



JOHNS HOPKINS

PEABODY CONSERVATORY

ACADEMIC CATALOG AY 2020-2021

ARCHIVAL EDITION



THE OFFICE OF ACADEMIC AFFAIRS
PEABODY INSTITUTE OF THE JOHNS HOPKINS UNIVERSITY
ONE EAST MT. VERNON PLACE | BALTIMORE, MD 21202

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Courses

PY.410.419. Orchestral Repertoire - Trombone. 1 Credit.

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

PY.410.420. Orch Excerpts - Trombone. 1 Credit.

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

PY.410.453. Orchestral Repertoire - Horn. 1 Credit.

Open to all horn students who wish to experience a variety of performing situations involving solo and orchestral repertoire. Includes a class recital and mock audition each semester.

PY.410.454. Orch Repertoire - Horn. 1 Credit.

Open to all horn students who wish to experience a variety of performing situations involving solo and orchestral repertoire. Includes a class recital and mock audition each semester.

PY.410.457. Orchestral Repertoire - Trumpet. 1 Credit.

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

PY.410.458. Orch Excerpts - Trumpet. 1 Credit.

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

PY.410.459. Respiratory Function - Winds. 1 Credit.

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

PY.410.547. Brass Ensemble (UG). 1 Credit.

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

PY.410.548. Brass Ensemble/Rep (Ug). 1 Credit.

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

PY.410.847. Brass Ensemble (GR). 1 Credit.

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

PY.410.848. Brass Ensemble/Rep (G). 1 Credit.

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

PY.310.411. Junior Bach Program. 0.5 - 3 Credits.

Weekly after-school lessons in composition with middle-school students from St. Ignatius Loyola Academy, culminating in a concert of new works at the end of each semester.

PY.310.515. Music Now. 2 Credits.

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

PY.310.516. Music Now. 2 Credits.

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

PY.310.545. Composition Seminar (UG). 1 Credit.

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

PY.310.546. Composition Seminar (UG). 1 Credit.

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

PY.310.691. Composition Portfolio MM. 2 Credits.

The completion of works of major proportions, for full orchestra and chamber ensemble, as required in the Master of Music degree program.

PY.310.793. Compositions/Commentary. 6 Credits.

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

PY.310.845. Composition Seminar (GR). 1 Credit.

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

PY.310.846. Composition Seminar. 1 Credit.

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

PY.350.409. Hip Hop Music Production I. 2 Credits.

A history and workshop course designed to illuminate the history of Hip Hop music.

PY.350.410. Hip Hop Music Production II. 2 Credits.

Conceived as a follow-up class to "Hip Hop Music Production: History and Practice 1", this course is designed to further explore production styles and techniques of prominent as well as lesser known producers, and to provide students with opportunities to build on production skills learned in "Hip Hop Music Production: History and Practice 1". Students will have the opportunity to produce hip hop in a number of different styles, as well as to learn mixing and mastering techniques used to bring a recording project to completion.

PY.350.463. Introduction to Computer Music. 3 Credits.

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

PY.350.464. Intro Computer Music. 3 Credits.

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

PY.350.465. Introduction to Web Design. 3 Credits.

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

PY.350.466. Intro To Programming. 3 Credits.

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

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

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

PY.350.546. Computer Music Seminar/Rep. 1 Credit.

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

PY.350.691. Master's Thesis. 2 Credits.

A scholarly work describing the author's research activities as required for the Research track of the MM program in Computer Music.

PY.350.693. Portfolio. 2 Credits.

The completion and submission of works of major proportions that utilize computer technology as required by the Master of Music degree program in Computer Music. The compositions must be written during your tenure at Peabody and be approved by your major teacher and departmental faculty.

PY.350.835. Studio Techniques. 3 Credits.

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

PY.350.837. Digital Music Programming I. 2 Credits.

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

PY.350.838. Digital Mus Programming. 2 Credits.

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

PY.350.840. History of Electroacoustic Music. 3 Credits.

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

PY.350.841. Research Practicum. 4 Credits.

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

PY.350.842. Research Practicum. 4 Credits.

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

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

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

PY.350.846. Computer Music Seminar/Rep. 1 Credit.

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

PY.350.867. Synthesis Theory I. 3 Credits.

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

PY.350.868. Synthesis Theory II. 3 Credits.

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

PY.350.871. Music Notation Software. 2 Credits.

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

PY.330.311. Conducting. 1 Credit.

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

PY.330.411. Conducting (Intermediate). 1 Credit.

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

PY.330.412. Conducting (Int). 1 Credit.

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

PY.330.413. Conducting (Advanced). 1 Credit.

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

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

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

PY.330.845. Conducting Seminar. 4 Credits.

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

PY.330.846. Conducting Seminar. 4 Credits.

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

PY.330.847. Conducting Seminar (DMA). 4 Credits.

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

PY.330.848. Conducting Seminar (DMA). 4 Credits.

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

PY.330.849. Wind Conducting Seminar. 1 Credit.

The Graduate Wind Conducting Seminar provides an environment for listening, discussion, analysis, and historical perspectives of wind literature both new and 'standard.' It is a lab class, attendance is required.

PY.330.850. Wind Conducting Seminar. 1 Credit.

The Graduate Wind Conducting Seminar provides an environment for listening, discussion, analysis, and historical perspectives of wind literature both new and 'standard.' It is a lab class, attendance is required.

PY.330.851. Wind Conducting Seminar (DMA). 1 Credit.

The Graduate Wind Conducting Seminar provides an environment for listening, discussion, analysis, and historical perspectives of wind literature both new and 'standard.' It is a lab class, attendance is required.

PY.330.852. Wind Conducting Seminar (DMA). 1 Credit.

The Graduate Wind Conducting Seminar provides an environment for listening, discussion, analysis, and historical perspectives of wind literature both new and 'standard.' It is a lab class, attendance is required.

PY.800.101. Ballet 1a. 3 Credits.

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

PY.800.102. Ballet 1b. 3 Credits.

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

PY.800.103. Modern 1a. 3 Credits.

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

PY.800.104. Modern 1b. 3 Credits.

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

PY.800.105. Jazz Dance. 2 Credits.

PY.800.105 consists of a bi-weekly 80-minute long technique studio class in Jazz Dance with possible readings, video viewings, reflection journal and performance attendance with written assignment. An intermediate level technique course, PY.800.105 emphasizes movement sequences incorporating isolation and syncopation for the student on an intermediate level.

PY.800.106. West African Dance. 2 Credits.

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

PY.800.107. Afro Fusion. 2 Credits.

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

PY.800.108. Screen Dance. 1 Credit.

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

PY.800.109. Gaga. 2 Credits.

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

PY.800.116. Jazz Dance II. 2 Credits.**PY.800.201. Ballet 2a. 3 Credits.**

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

PY.800.202. Ballet 2b. 3 Credits.

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

PY.800.203. Modern 2a. 3 Credits.

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

PY.800.204. Modern 2b. 3 Credits.

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

PY.800.301. Ballet 3a. 3 Credits.

PY.800.303. Modern 3a. 3 Credits.

PY.800.501. Rehearsal/Performance Collaboration Fall. 1 Credit.

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

PY.800.502. Rehearsal/Performance Collaboration Spring. 1 Credit.

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

PY.800.521. Elementary Yoga. 1 Credit.

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

PY.800.522. Elementary Modern Dance. 2 Credits.

PY.810.201. Somatic Practices 1. 3 Credits.

PY.810.201 is a 3 credit, bi-weekly, 80-minute long Somatics course inclusive of lecture, discussion, guided movement explorations and sequences, readings, presentations and journal reflection.

PY.810.202. Somatic Practices 2. 3 Credits.

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

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

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

PY.830.101. Music for Dance. 3 Credits.

PY.830.102. Dance Production. 2 Credits.

PY.830.110. Choreolab. 2 Credits.

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

PY.830.301. Choreography 1. 3 Credits.

PY.450.619. Accompanying & Coaching Skills I. 2 Credits.

An in-depth study of basic accompanying and vocal coaching skills, including diction and phonetics, standard aria repertoire, operatic and oratorio coaching, discussion of voice types and the fach system, ornamentation, and musical style. Also incorporates score preparation techniques, strategies for playing orchestral piano reductions, continuo/recitative playing, musical theater styles, synthesizer skills, lead sheet reading, transposition, and improvisation. Prepares students for young artist internship auditions and positions. Open to qualified piano, conducting, and other keyboard students at the graduate level, this course is required for all Ensemble Arts majors.

PY.450.620. Accompanying/Coaching Skills. 2 Credits.

An in-depth study of basic accompanying and vocal coaching skills, including diction and phonetics, standard aria repertoire, operatic and oratorio coaching, discussion of voice types and the fach system, ornamentation, and musical style. Also incorporates score preparation techniques, strategies for playing orchestral piano reductions, continuo/recitative playing, musical theater styles, synthesizer skills, lead sheet reading, transposition, and improvisation. Prepares students for young artist internship auditions and positions. Open to qualified piano, conducting, and other keyboard students at the graduate level, this course is required for all Ensemble Arts majors.

PY.450.621. Sonata Class. 2 Credits.

Designed for concentrated study of the sonata and instrumental chamber music literature. Audition/permission of the instructor required.

PY.450.622. Sonata Class. 2 Credits.

Designed for concentrated study of the sonata and instrumental chamber music repertoire. Enrollment by audition or permission of instructor

PY.450.625. Accompanying & Coaching Skills II. 2 Credits.

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

PY.450.626. Accompanying/Coach Skills II. 2 Credits.

A continuation of Accompanying and Coaching Skills for Pianists I, this course is designed to build repertoire, interpretation, and coaching skills in the operatic literature. Enrollment by permission of instructor.

PY.450.639. Coaching/Opera Workshop. 1 Credit.

Participation as student coach in the preparation and performance of scenes from the operatic repertoire, in simple stagings with piano accompaniment. Offered on an as-needed basis.

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

PY.450.813. Advanced Accompanying. 2 Credits.

A two-semester course which concentrates on important song repertoire, including music by German, American, English, and French composers.

PY.450.814. Advanced Accompanying. 2 Credits.

A two-semester course which concentrates on important song repertoire, including music by German, American, English, and French composers.

PY.910.501. Large Ensemble. 2 Credits.

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

PY.910.502. Large Ensemble. 2 Credits.

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

PY.910.511. Peabody-Hopkins Symphonic Chorus. 2 Credits.

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

PY.910.512. Peabody-Hopkins Chorus. 2 Credits.

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

PY.910.515. Peabody Chamber Choir. 2 Credits.

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

PY.910.516. Peabody Singers. 2 Credits.

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

PY.910.527. Baltimore Baroque Band. 2 Credits.

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

PY.910.528. Baltimore Baroque Band. 2 Credits.

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

PY.910.529. Renaissance Ensemble. 2 Credits.

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

PY.910.530. Renaissance Ensemble. 2 Credits.

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

PY.910.537. Peabody Jazz Ensemble. 2 Credits.

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

PY.910.538. Jazz Orchestra. 1 - 2 Credits.

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

PY.910.547. Opera Production. 1 - 2 Credits.

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

PY.910.548. Opera Production. 1 - 2 Credits.

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

PY.910.801. Large Ensemble. 2 Credits.

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

PY.910.802. Large Ensemble. 2 Credits.

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

PY.910.811. Peabody-Hopkins Symphonic Chorus. 2 Credits.

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

PY.910.812. Peabody-Hopkins Chorus. 2 Credits.

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

PY.910.815. Peabody Chamber Choir. 2 Credits.

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

PY.910.816. Peabody Singers. 2 Credits.

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

PY.910.827. Baltimore Baroque Band. 2 Credits.

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

PY.910.828. Baltimore Baroque Band. 2 Credits.

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

PY.910.829. Renaissance Ensemble. 2 Credits.

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

PY.910.830. Renaissance Ensemble. 2 Credits.

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

PY.910.837. Peabody Jazz Ensemble. 2 Credits.

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

PY.910.838. Peabody Jazz Ensemble. 1 - 2 Credits.

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

PY.910.847. Opera Production. 1 - 2 Credits.

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

PY.910.848. Opera Production. 1 - 2 Credits.

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

PY.950.510. West African Drumming. 1 Credit.

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

PY.950.511. West African Drumming. 1 Credit.

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

PY.950.512. Hip Hop Ensemble. 1 Credit.

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

PY.950.513. Hip Hop Ensemble. 1 Credit.

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

PY.950.525. Jazz Combo. 1 Credit.

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

PY.950.526. Jazz Combo. 1 Credit.

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

PY.950.527. Baroque Ensemble. 1 Credit.

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

PY.950.528. Baroque Ensemble. 1 Credit.

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

PY.950.531. Chamber Ensemble. 1 Credit.

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

PY.950.532. Chamber Ensemble. 1 Credit.

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

PY.950.539. Piano Ensemble. 1 Credit.

The study and performance of selected duo piano literature, including music written for one piano, four hands, as well as repertoire for two pianos.

PY.950.540. Piano Ensemble. 1 Credit.

The study and performance of selected duo piano literature, including music written for one piano, four hands, as well as repertoire for two pianos.

PY.950.541. Guitar Ensemble. 1 Credit.

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

PY.950.542. Guitar Ensemble. 1 Credit.

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

PY.950.543. Harp Ensemble. 1 Credit.

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

PY.950.544. Harp Ensemble. 1 - 2 Credits.

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

PY.950.549. Latin Jazz Ensemble. 1 Credit.

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

PY.950.550. Latin Jazz Ensemble. 1 Credit.

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

PY.950.553. Renaissance Chamber Ensemble. 1 Credit.

The study and performance of selected Renaissance literature for specific instrumental and vocal groups such as, but not limited to, quartets of like instruments (e.g., guitars), lutesongs (for voice and guitar), and the "English" or mixed consort of violin, flute, viol, lute, and guitar. By invitation of instructor.

PY.950.554. Ren Chamber Ensemble. 1 Credit.

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

PY.950.810. West African Drumming. 1 Credit.

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

PY.950.812. Hip Hop Ensemble. 1 Credit.

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

PY.950.813. Hip Hop Ensemble. 1 Credit.

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

PY.950.825. Jazz Combo. 1 Credit.

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

PY.950.826. Jazz Combo. 1 Credit.

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

PY.950.827. Baroque Ensemble. 1 Credit.

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

PY.950.828. Baroque Ensemble. 1 Credit.

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

PY.950.831. Chamber Ensemble. 1 Credit.

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

PY.950.832. Chamber Ensemble. 1 Credit.

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

PY.950.839. Piano Ensemble. 1 Credit.

The study and performance of selected duo piano literature, including music written for one piano, four hands, as well as repertoire for two pianos.

PY.950.840. Piano Ensemble. 1 Credit.

The study and performance of selected duo piano literature, including music written for one piano, four hands, as well as repertoire for two pianos.

PY.950.841. Guitar Ensemble. 1 Credit.

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

PY.950.842. Guitar Ensemble. 1 Credit.

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

PY.950.843. Harp Ensemble. 1 Credit.

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

PY.950.844. Harp Ensemble. 1 Credit.

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

PY.950.849. Latin Jazz Ensemble. 1 Credit.

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

PY.950.850. Latin Jazz Ensemble. 1 Credit.

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

PY.950.853. Ren. Chamber Ensemble. 1 Credit.

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

PY.950.854. Ren. Chamber Ensemble. 1 Credit.

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

PY.360.501. Friday Noon:30 Recital Series. 0.5 Credits.

Student performances covering all historical periods and a variety of genre. Attendance required in the first two semesters of undergraduate enrollment.

PY.360.502. Friday Noon:30 Recital Series. 0.5 Credits.

Student performances covering all historical periods and a variety of genres. Attendance is required in the first and second semesters of undergraduate enrollment.

PY.360.503. Friday Noon:30 (Alt Project). 0.5 Credits.

A concert attendance project required in the third and fourth semesters of undergraduate enrollment.

PY.360.504. Friday Noon:30 (Alt Project). 0.5 Credits.

A concert attendance project required in the third and fourth semesters of undergraduate enrollment.

PY.470.431. Guitar Literature. 2 Credits.

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

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

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

PY.470.545. Guitar Seminar (UG). 1 Credit.

A seminar for performance and discussion of the guitar and related repertoire. Required of all guitar majors in all semesters of enrollment.

PY.470.546. Guitar Seminar (Ug). 1 Credit.

A seminar for performance and discussion of the guitar and related repertoire. Required for guitar majors.

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

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

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

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

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

A continuation of 530 • 585-586 for guitar majors; emphasis on form, analysis, transposition, and sight-reading.

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

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

Prerequisite(s): PY.470.586[C]

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

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

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

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

PY.470.637. Guitar Pedagogy. 2 Credits.

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

PY.470.638. Guitar Pedagogy. 2 Credits.

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

PY.470.845. Guitar Seminar (GR). 1 Credit.

A seminar for performance and discussion of the guitar and related repertoire. Required of all guitar majors in all semesters of enrollment.

PY.470.846. Guitar Seminar (Gr). 1 Credit.

A seminar for performance and discussion of the guitar and related repertoire. Required for guitar majors.

PY.420.309. Harp 309 Jury. 1 Credit.**PY.420.495. Harp Repertoire. 2 Credits.**

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

PY.420.496. Harp Repertoire. 2 Credits.

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

PY.420.498. Harp Maintenance. 1 Credit.

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

PY.420.545. Harp Seminar (UG). 1 Credit.

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

PY.420.546. Harp Seminar (UG). 1 Credit.

Varying topics relative to different aspects of the profession, including audition preparation, arranging, orchestral techniques, amplification, and résumé writing. Available to all harp majors; minimum of four semesters suggested.

PY.420.629. Harp Pedagogy 1. 2 Credits.

Materials covered in the first semester include principles of hand position, fingering, placing, sequencing of materials, and choice of music, as these apply to beginning students at every age level. The second semester consists of continued discussion as above, plus a practicum level in which each member of the class must teach one student for 12 weeks, after which a mini-recital will provide the basis for group evaluation and final discussion. Graduate students are further expected to prepare specialized teaching materials for beginners. May be taken by all majors beginning sophomore year and may be repeated (at least one year is required).

PY.420.630. Harp Pedagogy I. 2 Credits.

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

PY.420.647. Harp Pedagogy 2. 2 Credits.

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

PY.420.648. Harp Pedagogy II. 2 Credits.

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

PY.420.845. Harp Seminar (GR). 1 Credit.

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

PY.420.846. Harp Seminar (GR). 1 Credit.

Varying topics relative to different aspects of the profession, including audition preparation, arranging, orchestral techniques, amplification, and résumé writing. Available to all harp majors; minimum of four semesters suggested.

PY.380.315. Continuo I: Figured Bass. 2 Credits.

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

PY.380.337. Baroque Violin/Viola Rep. 1 Credit.

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

PY.380.338. Baroque Vln/Vla Rep. 1 Credit.

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

PY.380.351. Viola Da Gamba Class. 1 Credit.

An introduction to the playing technique of the viola da gamba through easy to intermediate-level ensemble literature. A preparatory step to consort playing and the viol solo literature. Prior string experience is not necessary.

PY.380.352. Beginning Viola Da Gamba. 1 Credit.

An introduction to the playing technique of the viola da gamba through easy to intermediate-level ensemble literature. A preparatory step to consort playing and the viol solo literature. Prior string experience is not necessary.

PY.380.353. Viola Da Gamba Consort. 1 Credit.

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

PY.380.431. Baroque Oboe Class. 1 Credit.

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

PY.380.433. Lute Lit/Notation. 2 Credits.

Intensive study of repertoire and genres for Renaissance and baroque lute and vihuela through listening, transcribing, and performance of selected works from French, Italian, and German tablatures. Required for guitar majors.

PY.380.434. Lute Lit/Notation. 2 Credits.

Intensive study of repertoire and genres for Renaissance and baroque lute and vihuela through listening, transcribing, and performance of selected works from French, Italian, and German tablatures. Required for guitar majors.

PY.380.435. Viola da Gamba Repertoire. 1 Credit.

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

PY.380.436. Early Cello Repertoire. 1 Credit.

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

PY.380.439. Baroque Cello Class. 1 Credit.

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

PY.380.440. Baroque Cello Class. 1 Credit.

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

PY.380.441. Baroque Ornamentation 1. 2 Credits.

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

PY.380.442. Baroque Ornamentation 2. 2 Credits.

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

PY.380.443. Baroque Flute Class. 1 Credit.

An introduction to the playing technique of the baroque flute with emphasis on fingering, tonal production, historic styles, and appropriate literature.

PY.380.444. Baroque Flute Class. 1 Credit.

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

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

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

PY.380.457. Bach/Weiss/Ornamenting Lute & Gtr. 2 Credits.

A practical course, with the goal of achieving sophisticated, idiomatic ornamentations of high baroque German lute music and their arrangements for classical guitar. Students will apply everything studied directly to their instruments and perform their homework in class. Offered on an as-needed basis.

PY.380.491. Harpsichord Tuning and Maintenance. 1 Credit.

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

PY.380.543. Early Vocal Literature: Baroque. 2 Credits.

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

PY.250.001. English Level 1.

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

PY.250.002. English Level I.

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

Prerequisite(s): PY.250.001[C]

PY.250.007. English Level 2 - Grad Studies.

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

PY.250.008. English II - Grad Studies.

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

Prerequisite(s): PY.250.007[C]

PY.250.099. Pre-Conservatory ESL.**PY.250.111. Italian 1a. 4 Credits.**

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

PY.250.112. Italian I. 4 Credits.

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

Prerequisite(s): PY.250.111[C]

PY.250.121. German 1a. 3 Credits.

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

PY.250.122. German I. 3 Credits.

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

Prerequisite(s): PY.250.121[C]

PY.250.131. French 1a. 3 Credits.

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

PY.250.132. French I. 3 Credits.

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

Prerequisite(s): PY.250.131[C]

PY.260.021. ESL Writing Intensive. 3 Credits.

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

PY.260.022. ESL Writing Intensive. 3 Credits.

A year-long course designed for international students new to writing in English. The course introduces foundational writing practices and teaches formal writing skills. Course objectives: teaching students the elements of formal writing, including spelling, grammar, vocabulary, sentence structure, paragraph structure, and the elements of thesis, evidence, and conclusion.

Prerequisite(s): PY.260.021[C]

PY.260.023. Critical Writing Intensive. 3 Credits.

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

PY.260.024. Critical Writing Intensive. 3 Credits.

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

Prerequisite(s): PY.260.023[C]

PY.260.115. Core 1. 3 Credits.

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

PY.260.216. Core 2. 3 Credits.

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

Prerequisite(s): PY.260.115[C]

PY.260.241. Art History I. 3 Credits.

An introduction to the history of art. Open to undergraduates only.

PY.260.250. U.S. History - WW I/Prohibition. 3 Credits.

Various approaches to U.S. history. Open to undergraduates only.

PY.260.252. Art History II. 3 Credits.

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

PY.260.253. Poetry In German. 3 Credits.**PY.260.261. Introduction to Psychology: Human Development & Learning. 3 Credits.**

An introduction to the fields and research methods of contemporary psychology, including such topics as biological and social bases of behavior, human development, perception, memory, learning theory, intelligence, and abnormal behavior. Special emphasis will be placed on subjects of importance to music education. Open to undergraduates only.

PY.260.263. Psychology of Stress and Health. 3 Credits.**PY.260.313. Katharine the Great: An Everlasting Film Star. 3 Credits.**

How does an artist endure? What makes one star last while another fizzles? Katharine Hepburn, 1907-2003, is ranked by the American Film Institute (AFI) as the "greatest female star in the history of American cinema." She lived as originally as so many of the film heroines she portrayed. This humanities seminar examines the roles and movies that defined the pioneering Hepburn as an actress, a businesswoman, and progressive thinker in American history. Along the way, we will trace pivotal events and cinematic trends in the 20th century contributing to Hepburn's legacy.

PY.260.315. Devil Made Me Do It: Faust & Mephisto. 3 Credits.

We will begin this class by working through Goethe's Faust. Part 1 and 2. The influence of Faust on other thinkers and artists is simply overwhelming. For this class, I have selected to look into Gounod's "Faust", Berlioz' "Damnation of Faust," Thomas Mann's "Doctor Faustus," and Richard Wagner's reflections on Faust. The second half of the class will be dedicated to Mikhail Bulgakov's novel The Master and Margarita, another major work inspired by Goethe's Faust. While Goethe's work is a tragedy, Bulgakov's novel is a satirical dark comedy. To put it in most general terms, what has inspired all these artists and intellectuals to take up Goethe's Faust seems to be a deep human interest to reflect on our striving for happiness against the horizon of human finitude and imperfection, and the appeal of the devil who promises to grant us our deepest wishes. Through the lens of Goethe, Gounod, Berlioz, Mann, and Bulgakov we will follow this idea in its various tragic and comic manifestations. At the end of the course, we will not only have read one of the most important masterpieces in the history of Western thought, but we will also have gathered a richer understanding of what we mean by terms such as: soul, devil, heaven, hell, human agency and culture. The readings in this class are challenging for their intellectual depth, but at the same time incredible fun and entertaining.

PY.260.320. Shakespeare. 3 Credits.

Close reading and exploration of six works by Shakespeare. Open to undergraduates only.

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

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

PY.260.359. Core 3. 3 Credits.

Introduction to methods and practices in the humanities, social sciences, or natural sciences. Course objectives: ensuring competence in understanding critical methodologies and academic debate. Students will write two critical assessments involving evidence, evaluation, synthesis, and conclusion (4-6 pages each) and pass a final exam or final project. Students must earn a C+ or better to pass the course. Prerequisite: Core 2 or approved placement.

Prerequisite(s): PY.260.216[C]

PY.260.360. Core 4. 3 Credits.

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

Prerequisite(s): PY.260.359[C]

PY.570.101. Jazz Seminar. 1 Credit.

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

PY.570.102. Jazz Seminar. 1 Credit.

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

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

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

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

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

PY.570.259. Jazz Keyboard Studies. 2 Credits.

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

PY.570.260. Jazz Theory/Kybd Lab I. 2 Credits.

The introduction of the fundamental grammar, vocabulary, and structure of the jazz idiom through the study of its notational conventions, melodic and harmonic functions, and their application on the piano. Prerequisites: Jazz Fundamentals (720.127-128) or placement by instructor

PY.570.359. Advanced Jazz Harmony. 2 Credits.

A continuation of the techniques and harmonic concepts studied in Jazz Theory/Keyboard Lab I. Prerequisites: Jazz Fundamentals (720 • 127-128) or placement by instructor

PY.570.360. Jazz Theory/Kybd II. 2 Credits.

A continuation of the techniques and harmonic concepts studied in Jazz Theory/Keyboard Lab I. Prerequisites: Jazz Fundamentals (720.127-128) or placement by instructor.

PY.570.361. Jazz Arranging 1. 2 Credits.

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

PY.570.362. Jazz Arranging 2. 2 Credits.

A beginning study of the language, techniques, and disciplines employed in arranging music for various jazz ensembles, including orchestration, notation, rhythmic embellishment, melodic ornamentation, chord substitution, and harmonization techniques. . Prerequisites: Jazz Fundamentals (720.127-128) or placement by instructor.

PY.570.363. Jazz Eartraining. 2 Credits.

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

PY.570.364. Jazz Eartraining. 2 Credits.

A progressive course designed to help students understand basic hearing of jazz harmonies, melodies, and forms. Prerequisites: Jazz Fundamentals (720.127-128) or placement by instructor.

PY.570.431. Global Improvisation. 2 Credits.

A performance/workshop class designed to encourage musical creativity and provide students with techniques and strategies for musical improvisation within a collaborative, supportive, and structured environment. The class will include instruction in many aspects of improvisation and regular audio and video examples of improvisational music will be used to expose students to the variety of ways in which creative musicians are using improvisation in our rapidly changing musical landscape. The majority of student's time will be spent playing for each other to build confidence and gain knowledge through personal experience.

PY.570.495. Baltimore's Gospel Tradition. 2 Credits.

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

PY.570.561. Jazz Improvisation 1. 2 Credits.

A performance/theory course designed to help students acquire and develop basic language for improvisation through the practical application of information learned in 720 • 127-128 Jazz Fundamentals: chords, scales/modes, melody, rhythm, patterns, harmonic progression, and song forms. Incorporates the performance and examination of several vehicle types, including songs drawn from standard jazz repertoire. Special emphasis will be devoted to the performance and analysis of various improvised solos by master musicians. In addition, development of technical facility, listening/hearing skills, sound, and musical awareness will be addressed. Prerequisites: 720 • 127-128 Jazz Fundamentals and 530 • 570 Jazz History or placement by the instructor.

PY.570.562. Jazz Improvisation 2. 2 Credits.

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

PY.570.563. Jazz Improvisation 3. 2 Credits.

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

PY.570.564. Jazz Improvisation 4. 2 Credits.

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

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

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

PY.570.570. Jazz Analysis/History. 2 Credits.

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

Prerequisite(s): PY.570.569[C]

PY.510.112. Intro To Msc Education. 1 Credit.

An overview of music teaching as a profession, including an examination of contemporary philosophical and pedagogical trends in music education as well as roles and attitudes of the elementary and secondary school music teacher.

PY.510.211. Brass Class. 2 Credits.

Study of the trumpet, trombone, horn, and tuba with an emphasis on methods and materials for the instruction of beginners in the public school setting.

PY.510.212. Woodwinds Class. 3 Credits.

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

PY.510.213. Basic Instrumental Pedagogy. 1 Credit.

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

PY.510.223. Percussion Class. 1 Credit.

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

PY.510.237. Secondary Choral Ensemble I. 2 Credits.

Development of conducting skills and rehearsal strategies appropriate to the secondary school choir. Also includes methods of teaching singing in the large ensemble setting.

PY.510.238. Sec Instrmntl Ens I. 2 Credits.

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

PY.510.311. Techniques for Teaching Elementary General Music. 3 Credits.

An eclectic approach to teaching vocal and general music in elementary and middle school. Includes organization of instruction, selection of appropriate materials, theories of learning, childhood development, and basic guitar instruction. Observation and guided teaching in local schools are required. Open to majors only.

PY.510.312. Tech Teach Elem Instr Ms. 3 Credits.

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

PY.510.313. Tech Teach Sec Instr Mus. 3 Credits.

Principles of secondary education and activities of Conducting the Secondary Instrumental Ensemble (510.338), plus independent projects and workshops related to marching band and jazz ensembles. Open to certification candidates only

PY.510.314. Tech Teach Sec Vocal/Gen. 3 Credits.

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

PY.510.324. Strings Class. 3 Credits.

Study of the violin, viola, cello, and double bass with emphasis on methods and materials for instruction of beginners in the public school setting.

PY.510.337. Secondary Choral Ensemble II. 2 Credits.

Development of conducting skills and rehearsal strategies appropriate to the secondary school choir. Also includes methods of teaching singing in the large ensemble setting.

PY.510.338. Sec Instrmntl Ens II. 2 Credits.

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

PY.510.411. Intern Teaching. 6 - 12 Credits.

Supervised student teaching in public schools daily for one semester (8 weeks in elementary, 7 weeks in secondary).

PY.510.413. Music And Language. 3 Credits.

An overview of strategies for teaching reading and other language skills, and examination of relationships between music learning and language learning.

PY.510.414. Mus & The Spl Student. 3 Credits.

An overview of instructional strategies and modifications for special students, including physically impaired students, talented/gifted students, abused children, and students with social/emotional disorders. Open to majors only.

PY.510.441. Intern Teaching Seminar. 1 Credit.

Concomitant with 411, the seminar is devoted to discussion of problems related to teaching music in the schools. Special emphasis is on practices in the secondary school.

PY.510.609. Adv. Cond. Techniques for Mus Ed. 2 Credits.

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

PY.510.611. Psychology of Music Teaching. 2 Credits.

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

PY.510.612. Research in Music Education. 2 Credits.

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

PY.510.613. Hist./Philos. Music Educ. 2 Credits.

A seminar on historical and philosophical perspectives of music education. Includes the study of the history of music education in the United States and various philosophies of music education. Offered in alternate years.

PY.510.614. Supervision & Curriculum Development. 2 Credits.

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

PY.510.615. Independent Study/Music Education. 1 - 4 Credits.

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

PY.510.616. Music Educ Ind Study. 1 - 3 Credits.

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

PY.510.621. Graduate Practicum. 2 Credits.

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

PY.510.626. Music Education/Society. 2 Credits.

A seminar examining the role of music in general society and the role of music education in schools. Discussions will be based on readings from two disciplines: sociology of music and sociology of education. Offered in alternate years.

PY.510.653. Adv Gen Music Tech XXVIII. 1 Credit.**PY.510.657. Adv General Music Techniques XXIX. 1 Credit.**

PY.510.691. Independent Field Study. 4 Credits.

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

PY.510.699. Ind. Study - Music Educ.. 1 - 3 Credits.**PY.710.109. Theory 1 Intensive. 3 Credits.**

This course includes study of fundamentals, melody, diatonic harmony, and analysis and composition of short homophonic and polyphonic pieces.

PY.710.110. Theory 2 Intensive. 3 Credits.

A continuation of techniques learned in Theory 1 Intensive and the study of figured bass and chromatic harmony. Also includes an introduction to basic musical forms. Open to undergraduates only.

Prerequisite(s): PY.710.109[C]

PY.710.111. Theory 1. 3 Credits.

The study of voice leading, melody, figured bass, and diatonic harmony, through analysis and composition. Open to undergraduates only.

PY.710.112. Theory 2. 3 Credits.

A continuation of techniques learned in Music Theory 1. Studies include non-chord tones and figuration, sequence, tonicization and modulation, chromaticism, and basic principles of form. Open to undergraduates only.

Prerequisite(s): PY.710.111[C]

PY.710.113. Theory 1-2. 3 Credits.

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

PY.710.211. Theory 3. 3 Credits.

This course is a study of music of the Baroque era including invention and fugue, through analysis and model composition. Open to undergraduates only.

Prerequisite(s): PY.710.112[C] OR PY.710.110[C]

PY.710.212. Theory 4. 3 Credits.

This course centers on music from Viennese Classicism through the emergence of Romanticism, using examples from a variety of genres and formal designs. Open to undergraduates only.

Prerequisite(s): PY.710.211[C]

PY.710.214. Theory 3-4 (Accelerated). 3 Credits.

A continuation of Music Theory 1–2 (710.113), this class completes the study of the Baroque style and moves on to the Classical style and the harmonic, formal, and contrapuntal techniques in music of the 19th century. Open to undergraduates only.

Prerequisite(s): PY.710.113[C]

PY.710.311. Theory 5. 3 Credits.

A study of the music of the late-19th through 21st centuries. Open to undergraduates only.

Prerequisite(s): PY.710.212[C] OR PY.710.214[C]

PY.710.312. Theory 6. 3 Credits.

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

Prerequisite(s): PY.710.311[C]

PY.710.412. Instrumentation & Arranging. 3 Credits.

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

PY.710.413. Orchestration. 3 Credits.

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

PY.710.414. Orchestration. 3 Credits.

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

PY.710.415. Graduate Theory Review.

An intensive review of the materials and techniques of tonal music, including diatonic and chromatic harmony, part writing, and analysis.

PY.710.462. Music Theory Minor Capstone. 1 - 3 Credits.

This course is required for an undergraduate minor in Music Theory.

PY.710.612. Mozart. 3 Credits.

This course delves into the music of Wolfgang Amadeus Mozart. We will cover genres including solo sonatas, concertos, chamber music, symphonies, and opera, as well as a range of musical forms. Works will come from both earlier and later periods in Mozart's short life, though the focus will be on his maturity. In some cases we will also briefly examine other contemporary composers in order to better understand what sets Mozart apart and has made him so uniquely beloved. While it is not a performance practice class, we will discuss current understanding of certain performance practice issues in the course of our study, and a range of recordings will be used to demonstrate evolving understandings of this style.

Prerequisite(s): Students must meet music theory seminar proficiency requirements in order to enroll in this course. Undergraduate students who are eligible to enroll in graduate theory seminars must first complete PY.710.212[C] or PY.710.214[C].

PY.710.613. Music And Meaning. 3 Credits.

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

PY.710.617. Principles Of Analysis. 3 Credits.**PY.710.618. Principles Of Analysis. 3 Credits.****PY.710.619. Chamber Music Analysis. 3 Credits.**

Analysis of chamber music in various styles, with particular emphasis on works being currently performed in Peabody's chamber music program. Open to graduate students only.

PY.710.620. Song Analysis. 3 Credits.

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

PY.710.622. Music Of Scriabin - Pitch Structure/Form. 3 Credits.

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

PY.710.624. Jazz Arranging. 3 Credits.

Open to graduate students only.

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

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

PY.710.627. Improv for Classical Musicians. 3 Credits.

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

PY.710.628. Brahms. 3 Credits.

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

PY.710.629. Music Since 1970. 3 Credits.

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

PY.710.630. Chopin. 3 Credits.

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

PY.710.631. Schubert. 3 Credits.

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

PY.710.633. Renaissance Counterpoint. 3 Credits.

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

Prerequisite(s): Students must meet music theory seminar proficiency requirements in order to enroll in this course.; Undergraduate students who are eligible to enroll in graduate theory seminars must first complete PY.710.212[C] or PY.710.214[C].

PY.710.634. Baroque Counterpoint. 3 Credits.

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

PY.710.637. Jazz Harmonization for the Classical Musician. 3 Credits.

This course will use standard jazz repertoire to give students an introduction to the jazz harmonic language. Listening, analysis, and composition will be the focus of this course.

PY.710.641. Opera Analysis. 3 Credits.

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

PY.710.642. Art of Partimento. 3 Credits.

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

Prerequisite(s): Students must meet music theory seminar proficiency requirements in order to enroll in this course.; Undergraduate students who are eligible to enroll in graduate theory seminars must first complete PY.710.212[C] or PY.710.214[C].

PY.710.643. Music 1900-1945: German. 3 Credits.

A survey of the important trends in music in the first half of the 20th century. This seminar focuses on the Second Viennese School and Hindemith and examines both the music and the common theoretical tools for its analysis.

Prerequisite(s): Students must meet music theory seminar proficiency requirements in order to enroll in this course.; Undergraduate students who are eligible to enroll in graduate theory seminars must first complete PY.710.212[C].

PY.710.644. Music 1900-1945. 3 Credits.

A survey of important trends in music from the turn of the 20th century. Emphasis on score analysis and listening.

PY.710.647. Analysis Early 19c Piano Lit. 3 Credits.

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

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

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

PY.710.649. Music Theory Pedagogy. 3 Credits.

This course investigates and discusses available teaching resources for students who may wish to teach undergraduate theory, including current technology, as well as classroom observation and practice teaching.

Prerequisite(s): Students must meet music theory seminar proficiency requirements in order to enroll in this course.; Undergraduate students who are eligible to enroll in graduate theory seminars must first complete PY.710.212[C] or PY.710.214[C].

PY.710.650. Theory Pedagogy Internship. 3 Credits.

This course consists of a semester of supervised teaching for students in Peabody's Master of Music in Music Theory Pedagogy (MM MTP) program.

PY.710.659. Intersections of Gender & Music Theory. 3 Credits.

This analysis course is for anyone interested in the intersections of gender and music theory. We will explore a wide variety of works by women, contextualize their practices via short readings, and develop creative analytical approaches to illuminate their music. Special emphasis will be placed on living composers and the development of a nuanced analytical tool kit to respond critically and contribute to the discourse of intersectional analysis.

Prerequisite(s): Students must meet music theory seminar proficiency requirements in order to enroll in this course.; Undergraduate students who are eligible to enroll in graduate theory seminars must first complete PY.710.212[C] or PY.710.214[C].

PY.710.663. Tonal Analysis Principles. 3 Credits.

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

Prerequisite(s): Students must meet music theory seminar proficiency requirements in order to enroll in this course.; Undergraduate students who are eligible to enroll in graduate theory seminars must first complete PY.710.212[C] or PY.710.214[C].

PY.710.667. Beethoven String Quartets. 3 Credits.

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

Prerequisite(s): Students must meet music theory seminar proficiency requirements in order to enroll in this course.; Undergraduate students who are eligible to enroll in graduate theory seminars must first complete PY.710.212[C].

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

The study of music in film, emphasizing the emergence of the idea of montage, the question of diegetic and non-diegetic presentations, and the problems of rhythm and meter in both visual and acoustic domains.

Prerequisite(s): Students must meet music theory seminar proficiency requirements in order to enroll in this course.; Undergraduate students who are eligible to enroll in graduate theory seminars must first complete PY.710.212[C] or PY.710.214[C].

PY.710.677. Fugue: Bach/Shostakovich. 3 Credits.

This course examines the wide-ranging use of fugue in music from the high baroque to the mid-20th century. The class focuses on the techniques and designs themselves, and how those techniques and designs relate to both the larger works studied and the broader musical styles of the times.

Prerequisite(s): Students must meet music theory seminar proficiency requirements in order to enroll in this course.; Undergraduate students who are eligible to enroll in graduate theory seminars must first complete PY.710.212[C] or PY.710.214[C].

PY.710.682. Theory/Analysis Russian Music. 3 Credits.

Open to graduate students only.

PY.710.683. Schumann. 3 Credits.

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

PY.710.684. Theoretical Aspects/Tchaikovsky. 3 Credits.**PY.710.685. Music Theory Pedagogy Project. 3 Credits.**

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

PY.710.687. Well Tempered Clavier. 3 Credits.

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

Prerequisite(s): Students must meet music theory seminar proficiency requirements in order to enroll in this course.; Undergraduate students who are eligible to enroll in graduate theory seminars must first complete PY.710.212[C] or PY.710.214[C].

PY.710.688. Well Tempered Clavier. 3 Credits.

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

PY.710.692. Wind Music Orchestration. 3 Credits.

This course explores orchestration developments in repertoire for the modern concert wind band. We will focus on developing an understanding of the works of several key contributors to the repertoire and engage in stylistic reductions and model orchestration projects.

Prerequisite(s): Students must meet music theory seminar proficiency requirements in order to enroll in this course.; Undergraduate students who are eligible to enroll in graduate theory seminars must first complete PY.710.212[C].

PY.710.714. Thinking By Ear. Segue to 20th C. 3 Credits.

An exploration of issues concerning music of the 20th century with a focus on listening, reading, creative thinking, and analysis. Examines the practical implications for research and various approaches to analytical interpretation of music. Open to graduate students only.

PY.715.119. Ear Training/Sightsinging Intensive 1. 2 Credits.

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

PY.715.120. Ear Training/Sightsinging Intensive 2. 2 Credits.

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

PY.715.123. Ear Training/Sightsinging 1. 2 Credits.

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

PY.715.124. Ear Training/Sightsinging 2. 2 Credits.

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

Prerequisite(s): PY.715.123[C]

PY.715.125. Ear Training/Sightsinging (Perfect Pitch) 1. 2 Credits.

A Perfect Pitch accelerated version of 710 • 123 and 710 • 223 that covers the material of the two-year course in one year. Open to undergraduate students only.

PY.715.223. Ear Training/Sightsinging 3. 2 Credits.

A continuation of Ear-Training 1-2, with heavy emphasis on Bach chorales and 20th-century techniques. To be taken in conjunction with Music Theory 3-4. Open to undergraduate students only.

Prerequisite(s): PY.715.124[C] OR PY.715.120[C]

PY.715.224. Eartraining/Sightsinging 2. 2 Credits.

A continuation of Ear-Training 1, with heavy emphasis on Bach chorales and 20th-century techniques. To be taken in conjunction with Music Theory 3-4. Open to undergraduate students only.

Prerequisite(s): PY.715.223[C]

PY.715.226. Ear Training/Sightsinging (Perfect Pitch) 2. 2 Credits.

A Perfect Pitch accelerated version of Ear-Training 1 (710.123) and Ear-Training 2 (710.223) that covers the material of the two-year course in one year. Open to undergraduate students only.

Prerequisite(s): PY.715.125[C]

PY.715.323. Ear Training 5. 2 Credits.

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

Prerequisite(s): PY.715.224[C] OR PY.715.226[C]

PY.715.324. Eartraining/Sightsinging III. 2 Credits.

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

PY.715.425. Ear Training Review.

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

PY.715.426. Ear Training Review. 2 Credits.

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

PY.715.155. Keyboard Studies 1. 2 Credits.

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

PY.715.156. Keyboard Studies 2. 2 Credits.

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

PY.715.255. Keyboard Studies 3. 2 Credits.

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

PY.715.256. Keyboard Studies 2. 2 Credits.

A continuation of 710 • 155-156 Keyboard Studies 1. Emphasis on harmonic and formal analysis as tools for sight-reading and memorization. Repertoire includes solo and duet works, accompaniments, and score-reading. To be taken in conjunction with Music Theory 3-4. Open to undergraduate students only.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

PY.610.412. Honors Seminar. 2 Credits.**PY.610.414. Musicology Practicum. 1 Credit.****PY.610.601. Music History Review.**

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

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

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

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

PY.610.610. Nadia Boulanger. 3 Credits.

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

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

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

PY.610.612. Vocal Contests. 3 Credits.

This course examines voice contests across time. While contests such as *American Idol* have received widespread attention, these competitions must be understood in terms of a much broader trend towards the proliferation of music prizes, both within and outside the classical music tradition. Our course examines the deep history of the current obsession with voice contests, with examples drawn from the Ancient Greece to the current day. Together we will ask: what sustains the power of prizes? What has driven their incredible proliferation since the outset of the twentieth century, when the Nobel, Pulitzer and modern-day Olympic prizes were first awarded? How does prize culture motor the classical- and popular-music industries? And how should musicians best maneuver themselves within modern-day economics of prestige? While the focus of our course is on vocal contests, this course will be of relevance to all those with an interest in how musical value is created—and tastes shaped—by prize-giving institutions.

PY.610.613. Stravinsky Perspectives. 3 Credits.

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

PY.610.614. Mahler in America. 3 Credits.

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

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

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

PY.610.616. Music and Work. 3 Credits.

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

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

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

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

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

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

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

PY.610.622. Beethoven String Quartets. 3 Credits.

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

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

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

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

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

PY.610.629. Bach Cantatas. 3 Credits.

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

PY.610.630. Brahms. 3 Credits.

PY.610.631. Sound Studies. 3 Credits.

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

PY.610.632. Music and Evolution. 3 Credits.

This course will examine the bio-cultural evolution of music in light of recent interdisciplinary research on the social bases of human cognitive evolution, and explore its implications for current debates in musicology, ethnomusicology, psychology of music, and human cognitive evolution.

PY.610.634. Baroque Performance Practice. 3 Credits.

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

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

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

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

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

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

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

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

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

PY.610.651. Music Bibliography. 2 Credits.

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

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

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

PY.610.655. Child Stars. 3 Credits.

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

PY.610.658. Beethoven at Work. 3 Credits.

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

PY.610.665. Music and Politics. 3 Credits.

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

PY.610.671. Intro Ethnomusicology. 3 Credits.

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

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

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

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

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

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

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

PY.610.681. Opera. 3 Credits.

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

PY.610.684. Transnationalism. 3 Credits.

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

PY.610.689. The Symphonic Century. 3 Credits.

The symphony occupies a prominent place within the history of Western classical music in the "long" nineteenth century. At once a canvas for daring innovations in style and form and a genre strongly allied with notions of "tradition," the nineteenth-century symphony brings together a complex set of issues that illuminate the broader history of music and musical culture of the past 200 years. This course introduces the iconic works of the symphonic tradition, with a focus on music of Haydn, Mozart, Beethoven, Schubert, Berlioz, Schumann, Mendelssohn, Brahms, Bruckner, and Mahler. As we aim to discover what made this music so remarkable in its time and why so many people still care about it today, we will consider each symphony both as a timeless work of art and as a particular moment in cultural history. Close attention will be given to the techniques of structural listening, and our work will be deeply rooted within the historical, philosophical, and political contexts of the time.

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

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

PY.610.692. Wagner. 3 Credits.

PY.610.693. American Music. 3 Credits.

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

PY.610.694. Music in Maryland. 3 Credits.

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

PY.610.755. Masters Research. 2 Credits.

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

PY.610.756. Masters Research. 2 Credits.

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

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

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

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

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

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

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

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

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

PY.610.847. Musicology Colloquium. 3 Credits.

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

PY.610.848. Music Hist Colloquium. 3 Credits.

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

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

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

PY.320.102. Music for New Media 2. 3 Credits.

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

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

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

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

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

PY.320.211. The Tools of New Media I. 2 Credits.

Students will demonstrate competence and creativity in using the software and hardware tools integral to work in interactive media, such as Unity, Unreal Engine, Adobe Air, and MaxMSP. Prerequisite: Music for New Media II.

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

A continuation of Tools of New Media I. In addition, students will apply their skills to VR hardware systems and their associated software development kits (SDKs). Prerequisite: Tools of New Media I.

PY.320.521. Music Tech. for Classical & Jazz. 3 Credits.

Music Tech for Classical and Jazz Musicians is a 3-credit online-only course is designed for Peabody students and alumni who want to learn how computers and technology can enhance their working methods and practice/performance techniques, while expanding their access to a range of potential career paths and general employability. LEARNING OBJECTIVES At the end of the online course, students will be able to: 1. Understand how to use computers and tablets for recording, notation, and arrangement 2. Know how to input, edit, process and mix MIDI music and digital audio on their own devices, or in select Peabody project studios 3. Enhance their musical CVs by uploading their work to online audio/video hosting sites such as SoundCloud and YouTube. Instructor permission required for enrollment.

BU.000.000. Advanced Registration Placeholder. 2 Credits.**SA.000.050. Teaching from a Distance Sandbox 1.****SA.000.051. Teaching from a Distance Sandbox 2.****SA.000.052. Teaching from a Distance Sandbox 3.****SA.000.053. Teaching from a Distance Sandbox 4.****SA.000.054. Teaching from a Distance Sandbox 5.****SA.680.680. Introduction to Energy, Resources & Environment. 4 Credits.**

This course introduces students to the fundamentals of energy, resources and environment. It covers a wide range of topics from the functioning of electricity markets to the challenge of climate policy and the management of air pollution. It also introduces a host of key concepts and analytical frameworks that underpin policy analysis in the field, such as notions of collective action and the role of regulatory agencies in monopolistic markets. The course pays particular attention to the energy-environment nexus, including the challenge of low-carbon development in an era of climate change. The course lays the foundation for other courses in the program. Prerequisites for the course are Online Basics of Energy (SA.680.600) and Online Basics of Environment (SA.680.601). [Click here for 680.600 self-enroll instructions.](https://www.dropbox.com/s/84wpcyx54wtvgrw/SelfEnroll%20ERE%20BE%20and%20BEv%207.31.2019.pdf?dl=0) they both must be completed by the drop/add period or you will be dropped from the class.

PY.540.391. Stage Movement. 1 Credit.

Techniques for attaining intellectual and physical control to achieve greater security and facility on stage in general and to use movement as a tool in characterization.

PY.540.491. Acting For Opera. 1 Credit.

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

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

PY.540.513. Movement 1. 1 Credit.

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

PY.540.514. Stage Movement. 1 Credit.

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

PY.540.515. Movement 3. 1 Credit.

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

PY.540.521. Opera Seminar. 2 Credits.

An introduction to acting for the Opera stage.

PY.540.522. Opera Seminar. 2 Credits.

An introduction to acting for the Opera stage.

