking the course should send an email to [peabodyregistrar@jhu.edu](mailto:peabodyregistrar@jhu.edu) with instructor permission attached.; Completion of Resources for Contemporary Church Musicians 1 required, PY.460.425[C].

Distribution Area: P, Y

**PY.460.510. Organ for Non-Majors 1. 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.

Distribution Area: P, Y

**PY.460.511. Organ for Non-Majors 2. 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.

**Prerequisite(s):** Completion of Organ for Non-Majors 1 required, PY.460.510[C].

Distribution Area: P, Y

**PY.460.545. Organ Seminar. 1 Credit.**

Classes in performance covering the repertoire and stylistic concepts from all periods of organ literature. A yearly requirement of organ majors.

**Prerequisite(s):** Open to Organ majors only.

**PY.460.546. Organ Seminar. 1 Credit.**

Classes in performance covering the repertoire and stylistic concepts from all periods of organ literature. Open to majors only.

**Prerequisite(s):** Open to Organ majors only.

**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.

**Prerequisite(s):** Open to Organ majors only.

**PY.520.615. Pedagogy Internship. 2 Credits.**

The internship is intended to provide a one-year studio teaching experience during which students are expected to demonstrate the ability to present well-planned and engaging classes and lessons. Teaching Videos submitted in the Fall and Spring semester will be viewed by the intern's pedagogy advisory committee for comments and suggestions for improvement. The primary focus is to further develop teaching skill in a studio setting. Open to Pedagogy majors only.

**Prerequisite(s):** Open to Pedagogy majors only.

**PY.520.617. Internship Seminar. 1 Credit.**

The seminar is intended to support the Pedagogy Internship and provide a forum for the following activities and discussion topics: development of studio policies, creating a curriculum vitae/teaching resume from current performance resume, sharing of successful teaching experiences, discussion of recordkeeping systems, the business of teaching music, motivational techniques for students with learning disabilities and/or special needs, and the importance of the parent and parent-teacher relationship. Open to Pedagogy majors only.

**Prerequisite(s):** Open to Pedagogy majors only.

**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 teaching materials, experience in teaching, documents for the job search/application process, and professional references. Audio and video recordings of teaching and performances will be retained for both reflection and demonstration of current teaching skill and musicianship. 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. Open to Pedagogy majors only.

**Prerequisite(s):** Open to Pedagogy majors only.

**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.

**Prerequisite(s):** Percussion majors only.

Distribution Area: P, Y

**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.

**Prerequisite(s):** Percussion majors only.

Distribution Area: P, Y

**PY.450.111. Sightreading 1. 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.

Distribution Area: P, Y

**PY.450.112. Sightreading 2. 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.

**Prerequisite(s):** Completion of Sightreading 1 required, PY.450.111[C]

Distribution Area: P, Y

**PY.450.213. Accompanying 1. 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.

**Prerequisite(s):** Must have completed Sightreading 1 & 2 (PY.450.111[C] AND PY.450.112[C])

Distribution Area: P, Y

**PY.450.214. Accompanying 2. 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.

**Prerequisite(s):** Completion of Accompanying 1 required, PY.450.213[C]  
Distribution Area: P, Y

**PY.450.411. Keyboard Literature: Baroque. 2 Credits.**

A broad survey of the many styles of keyboard music from the early to late Baroque periods, focusing on the different national characteristics of music from England, France, Italy and Germany and how they evolve from the 17th to 18th centuries. Students explore this repertoire on the instrument for which it was written – the harpsichord.

Distribution Area: P, Y

**PY.450.412. Keyboard Literature: Classical. 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.

Distribution Area: P, Y

**PY.450.413. Keyboard Literature: 19th Century. 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.

Distribution Area: P, Y

**PY.450.414. Keyboard Literature: 20th/21st C.. 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.

Distribution Area: P, Y

**PY.450.521. Introduction to Piano Technology. 2 Credits.****PY.450.531. The Art of Transcription. 2 Credits.**

This class will be both a history of transcriptions for solo piano from the nineteenth century to the present, and a practical course in the technique and craft of making transcriptions. It will focus on four main types of transcriptions: organ music, song repertoire, orchestral reductions, and free arrangements. Students will study the great transcriptions by Liszt, Godowsky, and Rachmaninoff, as well as contemporary transcriptions by Volodos, Olafsson, O'Reilly, and others. They will also make several transcriptions of their own.

**PY.450.667. Piano Pedagogy 1. 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-college students. Open to majors only.

**Prerequisite(s):** Open to Piano majors only.

Distribution Area: P, Y

**PY.450.668. Piano Pedagogy 2. 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-college students. Required for undergraduate piano majors and for MM Piano majors with Pedagogy emphasis, also offered as an elective. Open to majors only.

**Prerequisite(s):** Open to Piano majors only.; Completion of Piano Pedagogy 1 required, PY.450.667[C].

Distribution Area: P, Y

**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.

**Prerequisite(s):** Open to Piano majors only.

**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.

**Prerequisite(s):** Open to Piano, Organ, and Harpsichord majors only.

Distribution Area: P, Y

**PY.715.212. Keyboard Skills 2 - Piano Majors. 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.

**Prerequisite(s):** Open to Piano, Organ, and Harpsichord majors only.; Completion of previous course required, PY.715.211[C].

Distribution Area: P, Y

**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.

**Prerequisite(s):** Open to Piano, Organ, and Harpsichord majors only.; Completion of PY.715.212[C] required.

Distribution Area: P, Y

**PY.715.312. Keyboard Skills 4 - Piano Majors. 2 Credits.**

A course designed to build score-reading skills at the keyboard. Open to majors only. Required for undergraduate piano majors.

**Prerequisite(s):** Open to Piano, Organ, and Harpsichord majors only.; Completion of PY.715.311[C] required.

Distribution Area: P, Y

**PY.715.633. Advanced Keyboard Skills 1 - 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 (715.155-156 and 715.255-256) with a grade of B or higher are exempt from this course.

Distribution Area: P, Y

**PY.715.634. Advanced Keyboard Skills 2 - Piano Majors. 2 Credits.**

A course in score-reading, transposition, and figured bass accompaniment. Open to majors and those with significant prior experience only. Required for MM piano majors. Students who completed Peabody's undergraduate courses in keyboard skills (715.155-156 and 715.255-256) with a grade of B or higher are exempt from this course.

**Prerequisite(s):** Completion of PY.715.633[C] required.

Distribution Area: P, Y

**PY.123.111. Exploring Arts Careers. 1 Credit.**

Exploring Arts Careers, the first course in the Breakthrough Curriculum sequence, is a required one-credit course for all second-year undergraduate students. Students examine various career paths, discovering and connecting personal strengths, interests, and goals to relevant skills and experiences. Mentorship and networking teach the value of communication and community in shaping academic and professional trajectories. The course incorporates audio and video editing to help students to express personal and artistic voices through multimedia. Students gain a broadened view of artistic careers and resources to advance their creative interests and discover future opportunities.

**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 and produce an interview with a potential mentor. Digital portfolio will include website, supporting media, artist bio, and resume. Course also covers key professional skills including networking, negotiating, applying for jobs, and financial management.

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

**PY.123.312. Pitching Your Creative Idea (UG). 2 Credits.**

Pitching Your Creative Idea, the final course in the Breakthrough Curriculum sequence is a required two-credit course for all third-year undergraduate and first-year master's students. In this project-based course, students develop and practice essential skills for the 21st century performing artist. Through determining and designing an artistic project for a setting external to Peabody, they learn skills in audience research, programming, collaboration, and professionalism, while also building experience advocating publicly for their artistry both verbally and in writing. As the capstone for this class, students create a written grant application and juried proposal, with the option to enter a juried competition for project funding.

