



# JOHNS HOPKINS

## PEABODY CONSERVATORY

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### ACADEMIC CATALOG AY 2018-2019

#### ARCHIVAL EDITION OF WEB PUBLICATION

<https://peabody.jhu.edu/academics/academic-calendar-resources/academic-affairs/academic-catalog/>

**THE OFFICE OF ACADEMIC AFFAIRS**

PEABODY INSTITUTE OF THE JOHNS HOPKINS UNIVERSITY

ONE EAST MT. VERNON PLACE | BALTIMORE, MD 21202

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# **1-0: General Information, Procedures and Regulations**

## **1-1:General Information**

### **Introduction and Nomenclature**

The Peabody Institute was founded in 1857. Music instruction began in 1868, and the first diploma was awarded in 1882. Following a long history of informal collaboration, the institute affiliated with The Johns Hopkins University in 1977 and became a constituent school of the University in 1986.

The title “Peabody Institute” refers to the original name of the institution and the continuing nomenclature in the University’s official documents. For most purposes, Peabody operates as two divisions: the Peabody Preparatory and the Peabody Conservatory.

The Peabody Preparatory, founded in 1894, serves approximately 2,000 precollege and continuing education students on four campuses. More information about the Preparatory may be found [on their webpages](#).

The Peabody Conservatory is the post-secondary or “college” division of Peabody, serving approximately 600 students in five degree programs and three diploma programs, on a historic campus in Baltimore’s Mt. Vernon neighborhood.

This is the catalog of the Conservatory, which awards degrees as “The Conservatory of the Peabody Institute of the Johns Hopkins University,” and which may also be addressed as “the Johns Hopkins Peabody Conservatory.”

### **1-1.01: Mission**

#### **The Johns Hopkins University Mission Statement**

The mission of The Johns Hopkins University is to educate its students and cultivate their capacity for life-long learning, to foster independent and original research, and to bring the benefits of discovery to the world.

#### **The Peabody Institute Mission Statement**

Through comprehensive excellent education, the Peabody Institute nurtures talent and creativity; provides aspiring musicians with the skills to sustain professional careers; fosters lifelong involvement in music and dance; and prepares students in artistic performance at the highest level, providing inspiration and enlightenment to regional, national, and international communities.

## **The Peabody Conservatory Mission Statement**

The Peabody Conservatory strives to provide aspiring artists with the skills to pursue professional careers in music as well as the education to become leaders in the cultural life of their communities.

## **Strategic Objective**

Peabody is building on its rich history of professional music training at the highest level and has developed a vision for the role of the 21st century musician in society and the training required for musicians to meet the new realities and opportunities of that role. Peabody's history, tradition, and pedigree, coupled with its forward looking view and commitment to challenge traditional assumptions, allow it to take on the real work of what it means to prepare artists for a world that is constantly changing.

## **1-1.02: Accreditation Statement**

As a division of The Johns Hopkins University, Peabody is accredited by the Maryland Higher Education Commission (MHEC) and the Middle States Commission on Higher Education (MSCHE).

The Maryland Higher Education Commission  
839 Bestgate Road, Suite 400  
Annapolis, MD 21401  
Telephone: 410.260.4500

<http://www.mhec.state.md.us/>

Middle States Commission on Higher Education  
3624 Market St.  
Philadelphia, PA 19104-2680  
Telephone: 267.284.5000.

<http://www.msche.org/>

Peabody's Department of Music Education is licensed to grant the degree Bachelor of Music Education by the Maryland State Department of Education:

Maryland State Department of Education  
200 West Baltimore Street  
Baltimore, MD 21201  
Telephone: 410-767-0600

<http://www.marylandpublicschools.org>

The Peabody Conservatory meets the responsibilities of maintaining accreditation in association with the Offices of the Provost of the Johns Hopkins University.

Natalie Lopez  
Senior Academic Compliance Specialist  
265 Garland Hall  
3400 N. Charles Street

Baltimore, MD 21218  
Telephone: 410-516-8070

<https://provost.jhu.edu/people/natalie-lopez/>

## 1-1.03: Links

The Peabody Academic Catalog is intended to provide information about curricula and policies and procedures related to teaching and learning. Other kinds of information that have previously been collected in the printed catalog may be found elsewhere.

### Consumer Information

In compliance with Title IV, the Higher Education Opportunity Act of 2008, and other Federal and State disclosure laws, the Peabody Institute has listed consumer information for prospective and current students. The most recent information is always available at:

<http://peabody.jhu.edu/righttoknow>

### Useful Links

- [Accreditation](#)
- [The Conservatory Faculty](#)
- [The Peabody Leadership](#)
- [The Campus and Concert Halls](#)
- [Recording Facilities and Policies](#)
- [Tuition and Fees](#)
- [Financial Aid](#)
- [Library and Archives](#)

## 1-1.04: Honor Societies

### Music

Peabody chartered the Epsilon Omicron chapter of *Pi Kappa Lambda* in 1988. Pi Kappa Lambda is a national honorary society for outstanding juniors, seniors, and graduate students, who are elected annually by the faculty according to the by-laws registered with the Association of College Honor Societies.

Peabody also sponsors membership in *NAfME (National Association for Music Education)*, a national professional organization of music teachers whose membership includes elementary and secondary school music teachers as well as those involved in teacher education at colleges and universities throughout the country. Membership is open to all music education majors.

### Dance

Peabody has institutional memberships in the following associations:

- The [National Dance Education Organization](#),
- The [Maryland Council for Dance](#)
- The [American College Dance Association](#) (ACDA) in the Mid-Atlantic North Region.

Each of these associations host meetings and festivals in which students have the opportunity to take master classes, perform, adjudicate work, and network.

## 1-2: Procedural Information

### 1-2.01: Applicability

Students are responsible for understanding all regulations. Students are responsible for completing all applicable requirements for graduation. The Peabody Institute reserves the right to change any provision, requirement, policy, or regulation published within a student's term of residence. However, it may be assumed that, except under the most unusual circumstances, the regulations in force during a student's term of residence are those stated in the year in which the student matriculated.

### 1-2.02: Grievance

**DRAFT** Peabody Conservatory Student Grievance Policy

This draft of a grievance policy will be superseded by a University Wide Policy to take effect in 2019. When the new policy is enacted, this page will change. Until such time, this is the Grievance Policy of the Peabody Conservatory.

A grievance is a concern that the Peabody Conservatory is in violation of Conservatory or University institutional policies, the regulations of our accreditors, or state and federal law. The Peabody Conservatory is committed to resolving student's concerns in a fair and equitable process.

Concerns about individual student issues must be addressed through the established processes for each of these policies

- Policy for a disputed grade
- Policy for appealing academic integrity hearings and sanctions
- Policy for appealing conduct hearings and sanctions
- Policy for appealing decisions from judicial processes related to Title IX

### 1-2.03: Studio Assignments

Students must have a major teacher for the duration of their studies. Studio assignments are arranged prior to matriculation on the basis of student requests and teacher availability. Once a student matriculates into the Conservatory, the student is expected to remain with the same studio teacher for the duration of their program. In instances where there are compelling reasons for requesting a change, a student may do so by contacting the Associate Dean for Academic

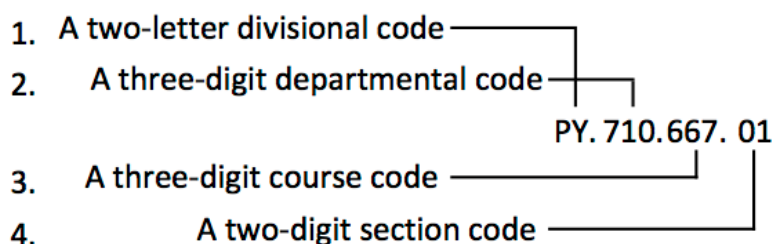
Affairs. All studio changes require the signature of both the current and new major teacher, as well as the signature of the Associate Dean for Academic Affairs.

If no studio teacher is willing to accept a student, the student will be compelled to withdraw from the Conservatory.

## 1-2.04: Course Numbering

The Johns Hopkins University Student Information System (SIS) contains the official listing of Conservatory courses.

In most cases, there are two numbers in parentheses following the course description. The first number refers to the first semester, and the second number refers to the second semester. A dash separating the two numbers indicates that the course must be completed in the first semester as a prerequisite for continuing the course in the second. A comma separating the two numbers indicates that the first semester is not a prerequisite for the second.



The most common divisional codes are:

<b>PY: Peabody</b>	<b>EN: Whiting School of Engineering</b>
<b>AS: Arts and Sciences</b>	<b>BU: Carey Business School</b>



A list of frequently occurring departments:

PY.410 <b>Brass</b>	PY.420 <b>Harp</b>	PY.415 <b>Percussion</b>
PY.310 <b>Composition</b>	<b>PY.250</b> Humanities: Language	<b>PY.450</b> Piano
PY.350 <b>Computer Music</b>	<b>PY.260:</b> Humanities: Liberal Arts	<b>PY.123</b> Professional Studies
PY.330 <b>Conducting</b>	<b>PY.570</b> Jazz	<b>PY.425</b> Strings
PY.800 <b>Dance</b>	<b>PY.610:</b> Musicology	<b>PY.710</b> Theory
PY.380 <b>Early Music</b>	<b>PY.540</b> Opera	<b>PY.450</b> Vocal Accompanying
PY.470 <b>Guitar</b>	<b>PY.460</b> Organ	<b>PY.530</b> Voice
		<b>PY.430</b> Woodwinds

## 1-2.05: Large Ensemble Participation

Participation in instrumental or vocal ensembles is integral to Peabody's curricula.

With the exception of students in the Artist Diploma and Doctor of Musical Arts degree, all music students majoring in orchestral instruments or jazz are required to play in a large ensemble during every semester in which they are enrolled in major lessons. Historical Performance majors, vocalists, pianists, guitarists, composers, Music for New Media students, and computer musicians must also play in large ensembles as dictated by their curricula.

The Ensemble Office manages the personnel, rehearsal, and performance activities of many of the Conservatory's instrumental and vocal ensembles, including the Peabody Symphony Orchestra, Peabody Chamber Orchestra, Peabody Modern Orchestra, Peabody Opera Theatre Orchestra, Peabody Studio & Pops Orchestra, Peabody Wind Ensemble, Peabody-Hopkins Chorus, Peabody Singers, Peabody Jazz Ensemble, and Conductors Orchestra. The Ensemble Office does not manage the Conservatory's historical performance ensembles, or Peabody Opera Theatre voice students.

### Large Ensemble Registration

Peabody's large instrumental ensembles for orchestral instrument majors are combined into a single course called Large Ensemble, designed to give participating students a wide range of ensemble experiences. Students will not remain in any one particular ensemble for the duration of a given semester or academic year, but will instead rotate through a variety of different ensemble

configurations. A single letter grade will be issued each semester which reflects a student's participation and achievement in all their ensemble experiences during that semester.

ENSEMBLE	UG	GRAD	DAY	TIME
<b>Large Ensemble</b>	PY.910.501	PY.910.801	MTWThF	3:30- 5:30PM
<b>Peabody Singers</b>	PY.910.515	PY.910.815	MW	2:30- 4:00PM
<b>Peabody-Hopkins Chorus</b>	PY.910.511	PY.910.811	MW	2:30- 4:00PM
<b>Peabody Jazz Ensemble</b>	PY.910.537	PY.910.837	TTh	1:30- 3:20PM
<b>Baltimore Baroque Band</b>	PY.910.527	PY.910.827	W	7:30-10:00PM
<b>Renaissance Ensemble</b>	PY.910.529	PY.910.829	T	6:00-10:00PM

The personnel in the Ensemble Office serve as the collective teacher of record for the Large Ensemble course. All rules published by the Ensemble Office constitute a syllabus and course outline for ensemble grading. It is the responsibility of each student participating in ensembles to know and abide by the rules. For the complete Large Ensemble Course Syllabus, which includes the Large Ensemble Attendance and Grading Policy and the Concert Attire Guidelines, see [peabody.jhu.edu/ensembleoffice](http://peabody.jhu.edu/ensembleoffice).

## 1-2.06: Competitions

Peabody sponsors several annual prize competitions, through the generosity of various donors. Students should check competition guidelines, with dates, eligibility, repertoire requirements, procedural details and deadlines at the linked websites. Previous first-prize winners are not eligible to enter the same competition a second time. Students must be in good academic standing and enrolled in major lessons to be eligible to compete in Peabody competitions.

### Competitions Managed by the Concert Office

- **The Virginia Carty DeLillo Composition Competition** is offered biannually to any Conservatory composition major enrolled for lessons. Entrants submit one composition of any style, length, or instrumentation. First prize includes a \$1,000 cash award and performance of the winning work at a public Peabody concert, if feasible. Second prize is \$500. The competition will be held next in 2014-2015.
- In the **Peggy and Yale Gordon Concerto Competition**, students compete for a \$1,500 cash prize and a performance with the Peabody Symphony Orchestra, a recital on the Homewood campus, and additional recitals scheduled by the Yale Gordon Trust. This competition rotates annually in the areas of strings, piano, and orchestral instruments. Second prize is \$750.
- Established in 2000, the **Macht Orchestral Composition Competition** is held annually for composition majors and is designed to provide a premiere public performance for new works for orchestra. Entries must have been written for a standard symphonic orchestra or chamber orchestra during the student's period of enrollment at Peabody. The works submitted must also have been played through in a Peabody orchestral reading session and

the composer must be enrolled for major lessons during the year. The competition winner receives a prize and a performance of the winning work at a Peabody public concert.

- **The Sylvia L. Green Voice Competition** is held biannually for junior, senior, or graduate-level voice students. Doctoral students are eligible if they are enrolled for major lessons. Contestants perform one or more works of chamber orchestra size or larger. Excerpts from opera or oratorio are not acceptable. First prize is \$1,500 plus a performance with a large Peabody instrumental ensemble. Second prize is \$750.
- **The William Marbury Prize** is awarded each year to an outstanding undergraduate violin student through a juried competition. The competition award includes a major public recital, as well as a \$1,000 cash prize. Second prize is \$500. Any undergraduate violin major enrolled in a degree or certificate program is eligible to enter this competition upon the major teacher's recommendation.
- The **Harrison L. Winter Piano Competition** was established in 1990 in tribute to a former chairman of Peabody's Board of Trustees. It is scheduled on a two-years on, one-year off basis. The first prize winner receives a \$1,000 cash prize and a performance with the Peabody Symphony Orchestra. The second prize is \$500.

## Other Competitions

- Endowed by Walter Summer in 1994, the annual **Prix d'Été Competition** was established to encourage composition and computer music majors to compose new chamber works exploring new dimensions in performance, instrumentation and multimedia. Entries in alternate years must demonstrate significant use of music technologies. The first prize includes \$1,000, and a performance of the winning work. Details may be obtained from the Computer Music Faculty.
- **The Louis Sudler Prize in the Arts** is a University-wide \$1,500 prize offered for excellence in performance, execution or composition in one of the arts as an advocational activity. Peabody seniors may compete in any artistic area except music (i.e. writing, visual arts, dance, film, etc.). Complete information about the Sudler Prize is available on the Sudler Prize website.

## 1-2.07: Recitals

Public recitals are required for the completion of all undergraduate and graduate performance degrees and diplomas. All recitals must be scheduled through the procedures established by the Concert Office and in strict observation of the established deadlines. Students must be registered for major lessons during the semester in which they give a degree recital.

All degree recitals must take place on campus. Exceptions to this rule are rarely granted and only with the written permission of the major teacher and the Associate Dean for Academic Affairs. Grades given for off-campus recitals may not be contested.

Students must earn at least a B- on all recitals in order to meet the standards for satisfactory academic progress. Any grade below B- is deemed an unsatisfactory grade and requires the student to retake the recital in the following semester.

## **Recital Repertoire**

Degree recitals are solo recitals of repertoire selected with the approval of the major teacher. All recital repertoire should be new repertoire studied during the student's residency at Peabody. Students are not permitted to perform repertoire learned at previous institutions, performed at the entrance audition for Peabody, or performed at a hearing/jury in the student's current program. Solo performances are normally given from memory.

In instrumental areas other than piano, chamber works may be performed on the recital with the written permission of the major teacher and clearance from the Ensemble Office attesting to the availability of the other performers and the feasibility of the repertoire. Students who wish to perform ensemble works that are contained within the Ensemble Library holdings are allowed to check out the music, subject to availability, by submitting a music requisition form. Music from the Ensemble Library must be returned within one week following the recital.

Students who program works that are only available on a rental basis must make their rental arrangements through the Ensemble Office, which acts as Peabody ombudsman for copyright compliance. Rental parts are rented on a per performance basis, and students may only use rental sets for the exact performance for which they are obtained. An approved music requisition form must be submitted at least six weeks before the recital date. Students may not negotiate directly with music publishers for performances presented at Peabody or under the aegis of Peabody.

All proposed recital programs must meet the minimum-maximum required performance time for the degree in order to be approved by the Office of Academic Affairs and the Concert Office (see below for specific limitations).

## **Credit, Scheduling and Grades**

A degree recital is a course. The course number for a degree recital is listed in the curricula for each degree and diploma. To receive credit for a recital, students must register for the course number through the registration process used for all other courses at Peabody. Unlike other courses, however, a degree recital requires special scheduling. To accommodate all students with an equitable division of resources, all degree recitals must be scheduled and performed within the guidelines set by the Concert Office.

All degree recitals are graded by two faculty members: the major teacher and a second faculty member from the department. Recital grades are submitted to the Office of Academic Affairs and recorded in SIS when received.

## **Specific Recitals**

### **Junior Recitals**

Students majoring in guitar, jazz, violin, and viola performance are required to give a junior recital in their third year of study. This junior recital takes the place of the 309 jury. Students in other departments may elect to play a junior recital off-campus or as a non-degree recital (see the requirements for Non-Degree Recitals below) but must still complete a 309 jury.

All junior recitals must be completed before April 1 of each academic year.

Performance Time (in minutes of music) for Junior Recitals

	MINIMUM	MAXIMUM
<b>Guitar</b>	25	60
<b>Jazz</b>	30	60
<b>Violin/Viola</b>	25	60

## Senior Recitals

All undergraduate students majoring in performance are required to give a senior recital in their final year of study. All senior recitals must be completed before April 1 of each academic year.

When registering for their senior recital, students should register following the course number:

<b>Brass:</b> PY.410.701	<b>Organ:</b> PY.460.701
<b>Composition:</b> PY.310.701	<b>Percussion:</b> PY.415.701
<b>Computer Music:</b> PY.350.701	<b>Piano:</b> PY.450.701
<b>Historical Performance:</b> PY.380.701	<b>Strings:</b> PY.425.701
<b>Guitar:</b> PY.470.701	<b>Voice:</b> PY.530.701
<b>Harp:</b> PY.420.701	<b>Woodwinds:</b> PY.430.701
<b>Jazz:</b> PY.570.701	

Performance Time (in minutes of music) for Senior Recitals:

	MINIMUM	MAXIMUM
<b>Historical Performance</b>	50	60
<b>Guitar</b>	50	60
<b>Jazz</b>	50	60
<b>Orchestral Instruments</b>	50	60
<b>Piano* and Organ</b>	50	60
<b>Voice</b>	45	60

\* Piano senior recitals in piano must include one composition from the 20th or 21st century.

## MM Recitals

MM students majoring in performance are required to perform a departmental hearing at the end of their first year of study and a recital in their second year of study. Students are strongly encouraged to perform their MM recital in their fourth semester.

MM students should register with the appropriate recital course number:

<b>Brass:</b> PY.410.721	<b>Percussion:</b> PY.415.721
<b>Conducting:</b> PY.330.721	<b>Piano:</b> PY.450.721
<b>Historical Performance:</b> PY.380.721	<b>Ensemble Arts:</b> PY.450.721
<b>Guitar:</b> PY.470.721	<b>Strings:</b> PY.425.701
<b>Harp:</b> PY.420.721	<b>Voice:</b> PY.530.721
<b>Organ:</b> PY.460.721	<b>Woodwinds:</b> PY.430.721

Performance Time (in minutes of music) for MM Recitals

	<b>MINIMUM</b>	<b>MAXIMUM</b>
<b>Historical Performance</b>	60	60
<b>Guitar</b>	50	60
<b>Harp</b>	60	60
<b>Orchestral Instruments</b>	50	60
<b>Piano* and Organ</b>	50	60
<b>Voice</b>	50	60

\* Piano MM recitals in piano must include one composition from the 20th or 21st century.

## **GPD Recitals**

GPD students majoring in performance are required to play two recitals as part of their diploma requirements. Students are strongly encouraged to play one recital in each year of study. Students who are approved to complete the GPD in one year are required to perform one recital in each semester. Any exceptions to this rule will be made only by petitioning the Associate Dean for Academic Affairs.

GPD students majoring in voice may also use an opera role in lieu of one of the two recitals, but only if the role has been approved by the Voice Department as being of appropriate size and scope.

In both cases, students must formally register for a GPD recital through the Concert Office and specify the operatic role as the repertoire selection.

	<b>RECITAL 1</b>	<b>RECITAL 2</b>
<b>Brass</b>	PY.410.721	PY.410.722
<b>Conducting</b>	PY.330.721	PY.330.722
<b>Historical Performance</b>	PY.380.721	PY.380.722
<b>Guitar</b>	PY.470.721	PY.470.722
<b>Harp</b>	PY.420.721	PY.420.722
<b>Jazz</b>	PY.570.721	PY.570.722
<b>Organ</b>	PY.460.721	PY.460.722
<b>Percussion</b>	PY.415.721	PY.415.722
<b>Piano</b>	PY.450.721	PY.450.722
<b>Ensemble Arts</b>	PY.450.721	PY.450.722
<b>Strings</b>	PY.425.721	PY.425.722
<b>Voice</b>	PY.530.721	PY.530.722
<b>Woodwinds</b>	PY.430.721	PY.430.722

Performance Time (in minutes of music) for GPD Recitals

	<b>MINIMUM</b>	<b>MAXIMUM</b>
<b>Historical Performance</b>	60	60
<b>Guitar</b>	50	60
<b>Harp</b>	60	60
<b>Jazz</b>	55	60
<b>Orchestral Instruments</b>	50	60
<b>Piano*</b>	55	60
<b>Organ</b>	50	60
<b>Voice</b>	50	60

\* GPD recitals in piano may include only one concerto per program.

### **DMA Recitals**

DMA students majoring in performance are required to play a minimum of three recitals. Students must be registered for major lessons during the semester in which a recital is presented. Exceptions to this include only the chamber music recital and the lecture-recital.

DMA students are required to prepare one-page program notes of publishable quality for each recital. These program notes must be approved by a member of the Musicology Department before the recital program will be approved by the Office of Academic Affairs.

DMA students should register with the appropriate recital course numbers:

<b>DMA 1</b>	<b>DMA 2</b>	<b>DMA 3</b>	<b>DMA 4</b>	<b>DMA 5</b>	<b>DMA 6</b>
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	Solo 1	Solo 2	Solo 3	Concerto	Chamber	Lecture
Brass	PY.410.721	PY.410.722	PY.410.723	PY.410.725	PY.410.726	PY.410.727
Conducting	PY.330.721	PY.330.722	PY.330.723	PY.330.725	PY.330.726	PY.330.727
Historical Performance	PY.330.721	PY.380.722	PY.380.723	PY.380.725	PY.380.726	PY.380.727
Guitar	PY.470.721	PY.470.722	PY.470.723	PY.470.725	PY.470.726	PY.470.727
Harp	PY.420.721	PY.420.722	PY.420.723	PY.420.725	PY.420.726	PY.420.727
Organ	PY.460.721	PY.460.722	PY.460.723	PY.460.725	PY.460.726	PY.460.727
Percussion	PY.415.721	PY.415.722	PY.415.723	PY.415.725	PY.415.726	PY.415.727
Piano	PY.450.721	PY.450.722	PY.450.723	PY.450.725	PY.450.726	PY.450.727
Strings	PY.425.721	PY.425.722	PY.425.723	PY.425.725	PY.425.726	PY.425.727
Voice	PY.530.721	PY.530.722	PY.530.723	PY.530.725	PY.530.726	PY.530.727
Woodwinds	PY.430.721	PY.430.722	PY.430.723	PY.430.725	PY.430.726	PY.430.727

### Performance Time (in minutes of music) for DMA Recitals

	MINIMUM	MAXIMUM
<b>Historical Performance</b>	60	60
<b>Guitar</b>	50	60
<b>Harp</b>	60	60
<b>Orchestral Instruments</b>	50	60
<b>Piano and Organ</b>	50	60
<b>Voice</b>	50	60

\* Lecture-recitals have the same minimum-maximum performance time as the other recitals in the program. However, the musical portion of the recital should not exceed thirty minutes.

### AD Recitals

Students in the AD program are required to present four public recitals, two in each academic year in which they are enrolled in lessons. Students who do not perform two recitals each year are not meeting the standards of satisfactory academic progress and may be placed on warning for dismissal.

An Artist Diploma recital in piano is the only degree recital that exceeds 60 minutes of music, and as such, may contain an intermission at the discretion of the student and their teacher.

AD students should register for the following recital course numbers:



	<b>AD 1</b>	<b>AD 2</b>	<b>AD 3</b>	<b>AD 4</b>
<b>Brass</b>	PY.410.721	PY.410.722	PY.410.723	PY.410.724
<b>Conducting</b>	PY.330.721	PY.330.722	PY.330.723	PY.330.724
<b>Historical Performance</b>	PY.330.721	PY.380.722	PY.380.723	PY.380.724
<b>Guitar</b>	PY.470.721	PY.470.722	PY.470.723	PY.470.724
<b>Harp</b>	PY.420.721	PY.420.722	PY.420.723	PY.420.724
<b>Organ</b>	PY.460.721	PY.460.722	PY.460.723	PY.460.724
<b>Percussion</b>	PY.415.721	PY.415.722	PY.415.723	PY.415.724
<b>Piano</b>	PY.450.721	PY.450.722	PY.450.723	PY.450.724
<b>Strings</b>	PY.425.721	PY.425.722	PY.425.723	PY.425.724
<b>Voice</b>	PY.530.721	PY.530.722	PY.530.723	PY.530.724
<b>Woodwinds</b>	PY.430.721	PY.430.722	PY.430.723	PY.430.724

Performance Time (in minutes of music) for AD Recitals:

	<b>MINIMUM</b>	<b>MAXIMUM</b>
<b>Piano</b>	70	70
<b>Orchestral Instruments</b>	60	60
<b>Voice</b>	55	60

## 1-2.08: Academic Advising

The Office of Academic Affairs provides advising on all topics ranging from research, fellowships, registration, scheduling, classes, professional and career planning, graduate school, and health and wellness. Our office also offers peer tutoring for classes taken at Peabody. Productive advising is built on a partnership in which the student and the adviser work together in a spirit of mutual engagement, responsiveness, and dedication. Students may schedule an academic advising appointment or drop by during walk-in hours (Tuesdays and Wednesdays 2:30-3:30 pm) to meet with the Director of Advising.

## The Peabody Advising Partnership

The advising partnership strives to build a relationship of support and trust between the student and adviser to help the student achieve their goals in succeeding both academically and personally during their time at Peabody and beyond. This partnership is built around regular advising conversations that enable the adviser to serve as a resource of knowledge, referrals, enrichment, wellness, and support. Successful advising strives to always be transformational, rather than merely transactional, to help the student thrive to their utmost potential and plan and prepare for their life at Peabody and their future. Students and advisers have unique responsibilities to facilitate a successful advising partnership.

Thus students should:

- Actively engage in the advising relationship by reaching out and meeting with the adviser
- Respond to adviser outreach and be forthcoming about perceived obstacles to success
- Reach out to the adviser when they are struggling or facing challenges
- Share achievements, upcoming concerts, research projects, and other work to celebrate student success
- Proactively research and plan ways to reach academic goals and share these goals with their adviser
- Be open to researching answers to questions with advisers in order to learn ways to find information on their own
- Act upon referrals to other sources of information and advice
- Let the adviser know when they have not been able to find the information or advice they need

Advisers should:

- Be knowledgeable, responsive, and supportive
- Reach out to advisees, especially when an advisee seems to be struggling
- Inquire about students' short- and long-term goals and ask students to consider various opportunities, including studying abroad, fellowships, scholarships, internships, graduate schools, careers, and research opportunities.
- Research answers to questions with students as a way to show students how and where to find information on their own
- Brainstorm options, ideas, and opportunities that might be of interest to students
- Refer students to other sources of advice and information and connect advisees with appropriate contacts, faculty members, and offices
- Follow up with students in a timely way

## 1-2.09: Inter-Institutional Academic Arrangements

Within the Johns Hopkins University system, interdivisional registration (IDR) extends for Peabody students to courses offered by the Krieger School of Arts and Sciences, the Whiting School of Engineering, the Carey Business School, and the School of Education.