PY.540.535. Opera Aria Coaching. 2 Credits.**PY.540.536. Opera Aria Coaching. 2 Credits.****PY.540.541. Opera Etude Seminar. 1 - 2 Credits.**

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

PY.540.542. Opera Etude Composition. 2 Credits.

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

PY.540.552. Stage Directing. 1 Credit.**PY.540.593. Prof Coaching In Opera. 1 Credit.**

Individual musical and dramatic coaching for advanced voice students. Enrollment limited, by permission of instructor.

PY.540.594. Prof Coaching In Opera. 2 Credits.

Individual musical and dramatic coaching for advanced voice students. Enrollment limited, by permission of instructor.

PY.540.639. Opera Workshop. 1 Credit.

An introduction to dramatic characterization as it relates to and is practiced on the Opera stage.

PY.540.640. Opera Theater. 1 Credit.

An advanced course on acting for the Opera stage.

PY.540.893. Prof Coaching In Opera. 1 Credit.

Individual musical and dramatic coaching for advanced voice students. Enrollment limited, by permission of instructor.

PY.540.894. Prof Coaching In Opera. 1 Credit.

Individual musical and dramatic coaching for advanced voice students. Enrollment limited, by permission of instructor.

PY.460.423. Organ Literature. 3 Credits.

A study of selected organ literature from all periods within the context of history, instrument design, and performance practice.

PY.460.424. Organ Literature. 3 Credits.

A study of selected organ literature from all periods within the context of history, instrument design, and performance practice.

PY.460.425. Resources for Contemporary Church Musicians. 3 Credits.

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

PY.460.426. Resources for Contemporary Church Musicians. 3 Credits.

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

PY.460.510. Organ for Non-Majors. 1 Credit.

Open to everyone with basic keyboard proficiency, this introductory course in service playing will cover organ technique, registration, hymn playing, and accessible literature.

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Open to everyone with basic keyboard proficiency, this introductory course in service playing will cover organ technique, registration, hymn playing, and accessible literature.

PY.460.545. Organ Seminar (UG). 1 Credit.

Classes in performance covering the repertoire and stylistic concepts from all periods of organ literature. A yearly requirement of organ majors.

PY.460.546. Organ Seminar (UG). 1 Credit.

Classes in performance covering the repertoire and stylistic concepts from all periods of organ literature. Open to majors only.

PY.460.845. Organ Seminar (GR). 1 Credit.

Classes in performance covering the repertoire and stylistic concepts from all periods of organ literature. A yearly requirement of organ majors.

PY.460.846. Organ Seminar (GR). 1 Credit.

Classes in performance covering the repertoire and stylistic concepts from all periods of organ literature. Open to majors only.

PY.520.615. Pedagogy Internship. 2 Credits.

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

PY.520.617. Internship Seminar. 1 Credit.

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

PY.520.618. Portfolio Development. 1 Credit.

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

PY.415.567. Chamber Music for Percussion. 1 Credit.

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

PY.415.568. Chamber Music for Percussion. 1 Credit.

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

PY.450.111. Sightreading. 2 Credits.

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

PY.450.112. Sightreading. 2 Credits.

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

PY.450.213. Accompanying. 1 Credit.

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

PY.450.214. Accompanying. 1 Credit.

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

PY.450.411. Keyboard Literature 1. 2 Credits.

A study of the solo and chamber literature for keyboard instruments from the Classical period to the early 19th century.

PY.450.412. Keyboard Literature II. 2 Credits.

A survey of the piano music of the Classical period, with emphasis on the works of Haydn, Mozart, and Beethoven. Works will be considered from a range of perspectives, including stylistic, analytic, historical, and interpretive.

PY.450.413. Keyboard Literature III. 2 Credits.

A survey of piano music from the Romantic period. Works will be considered from a range of perspectives, including stylistic, analytic, historical, and interpretive.

PY.450.414. Keyboard Literature 4. 2 Credits.

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

PY.450.628. New Piano Music. 2 Credits.

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

PY.450.667. Piano Pedagogy. 2 Credits.

Exploration of principles, materials, and career development in the teaching of piano. Includes observation of Preparatory teachers and some supervised teaching of pre-college students. Open to majors only.

PY.450.668. Piano Pedagogy. 2 Credits.

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

Prerequisite(s): PY.450.667[C]

PY.450.845. Piano Seminar (DMA). 1 Credit.

A seminar required of all doctoral students. Focus is on preparation for entering the music profession, including practice teaching, press kit and resume preparation, discussion of job searches, and topics of special interest. Offered in alternate years.

PY.715.211. Keyboard Skills 1 - Piano Majors. 2 Credits.

A course in keyboard harmony, including transposition, figured bass, melody harmonization, and analysis. Required for undergraduate piano and organ majors.

PY.715.212. Keyboard Skills/Piano Majors II. 2 Credits.

A course in keyboard harmony, including transposition, figured bass, melody harmonization, and analysis. Open to majors only. Required for undergraduate piano and organ majors.

PY.715.311. Keyboard Skills 3 - Piano Majors. 2 Credits.

A course designed to build score-reading skills at the keyboard. Required for undergraduate piano majors.

PY.715.312. Keyboard Skills/Piano IV. 2 Credits.

A course designed to build score-reading skills at the keyboard. Open to majors only. Required for undergraduate piano majors.

PY.715.633. Advanced Keyboard Skills - Piano Majors. 2 Credits.

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

PY.715.634. Adv Keyboard Skills/Pianist. 2 Credits.

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

PY.123.111. Exploring Arts Careers. 1 Credit.

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

PY.123.311. Building a Brand and Portfolio. 2 Credits.

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

Prerequisite(s): PY.123.101[C] OR PY.123.111[C]

PY.123.312. Pitching Your Creative Idea. 2 Credits.

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

Prerequisite(s): PY.123.311[C]

PY.123.412. Music and Law. 2 Credits.

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

PY.123.413. Music Publishing and Organizations. 2 Credits.

How do musical compositions make it out into the world? In this practicum, students will get hands-on experience administering the recently discovered archive of a former Peabody composer whose centennial will be in 2021. Participants will help run a not-for-profit corporation, prepare critical and/or performing editions of works, and conclude the term with a recital of these rediscovered compositions. Due to the size of the archive (60+ works), this practicum could repeat each semester and culminate in a centennial concert or festival in 2021.

PY.123.415. Arts Leadership Today. 2 Credits.

Learn through discussion, case studies and hands on practice key aspects of leading and managing an arts organization today including strategic planning, programming, marketing, public relations, fundraising, staffing, budgeting, and community engagement.

PY.123.499. Business of Music Practicum. 1 Credit.

Required for students minoring in the Business of Music.

PY.123.501. Alexander Technique. 2 Credits.

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

PY.123.521. Playing Well 1. 3 Credits.

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

PY.123.522. Playing Well 2. 3 Credits.

Explores instrumental musicians' playing-related disorders. Topics include an overview of risk factors and injury mechanisms, principles of treatment, medical examinations, and specific injuries and treatments by body region. Students receive information from the expert perspectives of physicians, therapists, and musicians and complete a practical capstone project designed to apply medical and therapeutic knowledge to their work in practice and performance.

Prerequisite(s): Students must have successfully completed Playing Well 1 PY.123.521[C]

PY.123.523. Playing Well 3. 3 Credits.

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

PY.123.611. Building a Brand and Portfolio. 2 Credits.

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

PY.123.612. Pitching Your Creative Idea. 2 Credits.

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

Prerequisite(s): PY.123.611[C]

PY.310.701. Composition Recital (UG). 2 Credits.**PY.330.721. Conducting Recital (GR 1). 2 Credits.****PY.330.722. Conducting Recital (GR 2). 2 Credits.****PY.330.723. Conducting Recital (GR 3). 2 Credits.****PY.330.724. Conducting Recital (AD 4). 2 Credits.****PY.330.725. Conducting Recital (Concerto). 2 Credits.****PY.330.726. Conducting Recital (Chamber). 2 Credits.****PY.330.727. Conducting Recital (Lecture). 2 Credits.****PY.350.701. Computer Music Recital (UG). 2 Credits.****PY.380.701. Historical Performance Recital (UG). 2 Credits.****PY.380.721. Historical Performance Recital (GR 1). 2 Credits.****PY.380.722. Historical Perf. Recital (GR 2). 2 Credits.****PY.380.723. Historical Performance Recital (GR 3). 2 Credits.****PY.380.724. Historical Performance Recital (AD 4). 2 Credits.****PY.380.725. Historical Performance Recital (Concerto). 2 Credits.****PY.380.726. Historical Performance Recital (Chamber). 2 Credits.****PY.380.727. Historical Performance Recital (Lecture). 2 Credits.****PY.410.701. Brass Recital (Undergraduate). 2 Credits.****PY.410.721. Brass Recital (GR 1). 2 Credits.****PY.410.722. Brass Recital (GR 2). 2 Credits.****PY.410.723. Brass Recital (GR 3). 2 Credits.****PY.410.724. Brass Recital (AD 4). 2 Credits.****PY.410.725. Brass Recital (DMA Concerto). 2 Credits.****PY.410.726. Brass Recital (DMA Chamber). 2 Credits.****PY.410.727. Brass Recital (DMA Lecture). 2 Credits.****PY.415.701. Percussion Recital (UG). 2 Credits.****PY.415.721. Percussion Recital (GR 1). 2 Credits.****PY.415.722. Percussion Recital (GR 2). 2 Credits.****PY.415.723. Percussion Recital (GR 3). 2 Credits.****PY.415.724. Percussion Recital (AD 4). 2 Credits.****PY.415.725. Percussion Recital (Concerto). 2 Credits.****PY.415.726. Percussion Recital (Chamber). 2 Credits.****PY.415.727. Percussion Recital (Lecture). 2 Credits.****PY.420.701. Harp Recital (UG). 2 Credits.****PY.420.721. Harp Recital (GR 1). 2 Credits.****PY.420.722. Harp Recital (GR 2). 2 Credits.****PY.420.723. Harp Recital (GR 3). 2 Credits.****PY.420.724. Harp Recital (AD 4). 2 Credits.****PY.420.725. Harp Recital (DMA Concerto). 2 Credits.**

PY.420.726. Harp Recital (DMA Chamber). 2 Credits.
 PY.420.727. Harp Recital (DMA Lecture). 2 Credits.
 PY.425.701. Strings Recital (UG). 2 Credits.
 PY.425.721. Strings Recital (GR 1). 2 Credits.
 PY.425.722. Strings Recital (GR 2). 2 Credits.
 PY.425.723. Strings Recital (GR 3). 2 Credits.
 PY.425.724. Strings Recital (AD 4). 2 Credits.
 PY.425.725. Strings Recital (DMA Concerto). 2 Credits.
 PY.425.726. Strings Recital (DMA Chamber). 2 Credits.
 PY.425.727. Strings Recital (DMA Lecture). 2 Credits.
 PY.430.701. Woodwinds Recital (UG). 2 Credits.
 PY.430.721. Woodwinds Recital (GR 1). 2 Credits.
 PY.430.722. Woodwinds Recital (GR 2). 2 Credits.
 PY.430.723. Woodwinds Recital (GR 3). 2 Credits.
 PY.430.724. Woodwinds Recital (AD 4). 2 Credits.
 PY.430.725. Woodwinds Recital (DMA Concerto). 2 Credits.
 PY.430.726. Woodwinds Recital (Chamber). 2 Credits.
 PY.430.727. Woodwinds Recital (Lecture). 2 Credits.
 PY.450.701. Piano Recital (UG). 2 Credits.
 PY.450.721. Piano/Ens.Arts Recital (GR 1). 2 Credits.
 PY.450.722. Piano/Ens. Arts Recital (GR 2). 2 Credits.
 PY.450.723. Piano Recital (GR 3). 2 Credits.
 PY.450.724. Piano Recital (AD 4). 2 Credits.
 PY.450.725. Piano Recital (DMA Concerto). 2 Credits.
 PY.450.726. Piano Recital (DMA Chamber). 2 Credits.
 PY.450.727. Piano Recital (DMA Lecture). 2 Credits.
 PY.460.701. Organ Recital (UG). 2 Credits.
 PY.460.721. Organ Recital (GR 1). 2 Credits.
 PY.460.722. Organ Recital (GR 2). 2 Credits.
 PY.460.723. Organ Recital (GR 3). 2 Credits.
 PY.460.724. Organ Recital (AD 4). 2 Credits.
 PY.460.725. Organ Recital (DMA Concerto). 2 Credits.
 PY.460.726. Organ Recital (DMA Chamber). 2 Credits.
 PY.460.727. Organ Recital (DMA Lecture). 2 Credits.
 PY.470.309. Guitar Junior Recital. 1 Credit.
 PY.470.701. Guitar Recital (UG). 2 Credits.
 PY.470.721. Guitar Recital (GR 1). 2 Credits.
 PY.470.722. Guitar Recital (GR 2). 2 Credits.
 PY.470.723. Guitar Recital (GR 3). 2 Credits.
 PY.470.724. Guitar Recital (AD 4). 2 Credits.
 PY.470.725. Guitar Recital (DMA Concerto). 2 Credits.
 PY.470.726. Guitar Recital (DMA Chamber). 2 Credits.
 PY.470.727. Guitar Recital (DMA Lecture). 2 Credits.
 PY.530.701. Voice Recital (UG). 2 Credits.
 PY.530.721. Voice Recital (GR 1). 2 Credits.

PY.530.722. Voice Recital (GR 2). 2 Credits.
 PY.530.723. Voice Recital (GR 3). 2 Credits.
 PY.530.724. Voice Recital (DMA/AD 4). 2 Credits.
 PY.530.725. Voice Recital (DMA Concerto). 2 Credits.
 PY.530.726. Voice Recital (DMA Chamber). 2 Credits.
 PY.530.727. Voice Recital (DMA Lecture). 2 Credits.
 PY.540.721. Opera Recital (GPD 1). 2 Credits.
 PY.540.722. Opera Recital (GPD 2). 2 Credits.
 PY.570.701. Jazz Recital (UG). 2 Credits.
 PY.570.721. Jazz Recital (GR 1). 2 Credits.
 PY.570.722. Jazz Recital (GR 2). 2 Credits.

PY.550.111. Recording 1 - Fundamentals A. 2 Credits.

A course designed to introduce the beginning Recording Arts student to components of the recording process, including a detailed analysis of the nature of sound and human perception, digital audio and operation of recording consoles, microphone types and techniques, editing, and other skills. Open to majors and other majors with permission of instructor.

PY.550.112. Recording 1 - Fundamentals B. 2 Credits.

A course designed to introduce the beginning Recording Arts student to components of the recording process, a detailed analysis of the nature of sound and human perception, digital audio and operation of recording consoles, microphone types and techniques, editing, and other skills. Open to majors and other majors with permission of instructor.

Prerequisite(s): PY.550.111[C]

PY.550.211. Recording 2 - Studio Technology A. 2 Credits.

A continuation of Recording I that provides students with an in-depth exploration of the tools and technology associated with the recording process including signal flow, analog and digital theory, signal processing, and recording systems. Open to majors and other majors with permission of instructor

PY.550.212. Recording 2 - Studio Technology B. 2 Credits.

A continuation of Recording I that provides students with an in-depth exploration of the tools and technology associated with the recording process including signal flow, analog and digital theory, signal processing, and recording systems. Open to majors and other majors with permission of instructor. Prerequisite: Recording I.

Prerequisite(s): PY.550.211[C]

PY.550.311. Recording 3a - Classical/Jazz Techniques. 2 Credits.

Building on the Recording I and II courses, students will explore techniques for recording in the "tonmeister" style of engineering, particularly as it relates to microphone techniques for classical and jazz music recording, mixing and editing. Additional topics include surround sound and multitrack production. Open to majors only.

PY.550.312. Recording 3b - Classical/Jazz Mixing and Editing. 2 Credits.

Building on the Recording I and II courses, students will explore techniques for recording in the "tonmeister" style of engineering, particularly as it relates to microphone techniques for classical and jazz music recording, mixing and editing. Additional topics include surround sound and multitrack production.

Prerequisite(s): PY.550.311[C]

PY.550.411. Recording 4a - Rock/Pop Techniques. 3 Credits.

A continuation of Recording III, this course focuses on contemporary recording techniques associated with rock/pop music production. Topics include multi-track recording, mixing, overdubbing, and headphone monitoring. Open to majors only.

PY.550.412. Recording 4b - Rock/Pop Mixing and Editing. 3 Credits.

A continuation of Recording III, this course focuses on contemporary recording techniques associated with rock music production. Topics include multi-track recording, mixing, over-dubbing, and headphone monitoring. Prerequisite: Recording III or permission of instructor.

Prerequisite(s): PY.550.411[C]

PY.550.419. Recording Internship. 4 Credits.

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

PY.550.511. Advanced Recording Systems 1. 3 Credits.

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

PY.550.512. Advanced Recording Systems 2. 3 Credits.

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

PY.550.513. Advanced Studio Production 1. 3 Credits.

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

PY.550.514. Advanced Studio Production 2. 3 Credits.

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

Prerequisite(s): PY.550.513[C]

PY.550.515. Musical Acoustics. 3 Credits.

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

PY.550.516. Electroacoustics. 3 Credits.

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

PY.550.517. Psychoacoustics. 3 Credits.

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

PY.550.519. Acoustics/Audio Measure. 3 Credits.

The theory and application of objective acoustical and audio measurements are studied. Measurement techniques used in the evaluation of both physical spaces and electronic equipment are presented. Topics include measurement microphones, sound level meters, noise sources, spectrum and FFT analysis, frequency analysis, reverberation, speech intelligibility, transfer functions, swept sine techniques, audio power measurements, ADC and DAC linearity, harmonic distortion and mixed signal testing.

Prerequisite(s): PY.550.624[C]

PY.550.521. Recording Practicum. 4 Credits.

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

PY.550.524. Sound Design/Video Games. 3 Credits.

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

PY.550.610. Audio Science and Technology. 3 Credits.

This course is designed to integrate many of the audio and acoustics concepts discussed in the Master of Arts: Concentration in Recording and Production degree curriculum into an exploration of the electronics and acoustics fundamental to audio engineering. Topics include Current, Voltage, and Power in Audio systems; Reactive Circuit Elements; AC Circuits; Semiconductor Devices; Integrated Circuits; Transistor Based Amplifier Circuits; Power Supply Technology; Embedded Systems, and Audio System Engineering. Additional discussion of Architectural Acoustic Fundamentals, including Large Hall and Small room acoustical design. Co- and Pre-requisites: Introduction to Electrical and Computer Engineering (undergraduate) and Advanced Recording Systems (graduate), or permission of the instructor.

PY.550.611. Music & Technology. 3 Credits.

An introduction to the world of consumer audio electronics. The playback chain: What it is, how it works, and how it sounds. Lectures and outside-of-class projects will include a topology analysis of and critical listening to the following audio components and technologies: preamplifiers; power amplifiers; loudspeakers; disc players; DACs; music servers; computer audio; turntables, cartridges, tonearms, phono preamplifiers for vinyl disc playback; broadcast and internet radio; home theater configuration; interconnects; receivers; lossy and lossless codecs; multichannel audio and bass management; specifications and measurement; wireless audio profiles and codecs; network audio; active products and DSP; and headphones and headphone amplifiers. At the end of the course students will have a deep understanding of these topics and the ability to aurally discern the musical impact various design topologies have on the playback of recorded sound. Co- and Pre-requisites: Recording III (undergraduate) and Advanced Recording Systems (graduate), or permission of the instructor.

PY.550.623. Physical Acoustics. 3 Credits.

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

PY.550.624. Architectural Acoustics 1. 3 Credits.

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

PY.550.625. Audiovisual System Design. 3 Credits.

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

PY.550.626. Noise Control. 2 Credits.

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

Prerequisite(s): PY.550.517[C]

PY.550.627. Acoustical Modeling. 2 Credits.

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

PY.550.631. Graduate Acoustics Seminar. 2 Credits.

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

PY.550.632. Architectural Acoustics 2. 3 Credits.

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

PY.550.640. Acoustics Design Practicum. 3 Credits.

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

PY.550.651. Recording for Musicians 1. 2 Credits.

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

PY.550.652. Recording for Musicians 2. 2 Credits.

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

Prerequisite(s): PY.550.651[C]

PY.550.698. Recording - Ind Study. 1 - 3 Credits.**PY.425.449. Orchestral Repertoire - Violin. 1 Credit.**

The development of orchestral performance skills for violinists. Emphasis on repertoire and preparation for auditions. Open to majors only.

PY.425.450. Orch Repertoire - Violin. 1 Credit.

The development of orchestral performance skills for violinists. Emphasis on repertoire and preparation for auditions. Open to majors only.

PY.425.451. Orchestral Repertoire - Viola. 1 Credit.

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

PY.425.452. Orch Repertoire - Viola. 1 Credit.

The development of orchestral performance skills for violists. Emphasis on repertoire and preparation for auditions. Open to majors only.

PY.425.465. Orchestral Repertoire - Cello. 1 Credit.

The development of orchestral performance skills for cellists. Emphasis on repertoire and preparation for auditions. Open to majors only.

PY.425.466. Orch Repertoire - Cello. 1 Credit.

The development of orchestral performance skills for cellists. Emphasis on repertoire and preparation for auditions. Open to majors only.

PY.425.467. Orchestral Repertoire - Double Bass. 1 Credit.

The development of orchestral performance skills for double bassists. Open to majors only.

PY.425.468. Orch Repertoire - Dbl Bass. 1 Credit.

The development of orchestral performance skills for double bassists. Open to majors only.

PY.425.641. Violoncello Pedagogy. 2 Credits.

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

PY.425.642. Violoncello Pedagogy. 2 Credits.

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

PY.425.651. Violin/Viola Pedagogy. 2 Credits.

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

PY.425.652. Violin/Viola Pedagogy. 2 Credits.

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

PY.010.100. Minor Lesson 1/2 Hour. 1 Credit.**PY.010.101. Minor Lesson 1/2 Hr. 1 Credit.****PY.020.100. Minor Lesson 1 Hour. 2 Credits.****PY.020.101. 1 Hr Minor Lesson. 2 Credits.****PY.050.100. Major Lesson 1/2 Hour. 2 Credits.****PY.100.100. Major Lesson 1 HR. 4 Credits.****PY.100.101. Major Lesson 1 HR. 4 Credits.****PY.186.111. Vocal Coaching. 1 Credit.****PY.186.211. Vocal Coaching. 1 Credit.****PY.186.212. Vocal Coaching. 1 Credit.****PY.186.311. Vocal Coaching. 1 Credit.****PY.186.312. Vocal Coaching. 1 Credit.****PY.186.411. Vocal Coaching. 1 Credit.****PY.186.412. Vocal Coaching. 1 Credit.****PY.186.413. Vocal Coaching. 1 Credit.****PY.186.414. Vocal Coaching. 1 Credit.****PY.186.611. Vocal Coaching. 1 Credit.****PY.186.612. Vocal Coaching. 1 Credit.****PY.186.613. Vocal Coaching. 1 Credit.****PY.186.614. Vocal Coaching. 1 Credit.****PY.186.615. Vocal Coaching. 1 Credit.****PY.186.616. Vocal Coaching. 1 Credit.****PY.186.711. Vocal Coaching. 1 Credit.****PY.186.712. Vocal Coaching. 1 Credit.****PY.186.713. Vocal Coaching. 1 Credit.****PY.186.714. Vocal Coaching. 1 Credit.****PY.380.109. Early Music 109 Jury. 1 Credit.****PY.380.209. Early Music 209 Jury. 1 Credit.****PY.380.309. Early Music 309 Jury. 1 Credit.****PY.410.109. Brass 109 Jury. 1 Credit.****PY.410.209. Brass 209 Jury. 1 Credit.****PY.410.309. Brass 309 Jury. 1 Credit.****PY.415.109. Percussion 109 Jury. 1 Credit.****PY.415.209. Percussion 209 Jury. 1 Credit.****PY.415.309. Percussion 309 Jury. 1 Credit.****PY.420.109. Harp 109 Jury. 1 Credit.****PY.420.209. Harp 209 Jury. 1 Credit.****PY.425.109. Strings 109 Jury. 1 Credit.****PY.425.209. Strings 209 Jury. 1 Credit.****PY.425.309. Strings Jr Recital/309 Jury. 1 Credit.****PY.430.109. Woodwinds 109 Jury. 1 Credit.****PY.430.209. Woodwinds 209 Jury. 1 Credit.****PY.430.309. Woodwinds 309 Jury. 1 Credit.****PY.450.109. Piano 109 Jury. 1 Credit.****PY.450.209. Piano 209 Jury. 1 Credit.****PY.450.309. Piano 309 Jury. 1 Credit.****PY.460.109. Organ 109 Jury. 1 Credit.****PY.460.209. Organ 209 Jury. 1 Credit.****PY.460.309. Organ 309 Jury. 1 Credit.****PY.470.109. Guitar 109 Jury. 1 Credit.****PY.470.209. Guitar 209 Jury. 1 Credit.****PY.530.109. Voice 109 Jury. 1 Credit.****PY.530.209. Voice 209 Jury. 1 Credit.****PY.530.309. Voice 309 Jury. 1 Credit.****PY.570.109. Jazz 109 Jury. 1 Credit.****PY.570.209. Jazz 209 Jury. 1 Credit.****PY.570.309. Jazz 309 Jury. 1 Credit.****PY.530.469. Italian Diction. 2 Credits.**

This course prepares students to sing artistically in Italian through a combination of diction study, text translation, and performance. Prerequisite: minimum one semester of college study of Italian language or permission of instructor.

PY.530.470. Italian Song. 2 Credits.**PY.530.471. Singing In Russian. 2 Credits.**

A study of Russian vocal music, including analysis and performance of selected works.

PY.530.473. Opera Literature. 2 Credits.

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

PY.530.474. Opera Literature. 2 Credits.

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

PY.530.475. English Diction. 2 Credits.

An introduction to the International Phonetic Alphabet as well as the sounds of English and their applications to the singing process.

PY.530.477. German Diction. 2 Credits.

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

PY.530.483. Singing In French. 2 Credits.

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

PY.530.545. Graduate Diction Review.

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

PY.530.546. Graduate Diction Review II.

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

PY.530.571. Survey Of Song Rep. 2 Credits.

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

PY.530.579. Vocal Chamber Music. 2 Credits.

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

PY.530.580. Vocal Chamber Music. 2 Credits.

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

PY.530.583. Vocal Chamber Music Writing Seminar. 2 Credits.

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

PY.530.584. Vocal Chamber Music Writing Seminar. 2 Credits.

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

PY.530.589. Vocal Literature 1: English/Italian. 2 Credits.

A survey of English and Italian song literature from the Renaissance to Modern day, applying the International Phonetic Alphabet (IPA) to specific repertoire. Prerequisite: English Diction and Italian Diction.

PY.530.590. Vocal Lit 2: German/French. 2 Credits.

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

PY.530.617. Singing Bach. 2 Credits.

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

PY.530.645. Musical Theatre Survey. 2 Credits.

Analysis and performance of selected works from the American musical theater, beginning with Jerome Kern and continuing to present-day examples. Offered in alternate years.

PY.530.671. Operas of Mozart. 2 Credits.

A study of the music and drama of five principle operas. Offered in alternate years.

PY.530.672. Operas Of Verdi. 2 Credits.**PY.530.679. Advanced French Airs and Melodies. 2 Credits.**

An in depth study of French vocal music with an emphasis on style and interpretation, as well as attention to diction (reviewing the International Phonetic Alphabet) and grammar, including analysis and performance of selected works.

PY.530.680. Survey of African-American Art Song. 2 Credits.

PY.530.683. Vocal Pedagogy. 2 Credits.

A class participation course that includes an introduction to various voice teaching methods and their respective approaches to posture and breathing, registration, resonance, coordination, interpretation, and vocal health; an examination of the anatomy and function of the vocal mechanism; student teaching; teacher observation; repertoire and recital planning. Required for the MM in Voice with Pedagogy Emphasis and the DMA in Voice, Option C; an elective for seniors and other graduate students.

PY.530.684. Vocal Pedagogy Lab. 2 Credits.

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

PY.530.685. Verismo Opera. 2 Credits.**PY.530.686. Opera: Bel Canto/Verismo. 3 Credits.****PY.530.687. Oratorio. 2 Credits.****PY.530.691. Music Vce 20th/21st Cen. 2 Credits.**

A performance practice course including score reading, definitions of the technical language of avant garde music, and contemporary vocal techniques. Performance is optional. Offered in alternate years.

PY.530.692. Music Vce 20th/21st Cen. 2 Credits.

A survey of contemporary vocal literature and notational practices, including discussion of techniques for learning complex music and coaching of selected repertoire. Students will present on topics, techniques, and repertoire. A course for singers, pianists, composers, conductors and others. A continuation of the fall semester. Prerequisite: PY.530.691 or permission of instructor.

PY.530.695. Advanced Lieder Studies. 2 Credits.

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

PY.530.696. Advanced Lieder Studies II. 2 Credits.**PY.430.455. Orch Repertoire - Clarinet. 1 Credit.**

The development of orchestral performance skills for clarinet with emphasis on repertoire.

PY.430.456. Orch Repertoire - Clarinet. 1 Credit.

The development of orchestral performance skills for clarinet with emphasis on repertoire.

PY.430.463. Piccolo Class. 1 Credit.**PY.430.464. Piccolo Class. 1 Credit.**

Covers repertoire from both solo and orchestral literature in order to increase proficiency, familiarity, and comfort with the "little flute." Emphasis on audition preparation and experience. Required material: Jack Wellbaum's Orchestral Excerpts for Piccolo.

PY.430.519. Orchestral Repertoire - Flute. 1 Credit.

The development of orchestral performance skills for flute with emphasis on repertoire.

PY.430.520. Orch Repertoire - Flute. 1 Credit.

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

PY.430.573. Orchestral Repertoire - Oboe/ EH. 1 Credit.

The development of orchestral performance skills for oboe and English horn with emphasis on repertoire.

PY.430.574. Orch Repertoire - Oboe/EH. 1 Credit.

The development of orchestral performance skills for oboe and English horn with emphasis on repertoire.

PY.430.575. Orchestral Repertoire - Bassoon. 1 Credit.

The development of orchestral performance skill for bassoon with emphasis on repertoire.

PY.430.576. Orch Repertoire - Bassoon. 1 Credit.

The development of orchestral performance skill for bassoon with emphasis on repertoire.

PY.430.591. Oboe Reed Making. 1 Credit.

The construction of oboe reeds.

PY.430.592. Oboe Reed Making. 1 Credit.

The construction of oboe reeds.

General Information, Procedures and Regulations

General Information, Procedures, and Regulations

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Mission (p. 37)

Accreditation Statement (p. 37)

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General Information, Procedures and Regulations

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 (<https://peabody.jhu.edu/preparatory/>).

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.”

General Information, Procedures and Regulations

Mission

The Peabody Conservatory Mission Statement

The Peabody Conservatory strives to provide aspiring artists with the skills to pursue professional careers in the arts 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 artist training at the highest level and has developed a vision for the role of the 21st century artist in society and the training required for artists 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.

General Information, Procedures and Regulations

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: 410.260.450
<http://www.mhec.state.md.us/> (<https://mhec.state.md.us/Pages/default.aspx>)

Middle States Commission on Higher Education
3624 Market St.
Philadelphia, PA 19104-2680
Telephone: 267.284.5000.
<http://www.msche.org/> (<https://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> (<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/>

Veterans Educational Benefits

Johns Hopkins is approved by the Maryland Higher Education Commission for the training of veterans, service members, eligible spouses and dependents under the provisions of the various federal laws pertaining to veterans’ educational benefits. Johns Hopkins University also complies with Federal Law Section 103 (effective 1 August 2019) which ensures that Johns Hopkins University will not impose any penalty, including the assessment of late fees, the denial of access to classes, libraries, or other institutional facilities, or the requirement that an eligible individual borrow additional funds, on any covered individual because of the individual’s inability to meet his or her financial obligations to the institution due to the delayed disbursement funding from VA under Chapter 31 or 33.

General Information, Procedures and Regulations

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: the Student Right to Know page (<https://peabody.jhu.edu/life-at-peabody/student-right-to-know/>)

General Information, Procedures and Regulations

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 (<https://www.ndeo.org/>),
- The Maryland Council for Dance (<http://www.mdccouncil4dance.org/>)
- The American College Dance Association (<https://www.acda.dance/>) (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.

Procedural Information

Procedural Information

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- Large Ensemble Participation (p. 39)
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Procedural Information

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.

Academic Petitions

Students with a compelling reason for an exception to an academic regulation, policy, or program requirement in this document should submit an academic petition, located under the "Academic Services" heading in the Peabody Institute Service Desk (<https://projects.peabody.jhu.edu/servicedesk/customer/portals/>). Petitions will be reviewed by the Petitions Committee in a timely manner.

Procedural Information

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 a student may submit an academic petition (<https://projects.peabody.jhu.edu/servicedesk/customer/portals/>) as outlined in Applicability (p. 38). 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.

Procedural Information

Course Numbering

The Johns Hopkins University Student Information System (SIS) contains the official listing of Conservatory courses. Course numbers are structured as follows:

The most common divisional codes are:

| Code | Name |
|------|-------------------------------|
| PY | Peabody |
| EN | Whiting School of Engineering |
| AS | Arts and Sciences |
| BU | Carey Business School |

A list of frequently occurring departments:

| Code | Department |
|--------|---------------------------|
| PY.410 | Brass |
| PY.310 | Composition |
| PY.350 | Computer Music |
| PY.330 | Conducting |
| PY.800 | Dance |
| PY.910 | Ensembles - Large |
| PY.950 | Ensembles - Small/Chamber |
| PY.470 | Guitar |
| PY.420 | Harp |
| PY.380 | Historical Performance |
| PY.570 | Jazz |
| PY.260 | Liberal Arts |
| PY.250 | Liberal Arts: Language |

| | |
|---------------|--------------------------------|
| PY.510 | Music Education |
| PY.710 | Music Theory |
| PY.715 | Music Theory - Keyboard, ET/SS |
| PY.610 | Musicology |
| PY.320 | Music for New Media |
| PY.540 | Opera |
| PY.460 | Organ |
| PY.520 | Pedagogy |
| PY.415 | Percussion |
| PY.450 | Piano/Ensemble Arts |
| PY.123 | Professional Studies |
| PY.550 | Recording Arts and Sciences |
| PY.425 | Strings |
| PY.100 | Studio Lessons |
| PY.530 | Voice |
| PY.430 | Woodwinds |

Procedural Information

Large Ensemble Participation

Participation in instrumental or vocal ensembles is integral to Peabody's music 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 or sing 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 orchestral rotations, chorus assignments, Jazz Ensemble, and Conductors Orchestra. The Ensemble Office does not manage the Conservatory's historical performance ensembles chamber music, 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 |
|-------------------------------|------------|------------|--------|---------------|
| Large Ensemble | PY.910.501 | PY.910.801 | MTWThF | 3:30 - 5:30PM |
| Peabody Singers | PY.910.515 | PY.910.815 | MW | 2:30 - 4:00PM |
| Peabody-Hopkins Chorus | PY.910.511 | PY.910.811 | MW | 4:30 - 6:00PM |
| Peabody Jazz Ensemble | PY.910.537 | PY.910.837 | TTh | 1:30 - 3:20PM |

| | | | | |
|-------------------------------|------------|------------|---|----------------|
| Baltimore Baroque Band | PY.910.527 | PY.910.827 | W | 7:30 - 10:00PM |
| Renaissance Ensemble | 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 the Ensemble Office website

Procedural Information

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 with the Concert Office. 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 biennially 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.
- 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.
- **The Macht Orchestral Composition Competition** is 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. Held annually since 2000, 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 biennially 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.
- **The Vocal Studies Song Competition** is open to sophomores, juniors, seniors, MM, GPD, AD, and DMA students. The applicable language requirements for juries among the various class levels will apply to this competition. Only non-orchestral/non-operatic/non-chamber song repertoire will be permitted. Each singer should present a list of classical songs—4 songs for undergraduate level and 6 songs for graduate level. These songs should represent a variety of languages applicable to their class level requirement. The graduate competitors must include at least one song composed after 1950. All songs are required to be memorized.

Other Competitions

- **The Prix d'Été Competition** was endowed by Walter Summer in 1994 and established to encourage composition and computer music majors to compose new chamber works exploring new dimensions in performance, instrumentation and multimedia. Held annually, 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.

Procedural Information

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 only under exceptional circumstances and 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 (p. 40) 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, violoncello, 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

| Major | Minimum | Maximum |
|--------------|---------|---------|
| Guitar | 25 | 60 |
| Jazz | 30 | 60 |
| Violin/Viola | 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:

| Code | Title | Credits |
|-------------------------------|-------------------------------------|---------|
| Brass | | |
| PY.410.701 | Brass Recital (Undergraduate) | 2 |
| Composition | | |
| PY.310.701 | Composition Recital (UG) | 2 |
| Computer Music | | |
| PY.350.701 | Computer Music Recital (UG) | 2 |
| Guitar | | |
| PY.470.701 | Guitar Recital (UG) | 2 |
| Harp | | |
| PY.420.701 | Harp Recital (UG) | 2 |
| Historical Performance | | |
| PY.380.701 | Historical Performance Recital (UG) | 2 |
| Jazz | | |
| PY.570.701 | Jazz Recital (UG) | 2 |
| Organ | | |
| PY.460.701 | Organ Recital (UG) | 2 |
| Percussion | | |
| PY.415.701 | Percussion Recital (UG) | 2 |
| Piano | | |
| PY.450.701 | Piano Recital (UG) | 2 |
| Strings | | |
| PY.425.701 | Strings Recital (UG) | 2 |
| Voice | | |
| PY.530.701 | Voice Recital (UG) | 2 |
| Woodwinds | | |
| PY.430.701 | Woodwinds Recital (UG) | 2 |

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

| Major | Minimum | Maximum |
|------------------------------|---------|---------|
| Composition | 50 | 60 |
| Guitar | 50 | 60 |
| Historical Performance | 50 | 60 |
| Jazz | 50 | 60 |
| Orchestral Instruments | 50 | 60 |
| Piano ¹ and Organ | 50 | 60 |
| Voice | 45 | 60 |

¹ 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 third or fourth semester.

MM students should register with the appropriate recital course number:

| Code | Title | Credits |
|-------------------------------|---------------------------------------|---------|
| Brass | | |
| PY.410.721 | Brass Recital (GR 1) | 2 |
| Conducting | | |
| PY.330.721 | Conducting Recital (GR 1) | 2 |
| Ensemble Arts | | |
| PY.450.721 | Piano/Ens.Arts Recital (GR 1) | 2 |
| Guitar | | |
| PY.470.721 | Guitar Recital (GR 1) | 2 |
| Harp | | |
| PY.420.721 | Harp Recital (GR 1) | 2 |
| Historical Performance | | |
| PY.380.721 | Historical Performance Recital (GR 1) | 2 |
| Organ | | |
| PY.460.721 | Organ Recital (GR 1) | 2 |
| Percussion | | |
| PY.415.721 | Percussion Recital (GR 1) | 2 |
| Piano¹ | | |
| PY.450.721 | Piano/Ens.Arts Recital (GR 1) | 2 |
| Strings | | |
| PY.425.721 | Strings Recital (GR 1) | 2 |
| Voice | | |
| PY.530.721 | Voice Recital (GR 1) | 2 |
| Woodwinds | | |
| PY.430.721 | Woodwinds Recital (GR 1) | 2 |

¹ Piano MM recitals in piano must include one composition from the 20th or 21st century.

MM Recitals should be comprised of 50 to 60 minutes of programmed music.

GPD RECITALS

GPD students majoring in performance are required to play two recitals as part of their diploma requirements. GPD students majoring 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. Students must formally register for a GPD recital through the Concert Office and specify the operatic role as the repertoire selection.

| Major | Recital 1 | Recital 2 |
|------------------------|------------|------------|
| Brass | PY.410.721 | PY.410.722 |
| Conducting | PY.330.721 | PY.330.722 |
| Guitar | PY.470.721 | PY.470.722 |
| Harp | PY.420.721 | PY.420.722 |
| Historical Performance | PY.380.721 | PY.380.722 |
| Jazz | PY.570.721 | PY.570.722 |
| Organ | PY.460.721 | PY.460.722 |
| Percussion | PY.415.721 | PY.415.722 |
| Piano ¹ | PY.450.721 | PY.450.722 |
| Ensemble Arts | PY.450.721 | PY.450.722 |
| Strings | PY.425.721 | PY.425.722 |

| | | |
|------------------|------------|------------|
| Voice | PY.530.721 | PY.530.722 |
| Woodwinds | PY.430.721 | PY.430.722 |

¹ GPD recitals in piano may include only one concerto per program.

GPD recitals should be comprised of 50 to 60 minutes of programmed music.

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 full-time 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:

| Major | DMA 1 | DMA 2 | DMA 3 | DMA 4 | DMA 5 | DMA 6 |
|-----------------------------|-----------|-----------|-----------|-----------|-----------|-----------|
| | Solo 1 | Solo 2 | Solo 3 | Concerto | Chamber | Lecture |
| Brass | PY.410.72 | PY.410.72 | PY.410.72 | PY.410.72 | PY.410.72 | PY.410.72 |
| Conducting | PY.330.72 | PY.330.72 | PY.330.72 | PY.330.72 | PY.330.72 | PY.330.72 |
| Guitar | PY.470.72 | PY.470.72 | PY.470.72 | PY.470.72 | PY.470.72 | PY.470.72 |
| Harp | PY.420.72 | PY.420.72 | PY.420.72 | PY.420.72 | PY.420.72 | PY.420.72 |
| Historical Performer | PY.330.72 | PY.380.72 | PY.380.72 | PY.380.72 | PY.380.72 | PY.380.72 |
| Organ | PY.460.72 | PY.460.72 | PY.460.72 | PY.460.72 | PY.460.72 | PY.460.72 |
| Percussion | PY.415.72 | PY.415.72 | PY.415.72 | PY.415.72 | PY.415.72 | PY.415.72 |
| Piano | PY.450.72 | PY.450.72 | PY.450.72 | PY.450.72 | PY.450.72 | PY.450.72 |
| Strings | PY.425.72 | PY.425.72 | PY.425.72 | PY.425.72 | PY.425.72 | PY.425.72 |
| Voice | PY.530.72 | PY.530.72 | PY.530.72 | PY.530.72 | PY.530.72 | PY.530.72 |
| Woodwind | PY.430.72 | PY.430.72 | PY.430.72 | PY.430.72 | PY.430.72 | PY.430.72 |

DMA recitals should be comprised of 50 to 60 minutes of programmed music.

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 twenty 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. AD students should register for the following recital course numbers:

| Major | AD 1 | AD 2 | AD 3 | AD 4 |
|-------------------------------|------------|------------|------------|------------|
| Brass | PY.410.721 | PY.410.722 | PY.410.723 | PY.410.724 |
| Conducting | PY.330.721 | PY.330.722 | PY.330.723 | PY.330.724 |
| Guitar | PY.470.721 | PY.470.722 | PY.470.723 | PY.470.724 |
| Harp | PY.420.721 | PY.420.722 | PY.420.723 | PY.420.724 |
| Historical Performance | PY.330.721 | PY.330.722 | PY.330.723 | PY.330.724 |
| Organ | PY.460.721 | PY.460.722 | PY.460.723 | PY.460.724 |
| Percussion | PY.415.721 | PY.415.722 | PY.415.723 | PY.415.724 |
| Piano | PY.450.721 | PY.450.722 | PY.450.723 | PY.450.724 |
| Strings | PY.425.721 | PY.425.722 | PY.425.723 | PY.425.724 |

| | | | | |
|------------------|------------|------------|------------|------------|
| Voice | PY.530.721 | PY.530.722 | PY.530.723 | PY.530.724 |
| Woodwinds | PY.430.721 | PY.430.722 | PY.430.723 | PY.430.724 |

Procedural Information

Academic Advising

Advising at Peabody provides students with resources to support their educational journeys. Studio faculty are important mentors to students as they progress through their major studies and develop as young professionals. Peabody Advising supplements this faculty mentorship and is dedicated to partnering with students to shape their academic experiences through on-going conversations about:

- learning opportunities and challenges
- curricular choices that optimize and individualize their Peabody education
- advancement through academic programs
- administrative policies and procedures
- identification and utilization of resources
- time management and study skills
- personal and educational goals

The Peabody Advising Partnership

Peabody Advising and students build relationships that foster students' acquisition of skills and knowledge to thrive at Peabody and prepare for their futures. Student participation in this relationship is integral to its success and students are encouraged to meet regularly with the Director of Advising. Additionally, understanding the roles of students and advising makes for a better advising experience.

WHAT YOU CAN EXPECT FROM PEABODY ADVISING

- To encourage and support the discovery and development of your personal and academic strengths
- To seek to understand your individual concerns and the unique experiences of student artists
- To assist you in learning and navigating successfully academic requirements, policies, procedures and deadlines
- To educate you on campus resources and support services and their relevance to your academic, professional, and personal goals
- To help you to develop active responsibility for your educational career

WHAT PEABODY ADVISING EXPECTS FROM YOU

- To identify and cultivate your interests, goals, and values through participation in the Peabody community
- To communicate concerns that impact your academic, personal, and professional goals
- To share your achievements and important experiences
- To learn and follow academic requirements, policies, procedures, and deadlines
- To act on referrals to campus resources and support services as well as independently seek them out
- To take ultimate responsibility for your educational career

Peabody Advising can help you plan a course of study, brainstorm options, and research opportunities. Finally, if you don't know where to go to get a question answered, Peabody Advising is a great place to start.

Procedural Information

Inter-Institutional Academic Arrangements

Johns Hopkins Interdivisional Registration

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.

Students may submit an Academic Petition to request that Homewood graduate seminars, listed as zero credits, be articulated for Peabody credit.

Baltimore Collegetown Network

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. For more information about taking a class at a nearby college, see: the Baltimore Collegetown website.

Peabody Preparatory

Music and dance non-credit instruction is available through the Peabody Preparatory at 25% discounted rates for Peabody Conservatory students.

Students wishing to take non-credit private music lessons must go through placement interviews/auditions. Lessons are scheduled on a space-available basis. For more information on group classes or private lessons, please visit the Preparatory website (<https://peabody.jhu.edu/preparatory/ways-to-study/departments/>) or contact the Preparatory via email (peabodyprep@jhu.edu) or call 667-208-6640.

Procedural Information

Study Abroad Program

Students interested in studying abroad should make an appointment with the Advising Office to discuss the timely completion of their degree requirements.

Procedural Information

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.

Academic Regulations

Academic Regulations

In this section:

Applicability (p. 43)
 Academic Code of Conduct (p. 43)
 Program Classification, Status, and Credit Limits (p. 47)
 Sources of Credit (p. 48)
 Grading System and Regulations (p. 49)
 Dean's List Criteria (p. 50)
 Academic Standing (p. 51)
 Registration Regulations (p. 52)
 Attendance and Absences (p. 53)
 Interruption of Degree Work (p. 53)
 Graduation Eligibility (p. 54)

Academic Regulations

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.

Academic Petitions

Students with a compelling reason for an exception to an academic regulation, policy, or program requirement in this document should submit an academic petition, located under the "Academic Services" heading in the Peabody Institute Service Desk (<https://projects.peabody.jhu.edu/servicedesk/customer/portals/>). Petitions will be reviewed by the Petitions Committee in a timely manner.

Academic Regulations

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 (<http://studentaffairs.jhu.edu/policies/student-code/>).

Research Misconduct

Research misconduct is defined as fabrication, falsification, or plagiarism in proposing, performing, reviewing or reporting research. For a complete definition, refer to The Johns Hopkins University Research Integrity Policy (https://www.jhu.edu/assets/uploads/2017/08/university_research_integrity_policy.pdf). 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, text 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 acknowledgment 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 acknowledgment.

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 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.

Types of Conduct Proceedings

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 therefore, 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 his or her 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.

Revised AY 2016–2017 | August 2017

Academic Regulations

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.

Multiple Degree Programs or Majors

Students may only pursue multiple majors or multiple degree programs if they are admitted to both programs through the regular admissions process. Students enrolled in multiple programs must complete all requirements specific to both majors and may only overlap credits for supportive courses in music, professional studies, general studies, and electives.

UNDERGRADUATE

Students admitted to the Music Education and Recording Arts Bachelor of Music programs are considered students with multiple majors: a performance (or composition or computer music) major plus Music Education or Recording Arts. No other major may be added to these programs. Similarly, students in the double-degree program with the Krieger School of Arts and Sciences or the Whiting School of Engineering, as well as students in the Joint Degree with the Yong Siew Toh Conservatory of the National University of Singapore may pursue only one Peabody major.

Bachelor of Music Students majoring in Performance, Composition, Computer Music, and Music for New Media may add a second major, subject to the following conditions:

1. Students must pay for the second major lesson at the rate specially designated in the tuition schedule.
2. Performance majors may not add a second major on the same instrument with a different repertoire or style. Examples include Voice and Historical Performance Voice and Double Bass and Jazz Bass.
3. Students may not combine majors in the same department, such as Violin and Viola or Piano and Organ.
4. Finally, the majors Composition, Computer Music, and Music for New Media are mutually exclusive: no two may be combined. While Composition or Computer Music may be combined with Recording Arts, the Music for New Media may not be combined with Recording Arts.

Undergraduate students may add only one minor. The Performer Certificate may not be combined with any other program. Special instructions for students in the five-year BM/MM or BMRA/MA program are noted in Accelerated Graduate Degrees.

GRADUATE STUDENTS

Graduate students may not pursue two majors that result in two degree recitals in a two-year degree timeframe.

Students in the Master of Music degree may be admitted into Performance Pedagogy, which for the purposes of these rules counts as a second area of focus. Students in the Master of Music degree or the Doctor of Musical Arts degree may be admitted into the Master of Music in Music Theory Pedagogy or the Master of Music in Musicology.

The Graduate Performance Diploma, Master of Arts Degree, and the Artist Diploma programs may not be combined with any other program.

Credit Limits

UNDERGRADUATE STUDENTS

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. Undergraduate students must enroll as full-time students for eight semesters and enroll in major studies in each of those semesters.

Students at the undergraduate level are encouraged to take approximately 18 credits per semester. Undergraduate students may register for a maximum of 25 credits per semester. Some combined degree programs require more credits and students will be allowed to take the extra classes as prescribed by their requirements following an approved Academic Petition. In any other scenario, students with compelling reasons to take classes above the credit limit may petition (<https://projects.peabody.jhu.edu/servicedesk/customer/portal/23/>) Academic Affairs.

GRADUATE STUDENTS

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 the credit limits vary for degree and diploma programs. 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.

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 good academic standing.

Students in the MM, MA, or DMA program 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 (<https://projects.peabody.jhu.edu/servicedesk/customer/portal/23/>) 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 (<https://projects.peabody.jhu.edu/servicedesk/customer/portal/23/>) 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 |

Academic Regulations
Sources of Credit

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

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:

| Degree | Credits |
|---------|---------|
| BM, BFA | 120 |
| MM, MA | 30 |
| DMA | 60 |

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 committee is charged with regular assessment of credit-bearing offerings at the course and program level.

Interdivisional and Baltimore Student Exchange Program 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.

Credit may also be available through the Baltimore Student Exchange Program (BSEP). To enroll in these courses, students need approval from the Office of the Associate Dean for Academic Affairs or the Director of advising, and, in some instances, from the instructor of the course.