**Prerequisite(s):** Completion of Building a Brand and Portfolio needed, PY.123.311[C].

**PY.123.412. Music and the Law. 2 Credits.**

How does a creative artist make a living — and a life? In this foundational survey course, students will study aspects of law that shape a career in and beyond the arts. Topics include how to get or grant permission to use copyrighted works, how to read a contract, and how to start or join a business. Advanced topics may include negotiation, the analysis of popular music in copyright infringement cases, and current developments in intellectual property law. By learning how copyright law can protect creative works, how contracts can generate income, and how business structures can influence the impact of the artist in society, students will empower themselves to create their future.

Distribution Area: P, Y

**PY.123.413. Creativity, Entrepreneurship, 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.

**Prerequisite(s):** Students must have completed Core I and Core II Distribution Area: P, Y

**PY.123.418. Legal and Business Aspects of the Recording Industry. 2 Credits.**

How does a creative artist make a living — and a life? In this foundational survey course, students will study aspects of law that shape a career in and beyond the arts. Topics include how to get or grant permission to use copyrighted works, how to read a contract, and how to start or join a business. Advanced topics may include negotiation, the analysis of popular music in copyright infringement cases, and current developments in intellectual property law. By learning how copyright law can protect creative works, how contracts can generate income, and how business structures can influence the impact of the artist in society, students will empower themselves to create their future.

**PY.123.499. Business of Music Practicum. 1 Credit.**

Required for students minoring in the Business of Music.

**PY.123.531. Art and Activism in Baltimore. 2 Credits.**

This course will introduce students to Baltimore's rich and varied artistic landscape, with an emphasis on artists across disciplines who are committed to serving, uplifting, and celebrating our city. The class will guide students as they conceive and embark on their own endeavors as community-focused artists in Baltimore and beyond.

**PY.123.532. Listening to Baltimore. 3 Credits.**

This course explores the connections between listening in day-to-day life and listening as a musician, with an emphasis on the ways in which listening to the people and sounds of Baltimore can make us more engaged and responsive as composers and performers. This class is supported in part by the JHU Center for Social Concern's Engaged Scholar Faculty and Community Partner Fellows Program, and will be co-taught by Dr. Judah Adashi and Erricka Bridgeford, Executive Director of the Baltimore Community Mediation Center and Co-Organizer of the Baltimore Peace Movement.

Distribution Area: P, Y

**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 and produce an interview with a potential mentor. Digital portfolio will include website, supporting media, artist bio, and resume. Course also covers key professional skills including networking, negotiating, applying for jobs, and financial management.

**PY.123.612. Pitching Your Creative Idea (GR). 2 Credits.**

Pitching Your Creative Idea, the final course in the Breakthrough Curriculum sequence is a required two-credit course for all third-year undergraduate and first-year master's students. In this project-based course, students develop and practice essential skills for the 21st century performing artist. Through determining and designing an artistic project for a setting external to Peabody, they learn skills in audience research, programming, collaboration, and professionalism, while also building experience advocating publicly for their artistry both verbally and in writing. As the capstone for this class, students create a written grant application and juried proposal, with the option to enter a juried competition for project funding.

**Prerequisite(s):** Completion of Building a Brand and Portfolio needed, PY.123.611[C].



**PY.123.621. Introduction to Audience Development and Marketing for the Arts. 2 Credits.**

This course provides the theories, principles, and trends of audience development and marketing for the arts as well as practical application of those principals for performing artists. Case studies help you review strategies and practices currently used in the cultural sector. Guest professionals from the field add real world perspectives. Students develop their own marketing plans for an arts organization.

**PY.123.625. Classical Music in an Age of Pop. 2 Credits.**

What is classical music's position in the world today? Its audience has grown older and smaller, and its relevance to current culture has faded. Why did this happen? And — when, for most people, other music provides both art and entertainment — what could be done to bring classical music back?

**PY.123.626. How to Speak and Write About Music. 2 Credits.**

How can we describe music, so that other people — our musician colleagues, our families and friends, and our audience — know what we're hearing? We'll read some good music critics, to see how this can be done, and in class we'll listen to music, and practice describing it. We'll practice giving presentations to our audience, and practice writing program notes, along with other writing useful in our careers, like our artist bios.

**PY.123.630. Writing About Music. 3 Credits.**

Writing About Music is a proseminar to coach structured writing projects in several genres.

Distribution Area: P, Y

**PY.123.635. Why Am I a Musician?. 2 Credits.**

This class will ask each student to look deeply into themselves to answer important personal questions: Why did I decide to become a musician? What does music mean to me? What is the purpose of music in my life and in the world? Crucially, the answers to these questions will lead to more questions: How do my feelings about music affect how I play? How do they affect how I practice, rehearse and perform? How do they impact stage fright? Students in this class will be asked to think, write and speak about their relationship to music. Each student will be asked to play for the others in the class. Classes will include listening to, playing and talking about music and the processes of music-making.

**Prerequisite(s):** For Senior and Graduate Pianists and String Players

Distribution Area: P, Y

**PY.310.701. Composition Recital (UG). 2 Credits.**

Undergraduate recital for Composition Majors.

**Prerequisite(s):** Majors only

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

**PY.310.721. Composition Recital (DMA). 2 Credits.**

**Prerequisite(s):** Open to DMA Composition Majors only.

**PY.330.721. Conducting Recital (GR 1). 2 Credits.**

1st recital for GPD, AD, and DMA Conducting majors. Final recital for MM Conducting majors. AD students must take for S/U grade.

**Prerequisite(s):** Majors only

**Corequisite(s):** Student must be co-registered in major lessons (Wind Conducting) or Conducting Seminar (Orchestral Conducting) or Choral Conducting: PY.100.100[C], PY.100.100[C], PY.050.100[C], PY.050.101[C], PY.330.845[C], PY.330.846[C], PY.330.847[C], PY.330.848[C], or PY.330.841, or PY.330.842

**PY.330.722. Conducting Recital (GR 2). 2 Credits.**

2nd recital for GPD, AD, and DMA Conducting majors. AD students must take for S/U grade.

**Prerequisite(s):** Majors only; Completion or co-registration of previous recital in sequence, PY.330.721[C], needed.

**Corequisite(s):** Student must be co-registered in major lessons (Wind Conducting) or Conducting Seminar (Orchestral Conducting) or PY.330.841 (Choral Conducting): PY.100.100[C], PY.100.100[C], PY.050.100[C], PY.050.101[C], PY.330.845[C], PY.330.846[C], PY.330.847[C], or PY.330.848[C].

**PY.330.723. Conducting Recital (GR 3). 2 Credits.**

3rd recital for AD and DMA Conducting majors. AD students must take for S/U grade.

**Prerequisite(s):** Majors only; Completion or co-registration of previous recital in sequence, PY.330.722[C], needed.

**Corequisite(s):** Student must be co-registered in major lessons (Wind Conducting) or Conducting Seminar (Orchestral Conducting): PY.100.100[C], PY.100.100[C], PY.050.100[C], PY.050.101[C], PY.330.845[C], PY.330.846[C], PY.330.847[C], or PY.330.848[C].

**PY.330.724. Conducting Recital (GR 4). 2 Credits.**

4th recital for AD Conducting majors. AD students must take for S/U grade.

**Prerequisite(s):** Majors only; Completion or co-registration of previous recital in sequence, PY.330.723[C], needed.

**Corequisite(s):** Student must be co-registered in major lessons (Wind Conducting) or Conducting Seminar (Orchestral Conducting): PY.100.100[C], PY.100.100[C], PY.050.100[C], PY.050.101[C], PY.330.845[C], PY.330.846[C], PY.330.847[C], or PY.330.848[C].

**PY.330.725. Conducting Recital (Concerto). 2 Credits.**

Concerto recital for DMA Conducting majors. Must be co-enrolled in major lessons regardless of if in Residency or DIP.

**Prerequisite(s):** Majors only

**Corequisite(s):** Student must be co-registered in major lessons (Wind Conducting) or Conducting Seminar (Orchestral Conducting): PY.100.100[C], PY.100.100[C], PY.050.100[C], PY.050.101[C], PY.330.845[C], PY.330.846[C], PY.330.847[C], or PY.330.848[C].