Peabody students must request [cross-registration through the Office of the Registrar](#). Credit sought for any other courses taken outside the Conservatory during the period of a student's enrollment must be approved in writing by the Office of Academic Affairs.

Peabody, as a division of Johns Hopkins, is part of the [Baltimore Collegetown Network](#). Full-time sophomores, juniors, and seniors may take one for-credit course per semester at one of the other participating institutions. A course taken at another school operates by the policies and on the schedule of the host institution, but the grade is articulated to the student's academic record by the policies of the Peabody Conservatory (see [Applicability](#)). For more information about taking a class at a nearby college, see: <http://baltimorecollegetown.org/colleges/cross-registration/index.html>

Music and dance instruction is available through the Peabody Preparatory. Students wishing to take non-credit private music lessons through the Preparatory must go through placement interviews/auditions. Lessons are scheduled on a space-available basis. Students in the Krieger School of Arts and Sciences or the Whiting School of Engineering who desire to take individual instruction will pay 75 percent of the Preparatory individual tuition as listed in the current Preparatory catalog. Students in all other JHU divisions who desire to take individual instruction will pay 100 percent of the Preparatory individual instruction tuition as listed in the current Preparatory catalog. Non-Peabody students who desire to take any music or dance class in the Preparatory are subject to full tuition as listed in the current Preparatory catalog.

## 1-2.10: Study Abroad Program

Peabody currently facilitates international exchanges with the Yong Siew Toh Conservatory of the National University of Singapore, the Wuhan Conservatory of China and the Communication University of China. Exchanges with other schools may be possible through the Johns Hopkins Study Abroad Office.

Students interested in studying abroad should make an appointment with the Advising Office to discuss the timely completion of their degree requirements. Once a student is approved for study abroad, it is the student's responsibility to work through application details with the offices of Financial Aid, International Student Affairs, Ensembles, and Academic Affairs.

## 1-2.11: Outside Instruction and Public Performance

Peabody facilities may not be used for private teaching except in cases that are connected in some way with Conservatory or Preparatory programs. A student must secure the approval of their teacher to appear as soloist or ensemble member on programs presented outside the Conservatory. Peabody reserves the right to prohibit such participation if it is considered detrimental to either the student or the school. Students in the harpsichord program are only permitted to use the school's instruments for public performance outside the Conservatory with the permission of their teacher and the Ensemble Office.

## **1-2.12: Photography and Film Rights**

The Peabody Institute reserves the right to take photographs and video of faculty, staff, and students engaged in teaching, rehearsals, performance, and other activities at Peabody for use in Peabody publications such as catalogs, concert calendars, posters, fliers, media advertising, admissions recruitment, and development brochures, as well as on the Peabody website or for distribution to state or national media for promotional purposes.

Classes and private lessons will only be photographed with the permission of the faculty member; performances and rehearsals will only be photographed with the permission of the conductor or director in charge of the event. Such photographs will be retained in the Peabody files and archives and may be used by Peabody without time limitations or restrictions.

Faculty, students, and staff are made aware by virtue of this policy that the university reserves the right to alter photography and film for creative purposes. Faculty, students, and staff who do not wish their photographs used in the manner described in this policy statement should contact the Peabody Communications Office at 667-208-6561.

Faculty and students are advised that persons in public places are deemed by law to have no expectation of privacy and are subject to being photographed by third parties. The Johns Hopkins University has no control over the use of photographs or film taken by third parties, including, without limitation, the news media covering university activities.

## **1-3: Academic Regulations**

### **1-3.01: Applicability**

The academic regulations in this section apply to students who have matriculated into a degree or diploma program at the Johns Hopkins Peabody Conservatory. The other schools of the Johns Hopkins University may have different regulations, and Peabody students must abide by those regulations when taking courses on those campuses. However, for Peabody students, courses, performances, and other requirements fulfilled outside the campus of the Peabody Conservatory are assessed, articulated, and recorded within the Conservatory's administrative regulations.

### **1-3.02: Academic Code of Conduct**

#### **Statement of Principles**

The Peabody Conservatory of the Johns Hopkins University ("Peabody") is committed to academic honesty and ethical conduct. Each member of the Peabody community is entrusted with two essential responsibilities: to live honorably within the established codes of conduct, and to hold other members of the community to the same high standard of conduct.

In keeping with the educational mission of the Conservatory, acts of misconduct are viewed as an opportunity to teach students to recognize the impact of their behavior on others and the extent of their responsibilities for their actions through counseling, mediation, and/or educational efforts, noting that every act of academic misconduct has consequences and may result in one or more sanctions as described in this policy.

## 1. Scope

The policies and processes of this Peabody Academic Code of Conduct pertain to all students enrolled at the Peabody Institute, including double degree students and joint degree students.

### Non-Academic Misconduct

All issues of non-academic student misconduct will be subject to the [University-wide Student Conduct Code](#).

### Research Misconduct

Research misconduct is defined as fabrication, falsification, plagiarism in proposing, performing, reviewing or reporting research. For a complete definition, refer to The Johns Hopkins University [Research Integrity Policy](#). The Policy applies to all University faculty, staff, trainees and students engaged in the proposing, performing, reviewing, or reporting of research, regardless of funding source. Allegations of research misconduct regarding a student must be referred to the Research Integrity Officer for assessment under that Policy and must also be reported to the Director of Advising or another member of Academic Affairs.

## 2. Cross-Divisional Enrollments

Peabody Institute students may enroll in courses in one or more other University divisions or schools. Peabody students are subject to this policy not only when enrolled in Peabody courses, but also when enrolled in courses in other University divisions or schools. Academic misconduct in the context of those “outside” courses will be subject to and resolved under this policy.

Students from other divisions of the Johns Hopkins University enrolled in classes at the Peabody Institute will be held to the standards enumerated in this Peabody Academic Code of Conduct, noting that students from outside divisions must also comply with their home division or school academic ethics policy and will be subject to their home division or school procedures for resolution of academic ethics violations in Peabody courses.

## 3. Policy Violations

Academic misconduct is prohibited by this policy. Academic misconduct is any action or attempted action that may result in creating an unfair academic advantage for oneself or an unfair academic advantage or disadvantage for any other member or members of the academic community. This includes a wide variety of behaviors such as cheating, plagiarism, altering academic documents or transcripts, gaining access to materials before they are meant to be available, and helping another individual to gain an unfair academic advantage. Nonexclusive examples of academic misconduct are listed below.

**Cheating** – The following are nonexclusive examples of cheating:

- Fraud, deceit, or dishonesty in an academic assignment, test, or examination
- Use or consultation of unauthorized materials (e.g., notes, books, etc.) on assignments, tests, or examinations.

- Unauthorized discussion of a test, or exam during its administration.
- Copying content on an assignment, test, or examination from another individual.
- Obtaining a test or examination or the answers to a test or examination before administration of the test or examination.
- Studying from an old test or examination whose circulation is prohibited by the faculty member.
- Use or consultation of unauthorized electronic devices or software (e.g., calculators, cellular phones, computers, tablets, etc.) in connection with assignments, tests, or examinations.
- Use of paper writing services or paper databases.
- Unauthorized collaboration with another individual on assignments, tests, or examinations.
- Submission of an assignment, test or examination for a regrade after modifying the original content submitted.
- Permitting another individual to contribute to or complete an assignment, or to contribute to or take a test or examination on the student's behalf.
- Tampering with, disabling, or damaging equipment for testing or evaluation.
- Unauthorized submission of the same or substantially similar work, assignment, test, or exam (e.g., a paper, etc.) to fulfill the requirements of more than one course or different requirements within the same course.

**Plagiarism** – The following are nonexclusive examples of plagiarism:

- Use of material produced by another person without acknowledging its source.
- Submission of the same or substantially similar work of another person (e.g., an author, a classmate, etc.)
- Use of the results of another individual's work (e.g., another individual's paper, exam, homework, computer code, lab report, etc.) while representing it as your own.
- Improper documentation or acknowledgement of quotations, words, ideas, or paraphrased passages taken from published or unpublished sources.
- Wholesale copying of passages from works of others into your homework, essay, term paper, or dissertation without acknowledgment.
- Paraphrasing of another person's characteristic or original phraseology, metaphor, or other literary device without acknowledgement.

**Forgery/Falsification/Lying** – The following are nonexclusive examples of forgery, falsification, and lying:

- Falsification or invention of data/information for an assignment, test or exam, or in an experiment.
- Citation of nonexistent sources or creation of false information in an assignment
- Attributing to a source of ideas or information that is not included in the source.

- Forgery of university or other official documents (e.g., letters, transcripts, etc.).
- Impersonating a faculty member.
- Request for special consideration from faculty members or university officials based upon false information or deception.
- Fabrication of a reason (e.g., medical emergency, etc.) for needing an extension on or for missing an assignment, test, or examination.
- Claiming falsely to have completed and/or turned in an assignment, test, or examination.
- Falsely reporting an academic ethics violation by another student.
- Failing to identify yourself honestly in the context of an academic obligation.
- Providing false or misleading information to an instructor or any other University official.

**Facilitating Academic Dishonesty** – The following are nonexclusive examples of facilitating academic dishonesty:

- intentionally or knowingly aiding another student to commit an academic ethics violation.
- allowing another student to copy from one's own assignment, test, or examination.
- making available copies of course materials whose circulation is prohibited (e.g., old assignments, texts or examinations, etc.).
- completing an assignment or taking a test or examination for another student.
- sharing paper mill/answer bank websites or information with other students.

**Unfair Competition** – The following are nonexclusive examples of unfair competition:

- intentionally damaging the academic efforts of another student.
- stealing another student's academic materials (e.g., books, notes, assignments, etc.)
- denying another student needed University resources (e.g., hiding library materials, stealing lab equipment, etc.).

#### 4. First-Time Offenses

If a student is suspected of academic misconduct, the faculty member responsible for the course in which the misconduct allegedly occurred must review the facts of the case promptly with the student. If, after speaking with the student and any witnesses, the faculty member believes that academic misconduct has occurred, the faculty member must first contact the Director of Advising or another member of Academic Affairs to determine whether the offense is a first offense, or a second or subsequent offense. If a first offense, the faculty member may settle the case directly with the student, i.e., the faculty member and student may reach an agreement on the resolution of the alleged misconduct. If such an agreement is reached, the faculty member must promptly provide the student with a letter outlining the resolution that includes the charges, a summary of the evidence, the findings, and the sanctions agreed upon, and must also simultaneously provide a copy of that letter to the Director of Advising. If, however, the faculty member cannot reach an

agreement with the student (e.g., the student denies cheating or does not agree with the proposed sanction, etc.), or the offense is a second or subsequent offense, or if in the case of a first offense, the sanction imposed would be greater than failure in the course, the faculty member must promptly notify the Director of Advising in writing of the alleged violations, evidence, including potential witnesses, and other pertinent details of the case. In such instances, the case will proceed to the next phase of resolution as outlined below.

## 5. Hearings

In the case of a first offense that is not resolved between the faculty member and student, or a second or subsequent offense, the Director of Advising, or another designee from Academic Affairs, will be assigned to the case and gather information regarding the alleged academic misconduct to determine the appropriate means of resolution. This gathering of information may include without limitation meetings with or requests for statements from the respondent and witnesses, and review of any related information. The Director of Advising may dismiss a case for a lack of sufficient information or if the alleged conduct does not fall within conduct prohibited by this policy. Absent these circumstances, the case will be resolved as explained below.

There are two types of conduct proceedings – an administrative hearing and a panel hearing. The Director of Advising (or designee) will, after the initial inquiry, decide whether a case will be resolved through an administrative hearing or a panel hearing. In making this decision, the Director of Advising (or designee) will consider the nature of the alleged misconduct and potential sanctions, the complexity of the facts, the prior academic misconduct history of the respondent, and other relevant information and factors.

**Administrative Hearing** | An administrative hearing involves a meeting between the Director of Advising (or designee) and the respondent. The Director of Advising (or designee) may also meet with witnesses and others involved and obtain and review relevant evidence. The Director of Advising (or designee) will review the allegations and evidence with the respondent and give the respondent an opportunity to respond. The Director of Advising (or designee) will determine based on preponderance of the evidence whether the respondent is responsible for the alleged policy violation(s), and, if so, issue (an) appropriate sanction(s).

**Panel Hearings** | The panel is comprised of trained University students, faculty and staff appointed for annual terms by the Associate Dean of Academic Affairs to hear alleged violations of this policy. The panel, comprised of 3 student members and 3 members of the faculty and/or staff is charged with determining based on a preponderance of the evidence whether a respondent's actions constitute a violation of this policy and, if so, determining (an) appropriate sanction(s). The panel shall make its determination of responsibility and sanctions by majority vote, except that unanimity is required for a sanction of expulsion. The hearing is a closed proceeding, meaning that no one other than the panel members and necessary University personnel, may be present. The respondent and witnesses called to the hearing will be present in the hearing room only when making a statement or being questioned by the panel.

In general, hearings will proceed as follows, although the panel has discretion to alter the order or manner in which it hears or receives evidence, and to impose time limits on any stage of the process:

- introductions
- opening statement from the reporter, if applicable



- opening statement from the respondent
- questioning of the reporter by the panel, if applicable
- questioning of the respondent by the panel
- questioning of the witnesses, if any, by the panel
- closing statement from the reporter, if applicable
- closing statement from respondent

### **Witnesses**

The Director of Advising or panel may request the presence of any witness with relevant information about a case. The respondent may request that relevant witnesses be heard the respondent's behalf. Absent exceptional circumstances, the respondent should inform the Director of Advising in writing at least three (3) days in advance of any meeting or hearing of the names of the witnesses and to what they will attest. The Director of Advising or panel may determine whether and the extent to which witnesses will be permitted to participate or questioned in any meeting or hearing, including whether their testimony is relevant.

## **6. Applicable Procedures**

In connection with the resolution of alleged policy violations, a respondent shall:

- be notified in writing of the allegations in advance of any meeting or hearing;
- be notified in writing of the charges, and the date, time and location of the hearing, and identity of the hearing administrator or panel members in advance of the hearing;
- have the opportunity to review in advance of any meeting or hearing, any information to be considered by any faculty member, administrator or panel consistent with the Family Educational Rights and Privacy Act of 1974, as amended ("FERPA") and to protect other confidential information;
- be notified in writing of the outcome of any hearing, namely the findings, determination of responsibility, and any sanctions; and
- be notified in writing of the outcome of any appeal.

A respondent may raise the potential conflict of any University personnel participating in the resolution process. A respondent may also decline to participate in the resolution process. The University may however continue the process without the respondent's participation.

Communications under this policy will primarily be conducted with students through their official University email address, and students are expected check their official University email on a regular basis.

## **7. Evidentiary Standard**

A "preponderance of the evidence" standard will be used to determine responsibility for alleged violations of this policy. A "preponderance of the evidence" standard is an evidentiary standard that means "more likely than not." This standard is met if the proposition is more likely to be true than not true.

## 8. Appeals

Except in the case of a resolution for first time offenses with a faculty member, the respondent may appeal an administrator or panel's finding of responsibility and/or sanction(s). A respondent must file any appeal within five (5) days of the date of the notice of outcome solely on one or more of the following grounds:

- procedural error that could have materially affected the determination of responsibility or sanction(s);
- new information that was not available at the time of the hearing and that could reasonably have affected the determination of responsibility or sanction(s); and
- excessiveness of the sanction(s).

Any appeal must be filed in writing with the Associate Dean for Academic Affairs. An appeal will involve a review of the file and as determined necessary, gathering of information from relevant university personnel or panelists; the appeal does not involve another hearing. On review of the appeal, the Dean or designee may:

- enter a revised determination of responsibility and/or revise sanction(s);
- remand the matter to the administrator or panel to reconsider the determination of responsibility and/or sanction(s); or
- convene a new panel to consider the case.

The Associate Dean of Academic Affairs will simultaneously send the appeal determination, with the reasons therefor, to the administrator or panel, as appropriate, and to the respondent. The decision of the Associate Dean is final. No further appeals are permitted.

## 9. Sanctions

The following factors may be considered in the sanctioning process:

- the specific academic misconduct at issue;
- the respondent's academic misconduct history; and
- other appropriate factors.

This section lists some of the sanctions that may be imposed upon students for violations of this policy. Peabody reserves the right, in its discretion, to impose more stringent or different sanctions depending on the facts and circumstances of a particular case. Sanctions for academic misconduct under policy are generally cumulative in nature.

When a student is found responsible for academic misconduct, the sanction(s) that may be imposed include without limitation one or more of the following:

- Formal warning.
- Retake of the examination, paper or exercise involved.
- Score of zero on the examination, paper or exercise involved.
- Lowering of the course grade.
- Loss of Peabody scholarship for a specific duration or permanently.

- Failure in the course without a notation on the student's transcript that the grade was for violation of academic integrity.
- Failure in the course with a notation on the student's transcript that the grade was for violation of academic integrity.
- Probation.
- Suspension from the Conservatory for a specified period of time without a notation on the student's transcript that the suspension was for violation of academic integrity.
- Suspension from the Conservatory for a specified period of time with a notation on the student's transcript that the suspension was for violation of academic integrity.
- Expulsion.
- Revocation of a degree.
- Other appropriate sanctions or corrective measures.

## Definitions

**Formal Warning** | The student is notified in writing that their actions constitute a violation of this policy, and may be subject to other actions (e.g., re-taking an exam or failure in a course).

**Probation** | The student is notified that further violations of this policy within the stated period of time will result in the student being considered for immediate suspension or other appropriate disciplinary action. If at the end of the specified time period no further violations have occurred, the student is removed from probationary status.

**Suspension** | The student is notified that the student is separated from the University for a specified period of time. The student must leave campus and vacate campus residence halls, if applicable, within the time prescribed and is prohibited from University property and events. The conferring of an academic degree may be deferred for the duration of the suspension. A student must receive written permission from the University prior to re-enrollment or re-application. Academic work completed at another institution while on suspension will not be recognized for credit transfer.

**Expulsion** | Expulsion means the permanent removal of the student from the University. Expulsion includes a forfeiture of all rights and degrees not actually conferred at the time of the expulsion, permanent notation of the expulsion on the student's University records and academic transcript, withdrawal from all courses according to divisional policies, and the forfeiture of tuition and fees. Any student expelled from the University is prohibited from University property and events and future reapplication to the University.

## 10. Records

If the student is found responsible of academic misconduct, the statement of findings will include any sanctions imposed. A copy of the findings will be copied to the Associate Dean of Academic Affairs. A case file concerning a student will be retained for seven (7) years from date that the student graduates or otherwise leaves the university.

### **1-3.03: Program Classification, Status, and Credit Limits**

Students are only admitted to degree programs on the basis of scheduled auditions/interviews conducted during the normal admissions cycle and must matriculate in the fall semester that begins the next academic year. Peabody does not defer admissions. In some cases, students may matriculate to a diploma in a spring semester. Extension students may begin study in any semester depending on course and teacher availability.

#### **Undergraduate Status and Credit Limits**

Undergraduate students comprise all students who have matriculated to degree and diploma programs: Bachelor of Music (including Recording Arts and Music Education), Bachelor of Fine Arts, and the Performer's Certificate. Students who have been admitted to the five-year BM/MM program are undergraduate students until their fifth year. These students must enroll in a minimum of 12 credits each semester in order to maintain full-time status and must successfully complete 30 credits each year to demonstrate satisfactory academic progress.

Students at the undergraduate level are encouraged to take approximately 15-18 credits per semester. Undergraduate students may register for a maximum of 25 credits per semester. Students in the Double Degree program must adhere to the credit limits of either KSAS or WSE. If a student has compelling reasons to take classes above the credit limit, they may petition Academic Affairs.

#### **Graduate Student [Status](#) and Credit Limits**

Graduate students comprise all students who have matriculated to degree and diploma programs: Master of Music, Master of Arts, Doctor of Musical Arts, the Graduate Performance Diploma, and the Artist Diploma. Students who have been admitted to the five-year BM/MM program are graduate students in their fifth year. Note that credit limits vary for degree and diploma programs.

#### **Graduate Degree Programs**

Graduate students in the Master of Music, Master of Arts, and Doctor of Musical Arts program must enroll in a minimum of nine credits each semester in order to maintain full-time status. MM and DMA students must successfully complete 18 credits each year to demonstrate satisfactory academic progress.

Graduate degree students may register for a maximum of 18 credits per semester including lessons, ensembles, recitals, and a maximum of six credits of graduate seminars each semester. Students who enroll in any music theory and musicology courses beyond the six-credit limit will be administratively withdrawn from those classes. If a student has compelling reasons to take classes above the credit limit, they may petition Academic Affairs.

#### **Graduate Diploma Programs**

Graduate students enrolled in the Graduate Performance Diploma, and the Artist Diploma programs must enroll in a minimum of four credits each semester in order to maintain

full-time status. There is no part-time status for the GPD or AD. In addition to lessons, ensembles, and recitals, students in the GPD and AD programs are allowed to enroll in a maximum of four academic credits each semester. Students who enroll in any classes beyond the four-credit limit will be administratively withdrawn from those classes. If a student has compelling reasons to take classes above the credit limit, they may petition Academic Affairs.

CLASSIFICATION	PROGRAM	MINIMUM CREDITS FOR FT STATUS PER SEMESTER	MAXIMUM CREDITS ALLOWED PER SEMESTER
Undergraduate Students	Bachelor of Music	12	25
	Bachelor of Fine Arts	12	25
	Performer's Certificate	12	25
Graduate Degree Students	Master of Music	9	18
	Master of Arts	9	18
	Doctor of Musical Arts	9	18
Graduate Diploma Students	Graduate Performance Diploma	4	8
	Artist Diploma	4	8

### 1-3.04: Sources of Credit

Students must earn more than half of the requirements for a degree or diploma through credits earned at Peabody as a matriculated student. Any credits that are not earned at Peabody requires approval from faculty and the Office of Academic Affairs or the Advising Office.

#### A. Academic Credit

Peabody awards credit hours according to the guidelines of the Code of Maryland Regulations and the Middle States Commission on Higher Education. For traditional coursework, students receive one credit for one hour of classroom or direct faculty instruction and a minimum of two hours of out-of-class student work each week for approximately fifteen weeks in one semester. Enrollment in large ensembles accrues credits under the rubric for laboratory courses. Peabody grants two credits for success in large ensembles and has done so since 1985.

While accredited music schools may award as many as six credits for a semester of major lessons, they often do so if the lessons include the equivalent of a final exam. Peabody awards four credits for major lessons and one to two credits for the exam: the jury or recital. The disaggregation of credits for the lessons and the jury/recital is integral to Peabody's assessment of student learning, as noted below.

The Conservatory Curriculum and Assessment Committee in cooperation with the Associate Dean for Academic Affairs assign credit hours for each Conservatory offering as part of the procedure to approve new courses and programs. The same committees are charged with regular assessment of credit-bearing offerings at the course and program level.

## B. Outside Credit

Eligible Peabody students may request to take courses at other JHU divisions including: the Krieger School of Arts and Sciences, the Whiting School of Engineering, the Carey Business School, the School of Advanced International Studies (SAIS), and the School of Education. Students need approval from the Office of the Associate Dean for Academic Affairs or the Director of Advising, and, in most instances, from the instructor of the course.

Credit may also be available through the Baltimore Student Exchange Program (BSEP). Students may also elect to take courses at other institutions or pursue internships in summer months after matriculating to a program at Peabody.

Courses at other divisions and at other institutions follow the regulations of the host academic including any differences in grading policy or the schedule for course changes. Credits taken at other JHU divisions or any other institution are only accepted if:

1. The credits are documented on an official transcript or are recorded in the JHU Student Information System (SIS).
2. They were not applied to any prior award (such as a degree or diploma).
3. They meet the necessary grade requirements.
4. The Academic Affairs / Advising approves the credits as a substitution for a degree requirement.

## Online Courses

Students may not take online courses from another institution while taking classes during the regular fall or spring semesters. However, students may take online courses during intersession or over the summer, provided the courses are offered by an accredited institution. Such courses may be articulated back to a program at Peabody if they meet the criteria enumerated above.

## C. Transfer Credits

Students may transfer some credits taken at accredited post-secondary schools or through the accelerated testing of recognized providers (such as the College Board or International Baccalaureate).

Transfer credits are accepted following the submission of necessary documentation to the Office of the Registrar and in consultation with the Associate Dean for Academic Affairs. Peabody can only transfer credits for students who have already matriculated into degree or diploma programs. New students are welcome to contact the Office of Academic Affairs before enrolling but will not be able to begin the process of transferring credits until after classes begin.

Like most conservatories, Peabody does not accept transfer credits for lessons, juries, or recitals. For undergraduate transfer students, the year of study (sophomore or junior) is determined by the department at the time of the audition and validated before the student matriculates. Peabody does not accept transfer credits for ensembles. Performance majors

must participate in ensembles in every semester of private lesson instruction, and transfer students must participate in lessons and ensembles for at least two years.

In what follows, “transfer” refers to any consideration of credits earned by a student before that student matriculated to a degree or diploma program at Peabody. Credits earned at other institutions or other divisions of the University after matriculation are called “outside credits”.

## **GRADUATE STUDENTS**

Graduate students at Peabody may transfer a maximum of six credits of graduate study completed at other accredited institutions, pending the review and approval of department chairs and the Associate Dean for Academic Affairs. All credits transferred to a graduate degree or diploma program must have been earned within five years prior to the student’s first graduate degree registration at Peabody. Only credits that have not been earned in fulfillment of a previous degree may be transferred.

Peabody alumni who are continuing to subsequent programs of study may transfer up to three credits of core coursework (e.g., Music Bibliography or seminars in music theory and Musicology) completed during earlier programs at Peabody with the permission of the Associate Dean for Academic Affairs. Up to six additional transfer credits may also be accepted but only for elective credit.

## **UNDERGRADUATE STUDENTS**

First time full-time undergraduate students in the fields may transfer a maximum of nine credits to their degree programs. Undergraduate students in the fields of Recording Arts and Music Education may transfer additional credits of a specialized nature with the permission of their faculty advisors.

To be eligible for transfer credit, a course must be taken for a grade at an approved college and completed with a grade B or better. Transfer credits are only accepted following the submission of official transcripts to the Office of the Registrar and with the approval of Academic Affairs / Advising.

See more specific restrictions below.

### **Undergraduate Music Theory**

The Department of Music Theory does not accept transfer credits at the undergraduate level. However, advanced placement in music theory is possible on the basis of the Advanced Placement Undergraduate Exam (AP-UGrad) offered during Orientation Week. Samples of this examination are available from the Admissions Office or at [peabody.jhu.edu/theory](http://peabody.jhu.edu/theory).

## **Undergraduate Musicology**

The Musicology Department does not accept transfer credits for Advanced Placement courses in musicology or music history. However, the Musicology Department will accept up to six credits of courses taken at other accredited institutions. Students should contact the Chair of Musicology and the Associate Dean for Academic Affairs for approval. Students must receive at least a B in any courses transferred and must present a syllabus of topics covered in the course. The faculty may request a graded sample of work completed in the course.

## **Undergraduate Humanities**

The Humanities Department accepts a maximum of six credits of AP, IB, or CLEP credit to fulfill Humanities elective requirements. Transfer credits are only applied to the Humanities Core curriculum in exceptional cases.

## **Undergraduate Music Education**

The Music Education department directly oversees the Humanities curriculum for students in the Music Education program. Music Education students should contact the Chair of Music Education about transferring AP or IB credits and consult with the Chair before enrolling in general studies courses at other institutions.

## **Undergraduate Accelerated Credits**

For undergraduate students, scores of either a 4 or a 5 on the Advanced Placement Examinations, a 50 on the CLEP administered by the College Board, or a 6 or 7 on the International Baccalaureate Exam may be accepted for transfer credit. Transfer credits for these examinations are only accepted pending the submission of official documentation to the Office of the Registrar and with the approval of the Associate Dean for Academic Affairs.

## **D. Waived Credits**

Like most conservatories, Peabody does not accept transfer credits for the major-lesson enrollments: lessons, juries, recitals, or ensembles. For undergraduate transfer students. The faculty of a department determines the year of study (sophomore or junior) at the time of the audition and Academic Affairs/Advising validates the year of study before orientation. When a transfer student matriculates, Academic Affairs/Advising waives the major-lesson enrollments that would have been earned before the fall semester of the determined year of study.

Onsite diagnostic testing of freshmen and transfer students may result in advanced placement in a curricular sequence. In such cases, Academic Affairs/Advising will waive the credits for the courses that should have been taken before class in which a student is placed. Such credit waivers are only made for new undergraduate students in Music



Theory, Keyboard Studies and Ear-training. Voice students may take language exams to place out of one of the required foreign languages and have those credits waived.