Courses at other divisions and at BSEP institutions follow the grading policies and registration regulations of the host schools. These courses are recorded in the JHU Student Information System (SIS) with grades that factor into semester and cumulative GPAs.

Transfer Credits

Students may transfer 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 matriculation.

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 after the student matriculates, in conjunction with their progress in major coursework. Peabody does not accept transfer credits for ensembles. Bachelor of Music 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.

Accepted courses taken outside of Johns Hopkins or BSEP are recorded in SIS without grades.

GRADUATE STUDENTS

New 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 Offices of Academic Affairs and Advising. 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. Graduate students continuing from a previous Peabody program may transfer up to nine credits.

UNDERGRADUATE STUDENTS

First-time full-time undergraduate students may transfer a maximum of nine credits through Advanced Placement, International Baccalaureate, or dual enrollment 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. Additional credits will be accepted for transfer students; however, at least half of all requirements must be earned at Peabody.

Transfer credits are only accepted if:

1. The credits are documented on an official transcript of an approved college.
2. They were not applied to any prior award (such as a degree or diploma)
3. The associated courses were completed with grades of B or better.
4. Faculty chairs and the Offices of Academic Affairs/Advising approve the credits as a substitution for a degree requirement.

Students are encouraged to request approval from the Office of Academic Affairs/Advising prior to taking courses at other institutions.

UNDERGRADUATE ACCELERATED CREDITS

For undergraduate students, scores of 4 or 5 on select Advanced Placement Examinations, 50 on the CLEP administered by the College Board, or 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 Director of Advising or the Associate Dean for Academic Affairs.

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 based on placement testing at the time of matriculation.

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 submit an academic petition (<https://projects.peabody.jhu.edu/servicedesk/customer/portal/23/>) for approval. Students must present a syllabus of topics covered in the course. The faculty may request a graded sample of work completed in the course.

UNDERGRADUATE liberal arts

The Liberal Arts Department accepts a maximum of six credits of AP, IB, or CLEP credit to fulfill Liberal Arts elective requirements.

UNDERGRADUATE MUSIC EDUCATION

The Music Education department directly oversees the Liberal Arts 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.

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). 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.

Diagnostic testing of first year 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. Voice students may petition to take language exams in advance of attempting the appropriate course to place out of one or more of the required foreign languages and have those credits waived.

Academic Regulations

Grading System and Regulations

Letter grades are given for major lessons, coursework, ensembles, juries, and recitals. Students may not elect to take a class in a different format: there is no pass/fail option. For the following purposes of assessing academic progress, letter grades are assigned grade points as follows:

| Letter Grades | Assigned Grade Points |
|---------------|-----------------------|
| A | 4.00 |
| A- | 3.67 |
| B+ | 3.33 |
| B | 3.00 |
| B- | 2.67 |
| C+ | 2.33 |
| C | 2.00 |
| C- | 1.67 |
| D | 1.00 |
| F | 0.00 |

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

| Letter | Definition |
|--------|-------------|
| AU | Audit |
| IP | In Progress |
| W | Withdrawn |
| NCR | No Credit |
| P | Pass |

The non-credit designations AU, W, NCR, and P are permanent grades for final transcripts. The regulations for auditing courses and In Progress grades can be found below.

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 |

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 and Weighting:

| Class | Letter | Number | 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 |
| | | Attempted 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.

In Progress Grades

A grade of IP (In Progress) may be recorded if a student in good standing in the course 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. Students receiving an IP in any course are not eligible for the Dean's List for that 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.

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 no later than the fourth week of the subsequent semester, although faculty can set earlier deadlines as they deem appropriate. IP grades that are not resolved by the deadline in the succeeding semester will be changed to F on the student's permanent record. The Policy for Friday Noon:30 is to change IP grades to NCR.

Failing Grades

At the undergraduate level, the grade of F is a failing grade for coursework. In addition, in the Department of Music Theory, a D is a failing grade. At the graduate level, the grades D and F are failing grades for coursework.

For enrollments that are specifically designated as requiring higher grades in the Academic Standing policy (below), failure to achieve those grades may delay graduation.

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 submit an academic petition (<https://projects.peabody.jhu.edu/servicedesk/customer/portals/>).

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.

Academic Regulations

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."

Academic Regulations

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 (<https://peabody.jhu.edu/audition-apply/financial-aid-scholarships/current-students/policies/>).

Academic Standing for Undergraduate Students

GOOD ACADEMIC STANDING

Undergraduate students are considered in good academic standing if they complete 12 credits each semester with a term and cumulative GPA of 2.0. Music students must earn a B- or better in major enrollments (lessons, juries, recitals, and Music for Media 1-4). 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.

Student 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.

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.

Student 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.

Academic Regulations

Registration Regulations

Auditing

Full-time students may audit a Conservatory class with the permission of the instructor. Auditors do not complete tests or assignments, but they are expected to attend class regularly. A student must have a course registered as audit with the written permission of the instructor and a clear understanding of the instructor's expectations by the sixth week of the semester as noted on the academic calendar. Once a course is registered as audit, the grade of AU will be assigned which does not count for academic credit or figure into the number of attempted credits.

A course registered as audit may not be converted to a letter grade for credit, but a student may be administratively withdrawn from an audit registration at the request of the instructor for not attending.

Change of Major

Students requesting a change of major must qualify for the new major 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. In the case of adding or dropping a Music Education or Recordings Major, students should submit an academic petition (<https://projects.peabody.jhu.edu/servicedesk/customer/portal/23/>) instead.

Change of Studio

In instances where there are compelling reasons for requesting a change, a student may request a change by submitting an academic petition (<https://projects.peabody.jhu.edu/servicedesk/customer/portal/23/>). 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.

Academic Regulations

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.

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

A serious or extended illness that causes 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 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**.

Academic Regulations

Interruption of Degree Work

A leave of absence (LOA) is an approved interruption of a degree program that is subject to a fixed duration and/or specific requirements for return. In certain circumstances, a student with a medical condition that is documented by a licensed caregiver may submit a petition for a medical leave of absence (MLOA).

A withdrawal is a complete departure from the Conservatory and its degree programs and can only be reversed through the mechanisms of re-audition and petition of the relevant academic committee.

Leave of Absence

A student must submit a request for a leave (https://portalcontent.johnshopkins.edu/Peabody/conservatory/academicaffairs/forms/leaves_withdrawals.html). If the leave is granted, the leave will be made for a fixed duration of either one semester or one year. During that time, the student may not be enrolled as a full-time student at another institution. Any credits earned at another institution during the leave must be approved for transfer by the Associate Dean for Academic Affairs in consultation with department chairs.

The Peabody Conservatory is not obliged to grant a leave of absence, and students should present compelling personal or professional reasons for

requesting an interruption of their regular progress toward the degree. A leave is not granted retroactively, and students must request the leave of absence before postponing their studies. Moreover, a leave is subject to the following conditions:

- The student must be a current student with remaining requirements to complete in a degree or diploma program.
- If the leave is approved before the start of a semester, the student's enrollments will be dropped.
- If the leave is approved after the start of the semester, the student will be withdrawn from enrollments.
- The student must be given clearance for all financial obligations, including but not limited to tuition, instrument loans, library fines, and residence fees. Any refund of tuition will follow the Conservatory refund schedule.
- A student who receives financial aid must make the appropriate arrangements with the Financial Aid office.
- An international student must make visa arrangements with the University's Office of International Students.
- A student requesting a leave is not guaranteed a space in a teacher's studio upon requesting to return to school.

Return from LOA and MLOA

In order to re-enroll, a student on leave must submit an academic petition (<https://projects.peabody.jhu.edu/servicedesk/customer/portal/23/>) to return. Study at the Conservatory may only resume at the scheduled start of a semester.

- Students should notify Academic Affairs by November 15 for spring re-enrollment.
- Students should notify Academic Affairs by April 15 for fall re-enrollment.

A student on MLOA must provide an assessment by a licensed healthcare professional, submitted to Student Affairs as a condition of returning.

Extended Leave

Students on a leave of absence must report their status to the Conservatory by the stated dates in order to make arrangements to return or to extend the leave for an additional semester. Students who are granted an extension to a leave beyond the originally stipulated year may be required to re-audition. The maximum duration of a leave with an extension is three semesters.

Students who do not report their status by the above dates will be considered to have abandoned their degree programs and will be withdrawn from the Conservatory.

The Peabody Conservatory has no obligation to former students who abandon degree programs.

Special Circumstances for Leave of Absence

Doctoral students may only take an LOA while completing their residency. On completion of the required coursework, a doctoral student may no longer exercise the leave of absence option but must continue to enroll for Consultation (PY.610.813–814) in order to maintain standing in the program. If a student interrupts a program by failing to register for Consultation or failing to pay the Degree-in-Progress (DIP) fee for more than one year, the student must petition the DMA Committee for readmission. If a petition is approved, all retroactive fees must be paid in order for the reinstatement of status to become effective. Any DMA

candidate who fails to register for Consultation will be dismissed from the program.

Double degree students may request a leave from the double degree program. A leave for double degree students is subject to the guidelines of the advising office for the Krieger School of Arts and Sciences or the Whiting School of Engineering.

International students who request a leave should be aware that federal law governing the visa status of F-1 students requires them to vacate the United States for the duration of their leave of absence, unless the leave is granted for reasons of illness or other medical conditions.

Academic Regulations

Graduation Eligibility

Students anticipating graduation 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. Students should submit this petition to the Registrar's Office in the fall semester of the year in which they intend to graduate, and no later than January 15 of that year.

To be approved for graduation, students must satisfy all degree requirements including IP grades, 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 after commencement and have their registration status changed to "requirements complete." However, they will not officially graduate from the Conservatory until the following May commencement.

Students pursuing five-year degree programs should refer to the degree requirements for special clarifications about commencement.

Degree and Diploma Programs

Degree Programs

The Peabody Conservatory awards five degrees:

- **The Bachelor of Music (BM):**
Performance (including Composition (p. 57), Computer Music (p. 58), and Music for New Media (p. 66)), Recording Arts (p. 85), and Music Education (p. 54)
- **The Bachelor of Fine Arts (BFA):** Dance (p. 99)
- **The Master of Music (MM):**
Performance (including Composition (p. 103), Computer Music (p. 104), Orchestral Conducting (p. 111), and Wind Conducting (p. 115)), Performance-Pedagogy (p. 116), Music Education (p. 116), Musicology (p. 117), and Music Theory Pedagogy (p. 117)
- **The Master of Arts (MA) in Audio Sciences:**
Acoustics (p. 118) and Recording Arts and Sciences (p. 119)
- **The Doctor of Musical Arts (DMA):**

Performance (including Composition (p. 120), Orchestral Conducting (p. 122), and Wind Conducting (p. 125)).

Diploma Programs

The Peabody Conservatory also awards three diplomas which are certificates:

- The Performer's Certificate (PC) (p. 129)
- The Graduate Performance Diploma (GPD) (p. 132)
- The Artist's Diploma (AD) (p. 133)

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.

Degree and Diploma Programs

- Bachelor of Music (BM) (p. 54)
- Bachelor of Fine Arts (BFA) (p. 99)
- Master of Music (MM) (p. 102)
- Master of Arts (MA) (p. 118)
- Doctor of Musical Arts (DMA) (p. 119)
- Performer's Certificate (PC) (p. 126)
- Graduate Performance Diploma (GPD) (p. 132)
- Artist's Diploma (AD) (p. 133)

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.

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 the Admissions website. 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. 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.

Program Requirements

BM Curricular Components

Matriculating first-year students will satisfy between 131 and 161 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.

The applied level of transfer students is determined by faculty and set at the end of the first year of study. 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 final year.

Applied Enrollments

Major Lessons

Undergraduate students must enroll in major lessons through their last semester of the degree time frame (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 are 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 |
|------|--|
| 109 | 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. |
| 209 | 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. |
| 309 | 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 in good academic standing and will need to replay the jury in the following fall semester.

A graduation recital or comparable capstone project 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 choral obligation as stipulated in their specific degree requirements. 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 the Ensemble Office website.

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.

Academic Enrollments

Breakthrough Curriculum

All undergraduates complete the Breakthrough Curriculum. Matriculating BM students take Exploring Arts Careers. In the third year of study, students take Building a Brand and Portfolio and Pitching Your Creative Idea. The culmination of study is the preparation and presentation of a pitch, adjudicated by a panel of faculty and guests that also serves as an entry in a real competition for funding and project support to implement a residency at one of Peabody's partner institutions.

Music Theory

With the exception of students in jazz performance, all undergraduate music students have a three-year requirement for Music Theory. The Music Theory program consists of four to 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 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 on Ear-training placement exams 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.

Musicology

All undergraduate music students are required to take a three-semester sequence of Musicology courses: History of Music 1, History of Music 2, History of Music 3, and an elective seminar. Students must complete the first semester of the Liberal Arts Core curriculum (Core I) before starting the sequence or be in their third year of study. Students may not enroll in more than one musicology survey course per semester, although students may enroll concurrently in their final survey course and an elective. Music Education majors follow a specific sequence of courses designed to accommodate Music Education coursework. 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. Jazz majors pursue a concurrent curriculum in the history of Jazz.

Liberal Arts

Depending on their major, music students are required to fulfill 22-32 credits of Liberal Arts courses, beginning with a two-year Core Curriculum (12 credits). The majority of students will take the Core Curriculum in their first two years of study. Some students may be placed in Writing Intensive for their first year and begin the Core Curriculum in their second year. Some students may petition to have Homewood Liberal Arts courses substitute for Core credit. Recording Arts students should see the Recording Arts specific program requirements for their variation of this curriculum.

Humanities Core Curriculum

- PY.260.115 Core 1: Analytical Thinking and Writing (3 credits, fall)
- PY.260.216 Core 2: Writing and Research Methods (3 credits, spring)
- PY.260.359 Core 3: Critical Methods (3 credits, fall)
- PY.260.360 Core 4: Art, Culture, and Society (3 credits, spring)

English as a Second Language (ESL)

Peabody offers intensive English as a Second Language (ESL) courses. Matriculating international students will be tested to determine their level of English proficiency and placed into the ESL curriculum if appropriate. Some Peabody courses require successful completion of ESL courses as a prerequisite. ESL 1 does 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 and full-time enrollment determination.

Critical Writing Intensive and ESL Writing Intensive

PY.260.021 ESL Writing Intensive is a yearlong course designed for international students who are new to writing in English. PY.260.023 Critical Writing Intensive-PY.260.024 Critical Writing Intensive 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 and fulfill Liberal Arts electives.

Liberal Arts Electives

Upon completion of the first year of the Liberal Arts Core or by the third year of study, students begin to take Liberal Arts elective courses. At least one of these courses (or three credits) must be a class at the .300

level. Students may fulfill Liberal Arts electives by taking coursework on the Homewood campus.

Friday Noon: 30 Recital Series

Undergraduate music students must complete two credits of concert attendance: a half-credit in each of four semesters.

- Students enrolled in PY.360.501 Friday Noon:30 Recital Series and PY.360.502 Friday Noon:30 Recital Series must attend a specified number of Friday Noon:30 recitals.
- Students enrolled in PY.360.503 Friday Noon:30 (Alt Project) and PY.360.504 Friday Noon:30 (Alt Project) must attend a specified number of events each semester, which may include Friday Noon:30 recitals, student performances, or appropriate events in the community.
- Upon completing the two-year requirement, 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:

- For seminars in Music Theory, students must have successfully completed Theory 1, 2, 3, and 4.
- For seminars in Musicology, students must have successfully completed at least two of the three History of Music survey courses and take the third simultaneously with the seminar.

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.

BM Curricula

In this section:

Bachelor of Music in Performance (p. 56)
 Bachelor of music in music education (p. 73)
 bachelor of music in recording arts (p. 85)

Bachelor of Music in Performance

- BM Composition (p. 57)
- BM Computer Music (p. 58)
- BM Guitar (p. 59)
- BM Harpsichord (p. 61)
- BM Historical Performance (p. 62)
- BM Jazz (p. 64)
- BM Music for New Media (p. 66)

- BM Organ (p. 69)
- BM Piano (p. 70)
- BM Voice (p. 72)

Composition, Bachelor of Music

Program Requirements

For common requirements, please see the Bachelor of Music Degree (p. 54) page.

| Code | Title | Credits |
|--|---|---------|
| Major Area | | |
| PY.100.100 | Major Lesson 1 HR (Eight (8) Semesters Required) | 32 |
| PY.310.545 & PY.310.546 | Composition Seminar (UG) and Composition Seminar (UG) (Eight (8) Semesters Required) | 8 |
| PY.310.701 | Composition Recital (UG) | 2 |
| PY.910.xxx | Large Ensemble | 8 |
| PY.010.100 | Minor Lesson 1/2 Hour (Voice or Piano) | 4 |
| The Breakthrough Curriculum | | |
| PY.123.111 | Exploring Arts Careers | 1 |
| PY.123.311 | Building a Brand and Portfolio | 2 |
| PY.123.312 | Pitching Your Creative Idea | 2 |
| Supportive Courses in Music | | |
| PY.360.501 & PY.360.502 | Friday Noon:30 Recital Series and Friday Noon:30 Recital Series | 1 |
| PY.360.503 & PY.360.504 | Friday Noon:30 (Alt Project) and Friday Noon:30 (Alt Project) | 1 |
| PY.715.123 & PY.715.124 & PY.715.223 & PY.715.224 | Ear Training/Sightsinging 1 and Ear Training/Sightsinging 2 and Ear Training/Sightsinging 3 and Eartraining/Sightsinging 2 | 8 |
| PY.715.155 & PY.715.156 & PY.715.255 & PY.715.256 | Keyboard Studies 1 and Keyboard Studies 2 and Keyboard Studies 3 and Keyboard Studies 2 | 8 |
| PY.710.111 & PY.710.112 & PY.710.211 & PY.710.212 & PY.710.311 & PY.710.312 | Theory 1 and Theory 2 and Theory 3 and Theory 4 and Theory 5 and Theory 6 | 18 |
| PY.710.6xx | Music Theory Advanced Elective ¹ | 3 |
| PY.710.413 & PY.710.414 | Orchestration and Orchestration | 6 |
| PY.330.311 | Conducting | 1 |
| PY.350.463 & PY.350.464 | Introduction to Computer Music and Intro Computer Music | 6 |
| PY.610.321 & PY.610.322 & PY.610.323 | History of Music 1 and History of Music 2 and History of Music 3 | 9 |
| PY.610.xxx | Musicology Elective | 3 |
| General Studies | | |
| PY.260.115 | Core 1 | 3 |
| PY.260.216 | Core 2 | 3 |
| PY.260.359 | Core 3 | 3 |

| | | |
|------------------|-------------------------------|-----|
| PY.260.360 | Core 4 | 3 |
| PY.260.3xx | Liberal Arts Elective Courses | 15 |
| Electives | | |
| Electives | | 3 |
| Total Credits | | 153 |

¹ Composition majors must complete Music Theory 1-4 before enrolling in a graduate seminar.

Sample Program of Study

| Course | Title | Credits |
|------------------------|-------------------------------|---------|
| First Year | | |
| First Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.310.545 | Composition Seminar (UG) | 1 |
| PY.123.111 | Exploring Arts Careers | 1 |
| PY.360.501 | Friday Noon:30 Recital Series | 0.5 |
| PY.715.123 | Ear Training/Sightsinging 1 | 2 |
| PY.715.155 | Keyboard Studies 1 | 2 |
| PY.710.111 | Theory 1 | 3 |
| PY.260.115 | Core 1 | 3 |
| Credits | | 16.5 |
| Second Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.310.546 | Composition Seminar (UG) | 1 |
| PY.360.502 | Friday Noon:30 Recital Series | 0.5 |
| PY.715.124 | Ear Training/Sightsinging 2 | 2 |
| PY.715.156 | Keyboard Studies 2 | 2 |
| PY.710.112 | Theory 2 | 3 |
| PY.260.216 | Core 2 | 3 |
| Credits | | 15.5 |
| Second Year | | |
| First Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.310.545 | Composition Seminar (UG) | 1 |
| PY.910.xxx | Large Ensemble | 2 |
| PY.360.503 | Friday Noon:30 (Alt Project) | 0.5 |
| PY.715.223 | Ear Training/Sightsinging 3 | 2 |
| PY.715.255 | Keyboard Studies 3 | 2 |
| PY.710.211 | Theory 3 | 3 |
| PY.260.359 | Core 3 | 3 |
| Credits | | 17.5 |
| Second Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.310.546 | Composition Seminar (UG) | 1 |
| PY.910.xxx | Large Ensemble | 2 |
| PY.360.504 | Friday Noon:30 (Alt Project) | 0.5 |
| PY.715.224 | Eartraining/Sightsinging 2 | 2 |
| PY.715.256 | Keyboard Studies 2 | 2 |
| PY.710.212 | Theory 4 | 3 |
| PY.260.360 | Core 4 | 3 |
| Credits | | 17.5 |

Third Year**First Semester**

| | | |
|------------|--|----|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.310.545 | Composition Seminar (UG) | 1 |
| PY.910.xxx | Large Ensemble | 2 |
| PY.010.100 | Minor Lesson 1/2 Hour (Voice or Piano) | 1 |
| PY.123.311 | Building a Brand and Portfolio | 2 |
| PY.710.311 | Theory 5 | 3 |
| PY.350.463 | Introduction to Computer Music | 3 |
| PY.610.321 | History of Music 1 | 3 |
| PY.260.xxx | Liberal Arts Elective Courses | 3 |
| Credits | | 22 |

Second Semester

| | | |
|------------|--|----|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.310.546 | Composition Seminar (UG) | 1 |
| PY.910.xxx | Large Ensemble | 2 |
| PY.010.100 | Minor Lesson 1/2 Hour (Voice or Piano) | 1 |
| PY.123.312 | Pitching Your Creative Idea | 2 |
| PY.710.312 | Theory 6 | 3 |
| PY.350.464 | Intro Computer Music | 3 |
| PY.610.322 | History of Music 2 | 3 |
| PY.260.xxx | Liberal Arts Elective Courses | 3 |
| Credits | | 22 |

Fourth Year**First Semester**

| | | |
|------------|--|----|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.310.545 | Composition Seminar (UG) | 1 |
| PY.010.100 | Minor Lesson 1/2 Hour (Voice or Piano) | 1 |
| PY.710.6xx | Music Theory Advanced Elective | 3 |
| PY.710.413 | Orchestration | 3 |
| PY.330.311 | Conducting | 1 |
| PY.610.323 | History of Music 3 | 3 |
| PY.260.xxx | Liberal Arts Elective Courses | 6 |
| Credits | | 22 |

Second Semester

| | | |
|---------------|--|-----|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.310.546 | Composition Seminar (UG) | 1 |
| PY.310.701 | Composition Recital (UG) | 2 |
| PY.010.100 | Minor Lesson 1/2 Hour (Voice or Piano) | 1 |
| PY.710.414 | Orchestration | 3 |
| PY.610.xxx | Musicology Elective | 3 |
| PY.260.xxx | Liberal Arts Elective Courses | 3 |
| Electives | | 3 |
| Credits | | 20 |
| Total Credits | | 153 |

Computer Music, Bachelor of Music Program Requirements

For common requirements, please see the Bachelor of Music Degree (p. 54) page.

| Code | Title | Credits |
|--|---|---------|
| Major Area | | |
| PY.100.100 | Major Lesson 1 HR (Eight (8) Semesters Required) | 32 |
| PY.350.545 & PY.350.546 | Computer Music Seminar (UG) and Computer Music Seminar/Rep (Eight (8) Semesters Required) ¹ | 8 |
| PY.350.701 | Computer Music Recital (UG) | 2 |
| PY.910.xxx | Large Ensemble | 4 |
| The Breakthrough Curriculum | | |
| PY.123.111 | Exploring Arts Careers | 1 |
| PY.123.311 | Building a Brand and Portfolio | 2 |
| PY.123.312 | Pitching Your Creative Idea | 2 |
| Supportive Courses in Music | | |
| PY.360.501 & PY.360.502 | Friday Noon:30 Recital Series and Friday Noon:30 Recital Series | 1 |
| PY.360.503 & PY.360.504 | Friday Noon:30 (Alt Project) and Friday Noon:30 (Alt Project) | 1 |
| PY.715.123 & PY.715.124 & PY.715.223 & PY.715.224 | Ear Training/Sightsinging 1 and Ear Training/Sightsinging 2 and Ear Training/Sightsinging 3 and Eartraining/Sightsinging 2 | 8 |
| PY.715.155 & PY.715.156 & PY.715.255 & PY.715.256 | Keyboard Studies 1 and Keyboard Studies 2 and Keyboard Studies 3 and Keyboard Studies 2 | 8 |
| PY.710.111 & PY.710.112 & PY.710.211 & PY.710.212 & PY.710.311 & PY.710.312 | Theory 1 and Theory 2 and Theory 3 and Theory 4 and Theory 5 and Theory 6 | 18 |
| PY.710.412 or PY.710.413 or PY.710.414 | Instrumentation & Arranging ² Orchestration Orchestration | 3 |
| PY.710.6xx | Advanced Theory Elective ³ | 3 |
| PY.350.463 & PY.350.464 | Introduction to Computer Music and Intro Computer Music | 6 |
| PY.350.466 | Intro To Programming | 3 |
| PY.350.835 | Studio Techniques | 3 |
| PY.610.321 & PY.610.322 & PY.610.323 | History of Music 1 and History of Music 2 and History of Music 3 | 9 |
| PY.610.xxx | Musicology Elective | 3 |
| General Studies | | |
| PY.260.115 | Core 1 | 3 |
| PY.260.216 | Core 2 | 3 |
| PY.260.359 | Core 3 | 3 |
| PY.260.360 | Core 4 | 3 |
| PY.260.xxx | Liberal Arts Coursework | 15 |
| Electives | | |
| Electives | | 3 |
| Total Credits | | 147 |

¹ Students are welcome to attend Composition Seminar as appropriate to the focus of their work.

- ² Students may elect PY.710.413 Orchestration-PY.710.414 Orchestration in consultation with the department.
- ³ Computer Music majors must complete Music Theory 1–4 before enrolling in a graduate Music Theory seminar.

Sample Program of Study

| Course | Title | Credits |
|------------------------|--------------------------------|---------|
| First Year | | |
| First Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.350.545 | Computer Music Seminar (UG) | 1 |
| PY.123.111 | Exploring Arts Careers | 1 |
| PY.360.501 | Friday Noon:30 Recital Series | 0.5 |
| PY.715.123 | Ear Training/Sightsinging 1 | 2 |
| PY.715.155 | Keyboard Studies 1 | 2 |
| PY.710.111 | Theory 1 | 3 |
| PY.350.463 | Introduction to Computer Music | 3 |
| PY.260.115 | Core 1 | 3 |
| Credits | | 19.5 |
| Second Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.350.546 | Computer Music Seminar/Rep | 1 |
| PY.360.502 | Friday Noon:30 Recital Series | 0.5 |
| PY.715.123 | Ear Training/Sightsinging 1 | 2 |
| PY.715.156 | Keyboard Studies 2 | 2 |
| PY.710.112 | Theory 2 | 3 |
| PY.350.464 | Intro Computer Music | 3 |
| PY.260.216 | Core 2 | 3 |
| Credits | | 18.5 |
| Second Year | | |
| First Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.350.545 | Computer Music Seminar (UG) | 1 |
| PY.360.503 | Friday Noon:30 (Alt Project) | 0.5 |
| PY.715.223 | Ear Training/Sightsinging 3 | 2 |
| PY.715.255 | Keyboard Studies 3 | 2 |
| PY.710.211 | Theory 3 | 3 |
| PY.260.359 | Core 3 | 3 |
| Credits | | 15.5 |
| Second Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.350.546 | Computer Music Seminar/Rep | 1 |
| PY.360.504 | Friday Noon:30 (Alt Project) | 0.5 |
| PY.715.224 | Eartraining/Sightsinging 2 | 2 |
| PY.715.256 | Keyboard Studies 2 | 2 |
| PY.710.212 | Theory 4 | 3 |
| PY.260.360 | Core 4 | 3 |
| Credits | | 15.5 |
| Third Year | | |
| First Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.350.545 | Computer Music Seminar (UG) | 1 |

| | | |
|------------|--------------------------------|----|
| PY.910.xxx | Large Ensemble | 2 |
| PY.123.311 | Building a Brand and Portfolio | 2 |
| PY.710.311 | Theory 5 | 3 |
| PY.350.466 | Intro To Programming | 3 |
| PY.610.321 | History of Music 1 | 3 |
| PY.260.xxx | Liberal Arts Elective Courses | 3 |
| Credits | | 21 |

| | | |
|------------------------|-----------------------------|----|
| Second Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.350.546 | Computer Music Seminar/Rep | 1 |
| PY.910.xxx | Large Ensemble | 2 |
| PY.123.312 | Pitching Your Creative Idea | 2 |
| PY.710.312 | Theory 6 | 3 |
| PY.350.835 | Studio Techniques | 3 |
| PY.610.322 | History of Music 2 | 3 |
| PY.260.xxx | Liberal Arts Coursework | 3 |
| Credits | | 21 |

| | | |
|-----------------------|-----------------------------|----|
| Fourth Year | | |
| First Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.350.545 | Computer Music Seminar (UG) | 1 |
| PY.710.6xx | Advanced Theory Elective | 3 |
| PY.610.323 | History of Music 3 | 3 |
| PY.260.xxx | Liberal Arts Coursework | 6 |
| Electives | | 3 |
| Credits | | 20 |

| | | |
|------------------------|-----------------------------|-----|
| Second Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.350.546 | Computer Music Seminar/Rep | 1 |
| PY.350.701 | Computer Music Recital (UG) | 2 |
| PY.710.412 | Instrumentation & Arranging | 3 |
| PY.610.xxx | Musicology Elective | 3 |
| PY.260.xxx | Liberal Arts Coursework | 3 |
| Credits | | 16 |
| Total Credits | | 147 |

Guitar, Bachelor of Music Program Requirements

For common requirements, please see the Bachelor of Music Degree (p. 54) page.

| Code | Title | Credits |
|----------------------------|---|---------|
| Major Area | | |
| PY.100.100 | Major Lesson 1 HR (Eight (8) Semesters Required) | 32 |
| PY.470.545 & PY.470.546 | Guitar Seminar (UG) and Guitar Seminar (Ug) (Eight (8) Semesters Required) | 8 |
| PY.470.109 & PY.470.209 | Guitar 109 Jury and Guitar 209 Jury | 2 |
| PY.470.309 | Guitar Junior Recital | 1 |
| PY.470.701 | Guitar Recital (UG) | 2 |
| PY.910.xxx | Large Ensemble | 8 |

| | | |
|--|---|-----|
| PY.950.541 & PY.950.542 | Guitar Ensemble and Guitar Ensemble (Six (6) Semesters Required) | 6 |
| PY.950.531 & PY.950.532 | Chamber Ensemble and Chamber Ensemble | 2 |
| The Breakthrough Curriculum | | |
| PY.123.111 | Exploring Arts Careers | 1 |
| PY.123.311 | Building a Brand and Portfolio | 2 |
| PY.123.312 | Pitching Your Creative Idea | 2 |
| Supportive Courses in Music | | |
| PY.360.501 & PY.360.502 | Friday Noon:30 Recital Series and Friday Noon:30 Recital Series | 1 |
| PY.360.503 & PY.360.504 | Friday Noon:30 (Alt Project) and Friday Noon:30 (Alt Project) | 1 |
| PY.715.123 & PY.715.124 & PY.715.223 & PY.715.224 | Ear Training/Sightsinging 1 and Ear Training/Sightsinging 2 and Ear Training/Sightsinging 3 and Eartraining/Sightsinging 2 | 8 |
| PY.715.155 & PY.715.156 | Keyboard Studies 1 and Keyboard Studies 2 | 4 |
| PY.470.585 & PY.470.586 & PY.470.587 & PY.470.588 | Guitar Music Skills 1 and Guitar Music Skills 2 and Guitar Music Skills 3 and Guitar Music Skills 4 | 4 |
| PY.710.111 & PY.710.112 & PY.710.211 & PY.710.212 & PY.710.311 & PY.710.312 | Theory 1 and Theory 2 and Theory 3 and Theory 4 and Theory 5 and Theory 6 | 18 |
| PY.470.631 & PY.470.632 | Guitar Literature (GR) and Guitar Literature (GR) | 4 |
| PY.470.637 & PY.470.638 | Guitar Pedagogy and Guitar Pedagogy | 4 |
| PY.610.321 & PY.610.322 & PY.610.323 | History of Music 1 and History of Music 2 and History of Music 3 | 9 |
| PY.610.xxx | Musicology Elective | 3 |
| General Studies | | |
| PY.260.115 | Core 1 | 3 |
| PY.260.216 | Core 2 | 3 |
| PY.260.359 | Core 3 | 3 |
| PY.260.360 | Core 4 | 3 |
| PY.260.xxx | Liberal Arts Elective Courses | 18 |
| Electives | | |
| Electives ¹ | | 3 |
| Total Credits | | 155 |

¹ Strongly Suggested: Lute Literature and Notation PY.380.433 Lute Lit/Notation-PY.380.434 Lute Lit/Notation

Sample Program of Study

| Course | Title | Credits |
|-----------------------|---------------------|---------|
| First Year | | |
| First Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.470.545 | Guitar Seminar (UG) | 1 |

| | | |
|------------|-------------------------------|------|
| PY.950.541 | Guitar Ensemble | 1 |
| PY.123.111 | Exploring Arts Careers | 1 |
| PY.360.501 | Friday Noon:30 Recital Series | 0.5 |
| PY.715.123 | Ear Training/Sightsinging 1 | 2 |
| PY.715.155 | Keyboard Studies 1 | 2 |
| PY.710.111 | Theory 1 | 3 |
| PY.470.585 | Guitar Music Skills 1 | 1 |
| PY.260.115 | Core 1 | 3 |
| Credits | | 18.5 |

Second Semester

| | | |
|------------|-------------------------------|------|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.470.546 | Guitar Seminar (Ug) | 1 |
| PY.470.109 | Guitar 109 Jury | 1 |
| PY.950.542 | Guitar Ensemble | 1 |
| PY.360.502 | Friday Noon:30 Recital Series | 0.5 |
| PY.715.124 | Ear Training/Sightsinging 2 | 2 |
| PY.715.156 | Keyboard Studies 2 | 2 |
| PY.710.112 | Theory 2 | 3 |
| PY.470.586 | Guitar Music Skills 2 | 1 |
| PY.260.216 | Core 2 | 3 |
| Credits | | 18.5 |

Second Year

First Semester

| | | |
|------------|------------------------------|------|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.470.545 | Guitar Seminar (UG) | 1 |
| PY.910.xxx | Large Ensemble | 2 |
| PY.950.541 | Guitar Ensemble | 1 |
| PY.360.503 | Friday Noon:30 (Alt Project) | 0.5 |
| PY.715.223 | Ear Training/Sightsinging 3 | 2 |
| PY.710.211 | Theory 3 | 3 |
| PY.470.587 | Guitar Music Skills 3 | 1 |
| PY.260.359 | Core 3 | 3 |
| Credits | | 17.5 |

Second Semester

| | | |
|------------|------------------------------|------|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.470.546 | Guitar Seminar (Ug) | 1 |
| PY.470.209 | Guitar 209 Jury | 1 |
| PY.910.xxx | Large Ensemble | 2 |
| PY.950.542 | Guitar Ensemble | 1 |
| PY.360.504 | Friday Noon:30 (Alt Project) | 0.5 |
| PY.715.224 | Eartraining/Sightsinging 2 | 2 |
| PY.710.212 | Theory 4 | 3 |
| PY.470.588 | Guitar Music Skills 4 | 1 |
| PY.260.360 | Core 4 | 3 |
| Credits | | 18.5 |

Third Year

First Semester

| | | |
|------------|--------------------------------|---|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.470.545 | Guitar Seminar (UG) | 1 |
| PY.910.xxx | Large Ensemble | 2 |
| PY.950.541 | Guitar Ensemble | 1 |
| PY.123.311 | Building a Brand and Portfolio | 2 |

| | | |
|------------|-------------------------------|----|
| PY.710.311 | Theory 5 | 3 |
| PY.470.637 | Guitar Pedagogy | 2 |
| PY.610.321 | History of Music 1 | 3 |
| PY.260.xxx | Liberal Arts Elective Courses | 3 |
| Credits | | 21 |

Second Semester

| | | |
|------------|-------------------------------|----|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.470.546 | Guitar Seminar (Ug) | 1 |
| PY.470.309 | Guitar Junior Recital | 1 |
| PY.910.xxx | Large Ensemble | 2 |
| PY.950.542 | Guitar Ensemble | 1 |
| PY.123.312 | Pitching Your Creative Idea | 2 |
| PY.710.312 | Theory 6 | 3 |
| PY.470.638 | Guitar Pedagogy | 2 |
| PY.610.322 | History of Music 2 | 3 |
| PY.260.xxx | Liberal Arts Elective Courses | 3 |
| Credits | | 22 |

Fourth Year

First Semester

| | | |
|------------|-------------------------------|----|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.470.545 | Guitar Seminar (UG) | 1 |
| PY.950.531 | Chamber Ensemble | 1 |
| PY.470.631 | Guitar Literature (GR) | 2 |
| PY.610.323 | History of Music 3 | 3 |
| PY.260.xxx | Liberal Arts Elective Courses | 6 |
| Electives | | 3 |
| Credits | | 20 |

Second Semester

| | | |
|------------|-------------------------------|----|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.470.546 | Guitar Seminar (Ug) | 1 |
| PY.470.701 | Guitar Recital (UG) | 2 |
| PY.950.532 | Chamber Ensemble | 1 |
| PY.470.632 | Guitar Literature (GR) | 2 |
| PY.610.xxx | Musicology Elective | 3 |
| PY.260.xxx | Liberal Arts Elective Courses | 6 |
| Credits | | 19 |

Total Credits 155

Harpsichord, Bachelor of Music Program Requirements

For common requirements, please see the Bachelor of Music Degree (p. 54) page.

| Code | Title | Credits |
|--|--|---------|
| Major Area | | |
| PY.100.100 | Major Lesson 1 HR (Eight (8) Semesters Required) | 32 |
| PY.380.109 & PY.380.209 & PY.380.309 | Early Music 109 Jury and Early Music 209 Jury and Early Music 309 Jury | 3 |
| PY.380.701 | Historical Performance Recital (UG) | 2 |
| PY.010.100 | Minor Lesson 1/2 Hour (Organ) | 2 |
| PY.010.100 | Minor Lesson 1/2 Hour (Voice) ¹ | 2 |

| | | |
|----------------------------|---|----|
| PY.950.527 & PY.950.528 | Baroque Ensemble (Seven (7) Semesters Required) | 7 |
| PY.910.527 & PY.910.528 | Baltimore Baroque Band and Baltimore Baroque Band (Six (6) Semesters Required) | 12 |

The Breakthrough Curriculum

| | | |
|------------|--------------------------------|---|
| PY.123.111 | Exploring Arts Careers | 1 |
| PY.123.311 | Building a Brand and Portfolio | 2 |
| PY.123.312 | Pitching Your Creative Idea | 2 |

Supportive Courses in Music

| | | |
|--|---|----|
| PY.360.501 & PY.360.502 | Friday Noon:30 Recital Series and Friday Noon:30 Recital Series | 1 |
| PY.360.503 & PY.360.504 | Friday Noon:30 (Alt Project) and Friday Noon:30 (Alt Project) | 1 |
| PY.715.123 & PY.715.124 & PY.715.223 & PY.715.224 | Ear Training/Sightsinging 1 and Ear Training/Sightsinging 2 and Ear Training/Sightsinging 3 and Eartraining/Sightsinging 2 | 8 |
| PY.710.111 & PY.710.112 & PY.710.211 & PY.710.212 & PY.710.311 & PY.710.312 | Theory 1 and Theory 2 and Theory 3 and Theory 4 and Theory 5 and Theory 6 | 18 |
| PY.450.111 & PY.450.112 | Sightreading and Sightreading | 4 |
| PY.380.315 & PY.380.445 | Continuo I: Figured Bass and Continuo 2: Advanced Continuo | 4 |
| PY.380.421 & PY.380.422 | Course PY.380.421 Not Found and Course PY.380.422 Not Found | 2 |
| PY.380.491 | Harpsichord Tuning and Maintenance | 1 |
| PY.380.441 & PY.380.442 | Baroque Ornamentation 1 and Baroque Ornamentation 2 | 4 |
| PY.330.311 | Conducting | 1 |
| PY.610.321 & PY.610.322 & PY.610.323 | History of Music 1 and History of Music 2 and History of Music 3 | 9 |
| PY.610.xxx | Musicology Elective | 3 |

General Studies

| | | |
|------------|-------------------------------|----|
| PY.260.115 | Core 1 | 3 |
| PY.260.216 | Core 2 | 3 |
| PY.260.359 | Core 3 | 3 |
| PY.260.360 | Core 4 | 3 |
| PY.260.xxx | Liberal Arts Elective Courses | 18 |

Electives

| | | |
|---------------|--|-----|
| Electives | | 3 |
| Total Credits | | 154 |

¹ Or other instrument with the permission of the Department.

Sample Program of Study

| Course | Title | Credits |
|-----------------------|-------------------|---------|
| First Year | | |
| First Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |

| | | |
|------------|-------------------------------|-----|
| PY.123.111 | Exploring Arts Careers | 1 |
| PY.360.501 | Friday Noon:30 Recital Series | 0.5 |
| PY.715.123 | Ear Training/Sightsinging 1 | 2 |
| PY.710.111 | Theory 1 | 3 |
| PY.450.111 | Sightreading | 2 |
| PY.260.115 | Core 1 | 3 |

| | |
|---------|------|
| Credits | 15.5 |
|---------|------|

Second Semester

| | | |
|------------|-------------------------------|-----|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.380.109 | Early Music 109 Jury | 1 |
| PY.950.527 | Baroque Ensemble | 1 |
| PY.360.502 | Friday Noon:30 Recital Series | 0.5 |
| PY.715.124 | Ear Training/Sightsinging 2 | 2 |
| PY.710.112 | Theory 2 | 3 |
| PY.450.112 | Sightreading | 2 |
| PY.260.216 | Core 2 | 3 |

| | |
|---------|------|
| Credits | 16.5 |
|---------|------|

Second Year**First Semester**

| | | |
|------------|-------------------------------|-----|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.010.100 | Minor Lesson 1/2 Hour (Organ) | 1 |
| PY.950.527 | Baroque Ensemble | 1 |
| PY.360.503 | Friday Noon:30 (Alt Project) | 0.5 |
| PY.715.223 | Ear Training/Sightsinging 3 | 2 |
| PY.715.255 | Keyboard Studies 3 | 2 |
| PY.710.211 | Theory 3 | 3 |
| PY.380.315 | Continuo I: Figured Bass | 2 |
| PY.260.359 | Core 3 | 3 |

| | |
|---------|------|
| Credits | 18.5 |
|---------|------|

Second Semester

| | | |
|------------|------------------------------------|-----|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.380.209 | Early Music 209 Jury | 1 |
| PY.010.100 | Minor Lesson 1/2 Hour (Organ) | 1 |
| PY.950.528 | Baroque Ensemble | 1 |
| PY.360.504 | Friday Noon:30 (Alt Project) | 0.5 |
| PY.715.224 | Eartraining/Sightsinging 2 | 2 |
| PY.715.256 | Keyboard Studies 2 | 2 |
| PY.710.212 | Theory 4 | 3 |
| PY.380.445 | Continuo 2: Advanced Continuo | 2 |
| PY.380.491 | Harpsichord Tuning and Maintenance | 1 |
| PY.260.360 | Core 4 | 3 |

| | |
|---------|------|
| Credits | 20.5 |
|---------|------|

Third Year**First Semester**

| | | |
|------------|--|---|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.010.100 | Minor Lesson 1/2 Hour (Voice) ¹ | 1 |
| PY.950.527 | Baroque Ensemble | 1 |
| PY.910.527 | Baltimore Baroque Band | 2 |
| PY.123.311 | Building a Brand and Portfolio | 2 |
| PY.710.311 | Theory 5 | 3 |
| PY.380.421 | Course PY.380.421 Not Found | 1 |
| PY.610.321 | History of Music 1 | 3 |

| | | |
|------------|-------------------------------|----|
| PY.260.xxx | Liberal Arts Elective Courses | 3 |
| | Credits | 20 |

Second Semester

| | | |
|------------|--|---|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.380.309 | Early Music 309 Jury | 1 |
| PY.010.100 | Minor Lesson 1/2 Hour (Voice) ¹ | 1 |
| PY.950.528 | Baroque Ensemble | 1 |
| PY.910.528 | Baltimore Baroque Band | 2 |
| PY.123.312 | Pitching Your Creative Idea | 2 |
| PY.710.312 | Theory 6 | 3 |
| PY.380.422 | Course PY.380.422 Not Found | 1 |
| PY.610.322 | History of Music 2 | 3 |
| PY.260.xxx | Liberal Arts Elective Courses | 3 |

| | |
|---------|----|
| Credits | 21 |
|---------|----|

Fourth Year**First Semester**

| | | |
|------------|-------------------------------|---|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.950.527 | Baroque Ensemble | 1 |
| PY.910.527 | Baltimore Baroque Band | 2 |
| PY.380.441 | Baroque Ornamentation 1 | 2 |
| PY.610.323 | History of Music 3 | 3 |
| PY.260.xxx | Liberal Arts Elective Courses | 6 |
| Electives | | 3 |

| | |
|---------|----|
| Credits | 21 |
|---------|----|

Second Semester

| | | |
|------------|-------------------------------------|---|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.380.701 | Historical Performance Recital (UG) | 2 |
| PY.950.528 | Baroque Ensemble | 1 |
| PY.910.528 | Baltimore Baroque Band | 2 |
| PY.380.442 | Baroque Ornamentation 2 | 2 |
| PY.330.311 | Conducting | 1 |
| PY.610.xxx | Musicology Elective | 3 |
| PY.260.xxx | Liberal Arts Elective Courses | 6 |

| | |
|---------|----|
| Credits | 21 |
|---------|----|

| | |
|---------------|-----|
| Total Credits | 154 |
|---------------|-----|

Historical Performance, Bachelor of Music

Program Requirements

For common requirements, please see the Bachelor of Music Degree (p. 54) page.

| Code | Title | Credits |
|--|--|---------|
| Major Area | | |
| PY.100.100 | Major Lesson 1 HR (Eight (8) Semesters Required) | 32 |
| PY.380.109 & PY.380.209 & PY.380.309 | Early Music 109 Jury and Early Music 209 Jury and Early Music 309 Jury | 3 |
| PY.380.701 | Historical Performance Recital (UG) | 2 |
| PY.010.100 | Minor Lesson 1/2 Hour (Four (4) Semesters Required) | 4 |

| | |
|---|-----|
| PY.950.527 & PY.950.528 Baroque Ensemble (Seven (7) Semesters Required) | 7 |
| PY.910.527 & PY.910.528 Baltimore Baroque Band and Baltimore Baroque Band (Six (6) Semesters Required) | 12 |
| The Breakthrough Curriculum | |
| PY.123.111 Exploring Arts Careers | 1 |
| PY.123.311 Building a Brand and Portfolio | 2 |
| PY.123.312 Pitching Your Creative Idea | 2 |
| Supportive Courses in Music | |
| PY.360.501 Friday Noon:30 Recital Series & PY.360.502 and Friday Noon:30 Recital Series | 1 |
| PY.360.503 Friday Noon:30 (Alt Project) & PY.360.504 and Friday Noon:30 (Alt Project) | 1 |
| PY.715.123 Ear Training/Sightsinging 1 & PY.715.124 and Ear Training/Sightsinging 2 & PY.715.223 and Ear Training/Sightsinging 3 & PY.715.224 and Eartraining/Sightsinging 2 | 8 |
| PY.715.155 Keyboard Studies 1 & PY.715.156 and Keyboard Studies 2 & PY.715.255 and Keyboard Studies 3 & PY.715.256 and Keyboard Studies 2 | 8 |
| PY.710.111 Theory 1 & PY.710.112 and Theory 2 & PY.710.211 and Theory 3 & PY.710.212 and Theory 4 & PY.710.311 and Theory 5 & PY.710.312 and Theory 6 | 18 |
| xxx.xxx Music Instrument Literature | 4 |
| PY.380.441 Baroque Ornamentation 1 & PY.380.442 and Baroque Ornamentation 2 | 4 |
| PY.330.311 Conducting | 1 |
| PY.610.321 History of Music 1 & PY.610.322 and History of Music 2 & PY.610.323 and History of Music 3 | 9 |
| PY.610.xxx Musicology Elective | 3 |
| General Studies | |
| PY.260.115 Core 1 | 3 |
| PY.260.216 Core 2 | 3 |
| PY.260.359 Core 3 | 3 |
| PY.260.360 Core 4 | 3 |
| PY.260.xxx Liberal Arts Elective Courses | 18 |
| Electives | |
| Electives | 3 |
| Total Credits | 155 |

Variations

Baroque Lute/Theorbo Majors 153 credits

| Code | Title | Credits |
|-----------------------------------|--|---------|
| PY.380.433 & PY.380.434 | Lute Lit/Notation and Lute Lit/Notation (Major Instrument Literature) | 4 |
| PY.380.315 & PY.380.445 | Continuo I: Figured Bass and Continuo 2: Advanced Continuo | 4 |
| No Elective Required (-3 credits) | | |

Renaissance Lute 152 credits

| Code | Title | Credits |
|----------------------------|---|---------|
| PY.380.xxx-xxx | HP Strings Literature (Major Instrument Literature) | 4 |
| PY.910.527 & PY.910.528 | Baltimore Baroque Band and Baltimore Baroque Band (-12 credits) | |
| PY.910.529 & PY.910.530 | Renaissance Ensemble and Renaissance Ensemble (Six (6) Semesters Required) | 12 |
| PY.950.527 & PY.950.528 | Baroque Ensemble and Baroque Ensemble (-7 credits) | |
| PY.950.553 & PY.950.554 | Renaissance Chamber Ensemble (Seven (7) Semesters Required) | 7 |

Baroque Cello Majors 155 credits

| Code | Title | Credits |
|----------------------------|--|---------|
| PY.380.435 | Viola da Gamba Repertoire | 1 |
| PY.380.436 | Early Cello Repertoire | 1 |
| PY.380.351 | Viola Da Gamba Class | 1 |
| PY.950.531 & PY.950.532 | Chamber Ensemble and Chamber Ensemble (Four (4) Semesters Required) | 4 |

Recorder & Baroque Flute 163 credits

| Code | Title | Credits |
|-----------------------------------|--|---------|
| PY.380.447 & PY.380.448 | Course PY.380.447 Not Found and Course PY.380.448 Not Found | 2 |
| PY.950.531 & PY.950.532 | Chamber Ensemble and Chamber Ensemble ((90) Recorder; Six (6) Semesters Required) | 6 |
| No Elective Required (-3 credits) | | |

Gamba Majors 156 credits

| Code | Title | Credits |
|----------------------------|---|---------|
| PY.380.xxx-xxx | HP Strings Literature (Major Instrument Literature) | 4 |
| PY.950.527 & PY.950.528 | Baroque Ensemble and Baroque Ensemble (-7 credits) | |
| PY.380.353 | Viola Da Gamba Consort (Seven (7) Semesters Required) | 7 |