**PY.330.726. Conducting Recital (Chamber). 2 Credits.**

Chamber recital for DMA Conducting majors. May be taken either during Residency or DIP period. Co-registration in major lessons not required (please see DMA handbook for further guidelines).

**Prerequisite(s):** Majors only

**PY.330.727. Conducting Recital (Lecture). 2 Credits.**

Lecture recital for DMA Conducting majors. Co-registration in major lessons not required (please see DMA handbook for further guidelines).

**Prerequisite(s):** Majors only

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

Undergraduate recital for Computer Music Majors.

**Prerequisite(s):** Majors only

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

**PY.350.721. Comp Mus Recital (Gr Solo 1). 2 Credits.****PY.380.701. Historical Performance Recital (UG). 2 Credits.**

Undergraduate recital for Historical Performance Majors.

**Prerequisite(s):** Majors only

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

**PY.380.721. Historical Performance Recital (GR 1). 2 Credits.**

1st recital for GPD, AD, and DMA Historical Performance majors. Final recital for MM Historical Performance majors. AD students must take for S/U grade.

**Prerequisite(s):** Majors only

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

**PY.380.722. Historical Performance Recital (GR 2). 2 Credits.**

2nd recital for GPD, AD, and DMA Historical Performance majors. AD students must take for S/U grade.

**Prerequisite(s):** Majors only; Completion or co-registration of previous recital in sequence, PY.380.721[C], needed.

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

**PY.380.723. Historical Performance Recital (GR 3). 2 Credits.**

3rd recital for AD and DMA Historical Performance majors. AD students must take for S/U grade.

**Prerequisite(s):** Majors only; Completion or co-registration of previous recital in sequence, PY.380.722[C], needed.

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

**PY.380.724. Historical Performance Recital (AD 4). 2 Credits.**

4th recital for AD Historical Performance majors. AD students must take for S/U grade.

**Prerequisite(s):** Majors only; Completion or co-registration of previous recital in sequence, PY.380.723[C], needed.

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

**PY.380.725. Historical Performance Recital (Concerto). 2 Credits.**

Concerto recital for DMA Historical Performance majors. Must be co-enrolled in major lessons regardless of if in Residency or DIP.

**Prerequisite(s):** Majors only

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

**PY.380.726. Historical Performance Recital (Chamber). 2 Credits.**

Chamber recital for DMA Historical Performance majors. May be taken either during Residency or DIP period. Co-registration in major lessons not required (please see DMA handbook for further guidelines).

**Prerequisite(s):** Majors only

**PY.380.727. Historical Performance Recital (Lecture). 2 Credits.**

Lecture recital for DMA Historical Performance majors. Co-registration in major lessons not required (please see DMA handbook for further guidelines).

**Prerequisite(s):** Majors only

**PY.410.701. Brass Recital (UG). 2 Credits.**

Undergraduate recital for Brass instrument Majors.

**Prerequisite(s):** Majors only

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

**PY.410.721. Brass Recital (GR 1). 2 Credits.**

1st recital for GPD, AD, and DMA Brass instrument majors. Final recital for MM Brass instrument majors. AD students must take for S/U grade.

**Prerequisite(s):** Majors only

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

**PY.410.722. Brass Recital (GR 2). 2 Credits.**

2nd recital for GPD, AD, and DMA Brass instrument majors. AD students must take for S/U grade.

**Prerequisite(s):** Majors only; Completion or co-registration of previous recital in sequence, PY.410.721[C], needed.

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

**PY.410.723. Brass Recital (GR 3). 2 Credits.**

3rd recital for AD and DMA Brass instrument majors. AD students must take for S/U grade.

**Prerequisite(s):** Majors only; Completion or co-registration of previous recital in sequence, PY.410.722[C], needed.

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

**PY.410.724. Brass Recital (AD 4). 2 Credits.**

4th recital for AD Brass instrument majors. AD students must take for S/U grade.

**Prerequisite(s):** Majors only; Completion or co-registration of previous recital in sequence, PY.410.723[C], needed.

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

**PY.410.725. Brass Recital (DMA Concerto). 2 Credits.**

Concerto recital for DMA Brass instrument majors. Must be co-enrolled in major lessons regardless of if in Residency or DIP.

**Prerequisite(s):** Majors only

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

**PY.410.726. Brass Recital (DMA Chamber). 2 Credits.**

Chamber recital for DMA Brass instrument majors. May be taken either during Residency or DIP period. Co-registration in major lessons not required (please see DMA handbook for further guidelines).

**Prerequisite(s):** Majors only

**PY.410.727. Brass Recital (DMA Lecture). 2 Credits.**

Lecture recital for DMA Brass instrument majors. Co-registration in major lessons not required (please see DMA handbook for further guidelines).

**Prerequisite(s):** Majors only

**PY.415.701. Percussion Recital (UG). 2 Credits.**

Undergraduate recital for Percussion Majors.

**Prerequisite(s):** Majors only

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

**PY.415.721. Percussion Recital (GR 1). 2 Credits.**

1st recital for GPD, AD, and DMA Percussion majors. Final recital for MM Percussion majors. AD students must take for S/U grade.

**Prerequisite(s):** Majors only

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

**PY.415.722. Percussion Recital (GR 2). 2 Credits.**

2nd recital for GPD, AD, and DMA Percussion majors. AD students must take for S/U grade.

**Prerequisite(s):** Majors only; Completion or co-registration of previous recital in sequence, PY.415.721[C], needed.

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

**PY.415.723. Percussion Recital (GR 3). 2 Credits.**

3rd recital for AD and DMA Percussion majors. AD students must take for S/U grade.

**Prerequisite(s):** Majors only; Completion or co-registration of previous recital in sequence, PY.415.722[C], needed.

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

**PY.415.724. Percussion Recital (AD 4). 2 Credits.**

4th recital for AD Percussion majors. AD students must take for S/U grade.

**Prerequisite(s):** Majors only; Completion or co-registration of previous recital in sequence, PY.415.723[C], needed.

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

**PY.415.725. Percussion Recital (Concerto). 2 Credits.**

Concerto recital for DMA Percussion majors. Must be co-enrolled in major lessons regardless of if in Residency or DIP.

**Prerequisite(s):** Majors only

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

**PY.415.726. Percussion Recital (Chamber). 2 Credits.**

Chamber recital for DMA Percussion majors. May be taken either during Residency or DIP period. Co-registration in major lessons not required (please see DMA handbook for further guidelines).

**Prerequisite(s):** Majors only

**PY.415.727. Percussion Recital (Lecture). 2 Credits.**

Lecture recital for DMA Percussion majors. Co-registration in major lessons not required (please see DMA handbook for further guidelines).

**Prerequisite(s):** Majors only

**PY.420.701. Harp Recital (UG). 2 Credits.**

Undergraduate recital for Harp Majors.

**Prerequisite(s):** Majors only

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

**PY.420.721. Harp Recital (GR 1). 2 Credits.**

1st recital for GPD, AD, and DMA Harp majors. Final recital for MM Harp majors. AD students must take for S/U grade.

**Prerequisite(s):** Majors only

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

**PY.420.722. Harp Recital (GR 2). 2 Credits.**

2nd recital for GPD, AD, and DMA Harp majors. AD students must take for S/U grade.

**Prerequisite(s):** Majors only; Completion or co-registration of previous recital in sequence, PY.420.721[C], needed.

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

**PY.420.723. Harp Recital (GR 3). 2 Credits.**

3rd recital for AD and DMA Harp majors. AD students must take for S/U grade.

**Prerequisite(s):** Majors only; Completion or co-registration of previous recital in sequence, PY.420.722[C], needed.

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

**PY.420.724. Harp Recital (AD 4). 2 Credits.**

4th recital for AD Harp majors. AD students must take for S/U grade.