In every case, a graduating student must have credits earned at Peabody, transferred from a prior school or test provider or articulated from an approved enrollment at another division or institution as follows:

BM, BFA	120 Credits
MM, MA	30 Credits
DMA	60 Credits

### 1-3.05: Grading System and Regulations

Letter grades are given for major lessons, coursework, ensembles, juries, and recitals. For the following purposes of assessing academic progress, letter grades are assigned grade points as follows:

<b>A</b> 4.00	<b>C+</b> 2.33
<b>A-</b> 3.67	<b>C</b> 2.00
<b>B+</b> 3.33	<b>C-</b> 1.67
<b>B</b> 3.00	<b>D</b> 1.00
<b>B-</b> 2.67	<b>F</b> 0.00

No grade points are assigned for the following non-credit designations:

<b>AU</b>	Audit
<b>I</b>	Incomplete
<b>IP</b>	In Progress
<b>W</b>	Withdrawn
<b>NCR</b>	No Credit*
<b>P</b>	Pass

\* Note that other institutions may use NGR for “No Grade Reported.”

### Grade Determination

Professors may determine the scale of letter grades appropriate to the class grading percentage and make this scale known in their syllabuses. For most purposes, the following table may be regarded as a useful standard.

GRADES SCORED BETWEEN	WILL EQUAL
95% and 100%	A
90% and less than 95%	A-
87% and less than 90%	B+
84% and less than 87%	B
80% and less than 84%	B-
77% and less than 80%	C+
74% and less than 77%	C
70% and less than 74%	C-
60% and less than 70%	D
0% and less than 60%	F

### 1-3.05.A: Grade Point Average

Grade point averages (GPA) are computed each semester and reported as term and cumulative GPA. A GPA is determined by multiplying the grade points for each earned grade by the number of credits for the course; the product is called the number of quality points. Artist Diploma recitals, composition and computer music portfolios, and final documents are not assigned letter grades and are therefore not calculated in a GPA. English as a Second Language courses are not calculated in a GPA, but students are still assigned standard letter grades. A GPA is the total number of quality points divided by the total number of attempted credits.

Example:

GRADE & CREDITS				WEIGHTING	
	Letter	#	Credits	Grade x Credits	Quality Points
Class 1	B	3.00	4	3.00 x 4 credits	12.00
Class 2	A-	3.67	3	3.67 x 3 credits	11.01
Class 3	F	0.00	2	0.00 x 2 credits	0.00
Class 4	C	2.00	3	2.00 x 3 credits	6.00
<i>Attempted</i>		Credits	12	Total Credits x Grades	29.01

29.01 Quality Points divided by 12 attempted credits = 2.4175

Semester GPA: 2.42. Student receives 10 credits.

### **1-3.05.B: In Progress Grades**

A grade of IP (In Progress) may be given if a student is not able to complete the course requirements by the end of the semester. A student must request a grade of IP from the appropriate faculty member prior to the end of the semester.

The grade of IP for a jury or graduate hearing is granted only for reasons of illness or injury. Students requesting the grade of IP for a jury or graduate hearing must provide appropriate medical documentation to the Office of the Registrar.

Students receiving an IP in any course are not eligible for the Dean's List for that semester.

#### **IP Grade Resolution**

A grade of IP must be resolved by the sixth week of the subsequent semester. In general, all work should be submitted to faculty by the fourth week of the subsequent semester. IP grades that are not resolved by the deadline in the succeeding semester will be changed to F on the student's permanent record.

### **1-3.05.C: Failing Grades**

At the undergraduate level, the grade of F is a failing grade for coursework. In addition, in the Department of Music Theory, any grade below C- is a failing grade. In major field enrollments (lessons, juries, recitals), any grade below B- is a failing grade.

At the graduate level, the grades D and F are failing grades for coursework. In major field enrollments (lessons, hearings, and recitals), any grade below B- is a failing grade.

### **1-3.05.D: Grade Appeals**

If a student disputes a recorded grade, they can appeal the grade through direct communication with the instructor. If the matter cannot be resolved with the instructor, the student may take their appeal to the chair of the department. If the matter cannot be resolved with the chair, the student may take their [appeal](#) to the Associate Dean for Academic Affairs for a final decision. Neither the chair nor the Associate Dean will consider a student appeal until the student has attempted to resolve the matter directly with the instructor.

### **1-3.05.E: Grade Changes**

Grades are only changed at the request of the course instructor in order to resolve an IP grade or to correct an error in grading. The instructor should request a change of grade by contacting the Conservatory Registrar, who will confer with the Associate Dean for

Academic Affairs. Changes of grade should be requested and addressed promptly. Absent extraordinary circumstances—which would require broader consultation with the Conservatory leadership—no grade will be changed after 18 months of being posted to the student’s record.

### **1-3.06: Dean’s List Criteria**

The criteria for inclusion on the Dean’s List are:

1. Full-time status in an undergraduate degree program.
2. A semester grade point average of 3.67 or higher.
3. No ‘In Progress’ grades for the semester.

Students who achieve the Dean’s List with a semester grade point average of 3.90 or higher are designated “High Honors.

### **1-3.07: Academic Standing**

Conservatory students who have matriculated in degree and diploma programs are required to maintain good academic standing. The Office of Academic Affairs reviews academic standing at the end of each semester.

Students who receive federal financial aid are also required to maintain [satisfactory academic progress \(SAP\) as determined by the Financial Aid Office](#).

#### **1-3.07.A: Academic Standing for Undergraduate Students**

##### **Good Academic Standing**

Undergraduate students are considered in good academic standing if they complete 21 credits each semester with a term and cumulative GPA of 2.0. Music students must earn a B- or better in lessons, juries, and recitals. Dance students must earn a B- or better in technique and performance classes.

##### **Academic Warning**

Students will receive a letter of academic warning for the following reasons:

- Receiving an F in any class.
- Taking an IP in a major enrollment such as lessons, juries, and recitals for Music students or technique and performance classes for Dance students.

Students who receive a letter of academic warning are still in good academic standing. The Conservatory recognizes that injury and illness may make it necessary to take an IP in a major enrollment. In such cases, a letter of academic warning simply signals the need to

plan for a number of outcomes in the following semester. Any student who receives academic warning letters in consecutive semesters will be placed on academic probation.

### **Academic Probation**

Students will be placed on academic probation for the following reasons:

- Earning a term GPA below 2.0.
- Completing fewer than 12 credits.
- Earning a grade below B- in major area enrollments.
- Receiving academic warning letters in consecutive semesters.
- Falling short of the pace to complete the degree in the normative timeframe.

Students who are placed on academic probation will receive a letter stating the reason for why they are not in good academic standing and must remedy the situation in the next fall or spring semester.

### **Continued Academic Probation**

Students who have been on academic probation will be reclassified as continued academic probation if, after a semester of study, the student has remedied the problem that placed the student on probation but has fallen short of one of the other measures of academic standing. In rare cases, a student may have academic standing extended on the presentation of documentation of treatment from a licensed care provider and in consultation with the Associate Dean for Academic Affairs and the relevant faculty.

### **Academic Suspension**

Students who have been on probation and do not meet minimum requirements for returning to good academic standing will be evaluated for academic suspension. An academic suspension is a forced separation from enrollment in the next fall or spring semester. Students placed on academic suspension must adhere to the following rules:

- The student may not register for coursework at the Johns Hopkins University.
- The student will have no access to the Peabody Campus or facilities.
- The student may be required to present evidence of successful academic progress at another school with credits to transfer and articulate to the degree program at Peabody.
- The student must return in one year or be administratively withdrawn from the Conservatory.

Additionally, a student who is not on probation but does very poorly in a semester could be considered for suspension if:

- The student earns a term GPA below 1.5.

- The student earns an F in a major enrollment.
- The student earns less than six credits.

When a student returns after academic suspension, they are placed on academic probation until they have met the requirements under “Return to Good Academic Standing.”

### **Academic Dismissal**

Students who have been suspended for poor academic performance and then return to Peabody and fail to do well enough to return to good standing are dismissed, with no opportunity to return to complete the Peabody degree. Similarly, students may be dismissed without prior suspension if the GPA falls below 1.5 and/or the student earns an F in major enrollments.

### **Return to Good Academic Standing**

Students are removed from academic action if they complete 12 credits and maintain a 2.2 term and cumulative GPA, and no unauthorized IPs or F grades.

## **1-3.07.B: Academic Standing for Graduate Students**

### **Good Academic Standing**

Graduate students are considered in good academic standing if they complete each semester with a term and cumulative GPA of 3.0.

- Master of Arts students must earn 9 credits each semester.
- Master of Music and Doctor of Musical Arts Students must complete 9 credits each semester and earn a B- or better in lessons, and recitals.
- Graduate Performance Diploma students must earn 4 credits each semester and a B- or better in lessons and recitals.
- Artist Diploma students must earn 4 credits each semester and complete at least one recital each academic year.

### **Academic Warning**

Graduate students will receive a letter of academic warning for the following reasons:

- Receiving an F in any class.
- Taking an IP in lessons or a recital

Students who receive a letter of academic warning are still in good academic standing. The Conservatory recognizes that injury and illness may make it necessary to take an IP in a major enrollment. In such cases, a letter of academic warning simply signals the need to

plan for a number of outcomes in the following semester. Any student who receives academic warning letters in consecutive semesters will be placed on academic probation.

### **Academic Probation**

Students will be placed on academic probation for the following reasons:

- Earning a term GPA below 3.0.
- Completing fewer than 9 credits.
- Earning a grade below B- in major area enrollments.
- Receiving academic warning letters in consecutive semesters.
- Falling short of the pace to complete the degree in the normative timeframe.

Students who are placed on academic probation will receive a letter stating the reason for why they are not in good academic standing and must remedy the situation in the next fall or spring semester.

### **Continued Academic Probation**

Students who have been on academic probation will be reclassified as continued academic probation if, after a semester of study, the student has remedied the problem that placed the student on probation but has fallen short of one of the other measures of academic standing. In rare cases, a student may have academic standing extended on the presentation of documentation of treatment from a licensed care provider and in consultation with the Associate Dean for Academic Affairs and the relevant faculty.

### **Academic Suspension**

Students who have been on probation and do not meet minimum requirements for returning to good academic standing will be evaluated for academic suspension. An academic suspension is a forced separation from enrollment in the next fall or spring semester. Students placed on academic suspension must adhere to the following rules:

- The student may not register for coursework at the Johns Hopkins University.
- The student will have no access to the Peabody Campus or facilities.
- The student may be required to present evidence of successful academic progress at another school with credits to transfer and articulate to the degree program at Peabody.
- The student must return in one year or be administratively withdrawn from the Conservatory.

Additionally, a student who is not on probation but does very poorly in a semester could be considered for suspension if:

- The student earns a term GPA below 1.5.

- The student earns an F in a major enrollment.
- The student earns less than six credits.

When a student returns after academic suspension, they are placed on academic probation until they have met the requirements under “Return to Good Academic Standing.”

### **Academic Dismissal**

Students who have been suspended for poor academic performance and then return to Peabody and fail to do well enough to return to good standing are dismissed, with no opportunity to return to complete the Peabody degree. Similarly, students may be dismissed without prior suspension if the GPA falls below 1.5 and/or the student earns an F in major enrollments.

### **Return to Good Academic Standing**

Students are removed from academic action if they complete 12 credits and maintain a 2.2 term and cumulative GPA, and no unauthorized IPs or F grades.

## **1-3.08: Registration Regulations**

### **Auditing**

Full-time students may audit any Conservatory class with the permission of the instructor and pending available seats. Part-time students must pay the regular cost for each course of study, unless otherwise specified.

### **Change of Major**

Students requesting a change of major must qualify through auditions and interviews with appropriate faculty. To initiate a change of major, a student should complete a ‘Change of Major’ form available in the Admissions Office.

### **Change of Studio**

In instances where there are compelling reasons for requesting a change, a student may do so by contacting the Associate Dean for Academic Affairs. See [Studio Assignments](#).

### **Course Changes and Withdrawals**

The Registrar’s Office must approve all course additions, withdrawals, or changes. Courses or lessons dropped within the first four weeks of a semester will be deleted from the student’s registration. However, withdrawals will not become effective until the properly signed forms are received in the Registrar’s Office. Courses dropped after the fourth week of the semester will be recorded with an automatic grade of W.



The deadline for changing sections or withdrawing from classes is the end of the 10th week of the semester. Exact deadline dates are listed in the Academic Calendar. Courses may not be changed from Credit to Audit after the sixth week of the semester.

### **1-3.09: Attendance and Absences**

Regular attendance is a student responsibility and is expected of all Peabody students. Professors set the attendance policy for each lesson, class, and ensemble. The attendance policy, along with all other rules of the class, may be found in the syllabus that is distributed at the beginning of each semester and filed with the Office of Academic Affairs.

Occasionally, health or personal matters may interfere with a students' ability to attend class. In this situation, students are expected to notify your professors as soon as possible about missing class and discuss how to make up missed class time or assignments.

A serious or extended illness that causes a several missed classes, major academic assignments, or examinations, and multiple large ensemble rehearsals, should be verified with documentation from a licensed caregiver. It is the student's responsibility to forward the verification to your professors who request it. A prolonged illness that interferes substantially with academic requirements for the semester may necessitate a withdrawal from classes or a medical leave of absence.

Occasionally, professional opportunities may interfere with regular attendance. Students should remember that outside performances must be cleared with major teachers ([Outside Instruction and Public Performance](#)). If an outside performance is approved students should notify professors as soon as possible about missing class and discuss how to make up missed class time or assignments. The same policy also applies to auditions.

In every scenario, the professor makes a final decision about whether or not an absence is excused based on the syllabus. If absences affect a final grade, the student may appeal the grade (and thus the ruling on the absences) through the policy articulated in [Grade Appeals](#).

### **1-3.10: Graduation Eligibility**

The Johns Hopkins University does not guarantee the awarding of a degree or a certificate of satisfactory completion to students enrolled in any instructional or training program. The awarding of degrees and certificates of satisfactory completion is dependent upon satisfaction of all current degree and instructional requirements at the time of a student's matriculation and compliance with university and divisional regulations at the time of the award, as well as performance meeting bona fide expectations of faculty.

Students must petition to graduate from the Peabody Conservatory by completing a form provided by the Office of the Registrar. The petition clarifies the student's name for the diploma and reserves or releases space at the commencement ceremony. The petition also initiates several important processes, including a final audit of credits, a clarification of contact information, and a review of the student's account. While students are encouraged

to submit this petition in the fall semester of the year in which they intend to graduate, they must submit the petition to the Registrar's Office by no later than January 15 of that year.

To be approved for graduation, students must satisfy all degree requirements, settle all financial obligations, and resolve any and all outstanding charges of misconduct and violations of academic ethics. No student may participate in the commencement ceremony unless that student is approved for graduation.'

The Peabody Conservatory awards degrees and diplomas at a commencement ceremony in May of each year. Students may complete the requirements for a program in the fall semester and have their registration status changed to "requirements complete." However, they may not officially graduate from the Conservatory until the May commencement.

## 2-0: Degree and diploma programs

### Degree Programs

The Peabody Conservatory awards five degrees:

- **The Bachelor of Music (BM):** Performance (including Jazz Performance, Composition, Computer Music, and Music for New Media) Recording Arts, and Music Education
- **The Bachelor of Fine Arts (BFA):** Dance
- **The Master of Music (MM):** Performance (including Composition, Computer Music, and Conducting), Performance-Pedagogy, Music Education, Musicology, and Music Theory Pedagogy
- **The Master of Arts (MA)** in Audio Sciences: Acoustical Studies and Audio Engineering and Design
- **The Doctor of Musical Arts (DMA)** in Performance (including Composition and Conducting).

### Diploma Programs

The Peabody Conservatory also awards three diplomas which are certificates:

- **The Performer's Certificate (PC)**
- **The Graduate Performance Diploma (GPD)**
- **The Artist's Diploma (AD)**

Peabody collaborates with the Johns Hopkins Krieger School of Arts and Sciences and the Whiting School of Engineering to administer an undergraduate double-degree. However, for the purposes of the Peabody catalog, this degree may be regarded as a modified BM or BFA degree.

## 2-1: The Bachelor of Music Degree (BM)

The Bachelor of Music degree program at the Peabody Conservatory is designed to offer gifted students the training to prepare themselves for careers in performance, composition, computer music, music education, recording arts, and related areas of professional activity.

### 2-1.01: BM Curricular Components

**Freshman Students:** Matriculating freshmen students will satisfy between 142 and 182 credits in four years through passing grades, transfer credits, or onsite placement exams. Undergraduate students must be enrolled as full-time students for eight semesters and are required to remain enrolled in one-hour major lessons for all eight semesters.

**Transfer Students:** The applied level of transfer students is determined by the Office of Academic Affairs in consultation with Departments before a student matriculates. Once set, the transfer student must be enrolled as a full-time student in one-hour major lessons until the conclusion of his or her adjusted senior year

#### Admission Requirements

Students applying for the Bachelor of Music degree program present transcripts, test scores, and recommendations before playing an audition. The details of this process may be found at [peabody.jhu.edu/admissions](http://peabody.jhu.edu/admissions). Students applying for the Bachelor of Music degree program should meet the following criteria:

1. The student must be a graduate of an accredited high school or present evidence of equivalent study.
2. International students admitted to Peabody must take responsibility to improve their English. General admission requirements as listed for specific degrees and programs are identical for all applicants. However, immigration regulations, varying educational backgrounds, and financial considerations make special procedures necessary in order to help meet the needs of individual students. The detailed instructions sent to each applicant should be studied with utmost care.

#### 2-1.01.A: Applied Enrollments

##### Major Lessons

Undergraduate students must enroll in major lessons through their last semester of the degree timeframe (eight semesters for freshmen and the determined number for transfer students).

Any change to studio assignment must be approved by the Associate Dean for Academic Affairs (see [Studio Assignments](#)) and students must earn at least a B- in major lessons (see [Academic Standing](#)).

## Juries and Recitals

The progress of each student is measured by the major department each year. Advancement and assessment is accomplished by an annual departmental examination (a “jury”). Every performance major must play a departmental jury for credit by the end of each school year. Students majoring in Composition, Computer Music, and Music for New Media students participate in weekly seminars with the entire Composition Department that provide ongoing departmental evaluation for each student.

JURY	DESCRIPTION
<b>109</b>	The freshman or 109 jury is considered an advising aid to the student and his or her teacher in planning the following year’s study.
<b>209</b>	The purpose of the 209 jury taken at the end of the sophomore year (fourth semester or credit hour equivalent) is to assess the student’s overall progress and to determine whether or not he or she should continue in the chosen curriculum. On the basis of this jury and the student’s overall academic record, the jury committee makes recommendations for the student’s remaining years of undergraduate study.
<b>309</b>	The 309 jury is taken at the end of the junior year and is considered an advising aid to the student and his or her teacher in planning the final year of study, including the senior recital. Students in the departments of violin, viola, guitar, and jazz performance are required to play a “junior” recital at the end of the third year of study. This junior recital takes the place of, and is recorded with the same course number as, the 309 jury. Departments that require a junior recital may also require students to appear for technical examination and/or a demonstration of orchestral excerpts during the regular jury period.

A student who does not play a jury at the end of each academic year or does not earn at least a B- in a jury is not considered to be making satisfactory academic progress and will need to replay the jury in the following fall semester.

A graduation recital is required of all degree candidates.

## Large Ensembles

All undergraduate students majoring in orchestral instruments must participate in large ensemble each semester of enrollment for major study as assigned. Large ensemble auditions are held during Orientation Week. All voice and organ BM candidates have a six-semester choral requirement. For voice majors, performance of a major opera role may qualify for large ensemble credit. All other non-orchestral BM candidates have a four-semester choral requirement. Ensemble credits beyond those required cannot be counted as elective credit. The regulations for

performing in large ensembles, which are set by the Ensembles Office, may be found at [peabody.jhu.edu/ensembleoffice](http://peabody.jhu.edu/ensembleoffice).

## **Small Ensembles**

String and percussion majors are required to enroll in four semesters of chamber music. Woodwind and brass majors have a two-semester small ensemble requirement. A minimum of 10 certified coaching hours and a performance must be completed in order to earn credit. After completing the sight-reading course in the freshman year, piano majors fulfill accompanying and chamber music requirements specified in the curriculum.

## **2-1.01.B: Academic Enrollments**

### **Professional Studies**

All undergraduates complete the Professional Studies Curriculum. Matriculating BM students take Explore in their first year of studies. In the second year, undergraduates take Build, which is delivered in a hybrid online/face-to-face format. On successful completion of these two courses, undergraduates will be grouped in small cohorts for Implement: a project-based, mentored experience within the community.

### **Music Theory**

With the exception of students in jazz performance, all undergraduate students have a three-year requirement for music theory. The Music Theory program consists of six consecutive semesters of courses: Music Theory 1 through Music Theory 6. Students are strongly encouraged to complete all music theory requirements in the first three years of study. Simultaneous enrollment in more than one music theory course is not permitted except with the express permission of the Chair of Music Theory and the Associate Dean for Academic Affairs. Entering students who are not strong in the fundamentals of music (i.e., rhythm, meter, scales, intervals, keys, triads, and inversions) are encouraged to review their preparatory work during the months prior to the beginning of the academic year. Those who are not able to show proficiency in these areas on the placement exam given during Orientation Week will be placed in an intensive section. Advanced placement in music theory is possible.

### **Ear Training**

Ear-training and sight-singing classes are closely coordinated with the music theory curriculum. Students are strongly encouraged to complete all ear-training requirements during the first two years of study. Students who are not able to show proficiency in ear-training during the placement exam in Orientation Week will be placed into an intensive section. Note: students who are placed into a Perfect Pitch section are exempt from the second year of ear-training.

### **Keyboard Studies**

Keyboard Studies classes are coordinated with the music theory and ear-training curriculum. Students are strongly encouraged to complete all Keyboard Studies requirements during the first

two years of study. Placement is determined by individual auditions scheduled during Orientation Week. Advanced placement is possible based on the audition.

## **Musicology**

With the exception of students in jazz performance, all undergraduates are required to take a four-semester sequence of musicology courses: History of Music I, History of Music II, History of Music III, and History of Music IV. Students must take the courses in sequence after completing the first year of the Humanities Core curriculum (Core I and Core II) or in their third year of study. Students who are unable to take the courses in sequence due to scheduling conflicts should consult with the Associate Dean for Academic Affairs. Students may not enroll in more than one musicology course per semester. Jazz majors are required to take two of the available offerings as appropriate for their interests. Students in the Music Education department follow a specific sequence of courses designed around the Music Education curriculum. Transfer credits in musicology are considered for approval by the Chair of Musicology and the Associate Dean for Academic Affairs on a case-by-case basis.

## **Humanities**

All Peabody students are required to fulfill 30 credits of Humanities courses, beginning with a two-year Core Curriculum (12 credits). The majority of Peabody students will take the Core Curriculum in their first two years of study. However, students in need of intense writing instruction will take six credits of Writing Intensive in their first year and begin the Core Curriculum in their second year. Students may not take any additional Humanities electives or musicology courses while enrolled in the first year of the Core Curriculum.

### **Humanities Core Curriculum**

First year: required for all students, except for students taking Critical Writing Intensive: Core I: Analytical Thinking and Writing (3 credits, fall), PY.260.115 Core II: Writing and Research Methods (3 credits, spring), PY.260.216  
Second year: required of all students Core III: Critical Methods (3 credits, fall and spring), PY.260.359 Core IV: Art, Culture, and Society (3 credits, fall and spring), PY.260.360

## **English as a Second Language (ESL)**

Peabody offers intensive English as a Second Language (ESL) courses for students whose English language skills are not at a college level. All incoming international students will be tested to determine their level of English proficiency during Orientation Week. Some Peabody courses require successful completion of ESL courses as a prerequisite.

### **Critical Writing Intensive and ESL Writing Intensive**

ESL Writing Intensive (PY.260.021) is a yearlong course designed for international students who are new to writing in English. Critical Writing Intensive (PY.260.023-024) is a yearlong course to prepare students for college-level writing. Both Writing Intensive courses involve close coordination with faculty members teaching the Core Curriculum.

## Humanities Electives

Upon completion of the first year of the Humanities core or by the third year of study, students begin to take the appropriate number of Humanities elective courses. At least one of these courses (or three credits) must be a class at the .300 level, which indicates that the course engages with secondary literature or requires a substantial research paper. While students may take some courses at Homewood or elsewhere, Peabody's Humanities Department provides a variety of courses designed specifically for Peabody students.

## Foreign Languages

The Language Program offers full-year six-credit courses in French I, German I and II, and Italian I, to meet the requirements of undergraduate voice majors. Languages may be taken as Humanities electives by non-voice majors after completion of the full Humanities Core curriculum (Core I-IV) or in the third year of study.

## Friday Noon:30 Recital Series

The weekly Friday Noon:30 Recital Series (PY.530.501–502) provides students with the opportunity to hear a variety of solo and chamber works, as well as occasional guest performers outside the classical tradition. No classes or lessons that enroll first-year undergraduates are scheduled during the Friday Noon:30 hour, and all members of the campus community are encouraged to attend.

All first-year students (freshmen and transfer students) are required to document attendance at ten Friday Noon:30 recitals in their first and second semesters of residency at Peabody. All second-year students (sophomores and second-year transfer students) are required to register for the Friday Noon:30 Alternate Project (PY.530.503–504). The "Alt Project" consists of students attending a more individualized sequence of concerts during the third and fourth semesters and documenting attendance with printed programs.

Upon completing the two-year requirement (PY.530.501–504), undergraduate students may take additional semesters of the Friday Noon:30 Recital Series for general elective credit. The Registrar is the teacher of record for both the Friday Noon:30 Recital Series and the Friday Noon:30 Alternate Project.

## Electives

Unless otherwise specified, the term elective means class elective. Additional lessons and ensembles do not count as electives. Questions about the appropriateness of all other courses for elective credit should be directed to the Registrar and the Associate Dean for Academic Affairs.

## Graduate Seminars

Graduate students in the MM and DMA programs have priority seating in music theory and musicology graduate seminars, as do undergraduates with additional requirements (such as those in the five-year BM/MM program). In general, undergraduate students may only enroll in graduate seminars for elective credit under the following conditions:

1. For seminars in music theory, students must have successfully completed Theory 1, 2, 3, and 4.
2. For seminars in musicology, students must have successfully completed least History I and II; preferably I, II, III, and IV.
3. Students may not pre-register for graduate seminars and must obtain the signature of the professor on an add/drop form at the beginning of the semester.

Even after obtaining the permission of the faculty member, undergraduate students may still be removed from graduate seminar rosters, depending on the needs of the graduate population.

### **Repeated Courses**

Undergraduate students who fail a required course must retake the course for credit. After the student completes the second attempt, both the original and the second grade are equally computed in the student's GPA. Any student who fails a single course more than once is required to petition the appropriate department and the Undergraduate Committee before enrolling for a third time. The appropriate department may require additional prerequisites.



## 2-1.02: BM Curricula

### 2-1.02.A: Bachelor of Music in Performance

#### Composition

MAJOR AREA			ONE		TWO		THREE		FOUR		
Major Lesson	PY.100.100	32	4	4	4	4	4	4	4	4	32
Departmental Seminar	PY.310.545-546	8	1	1	1	1	1	1	1	1	8
Recital	PY.310.701	2								2	2
Large Ensemble	PY.910.xxx	8			2	2	2	2			8
Applied Minor in Voice or Piano	PY.010.100	4					1	1	1	1	4
		<b>54</b>									<b>54</b>
PROFESSIONAL STUDIES											
Explore	PY.123.101	1	1								1
Build	PY.123.201	2			2						2
Activate: Strategic Career Prep	PY.123.421	2						2			2
Implement	PY.123.301	1					1				1
		<b>6</b>									<b>6</b>
SUPPORTIVE COURSES IN MUSIC											
Friday Noon:30 Recital Series	PY.360.501-502	1	½	½							1
Friday Noon:30 Alternate Project	PY.360.503-504	1			½	½					1
Ear-training I-II	PY.715.123-124-223-224	8	2	2	2	2					8
Keyboard Studies I-II	PY.715.155-156-255-256	8	2	2	2	2					8
Music Theory 1-6	PY.710.111-112-211-212-311-312	18	3	3	3	3	3	3			18
Music Theory Advanced Elective *	PY.710.6xx	3							3		3
Orchestration	PY.710.413-414	6							3	3	6
Basic Conducting	PY.330.311	1							1		1
Introduction to Computer Music	PY.350.463-464	6					3	3			6
Music History I-IV	PY.610.311-312-313-314	8					2	2	2	2	8
		<b>60</b>									<b>60</b>
GENERAL STUDIES											
Core I: Analytical Thinking and Writing	PY.260.115	3	3								3
Core II: Writing and Research Methods	PY.260.216	3		3							3
Core III: Critical Methods	PY.260.359	3			3						3
Core IV: Art, Culture, and Society	PY.260.360	3				3					3
Upper Division Elective	PY.260.3xx	3					3				3
Humanities Elective Courses	PY.260.xxx	12						3	6	3	12
		<b>27</b>									<b>27</b>
ELECTIVES											
Electives	xxx.xxx	3								3	3
		<b>3</b>									<b>3</b>
TOTAL											
		<b>150</b>	17	16	20	18	20	21	21	19	###

\*Composition majors should complete Music Theory 1-4 before enrolling in at least one graduate seminar.