Sample Program of Study

| Course | Title | Credits |
|-----------------------|-------------------------------|---------|
| First Year | | |
| First Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.123.111 | Exploring Arts Careers | 1 |
| PY.360.501 | Friday Noon:30 Recital Series | 0.5 |
| PY.715.123 | Ear Training/Sightsinging 1 | 2 |
| PY.715.155 | Keyboard Studies 1 | 2 |
| PY.710.111 | Theory 1 | 3 |
| xxx.xxx | Major Instrument Literature | 2 |

| | | |
|------------------------|--------------------------------|------|
| PY.260.115 | Core 1 | 3 |
| | Credits | 17.5 |
| Second Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.380.109 | Early Music 109 Jury | 1 |
| PY.950.527 | Baroque Ensemble | 1 |
| PY.360.502 | Friday Noon:30 Recital Series | 0.5 |
| PY.715.124 | Ear Training/Sightsinging 2 | 2 |
| PY.715.156 | Keyboard Studies 2 | 2 |
| PY.710.112 | Theory 2 | 3 |
| xxx.xxx | Major Instrument Literature | 2 |
| PY.260.216 | Core 2 | 3 |
| | Credits | 18.5 |
| Second Year | | |
| First Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.010.100 | Minor Lesson 1/2 Hour | 1 |
| PY.950.527 | Baroque Ensemble | 1 |
| PY.910.527 | Baltimore Baroque Band | 2 |
| PY.360.503 | Friday Noon:30 (Alt Project) | 0.5 |
| PY.715.223 | Ear Training/Sightsinging 3 | 2 |
| PY.715.255 | Keyboard Studies 3 | 2 |
| PY.710.211 | Theory 3 | 3 |
| PY.260.359 | Core 3 | 3 |
| | Credits | 18.5 |
| Second Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.380.209 | Early Music 209 Jury | 1 |
| PY.010.100 | Minor Lesson 1/2 Hour | 1 |
| PY.950.528 | Baroque Ensemble | 1 |
| PY.910.528 | Baltimore Baroque Band | 2 |
| PY.360.504 | Friday Noon:30 (Alt Project) | 0.5 |
| PY.715.224 | Eartraining/Sightsinging 2 | 2 |
| PY.715.256 | Keyboard Studies 2 | 2 |
| PY.710.212 | Theory 4 | 3 |
| PY.260.360 | Core 4 | 3 |
| | Credits | 19.5 |
| Third Year | | |
| First Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.010.100 | Minor Lesson 1/2 Hour | 1 |
| PY.950.527 | Baroque Ensemble | 1 |
| PY.910.527 | Baltimore Baroque Band | 2 |
| PY.123.311 | Building a Brand and Portfolio | 2 |
| PY.710.311 | Theory 5 | 3 |
| PY.610.321 | History of Music 1 | 3 |
| xxx.xxx | Liberal Arts Elective Courses | 3 |
| Electives | | 3 |
| | Credits | 22 |
| Second Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.380.309 | Early Music 309 Jury | 1 |

| | | |
|------------------------|-------------------------------------|-----|
| PY.010.100 | Minor Lesson 1/2 Hour | 1 |
| PY.950.528 | Baroque Ensemble | 1 |
| PY.910.528 | Baltimore Baroque Band | 2 |
| PY.123.312 | Pitching Your Creative Idea | 2 |
| PY.710.312 | Theory 6 | 3 |
| PY.610.322 | History of Music 2 | 3 |
| PY.260.xxx | Liberal Arts Elective Courses | 3 |
| | Credits | 20 |
| Fourth Year | | |
| First Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.950.527 | Baroque Ensemble | 1 |
| PY.910.527 | Baltimore Baroque Band | 2 |
| PY.380.441 | Baroque Ornamentation 1 | 2 |
| PY.610.323 | History of Music 3 | 3 |
| PY.260.xxx | Liberal Arts Elective Courses | 6 |
| | Credits | 18 |
| Second Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.380.701 | Historical Performance Recital (UG) | 2 |
| PY.950.528 | Baroque Ensemble | 1 |
| PY.910.528 | Baltimore Baroque Band | 2 |
| PY.380.442 | Baroque Ornamentation 2 | 2 |
| PY.330.311 | Conducting | 1 |
| PH.610.xxx | Musicology Elective | 3 |
| PY.260.xxx | Liberal Arts Elective Courses | 6 |
| | Credits | 21 |
| | Total Credits | 155 |

Jazz Performance, Bachelor of Music Program Requirements

For common requirements, please see the Bachelor of Music Degree (p. 54) page.

| Code | Title | Credits |
|--------------------------------------|---|---------|
| Major Area | | |
| PY.100.100 | Major Lesson 1 HR (Eight (8) Semesters Required) | 32 |
| PY.570.101 & PY.570.102 | Jazz Seminar and Jazz Seminar (Eight (8) Semesters Required) | 8 |
| PY.570.109 & PY.570.209 & PY.570.309 | Jazz 109 Jury and Jazz 209 Jury and Jazz 309 Jury | 3 |
| PY.570.701 | Jazz Recital (UG) | 2 |
| PY.910.537 & PY.910.538 | Peabody Jazz Ensemble and Jazz Orchestra (Eight (8) Semesters Required) | 16 |
| PY.950.525 & PY.950.526 | Jazz Combo and Jazz Combo (Six (6) Semesters Required) | 6 |
| The Breakthrough Curriculum | | |
| PY.123.111 | Exploring Arts Careers | 1 |
| PY.123.311 | Building a Brand and Portfolio | 2 |
| PY.123.312 | Pitching Your Creative Idea | 2 |
| Supportive Courses in Music | | |

| | | |
|--|--|-----|
| PY.360.501 & PY.360.502 | Friday Noon:30 Recital Series and Friday Noon:30 Recital Series | 1 |
| PY.360.503 & PY.360.504 | Friday Noon:30 (Alt Project) and Friday Noon:30 (Alt Project) | 1 |
| PY.570.127 & PY.570.128 | Jazz Theory Fundamentals 1 and Jazz Theory Fundamentals 2 | 4 |
| PY.715.123 & PY.715.124 | Ear Training/Sightsinging 1 and Ear Training/Sightsinging 2 | 4 |
| PY.715.155 & PY.715.156 | Keyboard Studies 1 and Keyboard Studies 2 | 4 |
| PY.710.111 & PY.710.112 | Theory 1 and Theory 2 | 6 |
| PY.570.259 & PY.570.260 | Jazz Keyboard Studies and Jazz Theory/Kybd Lab I | 4 |
| PY.570.359 & PY.570.360 | Advanced Jazz Harmony and Jazz Theory/Kybd II | 4 |
| PY.570.361 & PY.570.362 | Jazz Arranging 1 and Jazz Arranging 2 | 4 |
| PY.570.459 & PY.570.460 | Course PY.570.459 Not Found and Course PY.570.460 Not Found | 4 |
| PY.570.561 & PY.570.562 & PY.570.563 & PY.570.564 | Jazz Improvisation 1 and Jazz Improvisation 2 and Jazz Improvisation 3 and Jazz Improvisation 4 | 8 |
| PY.570.569 & PY.570.570 | Jazz Analysis/History and Jazz Analysis/History | 4 |
| PY.610.323 | History of Music 3 | 3 |
| General Studies | | |
| PY.260.115 | Core 1 | 3 |
| PY.260.216 | Core 2 | 3 |
| PY.260.359 | Core 3 | 3 |
| PY.260.360 | Core 4 | 3 |
| PY.260.xxx | Liberal Arts Elective Courses | 15 |
| Electives | | |
| Electives | | 3 |
| Total Credits | | 153 |

Variation

Jazz Voice

141

| Code | Title | Credits |
|----------------------------|---|---------|
| PY.910.537 & PY.910.538 | Peabody Jazz Ensemble and Jazz Orchestra (-12 credits) | |

Sample Program of Study

| Course | Title | Credits |
|-----------------------|-------------------------------|---------|
| First Year | | |
| First Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.570.101 | Jazz Seminar | 1 |
| PY.910.537 | Peabody Jazz Ensemble | 2 |
| PY.123.111 | Exploring Arts Careers | 1 |
| PY.360.501 | Friday Noon:30 Recital Series | 0.5 |
| PY.570.127 | Jazz Theory Fundamentals 1 | 2 |

| | | |
|------------|-----------------------------|------|
| PY.715.123 | Ear Training/Sightsinging 1 | 2 |
| PY.715.155 | Keyboard Studies 1 | 2 |
| PY.710.111 | Theory 1 | 3 |
| PY.570.569 | Jazz Analysis/History | 2 |
| PY.260.115 | Core 1 | 3 |
| Credits | | 22.5 |

Second Semester

| | | |
|------------|-------------------------------|------|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.570.102 | Jazz Seminar | 1 |
| PY.570.109 | Jazz 109 Jury | 1 |
| PY.910.538 | Jazz Orchestra | 2 |
| PY.360.502 | Friday Noon:30 Recital Series | 0.5 |
| PY.570.128 | Jazz Theory Fundamentals 2 | 2 |
| PY.715.124 | Ear Training/Sightsinging 2 | 2 |
| PY.715.156 | Keyboard Studies 2 | 2 |
| PY.710.112 | Theory 2 | 3 |
| PY.570.570 | Jazz Analysis/History | 2 |
| PY.260.216 | Core 2 | 3 |
| Credits | | 22.5 |

Second Year

First Semester

| | | |
|------------|------------------------------|------|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.570.101 | Jazz Seminar | 1 |
| PY.910.537 | Peabody Jazz Ensemble | 2 |
| PY.950.525 | Jazz Combo | 1 |
| PY.360.503 | Friday Noon:30 (Alt Project) | 0.5 |
| PY.570.259 | Jazz Keyboard Studies | 2 |
| PY.570.561 | Jazz Improvisation 1 | 2 |
| PY.260.359 | Core 3 | 3 |
| Credits | | 15.5 |

Second Semester

| | | |
|------------|------------------------------|------|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.570.102 | Jazz Seminar | 1 |
| PY.570.209 | Jazz 209 Jury | 1 |
| PY.910.538 | Jazz Orchestra | 2 |
| PY.950.526 | Jazz Combo | 1 |
| PY.360.504 | Friday Noon:30 (Alt Project) | 0.5 |
| PY.570.260 | Jazz Theory/Kybd Lab I | 2 |
| PY.570.562 | Jazz Improvisation 2 | 2 |
| PY.260.360 | Core 4 | 3 |
| Credits | | 16.5 |

Third Year

First Semester

| | | |
|------------|--------------------------------|---|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.570.101 | Jazz Seminar | 1 |
| PY.910.537 | Peabody Jazz Ensemble | 2 |
| PY.950.525 | Jazz Combo | 1 |
| PY.123.311 | Building a Brand and Portfolio | 2 |
| PY.570.359 | Advanced Jazz Harmony | 2 |
| PY.570.459 | Course PY.570.459 Not Found | 2 |
| PY.610.323 | History of Music 3 | 3 |

| | | |
|------------------------|-------------------------------|-----|
| xxx.xxx | Liberal Arts Elective Courses | 3 |
| | Credits | 20 |
| Second Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.570.102 | Jazz Seminar | 1 |
| PY.570.309 | Jazz 309 Jury | 1 |
| PY.910.538 | Jazz Orchestra | 2 |
| PY.950.526 | Jazz Combo | 1 |
| PY.123.312 | Pitching Your Creative Idea | 2 |
| PY.570.360 | Jazz Theory/Kybd II | 2 |
| PY.570.460 | Course PY.570.460 Not Found | 2 |
| xxx.xxx | Liberal Arts Elective Courses | 3 |
| | Credits | 18 |
| Fourth Year | | |
| First Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.570.101 | Jazz Seminar | 1 |
| PY.910.537 | Peabody Jazz Ensemble | 2 |
| PY.950.525 | Jazz Combo | 1 |
| PY.570.361 | Jazz Arranging 1 | 2 |
| PY.570.563 | Jazz Improvisation 3 | 2 |
| xxx.xxx | Liberal Arts Elective Courses | 6 |
| | Electives | 3 |
| | Credits | 21 |
| Second Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.570.102 | Jazz Seminar | 1 |
| PY.570.701 | Jazz Recital (UG) | 2 |
| PY.910.538 | Jazz Orchestra | 2 |
| PY.950.526 | Jazz Combo | 1 |
| PY.570.362 | Jazz Arranging 2 | 2 |
| PY.570.564 | Jazz Improvisation 4 | 2 |
| xxx.xxx | Liberal Arts Elective Courses | 3 |
| | Credits | 17 |
| | Total Credits | 153 |

Music for New Media, Bachelor of Music

Program Requirements

For common requirements, please see the Bachelor of Music Degree (p. 54) page.

| Code | Title | Credits |
|--|--|---------|
| Major Area | | |
| PY.320.101 & PY.320.102 & PY.320.201 & PY.320.202 | Music for New Media 1 and Music for New Media 2 and Music for New Media 3 and Music for New Media 4 | 12 |
| PY.320.211 & PY.320.212 | The Tools of New Media I and The Tools of New Media II | 4 |
| PY.050.100 | Major Lesson 1/2 Hour (Composition Lessons; Two (2) Semesters Required) | 8 |

| | | |
|--|---|-----|
| PY.910.xxx | Large Ensemble | 4 |
| PY.320.495 | Course PY.320.495 Not Found | 2 |
| The Breakthrough Curriculum | | |
| PY.123.111 | Exploring Arts Careers | 1 |
| PY.123.311 | Building a Brand and Portfolio | 2 |
| PY.123.312 | Pitching Your Creative Idea | 2 |
| Supportive Courses in Music | | |
| PY.360.501 & PY.360.502 | Friday Noon:30 Recital Series and Friday Noon:30 Recital Series | 1 |
| PY.360.503 & PY.360.504 | Friday Noon:30 (Alt Project) and Friday Noon:30 (Alt Project) | 1 |
| PY.715.123 & 123 & PY.715.223 & PY.715.224 | Ear Training/Sightsinging 1 and Ear Training/Sightsinging 1 and Ear Training/Sightsinging 3 and Eartraining/Sightsinging 2 | 8 |
| PY.715.155 & PY.715.156 & PY.715.255 & PY.715.256 | Keyboard Studies 1 and Keyboard Studies 2 and Keyboard Studies 3 and Keyboard Studies 2 | 8 |
| PY.710.111 & PY.710.112 & PY.710.211 & PY.710.212 & PY.710.311 & PY.710.312 | Theory 1 and Theory 2 and Theory 3 and Theory 4 and Theory 5 and Theory 6 | 18 |
| PY.710.412 | Instrumentation & Arranging | 3 |
| PY.610.321 & PY.610.322 & PY.610.323 | History of Music 1 and History of Music 2 and History of Music 3 | 9 |
| PY.610.xxx | Musicology Elective | 3 |
| PY.350.466 | Intro To Programming | 3 |
| PY.550.651 & PY.550.652 | Recording for Musicians 1 and Recording for Musicians 2 | 4 |
| PY.550.524 | Sound Design/Video Games | 3 |
| AS.455.626 | Mixing Sound for Picture | 3 |
| PY.320.419 | Course PY.320.419 Not Found ¹ | 2 |
| General Studies | | |
| PY.260.115 | Core 1 | 3 |
| PY.260.216 | Core 2 | 3 |
| PY.260.359 | Core 3 | 3 |
| PY.260.360 | Core 4 | 3 |
| | Liberal Arts Elective Courses ² | 12 |
| Electives | | |
| | Electives | 6 |
| | Total Credits | 131 |

¹ Taken in the summer before Senior Year

² Recommended: AS.061.145 Introduction to Digital Video Production: Visual Language

Sample Program of Study

| Course | Title | Credits |
|-----------------------|-----------------------|---------|
| First Year | | |
| First Semester | | |
| PY.320.101 | Music for New Media 1 | 3 |

| | | |
|------------|-------------------------------|------|
| PY.123.111 | Exploring Arts Careers | 1 |
| PY.360.501 | Friday Noon:30 Recital Series | 0.5 |
| PY.715.123 | Ear Training/Sightsinging 1 | 2 |
| PY.715.155 | Keyboard Studies 1 | 2 |
| PY.710.111 | Theory 1 | 3 |
| PY.550.651 | Recording for Musicians 1 | 2 |
| PY.260.115 | Core 1 | 3 |
| Credits | | 16.5 |

Second Semester

| | | |
|------------|-------------------------------|------|
| PY.320.102 | Music for New Media 2 | 3 |
| PY.360.502 | Friday Noon:30 Recital Series | 0.5 |
| PY.715.123 | Ear Training/Sightsinging 1 | 2 |
| PY.715.156 | Keyboard Studies 2 | 2 |
| PY.710.112 | Theory 2 | 3 |
| PY.550.652 | Recording for Musicians 2 | 2 |
| PY.260.216 | Core 2 | 3 |
| Credits | | 15.5 |

Second Year**First Semester**

| | | |
|------------|------------------------------|------|
| PY.320.201 | Music for New Media 3 | 3 |
| PY.320.211 | The Tools of New Media I | 2 |
| PY.360.503 | Friday Noon:30 (Alt Project) | 0.5 |
| PY.715.223 | Ear Training/Sightsinging 3 | 2 |
| PY.715.255 | Keyboard Studies 3 | 2 |
| PY.710.211 | Theory 3 | 3 |
| PY.260.359 | Core 3 | 3 |
| Credits | | 15.5 |

Second Semester

| | | |
|------------|------------------------------|------|
| PY.320.202 | Music for New Media 4 | 3 |
| PY.320.212 | The Tools of New Media II | 2 |
| PY.360.504 | Friday Noon:30 (Alt Project) | 0.5 |
| PY.715.224 | Eartraining/Sightsinging 2 | 2 |
| PY.715.256 | Keyboard Studies 2 | 2 |
| PY.710.212 | Theory 4 | 3 |
| PY.350.466 | Intro To Programming | 3 |
| PY.260.360 | Core 4 | 3 |
| Credits | | 18.5 |

Third Year**First Semester**

| | | |
|-----------------------|--------------------------------|----|
| PY.050.100 | Major Lesson 1/2 Hour | 2 |
| PY.910.xxx | Large Ensemble | 2 |
| PY.123.311 | Building a Brand and Portfolio | 2 |
| PY.710.311 | Theory 5 | 3 |
| PY.710.412 | Instrumentation & Arranging | 3 |
| PY.610.321 | History of Music 1 | 3 |
| Liberal Arts Elective | | 3 |
| Credits | | 18 |

Second Semester

| | | |
|------------|-----------------------------|---|
| PY.050.100 | Major Lesson 1/2 Hour | 2 |
| PY.910.xxx | Large Ensemble | 2 |
| PY.123.312 | Pitching Your Creative Idea | 2 |
| PY.710.312 | Theory 6 | 3 |

| | | |
|-----------------------|--------------------------|----|
| PY.610.322 | History of Music 2 | 3 |
| PY.550.524 | Sound Design/Video Games | 3 |
| Liberal Arts Elective | | 3 |
| Credits | | 18 |

Fourth Year**First Semester**

| | | |
|-----------------------|--|----|
| PY.050.100 | Major Lesson 1/2 Hour | 2 |
| PY.610.323 | History of Music 3 | 3 |
| AS.455.626 | Mixing Sound for Picture | 3 |
| PY.320.419 | Course PY.320.419 Not Found ² | 2 |
| Liberal Arts Elective | | 3 |
| Elective | | 3 |
| Credits | | 16 |

Second Semester

| | | |
|-----------------------|-----------------------------|-----|
| PY.050.100 | Major Lesson 1/2 Hour | 2 |
| PY.320.495 | Course PY.320.495 Not Found | 2 |
| PY.610.xxx | Musicology Elective | 3 |
| Liberal Arts Elective | | 3 |
| Elective | | 3 |
| Credits | | 13 |
| Total Credits | | 131 |

¹ Recommended: AS.061.145 Introduction to Digital Video Production: Visual Language

² Taken in the summer before Senior Year

Orchestral Instruments, Bachelor of Music

Program Requirements

For common requirements, please see the Bachelor of Music Degree (p. 54) page.

| Code | Title | Credits |
|---|--|---------|
| Major Area | | |
| PY.100.100 | Major Lesson 1 HR (Eight (8) Semesters Required) | 32 |
| xxx.109-209-309 | Departmental Examination | 3 |
| PY.xxx.701 | Recital | 2 |
| PY.910.xxx | Large Ensemble | 16 |
| PY.950.531 & PY.950.532 | Chamber Ensemble and Chamber Ensemble (Small Ensemble) | 2 |
| The Breakthrough Curriculum | | |
| PY.123.111 | Exploring Arts Careers | 1 |
| PY.123.311 | Building a Brand and Portfolio | 2 |
| PY.123.312 | Pitching Your Creative Idea | 2 |
| Supportive Courses in Music | | |
| PY.360.501 & PY.360.502 | Friday Noon:30 Recital Series and Friday Noon:30 Recital Series | 1 |
| PY.360.503 & PY.360.504 | Friday Noon:30 (Alt Project) and Friday Noon:30 (Alt Project) | 1 |
| PY.715.123 & PY.715.124 & PY.715.223 & PY.715.224 | Ear Training/Sightsinging 1 and Ear Training/Sightsinging 2 and Ear Training/Sightsinging 3 and Eartraining/Sightsinging 2 | 8 |

| | | |
|-----------------|-------------------------------|-----|
| PY.715.155 | Keyboard Studies 1 | 8 |
| & PY.715.156 | and Keyboard Studies 2 | |
| & PY.715.255 | and Keyboard Studies 3 | |
| & PY.715.256 | and Keyboard Studies 2 | |
| PY.710.111 | Theory 1 | 18 |
| & PY.710.112 | and Theory 2 | |
| & PY.710.211 | and Theory 3 | |
| & PY.710.212 | and Theory 4 | |
| & PY.710.311 | and Theory 5 | |
| & PY.710.312 | and Theory 6 | |
| PY.330.311 | Conducting | 1 |
| PY.610.321 | History of Music 1 | 9 |
| & PY.610.322 | and History of Music 2 | |
| & PY.610.323 | and History of Music 3 | |
| PY.610.xxx | Musicology Elective | 3 |
| General Studies | | |
| PY.260.115 | Core 1 | 3 |
| PY.260.216 | Core 2 | 3 |
| PY.260.359 | Core 3 | 3 |
| PY.260.360 | Core 4 | 3 |
| PY.260.xxx | Liberal Arts Elective Courses | 18 |
| Electives | | |
| Electives | | 6 |
| Total Credits | | 145 |

Variations

Strings and Percussion

144 credits

| Code | Title | Credits |
|--------------|----------------------|---------|
| PY.950.531 | Chamber Ensemble | 2 |
| & PY.950.532 | and Chamber Ensemble | |

Flute

142 credits

| Code | Title | Credits |
|--------------|--------------------------------|---------|
| PY.430.463 | Piccolo Class | 2 |
| & PY.430.464 | and Piccolo Class ¹ | |

¹ Taken as a required elective

Violin, Viola, & Cello

142 credits

PY.425.309 Strings Jr Recital/309 Jury 2 credits (Replaces 309 jury)

Sample Program of Study

| Course | Title | Credits |
|----------------|-------------------------------|---------|
| First Year | | |
| First Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.910.xxx | Large Ensemble | 2 |
| PY.123.111 | Exploring Arts Careers | 1 |
| PY.360.501 | Friday Noon:30 Recital Series | 0.5 |
| PY.715.123 | Ear Training/Sightsinging 1 | 2 |
| PY.715.155 | Keyboard Studies 1 | 2 |

| | | |
|------------|----------|------|
| PY.710.111 | Theory 1 | 3 |
| PY.260.115 | Core 1 | 3 |
| Credits | | 17.5 |

Second Semester

| | | |
|------------|-------------------------------|------|
| PY.100.100 | Major Lesson 1 HR | 4 |
| xxx.109 | Departmental Examination | 1 |
| PY.910.xxx | Large Ensemble | 2 |
| PY.360.502 | Friday Noon:30 Recital Series | 0.5 |
| PY.715.124 | Ear Training/Sightsinging 2 | 2 |
| PY.715.156 | Keyboard Studies 2 | 2 |
| PY.710.112 | Theory 2 | 3 |
| PY.260.216 | Core 2 | 3 |
| Credits | | 17.5 |

Second Year

First Semester

| | | |
|------------|------------------------------|------|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.910.xxx | Large Ensemble | 2 |
| PY.360.503 | Friday Noon:30 (Alt Project) | 0.5 |
| PY.715.223 | Ear Training/Sightsinging 3 | 2 |
| PY.715.255 | Keyboard Studies 3 | 2 |
| PY.710.211 | Theory 3 | 3 |
| PY.260.359 | Core 3 | 3 |
| Electives | | 2 |
| Credits | | 18.5 |

Second Semester

| | | |
|------------|------------------------------|------|
| PY.100.100 | Major Lesson 1 HR | 4 |
| xxx.209 | Departmental Examination | 1 |
| PY.910.xxx | Large Ensemble | 2 |
| PY.360.504 | Friday Noon:30 (Alt Project) | 0.5 |
| PY.715.224 | Eartraining/Sightsinging 2 | 2 |
| PY.715.256 | Keyboard Studies 2 | 2 |
| PY.710.212 | Theory 4 | 3 |
| PY.260.360 | Core 4 | 3 |
| Credits | | 17.5 |

Third Year

First Semester

| | | |
|------------|--------------------------------|----|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.910.xxx | Large Ensemble | 2 |
| PY.123.311 | Building a Brand and Portfolio | 2 |
| PY.710.311 | Theory 5 | 3 |
| PY.610.321 | History of Music 1 | 3 |
| PY.260.xxx | Liberal Arts Elective Courses | 3 |
| Electives | | 2 |
| Credits | | 19 |

Second Semester

| | | |
|------------|-----------------------------|---|
| PY.100.100 | Major Lesson 1 HR | 4 |
| xxx.309 | Departmental Examination | 1 |
| PY.910.xxx | Large Ensemble | 2 |
| PY.123.312 | Pitching Your Creative Idea | 2 |
| PY.710.312 | Theory 6 | 3 |
| PY.610.322 | History of Music 2 | 3 |

| | | |
|------------------------|-----------------------------------|-----|
| PY.260.xxx | Liberal Arts Elective Courses | 3 |
| | Credits | 18 |
| Fourth Year | | |
| First Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.910.xxx | Large Ensemble | 2 |
| PY.950.531 | Chamber Ensemble | 1 |
| PY.330.311 | Conducting | 1 |
| PY.610.323 | History of Music 3 | 3 |
| PY.260.xxx | Liberal Arts Elective Courses | 6 |
| | Electives | 2 |
| | Credits | 19 |
| Second Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.xxx.701 | Recital | 2 |
| PY.910.xxx | Large Ensemble | 2 |
| PY.950.532 | Chamber Ensemble (Small Ensemble) | 1 |
| PY.610.xxx | Musicology Elective | 3 |
| PY.260.xxx | Liberal Arts Elective Courses | 6 |
| | Credits | 18 |
| | Total Credits | 145 |

Organ, Bachelor of Music Program Requirements

For common requirements, please see the Bachelor of Music Degree (p. 54) page.

| Code | Title | Credits |
|--|--|---------|
| Major Area | | |
| PY.100.100 | Major Lesson 1 HR (Eight (8) Semesters Required) | 32 |
| PY.460.545 & PY.460.546 | Organ Seminar (UG) and Organ Seminar (UG) (Eight (8) Semesters Required) | 8 |
| PY.460.109 & PY.460.209 & PY.460.309 | Organ 109 Jury and Organ 209 Jury and Organ 309 Jury | 3 |
| PY.460.701 | Organ Recital (UG) | 2 |
| PY.910.xxx | Large Ensemble | 12 |
| PY.010.100 | Minor Lesson 1/2 Hour (Piano Minor; Two (2) Semesters Required) | 2 |
| PY.010.100 | Minor Lesson 1/2 Hour (Voice Minor; Two (2) Semesters Required) | 2 |
| The Breakthrough Curriculum | | |
| PY.123.111 | Exploring Arts Careers | 1 |
| PY.123.311 | Building a Brand and Portfolio | 2 |
| PY.123.312 | Pitching Your Creative Idea | 2 |
| Supportive Courses in Music | | |
| PY.360.501 & PY.360.502 | Friday Noon:30 Recital Series and Friday Noon:30 Recital Series | 1 |
| PY.360.503 & PY.360.504 | Friday Noon:30 (Alt Project) and Friday Noon:30 (Alt Project) | 1 |

| | | |
|--|---|-----|
| PY.715.123 & PY.715.124 & PY.715.223 & PY.715.224 | Ear Training/Sightsinging 1 and Ear Training/Sightsinging 2 and Ear Training/Sightsinging 3 and Eartraining/Sightsinging 2 | 8 |
| PY.715.211 & PY.715.212 | Keyboard Skills 1 - Piano Majors and Kybd Skills/Piano Majors II | 4 |
| PY.710.111 & PY.710.112 & PY.710.211 & PY.710.212 & PY.710.311 & PY.710.312 | Theory 1 and Theory 2 and Theory 3 and Theory 4 and Theory 5 and Theory 6 | 18 |
| PY.450.111 & PY.450.112 | Sightreading and Sightreading | 4 |
| PY.460.425 & PY.460.426 | Resources for Contemporary Church Musicians and Resources for Contemporary Church Musicians | 6 |
| PY.380.315 | Continuo I: Figured Bass | 2 |
| PY.460.423 & PY.460.424 | Organ Literature and Organ Literature | 6 |
| PY.330.311 | Conducting | 1 |
| PY.610.321 & PY.610.322 & PY.610.323 | History of Music 1 and History of Music 2 and History of Music 3 | 9 |
| PY.610.xxx | Musicology Elective | 3 |
| PY.260.115 | Core 1 | 3 |
| PY.260.216 | Core 2 | 3 |
| PY.260.359 | Core 3 | 3 |
| PY.260.360 | Core 4 | 3 |
| PY.260.xxx | Liberal Arts Elective Courses | 15 |
| Elective | | |
| Elective | | 3 |
| Total Credits | | 159 |

Sample Program of Study

| Course | Title | Credits |
|------------------------|-------------------------------|---------|
| First Year | | |
| First Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.460.545 | Organ Seminar (UG) | 1 |
| PY.910.xxx | Large Ensemble | 2 |
| PY.123.111 | Exploring Arts Careers | 1 |
| PY.360.501 | Friday Noon:30 Recital Series | 0.5 |
| PY.715.123 | Ear Training/Sightsinging 1 | 2 |
| PY.710.111 | Theory 1 | 3 |
| PY.450.111 | Sightreading | 2 |
| PY.260.115 | Core 1 | 3 |
| | Credits | 18.5 |
| Second Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.460.546 | Organ Seminar (UG) | 1 |
| PY.460.109 | Organ 109 Jury | 1 |
| PY.910.xxx | Large Ensemble | 2 |
| PY.360.502 | Friday Noon:30 Recital Series | 0.5 |

| | | |
|------------|-----------------------------|------|
| PY.715.124 | Ear Training/Sightsinging 2 | 2 |
| PY.710.112 | Theory 2 | 3 |
| PY.450.112 | Sightreading | 2 |
| PY.260.216 | Core 2 | 3 |
| Credits | | 18.5 |

Second Year**First Semester**

| | | |
|------------|-------------------------------------|------|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.460.545 | Organ Seminar (UG) | 1 |
| PY.910.xxx | Large Ensemble | 2 |
| PY.010.100 | Minor Lesson 1/2 Hour (Piano Minor) | 1 |
| PY.360.503 | Friday Noon:30 (Alt Project) | 0.5 |
| PY.715.223 | Ear Training/Sightsinging 3 | 2 |
| PY.715.211 | Keyboard Skills 1 - Piano Majors | 2 |
| PY.710.211 | Theory 3 | 3 |
| PY.260.359 | Core 3 | 3 |
| Credits | | 18.5 |

Second Semester

| | | |
|------------|-------------------------------------|------|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.460.546 | Organ Seminar (UG) | 1 |
| PY.460.209 | Organ 209 Jury | 1 |
| PY.910.xxx | Large Ensemble | 2 |
| PY.010.100 | Minor Lesson 1/2 Hour (Piano Minor) | 1 |
| PY.360.504 | Friday Noon:30 (Alt Project) | 0.5 |
| PY.715.224 | Eartraining/Sightsinging 2 | 2 |
| PY.715.212 | Kybd Skills/Piano Majors II | 2 |
| PY.710.212 | Theory 4 | 3 |
| PY.260.360 | Core 4 | 3 |
| Credits | | 19.5 |

Third Year**First Semester**

| | | |
|------------|-------------------------------------|----|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.460.545 | Organ Seminar (UG) | 1 |
| PY.910.xxx | Large Ensemble | 2 |
| PY.010.100 | Minor Lesson 1/2 Hour (Voice Minor) | 1 |
| PY.123.311 | Building a Brand and Portfolio | 2 |
| PY.710.311 | Theory 5 | 3 |
| PY.380.315 | Continuo I: Figured Bass | 2 |
| PY.460.423 | Organ Literature | 3 |
| PY.610.321 | History of Music 1 | 3 |
| PY.260.xxx | Liberal Arts Elective Courses | 3 |
| Credits | | 24 |

Second Semester

| | | |
|------------|-------------------------------------|---|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.460.546 | Organ Seminar (UG) | 1 |
| PY.460.309 | Organ 309 Jury | 1 |
| PY.910.xxx | Large Ensemble | 2 |
| PY.010.100 | Minor Lesson 1/2 Hour (Voice Minor) | 1 |
| PY.123.312 | Pitching Your Creative Idea | 2 |
| PY.710.312 | Theory 6 | 3 |
| PY.460.424 | Organ Literature | 3 |
| PY.610.322 | History of Music 2 | 3 |

| | | |
|------------|-------------------------------|----|
| PY.260.xxx | Liberal Arts Elective Courses | 3 |
| Credits | | 23 |

Fourth Year**First Semester**

| | | |
|------------|---|----|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.460.545 | Organ Seminar (UG) | 1 |
| PY.460.425 | Resources for Contemporary Church Musicians | 3 |
| PY.330.311 | Conducting | 1 |
| PY.610.323 | History of Music 3 | 3 |
| PY.260.xxx | Liberal Arts Elective Courses | 6 |
| Credits | | 18 |

Second Semester

| | | |
|------------|---|----|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.460.546 | Organ Seminar (UG) | 1 |
| PY.460.701 | Organ Recital (UG) | 2 |
| PY.460.426 | Resources for Contemporary Church Musicians | 3 |
| PY.610.xxx | Musicology Elective | 3 |
| PY.260.xxx | Liberal Arts Elective Courses | 3 |
| Elective | | 3 |
| Credits | | 19 |

| | |
|---------------|-----|
| Total Credits | 159 |
|---------------|-----|

Piano, Bachelor of Music

Program Requirements

For common requirements, please see the Bachelor of Music Degree (p. 54) page.

| Code | Title | Credits |
|------------------------------------|--|---------|
| Major Area | | |
| PY.100.100 | Major Lesson 1 HR (Eight (8) Semesters Required) | 32 |
| PY.450.109 | Piano 109 Jury | 3 |
| & PY.450.209 | and Piano 209 Jury | |
| & PY.450.309 | and Piano 309 Jury | |
| PY.450.701 | Piano Recital (UG) | 2 |
| PY.910.xxx | Large Ensemble | 8 |
| PY.950.531 | Chamber Ensemble | 4 |
| & PY.950.532 | and Chamber Ensemble (Four (4) Semesters Required) | |
| The Breakthrough Curriculum | | |
| PY.123.111 | Exploring Arts Careers | 1 |
| PY.123.311 | Building a Brand and Portfolio | 2 |
| PY.123.312 | Pitching Your Creative Idea | 2 |
| Supportive Courses in Music | | |
| PY.360.501 | Friday Noon:30 Recital Series | 1 |
| & PY.360.502 | and Friday Noon:30 Recital Series | |
| PY.360.503 | Friday Noon:30 (Alt Project) | 1 |
| & PY.360.504 | and Friday Noon:30 (Alt Project) | |
| PY.715.123 | Ear Training/Sightsinging 1 | 8 |
| & PY.715.124 | and Ear Training/Sightsinging 2 | |
| & PY.715.223 | and Ear Training/Sightsinging 3 | |
| & PY.715.224 | and Eartraining/Sightsinging 2 | |

| | | |
|--|---|-----|
| PY.715.211 & PY.715.212 & PY.715.311 & PY.715.312 | Keyboard Skills 1 - Piano Majors and Kybd Skills/Piano Majors II and Keyboard Skills 3 - Piano Majors and Kybd Skills/Piano IV | 8 |
| PY.710.111 & PY.710.112 & PY.710.211 & PY.710.212 & PY.710.311 & PY.710.312 | Theory 1 and Theory 2 and Theory 3 and Theory 4 and Theory 5 and Theory 6 | 18 |
| PY.450.111 & PY.450.112 | Sightreading and Sightreading | 4 |
| PY.450.213 & PY.450.214 | Accompanying and Accompanying | 2 |
| PY.450.411 & PY.450.412 & PY.450.413 & PY.450.414 | Keyboard Literature 1 and Keyboard Literature II and Keyboard Literature III and Keyboard Literature 4 | 8 |
| PY.450.667 | Piano Pedagogy | 2 |
| PY.610.321 & PY.610.322 & PY.610.323 | History of Music 1 and History of Music 2 and History of Music 3 | 9 |
| PY.610.xxx | Musicology Elective | 3 |
| General Studies | | |
| PY.260.115 | Core 1 | 3 |
| PY.260.216 | Core 2 | 3 |
| PY.260.359 | Core 3 | 3 |
| PY.260.360 | Core 4 | 3 |
| PY.260.xxx | Liberal Arts Elective Courses | 18 |
| Electives | | |
| Electives ¹ | | 3 |
| Total Credits | | 151 |

¹ Recommended Electives include: Second Semester of PY.450.668 Piano Pedagogy, PY.330.311 Conducting

Sample Program of Study

| Course | Title | Credits |
|------------------------|-------------------------------|---------|
| First Year | | |
| First Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.123.111 | Exploring Arts Careers | 1 |
| PY.360.501 | Friday Noon:30 Recital Series | 0.5 |
| PY.715.123 | Ear Training/Sightsinging 1 | 2 |
| PY.710.111 | Theory 1 | 3 |
| PY.450.111 | Sightreading | 2 |
| PY.260.115 | Core 1 | 3 |
| | Credits | 15.5 |
| Second Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.450.109 | Piano 109 Jury | 1 |
| PY.360.502 | Friday Noon:30 Recital Series | 0.5 |
| PY.715.124 | Ear Training/Sightsinging 2 | 2 |
| PY.710.112 | Theory 2 | 3 |
| PY.450.112 | Sightreading | 2 |

| | | |
|------------------------|----------------------------------|------|
| PY.260.216 | Core 2 | 3 |
| | Credits | 15.5 |
| Second Year | | |
| First Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.910.xxx | Large Ensemble | 2 |
| PY.360.503 | Friday Noon:30 (Alt Project) | 0.5 |
| PY.715.223 | Ear Training/Sightsinging 3 | 2 |
| PY.715.211 | Keyboard Skills 1 - Piano Majors | 2 |
| PY.710.211 | Theory 3 | 3 |
| PY.450.213 | Accompanying | 1 |
| PY.260.359 | Core 3 | 3 |
| | Credits | 17.5 |
| Second Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.450.209 | Piano 209 Jury | 1 |
| PY.910.xxx | Large Ensemble | 2 |
| PY.360.504 | Friday Noon:30 (Alt Project) | 0.5 |
| PY.715.224 | Eartraining/Sightsinging 2 | 2 |
| PY.715.212 | Kybd Skills/Piano Majors II | 2 |
| PY.710.212 | Theory 4 | 3 |
| PY.450.214 | Accompanying | 1 |
| PY.260.360 | Core 4 | 3 |
| | Credits | 18.5 |
| Third Year | | |
| First Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.910.xxx | Large Ensemble | 2 |
| PY.950.531 | Chamber Ensemble | 1 |
| PY.123.311 | Building a Brand and Portfolio | 2 |
| PY.715.311 | Keyboard Skills 3 - Piano Majors | 2 |
| PY.710.311 | Theory 5 | 3 |
| PY.450.411 | Keyboard Literature 1 | 2 |
| PY.610.321 | History of Music 1 | 3 |
| PY.260.xxx | Liberal Arts Elective Courses | 3 |
| Electives | | 3 |
| | Credits | 25 |
| Second Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.450.309 | Piano 309 Jury | 1 |
| PY.910.xxx | Large Ensemble | 2 |
| PY.950.532 | Chamber Ensemble | 1 |
| PY.123.312 | Pitching Your Creative Idea | 2 |
| PY.715.312 | Kybd Skills/Piano IV | 2 |
| PY.710.312 | Theory 6 | 3 |
| PY.450.412 | Keyboard Literature II | 2 |
| PY.610.322 | History of Music 2 | 3 |
| PY.260.xxx | Liberal Arts Elective Courses | 3 |
| | Credits | 23 |
| Fourth Year | | |
| First Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |

| | | |
|------------------------|-------------------------------|-----|
| PY.950.531 | Chamber Ensemble | 1 |
| PY.450.413 | Keyboard Literature III | 2 |
| PY.450.667 | Piano Pedagogy | 2 |
| PY.610.323 | History of Music 3 | 3 |
| PY.260.xxx | Liberal Arts Elective Courses | 6 |
| Credits | | 18 |
| Second Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.450.701 | Piano Recital (UG) | 2 |
| PY.950.532 | Chamber Ensemble | 1 |
| PY.450.414 | Keyboard Literature 4 | 2 |
| PY.610.xxx | Musicology Elective | 3 |
| PY.260.xxx | Liberal Arts Elective Courses | 6 |
| Credits | | 18 |
| Total Credits | | 151 |

Voice, Bachelor of Music

Program Requirements

For common requirements, please see the Bachelor of Music Degree (p. 54) page.

| Code | Title | Credits |
|--|---|---------|
| Major Area | | |
| PY.100.100 | Major Lesson 1 HR (Eight (8) Semesters Required) | 32 |
| PY.186.311 & PY.186.312 & PY.186.411 & PY.186.412 | Vocal Coaching and Vocal Coaching and Vocal Coaching and Vocal Coaching | 4 |
| PY.530.109 & PY.530.209 & PY.530.309 | Voice 109 Jury and Voice 209 Jury and Voice 309 Jury | 3 |
| PY.530.701 | Voice Recital (UG) | 2 |
| PY.910.xxx | Large Ensemble | 12 |
| PY.910.54x | Opera Performance Electives | 3 |
| The Breakthrough Curriculum | | |
| PY.123.111 | Exploring Arts Careers | 1 |
| PY.123.311 | Building a Brand and Portfolio | 2 |
| PY.123.312 | Pitching Your Creative Idea | 2 |
| Supportive Courses in Music | | |
| PY.360.501 & PY.360.502 | Friday Noon:30 Recital Series and Friday Noon:30 Recital Series | 1 |
| PY.360.503 & PY.360.504 | Friday Noon:30 (Alt Project) and Friday Noon:30 (Alt Project) | 1 |
| PY.715.123 & PY.715.124 & PY.715.223 & PY.715.224 | Ear Training/Sightsinging 1 and Ear Training/Sightsinging 2 and Ear Training/Sightsinging 3 and Eartraining/Sightsinging 2 | 8 |
| PY.715.155 & PY.715.156 & PY.715.255 & PY.715.256 | Keyboard Studies 1 and Keyboard Studies 2 and Keyboard Studies 3 and Keyboard Studies 2 | 8 |

| | | |
|--|--|-----|
| PY.710.111 & PY.710.112 & PY.710.211 & PY.710.212 & PY.710.311 & PY.710.312 | Theory 1 and Theory 2 and Theory 3 and Theory 4 and Theory 5 and Theory 6 | 18 |
| PY.530.475 | English Diction | 2 |
| PY.530.469 | Italian Diction | 2 |
| PY.530.477 | German Diction | 2 |
| PY.530.483 | Singing In French | 2 |
| PY.530.589 | Vocal Literature 1: English/Italian | 2 |
| PY.530.590 | Vocal Lit 2: German/French | 2 |
| PY.540.491 & PY.540.492 | Acting For Opera and Acting For Opera | 2 |
| PY.540.391 | Stage Movement | 1 |
| PY.610.321 & PY.610.322 & PY.610.323 | History of Music 1 and History of Music 2 and History of Music 3 | 9 |
| PY.610.xxx | Musicology Elective | 3 |
| General Studies | | |
| PY.260.115 | Core 1 | 3 |
| PY.260.216 | Core 2 | 3 |
| PY.260.359 | Core 3 | 3 |
| PY.260.360 | Core 4 | 3 |
| PY.250.111 & PY.250.112 | Italian 1a and Italian I | 8 |
| PY.250.121 & PY.250.122 | German 1a and German I | 6 |
| PY.250.131 & PY.250.132 | French 1a and French I | 6 |
| Electives | | |
| Electives ¹ | | 6 |
| Total Credits | | 162 |

¹ Second year language or Vocal Literature elective strongly recommended

Sample Program of Study

| Course | Title | Credits |
|------------------------|-------------------------------|---------|
| First Year | | |
| First Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.910.xxx | Large Ensemble | 2 |
| PY.123.111 | Exploring Arts Careers | 1 |
| PY.360.501 | Friday Noon:30 Recital Series | 0.5 |
| PY.715.123 | Ear Training/Sightsinging 1 | 2 |
| PY.715.155 | Keyboard Studies 1 | 2 |
| PY.710.111 | Theory 1 | 3 |
| PY.530.475 | English Diction | 2 |
| PY.540.391 | Stage Movement | 1 |
| PY.260.115 | Core 1 | 3 |
| Credits | | 20.5 |
| Second Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |

| | | |
|------------|-------------------------------|------|
| PY.530.109 | Voice 109 Jury | 1 |
| PY.910.xxx | Large Ensemble | 2 |
| PY.360.502 | Friday Noon:30 Recital Series | 0.5 |
| PY.715.124 | Ear Training/Sightsinging 2 | 2 |
| PY.715.156 | Keyboard Studies 2 | 2 |
| PY.710.112 | Theory 2 | 3 |
| PY.530.469 | Italian Diction | 2 |
| PY.260.216 | Core 2 | 3 |
| | Credits | 19.5 |

Second Year**First Semester**

| | | |
|------------|------------------------------|------|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.910.xxx | Large Ensemble | 2 |
| PY.360.503 | Friday Noon:30 (Alt Project) | 0.5 |
| PY.715.223 | Ear Training/Sightsinging 3 | 2 |
| PY.715.255 | Keyboard Studies 3 | 2 |
| PY.710.211 | Theory 3 | 3 |
| PY.530.477 | German Diction | 2 |
| PY.540.491 | Acting For Opera | 1 |
| PY.260.359 | Core 3 | 3 |
| PY.250.111 | Italian 1a | 4 |
| | Credits | 23.5 |

Second Semester

| | | |
|------------|------------------------------|------|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.530.209 | Voice 209 Jury | 1 |
| PY.910.xxx | Large Ensemble | 2 |
| PY.360.504 | Friday Noon:30 (Alt Project) | 0.5 |
| PY.715.224 | Eartraining/Sightsinging 2 | 2 |
| PY.715.256 | Keyboard Studies 2 | 2 |
| PY.710.212 | Theory 4 | 3 |
| PY.530.483 | Singing In French | 2 |
| PY.540.492 | Acting For Opera | 1 |
| PY.260.360 | Core 4 | 3 |
| PY.250.112 | Italian I | 4 |
| | Credits | 24.5 |

Third Year**First Semester**

| | | |
|------------|-------------------------------------|----|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.186.311 | Vocal Coaching | 1 |
| PY.910.xxx | Large Ensemble | 2 |
| PY.123.311 | Building a Brand and Portfolio | 2 |
| PY.710.311 | Theory 5 | 3 |
| PY.530.589 | Vocal Literature 1: English/Italian | 2 |
| PY.610.321 | History of Music 1 | 3 |
| PY.250.121 | German 1a | 3 |
| | Credits | 20 |

Second Semester

| | | |
|------------|-----------------------------|---|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.186.312 | Vocal Coaching | 1 |
| PY.530.309 | Voice 309 Jury | 1 |
| PY.910.xxx | Large Ensemble | 2 |
| PY.910.54x | Opera Performance Electives | 1 |

| | | |
|------------|-----------------------------|----|
| PY.123.312 | Pitching Your Creative Idea | 2 |
| PY.710.312 | Theory 6 | 3 |
| PY.610.322 | History of Music 2 | 3 |
| PY.250.122 | German I | 3 |
| | Credits | 20 |

Fourth Year**First Semester**

| | | |
|------------|-----------------------------|----|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.186.411 | Vocal Coaching | 1 |
| PY.910.54x | Opera Performance Electives | 1 |
| PY.530.590 | Vocal Lit 2: German/French | 2 |
| PY.610.323 | History of Music 3 | 3 |
| PY.250.131 | French 1a | 3 |
| | Electives | 3 |
| | Credits | 17 |

Second Semester

| | | |
|------------|-----------------------------|----|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.186.412 | Vocal Coaching | 1 |
| PY.530.701 | Voice Recital (UG) | 2 |
| PY.910.54x | Opera Performance Electives | 1 |
| PY.610.xxx | Musicology Elective | 3 |
| PY.250.132 | French I | 3 |
| | Electives | 3 |
| | Credits | 17 |

| | |
|---------------|-----|
| Total Credits | 162 |
|---------------|-----|

Bachelor of Music in Music Education

The Music Education major is designed for the gifted performer who has a special interest in sharing his or her musical expertise through teaching music in elementary or secondary schools. The goal of this professional preparation program is to provide prospective teachers with the knowledge, skills, and attitudes needed for the effective teaching of music. Graduates of the program are certified to teach music N-12 in Maryland and in all other states with which Maryland shares reciprocity.

The Music Education program awards a Bachelor of Music degree with two majors: Music Education and Performance (or Composition). As such, students are only admitted on the basis of a successful performance audition or composition interview in addition to their Music Education interview. Music Education students receive the same attention to their musical development (applied study, music theory, music history) as students in the performance programs at Peabody and are held to the same standard of excellence.

Program Requirements

The Music Education curriculum has specific general studies requirements as mandated by state and national accrediting agencies. The Music Education department directly oversees the Liberal Arts curriculum for students in the Music Education program. To the extent that these requirements are not satisfied within the Liberal Arts curriculum required of all Peabody undergraduates, students may choose courses offered at the Krieger School of Arts and Sciences. Advanced Placement and transfer credits are subject to the procedures found under the heading Transfer Credits in the Academic Regulations section of

the catalog and are accepted at the discretion of the Music Education Department.

All Music Education students are required to complete 15 weeks of intern teaching in a Maryland public school under the direction of the clinical supervisor. Intern teaching forms a capstone requirement of the curriculum, and students must meet all of the prerequisites and requirements detailed in the Handbook for Intern Teaching, which is assembled and distributed by the Music Education Department.