**Prerequisite(s):** Majors only; Completion or co-registration of previous recital in sequence, PY.420.723[C], needed.

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

**PY.420.725. Harp Recital (DMA Concerto). 2 Credits.**

Concerto recital for DMA Harp majors. Must be co-enrolled in major lessons regardless of if in Residency or DIP.

**Prerequisite(s):** Majors only

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

**PY.420.726. Harp Recital (DMA Chamber). 2 Credits.**

Chamber recital for DMA Harp majors. May be taken either during Residency or DIP period. Co-registration in major lessons not required (please see DMA handbook for further guidelines).

**Prerequisite(s):** Majors only

**PY.420.727. Harp Recital (DMA Lecture). 2 Credits.**

Lecture recital for DMA Harp majors. Co-registration in major lessons not required (please see DMA handbook for further guidelines).

**Prerequisite(s):** Majors only

**PY.425.701. Strings Recital (UG). 2 Credits.**

Undergraduate Senior recital for String instrument Majors.

**Prerequisite(s):** Majors only

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

**PY.425.721. Strings Recital (GR 1). 2 Credits.**

1st recital for GPD, AD, and DMA String instrument majors. Final recital for MM String instrument majors. AD students must take for S/U grade.

**Prerequisite(s):** Majors only

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

**PY.425.722. Strings Recital (GR 2). 2 Credits.**

2nd recital for GPD, AD, and DMA String instrument majors. AD students must take for S/U grade.

**Prerequisite(s):** Majors only; Completion or co-registration of previous recital in sequence, PY.425.721[C], needed.

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

**PY.425.723. Strings Recital (GR 3). 2 Credits.**

3rd recital for AD and DMA String instrument majors. AD students must take for S/U grade.

**Prerequisite(s):** Majors only; Completion or co-registration of previous recital in sequence, PY.425.722[C], needed.

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

**PY.425.724. Strings Recital (AD 4). 2 Credits.**

4th recital for AD String instrument majors. AD students must take for S/U grade.

**Prerequisite(s):** Majors only; Completion or co-registration of previous recital in sequence, PY.425.723[C], needed.

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

**PY.425.725. Strings Recital (DMA Concerto). 2 Credits.**

Concerto recital for DMA String instrument majors. Must be co-enrolled in major lessons regardless of if in Residency or DIP.

**Prerequisite(s):** Majors only

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

**PY.425.726. Strings Recital (DMA Chamber). 2 Credits.**

Chamber recital for DMA String instrument majors. May be taken either during Residency or DIP period. Co-registration in major lessons not required (please see DMA handbook for further guidelines).

**Prerequisite(s):** Majors only

**PY.425.727. Strings Recital (DMA Lecture). 2 Credits.**

Lecture recital for DMA String instrument majors. Co-registration in major lessons not required (please see DMA handbook for further guidelines).

**Prerequisite(s):** Majors only

**PY.430.701. Woodwinds Recital (UG). 2 Credits.**

Undergraduate recital for Woodwind instrument Majors.

**Prerequisite(s):** Majors only

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

**PY.430.721. Woodwinds Recital (GR 1). 2 Credits.**

1st recital for GPD, AD, and DMA Woodwind instrument majors. Final recital for MM Woodwind instrument majors. AD students must take for S/U grade.

**Prerequisite(s):** Majors only

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

**PY.430.722. Woodwinds Recital (GR 2). 2 Credits.**

2nd recital for GPD, AD, and DMA Woodwind instrument majors. AD students must take for S/U grade.

**Prerequisite(s):** Majors only; Completion or co-registration of previous recital in sequence, PY.430.721[C], needed.

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

**PY.430.723. Woodwinds Recital (GR 3). 2 Credits.**

3rd recital for AD and DMA Woodwind instrument majors. AD students must take for S/U grade.

**Prerequisite(s):** Majors only; Completion or co-registration of previous recital in sequence, PY.430.722[C], needed.

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

**PY.430.724. Woodwinds Recital (AD 4). 2 Credits.**

4th recital for AD Woodwind instrument majors. AD students must take for S/U grade.

**Prerequisite(s):** Majors only; Completion or co-registration of previous recital in sequence, PY.430.723[C], needed.

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

**PY.430.725. Woodwinds Recital (Concerto). 2 Credits.**

Concerto recital for DMA Woodwind instrument majors. Must be co-enrolled in major lessons regardless of if in Residency or DIP.

**Prerequisite(s):** Majors only

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

**PY.430.726. Woodwinds Recital (Chamber). 2 Credits.**

Chamber recital for DMA Woodwind instrument majors. May be taken either during Residency or DIP period. Co-registration in major lessons not required (please see DMA handbook for further guidelines).

**Prerequisite(s):** Majors only

**PY.430.727. Woodwinds Recital (Lecture). 2 Credits.**

Lecture recital for DMA Woodwind instrument majors. Co-registration in major lessons not required (please see DMA handbook for further guidelines).

**Prerequisite(s):** Majors only

**PY.450.701. Piano Recital (UG). 2 Credits.**

Undergraduate recital for Piano Majors.

**Prerequisite(s):** Majors only

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

**PY.450.721. Piano Recital (GR 1). 2 Credits.**

1st recital for GPD, AD, and DMA Piano majors. Final recital for MM Piano majors. AD students must take for S/U grade.

**Prerequisite(s):** Majors only

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

**PY.450.722. Piano Recital (GR 2). 2 Credits.**

2nd recital for GPD, AD, and DMA Piano majors. AD students must take for S/U grade.

**Prerequisite(s):** Majors only; Completion or co-registration of previous recital in sequence, PY.450.721[C], needed.

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

**PY.450.723. Piano Recital (GR 3). 2 Credits.**

3rd recital for AD and DMA Piano majors. AD students must take for S/U grade.

**Prerequisite(s):** Majors only; Completion or co-registration of previous recital in sequence, PY.450.722[C], needed.

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

**PY.450.724. Piano Recital (AD 4). 2 Credits.**

4th recital for AD Piano majors. AD students must take for S/U grade.

**Prerequisite(s):** Majors only; Completion or co-registration of previous recital in sequence, PY.450.723[C], needed.

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

**PY.450.725. Piano Recital (DMA Concerto). 2 Credits.**

Concerto recital for DMA Piano majors. Must be co-enrolled in major lessons regardless of if in Residency or DIP.

**Prerequisite(s):** Majors only

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

**PY.450.726. Piano Recital (DMA Chamber). 2 Credits.**

Chamber recital for DMA Piano majors. May be taken either during Residency or DIP period. Co-registration in major lessons not required (please see DMA handbook for further guidelines).

**Prerequisite(s):** Majors only

**PY.450.727. Piano Recital (DMA Lecture). 2 Credits.**

Lecture recital for DMA Piano majors. Co-registration in major lessons not required (please see DMA handbook for further guidelines).

**Prerequisite(s):** Majors only



**PY.460.701. Organ Recital (UG). 2 Credits.**

Undergraduate recital for Organ Majors.

**Prerequisite(s):** Majors only

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

**PY.460.721. Organ Recital (GR 1). 2 Credits.**

1st recital for GPD, AD, and DMA Organ majors. Final recital for MM Organ majors. AD students must take for S/U grade.

**Prerequisite(s):** Majors only

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

**PY.460.722. Organ Recital (GR 2). 2 Credits.**

2nd recital for GPD, AD, and DMA Organ majors. AD students must take for S/U grade.

**Prerequisite(s):** Majors only; Completion or co-registration of previous recital in sequence, PY.460.721[C], needed.

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

**PY.460.723. Organ Recital (GR 3). 2 Credits.**

3rd recital for AD and DMA Organ majors. AD students must take for S/U grade.

**Prerequisite(s):** Majors only; Completion or co-registration of previous recital in sequence, PY.460.722[C], needed.

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

**PY.460.724. Organ Recital (AD 4). 2 Credits.**

4th recital for AD Organ majors. AD students must take for S/U grade.