## Computer Music

MAJOR AREA			ONE		TWO		THREE		FOUR		
Major Lesson	PY.100.100	32	4	4	4	4	4	4	4	4	32
Computer Music Seminar *	PY.350.545-546	8	1	1	1	1	1	1	1	1	8
Recital	PY.350.701	2								2	2
Large Ensemble	PY.910.xxx	4					2	2			4
		<b>46</b>									<b>46</b>
PROFESSIONAL STUDIES											
Explore	PY.123.101	1	1								1
Build	PY.123.201	2			2						2
Activate: Strategic Career Prep	PY.123.421	2					2				2
Implement	PY.123.301	1					1				1
		<b>6</b>									<b>6</b>
SUPPORTIVE COURSES IN MUSIC											
Friday Noon:30 Recital Series	PY.360-501-502	1	½	½							1
Friday Noon:30 Alternate Project	PY.360.503-504	1			½	½					1
Ear-training I-II	PY.715.123-123-223-224	8	2	2	2	2					8
Keyboard Studies I-II	PY.715.155-156-255-256	8	2	2	2	2					8
Music Theory 1-6	PY.710.111-112-211-212-311-312	18	3	3	3	3	3	3			18
Instrumentation & Arranging†	PY.710.412	3								3	3
Advanced Theory Elective	PY.710.6xx	3							3		3
Introduction to Computer Music	PY.350.463-464	6			3	3					6
Introduction to Programming	PY.350.466	3					3				3
Studio Techniques	PY.350.835	3						3			3
Music History I-IV	PY.610.311-312-313-314	8					2	2	2	2	8
		<b>62</b>									<b>62</b>
GENERAL STUDIES											
Core I: Analytical Thinking and Writing	PY.260.115	3	3								3
Core II: Writing and Research Method	PY.260.216	3		3							3
Core III: Critical Methods	PY.260.359	3			3						3
Core IV: Art, Culture, and Society	PY.260.360	3				3					3
Upper Division Elective	PY.260.3xx	3					3				3
Humanities Coursework	PY.260.xxx	12						3	6	3	12
		<b>27</b>									<b>27</b>
ELECTIVES											
Electives	xxx.xxx	3							3		3
		<b>3</b>									<b>3</b>
TOTAL											
		<b>144</b>	17	16	21	19	19	20	19	15	<b>144</b>

\* Students are welcome to attend Composition Seminar as appropriate to the focus of their work.

† Students may elect Orchestration PY.710.413-414 in consultation with the department.

## Guitar

MAJOR AREA			ONE	TWO	THREE	FOUR	
Major Lesson	PY.100.100	32	4	4	4	4	32
Departmental Seminar	PY.470.545-546	8	1	1	1	1	8
Departmental Examination	PY.470.109-209	3		1			3
Junior Recital	PY.470.309	1				1	1
Recital	PY.470.701	2					2
Large Ensemble	PY.910.xxx	8		2	2		8
Guitar Ensemble	PY.950.541-542	6		1	1	1	6
Small Ensemble	PY.950.531-532	2				1	2
		<b>62</b>					<b>62</b>
PROFESSIONAL STUDIES							
Explore	PY.123.101	1	1				1
Build	PY.123.201	2		2			2
Activate: Strategic Career Prep	PY.123.421	2			2		2
Implement	PY.123.301	1			1		1
		<b>6</b>					<b>6</b>
SUPPORTIVE COURSES IN MUSIC							
Friday Noon:30:30 Recital Series	PY.360.501-502	1	½	½			1
Friday Noon:30:30 Alternate Project	PY.360.503-504	1		½	½		1
Ear-training I-II	PY.715.123-124-223-224	8	2	2	2		8
Keyboard Studies I	PY.715.155-156	4	2	2			4
Guitar Music Skills I-II	PY.470.585-586-587-588	4	1	1	1		4
Music Theory 1-6	PY.710.111-112-211-212-311-312	18	3	3	3	3	18
Basic Conducting	PY.330.311	1				1	1
Guitar Literature	PY.470.631-632	4				2	4
Guitar Pedagogy	PY.470.637-638	4			2	2	4
Music History I-IV	PY.610.311-312-313-314	8			2	2	8
		<b>53</b>					<b>53</b>
GENERAL STUDIES							
Core I: Analytical Thinking and Writing	PY.260.115	3	3				3
Core II: Writing and Research Methods	PY.260.216	3		3			3
Core III: Critical Methods	PY.260.359	3			3		3
Core IV: Art, Culture, and Society	PY.260.360	3				3	3
Upper Division Elective	PY.260.3xx	3			3		3
Humanities Elective Courses	PY.260.xxx	15				3	15
		<b>30</b>					<b>30</b>
ELECTIVES							
Electives*	xxx.xxx	3				3	3
		<b>3</b>					<b>3</b>
TOTAL			18	18	20	19	154
		<b>154</b>	18	18	20	19	<b>154</b>

\* Strongly Suggested: Lute Literature and Notation PY.380.433-434

# Harpsichord

MAJOR AREA			ONE		TWO		THREE		FOUR		
Major Lesson	PY.100.100	32	4	4	4	4	4	4	4	4	32
Departmental Examination	PY.380.109–209–309	3		1		1		1			3
Recital	PY.380.701	2								2	2
Organ Minor	PY.010.100	2			1	1					2
Voice Minor*	PY.010.100	2					1	1			2
Baroque Ensemble	PY.950.527–528	7		1	1	1	1	1	1	1	7
Baltimore Baroque Band	PY.910.527–528	8					2	2	2	2	8
		<b>56</b>									<b>56</b>
PROFESSIONAL STUDIES											
Explore	PY.123.101	1	1								1
Build	PY.123.201	2			2						2
Activate: Strategic Career Prep	PY.123.421	2						2			2
Implement	PY.123.301	1					1				1
		<b>6</b>									<b>6</b>
SUPPORTIVE COURSES IN MUSIC											
Friday Noon:30 Recital Series	PY.360.501-502	1	½	½							1
Friday Noon:30 Alternate Project	PY.360.503-504	1			½	½					1
Ear-training I-II	PY.715.123-124-223-224	8	2	2	2	2					8
Keyboard Studies I-II	PY.715.155-156-255-256	8	2	2	2	2					8
Music Theory 1–6	PY.710.111-112-211-212-311-312	18	3	3	3	3	3	3			18
Continuo I-II	PY.380.315-445	4	2	2							4
Harpsichord Literature	PY.380.421-422	2					1	1			2
Harpsichord Tuning	PY.380.491	1				1					1
Baroque Ornamentation	PY.380.441-442	4							2	2	4
Basic Conducting	PY.330.311	1								1	1
Music History I-IV	PY.610.311-312-313-314	8					2	2	2	2	8
		<b>56</b>									<b>56</b>
GENERAL STUDIES											
Core I: Analytical Thinking and Writi	PY.260.115	3	3								3
Core II: Writing and Research Metho	PY.260.216	3		3							3
Core III: Critical Methods	PY.260.359	3			3						3
Core IV: Art, Culture, and Society	PY.260.360	3				3					3
Upper Division Elective	PY.260.3xx	3					3				3
Humanities Elective Courses	PY.260.xxx	15						3	6	6	15
		<b>30</b>									<b>30</b>
ELECTIVES											
Electives	xxx.xxx	3							3		3
		<b>3</b>									<b>3</b>
TOTAL											
		<b>151</b>	18	19	19	19	18	20	20	20	<b>151</b>

\* Or other instrument with the permission of the Department.

## Historical Performance

MAJOR AREA			ONE	TWO	THREE	FOUR	
Major Lesson	PY.100.100	32	4	4	4	4	32
Departmental Examination	PY.380.109-209-309	3	1	1	1		3
Recital	PY.380.701	2				2	2
Minor Lesson	PY.010.100	4		1	1	1	4
Baroque Ensemble	PY.950.527-528	7	1	1	1	1	7
Baltimore Baroque Band	PY.910.527-528	12		2	2	2	12
		<b>60</b>					<b>60</b>
PROFESSIONAL STUDIES							
Explore	PY.123.101	1	1				1
Build	PY.123.201	2		2			2
Activate: Strategic Career Prep	PY.123.421	2			2		2
Implement	PY.123.301	1			1		1
		<b>6</b>					<b>6</b>
SUPPORTIVE COURSES IN MUSIC							
Friday Noon:30 Recital Series	PY.360.501-502	1	½	½			1
Friday Noon:30 Alternate Project	PY.360.503-504	1		½	½		1
Ear-training I-II	PY.715.123-124-223-224	8	2	2	2		8
Keyboard Studies I-II	PY.715.155-156-255-256	8	2	2	2		8
Music Theory 1-6	PY.710.111-112-211-212-311-31	18	3	3	3	3	18
Major Instrument Literature	xxx.xxx	4	2	2			4
Baroque Ornamentation	PY.380.441-442	4				2	4
Basic Conducting	PY.330.311	1				1	1
Music History I-IV	PY.610.311-312-313-314	8			2	2	8
		<b>53</b>					<b>53</b>
GENERAL STUDIES							
Core I: Analytical Thinking and Wri	PY.260.115	3	3				3
Core II: Writing and Research Meth	PY.260.216	3		3			3
Core III: Critical Methods	PY.260.359	3		3			3
Core IV: Art, Culture, and Society	PY.260.360	3			3		3
Upper Division Elective	PY.260.3xx	3			3		3
Humanities Elective Courses	PY.260.xxx	15			3	6	15
		<b>30</b>					<b>30</b>
ELECTIVES							
Electives	xxx.xxx	3			3		3
		<b>3</b>					<b>3</b>
TOTAL							
		<b>###</b>	18	19	21	20	152

### VARIATIONS:

— for Lute Majors			157 credits
Lute Literature and Notation	PY.380.433-434	4	
Continuo I-II	PY.380.315-445	4	
No Elective Required		-3	
— for Baroque Cello Majors			156 credits
Continuo I-II	PY.530.315-445	4	
— Recorder & Baroque Flute			160 credits
Early Wind Literature	PY.610.433-434	2	
Recorder Consort	PY.380.355-356	6	

### VARIATIONS:

— for Gamba Majors			156 credits
Continuo I-II	PY.380.315-445	4	
Viola da Gamba	PY.380.353-354	[4]	
[Substitutes for 4 credits of Baroque Ensemble]			

# Jazz

MAJOR AREA			ONE	TWO	THREE	FOUR	
Major Lesson	PY.100.100	32	4	4	4	4	32
Jazz Seminar	PY.570.101-102	8	1	1	1	1	8
Departmental Examination	PY.570.109-209-309	3		1		1	3
Recital	PY.570.701	2					2
Large Ensemble: PJE	PY.910.537-8	16	2	2	2	2	16
Small Ensemble	PY.950.525-526	6		1	1	1	6
		<b>67</b>					<b>67</b>
PROFESSIONAL STUDIES							
Explore	PY.123.101	1	1				1
Build	PY.123.201	2		2			2
Activate: Strategic Career Prep	PY.123.421	2				2	2
Implement	PY.123.301	1			1		1
		<b>6</b>					<b>6</b>
SUPPORTIVE COURSES IN MUSIC							
Friday Noon:30 Recital Series	PY.360.501-502	1	½	½			1
Friday Noon:30 Alternate Project	PY.360.503-504	1		½	½		1
Jazz Fundamentals	PY.570.127-128	4	2	2			4
Ear-training I	PY.715.123-124	4	2	2			4
Keyboard Studies	PY.715.155-156	4	2	2			4
Music Theory 1-2	PY.710.111-112	6	3	3			6
Jazz Ear-training	PY.570.363-364	4		2	2		4
Jazz Keyboard Studies	PY.570.259-260	4		2	2		4
Advanced Jazz Harmony	PY.570.359-360	4			2	2	4
Jazz Arranging and Composition	PY.570.361-362	4			2	2	4
Jazz Composition	PY.570.459-460	4			2	2	4
Jazz Improvisation I-II	PY.570.561-562-563-564	8		2	2		8
Construct. Listening-Jazz History	PY.570.569-570	4	2	2			4
Music History: Two of Four Offerings	PY. 610.311, 312, 313, 314	4			2	2	4
		<b>56</b>					<b>56</b>
GENERAL STUDIES							
Core I: Analytical Thinking and Writing	PY.260.115	3	3				3
Core II: Writing and Research Methods	PY.260.216	3		3			3
Core III: Critical Methods	PY.260.359	3			3		3
Core IV: Art, Culture, and Society	PY.260.360	3				3	3
Upper Division Elective	PY.260.3xx	3				3	3
Humanities Elective Courses	PY.260.xxx	15				3	15
		<b>30</b>					<b>30</b>
ELECTIVES							
Electives	xxx.xxx	3				3	3
		<b>3</b>					<b>3</b>
TOTAL							
		<b>162</b>	23	23	20	19	162

\* Recommended Electives include:

Introduction to Web Design (PY.350.465)

Music Notation Software (PY.350.871)

Instrumentation & Arranging (PY.710.412)

## Music for New Media

MAJOR AREA			ONE	TWO	THREE	FOUR	Σ				
Music for New Media I-IV	PY.320.101-102-201-202	12	3	3			12				
The Tools of New Media	PY.320.211-212	4		2	2		4				
Composition Lessons	PY.050.100	8			2	2	8				
Large Ensemble	PY.910.xxx	4			2	2	4				
Music for New Media Capstone	PY.320.495	2					2				
		30	30								
PROFESSIONAL STUDIES											
Explore	PY.123.101	1	1				1				
Build	PY.123.201	2		2			2				
Activate: Strategic Career Prep	PY.123.421	2			2		2				
Implement	PY.123.301	1			1		1				
		6	6								
SUPPORTIVE COURSES IN MUSIC											
Friday Noon:30 Recital Series	PY.360.501-502	1	½	½			1				
Friday Noon:30 Alternate Project	PY.360.503-504	1		½	½		1				
Ear-training I-II	PY.715.123-123-223-224	8	2	2	2	2	8				
Keyboard Studies I-II	PY.715.155-156-255-256	8	2	2	2	2	8				
Music Theory 1-6	PY.710.111-112-211-212-311-312	18	3	3	3	3	18				
Instrumentation & Arranging	PY.710.412	3			3		3				
Music History I-IV	PY.610.311-312-313-314	8			2	2	8				
Introduction to Programming	PY.350.466	3		3			3				
Recording for Musicians I and II	PY.550.651-652	6	3	3			6				
Sound Design for Video Games	PY.550.524	3			3		3				
Mixing Sound and Music for Picture	AS.455.626	3				3	3				
Internship*	PY.320.419	2				2	2				
		64	64								
GENERAL STUDIES											
Core I: Analytical Thinking and Writing	PY.260.115	3	3				3				
Core II: Writing and Research Methods	PY.260.216	3		3			3				
Core III: Critical Methods	PY.260.359	3		3			3				
Core IV: Art, Culture, and Society	PY.260.360	3			3		3				
Humanities Elective†	xxx.xxx	12			3	3	12				
		24	24								
ELECTIVES											
Choose Two	xxx.xxx	6				3	6				
		6	6								
TOTAL											
		130	17.5	16.5	17.5	18.5	16	17	15	12	130

\* Taken in the summer before Senior Year

† Recommended: Introduction to Visual Language AS.061.145

# Orchestral Instruments

MAJOR AREA			ONE	TWO	THREE	FOUR	
Major Lesson	PY.100.100	32	4	4	4	4	32
Departmental Examination	xxx.109-209-309	3		1		1	3
Recital	PY.xxx.701	2					2
Large Ensemble	PY.910.xxx	16	2	2	2	2	16
Small Ensemble	PY.950.531-532	2				1	2
		<b>55</b>					<b>55</b>
PROFESSIONAL STUDIES							
Explore	PY.123.101	1	1				1
Build	PY.123.201	2		2			2
Activate: Strategic Career Prep	PY.123.421	2			2		2
Implement	PY.123.301	1			1		1
		<b>6</b>					<b>6</b>
SUPPORTIVE COURSES IN MUSIC							
Friday Noon:30 Recital Series	PY.360.501-502	1	½	½			1
Friday Noon:30 Alternate Project	PY.360.503-504	1		½	½		1
Ear-training I-II	PY.715.123-124-223-224	8	2	2	2	2	8
Keyboard Studies I-II	PY.715.155-156-255-256	8	2	2	2	2	8
Music Theory 1-6	PY.710.111-112-211-212-311-312	18	3	3	3	3	18
Basic Conducting	PY.330.311	1				1	1
Music History I-IV	PY.610.311-312-313-314	8			2	2	8
		<b>45</b>					<b>45</b>
GENERAL STUDIES							
Core I: Analytical Thinking and Writing	PY.260.115	3	3				3
Core II: Writing and Research Methods	PY.260.216	3		3			3
Core III: Critical Methods	PY.260.359	3		3			3
Core IV: Art, Culture, and Society	PY.260.360	3			3		3
Upper Division Elective	PY.260.3xx	3			3		3
Humanities Elective Courses	PY.260.xxx	15			3	6	15
		<b>30</b>					<b>30</b>
ELECTIVES							
Electives	xxx.xxx	6		2	2	2	6
		<b>6</b>					<b>6</b>
TOTAL							
		<b>142</b>	18	18	21	18	<b>142</b>

## VARIATIONS:

— for Strings and Percussion:	<b>144 credits</b>	
Small Ensemble	PY.950.531-532	+2
— for Flute:	<b>142 credits</b>	
Piccolo Class	PY.430.463-464	[2]
[Taken as a required elective]		

## VARIATIONS:

— for Violin & Viola:	<b>142 credits</b>	
Junior Recital	PY.425.309	[2]
[Replaces 309 jury]		



## Organ

MAJOR AREA			ONE		TWO		THREE		FOUR		
Major Lesson	PY.100.100	32	4	4	4	4	4	4	4	4	32
Departmental Seminar	PY.460.545-546	8	1	1	1	1	1	1	1	1	8
Departmental Examination	PY.460.109-209-309	3		1		1		1			3
Recital	PY.460.701	2								2	2
Large Ensemble	PY.910.xxx	12	2	2	2	2	2	2			12
Piano Minor	PY.010.100	2			1	1					2
Voice Minor	PY.010.100	2					1	1			2
		<b>61</b>									<b>61</b>
PROFESSIONAL STUDIES											
Explore	PY.123.101	1	1								1
Build	PY.123.201	2			2						2
Activate: Strategic Career Prep	PY.123.421	2					2				2
Implement	PY.123.301	1					1				1
		<b>6</b>									<b>6</b>
SUPPORTIVE COURSES IN MUSIC											
Friday Noon:30 Recital Series	PY.360.501-502	1	½	½							1
Friday Noon:30 Alternate Project	PY.360.503-504	1			½	½					1
Ear-training I-II	PY.715.123-124-223-224	8	2	2	2	2					8
Keyboard Skills/Piano Majors I-II	PY.715.211-212	4			2	2					4
Music Theory 1-6	PY.710.111-112-211-212-311-31	18	3	3	3	3	3	3			18
Sight Reading	PY.450.111-112	4	2	2							4
Resources /Church Musicians	PY.460.425-426	6							3	3	6
Continuo I: Figured Bass	PY.380.315	2					2				2
Organ Literature	PY.460.423-424	6					3	3			6
Basic Conducting	PY.330.311	1							1		1
Music History I-IV	PY.610.311-312-313-314	8					2	2	2	2	8
		<b>59</b>									<b>59</b>
GENERAL STUDIES											
Core I: Analytical Thinking and Writin	PY.260.115	3	3								3
Core II: Writing and Research Method	PY.260.216	3		3							3
Core III: Critical Methods	PY.260.359	3			3						3
Core IV: Art, Culture, and Society	PY.260.360	3				3					3
Upper Division Elective	PY.260.3xx	3					3				3
Humanities Elective Courses	PY.260.xxx	12						3	6	3	12
		<b>27</b>									<b>27</b>
ELECTIVE											
Elective	xxx.xxx	3					3				3
		<b>3</b>									<b>3</b>
TOTAL											
		<b>156</b>	19	19	21	20	25	22	17	15	<b>156</b>

## Piano

MAJOR AREA			ONE	TWO	THREE	FOUR	
Major Lesson	PY.100.100	32	4	4	4	4	32
Departmental Examination	PY.450.109-209-309	3		1		1	3
Recital	PY.450.701	2					2
Large Ensemble	PY.910.xxx	8		2	2	2	8
Small Ensemble	PY.950.531-532	4			1	1	4
		<b>49</b>					<b>49</b>
PROFESSIONAL STUDIES							
Explore	PY.123.101	1	1				1
Build	PY.123.201	2		2			2
Activate: Strategic Career Prep	PY.123.421	2			2		2
Implement	PY.123.301	1			1		1
		<b>6</b>					<b>6</b>
SUPPORTIVE COURSES IN MUSIC							
Friday Noon:30 Recital Series	PY.360.501-502	1	½	½			1
Friday Noon:30 Alternate Project	PY.360.503-504	1		½	½		1
Ear-training I-II	PY.715.123-124-223-224	8	2	2	2	2	8
Keyboard Skills/Piano Majors I-IV	PY.715.211-213-311-312	8		2	2	2	8
Music Theory 1-6	PY.710.111-112-211-212-311-312	18	3	3	3	3	18
Sight Reading	PY.450.111-112	4	2	2			4
Accompanying	PY.450.213-214	2		1	1		2
Keyboard Literature I-IV	PY.450.411-412-413-414	8			2	2	8
Piano Pedagogy	PY.450.667	2				2	2
Music History I-IV	610.311-312-313-314	8			2	2	8
		<b>60</b>					<b>60</b>
GENERAL STUDIES							
Core I: Analytical Thinking and Writing	PY.260.115	3	3				3
Core II: Writing and Research Methods	PY.260.216	3		3			3
Core III: Critical Methods	PY.260.359	3		3			3
Core IV: Art, Culture, and Society	PY.260.360	3			3		3
Upper Division Elective	PY.260.3xx	3			3		3
Humanities Elective Courses	PY.260.xxx	15				3	15
		<b>30</b>				6	<b>30</b>
ELECTIVES							
Electives	xxx.xxx	3			3		6
		<b>3</b>					<b>6</b>
TOTAL							
		<b>148</b>	16	16	20	19	<b>148</b>

\* Recommended Electives include:

Second Semester of Piano Pedagogy (450.668)

Basic Conducting (330.311)

## Voice

MAJOR AREA			ONE		TWO		THREE		FOUR		
Major Lesson	PY.100.100	32	4	4	4	4	4	4	4	4	32
Vocal Coaching	PY.186.311-312-411-412	4					1	1	1	1	4
Departmental Examination	PY.530.109-209-309	3		1		1		1			3
Recital	PY.530.701	2								2	2
Large Ensemble	PY.910.xxx	12	2	2	2	2	2	2			12
Opera Performance Electives	PY.910.54x	3						1	1	1	3
		<b>56</b>									<b>56</b>
PROFESSIONAL STUDIES											
Explore	PY.123.100	1	1								1
Build	PY.123.201-202	2			2						2
Activate: Strategic Career Prep	PY.123.421	2						2			2
Implement	PY.123.301	1					1				1
		<b>6</b>									<b>6</b>
SUPPORTIVE COURSES IN MUSIC											
Friday Noon:30 Recital Series	PY.360.501-502	1	½	½							1
Friday Noon:30 Alternate Project	PY.360.503-504	1			½	½					1
Ear-training I-II	PY.710.123-124-223-224	8	2	2	2	2					8
Keyboard Studies I-II	PY.710.155-156-255-256	8	2	2	2	2					8
Music Theory 1-6	PY.710.111-112-211-212-311-312	18	3	3	3	3	3	3			18
English Diction	PY.530.121	2	2								2
Italian Diction	PY.530.122	2		2							2
German Diction	PY.530.221	2			2						2
French Diction	PY.530.222	2				2					2
Vocal Literature I	PY.530.311	3					3				3
Vocal Literature II	PY.530.313	3							3		3
Acting for Opera	PY.540.491	2			1	1					2
Stage Movement	PY.540.391	1	1								1
Music History I-IV	PY.610.311-312-313-314	8					2	2	2	2	8
		<b>61</b>									<b>61</b>
GENERAL STUDIES											
Core I: Analytical Thinking and Writing	PY.260.115	3	3								3
Core II: Writing and Research Method	PY.260.216	3		3							3
Core III: Critical Methods	PY.260.359	3			3						3
Core IV: Art, Culture, and Society	PY.260.360	3				3					3
Italian I	PY.250.111-112	8			4	4					8
German I	PY.250.121-122	6					3	3			6
French I	PY.250.131-132	6							3	3	6
		<b>32</b>									<b>32</b>
ELECTIVES											
Electives*	xxx.xxx	6							3	3	6
		<b>6</b>									<b>6</b>
TOTAL											
		<b>161</b>	21	20	26	25	19	19	17	16	<b>161</b>

\* Second year language or Vocal Literature elective strongly recommended

**VARIATION: Early Music Concentration 164 credits**

Early Vocal Literature	PY.530.543-544	4
Baroque Ornamentation	PY.380.441-442	4
Baroque Ensemble	PY.950.527-528	6
Renaissance Ensemble	PY.950.529-530	
Large Ensemble	PY.910.xxx	-4
Opera Performance Electives	PY.910.54x	-1
Electives	xxx.xxx	-6

## 2-1.02.B: Bachelor of Music in Music Education

### Music Education Composition

MAJOR AREA			ONE		TWO		THREE		FOUR		
Major Lesson	PY.100.100	32	4	4	4	4	4	4	4	4	32
Departmental Seminar	PY.310.545-546	7	1	1	1	1	1	1		1	7
Recital	PY.310.701	2							2		2
Large Ensemble	PY.910.xxx	8			2	2	2	2			8
Applied Minor	PY.010.100	2					1	1			2
		<b>51</b>									<b>51</b>
PROFESSIONAL STUDIES											
Explore	PY.123.100	1	1								1
Build	PY.123.201	2			2						2
Activate: Strategic Career Prep	PY.123.421	2		2							2
Implement	PY.123.301	1					1				1
		<b>6</b>									<b>6</b>
SUPPORTIVE COURSES IN MUSIC											
Friday Noon:30 Recital Series	PY.360.501-502	1	½	½							1
Friday Noon:30 Alternate Project	PY.360.503-504	1			½	½					1
Ear-training I-II	PY.715.123-124-223-224	8	2	2	2	2					8
Keyboard Studies I-II	PY.715.155-156-255-256	8	2	2	2	2					8
Music Theory 1-6	PY.710.111-112-211-212-311-312	18	3	3	3	3	3	3			18
Music Theory Advanced Elective *	PY.710.6xx	3							3		3
Orchestration	PY.710.413-414	6							3	3	6
Basic Conducting	PY.330.311	1							1		1
Introduction to Computer Music	PY.350.463-464	6					3	3			6
Music History I-IV	PY.610.311-312-313-314	8				2	2	2	2		8
		<b>60</b>									<b>60</b>
MUSIC EDUCATION											
Introduction to Music Education	PY.510.112	1		1							1
Brass/Woodwinds Class	PY.510.211-212	5			3	2					5
Percussion Class	PY.510.223	1				1					1
Conducting the Secondary Ensemble I	PY.510.237-238	4			2	2					4
Conducting the Secondary Ensemble II	PY.510.337-338	4					2	2			4
Techniques for Teaching Elementary General Music	PY.510.311	3					3				3
Progressive Methods: Instrumental Music	PY.510.312	3						3			3
Strings Class	PY.510.324	3					3				3
Music and Language	PY.510.413	3					3				3
Instrumentation and Arranging	PY.710.412	3							3		3
Music and Neurodiverse Learner	PY.510.414	3							3		3
Intern Teaching	PY.510.411	6							6		6
Intern Teaching Seminar	PY.510.441	1							1		1
		<b>40</b>									<b>40</b>
GENERAL STUDIES											
Core I: Analytical Thinking and Writing	PY.260.115	3	3								3
Core II: Writing and Research Methods	PY.260.216	3		3							3
Introduction to Psychology	PY.260.261	3		3							3
Humanities Elective Courses	xxx.xxx	18			3	3	3	3	3	3	18
		<b>27</b>									<b>27</b>
TOTAL											
		<b>184</b>	17	22	25	23	31	24	23	21	<b>184</b>

\*Composition majors should complete Music Theory 1-4 before enrolling in graduate seminars in Music Theory