Below, the requirements for the majors Guitar, Piano and Voice are shown with a Vocal/General Music focus. Students with these majors may adopt the Instrumental concentration with the following substitutions:

Variation: Instrumental Focus

| Code | Title | Credits |
|----------------------------|--|---------|
| PY.510.211 & PY.510.212 | Brass Class and Woodwinds Class | 5 |
| PY.510.223 | Percussion Class | 1 |
| PY.510.338 | Sec Instrmntl Ens II | 2 |
| PY.510.324 | Strings Class | 3 |
| PY.710.412 | Instrumentation & Arranging | 3 |
| PY.510.213 | Basic Instrumental Pedagogy (- 1 credit) | |

- Music Education Composition (p. 74)
- Music Education Guitar (p. 76)
- Music Education Jazz (p. 78)
- Music Education Orchestral Instruments (p. 79)
- Music Education Piano (p. 81)
- Music Education Voice (p. 83)

Composition, Bachelor of Music Education

Program Requirements

For common requirements, please see the Bachelor of Music Degree (p. 54) page.

| Code | Title | Credits |
|------------------------------------|--|---------|
| Major Area | | |
| PY.100.100 | Major Lesson 1 HR (Eight (8) Semesters Required) | 32 |
| PY.310.545 | Composition Seminar (UG) (Four (4) Semesters Required) | 4 |
| PY.310.546 | Composition Seminar (UG) (Three (3) Semesters) | 3 |
| PY.310.701 | Composition Recital (UG) | 2 |
| PY.910.xxx | Large Ensemble | 8 |
| PY.010.100 | Minor Lesson 1/2 Hour (Two (2) Semesters Required) | 2 |
| The Breakthrough Curriculum | | |
| PY.123.111 | Exploring Arts Careers | 1 |
| PY.123.311 | Building a Brand and Portfolio | 2 |
| PY.123.312 | Pitching Your Creative Idea | 2 |
| Supportive Courses in Music | | |
| PY.360.501 & PY.360.502 | Friday Noon:30 Recital Series and Friday Noon:30 Recital Series | 1 |

| | | |
|--|---|-----|
| PY.360.503 & PY.360.504 | Friday Noon:30 (Alt Project) and Friday Noon:30 (Alt Project) | 1 |
| PY.715.123 & PY.715.124 & PY.715.223 & PY.715.224 | Ear Training/Sightsinging 1 and Ear Training/Sightsinging 2 and Ear Training/Sightsinging 3 and Eartraining/Sightsinging 2 | 8 |
| PY.715.155 & PY.715.156 & PY.715.255 & PY.715.256 | Keyboard Studies 1 and Keyboard Studies 2 and Keyboard Studies 3 and Keyboard Studies 2 | 8 |
| PY.710.111 & PY.710.112 & PY.710.211 & PY.710.212 & PY.710.311 & PY.710.312 | Theory 1 and Theory 2 and Theory 3 and Theory 4 and Theory 5 and Theory 6 | 18 |
| PY.710.6xx | Music Theory Advanced Elective ¹ | 3 |
| PY.710.413 & PY.710.414 | Orchestration and Orchestration | 6 |
| PY.330.311 | Conducting | 1 |
| PY.350.463 & PY.350.464 | Introduction to Computer Music and Intro Computer Music | 6 |
| PY.610.321 & PY.610.322 & PY.610.323 | History of Music 1 and History of Music 2 and History of Music 3 | 9 |
| PY.610.xxx | Musicology Elective | 3 |
| Music Education | | |
| PY.510.112 | Intro To Msc Education | 1 |
| PY.510.211 & PY.510.212 | Brass Class and Woodwinds Class | 5 |
| PY.510.223 | Percussion Class | 1 |
| PY.510.237 & PY.510.238 | Secondary Choral Ensemble I and Sec Instrmntl Ens I | 4 |
| PY.510.337 & PY.510.338 | Secondary Choral Ensemble II and Sec Instrmntl Ens II | 4 |
| PY.510.311 | Techniques for Teaching Elementary General Music | 3 |
| PY.510.312 | Tech Teach Elem Instr Ms | 3 |
| PY.510.324 | Strings Class | 3 |
| PY.510.413 | Music And Language | 3 |
| PY.710.412 | Instrumentation & Arranging | 3 |
| PY.510.414 | Mus & The Spcl Student | 3 |
| PY.510.411 | Intern Teaching | 12 |
| PY.510.441 | Intern Teaching Seminar | 1 |
| General Studies | | |
| PY.260.115 | Core 1 | 3 |
| PY.260.216 | Core 2 | 3 |
| PY.260.261 | Introduction to Psychology: Human Development & Learning | 3 |
| Liberal Arts Elective Courses | | 18 |
| Total Credits | | 193 |

¹ Composition majors must complete Music Theory 1-4 before enrolling in a graduate seminar.

Variation

Vocal/General

180 credits

| Code | Title | Credits |
|--------------|--|---------|
| PY.510.211 | Brass Class | |
| & PY.510.212 | and Woodwinds Class (-5 credits) | |
| PY.510.223 | Percussion Class (-1 credits) | |
| PY.510.338 | Sec Instrmntl Ens II (-2 credits) | |
| PY.510.324 | Strings Class (-3 credits) | |
| PY.710.412 | Instrumentation & Arranging (-3 credits) | |
| PY.510.213 | Basic Instrumental Pedagogy | 1 |

Sample Program of Study

| Course | Title | Credits |
|-------------------------------|--|---------|
| First Year | | |
| First Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.310.545 | Composition Seminar (UG) | 1 |
| PY.123.111 | Exploring Arts Careers | 1 |
| PY.360.501 | Friday Noon:30 Recital Series | 0.5 |
| PY.715.123 | Ear Training/Sightsinging 1 | 2 |
| PY.715.155 | Keyboard Studies 1 | 2 |
| PY.710.111 | Theory 1 | 3 |
| PY.260.115 | Core 1 | 3 |
| PY.260.261 | Introduction to Psychology: Human Development & Learning | 3 |
| Credits | | 19.5 |
| Second Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.310.546 | Composition Seminar (UG) | 1 |
| PY.360.502 | Friday Noon:30 Recital Series | 0.5 |
| PY.715.124 | Ear Training/Sightsinging 2 | 2 |
| PY.715.156 | Keyboard Studies 2 | 2 |
| PY.710.112 | Theory 2 | 3 |
| PY.510.112 | Intro To Msc Education | 1 |
| PY.260.216 | Core 2 | 3 |
| Credits | | 16.5 |
| Second Year | | |
| First Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.310.545 | Composition Seminar (UG) | 1 |
| PY.910.xxx | Large Ensemble | 2 |
| PY.123.311 | Building a Brand and Portfolio | 2 |
| PY.360.503 | Friday Noon:30 (Alt Project) | 0.5 |
| PY.715.223 | Ear Training/Sightsinging 3 | 2 |
| PY.715.255 | Keyboard Studies 3 | 2 |
| PY.710.211 | Theory 3 | 3 |
| PY.510.211 | Brass Class | 2 |
| PY.510.237 | Secondary Choral Ensemble I | 2 |
| Liberal Arts Elective Courses | | 3 |
| Credits | | 23.5 |

Second Semester

| | | |
|-------------------------------|------------------------------|------|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.310.546 | Composition Seminar (UG) | 1 |
| PY.910.xxx | Large Ensemble | 2 |
| PY.123.312 | Pitching Your Creative Idea | 2 |
| PY.360.504 | Friday Noon:30 (Alt Project) | 0.5 |
| PY.715.224 | Eartraining/Sightsinging 2 | 2 |
| PY.715.256 | Keyboard Studies 2 | 2 |
| PY.710.212 | Theory 4 | 3 |
| PY.510.212 | Woodwinds Class | 3 |
| PY.510.223 | Percussion Class | 1 |
| PY.510.238 | Sec Instrmntl Ens I | 2 |
| Liberal Arts Elective Courses | | 3 |
| Credits | | 25.5 |

Third Year

First Semester

| | | |
|-------------------------------|--|----|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.310.545 | Composition Seminar (UG) | 1 |
| PY.910.xxx | Large Ensemble | 2 |
| PY.010.100 | Minor Lesson 1/2 Hour | 1 |
| PY.710.311 | Theory 5 | 3 |
| PY.350.463 | Introduction to Computer Music | 3 |
| PY.610.321 | History of Music 1 | 3 |
| PY.510.337 | Secondary Choral Ensemble II | 2 |
| PY.510.311 | Techniques for Teaching Elementary General Music | 3 |
| PY.510.324 | Strings Class | 3 |
| PY.510.413 | Music And Language | 3 |
| Liberal Arts Elective Courses | | 3 |
| Credits | | 31 |

Second Semester

| | | |
|-------------------------------|--------------------------|----|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.310.546 | Composition Seminar (UG) | 1 |
| PY.910.xxx | Large Ensemble | 2 |
| PY.010.100 | Minor Lesson 1/2 Hour | 1 |
| PY.710.312 | Theory 6 | 3 |
| PY.350.464 | Intro Computer Music | 3 |
| PY.610.322 | History of Music 2 | 3 |
| PY.510.338 | Sec Instrmntl Ens II | 2 |
| PY.510.312 | Tech Teach Elem Instr Ms | 3 |
| Liberal Arts Elective Courses | | 3 |
| Credits | | 25 |

Fourth Year

First Semester

| | | |
|------------|--------------------------------|----|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.710.6xx | Music Theory Advanced Elective | 3 |
| PY.710.413 | Orchestration | 3 |
| PY.330.311 | Conducting | 1 |
| PY.610.323 | History of Music 3 | 3 |
| PY.510.411 | Intern Teaching | 12 |
| PY.510.441 | Intern Teaching Seminar | 1 |

| | |
|--|-----|
| Liberal Arts Elective Courses | 3 |
| Credits | 30 |
| Second Semester | |
| PY.100.100 Major Lesson 1 HR | 4 |
| PY.310.545 Composition Seminar (UG) | 1 |
| PY.310.701 Composition Recital (UG) | 2 |
| PY.710.414 Orchestration | 3 |
| PY.610.xxx Musicology Elective | 3 |
| PY.710.412 Instrumentation & Arranging | 3 |
| PY.510.414 Mus & The Spcl Student | 3 |
| Liberal Arts Elective Courses | 3 |
| Credits | 22 |
| Total Credits | 193 |

Guitar, Bachelor of Music Education

Program Requirements

For common requirements, please see the Bachelor of Music Degree (p. 54) page.

| Code | Title | Credits |
|--|---|---------|
| Major Area | | |
| PY.100.100 | Major Lesson 1 HR (Eight (8) Semesters Required) | 32 |
| PY.470.545 & PY.470.546 | Guitar Seminar (UG) and Guitar Seminar (Ug) (Eight (8) Semesters Required) | 8 |
| PY.470.109 & PY.470.209 | Guitar 109 Jury and Guitar 209 Jury | 2 |
| PY.470.309 | Guitar Junior Recital | 1 |
| PY.470.701 | Guitar Recital (UG) | 2 |
| PY.910.xxx | Large Ensemble | 8 |
| PY.950.541 & PY.950.542 | Guitar Ensemble and Guitar Ensemble (Six (6) Semesters Required) | 6 |
| PY.950.531 & PY.950.532 | Chamber Ensemble and Chamber Ensemble | 2 |
| The Breakthrough Curriculum | | |
| PY.123.111 | Exploring Arts Careers | 1 |
| PY.123.311 | Building a Brand and Portfolio | 2 |
| PY.123.312 | Pitching Your Creative Idea | 2 |
| Supportive Courses in Music | | |
| PY.360.501 & PY.360.502 | Friday Noon:30 Recital Series and Friday Noon:30 Recital Series | 1 |
| PY.360.503 & PY.360.504 | Friday Noon:30 (Alt Project) and Friday Noon:30 (Alt Project) | 1 |
| PY.715.123 & PY.715.124 & PY.715.223 & PY.715.224 | Ear Training/Sightsinging 1 and Ear Training/Sightsinging 2 and Ear Training/Sightsinging 3 and Eartraining/Sightsinging 2 | 8 |
| PY.715.155 & PY.715.156 | Keyboard Studies 1 and Keyboard Studies 2 | 4 |
| PY.470.585 & PY.470.586 & PY.470.587 & PY.470.588 | Guitar Music Skills 1 and Guitar Music Skills 2 and Guitar Music Skills 3 and Guitar Music Skills 4 | 4 |

| | | |
|--|--|----|
| PY.710.111 & PY.710.112 & PY.710.211 & PY.710.212 & PY.710.311 & PY.710.312 | Theory 1 and Theory 2 and Theory 3 and Theory 4 and Theory 5 and Theory 6 | 18 |
| PY.470.631 & PY.470.632 | Guitar Literature (GR) and Guitar Literature (GR) | 4 |
| PY.470.637 & PY.470.638 | Guitar Pedagogy and Guitar Pedagogy | 4 |
| PY.610.321 & PY.610.322 & PY.610.323 | History of Music 1 and History of Music 2 and History of Music 3 | 9 |
| PY.610.xxx | Musicology Elective | 3 |

Music Education

| | | |
|----------------------------|--|----|
| PY.510.112 | Intro To Msc Education | 1 |
| PY.510.213 | Basic Instrumental Pedagogy | 1 |
| PY.510.237 & PY.510.238 | Secondary Choral Ensemble I and Sec Instrmntl Ens I | 4 |
| PY.510.337 | Secondary Choral Ensemble II | 2 |
| PY.510.311 | Techniques for Teaching Elementary General Music | 3 |
| PY.510.312 | Tech Teach Elem Instr Ms | 3 |
| PY.510.413 | Music And Language | 3 |
| PY.510.414 | Mus & The Spcl Student | 3 |
| PY.510.411 | Intern Teaching | 12 |
| PY.510.441 | Intern Teaching Seminar | 1 |

General Studies

| | | |
|------------|--|---|
| PY.260.115 | Core 1 | 3 |
| PY.260.216 | Core 2 | 3 |
| PY.260.261 | Introduction to Psychology: Human Development & Learning | 3 |

| | |
|-------------------------------|-----|
| Liberal Arts Elective Courses | 18 |
| Total Credits | 182 |

Variation

Instrumental

195 credits

| Code | Title | Credits |
|----------------------------|--|---------|
| PY.510.211 & PY.510.212 | Brass Class and Woodwinds Class | 5 |
| PY.510.223 | Percussion Class | 1 |
| PY.510.338 | Sec Instrmntl Ens II | 2 |
| PY.510.324 | Strings Class | 3 |
| PY.710.412 | Instrumentation & Arranging | 3 |
| PY.510.213 | Basic Instrumental Pedagogy (-1 credits) | |

Sample Program of Study

| Course | Title | Credits |
|-----------------------|---------------------|---------|
| First Year | | |
| First Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.470.545 | Guitar Seminar (UG) | 1 |

| | | |
|-------------------------------|--|------|
| PY.950.541 | Guitar Ensemble | 1 |
| PY.123.111 | Exploring Arts Careers | 1 |
| PY.360.501 | Friday Noon:30 Recital Series | 0.5 |
| PY.715.123 | Ear Training/Sightsinging 1 | 2 |
| PY.715.155 | Keyboard Studies 1 | 2 |
| PY.710.111 | Theory 1 | 3 |
| PY.470.585 | Guitar Music Skills 1 | 1 |
| PY.260.115 | Core 1 | 3 |
| PY.260.261 | Introduction to Psychology: Human Development & Learning | 3 |
| Credits | | 21.5 |
| Second Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.470.546 | Guitar Seminar (Ug) | 1 |
| PY.470.109 | Guitar 109 Jury | 1 |
| PY.950.542 | Guitar Ensemble | 1 |
| PY.360.502 | Friday Noon:30 Recital Series | 0.5 |
| PY.715.124 | Ear Training/Sightsinging 2 | 2 |
| PY.715.156 | Keyboard Studies 2 | 2 |
| PY.710.112 | Theory 2 | 3 |
| PY.470.586 | Guitar Music Skills 2 | 1 |
| PY.510.112 | Intro To Msc Education | 1 |
| PY.260.216 | Core 2 | 3 |
| Credits | | 19.5 |
| Second Year | | |
| First Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.470.545 | Guitar Seminar (UG) | 1 |
| PY.910.xxx | Large Ensemble | 2 |
| PY.950.541 | Guitar Ensemble | 1 |
| PY.123.311 | Building a Brand and Portfolio | 2 |
| PY.360.503 | Friday Noon:30 (Alt Project) | 0.5 |
| PY.715.223 | Ear Training/Sightsinging 3 | 2 |
| PY.710.211 | Theory 3 | 3 |
| PY.470.587 | Guitar Music Skills 3 | 1 |
| PY.510.213 | Basic Instrumental Pedagogy | 1 |
| PY.510.237 | Secondary Choral Ensemble I | 2 |
| Liberal Arts Elective Courses | | 3 |
| Credits | | 22.5 |
| Second Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.470.546 | Guitar Seminar (Ug) | 1 |
| PY.470.209 | Guitar 209 Jury | 1 |
| PY.910.xxx | Large Ensemble | 2 |
| PY.950.542 | Guitar Ensemble | 1 |
| PY.123.312 | Pitching Your Creative Idea | 2 |
| PY.360.504 | Friday Noon:30 (Alt Project) | 0.5 |
| PY.715.224 | Eartraining/Sightsinging 2 | 2 |
| PY.710.212 | Theory 4 | 3 |
| PY.470.588 | Guitar Music Skills 4 | 1 |
| PY.510.238 | Sec Instrmntl Ens I | 2 |

| | | |
|-------------------------------|--|------|
| Liberal Arts Elective Courses | | 3 |
| Credits | | 22.5 |
| Third Year | | |
| First Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.470.545 | Guitar Seminar (UG) | 1 |
| PY.910.xxx | Large Ensemble | 2 |
| PY.950.541 | Guitar Ensemble | 1 |
| PY.710.311 | Theory 5 | 3 |
| PY.470.637 | Guitar Pedagogy | 2 |
| PY.610.321 | History of Music 1 | 3 |
| PY.510.337 | Secondary Choral Ensemble II | 2 |
| PY.510.311 | Techniques for Teaching Elementary General Music | 3 |
| PY.510.413 | Music And Language | 3 |
| Liberal Arts Elective Courses | | 3 |
| Credits | | 27 |
| Second Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.470.546 | Guitar Seminar (Ug) | 1 |
| PY.470.309 | Guitar Junior Recital | 1 |
| PY.910.xxx | Large Ensemble | 2 |
| PY.950.542 | Guitar Ensemble | 1 |
| PY.710.312 | Theory 6 | 3 |
| PY.470.638 | Guitar Pedagogy | 2 |
| PY.610.322 | History of Music 2 | 3 |
| PY.510.312 | Tech Teach Elem Instr Ms | 3 |
| PY.510.414 | Mus & The Spcl Student | 3 |
| Liberal Arts Elective Courses | | 3 |
| Credits | | 26 |
| Fourth Year | | |
| First Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.470.545 | Guitar Seminar (UG) | 1 |
| PY.950.531 | Chamber Ensemble | 1 |
| PY.470.631 | Guitar Literature (GR) | 2 |
| PY.610.323 | History of Music 3 | 3 |
| PY.510.411 | Intern Teaching | 12 |
| PY.510.441 | Intern Teaching Seminar | 1 |
| Liberal Arts Elective Courses | | 3 |
| Credits | | 27 |
| Second Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.470.546 | Guitar Seminar (Ug) | 1 |
| PY.470.701 | Guitar Recital (UG) | 2 |
| PY.950.532 | Chamber Ensemble | 1 |
| PY.470.632 | Guitar Literature (GR) | 2 |
| PY.610.xxx | Musicology Elective | 3 |
| Liberal Arts Elective Courses | | 3 |
| Credits | | 16 |
| Total Credits | | 182 |

Jazz, Bachelor of Music Education

Program Requirements

For common requirements, please see the Bachelor of Music Degree (p. 54) page.

| Code | Title | Credits |
|---|---|---------|
| Major Area | | |
| PY.100.100 | Major Lesson 1 HR (Eight (8) Semesters Required) | 32 |
| PY.570.101 & PY.570.102 | Jazz Seminar (Seven (7) semesters required) | 7 |
| PY.570.109 & PY.570.209 & PY.570.309 | Jazz 109 Jury and Jazz 209 Jury and Jazz 309 Jury | 3 |
| PY.570.701 | Jazz Recital (UG) | 2 |
| PY.910.537 & PY.910.538 | Peabody Jazz Ensemble and Jazz Orchestra (Seven (7) Semesters Required) | 14 |
| PY.950.525 & PY.950.526 | Jazz Combo and Jazz Combo (Four (4) Semesters Required) | 4 |
| The Breakthrough Curriculum | | |
| PY.123.111 | Exploring Arts Careers | 1 |
| PY.123.311 | Building a Brand and Portfolio | 2 |
| PY.123.312 | Pitching Your Creative Idea | 2 |
| Supportive Courses in Music | | |
| PY.360.501 & PY.360.502 | Friday Noon:30 Recital Series and Friday Noon:30 Recital Series | 1 |
| PY.360.503 & PY.360.504 | Friday Noon:30 (Alt Project) and Friday Noon:30 (Alt Project) | 1 |
| PY.570.127 & PY.570.128 | Jazz Theory Fundamentals 1 and Jazz Theory Fundamentals 2 | 4 |
| PY.715.123 & PY.715.124 | Ear Training/Sightsinging 1 and Ear Training/Sightsinging 2 | 4 |
| PY.715.155 & PY.715.156 | Keyboard Studies 1 and Keyboard Studies 2 | 4 |
| PY.710.111 & PY.710.112 | Theory 1 and Theory 2 | 6 |
| PY.570.259 & PY.570.260 | Jazz Keyboard Studies and Jazz Theory/Kybd Lab I | 4 |
| PY.570.359 & PY.570.360 | Advanced Jazz Harmony and Jazz Theory/Kybd II | 4 |
| PY.570.361 & PY.570.362 | Jazz Arranging 1 and Jazz Arranging 2 | 4 |
| PY.570.459 & PY.570.460 | Course PY.570.459 Not Found and Course PY.570.460 Not Found | 4 |
| PY.570.561 & PY.570.562 & PY.570.563 & PY.570.564 | Jazz Improvisation 1 and Jazz Improvisation 2 and Jazz Improvisation 3 and Jazz Improvisation 4 | 8 |
| PY.570.569 & PY.570.570 | Jazz Analysis/History and Jazz Analysis/History | 4 |
| PY.610.323 | History of Music 3 | 3 |
| Music Education | | |
| PY.510.112 | Intro To Msc Education | 1 |
| PY.510.211 & PY.510.212 | Brass Class and Woodwinds Class | 5 |

| | | |
|-------------------------|--|-----|
| PY.510.223 | Percussion Class | 1 |
| PY.510.237 & PY.510.238 | Secondary Choral Ensemble I and Sec Instrmntl Ens I | 4 |
| PY.510.337 & PY.510.338 | Secondary Choral Ensemble II and Sec Instrmntl Ens II | 4 |
| PY.510.311 | Techniques for Teaching Elementary General Music | 3 |
| PY.510.312 | Tech Teach Elem Instr Ms | 3 |
| PY.510.324 | Strings Class | 3 |
| PY.510.413 | Music And Language | 3 |
| PY.710.412 | Instrumentation & Arranging | 3 |
| PY.510.414 | Mus & The Spcl Student | 3 |
| PY.510.411 | Intern Teaching | 12 |
| PY.510.441 | Intern Teaching Seminar | 1 |
| General Studies | | |
| PY.260.115 | Core 1 | 3 |
| PY.260.216 | Core 2 | 3 |
| PY.260.261 | Introduction to Psychology: Human Development & Learning | 3 |
| PY.260.xxx | Liberal Arts Elective Courses | 18 |
| Total Credits | | 191 |

Variation

Vocal/General

178 credits

| Code | Title | Credits |
|-------------------------|--|---------|
| PY.510.211 & PY.510.212 | Brass Class and Woodwinds Class (-5 credits) | |
| PY.510.223 | Percussion Class (-1 credits) | |
| PY.510.338 | Sec Instrmntl Ens II (-2 credits) | |
| PY.510.324 | Strings Class (-3 credits) | |
| PY.710.412 | Instrumentation & Arranging (-3 credits) | |
| PY.510.213 | Basic Instrumental Pedagogy | 1 |

Sample Program of Study

| Course | Title | Credits |
|-----------------------|--|---------|
| First Year | | |
| First Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.570.101 | Jazz Seminar | 1 |
| PY.910.537 | Peabody Jazz Ensemble | 2 |
| PY.123.111 | Exploring Arts Careers | 1 |
| PY.360.501 | Friday Noon:30 Recital Series | 0.5 |
| PY.570.127 | Jazz Theory Fundamentals 1 | 2 |
| PY.715.123 | Ear Training/Sightsinging 1 | 2 |
| PY.715.155 | Keyboard Studies 1 | 2 |
| PY.710.111 | Theory 1 | 3 |
| PY.570.569 | Jazz Analysis/History | 2 |
| PY.260.115 | Core 1 | 3 |
| PY.260.261 | Introduction to Psychology: Human Development & Learning | 3 |
| Credits | | 25.5 |

Second Semester

| | | |
|------------|-------------------------------|------|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.570.102 | Jazz Seminar | 1 |
| PY.570.109 | Jazz 109 Jury | 1 |
| PY.910.538 | Jazz Orchestra | 2 |
| PY.360.502 | Friday Noon:30 Recital Series | 0.5 |
| PY.570.128 | Jazz Theory Fundamentals 2 | 2 |
| PY.715.124 | Ear Training/Sightsinging 2 | 2 |
| PY.715.156 | Keyboard Studies 2 | 2 |
| PY.710.112 | Theory 2 | 3 |
| PY.570.570 | Jazz Analysis/History | 2 |
| PY.510.112 | Intro To Msc Education | 1 |
| PY.260.216 | Core 2 | 3 |
| Credits | | 23.5 |

Second Year**First Semester**

| | | |
|------------|--------------------------------|------|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.570.101 | Jazz Seminar | 1 |
| PY.910.537 | Peabody Jazz Ensemble | 2 |
| PY.123.311 | Building a Brand and Portfolio | 2 |
| PY.360.503 | Friday Noon:30 (Alt Project) | 0.5 |
| PY.570.259 | Jazz Keyboard Studies | 2 |
| PY.570.561 | Jazz Improvisation 1 | 2 |
| PY.510.211 | Brass Class | 2 |
| PY.510.237 | Secondary Choral Ensemble I | 2 |
| xxx.xxx | Liberal Arts Elective Courses | 3 |
| Credits | | 20.5 |

Second Semester

| | | |
|------------|-------------------------------|------|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.570.102 | Jazz Seminar | 1 |
| PY.570.209 | Jazz 209 Jury | 1 |
| PY.910.538 | Jazz Orchestra | 2 |
| PY.950.525 | Jazz Combo | 1 |
| PY.123.312 | Pitching Your Creative Idea | 2 |
| PY.360.504 | Friday Noon:30 (Alt Project) | 0.5 |
| PY.570.260 | Jazz Theory/Kybd Lab I | 2 |
| PY.570.562 | Jazz Improvisation 2 | 2 |
| PY.510.212 | Woodwinds Class | 3 |
| PY.510.223 | Percussion Class | 1 |
| PY.510.238 | Sec Instmntl Ens I | 2 |
| xxx.xxx | Liberal Arts Elective Courses | 3 |
| Credits | | 24.5 |

Third Year**First Semester**

| | | |
|------------|-----------------------------|---|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.570.101 | Jazz Seminar | 1 |
| PY.910.537 | Peabody Jazz Ensemble | 2 |
| PY.950.525 | Jazz Combo | 1 |
| PY.570.359 | Advanced Jazz Harmony | 2 |
| PY.570.361 | Jazz Arranging 1 | 2 |
| PY.570.459 | Course PY.570.459 Not Found | 2 |
| PY.610.323 | History of Music 3 | 3 |

| | | |
|------------|--|----|
| PY.510.337 | Secondary Choral Ensemble II | 2 |
| PY.510.311 | Techniques for Teaching Elementary General Music | 3 |
| PY.510.324 | Strings Class | 3 |
| PY.510.413 | Music And Language | 3 |
| xxx.xxx | Liberal Arts Elective Courses | 3 |
| Credits | | 31 |

Second Semester

| | | |
|------------|-------------------------------|----|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.570.102 | Jazz Seminar | 1 |
| PY.570.309 | Jazz 309 Jury | 1 |
| PY.910.538 | Jazz Orchestra | 2 |
| PY.950.525 | Jazz Combo | 1 |
| PY.570.360 | Jazz Theory/Kybd II | 2 |
| PY.570.362 | Jazz Arranging 2 | 2 |
| PY.570.460 | Course PY.570.460 Not Found | 2 |
| PY.510.338 | Sec Instmntl Ens II | 2 |
| PY.510.312 | Tech Teach Elem Instr Ms | 3 |
| PY.510.414 | Mus & The Spcl Student | 3 |
| PY.260.xxx | Liberal Arts Elective Courses | 3 |
| Credits | | 26 |

Fourth Year**First Semester**

| | | |
|------------|-------------------------------|----|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.570.563 | Jazz Improvisation 3 | 2 |
| PY.510.411 | Intern Teaching | 12 |
| PY.510.441 | Intern Teaching Seminar | 1 |
| PY.260.xxx | Liberal Arts Elective Courses | 3 |
| Credits | | 22 |

Second Semester

| | | |
|---------------|-------------------------------|-----|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.570.102 | Jazz Seminar | 1 |
| PY.570.701 | Jazz Recital (UG) | 2 |
| PY.910.538 | Jazz Orchestra | 2 |
| PY.950.526 | Jazz Combo | 1 |
| PY.570.564 | Jazz Improvisation 4 | 2 |
| PY.710.412 | Instrumentation & Arranging | 3 |
| PY.260.xxx | Liberal Arts Elective Courses | 3 |
| Credits | | 18 |
| Total Credits | | 191 |

Orchestral Instruments, Bachelor of Music Education

Program Requirements

For common requirements, please see the Bachelor of Music Degree (p. 54) page.

| Code | Title | Credits |
|-------------------|--|---------|
| Major Area | | |
| PY.100.100 | Major Lesson 1 HR (Eight (8) Semesters Required) | 32 |
| xxx.109-209-309 | Departmental Examination | 3 |

| | | |
|--|---|----|
| PY.xxx.701 | Recital | 2 |
| PY.910.xxx | Large Ensemble | 14 |
| PY.950.531 & PY.950.532 | Chamber Ensemble and Chamber Ensemble (Small Ensemble) | 2 |
| xxx.xxx | Applied Minor | 1 |
| The Breakthrough Curriculum | | |
| PY.123.111 | Exploring Arts Careers | 1 |
| PY.123.311 | Building a Brand and Portfolio | 2 |
| PY.123.312 | Pitching Your Creative Idea | 2 |
| Supportive Courses in Music | | |
| PY.360.501 & PY.360.502 | Friday Noon:30 Recital Series and Friday Noon:30 Recital Series | 1 |
| PY.360.503 & PY.360.504 | Friday Noon:30 (Alt Project) and Friday Noon:30 (Alt Project) | 1 |
| PY.715.123 & PY.715.124 & PY.715.223 & PY.715.224 | Ear Training/Sightsinging 1 and Ear Training/Sightsinging 2 and Ear Training/Sightsinging 3 and Eartraining/Sightsinging 2 | 8 |
| PY.715.155 & PY.715.156 & PY.715.255 & PY.715.256 | Keyboard Studies 1 and Keyboard Studies 2 and Keyboard Studies 3 and Keyboard Studies 2 | 8 |
| PY.710.111 & PY.710.112 & PY.710.211 & PY.710.212 & PY.710.311 & PY.710.312 | Theory 1 and Theory 2 and Theory 3 and Theory 4 and Theory 5 and Theory 6 | 18 |
| PY.610.321 & PY.610.322 & PY.610.323 | History of Music 1 and History of Music 2 and History of Music 3 | 9 |
| PY.610.xxx | Musicology Elective | 3 |
| Music Education | | |
| PY.510.112 | Intro To Msc Education | 1 |
| PY.510.211 & PY.510.212 | Brass Class and Woodwinds Class | 5 |
| PY.510.223 | Percussion Class | 1 |
| PY.510.237 & PY.510.238 | Secondary Choral Ensemble I and Sec Instmntl Ens I | 4 |
| PY.510.337 & PY.510.338 | Secondary Choral Ensemble II and Sec Instmntl Ens II | 4 |
| PY.510.311 | Techniques for Teaching Elementary General Music | 3 |
| PY.510.312 | Tech Teach Elem Instr Ms | 3 |
| PY.510.324 | Strings Class | 3 |
| PY.510.413 | Music And Language | 3 |
| PY.710.412 | Instrumentation & Arranging | 3 |
| PY.510.414 | Mus & The Spcl Student | 3 |
| PY.510.411 | Intern Teaching | 12 |
| PY.510.441 | Intern Teaching Seminar | 1 |
| General Studies | | |
| PY.260.115 | Core 1 | 3 |
| PY.260.216 | Core 2 | 3 |
| PY.260.261 | Introduction to Psychology: Human Development & Learning | 3 |

| | |
|-------------------------------|-----|
| Liberal Arts Elective Courses | 18 |
| Total Credits | 180 |

Variations

Strings and Percussion

182 credits

| Code | Title | Credits |
|----------------------------|--|---------|
| PY.950.531 & PY.950.532 | Chamber Ensemble and Chamber Ensemble | 2 |

Flute

180 credits

| Code | Title | Credits |
|----------------------------|---|---------|
| PY.430.463 & PY.430.464 | Piccolo Class and Piccolo Class ¹ | 2 |

¹ Taken as a required elective

Violin, Viola, & Cello

180 credits

| Code | Title | Credits |
|------------|---|---------|
| PY.425.309 | Strings Jr Recital/309 Jury (Replaces 309 jury) | 1 |

Sample Program of Study

| Course | Title | Credits |
|------------------------|--|---------|
| First Year | | |
| First Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.910.xxx | Large Ensemble | 2 |
| PY.123.111 | Exploring Arts Careers | 1 |
| PY.360.501 | Friday Noon:30 Recital Series | 0.5 |
| PY.715.123 | Ear Training/Sightsinging 1 | 2 |
| PY.715.155 | Keyboard Studies 1 | 2 |
| PY.710.111 | Theory 1 | 3 |
| PY.260.115 | Core 1 | 3 |
| PY.260.261 | Introduction to Psychology: Human Development & Learning | 3 |
| Credits | | 20.5 |
| Second Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| xxx.109 | Departmental Examination | 1 |
| PY.910.xxx | Large Ensemble | 2 |
| PY.360.502 | Friday Noon:30 Recital Series | 0.5 |
| PY.715.124 | Ear Training/Sightsinging 2 | 2 |
| PY.715.156 | Keyboard Studies 2 | 2 |
| PY.710.112 | Theory 2 | 3 |
| PY.510.112 | Intro To Msc Education | 1 |
| PY.260.216 | Core 2 | 3 |
| Credits | | 18.5 |
| Second Year | | |
| First Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.910.xxx | Large Ensemble | 2 |

| | | |
|------------|--------------------------------|------|
| PY.123.311 | Building a Brand and Portfolio | 2 |
| PY.360.503 | Friday Noon:30 (Alt Project) | 0.5 |
| PY.715.223 | Ear Training/Sightsinging 3 | 2 |
| PY.715.255 | Keyboard Studies 3 | 2 |
| PY.710.211 | Theory 3 | 3 |
| PY.510.211 | Brass Class | 2 |
| PY.510.237 | Secondary Choral Ensemble I | 2 |
| xxx.xxx | Liberal Arts Elective Courses | 3 |
| | Credits | 22.5 |

Second Semester

| | | |
|------------|-------------------------------|------|
| PY.100.100 | Major Lesson 1 HR | 4 |
| xxx.209 | Departmental Examination | 1 |
| PY.910.xxx | Large Ensemble | 2 |
| xxx.xxx | Applied Minor | 1 |
| PY.123.312 | Pitching Your Creative Idea | 2 |
| PY.360.504 | Friday Noon:30 (Alt Project) | 0.5 |
| PY.715.224 | Eartraining/Sightsinging 2 | 2 |
| PY.715.256 | Keyboard Studies 2 | 2 |
| PY.710.212 | Theory 4 | 3 |
| PY.510.212 | Woodwinds Class | 3 |
| PY.510.223 | Percussion Class | 1 |
| PY.510.238 | Sec Instmntl Ens I | 2 |
| xxx.xxx | Liberal Arts Elective Courses | 3 |
| | Credits | 26.5 |

Third Year**First Semester**

| | | |
|------------|--|----|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.910.xxx | Large Ensemble | 2 |
| PY.710.311 | Theory 5 | 3 |
| PY.610.321 | History of Music 1 | 3 |
| PY.510.337 | Secondary Choral Ensemble II | 2 |
| PY.510.311 | Techniques for Teaching Elementary General Music | 3 |
| PY.510.324 | Strings Class | 3 |
| PY.510.413 | Music And Language | 3 |
| xxx.xxx | Liberal Arts Elective Courses | 3 |
| | Credits | 26 |

Second Semester

| | | |
|------------|-------------------------------|----|
| PY.100.100 | Major Lesson 1 HR | 4 |
| xxx.309 | Departmental Examination | 1 |
| PY.910.xxx | Large Ensemble | 2 |
| PY.710.312 | Theory 6 | 3 |
| PY.610.322 | History of Music 2 | 3 |
| PY.510.338 | Sec Instmntl Ens II | 2 |
| PY.510.312 | Tech Teach Elem Instr Ms | 3 |
| PY.510.414 | Mus & The Spcl Student | 3 |
| xxx.xxx | Liberal Arts Elective Courses | 3 |
| | Credits | 24 |

Fourth Year**First Semester**

| | | |
|------------|-----------------------------------|---|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.950.531 | Chamber Ensemble (Small Ensemble) | 1 |

| | | |
|------------|-------------------------------|----|
| PY.610.323 | History of Music 3 | 3 |
| PY.510.411 | Intern Teaching | 12 |
| PY.510.441 | Intern Teaching Seminar | 1 |
| xxx.xxx | Liberal Arts Elective Courses | 3 |
| | Credits | 24 |

Second Semester

| | | |
|------------|-----------------------------------|-----|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.xxx.701 | Recital | 2 |
| PY.910.xxx | Large Ensemble | 2 |
| PY.950.532 | Chamber Ensemble (Small Ensemble) | 1 |
| PY.610.xxx | Musicology Elective | 3 |
| PY.710.412 | Instrumentation & Arranging | 3 |
| xxx.xxx | Liberal Arts Elective Courses | 3 |
| | Credits | 18 |
| | Total Credits | 180 |

Piano, Bachelor of Music Education

Program Requirements

For common requirements, please see the Bachelor of Music Degree (p. 54) page.

| Code | Title | Credits |
|--|---|---------|
| Major Area | | |
| PY.100.100 | Major Lesson 1 HR (Eight (8) Semesters Required) | 32 |
| PY.450.109 & PY.450.209 & PY.450.309 | Piano 109 Jury and Piano 209 Jury and Piano 309 Jury | 3 |
| PY.450.701 | Piano Recital (UG) | 2 |
| PY.910.xxx | Large Ensemble | 8 |
| PY.950.531 & PY.950.532 | Chamber Ensemble and Chamber Ensemble (Small Ensemble) | 2 |
| The Breakthrough Curriculum | | |
| PY.123.111 | Exploring Arts Careers | 1 |
| PY.123.311 | Building a Brand and Portfolio | 2 |
| PY.123.312 | Pitching Your Creative Idea | 2 |
| Supportive Courses in Music | | |
| PY.360.501 & PY.360.502 | Friday Noon:30 Recital Series and Friday Noon:30 Recital Series | 1 |
| PY.360.503 & PY.360.504 | Friday Noon:30 (Alt Project) and Friday Noon:30 (Alt Project) | 1 |
| PY.715.123 & PY.715.124 & PY.715.223 & PY.715.224 | Ear Training/Sightsinging 1 and Ear Training/Sightsinging 2 and Ear Training/Sightsinging 3 and Eartraining/Sightsinging 2 | 8 |
| PY.715.211 & PY.715.212 & PY.715.311 & PY.715.312 | Keyboard Skills 1 - Piano Majors and Kybd Skills/Piano Majors II and Keyboard Skills 3 - Piano Majors and Kybd Skills/Piano IV | 8 |
| PY.710.111 & PY.710.112 & PY.710.211 & PY.710.212 & PY.710.311 & PY.710.312 | Theory 1 and Theory 2 and Theory 3 and Theory 4 and Theory 5 and Theory 6 | 18 |

| | | |
|--|---|-----|
| PY.450.111 & PY.450.112 | Sightreading and Sightreading | 4 |
| PY.450.213 & PY.450.214 | Accompanying and Accompanying | 2 |
| PY.450.411 & PY.450.412 & PY.450.413 & PY.450.414 | Keyboard Literature 1 and Keyboard Literature II and Keyboard Literature III and Keyboard Literature 4 | 8 |
| PY.610.321 & PY.610.322 & PY.610.323 | History of Music 1 and History of Music 2 and History of Music 3 | 9 |
| PY.610.xxx | Musicology Elective | 3 |
| Music Education | | |
| PY.510.112 | Intro To Msc Education | 1 |
| PY.510.213 | Basic Instrumental Pedagogy | 1 |
| PY.510.237 & PY.510.238 | Secondary Choral Ensemble I and Sec Instrmntl Ens I | 4 |
| PY.510.337 | Secondary Choral Ensemble II | 2 |
| PY.510.311 | Techniques for Teaching Elementary General Music | 3 |
| PY.510.312 | Tech Teach Elem Instr Ms | 3 |
| PY.510.413 | Music And Language | 3 |
| PY.710.412 | Instrumentation & Arranging | 3 |
| PY.510.414 | Mus & The Spcl Student | 3 |
| PY.450.667 | Piano Pedagogy | 2 |
| PY.510.411 | Intern Teaching | 12 |
| PY.510.441 | Intern Teaching Seminar | 1 |
| General Studies | | |
| PY.260.115 | Core 1 | 3 |
| PY.260.216 | Core 2 | 3 |
| PY.260.261 | Introduction to Psychology: Human Development & Learning | 3 |
| xxx.xxx | Liberal Arts Elective Courses | 18 |
| Total Credits | | 179 |

Variation Instrumental

192 credits

| Code | Title | Credits |
|----------------------------|--|---------|
| PY.510.211 & PY.510.212 | Brass Class and Woodwinds Class | 5 |
| PY.510.223 | Percussion Class | 1 |
| PY.510.338 | Sec Instrmntl Ens II | 2 |
| PY.510.324 | Strings Class | 3 |
| PY.710.412 | Instrumentation & Arranging | 3 |
| PY.510.213 | Basic Instrumental Pedagogy (-1 credits) | |

Sample Program of Study

| Course | Title | Credits |
|-----------------------|------------------------|---------|
| First Year | | |
| First Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.123.111 | Exploring Arts Careers | 1 |

| | | |
|------------|--|------|
| PY.360.501 | Friday Noon:30 Recital Series | 0.5 |
| PY.715.123 | Ear Training/Sightsinging 1 | 2 |
| PY.715.211 | Keyboard Skills 1 - Piano Majors | 2 |
| PY.710.111 | Theory 1 | 3 |
| PY.450.111 | Sightreading | 2 |
| PY.260.115 | Core 1 | 3 |
| PY.260.261 | Introduction to Psychology: Human Development & Learning | 3 |
| Credits | | 20.5 |

Second Semester

| | | |
|------------|-------------------------------|------|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.450.109 | Piano 109 Jury | 1 |
| PY.360.502 | Friday Noon:30 Recital Series | 0.5 |
| PY.715.124 | Ear Training/Sightsinging 2 | 2 |
| PY.715.212 | Kybd Skills/Piano Majors II | 2 |
| PY.710.112 | Theory 2 | 3 |
| PY.450.112 | Sightreading | 2 |
| PY.510.112 | Intro To Msc Education | 1 |
| PY.260.216 | Core 2 | 3 |
| Credits | | 18.5 |

Second Year

First Semester

| | | |
|------------|----------------------------------|------|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.910.xxx | Large Ensemble | 2 |
| PY.123.311 | Building a Brand and Portfolio | 2 |
| PY.360.503 | Friday Noon:30 (Alt Project) | 0.5 |
| PY.715.223 | Ear Training/Sightsinging 3 | 2 |
| PY.715.311 | Keyboard Skills 3 - Piano Majors | 2 |
| PY.710.211 | Theory 3 | 3 |
| PY.450.213 | Accompanying | 1 |
| PY.510.213 | Basic Instrumental Pedagogy | 1 |
| PY.510.237 | Secondary Choral Ensemble I | 2 |
| PY.450.667 | Piano Pedagogy | 2 |
| xxxx.xxx | Liberal Arts Elective Courses | 3 |
| Credits | | 24.5 |

Second Semester

| | | |
|------------|-------------------------------|------|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.450.209 | Piano 209 Jury | 1 |
| PY.910.xxx | Large Ensemble | 2 |
| PY.123.312 | Pitching Your Creative Idea | 2 |
| PY.360.504 | Friday Noon:30 (Alt Project) | 0.5 |
| PY.715.224 | Eartraining/Sightsinging 2 | 2 |
| PY.715.312 | Kybd Skills/Piano IV | 2 |
| PY.710.212 | Theory 4 | 3 |
| PY.450.214 | Accompanying | 1 |
| PY.510.238 | Sec Instrmntl Ens I | 2 |
| xxx.xxx | Liberal Arts Elective Courses | 3 |
| Credits | | 22.5 |

Third Year

First Semester

| | | |
|------------|-------------------|---|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.910.xxx | Large Ensemble | 2 |

| | | |
|------------|--|----|
| PY.710.311 | Theory 5 | 3 |
| PY.450.411 | Keyboard Literature 1 | 2 |
| PY.610.321 | History of Music 1 | 3 |
| PY.510.337 | Secondary Choral Ensemble II | 2 |
| PY.510.311 | Techniques for Teaching Elementary General Music | 3 |
| PY.510.413 | Music And Language | 3 |
| xxx.xxx | Liberal Arts Elective Courses | 3 |
| Credits | | 25 |

Second Semester

| | | |
|------------|-------------------------------|----|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.450.309 | Piano 309 Jury | 1 |
| PY.910.xxx | Large Ensemble | 2 |
| PY.710.312 | Theory 6 | 3 |
| PY.450.412 | Keyboard Literature II | 2 |
| PY.610.322 | History of Music 2 | 3 |
| PY.510.312 | Tech Teach Elem Instr Ms | 3 |
| PY.510.414 | Mus & The Spcl Student | 3 |
| xxx.xxx | Liberal Arts Elective Courses | 3 |
| Credits | | 24 |

Fourth Year**First Semester**

| | | |
|------------|-----------------------------------|----|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.950.531 | Chamber Ensemble (Small Ensemble) | 1 |
| PY.450.413 | Keyboard Literature III | 2 |
| PY.610.323 | History of Music 3 | 3 |
| PY.510.411 | Intern Teaching | 12 |
| PY.510.441 | Intern Teaching Seminar | 1 |
| PY.xxx.xxx | Liberal Arts Elective Courses | 3 |
| Credits | | 26 |

Second Semester

| | | |
|------------|-----------------------------------|----|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.450.701 | Piano Recital (UG) | 2 |
| PY.950.532 | Chamber Ensemble (Small Ensemble) | 1 |
| PY.450.414 | Keyboard Literature 4 | 2 |
| PY.610.xxx | Musicology Elective | 3 |
| PY.710.412 | Instrumentation & Arranging | 3 |
| xxx.xxx | Liberal Arts Elective Courses | 3 |
| Credits | | 18 |

Total Credits 179

Voice, Bachelor of Music Education Program Requirements

For common requirements, please see the Bachelor of Music Degree (p. 54) page.

| Code | Title | Credits |
|-------------------------|--|---------|
| Major Area | | |
| PY.100.100 | Major Lesson 1 HR (Eight (8) Semesters Required) | 32 |
| PY.186.411 & PY.186.412 | Vocal Coaching and Vocal Coaching | 2 |

| | | |
|--------------------------------------|--|----|
| PY.530.109 & PY.530.209 & PY.530.309 | Voice 109 Jury and Voice 209 Jury and Voice 309 Jury | 3 |
| PY.530.701 | Voice Recital (UG) | 2 |
| PY.910.xxx | Large Ensemble | 12 |
| PY.910.54x | Opera Performance Electives | 3 |

The Breakthrough Curriculum

| | | |
|------------|--------------------------------|---|
| PY.123.111 | Exploring Arts Careers | 1 |
| PY.123.311 | Building a Brand and Portfolio | 2 |
| PY.123.312 | Pitching Your Creative Idea | 2 |

Supportive Courses in Music

| | | |
|---|--|---|
| PY.360.501 & PY.360.502 | Friday Noon:30 Recital Series and Friday Noon:30 Recital Series | 1 |
| PY.360.503 & PY.360.504 | Friday Noon:30 (Alt Project) and Friday Noon:30 (Alt Project) | 1 |
| PY.715.123 & PY.715.124 & PY.715.223 & PY.715.224 | Ear Training/Sightsinging 1 and Ear Training/Sightsinging 2 and Ear Training/Sightsinging 3 and Eartraining/Sightsinging 2 | 8 |
| PY.715.155 & PY.715.156 & PY.715.255 & PY.715.256 | Keyboard Studies 1 and Keyboard Studies 2 and Keyboard Studies 3 and Keyboard Studies 2 | 8 |

| | | |
|---|---|----|
| PY.710.111 & PY.710.112 & PY.710.211 & PY.710.212 & PY.710.311 & PY.710.312 | Theory 1 and Theory 2 and Theory 3 and Theory 4 and Theory 5 and Theory 6 | 18 |
|---|---|----|

| | | |
|--------------------------------------|--|---|
| PY.530.475 | English Diction | 2 |
| PY.530.469 | Italian Diction | 2 |
| PY.530.477 | German Diction | 2 |
| PY.530.483 | Singing In French | 2 |
| PY.530.589 | Vocal Literature 1: English/Italian | 2 |
| PY.530.590 | Vocal Lit 2: German/French | 2 |
| PY.540.491 | Acting For Opera | 1 |
| PY.540.514 | Stage Movement | 1 |
| PY.610.321 & PY.610.322 & PY.610.323 | History of Music 1 and History of Music 2 and History of Music 3 | 9 |
| PY.610.xxx | Musicology Elective | 3 |

Music Education

| | | |
|-------------------------|---|----|
| PY.510.112 | Intro To Msc Education | 1 |
| PY.510.213 | Basic Instrumental Pedagogy | 1 |
| PY.510.237 & PY.510.238 | Secondary Choral Ensemble I and Sec Instrmntl Ens I | 4 |
| PY.510.337 | Secondary Choral Ensemble II | 2 |
| PY.510.311 | Techniques for Teaching Elementary General Music | 3 |
| PY.510.314 | Tech Teach Sec Vocal/Gen | 3 |
| PY.510.413 | Music And Language | 3 |
| PY.510.414 | Mus & The Spcl Student | 3 |
| PY.510.411 | Intern Teaching | 12 |
| PY.510.441 | Intern Teaching Seminar | 1 |

General Studies

| | | |
|----------------------------|--|-----|
| PY.260.115 | Core 1 | 3 |
| PY.250.111 & PY.250.112 | Italian 1a and Italian I | 8 |
| PY.250.121 & PY.250.122 | German 1a and German I | 6 |
| PY.250.131 & PY.250.132 | French 1a and French I | 6 |
| PY.260.261 | Introduction to Psychology: Human Development & Learning | 3 |
| xxx.xxx | Liberal Arts Elective Courses | 3 |
| Total Credits | | 183 |

Sample Program of Study

| Course | Title | Credits |
|------------------------|--|---------|
| First Year | | |
| First Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.910.xxx | Large Ensemble | 2 |
| PY.123.111 | Exploring Arts Careers | 1 |
| PY.360.501 | Friday Noon:30 Recital Series | 0.5 |
| PY.715.123 | Ear Training/Sightsinging 1 | 2 |
| PY.715.155 | Keyboard Studies 1 | 2 |
| PY.710.111 | Theory 1 | 3 |
| PY.530.475 | English Diction | 2 |
| PY.260.115 | Core 1 | 3 |
| PY.260.261 | Introduction to Psychology: Human Development & Learning | 3 |
| Credits | | 22.5 |
| Second Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.530.109 | Voice 109 Jury (Departmental Examination) | 1 |
| PY.910.xxx | Large Ensemble | 2 |
| PY.360.502 | Friday Noon:30 Recital Series | 0.5 |
| PY.715.124 | Ear Training/Sightsinging 2 | 2 |
| PY.715.156 | Keyboard Studies 2 | 2 |
| PY.710.112 | Theory 2 | 3 |
| PY.530.469 | Italian Diction | 2 |
| PY.540.491 | Acting For Opera | 1 |
| PY.510.112 | Intro To Msc Education | 1 |
| Credits | | 18.5 |
| Second Year | | |
| First Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.910.xxx | Large Ensemble | 2 |
| PY.123.311 | Building a Brand and Portfolio | 2 |
| PY.360.503 | Friday Noon:30 (Alt Project) | 0.5 |
| PY.715.223 | Ear Training/Sightsinging 3 | 2 |
| PY.715.255 | Keyboard Studies 3 | 2 |
| PY.710.211 | Theory 3 | 3 |
| PY.530.477 | German Diction | 2 |
| PY.540.514 | Stage Movement | 1 |
| PY.510.213 | Basic Instrumental Pedagogy | 1 |
| PY.510.237 | Secondary Choral Ensemble I | 2 |

| | | |
|------------|------------|------|
| PY.250.111 | Italian 1a | 4 |
| PY.250.131 | French 1a | 3 |
| Credits | | 28.5 |

Second Semester

| | | |
|------------|---|------|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.530.209 | Voice 209 Jury (Departmental Examination) | 1 |
| PY.910.xxx | Large Ensemble | 2 |
| PY.123.312 | Pitching Your Creative Idea | 2 |
| PY.360.504 | Friday Noon:30 (Alt Project) | 0.5 |
| PY.715.224 | Eartraining/Sightsinging 2 | 2 |
| PY.715.256 | Keyboard Studies 2 | 2 |
| PY.710.212 | Theory 4 | 3 |
| PY.530.483 | Singing In French | 2 |
| PY.510.238 | Sec Instrmntl Ens I | 2 |
| PY.250.112 | Italian I | 4 |
| PY.250.132 | French I | 3 |
| Credits | | 27.5 |

Third Year

First Semester

| | | |
|------------|--|----|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.910.xxx | Large Ensemble | 2 |
| PY.910.54x | Opera Performance Elective | 1 |
| PY.710.311 | Theory 5 | 3 |
| PY.530.589 | Vocal Literature 1: English/Italian | 2 |
| PY.610.321 | History of Music 1 | 3 |
| PY.510.337 | Secondary Choral Ensemble II | 2 |
| PY.510.311 | Techniques for Teaching Elementary General Music | 3 |
| PY.510.413 | Music And Language | 3 |
| PY.250.121 | German 1a | 3 |
| Credits | | 26 |

Second Semester

| | | |
|------------|---|----|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.530.309 | Voice 309 Jury (Departmental Examination) | 1 |
| PY.910.xxx | Large Ensemble | 2 |
| PY.910.54x | Opera Performance Elective | 1 |
| PY.710.312 | Theory 6 | 3 |
| PY.530.590 | Vocal Lit 2: German/French | 2 |
| PY.610.322 | History of Music 2 | 3 |
| PY.510.314 | Tech Teach Sec Vocal/Gen | 3 |
| PY.510.414 | Mus & The Spcl Student | 3 |
| PY.250.122 | German I | 3 |
| Credits | | 25 |

Fourth Year

First Semester

| | | |
|------------|-------------------------|----|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.186.411 | Vocal Coaching | 1 |
| PY.610.323 | History of Music 3 | 3 |
| PY.510.411 | Intern Teaching | 12 |
| PY.510.441 | Intern Teaching Seminar | 1 |
| Credits | | 21 |

Second Semester

| | | |
|---------------|-------------------------------|-----|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.186.412 | Vocal Coaching | 1 |
| PY.530.701 | Voice Recital (UG) | 2 |
| PY.910.54x | Opera Performance Elective | 1 |
| PY.610.xxx | Musicology Elective | 3 |
| xxx.xxx | Liberal Arts Elective Courses | 3 |
| Credits | | 14 |
| Total Credits | | 183 |

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 double major program, the Bachelor of Music in Recording Arts combines an applied performance or a 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 and the Whiting School of Engineering of The Johns Hopkins University on the Homewood campus.