**Prerequisite(s):** Majors only; Completion or co-registration of previous recital in sequence, PY.460.723[C], needed.

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

**PY.460.725. Organ Recital (DMA Concerto). 2 Credits.**

Concerto recital for DMA Organ majors. Must be co-enrolled in major lessons regardless of if in Residency or DIP.

**Prerequisite(s):** Majors only

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

**PY.460.726. Organ Recital (DMA Chamber). 2 Credits.**

Chamber recital for DMA Organ majors. May be taken either during Residency or DIP period. Co-registration in major lessons not required (please see DMA handbook for further guidelines).

**Prerequisite(s):** Majors only

**PY.460.727. Organ Recital (DMA Lecture). 2 Credits.**

Lecture recital for DMA Organ majors. Co-registration in major lessons not required (please see DMA handbook for further guidelines).

**Prerequisite(s):** Majors only

**PY.470.309. Guitar Junior Recital. 1 Credit.**

**Prerequisite(s):** Majors only

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

**PY.470.701. Guitar Recital (UG). 2 Credits.**

Undergraduate Senior recital for Guitar Majors.

**Prerequisite(s):** Majors only

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

**PY.470.721. Guitar Recital (GR 1). 2 Credits.**

1st recital for GPD, AD, and DMA Guitar majors. Final recital for MM Guitar majors. AD students must take for S/U grade.

**Prerequisite(s):** Majors only

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

**PY.470.722. Guitar Recital (GR 2). 2 Credits.**

2nd recital for GPD, AD, and DMA Guitar majors. AD students must take for S/U grade.

**Prerequisite(s):** Majors only; Completion or co-registration of previous recital in sequence, PY.470.721[C], needed.

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

**PY.470.723. Guitar Recital (GR 3). 2 Credits.**

3rd recital for AD and DMA Guitar majors. AD students must take for S/U grade.

**Prerequisite(s):** Majors only; Completion or co-registration of previous recital in sequence, PY.470.722[C], needed.

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

**PY.470.724. Guitar Recital (AD 4). 2 Credits.**

4th recital for AD Guitar majors. AD students must take for S/U grade.

**Prerequisite(s):** Majors only; Completion or co-registration of previous recital in sequence, PY.470.723[C], needed.

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

**PY.470.725. Guitar Recital (DMA Concerto). 2 Credits.**

Concerto recital for DMA Guitar majors. Must be co-enrolled in major lessons regardless of if in Residency or DIP.

**Prerequisite(s):** Majors only

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

**PY.470.726. Guitar Recital (DMA Chamber). 2 Credits.**

Chamber recital for DMA Guitar majors. May be taken either during Residency or DIP period. Co-registration in major lessons not required (please see DMA handbook for further guidelines).

**Prerequisite(s):** Majors only

**PY.470.727. Guitar Recital (DMA Lecture). 2 Credits.**

Lecture recital for DMA Guitar majors. Co-registration in major lessons not required (please see DMA handbook for further guidelines).

**Prerequisite(s):** Majors only

**PY.530.701. Voice Recital (UG). 2 Credits.**

Undergraduate recital for Voice Majors.

**Prerequisite(s):** Majors only

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

**PY.530.721. Voice Recital (GR 1). 2 Credits.**

1st recital for GPD, AD, and DMA Voice majors. Final recital for MM Voice majors. AD students must take for S/U grade.

**Prerequisite(s):** Majors only

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

**PY.530.722. Voice Recital (GR 2). 2 Credits.**

2nd recital for GPD, AD, and DMA Voice majors. AD students must take for S/U grade.

**Prerequisite(s):** Majors only; Completion or co-registration of previous recital in sequence, PY.530.721[C], needed.

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

**PY.530.723. Voice Recital (GR 3). 2 Credits.**

3rd recital for AD and DMA Voice majors. AD students must take for S/U grade.

**Prerequisite(s):** Majors only; Completion or co-registration of previous recital in sequence, PY.530.722[C], needed.

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

**PY.530.724. Voice Recital (GR 4). 2 Credits.**

4th recital for AD Voice majors. AD students must take for S/U grade.

**Prerequisite(s):** Majors only; Completion or co-registration of previous recital in sequence, PY.530.723[C], needed.

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

**PY.530.725. Voice Recital (DMA Concerto). 2 Credits.**

Concerto recital for DMA Voice majors. Must be co-enrolled in major lessons regardless of if in Residency or DIP.

**Prerequisite(s):** Majors only

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

**PY.530.726. Voice Recital (DMA Chamber). 2 Credits.**

Chamber recital for DMA Voice majors. May be taken either during Residency or DIP period. Co-registration in major lessons not required (please see DMA handbook for further guidelines).

**Prerequisite(s):** Majors only

**PY.530.727. Voice Recital (DMA Lecture). 2 Credits.**

Lecture recital for DMA Voice majors. Co-registration in major lessons not required (please see DMA handbook for further guidelines).

**Prerequisite(s):** Majors only

**PY.570.701. Jazz Recital (UG). 2 Credits.**

Undergraduate recital for Jazz Majors.

**Prerequisite(s):** Majors only

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

**PY.570.721. Jazz Recital (GR 1). 2 Credits.**

1st recital for GPD Jazz majors.

**Prerequisite(s):** Majors only

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

**PY.570.722. Jazz Recital (GR 2). 2 Credits.**

2nd recital for GPD Jazz Majors.

**Prerequisite(s):** Majors only; Completion or co-registration of previous recital in sequence, PY.570.721[C], needed.

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

**PY.350.511. Songwriting. 2 Credits.**

Students will explore the creative, technical, and sociopolitical elements of popular songwriting through critical listening, musical and lyrical analysis, collaboration and the general study of songwriting and production as a compositional tool. This course will be offered remotely, with some in-person opportunities.

**PY.550.111. Recording 1a - Fundamentals. 2 Credits.**

A course designed to introduce the beginning Recording Arts student to components of the recording process including the physical aspects of sound, human perception of sound, the mechanisms of commonly used microphones, and stereophonic microphone techniques. Open to Recording Arts majors. Non-majors who wish to enroll should email the instructor's permission to peabodyregistrar@jhu.edu.

**Prerequisite(s):** Open to Recording Arts majors. Non-majors who wish to enroll should email the instructor's permission to peabodyregistrar@jhu.edu.

Distribution Area: P, Y

**PY.550.112. Recording 1b - Fundamentals. 2 Credits.**

A continuation of Recording 1a, this semester focuses on analog and digital signal flow, the operation of recording consoles, and recording and editing within a digital audio workstation. Prerequisite: Completion of Recording 1a with a B- or higher is required, PY.550.111. Open to Recording Arts majors only or with permission of the instructor.

**Prerequisite(s):** Open to Recording Arts majors only or with permission of the instructor.; Completion of Recording 1a with a B- or higher is required, PY.550.111[C].

Distribution Area: P, Y

**PY.550.211. Recording 2a - Studio Technology. 2 Credits.**

Builds on the material from Recording 1a and 1b providing students with a deeper understanding of the technology and procedures involved in the recording process. Prepares students for the technique-focused courses of Recording 3 and Recording 4. Prerequisite: Completion of Recording 1b with a B- or higher is required, PY.550.112. Open to Recording Arts majors only or with permission of the instructor.

**Prerequisite(s):** Open to Recording Arts majors only or with permission of the instructor.; Completion of Recording 1b with a B- or higher is required, PY.550.112[C].

Distribution Area: P, Y

**PY.550.212. Recording 2b - Studio Technology. 2 Credits.**

Continuation of Recording 2a. providing students with an in-depth exploration of the tools and technology associated with the recording process include signal flow, analog and digital theory, signal processing, and recording systems. Prerequisite: Completion of Recording 2a with a B- or higher is required, PY.550.211. Open to Recording Arts majors only or with permission of the instructor. .