## Music Education Guitar

MAJOR AREA			ONE	TWO	THREE	FOUR	
Major Lesson	PY.100.100	32	4	4	4	4	32
Departmental Seminar	PY.470.545-546	8	1	1	1	1	8
Departmental Examination	PY.470.109-209	2		1	1		2
Junior Recital	PY.470.309	1				1	1
Recital	PY.470.701	2				2	2
Large Ensemble	PY.910.xxx	8		2	2	2	8
Guitar Ensemble	PY.950.541-542	6		1	1	1	6
Small Ensemble	PY.950.531-532	1				1	1
		<b>60</b>					<b>61</b>
PROFESSIONAL STUDIES							
Explore	PY.123.101	1	1				1
Build	PY.123.201	2		2			2
Activate: Strategic Career Prep	PY.123.421	2			2		2
Implement	PY.123.301	1			1		1
		<b>6</b>					<b>6</b>
SUPPORTIVE COURSES IN MUSIC							
Friday Noon:30 Recital Series	PY.360.501-502	1	½	½			1
Friday Noon:30 Alternate Project	PY.360.503-504	1		½	½		1
Ear-training I-II	PY.715.123-124-223-224	8	2	2	2	2	8
Keyboard Studies I	PY.715.155-156	4	2	2			4
Guitar Music Skills I-II	PY.470.585-586-587-588	4	1	1	1	1	4
Music Theory 1-6	PY.710.111-112-211-212-311-3	18	3	3	3	3	18
Guitar Literature	PY.470.631-632	4				2	4
Guitar Pedagogy	PY.470.637-638	4			2	2	4
Music History I-IV	PY.610.311-312-313-314	8			2	2	8
		<b>52</b>					<b>52</b>
MUSIC EDUCATION							
Introduction to Music Education	PY.510.112	1		1			1
Basic Instrumental Pedagogy	PY.510.213	1		1			1
Conducting the Secondary Ensemble I	PY.510.237-238	4		2	2		4
Conducting the Secondary Ensemble II	PY.510.337	2			2		2
Techniques for Teaching Elementary General M	PY.510.311	3			3		3
Progressive Methods: Instrumental Music	PY.510.312	3			3		3
Music and Language	PY.510.413	3			3		3
Music and Neurodiverse Learner	PY.510.414	3			3		3
Intern Teaching	PY.510.411	6				6	6
Intern Teaching Seminar	PY.510.441	1				1	1
		<b>27</b>					<b>27</b>
GENERAL STUDIES							
Core I: Analytical Thinking and Writing	PY.260.115	3	3				3
Core II: Writing and Research Methods	PY.260.216	3		3			3
Introduction to Psychology	PY.260.261	3		3			3
Humanities Elective Courses	xxx.xxx	18		3	3	3	18
		<b>27</b>					<b>27</b>
TOTAL							
		<b>172</b>	18	22	23	21	176

## Music Education Jazz

### MAJOR AREA

Major Lesson	PY.100.100	32
Jazz Seminar	PY.570.101-102	7
Departmental Examination	PY.570.109-209-309	3
Recital	PY.570.701	2
Large Ensemble: PJE	PY.910.537-8	14
Small Ensemble	PY.950.525-526	4

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### PROFESSIONAL STUDIES

Explore	PY.123.101	1
Build	PY.123.201	2
Activate: Strategic Career Prep	PY.123.421	2
Implement	PY.123.301	1

6

### SUPPORTIVE COURSES IN MUSIC

Friday Noon:30 Recital Series	PY.360.501-502	1
Friday Noon:30 Alternate Project	PY.360.503-504	1
Jazz Fundamentals	PY.570.127-128	4
Ear-training I	PY.715.123-124	4
Keyboard Studies	PY.715.155-156	4
Music Theory 1-2	PY.710.111-112	6
Jazz Ear-training	PY.570.363-364	4
Jazz Keyboard Studies	PY.570.259-260	4
Advanced Jazz Harmony	PY.570.359-360	4
Jazz Arranging and Composition	PY.570.361-362	4
Jazz Composition	PY.570.459-460	4
Jazz Improvisation I-II	PY.570.561-562-563-564	8
Construct. Listening-Jazz History	PY.570.569-570	4
Music History: Two of Four Offerings	PY. 610.311, 312, 313, 314	4

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### MUSIC EDUCATION

Introduction to Music Education	PY.510.112	1
Brass/Woodwinds Class	PY.510.211-212	5
Percussion Class	PY.510.223	1
Conducting the Secondary Ensemble I	PY.510.237-238	4
Conducting the Secondary Ensemble II	PY.510.337-338	4
Techniques for Teaching Elementary General Music	PY.510.311	3
Progressive Methods: Instrumental Music	PY.510.312	3
Strings Class	PY.510.324	3
Music and Language	PY.510.413	3
Instrumentation and Arranging	PY.710.412	3
Music and Neurodiverse Learner	PY.510.414	3
Intern Teaching	PY.510.411	6
Intern Teaching Seminar	PY.510.441	1

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### GENERAL STUDIES

Core I: Analytical Thinking and Writing	PY.260.115	3
Core II: Writing and Research Methods	PY.260.216	3
Introduction to Psychology	PY.260.261	3
Humanities Elective Courses	xxx.xxx	18

27

### TOTAL

191

ONE	TWO	THREE	FOUR	
4	4	4	4	32
1	1	1	1	7
	1	1		3
			2	2
2	2	2	2	14
		1	1	4
				62
1				1
	2			2
			2	2
		1		1
				6
½	½			1
	½	½		1
2	2			4
2	2			4
2	2			4
3	3			6
	2	2		4
	2	2		4
		2	2	4
		2	2	4
	2	2		4
2	2		2	8
				4
		2	2	4
				56
	1			1
		3	2	5
		1		1
	2	2		4
		2	2	4
		3		3
			3	3
		3		3
				3
			3	3
			6	6
			1	1
				40
3				3
	3			3
	3			3
		3	3	18
				27
23	27	24	24	191

## Music Education Orchestral Instruments

MAJOR AREA			ONE	TWO	THREE	FOUR	
Major Lesson	PY.100.100	32	4	4	4	4	32
Departmental Examination	xxx.109-209-309	3	1	1	1		3
Recital	PY.xxx.701	2				2	2
Large Ensemble	PY.910.xxx	14	2	2	2	2	14
Small Ensemble	PY.950.531-532	2				1	2
Applied Minor	xxx.xxx	1		1			1
		<b>54</b>					<b>54</b>
PROFESSIONAL STUDIES							
Explore	PY.123.101	1	1				1
Build	PY.123.201	2		2			2
Activate: Strategic Career Prep	PY.123.421	2			2		2
Implement	PY.123.301	1			1		1
		<b>6</b>					<b>6</b>
SUPPORTIVE COURSES IN MUSIC							
Friday Noon:30 Recital Series	PY.360.501-502	1	½	½			1
Friday Noon:30 Alternate Project	PY.360.503-504	1		½	½		1
Ear-training I-II	PY.715.123-124-223-224	8	2	2	2	2	8
Keyboard Studies I-II	PY.715.155-156-255-256	8	2	2	2	2	8
Music Theory 1-6	PY.710.111-112-211-212-311-312	18	3	3	3	3	18
Music History I-IV	PY.610.311-312-313-314	8		2	2	2	8
		<b>44</b>					<b>44</b>
MUSIC EDUCATION							
Introduction to Music Education	PY.510.112	1	1				1
Brass/Woodwinds Class	PY.510.211-212	5		3	2		5
Percussion Class	PY.510.223	1		1			1
Conducting the Secondary Ensemble I	PY.510.237-238	4		2	2		4
Conducting the Secondary Ensemble II	PY.510.337-338	4			2	2	4
Techniques for Teaching Elementary General Music	PY.510.311	3			3		3
Progressive Methods: Instrumental Music	PY.510.312	3			3		3
Strings Class	PY.510.324	3			3		3
Music and Language	PY.510.413	3			3		3
Instrumentation and Arranging	PY.710.412	3				3	3
Music and the Neurodiverse Learner	PY.510.414	3				3	3
Intern Teaching	PY.510.411	6				6	6
Intern Teaching Seminar	PY.510.441	1				1	1
		<b>40</b>					<b>40</b>
GENERAL STUDIES							
Core I: Analytical Thinking and Writing	PY.260.115	3	3				3
Core II: Writing and Research Methods	PY.260.216	3	3				3
Introduction to Psychology	PY.260.261	3	3				3
Humanities Elective Courses	xxx.xxx	18		3	3	3	18
		<b>27</b>					<b>27</b>
TOTAL							
		<b>171</b>	18	22	26	22	171

## Music Education Piano

MAJOR AREA			ONE	TWO	THREE	FOUR	
Major Lesson	PY.100.100	32	4	4	4	4	32
Departmental Examination	PY.450.109-209-309	3	1	1	1		3
Recital	PY.450.701	2				2	2
Large Ensemble	PY.910.xxx	8		2	2		8
Small Ensemble	PY.950.531-532	2				1	2
		<b>47</b>					<b>47</b>
PROFESSIONAL STUDIES							
Explore	PY.123.101	1	1				1
Build	PY.123.201	2		2			2
Activate: Strategic Career Prep	PY.123.421	2			2		2
Implement	PY.123.301	1			1		1
		<b>6</b>					<b>6</b>
SUPPORTIVE COURSES IN MUSIC							
Friday Noon:30 Recital Series	PY.360.501-502	1	½	½			1
Friday Noon:30 Alternate Project	PY.360.503-504	1		½	½		1
Ear-training I-II	PY.715.123-124-223-224	8	2	2	2		8
Keyboard Skills/Piano Majors I-IV	PY.715.211-213-311-312	8	2	2	2		8
Music Theory 1-6	PY.710.111-112-211-212-311-3	18	3	3	3	3	18
Sight Reading	PY.450.111-112	4	2	2			4
Accompanying	PY.450.213-214	2		1	1		2
Keyboard Literature I-IV	PY.450.411-412-413-414	8			2	2	8
Music History I-IV	PY.610.311-312-313-314	8			2	2	8
		<b>58</b>					<b>58</b>
MUSIC EDUCATION							
Introduction to Music Education	PY.510.112	1	1				1
Basic Instrumental Pedagogy	PY.510.213	1		1			1
Conducting the Secondary Ensemble I	PY.510.237-238	4		2	2		4
Conducting the Secondary Ensemble II	PY.510.337	2			2		2
Techniques for Teaching Elementary General	PY.510.311	3			3		3
Progressive Methods: Instrumental Music	PY.510.312	3			3		3
Music and Language	PY.510.413	3			3		3
Instrumentation and Arranging	PY.710.412	3				3	3
Music and Neurodiverse Learner	PY.510.414	3				3	3
Piano Pedagogy	PY.450.667	2		2			2
Intern Teaching	PY.510.411	6				6	6
Intern Teaching Seminar	PY.510.441	1				1	1
		<b>32</b>					<b>32</b>
GENERAL STUDIES							
Core I: Analytical Thinking and Writing	PY.260.115	3	3				3
Core II: Writing and Research Methods	PY.260.216	3	3				3
Introduction to Psychology	PY.260.261	3	3				3
Humanities Elective Courses	xxx.xxx	18		3	3	3	18
		<b>27</b>					<b>27</b>
TOTAL			18	22	25	21	170
		<b>170</b>	18	22	25	21	<b>170</b>



# Music Education Voice

MAJOR AREA			ONE	TWO	THREE	FOUR	
Major Lesson	PY.100.100	32	4	4	4	4	32
Vocal Coaching	PY.186.411-412	2				1	2
Departmental Examination	PY.530.109-209-309	3	1	1	1		3
Recital	PY.530.701	2				2	2
Large Ensemble	PY.910.xxx	12	2	2	2	2	12
Opera Performance Electives	PY.910.54x	3			1	1	3
		<b>54</b>					<b>54</b>
PROFESSIONAL STUDIES							
Explore	PY.123.100	1	1				1
Build	PY.123.201-202	2		2			2
Activate: Strategic Career Prep	PY.123.421	2	2				2
Implement	PY.123.301	1			1		1
		<b>6</b>					<b>6</b>
SUPPORTIVE COURSES IN MUSIC							
Friday Noon:30 Recital Series	PY.360.501-502	1	½	½			1
Friday Noon:30 Alternate Project	PY.360.503-504	1		½	½		1
Ear-training I-II	PY.710.123-124-223-224	8	2	2	2	2	8
Keyboard Studies I-II	PY.710.155-156-255-256	8	2	2	2	2	8
Music Theory 1-6	PY.710.111-112-211-212-311-3	18	3	3	3	3	18
English Diction	PY.530.121	2	2				2
Italian Diction	PY.530.122	2		2			2
German Diction	PY.530.221	2		2			2
French Diction	PY.530.222	2			2		2
Vocal Literature I	PY.530.311	3			3		3
Vocal Literature II	PY.530.313	3				3	3
Acting for Opera	PY.540.491	1	1				1
Stage Movement	PY.540.514	1		1			1
Music History I-IV	PY.610.311-312-313-314	8		2	2	2	8
		<b>60</b>					<b>60</b>
MUSIC EDUCATION							
Introduction to Music Education	PY.510.112	1		1			1
Basic Instrumental Pedagogy	PY.510.213	1			1		1
Conducting the Secondary Ensemble I	PY.510.237-238	4		2	2		4
Conducting the Secondary Ensemble II	PY.510.337	2				2	2
Techniques for Teaching Elementary General Mus	PY.510.311	3			3		3
Progressive Methods: Secondary Vocal/General M	PY.510.314	3				3	3
Music and Language	PY.510.413	3			3		3
Music and Neurodiverse Learner	PY.510.414	3			3		3
Intern Teaching	PY.510.411	6				6	6
Intern Teaching Seminar	PY.510.441	1				1	1
		<b>27</b>					<b>27</b>
GENERAL STUDIES							
Core I: Analytical Thinking and Writing	PY.260.115	3	3				3
Italian I	PY.250.111-112	8		4	4		8
German I	PY.250.121-122	6			3	3	6
French I	PY.250.131-132	6		3	3		6
Introduction to Psychology	PY. 250.111-112	3	3				3
Humanities Elective Courses	PY.250.131-132	3				3	3
		<b>29</b>					<b>29</b>
TOTAL							
		<b>176</b>	20	24	31	28	<b>176</b>

## **2-1.02.B: Bachelor of Music in Recording Arts**

The Bachelor of Music in Recording Arts and Sciences program is designed to meet the expanding need for skilled audio technicians, producers, and engineers who possess both technical expertise and a sophisticated knowledge of music. A five-year dual-degree program, the Bachelor of Music in Recording Arts combines an applied performance or composition major with a technical education in recording technology. Relevant studies in electrical engineering, math, science, and computer science are taken at the Krieger School of Arts and Sciences or the Whiting School of Engineering of The Johns Hopkins University on the Homewood campus.

The Recording Arts curriculum includes extensive practical experience, ranging from jazz, rock, and pop music to opera and major choral and orchestral works. In addition to regular laboratory sessions with live musical groups of all styles, students participate in recording a wide variety of Peabody events, many of which are open to the public. All recording majors are expected to work in the Recording Studios throughout the course of their enrollment as part of the College Work Study program. In their fifth year, students complete an internship with local radio, television, and recording companies. The place of internship requires prior approval from the Recording Arts coordinator.

The degree recital should be performed in the fourth year of the program. If all requirements have been met, students may then receive the performance diploma in May of their fourth year prior to completing the final year of Recording Arts curriculum..

Due to credit and scheduling conflicts, it is not possible to combine the Recording Arts major with the Music Education major or any double degree program in electrical engineering or arts and sciences at the Homewood campus of Johns Hopkins University.

## Recording Arts Composition

MAJOR AREA			ONE	TWO	THREE	FOUR	FIVE						
Major Lesson	PY.100.100	32	4	4	4	4	4	32					
Departmental Seminar	PY.310.545-546	8	1	1	1	1	1	8					
Recital	PY.310.701	2					2	2					
Large Ensemble	PY.910.xxx	8		2	2	2	2	8					
Applied Minor	PY.010.100	4			1	1	1	4					
		54						54					
PROFESSIONAL STUDIES													
Explore	PY.123.101	1	1					1					
Build	PY.123.201	2		2				2					
Activate: Strategic Career Prep	PY.123.421	2			2			2					
Implement	PY.123.301	1			1			1					
		6						6					
SUPPORTIVE COURSES IN MUSIC													
Ear-training I-II	PY.715.123-123-223-224	8	2	2	2	2		8					
Keyboard Studies I-II	PY.715.155-156-255-256	8	2	2	2	2		8					
Music Theory 1-6	PY.710.111-112-211-212-311-312	18	3	3	3	3		18					
Music Theory: advanced electives	PY.710.6xx	3				3		3					
Orchestration	PY.710.413-414	6				3	3	6					
Basic Conducting	PY.330.311	1				1		1					
Music History I-IV	PY.610.311-312-313-314	8			2	2	2	8					
		52						55					
RECORDING ARTS													
Recording I-III   Fundamentals – Studio Tech	PY.550.111-112-211-212-311-312	12	2	2	2	2		12					
Recording IV-V   Studio Techniques-Production	PY.550.411-412-511-512	12				3	3	12					
Intro Electrical and Computer Engineering	EN.520.137	3			3			3					
Mastering Electronics	EN.520.230	2				2		2					
Mastering Electronics Laboratory	EN.520.231	2				2		2					
Psychoacoustics	PY.550.517	3					3	3					
Acoustical and Audio Measurements	PY.550.519	3					3	3					
Musical Acoustics-Electroacoustics	PY.550.515-516	6					3	6					
Internship	PY.550.419	4					4	4					
		47						47					
GENERAL STUDIES													
Core I: Analytical Thinking and Writing	PY.260.115	3	3					3					
Core II: Writing and Research Methods	PY.260.216	3		3				3					
Calculus I-II (KSAS)	AS.110.108-109	8	4	4				8					
Physics/Lab (KSAS)	AS.171.101-102	8		4	4			8					
		22						22					
ELECTIVES													
Professional Electives*	xxx.xxx	6						6					
		6						6					
TOTAL													
		187	22	21	22	22	19	15	22	22	10	12	187

\* Students choose one advanced elective in consultation with advisor. Recommended classes include: Digital Systems Fundamentals (EN.520.142), Circuits Signals and Systems (EN.520.213-214), Consumer Audio Systems (PY.550.611), and Audio System Design (PY.550.612).

†Students may elect Orchestration PY.710.413-414 in consultation with the department.

## Recording Arts Computer Music

MAJOR AREA			ONE	TWO	THREE	FOUR	FIVE	
Major Lesson	PY.100.100	32	4	4	4	4	4	32
Departmental Seminar	PY.350.545-546	8	1	1	1	1	1	8
Recital	PY.350.701	2					2	2
Large Ensemble	PY.910.xxx	8		2	2	2	2	8
		<b>50</b>						<b>50</b>
PROFESSIONAL STUDIES								
Explore	PY.123.101	1	1					1
Build	PY.123.201	2		2				2
Activate: Strategic Career Prep	PY.123.421	2			2			2
Implement	PY.123.301	1			1			1
		<b>6</b>						<b>6</b>
SUPPORTIVE COURSES IN MUSIC								
Ear-training I-II	PY.715.123-123-223-224	8	2	2	2	2		8
Keyboard Studies I-II	PY.715.155-156-255-256	8	2	2	2	2		8
Music Theory 1-6	PY.710.111-112-211-212-311-312	18	3	3	3	3	3	18
Instrumentation & Arranging†	PY.710.412	3					3	3
Advanced Theory Elective	PY.710.6xx	3				3		3
Introduction to Computer Music	PY.350.463-464	6		3	3			6
Introduction to Programming	PY.350.466	3			3			3
Music History I-IV	PY.610.311-312-313-314	8			2	2	2	8
		<b>57</b>						<b>57</b>
RECORDING ARTS								
Recording I-III   Fundamentals – Studio Tech	PY.550.111-112-211-212-311-312	12	2	2	2	2		12
Recording IV-V   Studio Techniques–Production	PY.550.411-412-511-512	12				3	3	12
Intro Electrical and Computer Engineering	EN.520.137	3			3			3
Mastering Electronics	EN.520.230	2				2		2
Mastering Electronics Laboratory	EN.520.231	2				2		2
Psychoacoustics	PY.550.517	3				3		3
Acoustical and Audio Measurements	PY.550.519	3				3		3
Musical Acoustics–Electroacoustics	PY.550.515-516	6					3	6
Internship	PY.550.419	4					4	4
		<b>47</b>						<b>47</b>
GENERAL STUDIES								
Core I: Analytical Thinking and Writing	PY.260.115	3	3					3
Core II: Writing and Research Methods	PY.260.216	3		3				3
Calculus I-II (KSAS)	AS.110.108-109	8	4	4				8
Physics/Lab (KSAS)	AS.171.101-102	8		4	4			8
		<b>22</b>						<b>22</b>
ELECTIVES								
Professional Electives*	xxx.xxx	6					6	6
		<b>6</b>						<b>6</b>
TOTAL								
		<b>188</b>	22	21	25	25	21	188

\* Students choose one advanced elective in consultation with advisor. Recommended classes include: Digital Systems Fundamentals (EN.520.142), Circuits Signals and Systems (EN.520.213-214), Consumer Audio Systems (PY.550.611), and Audio System Design (PY.550.612).

†Students may elect Orchestration PY.710.413-414 in consultation with the department.

## Recording Arts Guitar

MAJOR AREA			ONE	TWO	THREE	FOUR	FIVE	
Major Lesson	PY.100.100	32	4	4	4	4	4	32
Departmental Seminar	PY.470.545-546	8	1	1	1	1	1	8
Departmental Examination	PY.470.109-209	3	1	1	1			3
Half Recital	PY.470.309	1			1			1
Recital	PY.470.701	2				2		2
Large Ensemble	PY.910.xxx	8		2	2	2		8
Guitar Ensemble	PY.950.541, 542	6		1	1	1	1	6
Small Ensemble	PY.950.531-532	2				1	1	2
		<b>62</b>						<b>62</b>
PROFESSIONAL STUDIES								
Explore	PY.123.101	1	1					1
Build	PY.123.201	2		2				2
Activate: Strategic Career Prep	PY.123.421	2		2				2
Implement	PY.123.301	1			1			1
		<b>6</b>						<b>6</b>
SUPPORTIVE COURSES IN MUSIC								
Ear-training I-II	PY.715.123-124-223-224	8	2	2	2	2		8
Keyboard Studies I	PY.715.155-156	4	2	2				4
Guitar Music Skills I-II	PY.570.585-586-587-585	4	1	1	1	1		4
Music Theory 1-6	PY.710.111-112-211-212-311-31	18	3	3	3	3		18
Guitar Literature	PY.570.431-432	4			2	2		4
Guitar Pedagogy	PY.570.637-368	4				2	2	4
Music History I-IV	PY.610.311-312-313-314	8			2	2	2	8
		<b>50</b>						<b>50</b>
RECORDING ARTS								
Recording I-III   Fundamentals – Studio Tech	PY.550.111-112-211-212-311-31	12	2	2	2	2		12
Recording IV-V   Studio Techniques–Producti	PY.550.411-412-511-512	12				3	3	12
Intro Electrical and Computer Engineering	EN.520.137	3			3			3
Mastering Electronics	EN.520.230	2				2		2
Mastering Electronics Laboratory	EN.520.231	2				2		2
Psychoacoustics	PY.550.517	3				3		3
Acoustical and Audio Measurements	PY.550.519	3				3		3
Musical Acoustics–Electroacoustics	PY.550.515-516	6					3	6
Internship	PY.550.419	4					4	4
		<b>47</b>						<b>47</b>
GENERAL STUDIES								
Core I: Analytical Thinking and Writing	PY.260.115	3	3					3
Core II: Writing and Research Methods	PY.260.216	3		3				3
Calculus I-II (KSAS)	AS.110.108-109	8	4	4				8
Physics/Lab (KSAS)	AS.171.101-102	8		4	4			8
		<b>22</b>						<b>22</b>
ELECTIVES								
Professional Electives*	xxx.xxx	6					6	6
		<b>6</b>						<b>6</b>
TOTAL								
		<b>193</b>	23	23	22	23	21	193

\* Students choose one advanced elective in consultation with advisor. Recommended classes include: Digital Systems Fundamentals (EN.520.142), Circuits Signals and Systems (EN.520.213-214), Consumer Audio Systems (PY.550.611), and Audio System Design (PY.550.612).

## Recording Arts Jazz

MAJOR AREA			ONE	TWO	THREE	FOUR	FIVE						
Major Lesson	PY.100.100	32	4	4	4	4	4	32					
Jazz Seminar	PY.570.101-102	8	1	1	1	1	1	8					
Departmental Examination	PY.570.109-209-309	3		1	1			3					
Recital	PY.570.701	2					2	2					
Large Ensemble	PY.910.537-8	16	2	2	2	2	2	16					
Small Ensemble	PY.950.525-526	6		1	1	1	1	6					
		67						67					
PROFESSIONAL STUDIES													
Explore	PY.123.101	1	1					1					
Build	PY.123.201	2		2				2					
Activate: Strategic Career Prep	PY.123.421	2			2			2					
Implement	PY.123.301	1			1			1					
		6						6					
SUPPORTIVE COURSES IN MUSIC													
Jazz Fundamentals	PY.570.127-128	4	2	2				4					
Ear-training I	PY.715.123-124	4	2	2				4					
Keyboard Studies	PY.715.155-156	4	2	2				4					
Music Theory 1-2	PY.710.111-112	6	3	3				6					
Jazz Ear-training	PY.570.363-364	4		2	2			4					
Jazz Keyboard Studies	PY.570.259-260	4		2	2			4					
Advanced Jazz Harmony	PY.570.359-360	4			2	2		4					
Jazz Arranging and Composition	PY.570.361-362	4			2	2		4					
Jazz Composition	PY.570.459-460	4				2	2	4					
Jazz Improvisation I-II	PY.570.561-562-563-564	8		2	2		2	8					
Construct. Listening-Jazz History	PY.570.569-570	4	2	2				4					
Music History: Two of Four Offerings	PY. 610.311, 312, 313, 314	4			2	2		4					
		54						54					
RECORDING ARTS													
Recording I-III   Fundamentals – Studio Tech	PY.550.111-112-211-212-311-312	12	2	2	2	2		12					
Recording IV-V   Studio Techniques-Product	PY.550.411-412-511-512	12					3	12					
Intro Electrical and Computer Engineering	EN.520.137	3			3			3					
Mastering Electronics	EN.520.230	2				2		2					
Mastering Electronics Laboratory	EN.520.231	2				2		2					
Psychoacoustics	PY.550.517	3					3	3					
Acoustical and Audio Measurements	PY.550.519	3					3	3					
Musical Acoustics-Electroacoustics	PY.550.515-516	6					3	6					
Internship	PY.550.419	4					4	4					
		47						47					
GENERAL STUDIES													
Core I: Analytical Thinking and Writing	PY.260.115	3	3					3					
Core II: Writing and Research Methods	PY.260.216	3		3				3					
Calculus I-II (KSAS)	AS.110.108-109	8	4	4				8					
Physics/Lab (KSAS)	AS.171.101-102	8		4	4			8					
		22						22					
ELECTIVES													
Professional Electives*	xxx.xxx	6					6	6					
		6						6					
TOTAL													
		202	28	28	22	23	20	17	19	23	10	12	202

\* Students choose one advanced elective in consultation with advisor. Recommended classes include: Digital Systems Fundamentals (EN.520.142), Circuits Signals and Systems (EN.520.213-214), Consumer Audio Systems (PY.550.611), and Audio System Design (PY.550.612).

## Recording Arts Orchestral Instruments

MAJOR AREA			ONE	TWO	THREE	FOUR	FIVE	
Major Lesson	PY.100.100	32	4	4	4	4	4	32
Departmental Examination	PY.xxx.109–209–309	3	1		1	1		3
Recital	PY.xxx.701	2					2	2
Large Ensemble	PY.910.xxx	16	2	2	2	2	2	16
Small Ensemble	PY.950.531–532	2				1	1	2
		<b>55</b>						<b>55</b>
PROFESSIONAL STUDIES								
Explore	PY.123.101	1	1					1
Build	PY.123.201	2		2				2
Activate: Strategic Career Prep	PY.123.421	2			2			2
Implement	PY.123.301	1			1			1
		<b>6</b>						<b>6</b>
SUPPORTIVE COURSES IN MUSIC								
Ear-training I-II	PY.715.123–124–223–224	8	2	2	2			8
Keyboard Studies I-II	PY.715.155–156–255–256	8	2	2	2			8
Music Theory 1–5	PY.710.111–112–211–212	15	3	3	3	3		15
Music Theory 6 / Elective	PY.710.6xx	3				3		3
Basic Conducting	PY.330.111	1				1		1
Music History I-IV	PY.610.311–312–313–314	8			2	2	2	8
		<b>43</b>						<b>43</b>
RECORDING ARTS								
Recording I-III   Fundamentals – Studio Tech	PY.550.111–112–211–212–311–312	12	2	2	2	2		12
Recording IV–V   Studio Techniques–Production	PY.550.411–412–511–512	12				3	3	12
Intro Electrical and Computer Engineering	EN.520.137	3			3			3
Mastering Electronics	EN.520.230	2				2		2
Mastering Electronics Laboratory	EN.520.231	2				2		2
Psychoacoustics	PY.550.517	3				3		3
Acoustical and Audio Measurements	PY.550.519	3				3		3
Musical Acoustics–Electroacoustics	PY.550.515–516	6					3	6
Internship	PY.550.419	4					4	4
		<b>47</b>						<b>47</b>
GENERAL STUDIES								
Core I: Analytical Thinking and Writing	PY.260.115	3	3					3
Core II: Writing and Research Methods	PY.260.216	3		3				3
Calculus I–II (KSAS)	AS.110.108–109	8	4	4				8
Physics/Lab (KSAS)	AS.171.101–102	8		4	4			8
		<b>22</b>						<b>22</b>
ELECTIVES								
Professional Electives*	xxx.xxx	6					6	6
		<b>6</b>						<b>6</b>
TOTAL								
		<b>179</b>	23	23	21	22	17	179

\* Students choose one advanced elective in consultation with advisor. Recommended classes include: Digital Systems Fundamentals (EN.520.142), Circuits Signals and Systems (EN.520.213–214), Consumer Audio Systems (PY.550.611), and Audio System Design (PY.550.612).