Program Requirements

The Recording Arts curriculum includes extensive practical experience, in styles ranging from jazz, rock, and popular music to classical opera, chamber, choral and orchestral. In addition to regular laboratory sessions with live musical groups of all styles, students serve as recording engineers for all Peabody performances, including providing the audio feed for those events being streamed live. 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. Following their third year, students complete an internship with with a company or individual specializing in the area of the industry in which they intend to pursue a career following graduation.

Due to credit and scheduling conflicts, it is not possible to combine the Recording Arts major with the Music Education or Music for New Media majors or the double degree program at the Homewood campus of Johns Hopkins University. However, there are classes available to non-majors, and after graduating with their BM, students can apply for one of the Master of Arts majors: Recording Arts and Sciences, or Acoustics.

- BM Recording Arts Composition (p. 85)
- BM Recording Arts Computer Music (p. 87)
- BM Recording Arts Guitar (p. 89)
- BM Recording Arts Jazz (p. 91)
- BM Recording Arts Orchestral Instruments (p. 93)
- BM Recording Arts Piano (p. 94)

Composition, Bachelor of Music in Recording Arts

Program Requirements

For common requirements, please see the Bachelor of Music Degree (p. 54) page.

| Code | Title | Credits |
|---|---|---------|
| Major Area | | |
| PY.100.100 | Major Lesson 1 HR (Eight (8) Semesters Required) | 32 |
| PY.310.545 & PY.310.546 | Composition Seminar (UG) and Composition Seminar (UG) (Eight (8) Semesters Required) | 8 |
| PY.310.701 | Composition Recital (UG) | 2 |
| PY.910.xxx | Large Ensemble | 8 |
| PY.010.100 | Minor Lesson 1/2 Hour (Four (4) Semesters Required) | 4 |
| The Breakthrough Curriculum | | |
| PY.123.111 | Exploring Arts Careers | 1 |
| PY.123.311 | Building a Brand and Portfolio | 2 |
| PY.123.312 | Pitching Your Creative Idea | 2 |
| Supportive Courses in Music | | |
| PY.715.123 & PY.715.223 & PY.715.224 | Ear Training/Sightsinging 1 and Ear Training/Sightsinging 1 and Ear Training/Sightsinging 3 and Eartraining/Sightsinging 2 | 8 |
| PY.715.155 & PY.715.156 & PY.715.255 & PY.715.256 | Keyboard Studies 1 and Keyboard Studies 2 and Keyboard Studies 3 and Keyboard Studies 2 | 8 |
| PY.710.111 & PY.710.112 & PY.710.211 & PY.710.212 & PY.710.311 & PY.710.312 | Theory 1 and Theory 2 and Theory 3 and Theory 4 and Theory 5 and Theory 6 | 18 |
| PY.710.6xx | Music Theory: advanced electives ¹ | 3 |
| PY.710.413 & PY.710.414 | Orchestration and Orchestration | 6 |
| PY.330.311 | Conducting | 1 |
| PY.610.321 & PY.610.322 & PY.610.323 | History of Music 1 and History of Music 2 and History of Music 3 | 9 |
| PY.610.xxx | Musicology Elective | 3 |
| Recording Arts | | |
| PY.550.111 & PY.550.112 & PY.550.211 & PY.550.212 & PY.550.311 & PY.550.312 | Recording 1 - Fundamentals A and Recording 1 - Fundamentals B and Recording 2 - Studio Technology A and Recording 2 - Studio Technology B and Recording 3a - Classical/Jazz Techniques and Recording 3b - Classical/Jazz Mixing and Editing | 12 |
| PY.550.411 & PY.550.412 & PY.550.511 & PY.550.512 | Recording 4a - Rock/Pop Techniques and Recording 4b - Rock/Pop Mixing and Editing and Advanced Recording Systems 1 and Advanced Recording Systems 2 | 12 |
| EN.520.137 | Introduction To Electrical & Computer Engineering | 3 |
| EN.520.230 | Mastering Electronics | 2 |
| EN.520.231 | Mastering Electronics Laboratory | 2 |
| PY.550.517 | Psychoacoustics | 3 |
| PY.550.519 | Acoustics/Audio Measure | 3 |
| PY.550.515 & PY.550.516 | Musical Acoustics and Electroacoustics | 6 |

| | | |
|-------------------------------------|---|-----|
| PY.550.419 | Recording Internship | 4 |
| General Studies | | |
| PY.260.115 | Core 1 | 3 |
| PY.260.216 | Core 2 | 3 |
| AS.110.108 & AS.110.109 | Calculus I (Physical Sciences & Engineering) and Calculus II (For Physical Sciences and Engineering) (KSAS) | 8 |
| AS.171.101 & AS.171.102 | General Physics: Physical Science Major I and General Physics: Physical Science Major II (KSAS) | 8 |
| Electives | | |
| Professional Electives ² | | 6 |
| Total Credits | | 190 |

¹ Composition majors must complete Music Theory 1-4 before enrolling in a graduate seminar.

² Chosen in consultation with department advisor.

Sample Program of Study

| Course | Title | Credits |
|------------------------|--|---------|
| First Year | | |
| First Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.310.545 | Composition Seminar (UG) | 1 |
| PY.123.111 | Exploring Arts Careers | 1 |
| PY.715.123 | Ear Training/Sightsinging 1 | 2 |
| PY.715.155 | Keyboard Studies 1 | 2 |
| PY.710.111 | Theory 1 | 3 |
| PY.550.111 | Recording 1 - Fundamentals A | 2 |
| PY.260.115 | Core 1 | 3 |
| AS.110.108 | Calculus I (Physical Sciences & Engineering) (KSAS) | 4 |
| Credits | | 22 |
| Second Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.310.546 | Composition Seminar (UG) | 1 |
| PY.715.123 | Ear Training/Sightsinging 1 | 2 |
| PY.715.156 | Keyboard Studies 2 | 2 |
| PY.710.112 | Theory 2 | 3 |
| PY.550.112 | Recording 1 - Fundamentals B | 2 |
| PY.260.216 | Core 2 | 3 |
| AS.110.109 | Calculus II (For Physical Sciences and Engineering) (KSAS) | 4 |
| Credits | | 21 |
| Second Year | | |
| First Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.310.545 | Composition Seminar (UG) | 1 |
| PY.910.xxx | Large Ensemble | 2 |
| PY.123.311 | Building a Brand and Portfolio | 2 |
| PY.715.223 | Ear Training/Sightsinging 3 | 2 |
| PY.715.255 | Keyboard Studies 3 | 2 |
| PY.710.211 | Theory 3 | 3 |

| | | |
|------------------------|---|----|
| PY.550.211 | Recording 2 - Studio Technology A | 2 |
| AS.171.101 | General Physics: Physical Science Major I (KSAS) | 4 |
| Credits | | 22 |
| Second Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.310.546 | Composition Seminar (UG) | 1 |
| PY.910.xxx | Large Ensemble | 2 |
| PY.123.312 | Pitching Your Creative Idea | 2 |
| PY.715.224 | Eartraining/Sightsinging 2 | 2 |
| PY.715.256 | Keyboard Studies 2 | 2 |
| PY.710.212 | Theory 4 | 3 |
| PY.550.212 | Recording 2 - Studio Technology B | 2 |
| AS.171.102 | General Physics: Physical Science Major II (KSAS) | 4 |
| Credits | | 22 |

Third Year

First Semester

| | | |
|------------|---|----|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.310.545 | Composition Seminar (UG) | 1 |
| PY.910.xxx | Large Ensemble | 2 |
| PY.010.100 | Minor Lesson 1/2 Hour | 1 |
| PY.710.311 | Theory 5 | 3 |
| PY.610.321 | History of Music 1 | 3 |
| PY.550.311 | Recording 3a - Classical/Jazz Techniques | 2 |
| EN.520.137 | Introduction To Electrical & Computer Engineering | 3 |
| Credits | | 19 |

Second Semester

| | | |
|------------|--|----|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.310.546 | Composition Seminar (UG) | 1 |
| PY.910.xxx | Large Ensemble | 2 |
| PY.010.100 | Minor Lesson 1/2 Hour | 1 |
| PY.710.312 | Theory 6 | 3 |
| PY.610.322 | History of Music 2 | 3 |
| PY.550.312 | Recording 3b - Classical/Jazz Mixing and Editing | 2 |
| Credits | | 16 |

Fourth Year

First Semester

| | | |
|------------|------------------------------------|----|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.310.545 | Composition Seminar (UG) | 1 |
| PY.010.100 | Minor Lesson 1/2 Hour | 1 |
| PY.710.6xx | Music Theory: advanced electives | 3 |
| PY.710.413 | Orchestration | 3 |
| PY.330.311 | Conducting | 1 |
| PY.610.323 | History of Music 3 | 3 |
| PY.550.411 | Recording 4a - Rock/Pop Techniques | 3 |
| EN.520.230 | Mastering Electronics | 2 |
| EN.520.231 | Mastering Electronics Laboratory | 2 |
| Credits | | 23 |

Second Semester

| | | |
|------------|-------------------|---|
| PY.100.100 | Major Lesson 1 HR | 4 |
|------------|-------------------|---|

| | | |
|------------------------|--|-----|
| PY.310.546 | Composition Seminar (UG) | 1 |
| PY.310.701 | Composition Recital (UG) | 2 |
| PY.010.100 | Minor Lesson 1/2 Hour | 1 |
| PY.710.414 | Orchestration | 3 |
| PY.550.412 | Recording 4b - Rock/Pop Mixing and Editing | 3 |
| PY.550.517 | Psychoacoustics | 3 |
| PY.550.519 | Acoustics/Audio Measure | 3 |
| | Credits | 20 |
| Fifth Year | | |
| First Semester | | |
| PY.550.511 | Advanced Recording Systems 1 | 3 |
| | Professional Electives | 3 |
| PY.550.515 | Musical Acoustics | 3 |
| PY.550.419 | Recording Internship | 4 |
| | Credits | 13 |
| Second Semester | | |
| PY.550.512 | Advanced Recording Systems 2 | 3 |
| PY.550.516 | Electroacoustics | 3 |
| PY.610.xxx | Musicology Elective | 3 |
| | Professional Electives | 3 |
| | Credits | 12 |
| | Total Credits | 190 |

Computer Music, Bachelor of Music in Recording Arts

Program Requirements

For common requirements, please see the Bachelor of Music Degree (p. 54) page.

| Code | Title | Credits |
|---|--|---------|
| Major Area | | |
| PY.100.100 | Major Lesson 1 HR (Eight (8) Semesters Required) | 32 |
| PY.350.545 & PY.350.546 | Computer Music Seminar (UG) and Computer Music Seminar/Rep (Eight (8) Semesters Required) ¹ | 8 |
| PY.350.701 | Computer Music Recital (UG) | 2 |
| PY.910.xxx | Large Ensemble | 8 |
| The Breakthrough Curriculum | | |
| PY.123.111 | Exploring Arts Careers | 1 |
| PY.123.311 | Building a Brand and Portfolio | 2 |
| PY.123.312 | Pitching Your Creative Idea | 2 |
| Supportive Courses in Music | | |
| PY.715.123 & 123 & PY.715.223 & PY.715.224 | Ear Training/Sightsinging 1 and Ear Training/Sightsinging 1 and Ear Training/Sightsinging 3 and Eartraining/Sightsinging 2 | 8 |
| PY.715.155 & PY.715.156 & PY.715.255 & PY.715.256 | Keyboard Studies 1 and Keyboard Studies 2 and Keyboard Studies 3 and Keyboard Studies 2 | 8 |

| | | |
|---|---|-----|
| PY.710.111 | Theory 1 | 18 |
| & PY.710.112 | and Theory 2 | |
| & PY.710.211 | and Theory 3 | |
| & PY.710.212 | and Theory 4 | |
| & PY.710.311 | and Theory 5 | |
| & PY.710.312 | and Theory 6 | |
| PY.710.412 | Instrumentation & Arranging ² | 3 |
| PY.710.6xx | Advanced Theory Elective ³ | 3 |
| PY.350.463 & PY.350.464 | Introduction to Computer Music and Intro Computer Music | 6 |
| PY.350.466 | Intro To Programming | 3 |
| PY.610.321 & PY.610.322 & PY.610.323 | History of Music 1 and History of Music 2 and History of Music 3 | 9 |
| PY.610.xxx | Musicology Elective | 3 |
| Recording Arts | | |
| PY.550.111 | Recording 1 - Fundamentals A | 12 |
| & PY.550.112 | and Recording 1 - Fundamentals B | |
| & PY.550.211 | and Recording 2 - Studio Technology A | |
| & PY.550.212 | and Recording 2 - Studio Technology B | |
| & PY.550.311 | and Recording 3a - Classical/Jazz Techniques | |
| & PY.550.312 | and Recording 3b - Classical/Jazz Mixing and Editing | |
| PY.550.411 & PY.550.412 & PY.550.511 & PY.550.512 | Recording 4a - Rock/Pop Techniques and Recording 4b - Rock/Pop Mixing and Editing and Advanced Recording Systems 1 and Advanced Recording Systems 2 | 12 |
| EN.520.137 | Introduction To Electrical & Computer Engineering | 3 |
| EN.520.230 | Mastering Electronics | 2 |
| EN.520.231 | Mastering Electronics Laboratory | 2 |
| PY.550.517 | Psychoacoustics | 3 |
| PY.550.519 | Acoustics/Audio Measure | 3 |
| PY.550.515 & PY.550.516 | Musical Acoustics and Electroacoustics | 6 |
| PY.550.419 | Recording Internship | 4 |
| General Studies | | |
| PY.260.115 | Core 1 | 3 |
| PY.260.216 | Core 2 | 3 |
| AS.110.108 & AS.110.109 | Calculus I (Physical Sciences & Engineering) and Calculus II (For Physical Sciences and Engineering) (KSAS) | 8 |
| AS.171.101 & AS.171.102 | General Physics: Physical Science Major I and General Physics: Physical Science Major II (KSAS) | 8 |
| Electives | | |
| | Professional Electives ⁴ | 6 |
| | Total Credits | 191 |

¹ Students are welcome to attend Composition Seminar as appropriate to the focus of their work.

² Students may elect PY.710.413 Orchestration-PY.710.414 Orchestration in consultation with the department.

³ Computer Music majors must complete Music Theory 1-4 before enrolling in a graduate seminar.

⁴ Chosen in consultation with department advisor.

Sample Program of Study

| Course | Title | Credits |
|------------------------|--|---------|
| First Year | | |
| First Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.350.545 | Computer Music Seminar (UG) | 1 |
| PY.123.111 | Exploring Arts Careers | 1 |
| PY.715.123 | Ear Training/Sightsinging 1 | 2 |
| PY.715.155 | Keyboard Studies 1 | 2 |
| PY.710.111 | Theory 1 | 3 |
| PY.550.111 | Recording 1 - Fundamentals A | 2 |
| PY.260.115 | Core 1 | 3 |
| AS.110.108 | Calculus I (Physical Sciences & Engineering) (KSAS) | 4 |
| Credits | | 22 |
| Second Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.350.546 | Computer Music Seminar/Rep | 1 |
| PY.715.123 | Ear Training/Sightsinging 1 | 2 |
| PY.715.156 | Keyboard Studies 2 | 2 |
| PY.710.112 | Theory 2 | 3 |
| PY.550.112 | Recording 1 - Fundamentals B | 2 |
| PY.260.216 | Core 2 | 3 |
| AS.110.109 | Calculus II (For Physical Sciences and Engineering) (KSAS) | 4 |
| Credits | | 21 |
| Second Year | | |
| First Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.350.545 | Computer Music Seminar (UG) | 1 |
| PY.910.xxx | Large Ensemble | 2 |
| PY.123.311 | Building a Brand and Portfolio | 2 |
| PY.715.223 | Ear Training/Sightsinging 3 | 2 |
| PY.715.255 | Keyboard Studies 3 | 2 |
| PY.710.211 | Theory 3 | 3 |
| PY.350.463 | Introduction to Computer Music | 3 |
| PY.550.211 | Recording 2 - Studio Technology A | 2 |
| AS.171.101 | General Physics: Physical Science Major I (KSAS) | 4 |
| Credits | | 25 |
| Second Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.350.546 | Computer Music Seminar/Rep | 1 |
| PY.910.xxx | Large Ensemble | 2 |
| PY.123.312 | Pitching Your Creative Idea | 2 |
| PY.715.224 | Eartraining/Sightsinging 2 | 2 |
| PY.715.256 | Keyboard Studies 2 | 2 |
| PY.710.212 | Theory 4 | 3 |
| PY.350.464 | Intro Computer Music | 3 |
| PY.550.212 | Recording 2 - Studio Technology B | 2 |

| | | |
|------------|---|----|
| AS.171.102 | General Physics: Physical Science Major II (KSAS) | 4 |
| Credits | | 25 |

Third Year

| | | |
|------------------------|---|----|
| First Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.350.545 | Computer Music Seminar (UG) | 1 |
| PY.910.xxx | Large Ensemble | 2 |
| PY.710.311 | Theory 5 | 3 |
| PY.350.466 | Intro To Programming | 3 |
| PY.610.321 | History of Music 1 | 3 |
| PY.550.311 | Recording 3a - Classical/Jazz Techniques | 2 |
| EN.520.137 | Introduction To Electrical & Computer Engineering | 3 |
| Credits | | 21 |
| Second Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.350.546 | Computer Music Seminar/Rep | 1 |
| PY.910.xxx | Large Ensemble | 2 |
| PY.710.312 | Theory 6 | 3 |
| PY.610.322 | History of Music 2 | 3 |
| PY.550.312 | Recording 3b - Classical/Jazz Mixing and Editing | 2 |
| Credits | | 15 |

Fourth Year

| | | |
|-----------------------|------------------------------------|----|
| First Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.350.545 | Computer Music Seminar (UG) | 1 |
| PY.710.6xx | Advanced Theory Elective | 3 |
| PY.610.323 | History of Music 3 | 3 |
| PY.550.411 | Recording 4a - Rock/Pop Techniques | 3 |
| EN.520.230 | Mastering Electronics | 2 |
| EN.520.231 | Mastering Electronics Laboratory | 2 |
| Credits | | 18 |

| | | |
|------------------------|--|----|
| Second Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.350.546 | Computer Music Seminar/Rep | 1 |
| PY.350.701 | Computer Music Recital (UG) | 2 |
| PY.710.412 | Instrumentation & Arranging | 3 |
| PY.550.412 | Recording 4b - Rock/Pop Mixing and Editing | 3 |
| PY.550.517 | Psychoacoustics | 3 |
| PY.550.519 | Acoustics/Audio Measure | 3 |
| Credits | | 19 |

Fifth Year

| | | |
|------------------------|------------------------------|----|
| First Semester | | |
| PY.550.511 | Advanced Recording Systems 1 | 3 |
| PY.550.515 | Musical Acoustics | 3 |
| PY.550.419 | Recording Internship | 4 |
| Professional Electives | | 3 |
| Credits | | 13 |

| | | |
|------------------------|------------------------------|---|
| Second Semester | | |
| PY.550.512 | Advanced Recording Systems 2 | 3 |

| | | |
|------------------------|---------------------|-----|
| PY.550.516 | Electroacoustics | 3 |
| PY.610.xxx | Musicology Elective | 3 |
| Professional Electives | | 3 |
| Credits | | 12 |
| Total Credits | | 191 |

Guitar, Bachelor of Music in Recording Arts

Program Requirements

For common requirements, please see the Bachelor of Music Degree (p. 54) page.

| Code | Title | Credits |
|--|---|---------|
| Major Area | | |
| PY.100.100 | Major Lesson 1 HR (Eight (8) Semesters Required) | 32 |
| PY.470.545 & PY.470.546 | Guitar Seminar (UG) and Guitar Seminar (Ug) (Eight (8) Semesters Required) | 8 |
| PY.470.109 & PY.470.209 | Guitar 109 Jury and Guitar 209 Jury (Departmental Examination) | 2 |
| PY.470.309 | Guitar Junior Recital | 1 |
| PY.470.701 | Guitar Recital (UG) | 2 |
| PY.910.xxx | Large Ensemble | 8 |
| PY.950.541 & PY.950.542 | Guitar Ensemble and Guitar Ensemble (Six (6) Semesters Required) | 6 |
| PY.950.531 & PY.950.532 | Chamber Ensemble and Chamber Ensemble | 2 |
| The Breakthrough Curriculum | | |
| PY.123.111 | Exploring Arts Careers | 1 |
| PY.123.311 | Building a Brand and Portfolio | 2 |
| PY.123.312 | Pitching Your Creative Idea | 2 |
| Supportive Courses in Music | | |
| PY.715.123 & PY.715.124 & PY.715.223 & PY.715.224 | Ear Training/Sightsinging 1 and Ear Training/Sightsinging 2 and Ear Training/Sightsinging 3 and Eartraining/Sightsinging 2 | 8 |
| PY.715.155 & PY.715.156 | Keyboard Studies 1 and Keyboard Studies 2 | 4 |
| PY.470.585 & PY.470.586 & PY.470.587 & PY.470.588 | Guitar Music Skills 1 and Guitar Music Skills 2 and Guitar Music Skills 3 and Guitar Music Skills 4 | 4 |
| PY.710.111 & PY.710.112 & PY.710.211 & PY.710.212 & PY.710.311 & PY.710.312 | Theory 1 and Theory 2 and Theory 3 and Theory 4 and Theory 5 and Theory 6 | 18 |
| PY.470.431 & PY.470.432 | Guitar Literature and Guitar Literature (UG) | 4 |
| PY.470.637 & PY.470.638 | Guitar Pedagogy and Guitar Pedagogy | 4 |

| | | |
|--|--|-----|
| PY.610.321 & PY.610.322 & PY.610.323 | History of Music 1 and History of Music 2 and History of Music 3 | 9 |
| PY.610.xxx | Musicology Elective | 3 |
| Intro Electrical/Computer Engineering | | |
| PY.550.111 & PY.550.112 & PY.550.211 & PY.550.212 & PY.550.311 & PY.550.312 | Recording 1 - Fundamentals A and Recording 1 - Fundamentals B and Recording 2 - Studio Technology A and Recording 2 - Studio Technology B and Recording 3a - Classical/Jazz Techniques and Recording 3b - Classical/Jazz Mixing and Editing | 12 |
| PY.550.411 & PY.550.412 & PY.550.511 & PY.550.512 | Recording 4a - Rock/Pop Techniques and Recording 4b - Rock/Pop Mixing and Editing and Advanced Recording Systems 1 and Advanced Recording Systems 2 | 12 |
| EN.520.137 | Introduction To Electrical & Computer Engineering | 3 |
| EN.520.230 | Mastering Electronics | 2 |
| EN.520.231 | Mastering Electronics Laboratory | 2 |
| PY.550.517 | Psychoacoustics | 3 |
| PY.550.519 | Acoustics/Audio Measure | 3 |
| PY.550.515 & PY.550.516 | Musical Acoustics and Electroacoustics | 6 |
| PY.550.419 | Recording Internship | 4 |
| General Studies | | |
| PY.260.115 | Core 1 | 3 |
| PY.260.216 | Core 2 | 3 |
| AS.110.108 & AS.110.109 | Calculus I (Physical Sciences & Engineering) and Calculus II (For Physical Sciences and Engineering) (KSAS) | 8 |
| AS.171.101 & AS.171.102 | General Physics: Physical Science Major I and General Physics: Physical Science Major II (KSAS) | 8 |
| Electives | | |
| Professional Electives ¹ | | 6 |
| Total Credits | | 195 |

¹ Chosen in consultation with department advisor.

Sample Program of Study

| Course | Title | Credits |
|-----------------------|------------------------------|---------|
| First Year | | |
| First Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.470.545 | Guitar Seminar (UG) | 1 |
| PY.950.541 | Guitar Ensemble | 1 |
| PY.123.111 | Exploring Arts Careers | 1 |
| PY.715.123 | Ear Training/Sightsinging 1 | 2 |
| PY.715.155 | Keyboard Studies 1 | 2 |
| PY.470.585 | Guitar Music Skills 1 | 1 |
| PY.710.111 | Theory 1 | 3 |
| PY.550.111 | Recording 1 - Fundamentals A | 2 |
| PY.260.115 | Core 1 | 3 |

| | | |
|------------------------|--|----|
| AS.110.108 | Calculus I (Physical Sciences & Engineering) (KSAS) | 4 |
| Credits | | 24 |
| Second Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.470.546 | Guitar Seminar (Ug) | 1 |
| PY.470.109 | Guitar 109 Jury | 1 |
| PY.950.542 | Guitar Ensemble | 1 |
| PY.715.124 | Ear Training/Sightsinging 2 | 2 |
| PY.715.156 | Keyboard Studies 2 | 2 |
| PY.470.586 | Guitar Music Skills 2 | 1 |
| PY.710.112 | Theory 2 | 3 |
| PY.550.112 | Recording 1 - Fundamentals B | 2 |
| PY.260.216 | Core 2 | 3 |
| AS.110.109 | Calculus II (For Physical Sciences and Engineering) (KSAS) | 4 |
| Credits | | 24 |
| Second Year | | |
| First Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.470.545 | Guitar Seminar (UG) | 1 |
| PY.910.xxx | Large Ensemble | 2 |
| PY.950.541 | Guitar Ensemble | 1 |
| PY.123.311 | Building a Brand and Portfolio | 2 |
| PY.715.223 | Ear Training/Sightsinging 3 | 2 |
| PY.470.587 | Guitar Music Skills 3 | 1 |
| PY.710.211 | Theory 3 | 3 |
| PY.550.211 | Recording 2 - Studio Technology A | 2 |
| AS.171.101 | General Physics: Physical Science Major I (KSAS) | 4 |
| Credits | | 22 |
| Second Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.470.546 | Guitar Seminar (Ug) | 1 |
| PY.470.209 | Guitar 209 Jury | 1 |
| PY.910.xxx | Large Ensemble | 2 |
| PY.950.542 | Guitar Ensemble | 1 |
| PY.123.312 | Pitching Your Creative Idea | 2 |
| PY.715.224 | Eartraining/Sightsinging 2 | 2 |
| PY.470.588 | Guitar Music Skills 4 | 1 |
| PY.710.212 | Theory 4 | 3 |
| PY.550.212 | Recording 2 - Studio Technology B | 2 |
| AS.171.102 | General Physics: Physical Science Major II (KSAS) | 4 |
| Credits | | 23 |
| Third Year | | |
| First Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.470.545 | Guitar Seminar (UG) | 1 |
| PY.910.xxx | Large Ensemble | 2 |
| PY.950.541 | Guitar Ensemble | 1 |
| PY.710.311 | Theory 5 | 3 |
| PY.470.431 | Guitar Literature | 2 |

| | | |
|------------------------|---|----|
| PY.610.321 | History of Music 1 | 3 |
| PY.550.311 | Recording 3a - Classical/Jazz Techniques | 2 |
| EN.520.137 | Introduction To Electrical & Computer Engineering | 3 |
| Credits | | 21 |
| Second Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.470.546 | Guitar Seminar (Ug) | 1 |
| PY.470.309 | Guitar Junior Recital | 1 |
| PY.910.xxx | Large Ensemble | 2 |
| PY.950.542 | Guitar Ensemble | 1 |
| PY.710.312 | Theory 6 | 3 |
| PY.470.432 | Guitar Literature (UG) | 2 |
| PY.610.322 | History of Music 2 | 3 |
| PY.550.312 | Recording 3b - Classical/Jazz Mixing and Editing | 2 |
| Credits | | 19 |
| Fourth Year | | |
| First Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.470.545 | Guitar Seminar (UG) | 1 |
| PY.950.531 | Chamber Ensemble | 1 |
| PY.470.637 | Guitar Pedagogy | 2 |
| PY.610.323 | History of Music 3 | 3 |
| PY.550.411 | Recording 4a - Rock/Pop Techniques | 3 |
| EN.520.230 | Mastering Electronics | 2 |
| EN.520.231 | Mastering Electronics Laboratory | 2 |
| Credits | | 18 |
| Second Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.470.546 | Guitar Seminar (Ug) | 1 |
| PY.470.701 | Guitar Recital (UG) | 2 |
| PY.950.532 | Chamber Ensemble | 1 |
| PY.470.638 | Guitar Pedagogy | 2 |
| PY.550.412 | Recording 4b - Rock/Pop Mixing and Editing | 3 |
| PY.550.517 | Psychoacoustics | 3 |
| PY.550.519 | Acoustics/Audio Measure | 3 |
| Credits | | 19 |
| Fifth Year | | |
| First Semester | | |
| PY.550.511 | Advanced Recording Systems 1 | 3 |
| PY.550.515 | Musical Acoustics | 3 |
| PY.550.419 | Recording Internship | 4 |
| Professional Electives | | 3 |
| Credits | | 13 |
| Second Semester | | |
| PY.550.512 | Advanced Recording Systems 2 | 3 |
| PY.550.516 | Electroacoustics | 3 |
| PY.610.xxx | Musicology Elective | 3 |

| | |
|------------------------|-----|
| Professional Electives | 3 |
| Credits | 12 |
| Total Credits | 195 |

Jazz, Bachelor of Music in Recording Arts

Program Requirements

For common requirements, please see the Bachelor of Music Degree (p. 54) page.

| Code | Title | Credits |
|--|--|---------|
| Major Area | | |
| PY.100.100 | Major Lesson 1 HR (Eight (8) Semesters Required) | 32 |
| PY.570.101 & PY.570.102 | Jazz Seminar and Jazz Seminar (Eight (8) Semesters Required) | 8 |
| PY.570.109 & PY.570.209 & PY.570.309 | Jazz 109 Jury and Jazz 209 Jury and Jazz 309 Jury | 3 |
| PY.570.701 | Jazz Recital (UG) | 2 |
| PY.910.537 & PY.910.538 | Peabody Jazz Ensemble and Jazz Orchestra (Eight (8) Semesters Required) | 16 |
| PY.950.525 & PY.950.526 | Jazz Combo and Jazz Combo (Six (6) Semesters Required) | 6 |
| The Breakthrough Curriculum | | |
| PY.123.111 | Exploring Arts Careers | 1 |
| PY.123.311 | Building a Brand and Portfolio | 2 |
| PY.123.312 | Pitching Your Creative Idea | 2 |
| Supportive Courses in Music | | |
| PY.570.127 & PY.570.128 | Jazz Theory Fundamentals 1 and Jazz Theory Fundamentals 2 | 4 |
| PY.715.123 & PY.715.124 | Ear Training/Sightsinging 1 and Ear Training/Sightsinging 2 | 4 |
| PY.715.155 & PY.715.156 | Keyboard Studies 1 and Keyboard Studies 2 | 4 |
| PY.710.111 & PY.710.112 | Theory 1 and Theory 2 | 6 |
| PY.570.259 & PY.570.260 | Jazz Keyboard Studies and Jazz Theory/Kybd Lab I | 4 |
| PY.570.359 & PY.570.360 | Advanced Jazz Harmony and Jazz Theory/Kybd II | 4 |
| PY.570.361 & PY.570.362 | Jazz Arranging 1 and Jazz Arranging 2 | 4 |
| PY.570.459 & PY.570.460 | Course PY.570.459 Not Found and Course PY.570.460 Not Found | 4 |
| PY.570.561 & PY.570.562 & PY.570.563 & PY.570.564 | Jazz Improvisation 1 and Jazz Improvisation 2 and Jazz Improvisation 3 and Jazz Improvisation 4 | 8 |
| PY.570.569 & PY.570.570 | Jazz Analysis/History and Jazz Analysis/History | 4 |
| PY.610.323 | History of Music 3 | 3 |
| Recording Arts | | |

| | | |
|--|--|-----|
| PY.550.111 & PY.550.112 & PY.550.211 & PY.550.212 & PY.550.311 & PY.550.312 | Recording 1 - Fundamentals A and Recording 1 - Fundamentals B and Recording 2 - Studio Technology A and Recording 2 - Studio Technology B and Recording 3a - Classical/Jazz Techniques and Recording 3b - Classical/Jazz Mixing and Editing | 12 |
| PY.550.411 & PY.550.412 & PY.550.511 & PY.550.512 | Recording 4a - Rock/Pop Techniques and Recording 4b - Rock/Pop Mixing and Editing and Advanced Recording Systems 1 and Advanced Recording Systems 2 | 12 |
| EN.520.137 | Introduction To Electrical & Computer Engineering | 3 |
| EN.520.230 | Mastering Electronics | 2 |
| EN.520.231 | Mastering Electronics Laboratory | 2 |
| PY.550.517 | Psychoacoustics | 3 |
| PY.550.519 | Acoustics/Audio Measure | 3 |
| PY.550.515 & PY.550.516 | Musical Acoustics and Electroacoustics | 6 |
| PY.550.419 | Recording Internship | 4 |
| General Studies | | |
| PY.260.115 | Core 1 | 3 |
| PY.260.216 | Core 2 | 3 |
| AS.110.108 & AS.110.109 | Calculus I (Physical Sciences & Engineering) and Calculus II (For Physical Sciences and Engineering) (KSAS) | 8 |
| AS.171.101 & AS.171.102 | General Physics: Physical Science Major I and General Physics: Physical Science Major II (KSAS) | 8 |
| Electives | | |
| Professional Electives ¹ | | 6 |
| Total Credits | | 196 |

¹ Chosen in consultation with department advisor.

Sample Program of Study

| Course | Title | Credits |
|------------------------|---|---------|
| First Year | | |
| First Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.570.101 | Jazz Seminar | 1 |
| PY.910.537 | Peabody Jazz Ensemble | 2 |
| PY.123.111 | Exploring Arts Careers | 1 |
| PY.570.127 | Jazz Theory Fundamentals 1 | 2 |
| PY.715.123 | Ear Training/Sightsinging 1 | 2 |
| PY.715.155 | Keyboard Studies 1 | 2 |
| PY.710.111 | Theory 1 | 3 |
| PY.570.569 | Jazz Analysis/History | 2 |
| PY.550.111 | Recording 1 - Fundamentals A | 2 |
| PY.260.115 | Core 1 | 3 |
| AS.110.108 | Calculus I (Physical Sciences & Engineering) (KSAS) | 4 |
| Credits | | 28 |
| Second Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.570.102 | Jazz Seminar | 1 |

| | | |
|------------|--|----|
| PY.570.109 | Jazz 109 Jury | 1 |
| PY.910.538 | Jazz Orchestra | 2 |
| PY.570.128 | Jazz Theory Fundamentals 2 | 2 |
| PY.715.124 | Ear Training/Sightsinging 2 | 2 |
| PY.715.156 | Keyboard Studies 2 | 2 |
| PY.710.112 | Theory 2 | 3 |
| PY.570.570 | Jazz Analysis/History | 2 |
| PY.550.112 | Recording 1 - Fundamentals B | 2 |
| PY.260.216 | Core 2 | 3 |
| AS.110.109 | Calculus II (For Physical Sciences and Engineering) (KSAS) | 4 |
| Credits | | 28 |

Second Year**First Semester**

| | | |
|------------|--|----|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.570.101 | Jazz Seminar | 1 |
| PY.910.537 | Peabody Jazz Ensemble | 2 |
| PY.950.525 | Jazz Combo | 1 |
| PY.123.311 | Building a Brand and Portfolio | 2 |
| PY.570.259 | Jazz Keyboard Studies | 2 |
| PY.570.561 | Jazz Improvisation 1 | 2 |
| PY.550.211 | Recording 2 - Studio Technology A | 2 |
| AS.171.101 | General Physics: Physical Science Major I (KSAS) | 4 |
| Credits | | 20 |

Second Semester

| | | |
|------------|---|----|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.570.102 | Jazz Seminar | 1 |
| PY.570.209 | Jazz 209 Jury | 1 |
| PY.910.538 | Jazz Orchestra | 2 |
| PY.950.526 | Jazz Combo | 1 |
| PY.123.312 | Pitching Your Creative Idea | 2 |
| PY.570.260 | Jazz Theory/Kybd Lab I | 2 |
| PY.570.562 | Jazz Improvisation 2 | 2 |
| PY.550.212 | Recording 2 - Studio Technology B | 2 |
| AS.171.102 | General Physics: Physical Science Major II (KSAS) | 4 |
| Credits | | 21 |

Third Year**First Semester**

| | | |
|------------|---|----|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.570.101 | Jazz Seminar | 1 |
| PY.910.537 | Peabody Jazz Ensemble | 2 |
| PY.950.525 | Jazz Combo | 1 |
| PY.570.359 | Advanced Jazz Harmony | 2 |
| PY.570.361 | Jazz Arranging 1 | 2 |
| PY.550.311 | Recording 3a - Classical/Jazz Techniques | 2 |
| EN.520.137 | Introduction To Electrical & Computer Engineering | 3 |
| Credits | | 17 |

Second Semester

| | | |
|------------|-------------------|---|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.570.102 | Jazz Seminar | 1 |

| | | |
|------------|--|----|
| PY.570.309 | Jazz 309 Jury | 1 |
| PY.910.538 | Jazz Orchestra | 2 |
| PY.950.526 | Jazz Combo | 1 |
| PY.570.360 | Jazz Theory/Kybd II | 2 |
| PY.570.362 | Jazz Arranging 2 | 2 |
| PY.550.312 | Recording 3b - Classical/Jazz Mixing and Editing | 2 |
| Credits | | 15 |

Fourth Year**First Semester**

| | | |
|------------|------------------------------------|----|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.570.101 | Jazz Seminar | 1 |
| PY.910.537 | Peabody Jazz Ensemble | 2 |
| PY.950.525 | Jazz Combo | 1 |
| PY.570.459 | Course PY.570.459 Not Found | 2 |
| PY.570.563 | Jazz Improvisation 3 | 2 |
| PY.550.411 | Recording 4a - Rock/Pop Techniques | 3 |
| EN.520.230 | Mastering Electronics | 2 |
| EN.520.231 | Mastering Electronics Laboratory | 2 |
| Credits | | 19 |

Second Semester

| | | |
|------------|--|----|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.570.102 | Jazz Seminar | 1 |
| PY.570.701 | Jazz Recital (UG) | 2 |
| PY.910.538 | Jazz Orchestra | 2 |
| PY.950.526 | Jazz Combo | 1 |
| PY.570.460 | Course PY.570.460 Not Found | 2 |
| PY.570.564 | Jazz Improvisation 4 | 2 |
| PY.550.412 | Recording 4b - Rock/Pop Mixing and Editing | 3 |
| PY.550.517 | Psychoacoustics | 3 |
| PY.550.519 | Acoustics/Audio Measure | 3 |
| Credits | | 23 |

Fifth Year**First Semester**

| | | |
|------------------------|------------------------------|----|
| PY.550.511 | Advanced Recording Systems 1 | 3 |
| PY.550.515 | Musical Acoustics | 3 |
| PY.550.419 | Recording Internship | 4 |
| Professional Electives | | 3 |
| Credits | | 13 |

Second Semester

| | | |
|------------------------|------------------------------|-----|
| PY.610.313 | History Of Music III | 2 |
| PY.550.512 | Advanced Recording Systems 2 | 3 |
| PY.550.516 | Electroacoustics | 3 |
| Professional Electives | | 3 |
| Credits | | 11 |
| Total Credits | | 195 |

Professional Electives

Students choose one advanced elective in consultation with advisor.

Orchestral Instruments, Bachelor of Music in Recording Arts

Program Requirements

For common requirements, please see the Bachelor of Music Degree (p. 54) page.

| Code | Title | Credits |
|---|---|---------|
| Major Area | | |
| PY.100.100 | Major Lesson 1 HR (Eight (8) Semesters Required) | 32 |
| PY.xxx.109-209-309 | Departmental Examination | 3 |
| PY.xxx.701 | Recital | 2 |
| PY.910.xxx | Large Ensemble | 16 |
| PY.950.531 & PY.950.532 | Chamber Ensemble and Chamber Ensemble (Small Ensemble) | 2 |
| The Breakthrough Curriculum | | |
| PY.123.111 | Exploring Arts Careers | 1 |
| PY.123.311 | Building a Brand and Portfolio | 2 |
| PY.123.312 | Pitching Your Creative Idea | 2 |
| Supportive Courses in Music | | |
| PY.715.123 & PY.715.124 & PY.715.223 & PY.715.224 | Ear Training/Sightsinging 1 and Ear Training/Sightsinging 2 and Ear Training/Sightsinging 3 and Eartraining/Sightsinging 2 | 8 |
| PY.715.155 & PY.715.156 & PY.715.255 & PY.715.256 | Keyboard Studies 1 and Keyboard Studies 2 and Keyboard Studies 3 and Keyboard Studies 2 | 8 |
| PY.710.111 & PY.710.112 & PY.710.211 & PY.710.212 & PY.710.311 & PY.710.312 | Theory 1 and Theory 2 and Theory 3 and Theory 4 and Theory 5 and Theory 6 | 18 |
| PY.330.311 | Conducting | 1 |
| PY.610.321 & PY.610.322 & PY.610.323 | History of Music 1 and History of Music 2 and History of Music 3 | 9 |
| PY.610.xxx | Musicology Elective | 3 |
| Recording Arts | | |
| PY.550.111 & PY.550.112 & PY.550.211 & PY.550.212 & PY.550.311 & PY.550.312 | Recording 1 - Fundamentals A and Recording 1 - Fundamentals B and Recording 2 - Studio Technology A and Recording 2 - Studio Technology B and Recording 3a - Classical/Jazz Techniques and Recording 3b - Classical/Jazz Mixing and Editing | 12 |
| PY.550.411 & PY.550.412 & PY.550.511 & PY.550.512 | Recording 4a - Rock/Pop Techniques and Recording 4b - Rock/Pop Mixing and Editing and Advanced Recording Systems 1 and Advanced Recording Systems 2 | 12 |
| EN.520.137 | Introduction To Electrical & Computer Engineering | 3 |
| EN.520.230 | Mastering Electronics | 2 |
| EN.520.231 | Mastering Electronics Laboratory | 2 |
| PY.550.517 | Psychoacoustics | 3 |
| PY.550.519 | Acoustics/Audio Measure | 3 |

| | | |
|-------------------------------------|---|-----|
| PY.550.515 & PY.550.516 | Musical Acoustics and Electroacoustics | 6 |
| PY.550.419 | Recording Internship | 4 |
| General Studies | | |
| PY.260.115 | Core 1 | 3 |
| PY.260.216 | Core 2 | 3 |
| AS.110.108 & AS.110.109 | Calculus I (Physical Sciences & Engineering) and Calculus II (For Physical Sciences and Engineering) (KSAS) | 8 |
| AS.171.101 & AS.171.102 | General Physics: Physical Science Major I and General Physics: Physical Science Major II (KSAS) | 8 |
| Electives | | |
| Professional Electives ¹ | | 6 |
| Total Credits | | 182 |

¹ Chosen in consultation with department advisor.

Variations

STRINGS AND PERCUSSION

184 credits

| Code | Title | Credits |
|-------------------------|---------------------------------------|---------|
| PY.950.531 & PY.950.532 | Chamber Ensemble and Chamber Ensemble | 2 |

FLUTE

184 credits

| Code | Title | Credits |
|------------|----------------------------|---------|
| PY.430.463 | Piccolo Class ¹ | |
| PY.430.464 | Piccolo Class ¹ | |

¹ Taken as a required elective

VIOLIN & VIOLA

182 credits

PY.425.309 Strings Jr Recital/309 Jury 2 credits (replaces 309 jury)

Sample Program of Study

| Course | Title | Credits |
|------------------------|---|---------|
| First Year | | |
| First Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.910.xxx | Large Ensemble | 2 |
| PY.123.111 | Exploring Arts Careers | 1 |
| PY.715.123 | Ear Training/Sightsinging 1 | 2 |
| PY.715.155 | Keyboard Studies 1 | 2 |
| PY.710.111 | Theory 1 | 3 |
| PY.550.111 | Recording 1 - Fundamentals A | 2 |
| PY.260.115 | Core 1 | 3 |
| AS.110.108 | Calculus I (Physical Sciences & Engineering) (KSAS) | 4 |
| Credits | | 23 |
| Second Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |

| | | |
|------------|--|----|
| xxx.109 | Departmental Examination | 1 |
| PY.910.xxx | Large Ensemble | 2 |
| PY.715.124 | Ear Training/Sightsinging 2 | 2 |
| PY.715.156 | Keyboard Studies 2 | 2 |
| PY.710.112 | Theory 2 | 3 |
| PY.550.112 | Recording 1 - Fundamentals B | 2 |
| PY.260.216 | Core 2 | 3 |
| AS.110.109 | Calculus II (For Physical Sciences and Engineering) (KSAS) | 4 |
| Credits | | 23 |

Second Year**First Semester**

| | | |
|------------|--|----|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.910.xxx | Large Ensemble | 2 |
| PY.123.311 | Building a Brand and Portfolio | 2 |
| PY.715.223 | Ear Training/Sightsinging 3 | 2 |
| PY.715.255 | Keyboard Studies 3 | 2 |
| PY.710.211 | Theory 3 | 3 |
| PY.550.211 | Recording 2 - Studio Technology A | 2 |
| AS.171.101 | General Physics: Physical Science Major I (KSAS) | 4 |
| Credits | | 21 |

Second Semester

| | | |
|------------|---|----|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.xxx.209 | Departmental Examination | 1 |
| PY.910.xxx | Large Ensemble | 2 |
| PY.123.312 | Pitching Your Creative Idea | 2 |
| PY.715.224 | Eartraining/Sightsinging 2 | 2 |
| PY.715.256 | Keyboard Studies 2 | 2 |
| PY.710.212 | Theory 4 | 3 |
| PY.550.212 | Recording 2 - Studio Technology B | 2 |
| AS.171.102 | General Physics: Physical Science Major II (KSAS) | 4 |
| Credits | | 22 |

Third Year**First Semester**

| | | |
|------------|---|----|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.910.xx | Large Ensemble | 2 |
| PY.710.311 | Theory 5 | 3 |
| PY.610.321 | History of Music 1 | 3 |
| PY.550.311 | Recording 3a - Classical/Jazz Techniques | 2 |
| EN.520.137 | Introduction To Electrical & Computer Engineering | 3 |
| Credits | | 17 |

Second Semester

| | | |
|------------|--|----|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.xxx.309 | Departmental Examination | 1 |
| PY.910.xxx | Large Ensemble | 2 |
| PY.710.312 | Theory 6 | 3 |
| PY.610.322 | History of Music 2 | 3 |
| PY.550.312 | Recording 3b - Classical/Jazz Mixing and Editing | 2 |
| Credits | | 15 |

Fourth Year**First Semester**

| | | |
|------------|------------------------------------|----|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.910.xxx | Large Ensemble | 2 |
| PY.950.531 | Chamber Ensemble | 1 |
| PY.330.311 | Conducting | 1 |
| PY.610.323 | History of Music 3 | 3 |
| PY.550.411 | Recording 4a - Rock/Pop Techniques | 3 |
| EN.520.230 | Mastering Electronics | 2 |
| EN.520.231 | Mastering Electronics Laboratory | 2 |
| Credits | | 18 |

Second Semester

| | | |
|------------|--|----|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.xxx.701 | Recital | 2 |
| PY.910.xxx | Large Ensemble | 2 |
| PY.950.532 | Chamber Ensemble | 1 |
| PY.550.412 | Recording 4b - Rock/Pop Mixing and Editing | 3 |
| PY.550.517 | Psychoacoustics | 3 |
| PY.550.519 | Acoustics/Audio Measure | 3 |
| Credits | | 18 |

Fifth Year**First Semester**

| | | |
|------------------------|------------------------------|----|
| PY.550.511 | Advanced Recording Systems 1 | 3 |
| PY.550.515 | Musical Acoustics | 3 |
| PY.550.419 | Recording Internship | 4 |
| Professional Electives | | 3 |
| Credits | | 13 |

Second Semester

| | | |
|------------------------|------------------------------|-----|
| PY.610.xxx | Musicology Elective | 3 |
| PY.550.512 | Advanced Recording Systems 2 | 3 |
| PY.550.516 | Electroacoustics | 3 |
| Professional Electives | | 3 |
| Credits | | 12 |
| Total Credits | | 182 |

Professional Electives

Students choose one advanced elective in consultation with advisor.