**Prerequisite(s):** Open to Recording Arts majors only or with permission of the instructor.; Completion of Recording 2a with a B- or higher is required, PY.550.211[C].

Distribution Area: P, Y

**PY.550.311. Recording 3a - Classical/Jazz Techniques. 2 Credits.**

An exploration of techniques and aesthetics associated with recording classical music ensembles. Many classes will involve a recording session with a guest chamber ensemble performing in one of the school's concert halls or Studio A. Prerequisite: Completion of Recording 2b with a B- or higher is required, PY.550.212. Open to Recording Arts majors only or with permission of the instructor.

**Prerequisite(s):** Open to Recording Arts majors only or with permission of the instructor.; Completion of Recording 2b with a B- or higher is required, PY.550.212[C].

Distribution Area: P, Y

**PY.550.312. Recording 3b - Classical/Jazz Mixing and Editing. 2 Credits.**

A continuation of Recording 3a, this semester focuses on techniques associated with recording Jazz ensembles in the studio. Additional topics include headphone monitoring, immersive/surround recording and mixing. Prerequisite: Completion of Recording 3a with a B- or higher is required, PY.550.312. Open to Recording Arts majors only or with permission of the instructor. .

**Prerequisite(s):** Open to Recording Arts majors only or with permission of the instructor.;Completion of Recording 3a with a B- or higher is required, PY.550.311[C].

Distribution Area: P, Y

**PY.550.411. Recording 4a - Rock/Pop Techniques. 3 Credits.**

A focus on recording techniques associated with modern music styles such as rock and pop. Advanced use of digital audio workstations for multitrack recording, mixing, and overdubbing, and operation of the studio recording console. Prerequisite: Completion of Recording 3b with a B- or higher is required, PY.550.312. Open to Recording Arts majors only or with permission of the instructor.

**Prerequisite(s):** Open to Recording Arts majors only or with permission of the instructor.;Completion of Recording 3b with a B- or higher is required, PY.550.312[C].

Distribution Area: P, Y

**PY.550.412. Recording 4b - Rock/Pop Mixing and Editing. 3 Credits.**

A continuation of Recording 4a, focuses on recording techniques associated with modern music styles such as rock and pop. Advanced use of digital audio workstations for multitrack recording, mixing, and overdubbing, and operation of the studio recording console. Prerequisite: Completion of Recording 4a with a B- or higher is required, PY.550.411. Open to Recording Arts majors only or with permission of the instructor.

**Prerequisite(s):** Open to Recording Arts majors only or with permission of the instructor.;Completion of Recording 4a with a B- or higher is required, PY.550.411[C].

Distribution Area: P, Y

**PY.550.419. Recording Internship. 4 Credits.**

Undergraduate students work in supervised professional positions in which they can apply the knowledge and expertise developed during their course of study in Recording Arts and Sciences. Prior approval of the desired internship and clear expectations must be documented with the instructor prior to its start. Prerequisite: Completion of Recording 3b with a B- or higher is required, PY.550.312. Open to Recording Arts majors only or with permission of the instructor. .

**Prerequisite(s):** Open to Recording Arts majors only.;Completion of Recording 3b with a B- or higher is required, PY.550.312.

**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. Open to Recording Arts majors only.

**Prerequisite(s):** Open to incoming students in the Recording and Production track of the Master of Arts in Audio Sciences. Open to Recording Arts majors only.

**PY.550.512. Advanced Recording Systems 2. 3 Credits.**

Continuation of Advanced Recording Systems 1. Additional topics include immersive/surround recording and mixing. Prerequisite: Completion of Advanced Recording Systems 1 with a B- or higher is required. Open to Recording Arts majors only. Completion of Advanced Recording Systems 1 with a B- or higher is required, PY.550.511[C].

**Prerequisite(s):** Open to Recording Arts majors only.;Completion of Advanced Recording Systems 1 with a B- or higher is required, PY.550.511[C].

**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.

**Prerequisite(s):** Open to Recording Arts majors only.

Distribution Area: P, Y

**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 professional engineers representing Classical, Jazz and Rock music styles, and presented at the end of the year in an open forum attended by all students in the Recording Arts and Sciences department. Prerequisite: 550.412 Recording 4b or 550.512 Advanced Recording Systems.

**Prerequisite(s):** Open to Recording Arts majors only.;Completion of PY.550.412 Recording 4b or PY.550.512 Advanced Recording Systems.

Distribution Area: P, Y

**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. Open to majors only, others by permission of instructor. Prerequisite for Recording Arts majors: Recording 2. Prerequisite for non-Recording Arts majors: Recording for Musicians.

**Prerequisite(s):** Open to Recording Arts majors only, others by permission of instructor.;Completion of Recording 2b or Recording for Musicians or permission of the instructor.

Distribution Area: P, Y

**PY.550.516. Electroacoustics. 3 Credits.**

This class will cover the basic fundamentals of electro-acoustics subdivided into roughly four units: fundamentals and transducer theory, loudspeakers, headphones and microphones. Prerequisite for Recording Majors: Physics 2.

Distribution Area: P, Y

**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. Prerequisite: Recording 2b or acceptance to MA Audio Sciences. Open to majors only, others by permission of instructor.

**Prerequisite(s):** Open to Recording Arts majors only, others by permission of instructor.

Distribution Area: P, Y

**PY.550.519. Acoustical/Audio Measurements. 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):** Completion of Architectural Acoustics 1 required, PY.550.624[C].

Distribution Area: P, Y

**PY.550.524. Sound Design/Video Games. 3 Credits.**

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

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

Distribution Area: P, Y

**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.

Distribution Area: P, Y

**PY.550.611. Consumer Audio Systems. 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. Prerequisite: Audio Science and Technology, PY.550.610[C]. Co- and Pre-requisites: Recording 3b (undergraduate) and Advanced Recording Systems (graduate), or permission of the instructor.

**Prerequisite(s):** Completion of Audio Science and Technology required, PY.550.610[C].

Distribution Area: P, Y

**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 MA Acoustics and Recording Arts (BM and MA) students, or by permission of instructor. Area P, Y.

Distribution Area: P, Y

**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.

**Prerequisite(s):** Completion of Electroacoustics required, PY.550.516[C]. Instructor permission may also be granted instead, and should be emailed to [peabodyregistrar@jhu.edu](mailto:peabodyregistrar@jhu.edu) in order to enroll.

Distribution Area: P, Y

**PY.550.626. Noise Control. 3 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: Architectural Acoustics, or permission of instructor.

**Prerequisite(s):** Completion of Architectural Acoustics 1 required, PY.550.624[C]. Instructor permission may also be granted instead, and should be emailed to [peabodyregistrar@jhu.edu](mailto:peabodyregistrar@jhu.edu) in order to enroll.

Distribution Area: P, Y



**PY.550.627. Acoustical Modeling. 2 Credits.**

An introduction to background principles and the applied techniques in computer acoustic modeling for prediction and research. This may include computational models, models for physical acoustic behavior, barrier considerations, noise models for building systems and absorption models, but the core of the course will focus on geometric room acoustic prediction and auralization simulation models. The course will focus on the techniques, development, potentials, strengths and limitations of acoustic models as tools, rather than on specifically how to operate a single software platform. A deep understanding of current and relevant modeling programs used will be inherent. Open to MA Acoustics students only or by permission of the instructor. [2 Credits]

Distribution Area: P, Y

**PY.550.631. Graduate Acoustics Seminar. 2 Credits.**

This course examines current issues and topics, specific to professional practice in acoustics, to provoke discussion and deeper understanding. Topics include ethics and professional responsibility, the landscape of the acoustics industry, design process, acoustics in society, regulation and policy, parallel industries, professional organizations, contracts, exposure, liability, project structure and documentation. Open to MA Acoustics students only. [2 credits]

**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. Open to MA Acoustics students, or by permission of instructor. Prerequisite(s): Completion of PY-550-624 Architectural Acoustics 1 and completion or concurrent enrollment in PY-550-626 Noise Control.