### VARIATIONS:

— for Strings and Percussion:	<b>180 credits</b>	
Small Ensemble	PY.950.531–532	+2
— for Flute:	<b>178 credits</b>	
Piccolo Class	PY.430.463–464	[2]
[Taken as a required elective]		

### VARIATIONS:

— for Violin & Viola:	<b>178 credits</b>	
Junior Recital	PY.425.309	[2]
[Replaces 309 jury]		

## Recording Arts Piano

MAJOR AREA			ONE	TWO	THREE	FOUR	FIVE						
Major Lesson	PY.100.100	32	4	4	4	4	4	4	32				
Departmental Examination	PY.450.109–209–309	3		1		1			3				
Recital	PY.450.701	2					2		2				
Large Ensemble	PY.910.xxx	8		2	2	2	2		8				
Small Ensemble	PY.950.531–532	4				1	1	1	4				
		49							49				
PROFESSIONAL STUDIES													
Explore	PY.123.101	1	1						1				
Build	PY.123.201	2		2					2				
Activate: Strategic Career Prep	PY.123.421	2			2				2				
Implement	PY.123.301	1				1			1				
		6							6				
SUPPORTIVE COURSES IN MUSIC													
Ear–training I–II	PY.715.123–124–223–224	8	2	2	2	2			8				
Keyboard Skills for Piano Majors I–IV	PY.715.211–212–311–312	8			2	2	2		8				
Music Theory 1–5	PY.710.263–264	15	3	3	3	3			15				
Music Theory 6 / Elective	PY.710.6xx	3					3		3				
Sight Reading	PY.450.111–112	4	2	2					4				
Accompanying	PY.450.213–214	2			1	1			2				
Keyboard Literature I–IV	PY.450.411–412–413–414	8				2	2	2	8				
Piano Pedagogy	PY.450.667	2					2		2				
Music History I–IV	PY.610.311–312–313–314	8				2	2	2	8				
		58							58				
RECORDING ARTS													
Recording I–III   Fundamentals – Studio Tech	PY.550.111–112–211–212–311–312	12	2	2	2	2	2		12				
Recording IV–V   Studio Techniques–Production	PY.550.411–412–511–512	12					3	3	12				
Intro Electrical and Computer Engineering	EN.520.137	3				3			3				
Mastering Electronics	EN.520.230	2					2		2				
Mastering Electronics Laboratory	EN.520.231	2					2		2				
Psychoacoustics	PY.550.517	3						3	3				
Acoustical and Audio Measurements	PY.550.519	3						3	3				
Musical Acoustics–Electroacoustics	PY.550.515–516	6						3	6				
Internship	PY.550.419	4						4	4				
		47							47				
GENERAL STUDIES													
Core I: Analytical Thinking and Writing	PY.260.115	3	3						3				
Core II: Writing and Research Methods	PY.260.216	3		3					3				
Calculus I–II (KSAS)	AS.110.108–109	8	4	4					8				
Physics/Lab (KSAS)	AS.171.101–102	8			4	4			8				
		22							22				
ELECTIVES													
Professional Electives*	xxx.xxx	6							6				
		6							6				
TOTAL													
		188	21	21	22	23	22	19	18	20	10	12	188

\* Students choose one advanced elective in consultation with advisor. Recommended classes include: Digital Systems Fundamentals (EN.520.142), Circuits Signals and Systems (EN.520.213–214), Consumer Audio Systems (PY.550.611), and Audio System Design (PY.550.612).

## 2-1.03: Minors

Undergraduate students may pursue a minor in Liberal Arts, Music Theory, the Business of Music, or Musicology. All minor study is coordinated by the Office of Academic Affairs in consultation with the student's major teacher and the department offering the minor. Some credits may fulfill multiple requirements.



While students may begin taking coursework for a minor at any time, students may only complete the application for a minor after successfully playing a 209 jury. Any minor must be declared before the start of a student's final semester of study. Once the paperwork is completed in the Office of Academic Affairs, the Associate Dean will evaluate the student's requirements and consult with pertinent faculty members before making a final decision to approve the minor course of study. Students may begin an application by completing [this form](#).

Successful completion of a minor does not appear on a diploma but will appear on a transcript.

### **2-1.03.A: Business of Music**

Students take a customized curriculum with electives in three study areas: Accounting or Business Studies; Non-Profit/Arts Administration; and Communication/Marketing. Students may choose one additional elective from these study areas or an alternative course approved by the faculty. Electives may be taken at the Whiting School of Engineering (WSE), the Carey Business School, or the Krieger School of Arts and Sciences. Students complete the minor with a capstone project.

### **2-1.03.B: Historical Performance**

Students must take at least four credits in applied historical performance, including such courses as Baroque Flute Class, Baroque Violin, Viola da gamba, or Cello, and many others. Minor lessons are available and would fulfill the applied music requirement, but are not required. Please note that students taking minor lessons will incur the minor lesson fee for each semester of study. Students must play in Historical Performance Ensembles until earning at least four credits. Finally, students must earn at least 4 credits in Historical Performance coursework chosen in consultation with the faculty.

### **2-1.03.C: Liberal Arts**

Peabody students wishing to earn a Bachelor of Music degree with a minor in Liberal Arts must complete six courses at the Krieger School of Arts and Sciences on the Homewood campus with at least three at the 200 level or higher. At least one of the courses must be a writing-intensive course, with the designation "(w)" in the Homewood course listing. Introductory language courses and music courses may not be used for the minor.

Given the requirements of this minor and the nature of the coursework, the Liberal Arts minor essentially subsumes the Humanities elective requirement of the BM degree. All students applying for this minor must have their proposed program of study approved by the Associate Dean for Academic Affairs in consultation with the Chair of Humanities.

### **2-1.03.D: Musicology**

The Musicology minor is designed for students with an interest in music history beyond the core requirements. Students approved for the minor will take Music Bibliography and two graduate electives: one from the graduate offerings at Peabody and one from the musicology seminars offered on the Homewood campus. Students complete the minor with a personally supervised capstone project.

Any credits taken in pursuit of the Musicology minor may also be applied as general electives for the BM degree. Some of the courses taken for the minor may count as Humanities electives, but only on a case-by-case basis and in consultation with the Associate Dean for Academic Affairs and the Chair of Humanities. With the exception of Music Bibliography, students who matriculate to the five-year BM/MM program or continue in the MM program may not apply elective courses for the minor to their MM if those courses have already been counted as electives for the BM.

### **2-1.03.E: Music Theory**

The Music Theory minor cultivates talented undergraduate students through specialized study in music theory. Students take one advanced skills class and three advanced music theory seminars. Students complete the minor with a research paper on a topic chosen in consultation with the department chair and the instructor of a seminar in which they are enrolled.

## **2-1.04: Combined Degree Programs**

### **The Peabody-Homewood Double Degree Program**

Peabody and the Homewood schools of The Johns Hopkins University offer the opportunity for a limited number of students to pursue simultaneously a Bachelor of Music degree and either a Bachelor of Arts degree from the Krieger School of Arts and Sciences or a Bachelor of Science degree from the Whiting School of Engineering. Students must be admitted independently to Peabody and one of the Homewood schools and be invited to participate in the double degree program. Students who have begun their junior year of study are not eligible to enter the double degree program nor may students transfer into the program midyear. The double degree program takes five years to complete.

Students in the double degree program must maintain full-time enrollment in each semester of study, including lessons at Peabody and at least one class at Homewood. Administrative services such as registration, financial aid, and health care are provided to double degree students by the Homewood schools. Consequently, students in the double degree program do not receive Peabody merit scholarships or any other form of financial aid from Peabody. Double degree students must enroll in private lessons, at a minimum, and, for instrumental majors, large ensembles to maintain their status as Peabody degree candidates in the double degree program. Additional academic regulations about the double degree program can be found in the [e-catalog of the Homewood schools](#).

### **The Joint Degree Bachelor of Music with Yong Siew Toh Conservatory**

Qualified undergraduates in composition, piano performance, or orchestral instruments performance may apply to pursue a Bachelor of Music degree awarded jointly by Peabody and the Yong Siew Toh Conservatory of Music of the National University of Singapore. The joint degree aims to provide undergraduate music students from both conservatories with academic and performance experience in a global context.

Admission to the joint degree requires measures of assessment beyond the admission procedures for standard undergraduate admission. Peabody students who have matriculated to the BM

program may apply for the joint degree in their second semester of study. In addition to their audition and interview, potential students must demonstrate a strong command of the English language and a grade point average of at least 3.30 on a 4.0 scale. Applicants for the joint degree should also be capable of articulating why the joint degree program will have meaning for their musical and educational experience. Final admission decisions are made by a committee of faculty from both campuses.

The joint degree program combines elements of each conservatory's curriculum for specific majors. Peabody students begin in Baltimore and benefit from fixed terms of study in Singapore. Of eight total semesters of undergraduate study, Peabody students spend five semesters at Peabody and three semesters at Yong Siew Toh.

Peabody students admitted to the joint degree program remain Peabody students during the three semesters in which they study abroad, and all Peabody financial aid and scholarship will continue during their semesters in Singapore. Students are exempted from paying tuition and fees to the partner institution. Peabody may provide support for airfare and related expenses incurred by students traveling to the Singapore if available and merited.

## **2-1.05: Accelerated Graduate Degrees**

Qualified Peabody undergraduates have the option of applying to complete a master's degree in one additional year of study after completion of their bachelor's degree. The selection process takes place at the end of the third year of study. The admission process includes academic and performance elements as well as recommendations from faculty members. Students selected for the program maintain their initial financial assistance levels throughout the five years of study. Transfer students are ineligible for the program.

The selection process for both the BM/MM and BMRA/MA programs is managed by the Office of Academic Affairs. The Associate Dean for Academic Affairs, in consultation with faculty and the administration, makes the final decisions about admittance to the five-year programs. Because the selection process considers the results of the 309 jury, the final decisions are not announced until all spring grades have been recorded. For application forms, see [peabody.jhu.edu/academicaffairs](http://peabody.jhu.edu/academicaffairs).

### **2-1.05.A: Five-Year BM/MM Program**

Undergraduate students may apply for admittance to the BM/MM program in the academic year in which they are scheduled to perform their 309 jury or junior recital (or, for composition majors, in their junior year) by submitting an application and faculty recommendations to the Office of Academic Affairs by May 1 of that year.

Admittance to the BM/MM program is limited to outstanding performers with excellent academic records. The minimum requirements for applying are:

1. An average of A- and above in all major lessons and juries
2. Grades of B+ or higher in each of the following areas: two or more semesters of the core music history courses; four or more semesters of the core music theory courses; two or more semesters of ear-training/sight-singing courses; and two or more semesters of keyboard skills courses

3. A minimum cumulative grade point average of 3.67
4. Three letters of recommendation (one of which must be from the major teacher) submitted to the Office of Academic Affairs, either in hard copy form or via email to the Academic Program Coordinator

Admittance into the BM/MM program includes the proviso that a student's fourth and fifth years of performance or composition study be with a single studio teacher unless there are circumstances that require special arrangements to be made by the Associate Dean for Academic Affairs. Students who wish to complete a BM in performance or composition and then earn an MM in Musicology, Music Theory Pedagogy, or Performance/Pedagogy are also eligible to apply for this program but may be required to complete additional application requirements. Students in the BM/ MM program are not permitted to pursue more than one MM degree.

### **2-1.05.B: Five-Year BMRA/MA Program**

Qualified students enrolled in the Bachelor of Music in Recording Arts (BMRA) program have the option of applying to complete the Master of Arts degree in Audio Sciences in their fifth year of study. Admittance to the BMRA/MA program requires the same prerequisites as admission to the BM/MM program but also requires a recommendation from the Recording Arts faculty. Unlike the BM in performance or composition, the BMRA is already a five-year degree program. Admission to the BMRA/MA does not extend financial aid arrangements beyond the fifth year of study, nor does it guarantee continued major lessons in performance or composition.

## **2-2: The Bachelor of Fine Arts Degree (BFA)**

The Peabody Conservatory BFA Dance program endeavors to prepare exceptional 21st century performers, choreographers, teachers, and future leaders dedicated to pushing the boundaries between dance and science and expanding the role and relevance of dance in both traditional and non-traditional contexts.

### **Program Goals**

- Synthesize technical mastery of studio instruction and feedback into an expressive performance informed by a conceptual understanding of the medium.
- Communicate complex dance ideas and concepts to students and general audiences.
- Teach technique and repertoire with a pedagogy informed by contemporary models of movement education and somatic therapies that protect students from injury.
- Lead projects that locate a role for dance for a variety and plurality of individuals and communities.
- Understand and argue for a role for dance and movement beyond the traditional boundaries of performance and into the arena of biomechanical research

## **2-2.01: BFA Dance Degree Requirements**

### **Dance Core and Performance**

All BFA students take Ballet I-IV and Modern I-IV concurrently: students dance in both classes in each semester of enrollment. Transfer students are placed at the appropriate level at matriculation and continue through the sequence until graduation. Students are required to participate in rehearsals and performances as assigned. Auditions for performances are held several times each year. All BFA students are required to attend auditions, unless other arrangements have been made with the Chair.

Additional off-campus performances may be scheduled throughout the year.

### **Dance Theory and Choreography**

Dance Theory courses should be taken in the order recommended in the curricular grid, any substitution must be approved by the Chair. Similarly, the choreography courses should be taken in sequential order: Improv/Authentic Movement (PY.830.202) and Choreography I-III (PY.830.301-302,404).

### **Humanities**

All BFA students are required to successfully complete Humanities courses, beginning with a two-year Core Curriculum (12 credits). The majority of Peabody students will take the Core Curriculum in their first two years of study. However, students in need of intense writing instruction will take six credits of Writing Intensive in their first year and begin the Core Curriculum in their second year.

### **Humanities Core Curriculum**

First year: required for all students, except for students taking Critical Writing Intensive: Core I: Analytical Thinking and Writing (3 credits, fall), PY.260.115 Core II: Writing and Research Methods (3 credits, spring), PY.260.216

Second year: required of all students Core III: Critical Methods (3 credits, fall and spring), PY.260.359 Core IV: Art, Culture, and Society (3 credits, fall and spring), PY.260.360

### **Critical Writing Intensive**

Critical Writing Intensive (PY.260.023) is a yearlong course designed for students who have inadequate preparation in formal writing skills. Both Writing Intensive courses involve close coordination with faculty members teaching the Core Curriculum. The second semester of Writing Intensive incorporates visits to Core courses in order to familiarize students with the coursework ahead.

## Humanities Electives

Upon completion of the first year of the Humanities core or by the third year of study, students begin to take the appropriate number of Humanities elective courses. At least one of these courses (or three credits) must be a class at the .300 level, which indicates that the course engages with secondary literature or requires a substantial research paper. While students may take some courses at Homewood or elsewhere, Peabody's Humanities Department provides a variety of courses designed specifically for Peabody students.

<b>TECHNIQUE &amp; PERFORMANCE</b>			ONE		TWO		THREE		FOUR		
Ballet I-IV	PY.800.101-402	24	3	3	3	3	3	3	3	3	24
Modern I-IV	PY.800.103-404	24	3	3	3	3	3	3	3	3	24
Rehearsal/Performance Collaboration	PY.800.501-502	6	1	1	1	1	1	1			6
Student Dance Company	PY.800.503-504	4							2	2	4
		<b>58</b>									<b>58</b>
<b>DANCE THEORY &amp; COMPOSITION</b>											
Music for Dance	PY.830.101	3	3								3
Somatic Practices I-II	PY.810.201-202	6			3	3					6
Dance of the Diaspora I	PY.820.301	3					3				3
Critical Dance Studies I-II	PY.820.201-202	6			3	3					6
Improv/Authentic Movement	PY.830.202	2				2					2
Choreography I-III	PY.830.301-302,404	9					3	3		3	9
Dance Production	PY.830.102	2		2							2
Dance Pedagogy	PY.820.401	3							3		3
		<b>34</b>									<b>34</b>
<b>PROFESSIONAL STUDIES</b>											
Explore	PY.123.101	1	1								1
Build	PY.123.201	2			2						2
Implement	PY.123.301	1					1				1
		<b>4</b>									<b>4</b>
<b>GENERAL STUDIES</b>											
Core I: Analytical Thinking and Writing	PY.260.115	3	3								3
Core II: Writing and Research Method	PY.260.216	3		3							3
Core III: Critical Methods	PY.260.343	3			3						3
Core IV: Art, Culture, and Society	PY.260.360	3				3					3
Physiology Elective *	xxx.xxx	3					3				3
Humanities Coursework	xxx.xxx	9						3	3	3	9
		<b>24</b>									<b>24</b>
<b>ELECTIVES</b>											
Electives	xxx.xxx	9		3					3	3	9
		<b>9</b>									<b>6</b>
<b>TOTAL</b>											
		<b>129</b>	14	15	18	18	17	13	17	17	<b>129</b>

\* Students take one approved course in anatomy or physiology. Options

NR.110.200 Nutrition (4 credits, online)

NR.110.204 Anatomy with Lab (4 credits, online)

## 2-3: The Master of Music Degree (MM)

The program leading to the degree of Master of Music provides for intensive development of performance skills, extensive knowledge of the literature in the major field of study, and achievement of a broadened knowledge of the art.

### 2-3.01: MM Curricular Components

The Master of Music degree requires between 30 and 50 credit hours. The total number of credits varies by major; a detailed list for each major follows. The requirements for each degree must be satisfied with coursework at Peabody, certified transfer credits, or placement examination. Performance, Conducting, and Composition students are required to remain enrolled in one-hour major lessons for four semesters of full-time study. Musicology and Music Theory Pedagogy majors are required to maintain full-time enrollment for four semesters of study.

### Admission Requirements

Students applying for the Master of Music degree program present transcripts, test scores, and recommendations before playing an audition. The details of this process may be found at [peabody.jhu.edu/admissions](http://peabody.jhu.edu/admissions). Successful applicants must matriculate into the Master of Music degree program in the fall semester of the calendar year in which they auditioned. The Conservatory does not defer entrance into degree programs or allow students to begin in the spring semester. Matriculating MM students must meet the following criteria:

1. A Bachelor of Music degree or the equivalent from an accredited institution.
2. Evidence of a degree recital or an approved equivalent must be submitted in the form of a degree recital program or credit listed on the student's transcript.
3. All entering students are required to take placement examinations in music theory, musicology, and ear-training.
4. International students admitted to Peabody must take responsibility to improve their English in preparation for their Peabody coursework. Based on review of transcripts and test scores (TOEFL or IELTS) some students will be required to enroll in International Student Preparation for Success: an online course offered for one-time charge that must be completed in the summer before matriculating to the Master of Music degree program. Students who are placed in ESL courses in their first semester are only permitted to enroll in graduate seminars in music theory or musicology after satisfactorily completing the remedial coursework into which they are placed.

### Transfer Credits

A maximum of six semester hours of graduate study (coursework) completed at other accredited institutions may be applied to the Master of Music degree program at Peabody at the discretion of department chairs and the Associate Dean for Academic Affairs. Credits for work completed at Peabody before matriculation into the MM degree program may also be transferred.

## **Review Courses**

Deficiencies in the areas of music theory, ear-training, musicology, keyboard skills, or English must be corrected by remedial study at the Conservatory. Students placed in ESL courses in their first semester are only permitted to enroll in graduate seminars in music theory or musicology after satisfactorily completing the remedial coursework into which they are placed. Review courses do not count toward fulfillment of degree requirements, and the grades earned are not calculated in the student's GPA; however, the hours are counted as part of the course load for tuition determination. Students must satisfy any review requirements in music theory, musicology, or keyboard skills before enrolling in other graduate-level courses in these fields.

All requirements for the Master of Music degree program must be completed within five years of the date of initial registration.

### **2-3.02.A: Applied Enrollments**

#### **Major Lessons**

Master of Music students in performance and composition must enroll in major lessons through their last semester of the degree timeframe. Any change to studio assignment must be approved by the Associate Dean for Academic Affairs (Studio Assignments) and students must earn at least a B- in major lessons (Academic Standing).

#### **Hearings and Recitals**

The progress of each student is monitored by the department every year. Advancement and assessment are accomplished by individual lessons and departmental hearings. Every performance major must play a recital or a hearing in each year of study. Lessons and recitals are the essential learning modalities of a conservatory education but are also for-credit classes. Students must achieve at least a B- in lessons in order to maintain satisfactory academic progress. A student who does not play a recital or hearing in each academic year is not considered to be making satisfactory academic progress.

MM performance majors are required to play a recital as the culmination of their degree program.

#### **Portfolios**

Degree Candidates majoring in composition and computer music must submit a portfolio of works, including an orchestral work of approximately 10 minutes' duration, to the Office of Academic Affairs by April 15 of the year in which they intend to graduate. The portfolio must contain only compositions written during the student's time of study at Peabody.

#### **Ensembles**

Master of Music students majoring in orchestral instruments must participate in large ensemble each semester of enrollment for major study as assigned. Large ensemble auditions are held during Orientation Week. Ensemble credits beyond those required cannot be counted as elective credit. MM students majoring in composition are required to



take two semesters of a choral ensemble in the first year of residence. The regulations for performing in large ensembles, which are set by the Ensemble Office, may be found at [peabody.jhu.edu/ensembleoffice](http://peabody.jhu.edu/ensembleoffice).

All graduate instrumental majors in the MM program participate in one or two semesters of chamber music as required by the individual program (this may be studio accompanying for pianists).

## **2-3.03.B: Academic Enrollments**

### **Professional Studies**

All graduate students complete the Professional Studies Curriculum. Matriculating MM students take Build (PY.123.201) in their first year of study, which is delivered in a hybrid online/face-to-face format. On successful completion of this course, graduates will be grouped in small cohorts for Implement (PY.123.301): a project-based, mentored experience within the community.

### **Music Theory and Musicology**

MM students are required to take between four and five graduate seminars in music theory and musicology as part of their degree program.

As an enrollment prerequisite for all graduate music theory and musicology seminars, students must pass online placement exams offered early in the summer before matriculation. Students who do not pass one or both exams are encouraged to take online review courses which are offered for a one-time tuition charge. Students may not enroll in a graduate music theory seminar until they have passed the online test or completed the online review class in music theory; students may not enroll in a graduate musicology seminar until they have passed the online test or completed the online review class in musicology.

Students who are placed in ESL courses in their first semester are only permitted to enroll in graduate seminars in music theory or musicology after satisfactorily completing the remedial coursework into which they are placed. As such, placement in ESL may delay completion of the MM degree beyond two years.

### **Music Bibliography**

MM students are strongly encouraged to take Music Bibliography in their first year of study. International students who test into English as a Second Language Level I (PY.225.001,003) are not permitted to take Music Bibliography until they have successfully completed their first year of English studies. Exceptions are made only in consultation with the Musicology faculty, the ESL faculty, and the Associate Dean for Academic Affairs.

### **Electives and Other Requirements**

Unless otherwise specified, the term elective means class elective. Ensemble credits cannot be counted as elective credits. Only courses designated as “G” (Graduate Elective) in the master schedule of classes may be used to fulfill graduate elective requirements. Curricular Practical

Training may be used to fulfill a maximum of three elective credits. Questions about the appropriateness of courses for elective credit can be directed to the Registrar's Office.

For some curricula, certain requirements are not offered for credit. For example, departmental hearings for performers or foreign language exams in voice and musicology do not appear on transcripts. Other requirements do appear on transcripts, but the credits are not applied in fulfillment of a degree, such as remedial coursework. In every case, students must complete all requirements to remain in good standing and complete the Master of Music degree.