Piano, Bachelor of Music in Recording Arts

Program Requirements

For common requirements, please see the Bachelor of Music Degree (p. 54) page.

| Code | Title | Credits |
|-------------------|--|---------|
| Major Area | | |
| PY.100.100 | Major Lesson 1 HR (Eight (8) Semesters Required) | 32 |
| PY.450.109 | Piano 109 Jury | 3 |
| & PY.450.209 | and Piano 209 Jury | |
| & PY.450.309 | and Piano 309 Jury | |
| PY.450.701 | Piano Recital (UG) | 2 |

| | | |
|--|--|----|
| PY.910.xxx | Large Ensemble | 8 |
| PY.950.531 & PY.950.532 | Chamber Ensemble and Chamber Ensemble (Small Ensemble) | 4 |
| The Breakthrough Curriculum | | |
| PY.123.111 | Exploring Arts Careers | 1 |
| PY.123.311 | Building a Brand and Portfolio | 2 |
| PY.123.312 | Pitching Your Creative Idea | 2 |
| Supportive Courses in Music | | |
| PY.715.123 & PY.715.124 & PY.715.223 & PY.715.224 | Ear Training/Sightsinging 1 and Ear Training/Sightsinging 2 and Ear Training/Sightsinging 3 and Eartraining/Sightsinging 2 | 8 |
| PY.715.211 & PY.715.212 & PY.715.311 & PY.715.312 | Keyboard Skills 1 - Piano Majors and Kybd Skills/Piano Majors II and Keyboard Skills 3 - Piano Majors and Kybd Skills/Piano IV | 8 |
| PY.710.111 & PY.710.112 & PY.710.211 & PY.710.212 & PY.710.311 & PY.710.312 | Theory 1 and Theory 2 and Theory 3 and Theory 4 and Theory 5 and Theory 6 | 18 |
| PY.450.111 & PY.450.112 | Sightreading and Sightreading | 4 |
| PY.450.213 & PY.450.214 | Accompanying and Accompanying | 2 |
| PY.450.411 & PY.450.412 & PY.450.413 & PY.450.414 | Keyboard Literature 1 and Keyboard Literature II and Keyboard Literature III and Keyboard Literature 4 | 8 |
| PY.450.667 | Piano Pedagogy | 2 |
| PY.610.321 & PY.610.322 & PY.610.323 | History of Music 1 and History of Music 2 and History of Music 3 | 9 |
| PY.610.xxx | Musicology Elective | 3 |
| Recording Arts | | |
| <i>Tech</i> | | |
| PY.550.111 & PY.550.112 & PY.550.211 & PY.550.212 & PY.550.311 & PY.550.312 | Recording 1 - Fundamentals A and Recording 1 - Fundamentals B and Recording 2 - Studio Technology A and Recording 2 - Studio Technology B and Recording 3a - Classical/Jazz Techniques and Recording 3b - Classical/Jazz Mixing and Editing | 12 |
| PY.550.411 & PY.550.412 & PY.550.511 & PY.550.512 | Recording 4a - Rock/Pop Techniques and Recording 4b - Rock/Pop Mixing and Editing and Advanced Recording Systems 1 and Advanced Recording Systems 2 | 12 |
| EN.520.137 | Introduction To Electrical & Computer Engineering | 3 |
| EN.520.230 | Mastering Electronics | 2 |
| EN.520.231 | Mastering Electronics Laboratory | 2 |
| PY.550.517 | Psychoacoustics | 3 |
| PY.550.519 | Acoustics/Audio Measure | 3 |
| PY.550.515 & PY.550.516 | Musical Acoustics and Electroacoustics | 6 |
| PY.550.419 | Recording Internship | 4 |
| General Studies | | |

| | | |
|-------------------------------------|--|-----|
| PY.260.115 | Core 1 | 3 |
| PY.260.216 | Core 2 | 3 |
| AS.110.108 & AS.110.109 | Calculus I (Physical Sciences & Engineering) and Calculus II (For Physical Sciences and Engineering) (KSAS) | 8 |
| AS.171.101 & AS.171.102 | General Physics: Physical Science Major I and General Physics: Physical Science Major II (KSAS) | 8 |
| Electives | | |
| Professional Electives ¹ | | 6 |
| Total Credits | | 191 |

¹ Chosen in consultation with department advisor.

Sample Program of Study

| Course | Title | Credits |
|------------------------|--|---------|
| First Year | | |
| First Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.123.111 | Exploring Arts Careers | 1 |
| PY.715.123 | Ear Training/Sightsinging 1 | 2 |
| PY.710.111 | Theory 1 | 3 |
| PY.450.111 | Sightreading | 2 |
| PY.550.111 | Recording 1 - Fundamentals A | 2 |
| PY.260.115 | Core 1 | 3 |
| AS.110.108 | Calculus I (Physical Sciences & Engineering) | 4 |
| Credits | | 21 |
| Second Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.450.109 | Piano 109 Jury | 1 |
| PY.715.124 | Ear Training/Sightsinging 2 | 2 |
| PY.710.112 | Theory 2 | 3 |
| PY.450.112 | Sightreading | 2 |
| PY.550.112 | Recording 1 - Fundamentals B | 2 |
| PY.260.216 | Core 2 | 3 |
| AS.110.109 | Calculus II (For Physical Sciences and Engineering) (KSAS) | 4 |
| Credits | | 21 |
| Second Year | | |
| First Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.910.xxx | Large Ensemble | 2 |
| PY.123.311 | Building a Brand and Portfolio | 2 |
| PY.715.223 | Ear Training/Sightsinging 3 | 2 |
| PY.715.211 | Keyboard Skills 1 - Piano Majors | 2 |
| PY.710.211 | Theory 3 | 3 |
| PY.450.213 | Accompanying | 1 |
| PY.550.211 | Recording 2 - Studio Technology A | 2 |
| AS.171.101 | General Physics: Physical Science Major I (KSAS) | 4 |
| Credits | | 22 |

Second Semester

| | | |
|------------|---|----|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.450.209 | Piano 209 Jury | 1 |
| PY.910.xxx | Large Ensemble | 2 |
| PY.123.312 | Pitching Your Creative Idea | 2 |
| PY.715.224 | Eartraining/Sightsinging 2 | 2 |
| PY.715.212 | Kybd Skills/Piano Majors II | 2 |
| PY.710.212 | Theory 4 | 3 |
| PY.450.214 | Accompanying | 1 |
| PY.550.212 | Recording 2 - Studio Technology B | 2 |
| AS.171.102 | General Physics: Physical Science Major II (KSAS) | 4 |
| | Credits | 23 |

Third Year**First Semester**

| | | |
|------------|---|----|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.910.xxx | Large Ensemble | 2 |
| PY.950.531 | Chamber Ensemble | 1 |
| PY.715.311 | Keyboard Skills 3 - Piano Majors | 2 |
| PY.710.311 | Theory 5 | 3 |
| PY.450.411 | Keyboard Literature 1 | 2 |
| PY.610.321 | History of Music 1 | 3 |
| PY.550.311 | Recording 3a - Classical/Jazz Techniques | 2 |
| EN.520.137 | Introduction To Electrical & Computer Engineering | 3 |
| | Credits | 22 |

Second Semester

| | | |
|------------|--|----|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.450.309 | Piano 309 Jury | 1 |
| PY.910.xxx | Large Ensemble | 2 |
| PY.950.532 | Chamber Ensemble | 1 |
| PY.715.312 | Kybd Skills/Piano IV | 2 |
| PY.710.312 | Theory 6 | 3 |
| PY.450.412 | Keyboard Literature II | 2 |
| PY.610.322 | History of Music 2 | 3 |
| PY.550.312 | Recording 3b - Classical/Jazz Mixing and Editing | 2 |
| | Credits | 20 |

Fourth Year**First Semester**

| | | |
|------------|------------------------------------|----|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.950.531 | Chamber Ensemble | 1 |
| PY.450.413 | Keyboard Literature III | 2 |
| PY.450.667 | Piano Pedagogy | 2 |
| PY.610.323 | History of Music 3 | 3 |
| PY.550.411 | Recording 4a - Rock/Pop Techniques | 3 |
| EN.520.230 | Mastering Electronics | 2 |
| EN.520.231 | Mastering Electronics Laboratory | 2 |
| | Credits | 19 |

Second Semester

| | | |
|------------|--------------------|---|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.450.701 | Piano Recital (UG) | 2 |

| | | |
|------------|--|----|
| PY.950.532 | Chamber Ensemble | 1 |
| PY.450.414 | Keyboard Literature 4 | 2 |
| PY.550.412 | Recording 4b - Rock/Pop Mixing and Editing | 3 |
| PY.550.517 | Psychoacoustics | 3 |
| PY.550.519 | Acoustics/Audio Measure | 3 |
| | Credits | 18 |

Fifth Year**First Semester**

| | | |
|------------|------------------------------|----|
| PY.550.511 | Advanced Recording Systems 1 | 3 |
| PY.550.515 | Musical Acoustics | 3 |
| PY.550.419 | Recording Internship | 4 |
| | Professional Electives | 3 |
| | Credits | 13 |

Second Semester

| | | |
|------------|------------------------------|-----|
| PY.550.512 | Advanced Recording Systems 2 | 3 |
| PY.550.516 | Electroacoustics | 3 |
| | Professional Electives | 3 |
| PY.610.xxx | Musicology Elective | 3 |
| | Credits | 12 |
| | Total Credits | 191 |

Minors

Undergraduate students may pursue a minor in the Business of Music, Historical Performance, Liberal Arts, Music Theory, Musicology, or Directed Studies. Minor study is generally coordinated by the Office of Academic Affairs in consultation with the department offering the minor.

Students may begin taking coursework for a minor at any time. Students in the Directed Studies program should see the specific regulations for that program, below. For all other minors, students may apply beginning in the fourth semester of study, and up until the end of the penultimate semester of study. Students apply by completing this form. Once admitted to the minor, students must maintain a 3.33 cumulative GPA and good standing in the major area.

Students may apply for only one minor.

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

Business of Music, Minor Program Requirements

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.

| Code | Title | Credits |
|-------------------------------|----------------------|---------|
| Accounting or Business | | |
| Select one of the following: | | 3 |
| EN.660.203 | Financial Accounting | |

| | | |
|------------------------------------|--|----|
| EN.660.303 | Managerial Accounting | |
| EN.660.105 | Introduction to Business | |
| Non-Profit / Arts Admin | | |
| PY.123.415 | Arts Leadership Today | 2 |
| Communications or Marketing | | |
| Select one of the following: | | 3 |
| EN.661.110 | Professional Writing and Communication | |
| EN.660.250 | Identifying and Capturing Markets | |
| PY.123.413 | Music Publishing and Organizations | |
| Career-Related Elective | | |
| PY.123.412 | Music and Law | 2 |
| EN.661.453 | Social Media and Marketing | 3 |
| Capstone | | |
| PY.123.499 | Business of Music Practicum | 1 |
| Total Credits | | 14 |

Directed Studies, Minor Program Requirements

Like the minor in Liberal Arts, the Directed Studies minor supplants the Liberal Arts requirement at Peabody with a selection of courses from other divisions of the University. However, the Directed Studies minor requires the student to devise a Directed Study Plan that emphasizes a specific field beyond music or an interdisciplinary topic. Completion of the Directed Studies minor requires 21 credits of coursework specifically approved to replace the Peabody Liberal Arts requirement, with at least 15 of the 21 credits taken at a different division of the University. Credits earned from AP, IB, or prior study cannot be applied to the Directed Studies minor, but students may apply credits taken at another university if the class has been an approved part of the Directed Studies plan.

Students may signal their interest in the Directed Studies Minor during the admission process. Once students matriculate, they must submit a plan of study for final approval as early as the end of the first semester of study, but no later than the fourth semester of study. Approval requires the maintenance of a 3.5 cumulative GPA and continued success in the student's major. On completion of the Directed Studies Minor, the transcript will indicate the title of the student's directed study plan. For example: *Directed Study Minor with Coursework taken in Modern Literature* or *Directed Study Minor with Coursework taken in Modern Media*.

Students in the Directed Studies minor may begin taking Homewood courses beginning in the second semester of study.

Historical Performance, Minor Program Requirements

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.

| Code | Title | Credits |
|---------------|--|---------|
| | Applied Historical Performance Enrollments | 4 |
| | Applied Historical Performance Ensembles | 4 |
| | Historical Performance Elective Coursework | 4 |
| Total Credits | | 12 |

Historical Performance: Voice, Minor Program Requirements

| Code | Title | Credits |
|---|---------------------------------|---------|
| Early Vocal Literature | | |
| PY.380.543 | Early Vocal Literature: Baroque | 2 |
| PY.380.544 | Course PY.380.544 Not Found | 2 |
| Baroque Ornamentation | | |
| PY.380.441 | Baroque Ornamentation 1 | 2 |
| PY.380.442 | Baroque Ornamentation 2 | 2 |
| Historical Performance Ensembles | | |
| PY.910.527 & PY.910.528 | Baltimore Baroque Band | 3 |
| PY.910.529 & PY.910.530 | Renaissance Ensemble | 3 |
| Total Credits | | 14 |

Students approved for this major are excused from four credits of Chorus and one opera performance elective

Liberal Arts, Minor Program Requirements

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 Homewood 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 Liberal Arts 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 Liberal Arts.

| Code | Title | Credits |
|----------------------------------|--|---------|
| Three Courses at Homewood | | |
| | Excluding Introductory Language | 9 |
| Three Courses at Homewood | | |
| | Courses above .200 (Including one "W") | 9 |
| Total Credits | | 18 |

Music Theory, Minor Program Requirements

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.

| Code | Title | Credits |
|------------------------------------|---|---------|
| Advanced Skills Class | | |
| PY.715.633 | Advanced Keyboard Skills - Piano Majors | 2 |
| or PY.715.634 | Adv Kybd Skills/Pianist | |
| or PY.715.323 | Ear Training 5 | |
| Music Theory Seminars | | |
| Select three Music Theory Seminars | | 9 |
| Capstone | | |
| PY.710.462 | Music Theory Minor Capstone | 1 |
| Total Credits | | 12 |

Musicology, Minor

Program Requirements

The Musicology minor is designed for students with an interest in music history beyond the core requirements. Students should apply for this minor after taking at least one course in the Musicology department. Students approved for the minor will take Music Bibliography and two graduate electives, in addition to the one Musicology elective required of all students: 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 Liberal Arts electives, but only on a case-by-case basis and in consultation with the Associate Dean for Academic Affairs and the Chair of Liberal Arts. 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.

| Code | Title | Credits |
|---------------------|----------------------------|---------|
| Bibliography | | |
| PY.610.651 | Music Bibliography | 2 |
| Electives | | |
| PY.610.6xx | Peabody Musicology Seminar | 3 |
| AS.376.3xx | KSAS Musicology Seminar | 3 |
| Capstone | | |
| PY.610.414 | Musicology Practicum | 1 |
| Total Credits | | 9 |

Combined Degree Programs

- Peabody-Homewood Double Degree Program (p. 98)
- Joint Degree Bachelor of Music with Yong Siew Toh Conservatory (p. 99)

Peabody-Homewood Double Degree Program

Peabody and the Homewood schools of Johns Hopkins University offer the opportunity for a select group academically and musically advanced students to simultaneously pursue 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 is designed as a five year program, and students must comply with the credit limit of 25 credits per semester.

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 student accounts 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.

Student Status

Students in the double degree program are responsible for meeting the requirements of both degree curricula within the published guidelines of the relevant programs. Students' principal affiliation is with the Krieger School of Arts and Science or the Whiting School of Engineering. All official procedures of registration and records are managed through the Homewood Office of the Registrar. The official transcript for a double degree student, including all courses at both Peabody and Homewood, is maintained by the Homewood Office of the Registrar.

Enrollment Requirements and Limits

Double Degree students must enroll in private lessons each semester.

Instrumental majors are required to enroll each semester for large ensembles and private lessons to maintain their status as Peabody degree candidates in the Double Degree Program. Double Degree students must register for no less than one course at Homewood each semester. Peabody Double Degree students are permitted to enroll in a maximum of 25 credits per semester.

Residency Requirement for Peabody Double Degree Students

Peabody Double Degree students must complete at least 48 credits on the Homewood campus, in the Krieger School of Arts & Sciences and/or the Whiting School of Engineering.

Course Changes and Withdrawals from Peabody Courses

Students must follow the deadlines and processes for adding, dropping or withdrawing from Peabody courses which are published on the Peabody Academic Affairs website at <https://peabody.jhu.edu/academics/academic-calendar-resources/>.

Course Changes and Withdrawals from Arts and Sciences and Engineering Courses

Students must follow the deadlines and processes for adding, dropping or withdrawing from Arts & Sciences and/or Engineering courses which are published on the Homewood Registrar's Office website at <https://studentaffairs.jhu.edu/registrar/students/registration/>.

Leave of Absence

Double Degree students may request a Leave of Absence (LOA) from the entire program, however, they cannot be granted leave from only one portion of the program. A LOA for Double Degree students is subject to the guidelines of the student's respective academic advising office on the Homewood campus.

Graduation Policies

Double Degree students must petition to graduate from the Peabody Conservatory in accordance with information located at <https://peabody.jhu.edu/academics/academic-calendar-resources/registrar/>, and also adhere to the policies and procedures for applying to graduate from their Homewood school, Arts and Sciences or Engineering as indicated at <https://e-nextcatalog.jhu.edu/shared/asen-undergraduate-policies-graduation/> (<http://e-catalog.jhu.edu/shared/asen-undergraduate-policies-graduation/>). Both degrees are awarded simultaneously, and degree conferral is available only in May of each academic year.

Graduation Closes the Undergraduate Record

Upon graduation, the undergraduate record is closed. The only permitted changes are the resolution of incomplete grades, missing grades, and grade errors. These changes must be resolved by the first Monday after 30 days have lapsed since the degree conferral date. Students wishing to take additional courses at JHU after graduation should refer to Alumni Enrollment policies.

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.

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. Applications are due by May 1. 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 who will complete the BM in fewer than four years are ineligible for five-year programs.

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 the Academic Affairs website.

Five-Year BM/MM Program Admission Requirements

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. A minimum cumulative grade point average of 3.67
3. A recommendation from the major teacher.

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.

Five-Year BMRA/MA Program Admission Requirements

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 requirements 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.

Dance, Bachelor of Fine Arts

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.

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 the Admissions website (<https://peabody.jhu.edu/audition-apply/>). 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. 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.

Program Requirements

Dance Core and Performance

All BFA students take Ballet 1-4 and Modern 1-4 concurrently: students dance in both classes in each semester of enrollment. Transfer students are placed at the appropriate level at matriculation. To maintain Good Academic Standing, students must earn at least a B- in Ballet and Modern in each semester of study.

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, and any substitution must be approved by the Chair. Similarly, the choreography courses should be taken in sequential order: Improv/Authentic Movement (PY.830.202) followed by Choreography 1-3 (PY.830.301-302,404).

| Code | Title | Credits |
|--|--|---------|
| PY.830.202 | Improv/Authentic Movement | 2 |
| PY.830.301 & PY.830.302 & PY.830.404 | Choreography 1 and Course PY.830.302 Not Found and Course PY.830.404 Not Found | 9 |

Humanities

All BFA students are required to successfully complete Liberal Arts 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. ESL 1 does 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 and full-time enrollment determination.

[(<https://livejohnshopkins.sharepoint.com/teams/Advising/Shared%20Documents/Academic%20Catalog/AY>

%2019-20%20Academic%20Catalog%20Crosso%20Edits%205-27-2020.docx#_msoanchor_1)

Humanities Core Curriculum

- : Analytical Thinking and Writing (3 credits, fall)
- : Writing and Research Methods (3 credits, spring)
- : Critical Methods (3 credits, fall)
- : Art, Culture, and Society (3 credits, spring)

Critical Writing Intensive

PY.260.023 Critical Writing Intensive 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.

liberal arts Electives

Upon completion of the first year of the Liberal Arts core or by the third year of study, students begin to take the appropriate number of Liberal Arts 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 Liberal Arts Department provides a variety of courses designed specifically for Peabody students.

breakthrough curriculum

All undergraduates complete the Breakthrough Curriculum. Matriculating BM students take PY.123.111 Exploring Arts Careers. In the third year of study, students take PY.123.311 Building a Brand and Portfolio and PY.123.312 Pitching Your Creative Idea. The culmination of study is the preparation and presentation of a pitch, adjudicated by a panel of faculty and guests that also serves as an entry in a real competition for funding and project support to implement a residency at one of Peabody's partner institutions.

Curriculum

| Code | Title | Credits |
|--|--|---------|
| Technique & Performance | | |
| PY.800.101 & PY.800.102 & PY.800.201 & PY.800.202 & PY.800.301 & PY.800.302 & PY.800.401 & PY.800.402 | Ballet 1a and Ballet 1b and Ballet 2a and Ballet 2b and Ballet 3a and Course PY.800.302 Not Found and Course PY.800.401 Not Found and Course PY.800.402 Not Found | 24 |
| PY.800.103 & PY.800.104 & PY.800.203 & PY.800.204 & PY.800.303 & PY.800.304 & PY.800.403 & PY.800.404 | Modern 1a and Modern 1b and Modern 2a and Modern 2b and Modern 3a and Course PY.800.304 Not Found and Course PY.800.403 Not Found and Course PY.800.404 Not Found | 24 |
| PY.800.501 & PY.800.502 | Rehearsal/Performance Collaboration Fall and Rehearsal/Performance Collaboration Spring (Six (6) Semesters Required) | 6 |
| PY.800.503 & PY.800.504 | Course PY.800.503 Not Found and Course PY.800.504 Not Found | 4 |

| Dance Theory & Composition | | |
|--|--|-----|
| PY.830.101 | Music for Dance | 3 |
| PY.810.201 & PY.810.202 | Somatic Practices 1 and Somatic Practices 2 | 6 |
| PY.820.301 | Dance of the Diaspora | 3 |
| PY.820.201 & PY.820.202 | Critical Dance Studies 1 and Critical Dance Studies 2 | 6 |
| PY.830.202 | Improv/Authentic Movement | 2 |
| PY.830.301 & PY.830.302 & PY.830.404 | Choreography 1 and Course PY.830.302 Not Found and Course PY.830.404 Not Found | 9 |
| PY.830.102 | Dance Production | 2 |
| PY.820.401 | Course PY.820.401 Not Found | 3 |
| The Breakthrough Curriculum | | |
| PY.123.111 | Exploring Arts Careers | 1 |
| PY.123.311 | Building a Brand and Portfolio | 2 |
| PY.123.312 | Pitching Your Creative Idea | 2 |
| General Studies | | |
| PY.260.115 | Core 1 | 3 |
| PY.260.216 | Core 2 | 3 |
| PY.260.359 | Core 3 | 3 |
| PY.260.360 | Core 4 | 3 |
| Physiology Elective ¹ | | 3 |
| Humanities Coursework | | 9 |
| Electives | | |
| Electives | | 9 |
| Total Credits | | 130 |

¹ Students take one approved course in anatomy or physiology.
Options include

- NR.110.200 Course NR.110.200 Not Found (4 credits, online)
- NR.110.204 Course NR.110.204 Not Found (4 credits, online)

Sample Program of Study

| Course | Title | Credits |
|-----------------|--|---------|
| First Year | | |
| First Semester | | |
| PY.800.101 | Ballet 1a | 3 |
| PY.800.103 | Modern 1a | 3 |
| PY.800.501 | Rehearsal/Performance Collaboration Fall | 1 |
| PY.830.101 | Music for Dance | 3 |
| PY.123.111 | Exploring Arts Careers | 1 |
| PY.260.115 | Core 1 | 3 |
| Credits | | 14 |
| Second Semester | | |
| PY.800.102 | Ballet 1b | 3 |
| PY.800.104 | Modern 1b | 3 |
| PY.800.502 | Rehearsal/Performance Collaboration Spring | 1 |
| PY.830.102 | Dance Production | 2 |
| PY.260.216 | Core 2 | 3 |
| Electives | | 3 |
| Credits | | 15 |

| Second Year | | |
|----------------------------------|--|----|
| First Semester | | |
| PY.800.201 | Ballet 2a | 3 |
| PY.800.203 | Modern 2a | 3 |
| PY.800.501 | Rehearsal/Performance Collaboration Fall | 1 |
| PY.810.201 | Somatic Practices 1 | 3 |
| PY.820.201 | Critical Dance Studies 1 | 3 |
| PY.260.359 | Core 3 | 3 |
| Credits | | 16 |
| Second Semester | | |
| PY.800.202 | Ballet 2b | 3 |
| PY.800.204 | Modern 2b | 3 |
| PY.800.502 | Rehearsal/Performance Collaboration Spring | 1 |
| PY.810.202 | Somatic Practices 2 | 3 |
| PY.820.202 | Critical Dance Studies 2 | 3 |
| PY.830.202 | Improv/Authentic Movement | 2 |
| PY.260.360 | Core 4 | 3 |
| Credits | | 18 |
| Third Year | | |
| First Semester | | |
| PY.800.301 | Ballet 3a | 3 |
| PY.800.303 | Modern 3a | 3 |
| PY.800.501 | Rehearsal/Performance Collaboration Fall | 1 |
| PY.820.301 | Dance of the Diaspora | 3 |
| PY.830.301 | Choreography 1 | 3 |
| PY.123.311 | Building a Brand and Portfolio | 2 |
| Physiology Elective ¹ | | 3 |
| Credits | | 18 |
| Second Semester | | |
| PY.800.302 | Course PY.800.302 Not Found | 3 |
| PY.800.304 | Course PY.800.304 Not Found | 3 |
| PY.800.502 | Rehearsal/Performance Collaboration Spring | 1 |
| PY.830.302 | Course PY.830.302 Not Found | 3 |
| PY.123.312 | Pitching Your Creative Idea | 2 |
| Humanities Coursework | | 3 |
| Credits | | 15 |
| Fourth Year | | |
| First Semester | | |
| PY.800.401 | Course PY.800.401 Not Found | 3 |
| PY.800.403 | Course PY.800.403 Not Found | 3 |
| PY.800.503 | Course PY.800.503 Not Found | 2 |
| PY.820.401 | Course PY.820.401 Not Found | 3 |
| Humanities Coursework | | 3 |
| Electives | | 3 |
| Credits | | 17 |
| Second Semester | | |
| PY.800.402 | Course PY.800.402 Not Found | 3 |
| PY.800.404 | Course PY.800.404 Not Found | 3 |
| PY.800.504 | Course PY.800.504 Not Found | 2 |
| PY.830.404 | Course PY.830.404 Not Found | 3 |

| | |
|-----------------------|-----|
| Humanities Coursework | 3 |
| Electives | 3 |
| Credits | 17 |
| Total Credits | 130 |

- ¹ Students take one approved course in anatomy or physiology. Options include:
- NR.110.200 Course NR.110.200 Not Found (4 credits, online)
 - NR.110.204 Course NR.110.204 Not Found (4 credits, online)

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.

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 on the Admissions website. 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. 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.

Program Requirements

MM Curricula

- MM Composition (p. 103)
- MM Computer Music (p. 104)
- MM Conducting, Orchestral (p. 111)
- MM Conducting, Wind (p. 115)
- MM Guitar (p. 105)
- MM Harpsichord (p. 105)
- MM Historical Performance Instruments (p. 106)
- MM Historical Performance Voice (p. 110)
- MM Music Education (p. 116)
- MM Music Theory Pedagogy (p. 117)
- MM Musicology (p. 117)
- MM Organ (p. 112)
- MM Orchestral Instruments (p. 111)
- MM Performance/Pedagogy (p. 116)
- MM Piano (p. 113)
- MM Piano: Ensemble Arts (p. 113)

- MM Piano: Ensemble Arts Vocal Accompanying (p. 114)
- MM Voice (p. 115)

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.

New MM students may apply as many as six credits from a previous institution and nine credits from a previous Peabody degree subject to the regulations in Transfer Credits (p. 48).

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 and full-time enrollment determination. Students must satisfy any review requirements in Music Theory, and/or Musicology 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.

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. Recitals are essential learning modalities of a conservatory education but are also for-credit classes. Students must achieve at least a B- for a recital in order to maintain good academic standing. A student must play a recital or hearing in each academic year to maintain good academic standing.

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 approved by the major teacher 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 enroll in 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 the Ensemble Office website.

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).

Academic Enrollments Breakthrough Curriculum

All MM students complete the Breakthrough Curriculum. Matriculating MM, students take PY.123.611 Building a Brand and Portfolio and PY.123.612 Pitching Your Creative Idea, in order, and in their first year of study. The culmination of study is the preparation and presentation of a pitch, adjudicated by a panel of faculty and guests and will also serve as an entry in a real competition for funding and project support to implement a residency at one of Peabody's partner institutions.

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. Students may enroll in 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.

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.250.001 English Level 1, PY.250.002 English Level I) are not permitted to take PY.610.651 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 Advising 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.

Performance Curricula, Master of Music

- MM Composition (p. 103)
- MM Computer Music (p. 104)
- MM Conducting, Orchestral (p. 111)
- MM Conducting, Wind (p. 115)
- MM Guitar (p. 105)
- MM Harpsichord (p. 105)
- MM Historical Performance Instruments (p. 106)
- MM Historical Performance Voice (p. 110)
- MM Organ (p. 112)
- MM Orchestral Instruments (p. 111)
- MM Piano (p. 113)
- MM Piano: Ensemble Arts (p. 113)
- MM Piano: Ensemble Arts Vocal Accompanying (p. 114)
- MM Voice (p. 115)

Composition, Master of Music Program Requirements

| Code | Title | Credits |
|------------------------------------|--|---------|
| Major Area | | |
| PY.100.100 | Major Lesson 1 HR (Four (4) Semesters Required) | 16 |
| PY.310.845 & PY.310.846 | Composition Seminar (GR) and Composition Seminar (Required Each Semester) | 4 |
| PY.310.691 | Composition Portfolio MM | 2 |
| PY.910.811 & PY.910.812 | Peabody-Hopkins Symphonic Chorus and Peabody-Hopkins Chorus ¹ | 4 |
| The Breakthrough Curriculum | | |
| PY.123.611 | Building a Brand and Portfolio | 2 |
| PY.123.612 | Pitching Your Creative Idea | 2 |
| Supportive Courses in Music | | |
| PY.610.651 | Music Bibliography | 2 |
| PY.610.6xx | Musicology Seminars | 6 |
| PY.710.6xx | Music Theory Seminars | 6 |
| Electives | | |
| PY.xxx.xxx | Electives | 3 |
| Total Credits | | 47 |

| Course | Title | Credits |
|-----------------------|--------------------------|---------|
| First Year | | |
| First Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.310.845 | Composition Seminar (GR) | 1 |

| | | |
|------------|----------------------------------|----|
| PY.910.811 | Peabody-Hopkins Symphonic Chorus | 2 |
| PY.123.611 | Building a Brand and Portfolio | 2 |
| PY.610.651 | Music Bibliography | 2 |
| PY.710.6xx | Music Theory Seminars | 3 |
| Credits | | 14 |

Second Semester

| | | |
|------------|-------------------------------------|----|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.310.846 | Composition Seminar | 1 |
| PY.910.812 | Peabody-Hopkins Chorus ¹ | 2 |
| PY.123.612 | Pitching Your Creative Idea | 2 |
| PY.610.6xx | Musicology Seminars | 3 |
| Credits | | 12 |

Second Year**First Semester**

| | | |
|------------|--------------------------|----|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.310.845 | Composition Seminar (GR) | 1 |
| PY.710.6xx | Music Theory Seminars | 3 |
| PY.xxx.xxx | Electives | 3 |
| Credits | | 11 |

Second Semester

| | | |
|---------------|--------------------------|----|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.310.846 | Composition Seminar | 1 |
| PY.310.691 | Composition Portfolio MM | 2 |
| PY.610.6xx | Musicology Seminars | 3 |
| Credits | | 10 |
| Total Credits | | 47 |

¹ Composition Students must take Chorus in their first year of study.

Computer Music, Master of Music

Program Requirements

| Code | Title | Credits |
|------------------------------------|---|---------|
| Major Area | | |
| PY.100.100 | Major Lesson 1 HR (Four (4) Semesters Required) | 16 |
| PY.350.845 & PY.350.846 | Computer Music Seminar (GR) and Computer Music Seminar/Rep (Departmental Seminar) | 4 |
| PY.xxx.xxx | Capstone Project | 2 |
| The Breakthrough Curriculum | | |
| PY.123.611 | Building a Brand and Portfolio | 2 |
| PY.123.612 | Pitching Your Creative Idea | 2 |
| Supportive Courses in Music | | |
| PY.610.651 | Music Bibliography | 2 |
| PY.350.840 | History of Electroacoustic Music | 3 |
| PY.610.6xx | Musicology Seminar | 3 |
| PY.710.6xx | Music Theory Seminars | 6 |
| PY.350.837 & PY.350.838 | Digital Music Programming 1 and Digital Mus Programming | 4 |
| PY.350.835 | Studio Techniques | 3 |

| | | |
|---------------|-------------------------|----|
| PY.350.867 | Synthesis Theory I | 6 |
| & PY.350.868 | and Synthesis Theory II | |
| Total Credits | | 53 |

Variations

Each degree specifies a capstone project

| Code | Title | Credits |
|---|-----------------------------|---------|
| CM Composition (53 credits) | | |
| PY.350.693 | Portfolio | 2 |
| CM Performance/Production (53 credits) | | |
| PY.350.701 | Computer Music Recital (UG) | 2 |
| CM Research (53 credits) | | |
| PY.350.691 | Master's Thesis | 2 |

| Course | Title | Credits |
|-----------------------|--------------------------------|---------|
| First Year | | |
| First Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.350.845 | Computer Music Seminar (GR) | 1 |
| PY.123.611 | Building a Brand and Portfolio | 2 |
| PY.610.651 | Music Bibliography | 2 |
| PY.350.837 | Digital Music Programming 1 | 2 |
| PY.350.835 | Studio Techniques | 3 |
| Credits | | 14 |

Second Semester

| | | |
|------------|----------------------------------|----|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.350.846 | Computer Music Seminar/Rep | 1 |
| PY.123.612 | Pitching Your Creative Idea | 2 |
| PY.350.840 | History of Electroacoustic Music | 3 |
| PY.710.6xx | Music Theory Seminars | 3 |
| PY.350.838 | Digital Mus Programming | 2 |
| Credits | | 15 |

Second Year**First Semester**

| | | |
|------------|-----------------------------|----|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.350.845 | Computer Music Seminar (GR) | 1 |
| PY.710.6xx | Music Theory Seminars | 3 |
| PY.350.867 | Synthesis Theory I | 3 |
| Credits | | 11 |

Second Semester

| | | |
|---------------|----------------------------|----|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.350.846 | Computer Music Seminar/Rep | 1 |
| PY.xxx.xxx | Capstone Project | 2 |
| PY.610.6xx | Musicology Seminars | 3 |
| PY.350.868 | Synthesis Theory II | 3 |
| Credits | | 13 |
| Total Credits | | 53 |

Guitar, Master of Music

Program Requirements

| Code | Title | Credits |
|------------------------------------|---|---------|
| Major Area | | |
| PY.100.100 | Major Lesson 1 HR (Four (4) Semesters Required) | 16 |
| PY.470.721 | Guitar Recital (GR 1) | 2 |
| PY.950.531 & PY.950.532 | Chamber Ensemble and Chamber Ensemble | 2 |
| PY.950.841 & PY.950.842 | Guitar Ensemble and Guitar Ensemble | 2 |
| PY.470.845 & PY.470.846 | Guitar Seminar (GR) and Guitar Seminar (Gr) (Required Each Semester) | 4 |
| The Breakthrough Curriculum | | |
| PY.123.611 | Building a Brand and Portfolio | 2 |
| PY.123.612 | Pitching Your Creative Idea | 2 |
| Supportive Courses in Music | | |
| PY.610.651 | Music Bibliography | 2 |
| PY.610.6xx | Musicology Seminars | 6 |
| PY.710.6xx | Music Theory Seminars | 6 |
| PY.470.631 & PY.470.632 | Guitar Literature (GR) and Guitar Literature (GR) | 4 |
| PY.380.433 & PY.380.434 | Lute Lit/Notation and Lute Lit/Notation | 4 |
| PY.470.637 & PY.470.638 | Guitar Pedagogy and Guitar Pedagogy | 4 |
| Total Credits | | 56 |

Variation

| Code | Title | Credits |
|--|--|---------|
| Peabody B.M. Guitar Alumni (56 credits) | | |
| PY.xxx.xxx | Electives | 6 |
| Minus: | | |
| PY.470.637 & PY.470.638 | Guitar Pedagogy and Guitar Pedagogy (- 4 credits) | |
| PY.950.841 & PY.950.842 | Guitar Ensemble and Guitar Ensemble (- 2 credits) | |

| Course | Title | Credits |
|------------------------|--------------------------------|---------|
| First Year | | |
| First Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.950.841 | Guitar Ensemble | 1 |
| PY.470.845 | Guitar Seminar (GR) | 1 |
| PY.123.611 | Building a Brand and Portfolio | 2 |
| PY.610.651 | Music Bibliography | 2 |
| PY.710.6xx | Music Theory Seminars | 3 |
| PY.470.631 | Guitar Literature (GR) | 2 |
| PY.470.637 | Guitar Pedagogy | 2 |
| Credits | | 17 |
| Second Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.950.842 | Guitar Ensemble | 1 |

| | | |
|------------|-----------------------------|----|
| PY.470.846 | Guitar Seminar (Gr) | 1 |
| PY.123.612 | Pitching Your Creative Idea | 2 |
| PY.610.6xx | Musicology Seminars | 3 |
| PY.470.632 | Guitar Literature (GR) | 2 |
| PY.470.638 | Guitar Pedagogy | 2 |
| Credits | | 15 |

Second Year

First Semester

| | | |
|------------|-----------------------|----|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.950.531 | Chamber Ensemble | 1 |
| PY.470.845 | Guitar Seminar (GR) | 1 |
| PY.710.6xx | Music Theory Seminars | 3 |
| PY.380.433 | Lute Lit/Notation | 2 |
| Credits | | 11 |

Second Semester

| | | |
|---------------|-----------------------|----|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.470.721 | Guitar Recital (GR 1) | 2 |
| PY.950.532 | Chamber Ensemble | 1 |
| PY.470.846 | Guitar Seminar (Gr) | 1 |
| PY.610.6xx | Musicology Seminars | 3 |
| PY.380.434 | Lute Lit/Notation | 2 |
| Credits | | 13 |
| Total Credits | | 56 |

Harpsichord, Master of Music

Program Requirements

| Code | Title | Credits |
|------------------------------------|---|---------|
| Major Area | | |
| PY.100.100 | Major Lesson 1 HR (Four (4) Semesters Required) | 16 |
| PY.380.721 | Historical Performance Recital (GR 1) | 2 |
| PY.910.827 & PY.910.828 | Baltimore Baroque Band and Baltimore Baroque Band (Four (4) Semesters Required) | 8 |
| PY.950.827 & PY.950.828 | Baroque Ensemble and Baroque Ensemble | 2 |
| The Breakthrough Curriculum | | |
| PY.123.611 | Building a Brand and Portfolio | 2 |
| PY.123.612 | Pitching Your Creative Idea | 2 |
| Supportive Courses in Music | | |
| PY.610.651 | Music Bibliography | 2 |
| PY.610.634 | Baroque Performance Practice | 3 |
| PY.610.6xx | Musicology Seminar | 3 |
| PY.710.6xx | Music Theory Seminars | 6 |
| PY.380.315 & PY.380.445 | Continuo I: Figured Bass and Continuo 2: Advanced Continuo | 4 |
| PY.380.421 & PY.380.422 | Course PY.380.421 Not Found and Course PY.380.422 Not Found | 2 |
| PY.380.491 | Harpsichord Tuning and Maintenance | 1 |
| PY.380.441 & PY.380.442 | Baroque Ornamentation 1 and Baroque Ornamentation 2 | 4 |
| Electives | | |

| PY.xxx.xxx | Electives | 3 |
|------------------------|---------------------------------------|---------|
| Total Credits | | 60 |
| Course | Title | Credits |
| First Year | | |
| First Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.910.827 | Baltimore Baroque Band | 2 |
| PY.123.611 | Building a Brand and Portfolio | 2 |
| PY.610.651 | Music Bibliography | 2 |
| PY.710.6xx | Music Theory Seminars | 3 |
| PY.380.315 | Continuo I: Figured Bass | 2 |
| PY.380.421 | Course PY.380.421 Not Found | 1 |
| Credits | | 16 |
| Second Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.910.828 | Baltimore Baroque Band | 2 |
| PY.123.612 | Pitching Your Creative Idea | 2 |
| PY.610.634 | Baroque Performance Practice | 3 |
| PY.380.445 | Continuo 2: Advanced Continuo | 2 |
| PY.380.422 | Course PY.380.422 Not Found | 1 |
| PY.xxx.xxx | Electives | 3 |
| Credits | | 17 |
| Second Year | | |
| First Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.910.827 | Baltimore Baroque Band | 2 |
| PY.950.827 | Baroque Ensemble | 1 |
| PY.610.6xx | Musicology Seminar | 3 |
| PY.380.491 | Harpsichord Tuning and Maintenance | 1 |
| PY.380.441 | Baroque Ornamentation 1 | 2 |
| Credits | | 13 |
| Second Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.910.828 | Baltimore Baroque Band | 2 |
| PY.380.721 | Historical Performance Recital (GR 1) | 2 |
| PY.950.828 | Baroque Ensemble | 1 |
| PY.710.6xx | Music Theory Seminars | 3 |
| PY.380.442 | Baroque Ornamentation 2 | 2 |
| Credits | | 14 |
| Total Credits | | 60 |

Historical Performance Instruments, Master of Music

Program Requirements

| Code | Title | Credits |
|------------------------------------|---|---------|
| Major Area | | |
| PY.100.100 | Major Lesson 1 HR (Four (4) Semesters Required) | 16 |
| PY.380.721 | Historical Performance Recital (GR 1) | 2 |
| The Breakthrough Curriculum | | |
| PY.123.611 | Building a Brand and Portfolio | 2 |

| PY.123.612 | Pitching Your Creative Idea | 2 |
|------------------------------------|---------------------------------------|---------|
| Supportive Courses in Music | | |
| PY.610.651 | Music Bibliography | 2 |
| PY.610.634 | Baroque Performance Practice | 3 |
| PY.610.6xx | Musicology Seminar | 3 |
| PY.710.6xx | Music Theory Seminars | 6 |
| Total Credits | | 36 |
| Course | Title | Credits |
| First Year | | |
| First Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.123.611 | Building a Brand and Portfolio | 2 |
| PY.610.651 | Music Bibliography | 2 |
| PY.710.6xx | Music Theory Seminars | 3 |
| Credits | | 11 |
| Second Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.123.612 | Pitching Your Creative Idea | 2 |
| PY.610.634 | Baroque Performance Practice | 3 |
| Credits | | 9 |
| Second Year | | |
| First Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.610.6xx | Musicology Seminar | 3 |
| Credits | | 7 |
| Second Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.380.721 | Historical Performance Recital (GR 1) | 2 |
| PY.710.6xx | Music Theory Seminars | 3 |
| Credits | | 9 |
| Total Credits | | 36 |

Baroque Oboe

| Code | Title | Credits |
|-----------------------------------|--|---------|
| Major Area and Supportive Courses | | 36 |
| PY.050.100 | Major Lesson 1/2 Hour | 2 |
| PY.380.441 & PY.380.442 | Baroque Ornamentation 1 and Baroque Ornamentation 2 | 4 |
| PY.380.447 & PY.380.448 | Course PY.380.447 Not Found and Course PY.380.448 Not Found | 2 |
| PY.910.827 & PY.910.828 | Baltimore Baroque Band and Baltimore Baroque Band | 4 |
| PY.950.827 & PY.950.828 | Baroque Ensemble and Baroque Ensemble | 2 |
| PY.950.831 & PY.950.832 | Chamber Ensemble and Chamber Ensemble (Recorder) | 2 |
| Total Credits | | 52 |

| Course | Title | Credits |
|-----------------------|-------------------|---------|
| First Year | | |
| First Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |

| | | |
|------------|--------------------------------|---|
| PY.123.611 | Building a Brand and Portfolio | 2 |
| PY.610.651 | Music Bibliography | 2 |
| PY.710.6xx | Music Theory Seminar | 3 |
| PY.380.441 | Baroque Ornamentation 1 | 2 |
| PY.380.447 | Course PY.380.447 Not Found | 1 |
| PY.950.827 | Baroque Ensemble | 1 |

| | |
|---------|----|
| Credits | 15 |
|---------|----|

Second Semester

| | | |
|------------|------------------------------|---|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.123.612 | Pitching Your Creative Idea | 2 |
| PY.610.634 | Baroque Performance Practice | 3 |
| PY.050.100 | Major Lesson 1/2 Hour | 2 |
| PY.380.442 | Baroque Ornamentation 2 | 2 |
| PY.380.448 | Course PY.380.448 Not Found | 1 |
| PY.950.828 | Baroque Ensemble | 1 |

| | |
|---------|----|
| Credits | 15 |
|---------|----|

Second Year**First Semester**

| | | |
|------------|-----------------------------|---|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.610.6xx | Musicology Seminar | 3 |
| PY.910.827 | Baltimore Baroque Band | 2 |
| PY.950.831 | Chamber Ensemble (Recorder) | 1 |

| | |
|---------|----|
| Credits | 10 |
|---------|----|

Second Semester

| | | |
|------------|---------------------------------------|---|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.380.721 | Historical Performance Recital (GR 1) | 2 |
| PY.710.6xx | Music Theory Seminars | 3 |
| PY.910.828 | Baltimore Baroque Band | 2 |
| PY.950.832 | Chamber Ensemble (Recorder) | 1 |

| | |
|---------|----|
| Credits | 12 |
|---------|----|

| | |
|---------------|----|
| Total Credits | 52 |
|---------------|----|

Recorder

| Code | Title | Credits |
|-----------------------------------|--|---------|
| Major Area and Supportive Courses | | 36 |
| PY.380.4xx-4xx | Baroque Flute or Oboe Class | 2 |
| PY.380.441 & PY.380.442 | Baroque Ornamentation 1 and Baroque Ornamentation 2 | 4 |
| PY.380.447 & PY.380.448 | Course PY.380.447 Not Found and Course PY.380.448 Not Found | 2 |
| PY.910.827 & PY.910.828 | Baltimore Baroque Band and Baltimore Baroque Band | 4 |
| PY.910.829 & PY.910.830 | Renaissance Ensemble and Renaissance Ensemble | 4 |
| PY.950.831 & PY.950.832 | Chamber Ensemble and Chamber Ensemble | 2 |
| Total Credits | | 54 |

| Course | Title | Credits |
|-----------------------|--------------------------------|---------|
| First Year | | |
| First Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.123.611 | Building a Brand and Portfolio | 2 |

| | | |
|------------|-----------------------------|---|
| PY.610.651 | Music Bibliography | 2 |
| PY.710.6xx | Music Theory Seminars | 3 |
| PY.380.441 | Baroque Ornamentation 1 | 2 |
| PY.380.447 | Course PY.380.447 Not Found | 1 |
| PY.910.829 | Renaissance Ensemble | 2 |

| | |
|---------|----|
| Credits | 16 |
|---------|----|

Second Semester

| | | |
|------------|------------------------------|---|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.123.612 | Pitching Your Creative Idea | 2 |
| PY.610.634 | Baroque Performance Practice | 3 |
| PY.380.442 | Baroque Ornamentation 2 | 2 |
| PY.380.448 | Course PY.380.448 Not Found | 1 |
| PY.910.830 | Renaissance Ensemble | 2 |

| | |
|---------|----|
| Credits | 14 |
|---------|----|

Second Year**First Semester**

| | | |
|----------------|-----------------------------|---|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.610.6xx | Musicology Seminar | 3 |
| PY.380.4xx-4xx | Baroque Flute or Oboe Class | 1 |
| PY.910.827 | Baltimore Baroque Band | 2 |
| PY.950.831 | Chamber Ensemble (Recorder) | 1 |

| | |
|---------|----|
| Credits | 11 |
|---------|----|

Second Semester

| | | |
|----------------|---------------------------------------|---|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.380.721 | Historical Performance Recital (GR 1) | 2 |
| PY.710.6xx | Music Theory Seminars | 3 |
| PY.380.4xx-4xx | Baroque Flute or Oboe Class | 1 |
| PY.910.828 | Baltimore Baroque Band | 2 |
| PY.950.832 | Chamber Ensemble (Recorder) | 1 |

| | |
|---------|----|
| Credits | 13 |
|---------|----|

| | |
|---------------|----|
| Total Credits | 54 |
|---------------|----|

Traverso

| Code | Title | Credits |
|-----------------------------------|--|---------|
| Major Area and Supportive Courses | | 36 |
| PY.050.100 | Major Lesson 1/2 Hour | 2 |
| PY.380.441 & PY.380.442 | Baroque Ornamentation 1 and Baroque Ornamentation 2 | 4 |
| PY.380.447 & PY.380.448 | Course PY.380.447 Not Found and Course PY.380.448 Not Found | 2 |
| PY.910.827 & PY.910.828 | Baltimore Baroque Band and Baltimore Baroque Band | 4 |
| PY.950.827 & PY.950.828 | Baroque Ensemble and Baroque Ensemble | 2 |
| Total Credits | | 50 |

| Course | Title | Credits |
|-----------------------|--------------------------------|---------|
| First Year | | |
| First Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.123.611 | Building a Brand and Portfolio | 2 |
| PY.610.651 | Music Bibliography | 2 |
| PY.710.6xx | Music Theory Seminars | 3 |

| | | |
|------------|-----------------------------|----|
| PY.380.441 | Baroque Ornamentation 1 | 2 |
| PY.380.447 | Course PY.380.447 Not Found | 1 |
| PY.950.827 | Baroque Ensemble | 1 |
| Credits | | 15 |