**Prerequisite(s):** Completion of PY-550-624 Architectural Acoustics 1 and completion or concurrent enrollment in PY-550-626 Noise Control.

Distribution Area: P, Y

**PY.550.633. Graduate Acoustics Seminar 2. 2 Credits.**

This course examines current issues and topics, specific to professional practice in acoustics, to provoke discussion and deeper understanding. Topics include ethics and professional responsibility, the landscape of the acoustics industry, design process, acoustics in society, regulation and policy, parallel industries, professional organizations, contracts, exposure, liability, project structure and documentation. For second year MA Acoustics students, this course also serves as preparation for the Acoustics Design Practicum. This course will lead students in a research and discovery exercise in both broad ideation and eventually directed focus toward their Acoustics Practicum Proposal. Open to MA Acoustics students only. [2 credits]

**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. Prerequisite: Completion of Architectural Acoustics 1 PY.550.632[C] and Graduate Acoustics Seminar 2 PY-550-633[C] required. Pre- or Co-requisite with Noise Control PY-550-626[C], Acoustical/Audio Measurements PY-550-519 and Acoustical Modeling PY-550-627.

**Prerequisite(s):** Completion of Architectural Acoustics 1 PY.550.632[C] and Graduate Acoustics Seminar 2 PY-550-633[C] required. Pre- or Co-requisite with Noise Control PY-550-626[C], Acoustical/Audio Measurements PY-550-519 and Acoustical Modeling PY-550-627.; Open to Recording Arts and Acoustics 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.

Distribution Area: P, Y

**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]

Distribution Area: P, Y

**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.

**Prerequisite(s):** String majors only.

Distribution Area: P, Y

**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.

**Prerequisite(s):** String majors only.

Distribution Area: P, Y

**PY.425.451. Orchestral Repertoire - Viola. 1 Credit.**

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

**Prerequisite(s):** String majors only.

Distribution Area: P, Y

**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.

**Prerequisite(s):** String majors only.

Distribution Area: P, Y

**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.

**Prerequisite(s):** String majors only.

Distribution Area: P, Y

**PY.425.466. Orchestral Repertoire - Cello. 1 Credit.**

The development of orchestral performance skills for cellists. Emphasis on repertoire and preparation for auditions. Open to majors only.

**Prerequisite(s):** String majors only.

Distribution Area: P, Y

**PY.425.467. Orchestral Repertoire - Double Bass. 1 Credit.**

The development of orchestral performance skills for double bassists.

Open to majors only.

**Prerequisite(s):** String majors only.

Distribution Area: P, Y

**PY.425.468. Orchestral Repertoire - Double Bass. 1 Credit.**

The development of orchestral performance skills for double bassists.

Open to majors only.

**Prerequisite(s):** String majors only.

Distribution Area: P, Y

**PY.425.641. Violoncello Pedagogy 1. 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.

**Prerequisite(s):** String majors only.

Distribution Area: P, Y

**PY.425.642. Violoncello Pedagogy 2. 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.

**Prerequisite(s):** String majors only.; Completion of Violoncello Pedagogy 1 required, PY.425.641 [C].

Distribution Area: P, Y

**PY.425.651. Violin/Viola Pedagogy 1. 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.

**Prerequisite(s):** String majors only.

Distribution Area: P, Y

**PY.425.652. Violin/Viola Pedagogy 2. 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 majors in the fall semester and by permission of instructor in the spring semester.

**Prerequisite(s):** String majors only.; Completion of Violin/Viola Pedagogy 1 required, PY.425.651 [C].

Distribution Area: P, Y

**PY.010.100. Minor Lesson 1/2 Hour. 1 Credit.**

All students who are interested in minor lessons must fill out the online request form each semester they wish to take lessons. Students are not permitted to self-register on SIS. <https://peabody.jhu.edu/academics/peabody-at-homewood/minor-lessons-at-Peabody/>

**PY.010.101. Minor Lesson 1/2 Hr. 1 Credit.**

All students who are interested in minor lessons must fill out the online request form each semester they wish to take lessons. Students are not permitted to self-register on SIS. <https://peabody.jhu.edu/academics/peabody-at-homewood/minor-lessons-at-Peabody/>

**PY.020.100. Minor Lesson 1 Hour. 2 Credits.**

All students who are interested in minor lessons must fill out the online request form each semester they wish to take lessons. Students are not permitted to self-register on SIS. <https://peabody.jhu.edu/academics/peabody-at-homewood/minor-lessons-at-Peabody/>

**PY.020.101. 1 Hr Minor Lesson. 2 Credits.**

All students who are interested in minor lessons must fill out the online request form each semester they wish to take lessons. Students are not permitted to self-register on SIS. <https://peabody.jhu.edu/academics/peabody-at-homewood/minor-lessons-at-Peabody/>

**PY.050.100. Major Lesson 1/2 Hour. 2 Credits.**

Course section descriptions are available in the Student Information System (SIS). <https://courses.jhu.edu/>

**PY.100.100. Major Lesson 1 HR. 4 Credits.****PY.100.101. Major Lesson 1 HR. 4 Credits.****PY.186.100. Vocal Coaching. 1 Credit.**

PY.186.100 consists of weekly half hour-long lessons, designed to develop skills for performing and teaching the art of singing: including repertoire choices, musicianship, language, diction and study methods (background study, wordsmithing, observation, dissection, practicing and organizing), as well as preparation for a jury, hearing, or recital.

**PY.380.109. Historical Performance 109 Jury. 1 Credit.**

**Prerequisite(s):** Historical Performance majors only.

**PY.380.209. Historical Performance 209 Jury. 1 Credit.**

**Prerequisite(s):** Historical Performance majors only.

**PY.380.309. Historical Performance 309 Jury. 1 Credit.**

**Prerequisite(s):** Historical Performance majors only.

**PY.410.109. Brass 109 Jury. 1 Credit.**

**Prerequisite(s):** Brass majors only

**PY.410.209. Brass 209 Jury. 1 Credit.**

**Prerequisite(s):** Brass majors only

**PY.410.309. Brass 309 Jury. 1 Credit.**

**Prerequisite(s):** Brass majors only

**PY.415.109. Percussion 109 Jury. 1 Credit.**

**Prerequisite(s):** Percussion majors only.

**PY.415.209. Percussion 209 Jury. 1 Credit.**

**Prerequisite(s):** Percussion majors only.

**PY.415.309. Percussion 309 Jury. 1 Credit.**

**Prerequisite(s):** Percussion majors only.

**PY.420.109. Harp 109 Jury. 1 Credit.**

**Prerequisite(s):** Harp majors only.

**PY.420.209. Harp 209 Jury. 1 Credit.**

**Prerequisite(s):** Harp majors only.

**PY.420.309. Harp 309 Jury. 1 Credit.**

**Prerequisite(s):** Harp majors only.

**PY.425.109. Strings 109 Jury. 1 Credit.**

**Prerequisite(s):** String majors only.

**PY.425.209. Strings 209 Jury. 1 Credit.**

**Prerequisite(s):** String majors only.

**PY.425.309. Strings Jr Recital/309 Jury. 1 Credit.****Prerequisite(s):** Majors only**Corequisite(s):** Co-enrollment in major lessons required: PY.100.100[C] or PY.100.101[C] or PY.050.100[C] or PY.050.101[C].**PY.430.109. Woodwinds 109 Jury. 1 Credit.****Prerequisite(s):** Woodwind majors only.**PY.430.209. Woodwinds 209 Jury. 1 Credit.****Prerequisite(s):** Woodwind majors only.**PY.430.309. Woodwinds 309 Jury. 1 Credit.****Prerequisite(s):** Woodwind majors only.**PY.450.109. Piano 109 Jury. 1 Credit.****PY.450.209. Piano 209 Jury. 1 Credit.****Prerequisite(s):** Open to Piano majors only.**PY.450.309. Piano 309 Jury. 1 Credit.****PY.460.109. Organ 109 Jury. 1 Credit.****PY.460.209. Organ 209 Jury. 1 Credit.****PY.460.309. Organ 309 Jury. 1 Credit.****PY.470.109. Guitar 109 Jury. 1 Credit.****PY.470.209. Guitar 209 Jury. 1 Credit.****PY.530.109. Voice 109 Jury. 1 Credit.****PY.530.209. Voice 209 Jury. 1 Credit.****PY.530.309. Voice 309 Jury. 1 Credit.****PY.570.109. Jazz 109 Jury. 1 Credit.****PY.570.209. Jazz 209 Jury. 1 Credit.****Prerequisite(s):** Open to Jazz majors only.**PY.570.309. Jazz Junior Recital. 1 Credit.**

Formerly Jazz 309 Jury under the same course number.