## 2-3.02: MM Curricula

### 2-1.02.A: Master of Music in Performance Curricula

#### Composition

MAJOR AREA			ONE		TWO		
Major Lesson	PY.100.100	16	4	4	4	4	16
Departmental Seminar	PY.310.845-846	4	1	1	1	1	4
Composition Portfolio	PY.310.691	2				2	2
Large Ensemble/Chorus*	PY.910.811-812	4	2	2			4
		<b>26</b>					<b>26</b>
PROFESSIONAL STUDIES							
Build	PY.123.201	2	2				2
Activate: Strategic Career Prep	PY.123.421	2		2			2
Implement	PY.123.301	1			1		1
		<b>5</b>					<b>5</b>
SUPPORTIVE COURSES IN MUSIC							
Music Bibliography	PY.610.651	2	2				2
Musicology Seminars	PY.610.6xx	6		3		3	6
Music Theory Seminars	PY.710.6xx	6	3		3		6
		<b>14</b>					<b>14</b>
ELECTIVES							
Electives	PY.xxx.xxx	3		3			3
		<b>3</b>					<b>3</b>
TOTAL							
		<b>48</b>	14	15	9	10	<b>48</b>

\* Composition Students must take Chorus in their first year of stu

## Computer Music

MAJOR AREA			ONE		TWO		
Major Lesson	100 • 100	16	4	4	4	4	16
Departmental Seminar	PY.350.845–846	4	1	1	1	1	4
Capstone Project	PY.xxx.xxx	2				2	2
		<b>22</b>					<b>22</b>
PROFESSIONAL STUDIES							
Build	PY.123.201	2	2				2
Activate: Strategic Career Prep	PY.123.421	2		2			2
Implement	PY.123.301	1			1		1
		<b>5</b>					<b>5</b>
SUPPORTIVE COURSES IN MUSIC							
Music Bibliography	PY.610.651	2	2				2
History of Electroacoustic Music	PY.350.840	3		3			3
Musicology Seminar	PY.610.6xx	3				3	3
Music Theory Seminars	PY.710.6xx	6		3	3		6
Digital Music Programming	PY.350.837–838	4	2	2			4
Studio Techniques	PY.350.835	3	3				3
Synthesis Theory	PY.350.867–868	6			3	3	6
		<b>27</b>					<b>11</b>
TOTAL							
		<b>54</b>	14	15	12	13	<b>54</b>

### VARIATIONS: [Each degree specifies a capstone project]

<b>CM Composition</b>	<b>54 Credits</b>	
CM Composition Portfolio	PY.350.693	[2]
<b>CM Performance/Concert Productio</b>	<b>54 Credits</b>	
Recitals	190.695	[2]
<b>CM Performance/Concert Productio</b>	<b>54 Credits</b>	
Thesis	PY.350.691	[2]

## Conducting, Orchestral

MAJOR AREA			ONE		TWO		
Conducting Seminar	PY.330.845–846	16	4	4	4	4	16
Recital	PY.330.721	2				2	2
		<b>18</b>					<b>18</b>
PROFESSIONAL STUDIES							
Build	PY.123.201	2	2				2
Activate: Strategic Career Prep	PY.123.421	2		2			2
Implement	PY.123.301	1			1		1
		<b>5</b>					<b>5</b>
SUPPORTIVE COURSES IN MUSIC							
Music Bibliography	PY.610.651	2	2				2
Musicology Seminars	PY.610.6xx	6		3		3	6
Music Theory Seminars	PY.710.6xx	6	3		3		6
		<b>14</b>					<b>14</b>
ELECTIVES							
Electives	PY.xxx.xxx	3		3			3
		<b>3</b>					<b>3</b>
TOTAL							
		<b>40</b>	11	12	8	9	<b>40</b>

## Conducting, Wind

MAJOR AREA			ONE		TWO		
Major Lesson	PY.100.100	16	4	4	4	4	16
Recital	PY.330.721	2				2	2
Conducting Seminar	PY.330.849-850	4	1	1	1	1	4
		<b>22</b>					<b>22</b>
PROFESSIONAL STUDIES							
Build	PY.123.201	2	2				2
Activate: Strategic Career Prep	PY.123.421	2		2			2
Implement	PY.123.301	1			1		1
		<b>5</b>					<b>5</b>
SUPPORTIVE COURSES IN MUSIC							
Music Bibliography	PY.610.651	2	2				2
Musicology Seminars	PY.610.6xx	6		3		3	6
Music Theory Seminars	PY.710.6xx	6	3		3		6
Orchestration/ Wind Ensemble*	PY.710.692	3				3	3
		<b>17</b>					<b>17</b>
ELECTIVES							
Electives	PY.xxx.xxx	3		3			3
		<b>3</b>					<b>3</b>
TOTAL							
		<b>47</b>	12	13	9	13	<b>47</b>

\* With the permission of the major teacher, students may substitute Orchestration (710 • 413-4

## Guitar

MAJOR AREA			ONE		TWO		
Major Lesson	PY.100.100	16	4	4	4	4	16
Recital	PY.470.721	2				2	2
Chamber Ensemble	PY.950.531, 532	1		1			1
Guitar Ensemble	PY.950.841-842	2	1	1			2
Guitar Seminar	PY.470.845-846	2			1	1	2
		<b>23</b>					<b>23</b>
PROFESSIONAL STUDIES							
Build	PY.123.201	2	2				2
Activate: Strategic Career Prep	PY.123.421	2		2			2
Implement	PY.123.301	1			1		1
		<b>5</b>					<b>5</b>
SUPPORTIVE COURSES IN MUSIC							
Music Bibliography	PY.610.651	2	2				2
Musicology Seminars	PY.610.6xx	6		3		3	6
Music Theory Seminars	PY.710.6xx	6	3		3		6
Guitar Literature	PY.470.631-632	4	2	2			4
Lute Literature and Notation	PY.380.433-434	4			2	2	4
Guitar Pedagogy	PY.470.637-638	4	2	2			4
		<b>26</b>					<b>26</b>
TOTAL							
		<b>54</b>	16	15	11	12	<b>54</b>

### VARIATION

Peabody B.M. Guitar Alumni		54 credits
Electives	PY.xxx.xxx	6
Minus Guitar Pedagogy	PY.470.637-638	-4
Minus Guitar Ensemble	PY.950.841-842	-2

# Harpsichord

MAJOR AREA			ONE		TWO		
Major Lesson	PY.100.100	16	4	4	4	4	16
Recital	PY.380.721	2				2	2
Baltimore Baroque Band	PY.910.827-828	4	2	2			4
Baroque Ensemble	PY.950.827-828	2			1	1	2
		<b>24</b>					<b>24</b>
PROFESSIONAL STUDIES							
Build	PY.123.201	2	2				2
Activate: Strategic Career Prep	PY.123.421	2		2			2
Implement	PY.123.301	1			1		1
		<b>5</b>					<b>5</b>
SUPPORTIVE COURSES IN MUSIC							
Music Bibliography	PY.610.651	2	2				2
Baroque Performance Practice	PY.610.634	3		3			3
Musicology Seminar	PY.610.6xx	3			3		3
Music Theory Seminars	PY.710.6xx	6	3			3	6
Continuo I-II	PY.380.315-445	4	2	2			4
Harpsichord Literature	PY.380.421-422	2	1	1			2
Harpsichord Tuning	PY.380.491	1			1		1
Baroque Ornamentation	PY.380.441-442	4			2	2	4
		<b>25</b>					<b>25</b>
ELECTIVES							
Electives	PY.xxx.xxx	3		3			3
		<b>3</b>					<b>3</b>
TOTAL							
		<b>57</b>	16	17	12	12	<b>57</b>

# Historical Performance Instruments

MAJOR AREA			ONE		TWO	
Major Lesson	PY.100.100	16	4	4	4	4
Recital	PY.380.721	2			2	2
		<b>18</b>				<b>18</b>
PROFESSIONAL STUDIES						
Build	PY.123.201	2	2			2
Activate: Strategic Career Prep	PY.123.421	2		2		2
Implement	PY.123.301	1			1	1
		<b>5</b>				<b>5</b>
SUPPORTIVE COURSES IN MUSIC						
Music Bibliography	PY.610.651	2	2			2
Baroque Performance Practice	PY.610.634	3		3		3
Musicology Seminar	PY.610.6xx	3			3	3
Music Theory Seminars	PY.710.6xx	6	3		3	6
		<b>14</b>				<b>14</b>

BAROQUE OBOE			ONE		TWO	
Major Area and Supportive Courses						
Early Wind Literature	PY.610.433-434	2	1	1		2
Baltimore Baroque Band	PY.910.827-828	4			2	2
Baroque Ensemble	PY.950.827-828	2	1	1		2
		<b>8</b>				<b>8</b>
TOTAL						
		<b>44</b>				

RECORDER			ONE		TWO	
Major Area and Supportive Courses						
Early Wind Literature	PY.610.433-434	2	1	1		2
Recorder Consort	PY.380.355-356	2			1	1
Renaissance Ensemble	PY.950.829-830	4	2	2		4
Baltimore Baroque Band	PY.910.827-828	4			2	2
Baroque Ensemble	PY.950.827-828	2	1	1		2
		<b>14</b>				<b>14</b>
TOTAL						
		<b>50</b>				

TRAVERSO			ONE		TWO	
Major Area and Supportive Courses						
Early Wind Literature	PY.610.433-434	2	1	1		2
Baltimore Baroque Band	PY.910.827-828	4			2	2
Baroque Ensemble	PY.950.827-828	2	1	1		2
		<b>8</b>				<b>8</b>
TOTAL						
		<b>44</b>				

RENAISSANCE LUTE			ONE		TWO	
Major Area and Supportive Courses						
Continuo I-II	PY.380.315-445	4	2	2		4
Lute Literature and Notation	PY.380.433-434	4			2	2
Theorbo Minor	PY.050.100	2		2		2
Renaissance Ensemble	PY.950.829-830	4	2	2		4
Baroque Ensemble	PY.950.827-828	2			1	1
Renaissance Chamber Ensemble	PY.950.853-854	2	1	1		2
		<b>18</b>				<b>18</b>
TOTAL						
		<b>54</b>				

BAROQUE LUTE / THEORBO			ONE		TWO	
Major Area and Supportive Courses						
Continuo I-II	PY.380.315-445	4	2	2		4
Lute Literature and Notation	PY.380.433-434	4			2	2
Renaissance Lute Minor	PY.050.100	2		2		2
Baltimore Baroque Band	PY.910.827-828	4			2	2
Baroque Ensemble	PY.950.827-828	2	1	1		2
		<b>16</b>				<b>16</b>
TOTAL						
		<b>52</b>				

BAROQUE VIOLIN			ONE		TWO	
Major Area and Supportive Courses						
Baltimore Baroque Band	PY.910.827-828	4			2	2
Baroque Ensemble	PY.950.827-828	2	1	1		2
Literature Electives	PY.380. xxx	2	1	1		2
		<b>8</b>				<b>8</b>
TOTAL						
		<b>44</b>				

BAROQUE VIOLONCELLO			ONE		TWO	
Major Area and Supportive Courses						
Viola da Gamba Minor Lessons	PY.050.100	2		2		2
Literature Electives	PY.380. xxx	2	1	1		2
Baltimore Baroque Band	PY.910.827-828	4			2	2
Baroque Ensemble	PY.950.827-828	2	1	1		2
		<b>10</b>				<b>10</b>
TOTAL						
		<b>46</b>				

## Organ

MAJOR AREA			ONE		TWO		
Major Lesson	PY.100.100	16	4	4	4	4	16
Recital	PY.460.721	2				2	2
Chamber Ensemble	PY.950.831, 832	2		1	1		2
		<b>20</b>					<b>20</b>
PROFESSIONAL STUDIES							
Build	PY.123.201	2	2				2
Activate: Strategic Career Prep	PY.123.421	2		2			2
Implement	PY.123.301	1			1		1
		<b>5</b>					<b>5</b>
SUPPORTIVE COURSES IN MUSIC							
Music Bibliography	PY.610.651	2	2				2
Musicology Seminars	PY.610.6xx	6		3		3	6
Music Theory Seminars	PY.710.6xx	6	3		3		6
		<b>14</b>					<b>14</b>
ELECTIVES							
Electives	PY.xxx.xxx	3		3			3
		<b>3</b>					<b>3</b>
TOTAL							
		<b>42</b>	11	13	9	9	<b>42</b>

\* The following courses are recommended

and may be required by the department:

Resources /Church Organist PY.530.425-426

Organ Literature PY.460.423-424

## Orchestral Instruments

MAJOR AREA			ONE		TWO		
Major Lesson	PY.100.100	16	4	4	4	4	16
Recital	PY.xxx.721	2				2	2
Large Ensemble	PY.910.xxx	8	2	2	2	2	8
Chamber Ensemble	PY.950.831, 832	1		1			1
		<b>27</b>					<b>27</b>
PROFESSIONAL STUDIES							
Build	PY.123.201	2	2				2
Activate: Strategic Career Prep	PY.123.421	2		2			2
Implement	PY.123.301	1			1		1
		<b>5</b>					<b>5</b>
SUPPORTIVE COURSES IN MUSIC							
Music Bibliography	PY.610.651	2	2				2
Musicology Seminars	PY.610.6xx	6		3		3	6
Music Theory Seminars	PY.710.6xx	6	3		3		6
		<b>14</b>					<b>14</b>
ELECTIVES							
Electives	PY.xxx.xxx	3		3			3
		<b>3</b>					<b>3</b>
TOTAL							
		<b>49</b>	13	15	10	11	<b>49</b>

### VARIATIONS:

— for Violin, Viola and Cello	<b>50 credits</b>	
Small Ensemble	950 • 832	1
— for Flute:	<b>49 credits</b>	
Piccolo Class	530 • 463 or 464	[1]
[Taken as a required elective]		

## Piano

MAJOR AREA			ONE		TWO		
Major Lesson	PY.100.100	16	4	4	4	4	16
Recital	PY.450.721	2				2	2
Chamber Ensemble	PY.950.831, 832	2		1	1		2
		<b>20</b>					<b>20</b>
PROFESSIONAL STUDIES							
Build	PY.123.201	2	2				2
Activate: Strategic Career Prep	PY.123.421	2		2			2
Implement	PY.123.301	1			1		1
		<b>5</b>					<b>5</b>
SUPPORTIVE COURSES IN MUSIC							
Music Bibliography	PY.610.651	2	2				2
Musicology Seminars	PY.610.6xx	6		3		3	6
Advanced Keyboard Skills for Pianists*	PY.715.633-634	4	2	2			4
Analysis of 19th-Century Piano Literature	PY.710.647	3				3	3
Music Theory Seminars	PY.710.6xx	6	3		3		6
		<b>21</b>					<b>21</b>
ELECTIVES							
Electives	PY.xxx.xxx	3		3			3
		<b>3</b>					<b>3</b>
TOTAL							
		<b>49</b>	13	15	9	12	<b>49</b>

### VARIATION:

— Peabody BM/Piano Alum **45 credits**  
 - Advanced Keyboard Skills for Pianists PY.715.633-634 -4

\* Alumni who completed the Peabody BM courses in Keyboard Skills (PY.715.211-213, PY.715.311-312) with a grade of B or higher are exempt

## Piano: Ensemble Arts

MAJOR AREA			ONE		TWO		
Major Lesson	PY.100.100	16	4	4	4	4	16
Recital	PY.450.721-722	4		2		2	4
		<b>20</b>					<b>20</b>
PROFESSIONAL STUDIES							
Build	PY.123.201	2	2				2
Activate: Strategic Career Prep	PY.123.421	2		2			2
Implement	PY.123.301	1			1		1
		<b>5</b>					<b>5</b>
SUPPORTIVE COURSES IN MUSIC							
Music Bibliography	PY.610.651	2	2				2
Musicology Seminars	PY.610.6xx	6		3		3	6
Music Theory Seminars	PY.710.6xx	6	3		3		6
Sonata Class	PY.450.621-622	4		2	2		4
Accompanying and Coaching Skills	PY.450.619-620	4	2	2			4
Advanced Accompanying	PY.450.813-814	4			2	2	4
		<b>26</b>					<b>26</b>
TOTAL							
		<b>51</b>	13	15	12	11	<b>51</b>



## Piano: Ensemble Arts Vocal Accompanying

MAJOR AREA			ONE		TWO		
Major Lesson	PY.100.100	16	4	4	4	4	16
Language and Diction Proficiency*	----	0					0
Two Recitals	PY.450.721-722	4		2		2	4
Student Coach, Opera Workshop	PY.450.639	1			1		1
Student Coach, Opera Theatre	PY.450.640	2				2	2
		<b>23</b>					<b>23</b>
PROFESSIONAL STUDIES							
Build	PY.123.201	2	2				2
Activate: Strategic Career Prep	PY.123.421	2		2			2
Implement	PY.123.301	1			1		1
		<b>5</b>					<b>5</b>
SUPPORTIVE COURSES IN MUSIC							
Music Bibliography	PY.610.651	2	2				2
Musicology Seminars	PY.610.6xx	6		3		3	6
Music Theory Seminars	PY.710.6xx	6	3		3		6
Accompanying and Coaching Skills I	PY.450.619-620	4	2	2			4
Accompanying and Coaching Skills II	PY.450.625-626	4			2	2	4
Advanced Accompanying	PY.450.813-814	4			2	2	4
		<b>26</b>					<b>26</b>
TOTAL							
		<b>54</b>	13	13	13	15	<b>54</b>

\* All candidates must meet language and diction standards in English and two of the following three languages: Italian, German, and French. These requirements may be satisfied by successful completion of a departmental exam in translation and pronunciation, or by completing the appropriate diction course and the equivalent of one year of college-level study in each language.

## Voice

MAJOR AREA			ONE		TWO		
Major Lesson	PY.100.100	16	4	4	4	4	16
Vocal Coaching	PY.186.611–612	2			1	1	2
Language and Diction Proficiency*	----	0					0
Recital	PY.530.721	2				2	2
		<b>20</b>					<b>20</b>
PROFESSIONAL STUDIES							
Build	PY.123.201	2	2				2
Activate: Strategic Career Prep	PY.123.421	2		2			2
Implement	PY.123.301	1			1		1
		<b>5</b>					<b>5</b>
SUPPORTIVE COURSES IN MUSIC							
Music Bibliography	PY.610.651	2	2				2
Musicology Seminars	PY.610.6xx	6		3		3	6
Music Theory Seminars	PY.710.6xx	6	3		3		6
Vocal Literature Electives**	PY.530.xxx	4	2	2			
		<b>18</b>					<b>14</b>
TOTAL							
		<b>43</b>	13	11	9	10	<b>43</b>

\* All candidates for the M.M. in voice must meet language and diction standards in French, German, Italian, and English, which will be assessed in early in their first semester of study. Students who are designated for remedial work in language and diction will be reassessed at their graduate hearing at the end of their first year and must demonstrate improvement before performing their recital.

\*\* In order to count as a Vocal Literature elective, a course must include in-class performances of repertoire. Approved courses include but are not limited to: Singing in Russian, Russian Songs and Arias, Advanced Lieder Studies, Advanced Vocal Repertoire in French, Arioso and Recitative, Music for the Voice – 20th and 21st Centuries, and Oratorio.

## 2-1.02.A: Master of Music: Academic Majors

### MM Performance/Pedagogy

PEDAGOGY CONCENTRATION			ONE		TWO		
Pedagogy Practicum	(Chose One)	4	2	2			4
Pedagogy Internship	PY.520.615	2			2		2
Internship Seminar	PY.520.617	1			1		1
Portfolio Development	PY.520.618	1				1	1
TOTAL							
		<b>8</b>	2	2	3	1	<b>8</b>

Pedagogy Practicum	(Chose One)	
Guitar Pedagogy	PY.470.637–638	[4]
Harp Pedagogy	PY.420.629–647	[4]
Piano Pedagogy	PY.450.667–668	[4]
Violin/Viola Pedagogy	PY.425.651–652	[4]
Violoncello Pedagogy	PY.425.641–642	[4]
Vocal Pedagogy and Lab	PY.530.683–684	[4]
Pedagogy Elective	(Choose One)	
Psychology of Music Teaching	PY.510.611	[2]
Music Theory Pedagogy	PY.710.649	[3]
Independent Study	PY.530.998	[2]

## Music Education

### MAJOR AREA

Psychology of Music Teaching & Learning	PY.510.611	2
Research in Music Education	PY.510.612	2
History and Philosophy of Music Education	PY.510.613	2
Music Education Electives*	PY.510.6xx	8
Independent Field Study	PY.510.691	4
		<b>18</b>

### SUPPORTIVE COURSES IN MUSIC

Music Bibliography	PY.610.651	2
Musicology Seminars	PY.610.6xx	6
Music Theory Seminars	PY.710.6xx	6
		<b>14</b>

### TOTAL

**32**

ONE		TWO		
2				2
	2			2
		2		2
2	2	2	2	8
		2	2	4
				<b>18</b>
2				2
	3		3	6
3		3		6
				<b>14</b>
9	7	9	7	<b>32</b>

### \*Possible Electives Include:

Supervision and Curriculum Development	PY.510.614
Graduate Practicum	PY.510.621
Conducting Wind Literature	PY.510.624
Music Education and Society	PY.510.626

## Musicology

### MAJOR AREA

Seminars in Musicology	PY.610.63x	12
Musicology Colloquium	PY.610.847–848	3
Graduate Research	PY.610.755–756	4
Master's Thesis	PY.610.691	2
Applied Minor Lessons or Ensemble	xxx.xxx	2
		<b>23</b>

### PROFESSIONAL STUDIES

Build	PY.123.201	2
Activate: Strategic Career Prep	PY.123.421	2
Implement	PY.123.301	1
		<b>5</b>

### SUPPORTIVE COURSES IN MUSIC

Music Bibliography	PY.610.651	2
Music Theory Seminars	PY.710.6xx	6
		<b>8</b>

### ELECTIVES

Electives*	AS.xxx.xxx	3
		<b>3</b>

### TOTAL

**39**

ONE		TWO		
3	3	3	3	12
3				3
		2	2	4
			2	2
	2			2
				<b>23</b>
2				2
	2			2
		1		1
				<b>5</b>
2				2
		3	3	6
				<b>8</b>
		3		3
				<b>3</b>
10	7	12	10	<b>39</b>

\* To be selected in consultation with the Chair of Musicology from courses offered at the Krieger School of Arts and Sciences.

## Music Theory Pedagogy

MAJOR AREA			ONE		TWO		
Baroque Counterpoint*	PY.710.634	3	3				3
Analysis Courses	Choose Two	6		3		3	6
Twentieth Century Analysis Course	Chose One	3			3		3
Music Theory Pedagogy	PY.710.649	3	3				3
Music Theory Internship	PY.710.650	3			3		3
Music Theory Pedagogy Project	PY.710.685	3				3	3
		<b>21</b>					<b>21</b>
PROFESSIONAL STUDIES							
Build	PY.123.201	2	2				2
Activate: Strategic Career Prep	PY.123.421	2		2			2
Implement	PY.123.301	1			1		1
		<b>5</b>					<b>5</b>
SUPPORTIVE COURSES IN MUSIC							
Music Bibliography	PY.610.651	2	2				2
Musicology Seminars	PY.610.6xx	6		3		3	6
		<b>8</b>					<b>8</b>
ELECTIVES							
Electives	PY.xxx.xxx	3		1	2		3
		<b>3</b>					<b>3</b>
TOTAL							
		<b>37</b>	10	9	9	9	<b>37</b>

\*Students who test out of Baroque counterpoint take  
Renaissance Counterpoint PY.710.633

### Possible Analysis Courses Include:

Analysis and Performance	PY.710.655
Analytical Techniques	PY.710.702
Baroque Style and Practice	PY.710.637
Fugue from Bach to Shostakovich	PY.710.677
Schenkerian Analysis	PY.710.623
Styles Analysis	PY.710.635
Thinking by Ear: Common-Practice	PY.710.713

## 2-4: The Master of Arts Degree (MA)

The Master of Arts program in Audio Sciences was developed in conjunction with members of the professional audio community to provide students with the technical knowledge and musical skills necessary to work at an advanced level in the field of audio and/or acoustics. The program is intended both for current audio professionals who wish to obtain a post-baccalaureate credential and individuals with a background in science, technology, and/or music who are seeking additional training in order to gain employment in the audio or acoustics industry.

## Admission

Admission requires an undergraduate degree in architecture, audio technology, computer sciences, electrical engineering, mechanical engineering, physics, or recording sciences. Undergraduate coursework must include one year of college physics and one year of calculus. Additional requirements are a background in music with the ability to play an instrument at a high school level, courses in music history, and skills sufficient to enter Music Theory 1. International students must demonstrate competencies in English commensurate with expectations for Peabody's Master of Music degree program.

## Requirements

Students choose from two tracks: a concentration in Recording and Production or an emphasis on Acoustical Studies. Core coursework includes Music Theory 1, Musical Acoustics, Electroacoustics, Psychoacoustics, and Physical Acoustics. The remaining coursework in each track consists of courses specific to the concentration chosen by the student in accordance with his or her background and professional goals.

The Acoustical Studies concentration is designed to prepare students to work as professionals in the fields of acoustical consulting, sound systems design, acoustical product design, and sound systems integration. The program provides a thorough grounding in acoustical fundamentals and design practices to enable graduates to begin careers in these specialized fields.

The Recording and Production concentration is designed to prepare students to work as professionals in the audio/video production field and as recording and broadcast engineers. The program draws on each student's previous work in the pertinent undergraduate field to build skills that are applied to the proper use of professional digital and analog audio recording and production equipment.

## Curricula

### Acoustical Studies

MAJOR AREA			ONE		TWO	
Musical Acoustics	PY.550.515	3	3			3
Electroacoustics	PY.550.516	3		3		3
Psychoacoustics	PY.550.517	3			3	3
Acoustical and Audio Measurements	PY.550.519	3			3	3
Physical Acoustics	PY.550.623	3			3	3
Architectural Acoustics	PY.550.624	3		3		3
Audio Visual System Design	PY.550.625	3	3			3
Noise Control	PY.550.626	2		2		2
Acoustical Modeling	PY.550.627	2	2			2
Graduate Seminar	PY.550.6xx	4	2		2	4
Acoustics Design Practicum	PY.550.640	3			3	3
		<b>32</b>				<b>32</b>
SUPPORTIVE COURSES IN MUSIC						
Music Theory Seminars	PY.710.6xx	6			3	3
		<b>6</b>				<b>6</b>
TOTAL						
		<b>38</b>	10	8	11	9
						<b>38</b>

## Recording and Production

MAJOR AREA			ONE		TWO		
Music and Technology	PY.550.611	3	3				3
Audio Science and Technology	PY.550.612	3		3			3
Advanced Recording Systems	PY.550.511–512	6	3	3			6
Advanced Studio Production	PY.550.513–514	6			3	3	6
Musical Acoustics	PY.550.515	3			3		3
Psychoacoustics	PY.550.517	3	3				3
Electroacoustics	PY.550.516	3				3	3
Physical Acoustics	PY.550.623	3			3		3
		<b>30</b>					<b>30</b>
SUPPORTIVE COURSES IN MUSIC							
Music Theory Seminars	PY.710.6xx	6		3		3	6
		<b>6</b>					<b>6</b>
TOTAL							
		<b>36</b>	9	9	9	9	<b>36</b>

## 2-5: The Doctor of Musical Arts (DMA)

The program leading to the degree of Doctor of Musical Arts (DMA) provides students with the highest level of professional training in the art of musical performance or the craft of musical composition. To this end, applied study in the major field is supported by extensive academic work in musicology and music theory. The Doctor of Musical Arts degree certifies that its holder is a sophisticated professional with the requisite skills and understanding to be an effective leader in his or her field.

### 2-5.01: DMA Requirements

#### The DMA Guidelines

The procedures for meeting the requirements of the DMA program are listed in the DMA Guidelines, which are published and archived by the Office of Academic Affairs. The DMA Guidelines apply to each student that matriculates in the fall semester of its publication. What follows is an adumbration of the essential requirements.

#### Admissions

Students applying for the Doctor of Musical Arts degree program present transcripts, recommendations, and an analytical or historical essay written within the previous two years before: playing a live audition, sitting for an interview, and completing examinations in music theory and musicology. The details of this process may be found at [peabody.jhu.edu/admissions](http://peabody.jhu.edu/admissions). Successful applicants must matriculate into the Doctor of Musical Arts degree program in the fall semester of the calendar year in which they auditioned. The Conservatory does not defer entrance into degree programs or allow students to begin in the spring semester. Students matriculating into the Doctor of Musical Arts degree program should present evidence of a Master of Music

degree or its demonstrated equivalent. Prior to applying to Peabody, a DMA candidate should have taken a course in Music Bibliography or its demonstrated equivalent; if not, the student will be required to enroll in PY.610.651 Music Bibliography.

## **Residency**

The program of study for the Doctor of Musical Arts degree normally requires an attendance of two years. Student must attend full time for at least one year (earning a minimum of 18 credits and a maximum of 36 credits for one academic year. Students in the United States on an F-1 visa must remain full-time for the duration of their studies. All requirements for the Doctor of Musical Arts degree must be completed within seven academic years from the date of initial DMA registration. Exceptions to this regulation may be granted by the Doctoral Committee under extraordinary circumstances.

## **Degree-in-Progress**

After passing the Preliminary Oral Examination, completing all academic requirements, and performing at least two recitals—or the number of recitals prescribed by the department— DMA students achieve Degree-in-Progress (DIP) status. For the purposes of student loans and visas, Degree-in-Progress students are full-time students.

## **Registration Requirements**

Admission to candidacy is determined in part by the results of the four written qualifying examinations: Language Proficiency, Major Field, Music History, and Music Theory. All examinations are graded on a “pass/fail” basis. A student who fails any qualifying examinations twice must petition the Doctoral Committee for permission to take the examination a third time.

Written exams are created by the respective faculty advisor in a student’s Advisory Committee and administered by the Office of Academic Affairs. They may be taken during the following periods beginning in the second year of coursework:

- October through November
- January through March (Spring Break)
- 15 May to 15 August
- Doctoral Candidacy

On completing all qualifying exams, and any remaining solo, concerto, and/or chamber music recitals (for performance majors), a DMA student is considered a Doctoral Candidate. During the period of candidacy, the student completes Final Oral Exam, the Final Document, and a lecture recital (for Performance Majors). For further details, students should refer to the DMA Guidelines.