**Prerequisite(s):** Open to Jazz majors only.**PY.530.469. Italian Diction. 2 Credits.**

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.**Prerequisite(s):** Open to Voice majors only.

Distribution Area: P, Y

**PY.530.471. Vocal Lit: Intro to Slavic diction II: Ukrainian and Russian. 2 Credits.**

A study of Russian vocal music, including analysis and performance of selected works.

**Prerequisite(s):** Open to Voice majors only.

Distribution Area: P, Y

**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.

Distribution Area: P, Y

**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.

Distribution Area: P, Y

**PY.530.475. English Diction. 2 Credits.**

A study of the International Phonetic Alphabet and the English language, with particular attention to American English, its unique sounds and their execution in singing.

**Prerequisite(s):** Open to Voice majors only.

Distribution Area: P, Y

**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.

**Prerequisite(s):** Open to Voice majors only.

Distribution Area: P, Y

**PY.530.478. Vocal Lit: Intro to Slavic Diction I: Czech and Polish. 2 Credits.****Prerequisite(s):** Open to Voice majors only.

Distribution Area: P, Y

**PY.530.483. French Diction. 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.

**Prerequisite(s):** Open to Voice majors only.

Distribution Area: P, Y

**PY.530.545. Graduate Diction Review 1.**

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.

**Prerequisite(s):** Open to Voice majors only.**PY.530.546. Graduate Diction Review 2.**

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.

**Prerequisite(s):** Open to Voice majors only.; Completion of Graduate Diction Review 1 required, PY.530.545[C].**PY.530.589. Vocal Literature: 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.**Prerequisite(s):** Undergraduates need to have completed English and Italian Diction in order to enroll, PY.530.469[C] and PY.530.475[C].; Open to Voice majors only.

Distribution Area: P, Y

**PY.530.590. Vocal Literature: 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.

**Prerequisite(s):** Undergraduates need to have completed German and French Diction in order to enroll, PY.530.477[C] and PY.530.483[C].; Open to Voice majors only.

Distribution Area: P, Y

**PY.530.617. Vocal Lit: Bach Survey. 2 Credits.**

An introduction to the performance of solo vocal repertoire by J. S. Bach. Singers will study and present representative selections 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.

**Prerequisite(s):** Open to Voice majors only.

Distribution Area: P, Y

**PY.530.645. Vocal Lit: 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 every spring semester.

**Prerequisite(s):** Open to Voice majors only.

Distribution Area: P, Y

**PY.530.671. Operas of Mozart. 2 Credits.**

A study of the music and drama of five principle operas. Offered in alternate years.

Distribution Area: P, Y

**PY.530.672. Verdi and Verismo Opera. 2 Credits.**

Distribution Area: P, Y

**PY.530.679. Vocal Lit: 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.

**Prerequisite(s):** Open to Voice majors only.

Distribution Area: P, Y

**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, resonance, 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.

**Prerequisite(s):** Open to Voice majors only.

Distribution Area: P, Y

**PY.530.684. Vocal Pedagogy Lab. 2 Credits.**

This semester of vocal pedagogy will be continuation of the introduction of relevant content through in-house and guest lecturers. Elements critical to an effective teaching studio will also be covered. Stimulating class discussion will be a vital part of the students' understanding of class content. Reading assignments accompany each class.

**Prerequisite(s):** Open to Voice majors only.; Completion of previous course required, PY.530.683[C].

Distribution Area: P, Y

**PY.530.686. Bel Canto Opera. 2 Credits.**

**Prerequisite(s):** Open to Voice majors only.

Distribution Area: P, Y

**PY.530.687. Vocal Lit: Oratorio. 2 Credits.**

Participants in this performance seminar will prepare and present representative oratorio repertoire from the 18th century to the present. Students will acquire an understanding of the breadth of styles in this body of repertoire and will complete the course with a list of works of practical value for themselves in the future. The term "oratorio" will be considered broadly, and may include symphonies with voice (e.g. Beethoven 9 and Mahler 2 & 4) but not concert works for solo voice (e.g. Mahler Des Knaben Wunderhorn and Ravel Shéhérezade).

**Prerequisite(s):** Open to Voice majors only.

Distribution Area: P, Y

**PY.530.691. Vocal Lit: 21st Century Voice 1. 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.

**Prerequisite(s):** Open to Voice majors only.

Distribution Area: P, Y

**PY.430.455. Orchestral Repertoire - Clarinet. 1 Credit.**

The development of orchestral performance skills for clarinet with emphasis on repertoire.

**Prerequisite(s):** Woodwind majors only.

Distribution Area: P, Y

**PY.430.456. Orchestral Repertoire - Clarinet. 1 Credit.**

The development of orchestral performance skills for clarinet with emphasis on repertoire.

**Prerequisite(s):** Woodwind majors only.

Distribution Area: P, Y

**PY.430.458. Contemporary Clarinet Repertoire. 1 Credit.**

An elective designed to familiarize clarinet students with 21st century repertoire, clarinetists, composers, and techniques and their pedagogy.

Distribution Area: P, Y

**PY.430.463. Piccolo Class. 1 Credit.**

**Prerequisite(s):** Woodwind majors only.

Distribution Area: P, Y

**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.

**Prerequisite(s):** Woodwind majors only.

Distribution Area: P, Y

**PY.430.519. Orchestral Repertoire - Flute. 1 Credit.**

The development of orchestral performance skills for flute with emphasis on repertoire.

**Prerequisite(s):** Woodwind majors only.

Distribution Area: P, Y



**PY.430.520. Orchestral 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.

**Prerequisite(s):** Woodwind majors only.

Distribution Area: P, Y

**PY.430.573. Orchestral Repertoire - Oboe/ EH. 1 Credit.**

The development of orchestral performance skills for oboe and English horn with emphasis on repertoire.

**Prerequisite(s):** Woodwind majors only.

Distribution Area: P, Y

**PY.430.574. Orchestral Repertoire - Oboe/ EH. 1 Credit.**

The development of orchestral performance skills for oboe and English horn with emphasis on repertoire.

**Prerequisite(s):** Woodwind majors only.

Distribution Area: P, Y

**PY.430.575. Orchestral Repertoire - Bassoon. 1 Credit.**

The development of orchestral performance skill for bassoon with emphasis on repertoire.

**Prerequisite(s):** Woodwind majors only.

Distribution Area: P, Y

**PY.430.576. Orchestral Repertoire - Bassoon. 1 Credit.**

The development of orchestral performance skill for bassoon with emphasis on repertoire.

**Prerequisite(s):** Woodwind majors only.

Distribution Area: P, Y

**PY.430.591. Oboe Reed Making. 1 Credit.**

The construction of oboe reeds.

**Prerequisite(s):** Woodwind majors only.

Distribution Area: P, Y

**PY.430.592. Oboe Reed Making. 1 Credit.**

The construction of oboe reeds.

**Prerequisite(s):** Woodwind majors only.

Distribution Area: P, Y