## 2-5.02: DMA Curricula

### Composition

MAJOR AREA			ONE		TWO		DIP	Σ
Major Lesson	PY.100.100	16	4	4	4	4		16
Departmental Seminar	PY.310.845-846	4	1	1	1	1		4
Compositions/Commentary	PY.310.793	3					3	3
		<b>23</b>						<b>23</b>
PROFESSIONAL STUDIES								
Build	PY.123.201	0						0
Activate	PY.123.421	2		2				2
Implement	PY.123.301	0						0
		<b>2</b>						<b>2</b>
SUPPORTIVE COURSES IN MUSIC								
Musicology Colloquium	PY.610.847, 848	3	3					3
Musicology Seminars	PY.610.6xx	6		3	3			6
Music Theory Seminars	PY.710.6xx	12	3	3	3	3		12
Graduate Research	PY.610.755	2					2	2
Consultation [DIP]	PY.610.813	2					2	2
		<b>25</b>						<b>25</b>
ELECTIVES								
Electives	xxx.xxx	7	2	2	3			7
Humanities Elective	xxx.xxx	3				3		3
		<b>10</b>						<b>10</b>
TOTAL								
		<b>60</b>	13	15	14	11	7	<b>60</b>



## Orchestral Conducting

MAJOR AREA			ONE		TWO		DIP	Σ
Conducting Seminar	PY.330.847-848	16	4	4	4	4		16
Recital	PY.330.721	2	2					2
Recital	PY.330.722	2		2				2
Recital	PY.330.723	2			2			2
Recital	PY.330.725	2				2		2
Recital (lecture)	PY.470.727	2					2	2
Document	PY.610.792	2					2	2
		<b>28</b>						<b>28</b>
PROFESSIONAL STUDIES								
Build	PY.123.201	0	0					0
Activate	PY.123.421	2		2				2
Implement	PY.123.301	0			0			0
		<b>2</b>						<b>2</b>
SUPPORTIVE COURSES IN MUSIC								
Musicology Colloquium	PY.610.847, 848	3	3					3
Musicology Seminar	PY.610.6xx	3			3			3
Music Theory Seminars	PY.710.6xx	6		3		3		6
Graduate Research	PY.610.755	2					2	2
Consultation [DIP]	PY.610.813	2					2	2
		<b>16</b>						<b>16</b>
ELECTIVES								
Electives	xxx.xxx	13	5	5	3			13
Humanities Elective	xxx.xxx	3				3		3
		<b>16</b>						<b>16</b>
TOTAL								
		<b>62</b>	14	16	12	12	8	<b>62</b>

**Wind Conducting**

<b>MAJOR AREA</b>			ONE		TWO		DIP	$\Sigma$
Major Lesson	PY.100.100	16	4	4	4	4		16
Conducting Seminar	PY.330.851-852	4	1	1	1	1		4
Recital (or PWE Performance)	PY.330.721	2	2					2
Recital	PY.330.722	2		2				2
Recital	PY.330.723	2			2			2
Document	PY.610.792	2					2	2
		<b>28</b>						<b>28</b>
<b>PROFESSIONAL STUDIES</b>								
Build	PY.123.201	0	0					0
Activate	PY.123.421	2		2				2
Implement	PY.123.301	0			0			0
		<b>2</b>						<b>2</b>
<b>SUPPORTIVE COURSES IN MUSIC</b>								
Musicology Colloquium	PY.610.847, 848	3	3					3
Musicology Seminar	PY.610.6xx	3			3			3
Music Theory Seminars	PY.710.6xx	6		3		3		6
Graduate Research	PY.610.755	2					2	2
Consultation [DIP]	PY.610.813	2					2	2
		<b>16</b>						<b>16</b>
<b>ELECTIVES</b>								
Electives	xxx.xxx	13	5	5	3			13
Humanities Elective	xxx.xxx	3				3		3
		<b>16</b>						<b>16</b>
<b>TOTAL</b>								
		<b>62</b>	15	17	13	11	6	<b>62</b>

## Guitar

MAJOR AREA			ONE		TWO		DIP	Σ
Major Lesson	PY.100.100	16	4	4	4	4		16
Recital (solo)	PY.470.721	2	2					2
Recital (solo)	PY.470.722	2		2				2
Recital (solo)	PY.470.723	2			2			2
Recital (concerto)	PY.470.725	2				2		2
Recital (chamber-music)	PY.470.726	2					2	2
Recital (lecture)	PY.470.727	2					2	2
Document	PY.610.792	2					2	2
		<b>30</b>						<b>30</b>
PROFESSIONAL STUDIES								
Build	PY.123.201	0	0					0
Activate	PY.123.421	2		2				2
Implement	PY.123.301	0			0			0
		<b>2</b>						<b>2</b>
SUPPORTIVE COURSES IN MUSIC								
Musicology Colloquium	PY.610.847, 848	3	3					3
Musicology Seminar	PY.610.6xx	3			3			3
Music Theory Seminars	PY.710.6xx	6		3		3		6
Graduate Research	PY.610.755	2					2	2
Consultation [DIP]	PY.610.813	2					2	2
		<b>16</b>						<b>16</b>
ELECTIVES								
Electives	xxx.xxx	9	3	3	3			9
Humanities Elective	xxx.xxx	3				3		3
		<b>12</b>						<b>12</b>
TOTAL								
		<b>60</b>	12	14	12	12	10	<b>60</b>

## Historical Performance Instruments

MAJOR AREA			ONE		TWO		DIP	$\Sigma$
Major Lesson	PY.100.100	16	4	4	4	4		16
Recital (solo)	PY.380.721	2	2					2
Recital (solo)	PY.380.722	2		2				2
Recital (solo)	PY.380.723	2			2			2
Recital (concerto)	PY.380.725	2				2		2
Recital (chamber-music)	PY.380.726	2					2	2
Recital (lecture)	PY.380.727	2					2	2
Document	PY.610.792	2					2	2
		<b>30</b>						<b>30</b>
PROFESSIONAL STUDIES								
Build	PY.123.201	0	0					0
Activate	PY.123.421	2		2				2
Implement	PY.123.301	0			0			0
		<b>2</b>						<b>2</b>
SUPPORTIVE COURSES IN MUSIC								
Musicology Colloquium	PY.610.847, 848	3	3					3
Musicology Seminar	PY.610.6xx	3			3			3
Music Theory Seminars	PY.710.6xx	6		3		3		6
Graduate Research	PY.610.755	2					2	2
Consultation [DIP]	PY.610.813	2					2	2
		<b>16</b>						<b>16</b>
ELECTIVES								
Electives	xxx.xxx	9		3	3	3		9
Humanities Elective	xxx.xxx	3				3		3
		<b>12</b>						<b>12</b>
TOTAL								
		<b>60</b>	9	14	12	15	10	<b>60</b>

## Orchestral Instruments

MAJOR AREA			ONE		TWO		DIP	Σ
Major Lesson	PY.100.100	16	4	4	4	4		16
Recital (solo)	PY.xxx.721	2	2					2
Recital (solo)	PY.xxx.722	2		2				2
Recital (solo)	PY.xxx.723	2			2			2
Recital (concerto)	PY.xxx.725	2				2		2
Recital (chamber-music)	PY.xxx.726	2					2	2
Recital (Lecture)	PY.xxx.727	2					2	2
Document	PY.610.792	2					2	2
		<b>30</b>						<b>30</b>
PROFESSIONAL STUDIES								
Build	PY.123.201	0	0					0
Activate	PY.123.421	2		2				2
Implement	PY.123.301	0			0			0
		<b>2</b>						<b>2</b>
SUPPORTIVE COURSES IN MUSIC								
Musicology Colloquium	PY.610.847, 848	3	3					3
Musicology Seminar	PY.610.6xx	3			3			3
Music Theory Seminars	PY.710.6xx	6		3		3		6
Graduate Research	PY.610.755	2					2	2
Consultation [DIP]	PY.610.813	2					2	2
		<b>16</b>						<b>16</b>
ELECTIVES								
Electives	xxx.xxx	9	3	3	3			9
Humanities Elective	xxx.xxx	3				3		3
		<b>12</b>						<b>12</b>
TOTAL								
		<b>60</b>	12	14	12	12	10	<b>60</b>

## Organ and Piano

MAJOR AREA			ONE		TWO		DIP	Σ
Major Lesson	PY.100.100	16	4	4	4	4		16
Recital (solo)	PY.450.721	2	2					2
Recital (solo)	PY.450.722	2		2				2
Recital (solo)	PY.450.723	2			2			2
Recital (concerto)	PY.450.725	2				2		2
Recital (chamber-music)	PY.450.726	2					2	2
Recital (lecture)	PY.450.727	2					2	2
Document	PY.610.792	2					2	2
		<b>30</b>						<b>30</b>
PROFESSIONAL STUDIES								
Build	PY.123.201	0	0					0
Activate	PY.123.421	2		2				2
Implement	PY.123.301	0			0			0
		<b>2</b>						<b>2</b>
SUPPORTIVE COURSES IN MUSIC								
Musicology Colloquium	PY.610.847, 848	3	3					3
Musicology Seminar	PY.610.6xx	3			3			3
Music Theory Seminars	PY.710.6xx	6		3		3		6
Piano Seminar	PY.450.845	1			1			1
Graduate Research	PY.610.755	2					2	2
Consultation [DIP]	PY.610.813	2					2	2
		<b>17</b>						<b>17</b>
ELECTIVES								
Electives	xxx.xxx	9	3	3	3			9
Humanities Elective	xxx.xxx	3				3		3
		<b>12</b>						<b>12</b>
TOTAL								
		<b>61</b>	12	14	13	12	10	<b>61</b>



## Voice

MAJOR AREA			ONE		TWO		DIP	Σ
Major Lesson	PY.100.100	16	4	4	4	4		16
Coaching	PY.186.711-714	4	1	1	1	1		4
Recital (solo)	PY.530.721	2	2					2
Recital (solo)	PY.530.722	2		2				2
Recital (solo)	PY.530.723	2			2			2
Recital (solo)	PY.530.725	2				2		2
Recital (chamber-music)	PY.530.726	2					2	2
Recital (lecture)	PY.530.727	2					2	2
Document	PY.610.792	2					2	2
		<b>34</b>						<b>34</b>
PROFESSIONAL STUDIES								
Build	PY.123.201	0	0					0
Activate	PY.123.421	2		2				2
Implement	PY.123.301	0			0			0
		<b>2</b>						<b>2</b>
SUPPORTIVE COURSES IN MUSIC								
Musicology Colloquium	PY.610.847, 848	3	3					3
Musicology Seminar	PY.610.6xx	3			3			3
Music Theory Seminars	PY.710.6xx	6		3		3		6
Graduate Research	PY.610.755	2					2	2
Consultation [DIP]	PY.610.813	2					2	2
		<b>16</b>						<b>16</b>
ELECTIVES								
Electives	xxx.xxx	6		3	3			6
Humanities Elective	xxx.xxx	3				3		3
		<b>9</b>						<b>9</b>
TOTAL								
		<b>61</b>	10	15	13	13	10	<b>61</b>

## 2-5.03: Degree Advising Committees

The Office of Academic Affairs oversees the work of DMA students in coordination with the major teacher, an Academic Advisory Committee, and the Doctoral Committee. Some departments assign a group of faculty to grade all recitals for performance majors, which may be considered a second advisory committee, or Major Field Committee.

- The Academic Advisory Committee consists of the major teacher, a Musicology Advisor, and a Music Theory Advisor. This committee is available to the student for consultation and advice concerning curriculum and possible dissertation or paper topics. Members of this committee also submit appropriate questions for the written qualifying examinations and sit on the oral qualifying examination committee. The members of the Academic Advisory Committee are selected by the student but appointed by the Associate Dean for Academic Affairs and must be confirmed before the student becomes a Degree-in-Progress student.
- The Major Field Advisory Committee consists of the major teacher and other faculty members from the specific department. The Major Field Advisory Committee are

responsible for approving the student's repertoire list, approving and jurying all the student's recitals, and submitting questions for the Major Field qualifying examination. In smaller teaching units, the Major Field Advisory Committee may be the department.

- The Doctoral Committee is a standing committee of the Conservatory Faculty Government that oversees all aspects of each student's program in coordination with the Office of Academic Affairs. The Doctoral Committee is comprised of eight faculty members Senior Associate Dean of Institute Studies and meets monthly during each academic year.

## **2-6: The Performer's Certificate (PC)**

The Performer's Certificate is designed to train students with outstanding musical ability for careers in performance without the academic component of the Bachelor of Music curriculum. Majors are available in guitar, orchestral instruments, organ, piano, and voice.

The Performer's Certificate is normally a three-year course of study, with a minimum residency of two years. At least 80 semester hours of course credit are needed for the completion of requirements. Candidates must participate in ensembles throughout their period of study.

A student who has matriculated into the Performer's Certificate program may later transfer into the Bachelor of Music degree program with the approval of the Associate Dean for Academic Affairs and the Undergraduate Committee.

The admission requirements for the Performer's Certificate are the same as those for the Bachelor of Music degree program. Students should consult the Peabody website at [peabody.jhu.edu/admissions](http://peabody.jhu.edu/admissions) for complete information. Pre-screening recordings are required for some majors.



## Curricula

### Guitar

#### MAJOR AREA

Major Lesson	PY.100.100	24
Departmental Seminar	PY.470.545-546	6
Departmental Examination	PY.470.109-209	2
Recital	PY.470.701	2
Chorus	PY.910.xxx	8
Guitar Ensemble	PY.950.541-542	6
Small Ensemble	PY.950.531-532	2
		<b>50</b>

#### SUPPORTIVE COURSES IN MUSIC

Friday Noon:30 Recital Series	PY.360.501-502	1
Friday Noon:30 Alternate Project	PY.360.503-504	1
Ear-training I-II	PY.715.123-124-223-224	8
Keyboard Studies I	PY.715.155-156	4
Guitar Music Skills I-II	PY.470.585-586-587-588	4
Music Theory 1-6	PY.710.111-112-211-212-311-312	18
Guitar Literature	PY.470.631-632	4
Guitar Pedagogy	PY.470.637-638	4
Music History I-IV	PY.610.311-312-313-314	8
		<b>52</b>

#### TOTAL

**102**

ONE		TWO		THREE		
4	4	4	4	4	4	24
1	1	1	1	1	1	6
	1		1			2
					2	2
		2	2	2	2	8
1	1	1	1	1	1	6
				1	1	2
						<b>50</b>
$\frac{1}{2}$	$\frac{1}{2}$					1
		$\frac{1}{2}$	$\frac{1}{2}$			1
2	2	2	2			8
2	2					4
1	1	1	1			4
3	3	3	3	3	3	18
				2	2	4
				2	2	4
		2	2	2	2	8
						<b>52</b>
15	16	17	18	18	20	<b>102</b>

### Orchestral Instruments

#### MAJOR AREA

Major Lesson	PY.100.100	24
Departmental Examination	xxx.109-209	2
Recital	PY.xxx.701	2
Large Ensemble	PY.910.xxx	12
Small Ensemble	PY.950.531-532	4
		<b>44</b>

#### SUPPORTIVE COURSES IN MUSIC

Friday Noon:30 Recital Series	PY.360.501-502	1
Friday Noon:30 Alternate Project	PY.360.503-504	1
Ear-training I-II	PY.715.123-124-223-224	8
Keyboard Studies I-II	PY.715.155-156-255-256	8
Music Theory 1-6	PY.710.111-112-211-212-311-312	18
Basic Conducting	PY.330.311	1
Music History I-IV	PY.610.311-312-313-314	8
		<b>45</b>

#### TOTAL

**89**

ONE		TWO		THREE		
4	4	4	4	4	4	24
	1		1			2
					2	2
2	2	2	2	2	2	12
1	1	1	1			4
						<b>44</b>
$\frac{1}{2}$	$\frac{1}{2}$					1
		$\frac{1}{2}$	$\frac{1}{2}$			1
2	2	2	2			8
2	2	2	2			8
3	3	3	3	3	3	18
					1	1
		2	2	2	2	8
						<b>45</b>
15	16	17	18	11	14	<b>89</b>

# Organ

## MAJOR AREA

Major Lesson	PY.100.100	24
Departmental Seminar	PY.460.545-546	6
Departmental Examination	PY.460.109-209	2
Recital	PY.460.701	2
Large Ensemble	PY.910.xxx	12
		<b>46</b>

## SUPPORTIVE COURSES IN MUSIC

Friday Noon:30 Recital Series	PY.360.501-502	1
Friday Noon:30 Alternate Project	PY.360.503-504	1
Ear-training I-II	PY.715.123-124-223-224	8
Keyboard Skills/Piano Majors I-I	PY.715.211-212	4
Music Theory 1-6	PY.710.111-112-211-212-311-312	15
Sight Reading	PY.450.111-112	4
Resources /Church Musicians	PY.460.425-426	6
Continuo I: Figured Bass	PY.380.315	2
Organ Literature	PY.460.423-424	6
Basic Conducting	PY.330.311	1
Music History I-IV	PY.610.311-312-313-314	8
		<b>56</b>

## TOTAL

**102**

ONE		TWO		THREE		
4	4	4	4	4	4	24
1	1	1	1	1	1	6
	1		1			2
					2	2
2	2	2	2	2	2	12
						<b>46</b>
½	½					1
		½	½			1
2	2	2	2			8
		2	2			4
3	3	3	3	3		15
2	2					4
				3	3	6
				2		2
				3	3	6
					1	1
		2	2	2	2	8
						<b>56</b>
15	16	17	18	20	18	<b>102</b>

# Piano

## MAJOR AREA

Major Lesson	PY.100.100	24
Departmental Examination	PY.450.109-209-309	2
Recital	PY.450.701	2
Large Ensemble	PY.910.xxx	8
Small Ensemble	PY.950.531-532	4
		<b>40</b>

## SUPPORTIVE COURSES IN MUSIC

Friday Noon:30 Recital Series	PY.360.501-502	1
Friday Noon:30 Alternate Project	PY.360.503-504	1
Ear-training I-II	PY.715.123-124-223-224	8
Keyboard Skills/Piano Majors I-I	PY.715.211-213-311-312	8
Music Theory 1-6	PY.710.111-112-211-212-311-312	18
Sight Reading	PY.450.111-112	4
Accompanying	PY.450.213-214	2
Keyboard Literature I-IV	PY.450.411-412-413-414	8
Piano Pedagogy	PY.450.667	2
Music History I-IV	610.311-312-313-314	8
		<b>60</b>

## TOTAL

**100**

ONE		TWO		THREE		
4	4	4	4	4	4	24
	1		1			2
					2	2
		2	2	2	2	8
		1	1	1	1	4
						<b>40</b>
½	½					1
		½	½			1
2	2	2	2			8
		2	2	2	2	8
3	3	3	3	3	3	18
2	2					4
		1	1			2
		2	2	2	2	8
				2		2
		2	2	2	2	8
						<b>60</b>
12	13	20	21	18	18	<b>100</b>

## Voice

MAJOR AREA			ONE		TWO		THREE		
Major Lesson	PY.100.1	24	4	4	4	4	4	4	24
Vocal Coaching	PY.186.311-312-411-412	4			1	1	1	1	4
Departmental Examination	PY.530.109-209-309	2		1		1			2
Recital	PY.530.701	2						2	2
Large Ensemble	PY.910.xxx	8	2	2	2	2			8
Opera Performance Electives	PY.910.54x	3				1	1	1	3
		<b>43</b>							<b>43</b>
SUPPORTIVE COURSES IN MUSIC									
Friday Noon:30 Recital Series	PY.360.501-502	1	½	½					1
Friday Noon:30 Alternate Project	PY.360.503-504	1			½	½			1
Ear-training I-II	PY.710.123-124-223-224	8	2	2	2	2			8
Keyboard Studies I-II	PY.710.155-156-255-256	8	2	2	2	2			8
Music Theory 1-6	PY.710.111-112-211-212-311-312	18	3	3	3	3	3	3	18
English Diction	PY.530.121	2	2						2
Italian Diction	PY.530.122	2		2					2
German Diction	PY.530.221	2			2				2
French Diction	PY.530.222	2				2			2
Vocal Literature I	PY.530.311	3					3		3
Vocal Literature II	PY.530.313	3						3	3
Stage Movement and Acting for Oper:	PY.540.391,491	2		1	1				2
Music History I-IV	PY.610.311-312-313-314	8			2	2	2	2	8
		<b>60</b>							<b>60</b>
GENERAL STUDIES									
Italian I	250.111-112	8	4	4					8
German I	240.111-112	6			3	3			6
French I	PY.250.131-132	6					3	3	6
		<b>20</b>							<b>20</b>
TOTAL									
		<b>123</b>	20	22	23	24	17	19	<b>123</b>

## 2-7: The Graduate Performance Diploma (GPD)

The Graduate Performance Diploma (GPD) program is designed to meet the needs of highly accomplished graduate-level performers who wish to pursue a more performance-intensive goal without the academic requirements of the MM or DMA.

### Admissions

Students may pursue majors in orchestral instruments, guitar, historical performance instruments and voice, jazz, organ, piano, and voice. Students applying for the Graduate Performance Diploma degree program present transcripts, test scores, and recommendations before playing an audition. Before matriculating into the Graduate Performance Diploma program, accepted students must produce a Performer's Certificate, an undergraduate degree in music from a recognized institution, or equivalent qualifications. The details of this process may be found at [peabody.jhu.edu/admissions](http://peabody.jhu.edu/admissions).

## Residency

For students that are new to the Peabody Conservatory, the Graduate Performance Diploma requires four semesters of full-time study. Students who matriculate for this two-year GPD program are expected to complete four semesters of major lessons and two recitals in two years. Students who begin the GPD after a prior degree program at Peabody (the PC, BM, or MM) are expected to complete the degree in one year and will only receive scholarship for one year. Students who begin a one-year GPD are expected to complete two semesters of major lessons and two recitals in one year. In all that follows, the two-year GPD refers to students who are new to Peabody and the one-year GPD refers to students who have just completed at prior degree.

GPD students are not permitted to enroll on a part-time basis.

## Major Area

Each student taking applied music must demonstrate satisfactory progress as determined by the faculty. Study in the major field must continue through the last semester of enrollment. Any change to studio assignment must be approved by the Associate Dean for Academic Affairs (Studio Assignments).

All GPD students are required to play two recitals as part of their diploma requirements. The following majors have additional options:

- Performance majors in voice may use an opera role in lieu of one of the two recitals, but only if the role has been approved by the Voice Department as being of appropriate size and scope. An approved opera role must be registered as a GPD recital through the Concert Office.
- Performance majors in percussion will play a juried performance of orchestral repertoire as the second recital.
- For all other majors, one of the recitals may be a chamber music recital with the permission of the major applied department.

Any student who does not present a graded recital in a given year will be required to perform at a graded hearing before the department faculty at the end of the spring semester. A student who does not play a recital or hearing in each year of enrollment will not be considered to be in Good Standing ([Academic Standing for Graduate Students](#)).

## Ensembles

GPD candidates majoring in orchestral instruments must participate in the large ensembles as assigned during each semester of enrollment. Historical performance students play in Historical Performance ensembles. There is no large ensemble requirement for other Graduate Performance Diploma candidates. The regulations for performing in large ensembles, which are set by the Ensemble Office, may be found in the Procedural Regulations section of the catalog or at [peabody.jhu.edu/ensembleoffice](http://peabody.jhu.edu/ensembleoffice).

## Related Requirements

GPD students may choose electives from music theory, musicology, repertoire studies, Curricular Practical Training, or other music courses at or above the 400 level. With the approval of the Associate Dean for Academic Affairs, undergraduate courses with special career relevance to the student may also be accepted. Students are limited to four credits of coursework per semester, not including lessons, recitals, and ensembles. Students who enroll in more than four credits will be administratively withdrawn from any classes above the limit. In the areas of music theory and musicology, the student must take the appropriate placement examinations and satisfy any review requirements prior to enrolling in graduate-level courses.

## Curricula

### MAJOR AREA

Major Lesson	PY.100.100	16
Two Recitals	PY.xxx.721-722	4
		<b>20</b>

### ELECTIVES

Electives	xxx.xxx	8
		<b>8</b>

### TOTAL

		<b>28</b>
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ONE		TWO		
4	4	4	4	16
	2		2	4
				<b>20</b>
2	2	2	2	8
				<b>8</b>
6	8	6	8	<b>28</b>

### VARIATIONS:

#### — Orchestral Instruments or Jazz 36 credits

Large Ensemble	PY.910.xxx	8
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#### — Voice: 30 credits

Vocal Coaching	PY.186.611-612	2
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#### — Early Music Instruments: 40 credits

Large Ensemble	PY.910.xxx	8
Small Ensemble	PY.950.531-532	4

2	2	2	2	8
2	2	2	2	8
		2	2	4

## 2-8: The Artist's Diploma (AD)

The Artist Diploma is a non-degree program reserved for exceptional and experienced performers, with an emphasis on repertoire designed to meet the needs of those who are preparing to embark upon professional careers.

## Application Requirements

Students may pursue an Artist Diploma in performance with the following majors: Guitar, Historical Performance Instruments and Voice, Orchestral Instruments, Organ, Piano, and Voice. There is no major in Composition and a student may only pursue a major in Conducting under the special circumstance of being appointed to a Baltimore Symphony Orchestra Fellowship.

Students applying for the Artist Diploma degree program present transcripts, test scores, and recommendations before playing a live audition in February. Upon the recommendation of the department, the performer(s) will be scheduled for a second audition with a panel of outside judges on the final day of Audition Week. The details of this process may be found at [peabody.jhu.edu/admissions](http://peabody.jhu.edu/admissions)

## Residency

The normative case is two years of full-time enrollment. Student must complete one year of continuous full-time residency and four total semesters of full-time enrollment. There is no part-time enrollment in the Artist Diploma. Scholarship is awarded for a maximum of four semesters, and the program must be completed within five years. Students enrolled in the program are expected to be active performing members of the Peabody campus community.

The Artist Diploma candidate must present four public recitals: two in each academic year in which they are enrolled in lessons. In voice, a major opera role may be considered an appropriate substitute for one or more recitals, subject to approval of the major teacher and the departments involved. Artist Diploma candidates who do not successfully perform two public recitals in each academic year are not meeting the standards of satisfactory academic progress.

Artist Diploma candidates must complete eight credits of elective coursework during the semesters in which they are enrolled in lessons. These electives are determined by the student or selected in consultation with the major teacher. The program also allows for independent study projects in various aspects of career development as appropriate for the student.

## Curricula

MAJOR AREA			ONE		TWO		
Major Lesson	PY.100.100	16	4	4	4	4	16
Four Recitals	PY.xxx.721-722-723-724	8	2	2	2	2	8
		<b>24</b>					<b>24</b>
ELECTIVES							
Electives	xxx.xxx	8	2	2	2	2	8
		<b>8</b>					<b>8</b>
TOTAL							
		<b>32</b>	8	8	8	8	<b>32</b>

## 3-0: Extension Study

Individuals who wish to enroll in private lessons or courses on a non-degree basis may register for such study through the Peabody Extension Division, pending faculty availability and demonstration of appropriate qualifications.

### **3-1: Undergraduate Extension Study**

Individuals who wish to enroll in private lessons or courses on an undergraduate non-degree basis may register for such study through the Peabody Extension Division, pending faculty availability and demonstration of appropriate qualifications.

A student who has been dismissed from a degree or certificate program at Peabody may not enroll as an extension student for at least one full semester following dismissal. The student may apply for readmission after that semester, but Peabody is under no obligation to grant readmission. The Conservatory reserves the right to exclude any student whose academic standing or general conduct is considered unsatisfactory. Further information may be obtained from the Registrar's Office.

### **3-2: Graduate Extension Study**

Graduate Extension study is designed for individuals who already hold an undergraduate degree or diploma. A Graduate Extension student may make his/her own arrangements with an applied teacher before making formal application to the Conservatory. A recorded audition is acceptable, but the performing level must be validated by the accepting teacher upon the student's arrival at Peabody before extension status will be confirmed. A Graduate Extension student may be accepted onto a teacher's schedule or into coursework on a space-available basis if the application process is complete before registration.

The student may register for applied study and/or any combination of academic coursework. In the areas of music theory and musicology, the Graduate Extension student must take the appropriate placement examinations and satisfy any review requirement prior to enrolling in graduate-level courses. Lesson, performance, and coursework credits may count toward fulfillment of subsequent graduate diploma or degree requirements, if approved by the major department. Formal application for any change in graduate program must be made with the Admissions Office and all other requirements for entrance must be met. Graduate Extension registrants are eligible to participate in ensembles by audition but generally are not considered for institutional scholarship support.

A student who has been dismissed from a degree or certificate program at Peabody may not enroll as an extension student for at least one full semester following dismissal. The student may apply for readmission after that semester, but Peabody is under no obligation to grant readmission. The Conservatory reserves the right to exclude at any student whose academic standing or general conduct is considered unsatisfactory. Further information may be obtained from the Registrar's Office.

### **3-3: Music Education Certification Program**

Music Education Certification classes are designed for individuals who hold a Bachelor of Music degree from an accredited institution and wish to become certified to teach in public schools by the state of Maryland. An interview with the Music Education faculty should be arranged to gain approval before enrolling. Individuals will be asked to supply an official transcript from their undergraduate degree and may be asked to complete a basic musicianship skills test. Prior to

enrolling, students must submit acceptable scores for one of the following exams: Praxis I, SAT, or GRE. The current list of passing scores can be found on the Maryland State Department of Education website by using the following link:

[marylandpublicschools.org/about/Pages/DEE/Certification/testing\\_info/praxis1.aspx](http://marylandpublicschools.org/about/Pages/DEE/Certification/testing_info/praxis1.aspx)

Special tuition rates apply. For more information, consult the Tuition and Fees schedule in this catalog.

## Curricula

### Music Education Certification – Instrumental

MUSIC EDUCATION			ONE		TWO	
Brass Class	PY.510.211	3	3		—	3
Woodwinds Class	PY.510.212	2		2		2
Strings Class	PY.510.324	3	3		—	3
Percussion Class	PY.510.223	1		1	—	1
Progressive Techniques for Elementary Instrumen	PY.510.312	3		3	—	3
Progressive Techniques for Secondary Instrument	PY.510.313	3		3	—	3
Music and Language	PY.510.413	3	3		—	3
Music and Neurodiverse Learner	PY.510.414	3		3	—	3
Intern Teaching	PY.510.411	6			6	6
Intern Teaching Seminar	PY.510.441	1			1	1
		<b>28</b>	9	12	7	<b>28</b>

### Music Education Certification – Vocal

MUSIC EDUCATION			ONE		TWO	
Basic Instrumental Pedagogy	PY.510.213	1	1			1
Techniques for Teaching Elementary General Mu	PY.510.311	3	3			3
Progressive Methods: Secondary Vocal/General	PY.510.314	3		3		3
Conducting the Secondary Ensemble II	PY.510.337	2	2		—	2
Music and Language	PY.510.413	3	3		—	3
Music and Neurodiverse Learner	PY.510.414	3		3	—	3
Intern Teaching	PY.510.411	6			6	6
Intern Teaching Seminar	PY.510.441	1			1	1
		<b>22</b>	9	6	7	<b>22</b>

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## ACADEMIC CATALOG AY 2018-2019

### ARCHIVAL EDITION OF WEB PUBLICATION

<https://peabody.jhu.edu/academics/academic-calendar-resources/academic-affairs/academic-catalog/>

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