Second Semester

| | | |
|------------|------------------------------|---|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.123.612 | Pitching Your Creative Idea | 2 |
| PY.610.634 | Baroque Performance Practice | 3 |
| PY.050.100 | Major Lesson 1/2 Hour | 2 |
| PY.380.442 | Baroque Ornamentation 2 | 2 |
| PY.380.448 | Course PY.380.448 Not Found | 1 |
| PY.950.828 | Baroque Ensemble | 1 |

Credits 15

Second Year**First Semester**

| | | |
|------------|------------------------|---|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.610.6xx | Musicology Seminar | 3 |
| PY.910.827 | Baltimore Baroque Band | 2 |

Credits 9

Second Semester

| | | |
|------------|---------------------------------------|---|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.380.721 | Historical Performance Recital (GR 1) | 2 |
| PY.710.6xx | Music Theory Seminars | 3 |
| PY.910.828 | Baltimore Baroque Band | 2 |

Credits 11

Total Credits 50

Renaissance Lute

| Code | Title | Credits |
|-----------------------------------|---|---------|
| Major Area and Supportive Courses | | 36 |
| PY.050.100 | Major Lesson 1/2 Hour | 2 |
| PY.380.433 & PY.380.434 | Lute Lit/Notation and Lute Lit/Notation | 4 |
| PY.910.829 & PY.910.830 | Renaissance Ensemble and Renaissance Ensemble (Four (4) Semesters Required) | 8 |
| PY.950.853 & PY.950.854 | Ren. Chamber Ensemble and Ren. Chamber Ensemble | 2 |
| Total Credits | | 52 |

| Course | Title | Credits |
|-----------------------|--------------------------------|---------|
| First Year | | |
| First Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.123.611 | Building a Brand and Portfolio | 2 |
| PY.610.651 | Music Bibliography | 2 |
| PY.710.6xx | Music Theory Seminar | 3 |
| PY.910.829 | Renaissance Ensemble | 2 |
| PY.950.853 | Ren. Chamber Ensemble | 1 |
| Credits | | 14 |

Second Semester

| | | |
|------------|-----------------------------|---|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.123.612 | Pitching Your Creative Idea | 2 |

| | | |
|------------|------------------------------|---|
| PY.610.634 | Baroque Performance Practice | 3 |
| PY.050.100 | Major Lesson 1/2 Hour | 2 |
| PY.910.829 | Renaissance Ensemble | 2 |
| PY.950.853 | Ren. Chamber Ensemble | 1 |

Credits 14

Second Year**First Semester**

| | | |
|------------|----------------------|---|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.610.6xx | Musicology Seminar | 3 |
| PY.380.433 | Lute Lit/Notation | 2 |
| PY.910.829 | Renaissance Ensemble | 2 |

Credits 11

Second Semester

| | | |
|------------|---------------------------------------|---|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.380.721 | Historical Performance Recital (GR 1) | 2 |
| PY.710.6xx | Music Theory Seminars | 3 |
| PY.380.434 | Lute Lit/Notation | 2 |
| PY.910.830 | Renaissance Ensemble | 2 |

Credits 13

Total Credits 52

Baroque Lute / Theorbo

| Code | Title | Credits |
|-----------------------------------|---|---------|
| Major Area and Supportive Courses | | 36 |
| PY.050.100 | Major Lesson 1/2 Hour (Renaissance Lute Minor) | 2 |
| PY.380.315 & PY.380.445 | Continuo I: Figured Bass and Continuo 2: Advanced Continuo | 4 |
| PY.380.433 & PY.380.434 | Lute Lit/Notation and Lute Lit/Notation | 4 |
| PY.380.441 & PY.380.442 | Baroque Ornamentation 1 and Baroque Ornamentation 2 | 4 |
| PY.910.827 & PY.910.828 | Baltimore Baroque Band and Baltimore Baroque Band | 4 |
| PY.950.827 & PY.950.828 | Baroque Ensemble and Baroque Ensemble (Four (4) Semesters Required) | 4 |
| Total Credits | | 58 |

| Course | Title | Credits |
|-----------------------|--------------------------------|---------|
| First Year | | |
| First Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.123.611 | Building a Brand and Portfolio | 2 |
| PY.610.651 | Music Bibliography | 2 |
| PY.710.6xx | Music Theory Seminars | 3 |
| PY.380.315 | Continuo I: Figured Bass | 2 |
| PY.380.441 | Baroque Ornamentation 1 | 2 |
| PY.950.827 | Baroque Ensemble | 1 |
| Credits | | 16 |

Second Semester

| | | |
|------------|------------------------------|---|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.123.612 | Pitching Your Creative Idea | 2 |
| PY.610.634 | Baroque Performance Practice | 3 |

| | | |
|------------|--|----|
| PY.050.100 | Major Lesson 1/2 Hour (Renaissance Lute Minor) | 2 |
| PY.380.445 | Continuo 2: Advanced Continuo | 2 |
| PY.380.442 | Baroque Ornamentation 2 | 2 |
| PY.950.828 | Baroque Ensemble | 1 |
| | Credits | 16 |

Second Year**First Semester**

| | | |
|------------|------------------------|----|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.610.6xx | Musicology Seminar | 3 |
| PY.380.433 | Lute Lit/Notation | 2 |
| PY.910.827 | Baltimore Baroque Band | 2 |
| PY.950.827 | Baroque Ensemble | 1 |
| | Credits | 12 |

Second Semester

| | | |
|------------|---------------------------------------|----|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.380.721 | Historical Performance Recital (GR 1) | 2 |
| PY.710.6xx | Music Theory Seminars | 3 |
| PY.380.434 | Lute Lit/Notation | 2 |
| PY.910.828 | Baltimore Baroque Band | 2 |
| PY.950.828 | Baroque Ensemble | 1 |
| | Credits | 14 |
| | Total Credits | 58 |

Baroque Violin

| Code | Title | Credits |
|-------------------------|---|---------|
| | Major Area and Supportive Courses | 36 |
| PY.050.100 | Major Lesson 1/2 Hour (Baroque Viola Minor Lessons) | 2 |
| PY.380.xxx | Literature Electives | 2 |
| PY.380.441 & PY.380.442 | Baroque Ornamentation 1 and Baroque Ornamentation 2 | 4 |
| PY.910.827 & PY.910.828 | Baltimore Baroque Band and Baltimore Baroque Band | 4 |
| PY.950.827 & PY.950.828 | Baroque Ensemble and Baroque Ensemble | 2 |
| | Total Credits | 50 |

| Course | Title | Credits |
|------------|--------------------------------|---------|
| | First Year | |
| | First Semester | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.123.611 | Building a Brand and Portfolio | 2 |
| PY.610.651 | Music Bibliography | 2 |
| PY.710.6xx | Music Theory Seminar | 3 |
| PY.380.xxx | Literature Electives | 1 |
| PY.380.441 | Baroque Ornamentation 1 | 2 |
| PY.950.827 | Baroque Ensemble | 1 |
| | Credits | 15 |

Second Semester

| | | |
|------------|------------------------------|---|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.123.612 | Pitching Your Creative Idea | 2 |
| PY.610.634 | Baroque Performance Practice | 3 |

| | | |
|------------|---|----|
| PY.050.100 | Major Lesson 1/2 Hour (Baroque Viola Minor Lessons) | 2 |
| PY.380.xxx | Literature Electives | 1 |
| PY.380.442 | Baroque Ornamentation 2 | 2 |
| PY.950.828 | Baroque Ensemble | 1 |
| | Credits | 15 |

Second Year**First Semester**

| | | |
|------------|------------------------|---|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.610.6xx | Musicology Seminar | 3 |
| PY.910.827 | Baltimore Baroque Band | 2 |
| | Credits | 9 |

Second Semester

| | | |
|------------|---------------------------------------|----|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.380.721 | Historical Performance Recital (GR 1) | 2 |
| PY.710.6xx | Music Theory Seminars | 3 |
| PY.910.828 | Baltimore Baroque Band | 2 |
| | Credits | 11 |
| | Total Credits | 50 |

Baroque Violoncello

| Code | Title | Credits |
|-------------------------|--|---------|
| | Major Area and Supportive Courses | 36 |
| PY.050.100 | Major Lesson 1/2 Hour (Viola da Gamba Minor Lessons) | 2 |
| PY.380.xxx | Literature Electives | 2 |
| PY.380.441 & PY.380.442 | Baroque Ornamentation 1 and Baroque Ornamentation 2 | 4 |
| PY.910.827 & PY.910.828 | Baltimore Baroque Band and Baltimore Baroque Band | 4 |
| PY.950.827 & PY.950.828 | Baroque Ensemble and Baroque Ensemble | 2 |
| PY.950.831 & PY.950.832 | Chamber Ensemble and Chamber Ensemble (Viola da Gamba) | 2 |
| | Total Credits | 52 |

| Course | Title | Credits |
|------------|--------------------------------|---------|
| | First Year | |
| | First Semester | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.123.611 | Building a Brand and Portfolio | 2 |
| PY.610.651 | Music Bibliography | 2 |
| PY.710.6xx | Music Theory Seminars | 3 |
| PY.380.xxx | Literature Electives | 1 |
| PY.380.441 | Baroque Ornamentation 1 | 2 |
| PY.950.827 | Baroque Ensemble | 1 |
| | Credits | 15 |

Second Semester

| | | |
|------------|--|---|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.123.612 | Pitching Your Creative Idea | 2 |
| PY.610.634 | Baroque Performance Practice | 3 |
| PY.050.100 | Major Lesson 1/2 Hour (Viola da Gamba Minor Lessons) | 2 |

| | | |
|------------------------|---------------------------------------|----|
| PY.380.xxx | Literature Electives | 1 |
| PY.380.442 | Baroque Ornamentation 2 | 2 |
| PY.950.828 | Baroque Ensemble | 1 |
| | Credits | 15 |
| Second Year | | |
| First Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.610.6xx | Musicology Seminar | 3 |
| PY.910.827 | Baltimore Baroque Band | 2 |
| PY.950.831 | Chamber Ensemble (Viola da Gamba) | 1 |
| | Credits | 10 |
| Second Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.380.721 | Historical Performance Recital (GR 1) | 2 |
| PY.710.6xx | Music Theory Seminar | 3 |
| PY.910.828 | Baltimore Baroque Band | 2 |
| PY.950.832 | Chamber Ensemble (Viola da Gamba) | 1 |
| | Credits | 12 |
| | Total Credits | 52 |

Viola da Gamba

| Code | Title | Credits |
|-----------------------------------|---|---------|
| Major Area and Supportive Courses | | 36 |
| PY.050.100 | Major Lesson 1/2 Hour | 2 |
| PY.380.xxx | Literature Electives | 2 |
| PY.380.441 & PY.380.442 | Baroque Ornamentation 1 and Baroque Ornamentation 2 | 4 |
| PY.910.827 & PY.910.828 | Baltimore Baroque Band and Baltimore Baroque Band | 4 |
| PY.950.827 & PY.950.828 | Baroque Ensemble and Baroque Ensemble | 2 |
| PY.950.831 & PY.950.832 | Chamber Ensemble and Chamber Ensemble (Viola da Gamba) | 2 |
| PY.910.829 & PY.910.830 | Renaissance Ensemble and Renaissance Ensemble | 4 |
| Total Credits | | 56 |

| Course | Title | Credits |
|------------------------|--------------------------------|---------|
| First Year | | |
| First Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.123.611 | Building a Brand and Portfolio | 2 |
| PY.610.651 | Music Bibliography | 2 |
| PY.710.6xx | Music Theory Seminars | 3 |
| PY.380.xxx | Literature Electives | 1 |
| PY.380.441 | Baroque Ornamentation 1 | 2 |
| PY.950.827 | Baroque Ensemble | 1 |
| PY.910.829 | Renaissance Ensemble | 2 |
| | Credits | 17 |
| Second Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.123.612 | Pitching Your Creative Idea | 2 |
| PY.610.634 | Baroque Performance Practice | 3 |

| | | |
|------------------------|---------------------------------------|----|
| PY.050.100 | Major Lesson 1/2 Hour | 2 |
| PY.380.xxx | Literature Electives | 1 |
| PY.380.442 | Baroque Ornamentation 2 | 2 |
| PY.950.828 | Baroque Ensemble | 1 |
| PY.910.830 | Renaissance Ensemble | 2 |
| | Credits | 17 |
| Second Year | | |
| First Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.610.6xx | Musicology Seminars | 3 |
| PY.910.827 | Baltimore Baroque Band | 2 |
| PY.950.831 | Chamber Ensemble (Viola da Gamba) | 1 |
| | Credits | 10 |
| Second Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.380.721 | Historical Performance Recital (GR 1) | 2 |
| PY.710.6xx | Music Theory Seminars | 3 |
| PY.910.828 | Baltimore Baroque Band | 2 |
| PY.950.832 | Chamber Ensemble (Viola da Gamba) | 1 |
| | Credits | 12 |
| | Total Credits | 56 |

Historical Performance Voice, Master of Music

Program Requirements

| Code | Title | Credits |
|------------------------------------|---|---------|
| Major Area | | |
| PY.100.100 | Major Lesson 1 HR (Four (4) Semesters Required) | 16 |
| PY.186.611 & PY.186.612 | Vocal Coaching and Vocal Coaching | 2 |
| | Language and Diction Proficiency ¹ | 0 |
| PY.950.527 & PY.950.528 | Baroque Ensemble and Baroque Ensemble | 2 |
| PY.910.529 & PY.910.530 | Renaissance Ensemble and Renaissance Ensemble (Four (4) Semesters Required) | 8 |
| PY.380.721 | Historical Performance Recital (GR 1) | 2 |
| Breakthrough Curriculum | | |
| PY.123.611 | Building a Brand and Portfolio | 2 |
| PY.123.612 | Pitching Your Creative Idea | 2 |
| Supportive Courses in Music | | |
| PY.610.651 | Music Bibliography | 2 |
| PY.610.634 | Baroque Performance Practice | 3 |
| PY.610.6xx | Musicology Seminar | 3 |
| PY.710.6xx | Music Theory Seminars | 6 |
| PY.380.543 & PY.380.544 | Early Vocal Literature: Baroque and Course PY.380.544 Not Found | 4 |
| Total Credits | | 52 |

| Course | Title | Credits |
|------------------------|---------------------------------------|---------|
| First Year | | |
| First Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.950.527 | Baroque Ensemble | 1 |
| PY.123.611 | Building a Brand and Portfolio | 2 |
| PY.910.529 | Renaissance Ensemble | 2 |
| PY.610.651 | Music Bibliography | 2 |
| PY.710.6xx | Music Theory Seminars | 3 |
| PY.380.543 | Early Vocal Literature: Baroque | 2 |
| | Credits | 16 |
| Second Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.950.528 | Baroque Ensemble | 1 |
| PY.910.530 | Renaissance Ensemble | 2 |
| PY.123.612 | Pitching Your Creative Idea | 2 |
| PY.610.634 | Baroque Performance Practice | 3 |
| PY.380.544 | Course PY.380.544 Not Found | 2 |
| | Credits | 14 |
| Second Year | | |
| First Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.186.611 | Vocal Coaching | 1 |
| PY.910.529 | Renaissance Ensemble | 2 |
| PY.710.6xx | Music Theory Seminars | 3 |
| | Credits | 10 |
| Second Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.186.612 | Vocal Coaching | 1 |
| PY.910.530 | Renaissance Ensemble | 2 |
| PY.380.721 | Historical Performance Recital (GR 1) | 2 |
| PY.610.6xx | Musicology Seminar | 3 |
| | Credits | 12 |
| | Total Credits | 52 |

¹ 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.

Conducting: Orchestral, Master of Music

Program Requirements

| Code | Title | Credits |
|------------------------------------|---|---------|
| Major Area | | |
| PY.330.845 & PY.330.846 | Conducting Seminar and Conducting Seminar (Four (4) Semesters Required) | 16 |
| PY.330.721 | Conducting Recital (GR 1) | 2 |
| The Breakthrough Curriculum | | |

| | | |
|------------------------------------|--------------------------------|----|
| PY.123.611 | Building a Brand and Portfolio | 2 |
| PY.123.612 | Pitching Your Creative Idea | 2 |
| Supportive Courses in Music | | |
| PY.610.651 | Music Bibliography | 2 |
| PY.610.6xx | Musicology Seminars | 6 |
| PY.710.6xx | Music Theory Seminars | 6 |
| Electives | | |
| PY.xxx.xxx | Electives | 3 |
| Total Credits | | 39 |

| Course | Title | Credits |
|-----------------------|--------------------------------|---------|
| First Year | | |
| First Semester | | |
| PY.330.845 | Conducting Seminar | 4 |
| PY.123.611 | Building a Brand and Portfolio | 2 |
| PY.610.651 | Music Bibliography | 2 |
| PY.710.6xx | Music Theory Seminars | 3 |
| | Credits | 11 |

| | | |
|------------------------|-----------------------------|---|
| Second Semester | | |
| PY.330.846 | Conducting Seminar | 4 |
| PY.123.612 | Pitching Your Creative Idea | 2 |
| PY.610.6xx | Musicology Seminars | 3 |
| | Credits | 9 |

| | | |
|-----------------------|-----------------------|----|
| Second Year | | |
| First Semester | | |
| PY.330.845 | Conducting Seminar | 4 |
| PY.710.6xxx | Music Theory Seminars | 3 |
| PY.xxx.xxx | Electives | 3 |
| | Credits | 10 |

| | | |
|------------------------|---------------------------|----|
| Second Semester | | |
| PY.330.846 | Conducting Seminar | 4 |
| PY.330.721 | Conducting Recital (GR 1) | 2 |
| PY.610.6xx | Musicology Seminars | 3 |
| | Credits | 9 |
| Total Credits | | 39 |

Orchestral Instruments, Master of Music

Program Requirements

| Code | Title | Credits |
|------------------------------------|---|---------|
| Major Area | | |
| PY.100.100 | Major Lesson 1 HR (Four (4) Semesters Required) | 16 |
| PY.xxx.721 | Recital | 2 |
| PY.910.xxx | Large Ensemble | 8 |
| PY.950.831 | Chamber Ensemble | 1 |
| | or PY.950.832 Chamber Ensemble | |
| Professional Studies | | |
| PY.123.611 | Building a Brand and Portfolio | 2 |
| PY.123.612 | Pitching Your Creative Idea | 2 |
| Supportive Courses in Music | | |
| PY.610.651 | Music Bibliography | 2 |

| | | |
|------------------|-----------------------|----|
| PY.610.6xx | Musicology Seminars | 6 |
| PY.710.6xx | Music Theory Seminars | 6 |
| Electives | | |
| PY.xxx.xxx | Electives | 3 |
| Total Credits | | 48 |

| Course | Title | Credits |
|------------------------|--------------------------------|---------|
| First Year | | |
| First Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.910.xxx | Large Ensemble | 2 |
| PY.123.611 | Building a Brand and Portfolio | 2 |
| PY.610.651 | Music Bibliography | 2 |
| PY.710.6xx | Music Theory Seminars | 3 |
| Credits | | 13 |
| Second Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.910.xxx | Large Ensemble | 2 |
| PY.950.831 | Chamber Ensemble | 1 |
| or PY.950.832 | or Chamber Ensemble | |
| PY.123.612 | Pitching Your Creative Idea | 2 |
| PY.610.6xx | Musicology Seminars | 3 |
| PY.xxx.xxx | Electives | 3 |
| Credits | | 15 |
| Second Year | | |
| First Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.910.6xx | Large Ensemble | 2 |
| PY.710.6xx | Music Theory Seminars | 3 |
| Credits | | 9 |
| Second Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.xxx.721 | Recital | 2 |
| PY.910.xxx | Large Ensemble | 2 |
| PY.610.6xx | Musicology Seminars | 3 |
| Credits | | 11 |
| Total Credits | | 48 |

Variations

Violin, Viola and Cello
49 credits

| Code | Title | Credits |
|------------|------------------|---------|
| PY.950.832 | Chamber Ensemble | 1 |

Flute
48 credits

| Code | Title | Credits |
|---------------|----------------------------|---------|
| PY.430.463 | Piccolo Class ¹ | 1 |
| or PY.430.464 | Piccolo Class | |

¹ Taken as a required elective

Organ, Master of Music
Program Requirements

| Code | Title | Credits |
|------------------------------------|---|---------|
| Major Area | | |
| PY.100.100 | Major Lesson 1 HR (Four (4) Semesters Required) | 16 |
| PY.460.721 | Organ Recital (GR 1) | 2 |
| PY.950.831 | Chamber Ensemble | 2 |
| & PY.950.832 | and Chamber Ensemble | |
| The Breakthrough Curriculum | | |
| PY.123.611 | Building a Brand and Portfolio | 2 |
| PY.123.612 | Pitching Your Creative Idea | 2 |
| Supportive Courses in Music | | |
| PY.610.651 | Music Bibliography | 2 |
| PY.610.6xx | Musicology Seminars | 6 |
| PY.710.6xx | Music Theory Seminars | 6 |
| Electives | | |
| PY.xxx.xxx | Electives | 3 |
| Total Credits | | 41 |

The following courses are recommended and may be required by the department:

| Code | Title | Credits |
|--------------|---|---------|
| PY.460.425 | Resources for Contemporary Church Musicians | 6 |
| & PY.460.426 | and Resources for Contemporary Church Musicians | |
| PY.460.423 | Organ Literature | 6 |
| & PY.460.424 | and Organ Literature | |

| Course | Title | Credits |
|------------------------|--------------------------------|---------|
| First Year | | |
| First Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.123.611 | Building a Brand and Portfolio | 2 |
| PY.610.651 | Music Bibliography | 2 |
| PY.710.6xx | Music Theory Seminars | 3 |
| Credits | | 11 |
| Second Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.950.831 | Chamber Ensemble | 1 |
| PY.123.612 | Pitching Your Creative Idea | 2 |
| PY.610.6xx | Musicology Seminars | 3 |
| PY.xxx.xxx | Electives | 3 |
| Credits | | 13 |

| | | |
|------------------------|-----------------------|---|
| Second Year | | |
| First Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.950.832 | Chamber Ensemble | 1 |
| PY.710.6xx | Music Theory Seminars | 3 |
| Credits | | 8 |
| Second Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.460.721 | Organ Recital (GR 1) | 2 |

| | | |
|------------|---------------------|----|
| PY.610.6xx | Musicology Seminars | 3 |
| | Credits | 9 |
| | Total Credits | 41 |

Piano, Master of Music

Program Requirements

| Code | Title | Credits |
|------------------------------------|---|---------|
| Major Area | | |
| PY.100.100 | Major Lesson 1 HR (Four (4) Semesters Required) | 16 |
| PY.450.721 | Piano/Ens.Arts Recital (GR 1) | 2 |
| PY.950.831 & PY.950.832 | Chamber Ensemble and Chamber Ensemble | 2 |
| The Breakthrough Curriculum | | |
| PY.123.611 | Building a Brand and Portfolio | 2 |
| PY.123.612 | Pitching Your Creative Idea | 2 |
| Supportive Courses in Music | | |
| PY.610.651 | Music Bibliography | 2 |
| PY.610.6xx | Musicology Seminars | 6 |
| PY.715.633 & PY.715.634 | Advanced Keyboard Skills - Piano Majors and Adv Kybd Skills/Pianist ¹ | 4 |
| PY.710.647 | Analysis Early 19c Piano Lit | 3 |
| PY.710.6xx | Music Theory Seminars | 6 |
| Electives | | |
| PY.xxx.xxx | Electives | 3 |
| | Total Credits | 48 |

¹ 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.

Variation

Peabody BM/Piano Alum

44 credits

| Code | Title | Credits |
|------------------------|---|---------|
| Minus: | | |
| PY.715.633 | Advanced Keyboard Skills - Piano Majors (- 2 credits) | |
| PY.715.634 | Adv Kybd Skills/Pianist (- 2 credits) | |
| Course | | |
| First Year | | |
| First Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.123.611 | Building a Brand and Portfolio | 2 |
| PY.610.651 | Music Bibliography | 2 |
| PY.715.633 | Advanced Keyboard Skills - Piano Majors ¹ | 2 |
| PY.710.6xx | Music Theory Seminars | 3 |
| | Credits | 13 |
| Second Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |

| | | |
|------------|--------------------------------------|----|
| PY.950.831 | Chamber Ensemble | 1 |
| PY.123.612 | Pitching Your Creative Idea | 2 |
| PY.610.6xx | Musicology Seminars | 3 |
| PY.715.634 | Adv Kybd Skills/Pianist ¹ | 2 |
| | Credits | 12 |

Second Year

First Semester

| | | |
|------------|-----------------------|----|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.950.832 | Chamber Ensemble | 1 |
| PY.710.6xx | Music Theory Seminars | 3 |
| PY.XXX.XXX | Electives | 3 |
| | Credits | 11 |

Second Semester

| | | |
|------------|-------------------------------|----|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.450.721 | Piano/Ens.Arts Recital (GR 1) | 2 |
| PY.610.6xx | Musicology Seminars | 3 |
| PY.710.647 | Analysis Early 19c Piano Lit | 3 |
| | Credits | 12 |
| | Total Credits | 48 |

¹ 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.

Piano: Ensemble Arts, Master of Music

Program Requirements

| Code | Title | Credits |
|------------------------------------|---|---------|
| Major Area | | |
| PY.100.100 | Major Lesson 1 HR (Four (4) Semesters Required) | 16 |
| PY.450.721 & PY.450.722 | Piano/Ens.Arts Recital (GR 1) and Piano/Ens. Arts Recital (GR 2) | 4 |
| The Breakthrough Curriculum | | |
| PY.123.611 | Building a Brand and Portfolio | 2 |
| PY.123.612 | Pitching Your Creative Idea | 2 |
| Supportive Courses in Music | | |
| PY.610.651 | Music Bibliography | 2 |
| PY.610.6xx | Musicology Seminars | 6 |
| PY.710.6xx | Music Theory Seminars | 6 |
| PY.450.621 & PY.450.622 | Sonata Class and Sonata Class | 4 |
| PY.450.619 & PY.450.620 | Accompanying & Coaching Skills I and Accomp/Coaching Skills | 4 |
| PY.450.813 & PY.450.814 | Advanced Accompanying and Advanced Accompanying | 4 |
| | Total Credits | 50 |

| Course | Title | Credits |
|------------------------|----------------------------------|---------|
| First Year | | |
| First Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.123.611 | Building a Brand and Portfolio | 2 |
| PY.610.651 | Music Bibliography | 2 |
| PY.710.6xx | Music Theory Seminars | 3 |
| PY.450.619 | Accompanying & Coaching Skills I | 2 |
| | Credits | 13 |
| Second Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.450.721 | Piano/Ens.Arts Recital (GR 1) | 2 |
| PY.123.612 | Pitching Your Creative Idea | 2 |
| PY.610.6xx | Musicology Seminars | 3 |
| PY.450.621 | Sonata Class | 2 |
| PY.450.620 | Accomp/Coaching Skills | 2 |
| | Credits | 15 |
| Second Year | | |
| First Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.710.6xx | Music Theory Seminars | 3 |
| PY.450.622 | Sonata Class | 2 |
| PY.450.813 | Advanced Accompanying | 2 |
| | Credits | 11 |
| Second Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.450.722 | Piano/Ens. Arts Recital (GR 2) | 2 |
| PY.610.6xx | Musicology Seminars | 3 |
| PY.450.814 | Advanced Accompanying | 2 |
| | Credits | 11 |
| | Total Credits | 50 |

Piano: Ensemble Arts Vocal Accompanying, Master of Music Program Requirements

| Code | Title | Credits |
|---|--|---------|
| Major Area | | |
| PY.100.100 | Major Lesson 1 HR (Four (4) Semesters Required) | 16 |
| Language and Diction Proficiency ¹ | | |
| PY.450.721 & PY.450.722 | Piano/Ens.Arts Recital (GR 1) and Piano/Ens. Arts Recital (GR 2) | 4 |
| PY.450.639 | Coaching/Opera Workshop | 1 |
| PY.450.640 | Coaching/Opera Theatre | 1 |
| The Breakthrough Curriculum | | |
| PY.123.611 | Building a Brand and Portfolio | 2 |
| PY.123.612 | Pitching Your Creative Idea | 2 |
| Supportive Courses in Music | | |
| PY.610.651 | Music Bibliography | 2 |
| PY.610.6xx | Musicology Seminars | 6 |
| PY.710.6xx | Music Theory Seminars | 6 |

| | | |
|-------------------------|--|----|
| PY.450.619 & PY.450.620 | Accompanying & Coaching Skills I and Accomp/Coaching Skills | 4 |
| PY.450.625 & PY.450.626 | Accompanying & Coaching Skills II and Accomp/Coach Skills II | 4 |
| PY.450.813 & PY.450.814 | Advanced Accompanying and Advanced Accompanying | 4 |
| Total Credits | | 52 |

¹ 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.

| Course | Title | Credits |
|------------------------|-----------------------------------|---------|
| First Year | | |
| First Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.123.611 | Building a Brand and Portfolio | 2 |
| PY.610.651 | Music Bibliography | 2 |
| PY.710.6xx | Music Theory Seminars | 3 |
| PY.450.619 | Accompanying & Coaching Skills I | 2 |
| | Credits | 13 |
| Second Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.450.721 | Piano/Ens.Arts Recital (GR 1) | 2 |
| PY.123.612 | Pitching Your Creative Idea | 2 |
| PY.610.6xx | Musicology Seminars | 3 |
| PY.450.620 | Accomp/Coaching Skills | 2 |
| | Credits | 13 |
| Second Year | | |
| First Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.450.639 | Coaching/Opera Workshop | 1 |
| PY.710.6xx | Music Theory Seminars | 3 |
| PY.450.625 | Accompanying & Coaching Skills II | 2 |
| PY.450.813 | Advanced Accompanying | 2 |
| | Credits | 12 |
| Second Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.450.722 | Piano/Ens. Arts Recital (GR 2) | 2 |
| PY.450.640 | Coaching/Opera Theatre | 1 |
| PY.610.6xx | Musicology Seminars | 3 |
| PY.450.626 | Accomp/Coach Skills II | 2 |
| PY.450.814 | Advanced Accompanying | 2 |
| | Credits | 14 |
| | Total Credits | 52 |

Conducting: Wind, Master of Music

Program Requirements

| Code | Title | Credits |
|------------------------------------|--|---------|
| Major Area | | |
| PY.100.100 | Major Lesson 1 HR (Four (4) Semesters Required) | 16 |
| PY.330.721 | Conducting Recital (GR 1) | 2 |
| PY.330.849 & PY.330.850 | Wind Conducting Seminar and Wind Conducting Seminar (Required Each Semester) | 4 |
| The Breakthrough Curriculum | | |
| PY.123.611 | Building a Brand and Portfolio | 2 |
| PY.123.612 | Pitching Your Creative Idea | 2 |
| Supportive Courses in Music | | |
| PY.610.651 | Music Bibliography | 2 |
| PY.610.6xx | Musicology Seminars | 6 |
| PY.710.6xx | Music Theory Seminars | 6 |
| PY.710.692 | WInd Music Orchestration ¹ | 3 |
| Electives | | |
| PY.xxx.xxx | Electives | 3 |
| Total Credits | | 46 |
| Course Title Credits | | |
| First Year | | |
| First Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.330.849 | Wind Conducting Seminar | 1 |
| PY.123.611 | Building a Brand and Portfolio | 2 |
| PY.610.651 | Music Bibliography | 2 |
| PY.710.6xx | Music Theory Seminars | 3 |
| Credits | | 12 |
| Second Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.330.850 | Wind Conducting Seminar | 1 |
| PY.123.612 | Pitching Your Creative Idea | 2 |
| PY.610.6xx | Musicology Seminars | 3 |
| Credits | | 10 |
| Second Year | | |
| First Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.330.849 | Wind Conducting Seminar | 1 |
| PY.710.6xx | Music Theory Seminars | 3 |
| PY.XXX.XXX | Electives | 3 |
| Credits | | 11 |
| Second Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.330.721 | Conducting Recital (GR 1) | 2 |
| PY.330.850 | Wind Conducting Seminar | 1 |
| PY.610.6xx | Musicology Seminars | 3 |

| | | |
|---------------|---------------------------------------|----|
| PY.710.692 | WInd Music Orchestration ¹ | 3 |
| Credits | | 13 |
| Total Credits | | 46 |

¹ With the permission of the major teacher, students may substitute Orchestration (PY.710.413 Orchestration-PY.710.414 Orchestration)

Voice, Master of Music

Program Requirements

| Code | Title | Credits |
|---|--|---------|
| Major Area | | |
| PY.100.100 | Major Lesson 1 HR (Required Each Semester) | 16 |
| PY.186.611 & PY.186.612 | Vocal Coaching and Vocal Coaching | 2 |
| Language and Diction Proficiencies ¹ | | |
| PY.530.721 | Voice Recital (GR 1) | 2 |
| The Breakthrough Curriculum | | |
| PY.123.611 | Building a Brand and Portfolio | 2 |
| PY.123.612 | Pitching Your Creative Idea | 2 |
| Supportive Courses in Music | | |
| PY.610.651 | Music Bibliography | 2 |
| PY.610.6xx | Musicology Seminars | 6 |
| PY.710.6xx | Music Theory Seminars | 6 |
| PY.530.xxx | Vocal Literature Electives ² | 4 |
| Total Credits | | 42 |
| Course Title Credits | | |
| First Year | | |
| First Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.123.611 | Building a Brand and Portfolio | 2 |
| PY.610.651 | Music Bibliography | 2 |
| PY.710.6xx | Music Theory Seminars | 3 |
| PY.530.xxx | Vocal Literature Electives | 2 |
| Credits | | 13 |
| Second Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.123.612 | Pitching Your Creative Idea | 2 |
| PY.610.6xx | Musicology Seminars | 3 |
| Credits | | 9 |
| Second Year | | |
| First Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.186.611 | Vocal Coaching | 1 |
| PY.710.6xx | Music Theory Seminars | 3 |
| PY.530.xxx | Vocal Literature Elective | 2 |
| Credits | | 10 |
| Second Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.186.612 | Vocal Coaching | 1 |
| PY.530.721 | Voice Recital (GR 1) | 2 |

| | | |
|------------|---------------------|----|
| PY.610.6xx | Musicology Seminars | 3 |
| | Credits | 10 |
| | Total Credits | 42 |

¹ 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.

² 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.

Master of Music: Academic Majors

- MM Performance/Pedagogy (p. 116)
- MM Music Education (p. 116)
- MM Musicology (p. 117)
- MM Music Theory Pedagogy (p. 117)

Performance/Pedagogy, Master of Music

Program Requirements

Pedagogy Concentration

| Code | Title | Credits |
|------------------------------|--|---------|
| Pedagogy Practicum | | |
| Select one of the following: | | 4 |
| PY.470.637 & PY.470.638 | Guitar Pedagogy and Guitar Pedagogy | |
| PY.420.629 & PY.420.647 | Harp Pedagogy 1 and Harp Pedagogy 2 | |
| PY.450.667 & PY.450.668 | Piano Pedagogy and Piano Pedagogy | |
| PY.425.651 & PY.425.652 | Violin/Viola Pedagogy and Violin/Viola Pedagogy | |
| PY.425.641 & PY.425.642 | Violoncello Pedagogy and Violoncello Pedagogy | |
| PY.530.683 & PY.530.684 | Vocal Pedagogy and Vocal Pedagogy Lab | |
| PY.520.615 | Pedagogy Internship | 2 |
| PY.520.617 | Internship Seminar | 1 |
| PY.520.618 | Portfolio Development | 1 |
| Total Credits | | 8 |

| Course | Title | Credits |
|-----------------------|---------|---------|
| First Year | | |
| First Semester | | |
| Pedagogy Practicum | | 2 |
| | Credits | 2 |

| | | |
|------------------------|---------|---|
| Second Semester | | |
| Pedagogy Practicum | | 2 |
| | Credits | 2 |

Second Year

First Semester

| | | |
|------------|---------------------|---|
| PY.520.615 | Pedagogy Internship | 2 |
| PY.520.617 | Internship Seminar | 1 |
| | Credits | 3 |

Second Semester

| | | |
|---------------|-----------------------|---|
| PY.520.618 | Portfolio Development | 1 |
| | Credits | 1 |
| Total Credits | | 8 |

Music Education, Master of Music

Program Requirements

| Code | Title | Credits |
|------------------------------------|--|---------|
| Major Area | | |
| PY.510.611 | Psychology of Music Teaching | 2 |
| PY.510.612 | Research in Music Education | 2 |
| PY.510.613 | Hist./Philos. Music Educ | 2 |
| PY.510.6xx | Music Education Electives ¹ | 8 |
| PY.510.691 | Independent Field Study | 4 |
| Supportive Courses in Music | | |
| PY.610.651 | Music Bibliography | 2 |
| PY.610.6xx | Musicology Seminars | 6 |
| PY.710.6xx | Music Theory Seminars | 6 |
| Total Credits | | 32 |

| Course | Title | Credits |
|-----------------------|------------------------------|---------|
| First Year | | |
| First Semester | | |
| PY.510.611 | Psychology of Music Teaching | 2 |
| PY.510.6xx | Music Education Electives | 2 |
| PY.610.651 | Music Bibliography | 2 |
| PY.710.6xx | Music Theory Seminar | 3 |
| | Credits | 9 |

Second Semester

| | | |
|------------|-----------------------------|---|
| PY.510.612 | Research in Music Education | 2 |
| PY.510.6xx | Music Education Electives | 2 |
| PY.610.6xx | Musicology Seminars | 3 |
| | Credits | 7 |

Second Year

First Semester

| | | |
|------------|---------------------------|---|
| PY.510.613 | Hist./Philos. Music Educ | 2 |
| PY.510.6xx | Music Education Electives | 2 |
| PY.710.6xx | Music Theory Seminars | 3 |
| | Credits | 7 |

Second Semester

| | | |
|------------|---------------------------|---|
| PY.510.6xx | Music Education Electives | 2 |
| PY.610.6xx | Musicology Seminars | 3 |

| | | |
|------------|-------------------------|----|
| PY.510.691 | Independent Field Study | 4 |
| | Credits | 9 |
| | Total Credits | 32 |

¹ Chosen in consultation with department advisor

Musicology, Master of Music

Program Requirements

| Code | Title | Credits |
|------------------------------------|---------------------------------------|---------|
| Major Area | | |
| PY.610.6xx | Seminars in Musicology | 12 |
| PY.610.847 | Musicology Colloquium | 3 |
| or PY.610.848 | Music Hist Colloquium | |
| PY.610.755 & PY.610.756 | Masters Research and Masters Research | 4 |
| PY.610.691 | Master's Essay | 2 |
| xxx.xxx | Applied Minor Lessons or Ensemble | 2 |
| The Breakthrough Curriculum | | |
| PY.123.611 | Building a Brand and Portfolio | 2 |
| PY.123.612 | Pitching Your Creative Idea | 2 |
| Supportive Courses in Music | | |
| PY.610.651 | Music Bibliography | 2 |
| PY.710.6xx | Music Theory Seminars | 6 |
| Electives | | |
| AS.xxx.xxx | Electives ¹ | 3 |
| xxx.xxx | Electives | 2 |
| Total Credits | | 40 |

| Course | Title | Credits |
|------------------------|----------------------------------|---------|
| First Year | | |
| First Semester | | |
| PY.610.6xx | Seminars in Musicology | 3 |
| PY.610.847 | Musicology Colloquium | 3 |
| PY.123.611 | Building a Brand and Portfolio | 2 |
| PY.610.651 | Music Bibliography | 2 |
| | Credits | 10 |
| Second Semester | | |
| PY.610.63x | Seminars in Musicology | 3 |
| xxx.xxx | Applied Minor Lesson or Ensemble | 2 |
| PY.123.612 | Pitching Your Creative Idea | 2 |
| xxx.xxx | Electives | 2 |
| | Credits | 9 |
| Second Year | | |
| First Semester | | |
| PY.610.63x | Seminars in Musicology | 3 |
| PY.610.755 | Masters Research | 2 |
| PY.710.6xx | Music Theory Seminars | 3 |
| AS.xxx.xxx | Electives ¹ | 3 |
| | Credits | 11 |
| Second Semester | | |
| PY.610.63x | Seminars in Musicology | 3 |
| PY.610.756 | Masters Research | 2 |

| | | |
|------------|-----------------------|----|
| PY.610.691 | Master's Essay | 2 |
| PY.710.6xx | Music Theory Seminars | 3 |
| | Credits | 10 |
| | Total Credits | 40 |

¹ To be selected in consultation with the Chair of Musicology from courses offered at the Krieger School of Arts and Sciences.

Music Theory Pedagogy, Master of Music

Program Requirements

| Code | Title | Credits |
|---|-----------------------------------|---------|
| Major Area | | |
| PY.710.634 | Baroque Counterpoint ¹ | 3 |
| Select two Analysis Courses ² | | 6 |
| Select one Twentieth Century Analysis Course ² | | 3 |
| PY.710.649 | Music Theory Pedagogy | 3 |
| PY.710.650 | Theory Pedagogy Internship | 3 |
| PY.710.685 | Music Theory Pedagogy Project | 3 |
| The Breakthrough Curriculum | | |
| PY.123.611 | Building a Brand and Portfolio | 2 |
| PY.123.612 | Pitching Your Creative Idea | 2 |
| Supportive Courses in Music | | |
| PY.610.651 | Music Bibliography | 2 |
| PY.610.6xx | Musicology Seminars | 6 |
| Electives | | |
| PY.xxx.xxx | Electives | 4 |
| Total Credits | | 37 |

| Course | Title | Credits |
|-----------------------------------|--------------------------------|---------|
| First Year | | |
| First Semester | | |
| PY.710.634 | Baroque Counterpoint | 3 |
| PY.710.649 | Music Theory Pedagogy | 3 |
| PY.123.611 | Building a Brand and Portfolio | 2 |
| PY.610.651 | Music Bibliography | 2 |
| | Credits | 10 |
| Second Semester | | |
| Analysis Course | | 3 |
| PY.123.612 | Pitching Your Creative Idea | 2 |
| PY.610.6xx | Musicology Seminars | 3 |
| PY.xxx.xxx | Electives | 1 |
| | Credits | 9 |
| Second Year | | |
| First Semester | | |
| Twentieth Century Analysis Course | | 3 |
| PY.710.650 | Theory Pedagogy Internship | 3 |
| PY.xxx.xxx | Electives | 3 |
| | Credits | 9 |
| Second Semester | | |
| Analysis Course | | 3 |

| | | |
|---------------|-------------------------------|----|
| PY.710.685 | Music Theory Pedagogy Project | 3 |
| PY.610.6xx | Musicology Seminars | 3 |
| Credits | | 9 |
| Total Credits | | 37 |

- ¹ Students who test out of Baroque counterpoint take PY.710.633 Renaissance Counterpoint
- ² Chosen in consultation with department advisor

Master of Arts Degree (MA)

The Master of Arts programs were developed in conjunction with members of the professional audio and acoustics communities to provide students with the knowledge and 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, engineering, technology, and/or music who are seeking additional training in order to gain employment in the audio or acoustics industries.

Admission requires an undergraduate degree in architecture, audio technology, computer sciences, electrical engineering, mechanical engineering, physics, or recording sciences. It is preferred that applicants have completed undergraduate coursework in physics and calculus, or have taken AP or IB level physics and calculus in high school. Additional requirements are a background in music with the ability to play an instrument or sing. Students pursuing Recording Arts and Sciences must take college Music Theory or have taken AP Music Theory (or equivalent). International students must demonstrate competencies in English commensurate with expectations for Peabody's Master of Music degree program.

Program Requirements

- Acoustics (p. 118)
- Recording Arts and Sciences (p. 119)

Students choose from two majors: Acoustics or Recording Arts and Sciences. Core coursework includes Musical Acoustics, Electroacoustics, Psychoacoustics, and Architectural Acoustics. The remaining coursework in each track consists of courses specific to the major chosen by the student, in consultation with their faculty advisor in accordance with background and professional goals.

The Acoustics major is designed to prepare students to work as professionals in the fields of acoustical consulting (with a particular focus on music performance and rehearsal spaces), audiovisual systems design, and acoustical product design. The program provides a thorough grounding in acoustical fundamentals and design practices to enable graduates to begin careers in these specialized fields upon graduation.

The Recording Arts and Sciences major is designed to prepare students to work as professionals in the many specialties within the professional audio field – in particular, recording engineering, music producing, product development, and consumer audio. Alumni have found work in recording studios; film and television score mixing; video game sound design, composition, and coding; radio and television broadcast; consumer electronics; audiovisual system design; and others.

Audio Sciences: Acoustics, Master of Arts

Program Requirements

Curricula

| Code | Title | Credits |
|--|---|---------|
| Major Area | | |
| PY.550.515 | Musical Acoustics | 3 |
| PY.550.517 | Psychoacoustics | 3 |
| PY.550.624 | Architectural Acoustics 1 | 3 |
| PY.550.516 | Electroacoustics | 4 |
| PY.550.519 | Acoustics/Audio Measure | 3 |
| PY.550.632 | Architectural Acoustics 2 | 3 |
| PY.550.625 | Audiovisual System Design | 3 |
| PY.550.626 | Noise Control | 2 |
| PY.550.627 | Acoustical Modeling | 2 |
| PY.550.640 | Acoustics Design Practicum | 3 |
| PY.550.631 | Graduate Acoustics Seminar | 2 |
| PY.550.633 | Course PY.550.633 Not Found | 2 |
| Supportive Courses | | |
| Music Elective | | 3 |
| Two Professional Electives. The following are recommended: | | 6 |
| PY.550.611 | Music & Technology | |
| EN.560.621 | Architectural Engineering - Form, Function and Technology | |
| PY.550.610 | Audio Science and Technology | |
| Total Credits | | 42 |

| Course | Title | Credits |
|------------------------|-----------------------------|---------|
| First Year | | |
| First Semester | | |
| PY.550.515 | Musical Acoustics | 3 |
| PY.550.517 | Psychoacoustics | 3 |
| PY.550.624 | Architectural Acoustics 1 | 3 |
| PY.550.631 | Graduate Acoustics Seminar | 2 |
| Credits | | 11 |
| Second Semester | | |
| PY.550.519 | Acoustics/Audio Measure | 3 |
| PY.550.632 | Architectural Acoustics 2 | 3 |
| PY.550.625 | Audiovisual System Design | 3 |
| PY.550.626 | Noise Control | 2 |
| Credits | | 11 |
| Second Year | | |
| First Semester | | |
| PY.550.627 | Acoustical Modeling | 2 |
| PY.550.633 | Course PY.550.633 Not Found | 2 |
| Professional Electives | | 3 |
| Music Elective | | 3 |
| Credits | | 10 |
| Second Semester | | |
| PY.550.516 | Electroacoustics | 3 |

| | | |
|------------------------|----------------------------|----|
| PY.550.640 | Acoustics Design Practicum | 3 |
| Professional Electives | | 3 |
| Credits | | 9 |
| Total Credits | | 41 |

Audio Sciences: Recording and Production, Master of Arts

Program Requirements

Curricula

| Code | Title | Credits |
|------------------------------------|---|---------|
| Major Area | | |
| PY.550.611 | Music & Technology | 3 |
| PY.550.610 | Audio Science and Technology | 3 |
| PY.550.511 & PY.550.512 | Advanced Recording Systems 1 and Advanced Recording Systems 2 | 6 |
| PY.550.513 & PY.550.514 | Advanced Studio Production 1 and Advanced Studio Production 2 | 6 |
| PY.550.515 | Musical Acoustics | 3 |
| PY.550.517 | Psychoacoustics | 3 |
| PY.550.516 | Electroacoustics | 3 |
| PY.550.624 | Architectural Acoustics 1 | 3 |
| Supportive Courses in Music | | |
| Music Electives | | 6 |
| Total Credits | | 36 |

| Course | Title | Credits |
|------------------------|------------------------------|---------|
| First Year | | |
| First Semester | | |
| PY.550.611 | Music & Technology | 3 |
| PY.550.511 | Advanced Recording Systems 1 | 3 |
| PY.550.517 | Psychoacoustics | 3 |
| Credits | | 9 |
| Second Semester | | |
| PY.550.610 | Audio Science and Technology | 3 |
| PY.550.512 | Advanced Recording Systems 2 | 3 |
| Music Electives | | 3 |
| Credits | | 9 |
| Second Year | | |
| First Semester | | |
| PY.550.513 | Advanced Studio Production 1 | 3 |
| PY.550.515 | Musical Acoustics | 3 |
| PY.550.624 | Architectural Acoustics 1 | 3 |
| Credits | | 9 |
| Second Semester | | |
| PY.550.514 | Advanced Studio Production 2 | 3 |
| PY.550.516 | Electroacoustics | 3 |
| Music Electives | | 3 |
| Credits | | 9 |
| Total Credits | | 36 |

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.

Admission Requirements

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://www.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.

Program Requirements

DMA Curricula

- DMA Orchestral Conducting (p. 122)
- DMA Wind Conducting (p. 125)
- DMA Guitar (p. 121)
- DMA Historical Performance Instruments (p. 121)
- DMA Orchestral Instruments (p. 123)
- DMA Organ (p. 123)
- DMA Piano (p. 124)
- DMA Voice (p. 125)

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.

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 (<https://peabody.jhu.edu/academics/degrees-programs/doctor-of-musical-arts/dma-guidelines/>).

Degree Advisory 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.

Composition, Doctor of Musical Arts
Program Requirements

| Code | Title | Credits |
|---------------------------|---|---------|
| Major Area | | |
| PY.100.100 | Major Lesson 1 HR (Required Each Semester) | 16 |
| PY.310.845 & PY.310.846 | Composition Seminar (GR) and Composition Seminar (Required Each Semester) | 4 |
| PY.310.793 | Compositions/Commentary | 6 |
| Supportive Courses | | |
| PY.610.847 or PY.610.848 | Musicology Colloquium Music Hist Colloquium | 3 |
| PY.610.6xx | Musicology Seminars | 9 |
| PY.710.6xx | Music Theory Seminars | 12 |
| PY.610.813 | Doctoral Consultation and Research (DIP) | 4 |
| Electives | | |
| Electives | | 6 |
| Humanities Elective | | 3 |
| Total Credits | | 63 |

| Course | Title | Credits |
|------------------------|--------------------------|---------|
| First Year | | |
| First Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.310.845 | Composition Seminar (GR) | 1 |
| PY.610.847 | Musicology Colloquium | 3 |
| PY.710.6xx | Music Theory Seminars | 3 |
| Credits | | 11 |
| Second Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.310.846 | Composition Seminar | 1 |
| PY.610.6xx | Musicology Seminars | 3 |
| PY.710.6xx | Music Theory Seminars | 3 |
| Electives | | 3 |
| Credits | | 14 |
| Second Year | | |
| First Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.310.845 | Composition Seminar (GR) | 1 |
| PY.610.6xx | Musicology Seminars | 3 |
| PY.710.6xx | Music Theory Seminars | 3 |
| Electives | | 3 |
| Credits | | 14 |
| Second Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.310.846 | Composition Seminar | 1 |
| PY.610.6xx | Musicology Seminars | 3 |
| PY.710.6xx | Music Theory Seminars | 3 |
| Humanities Elective | | 3 |
| Credits | | 14 |

| | | |
|---------------|--|----|
| DIP | | |
| PY.310.793 | Compositions/Commentary | 6 |
| PY.610.813 | Doctoral Consultation and Research (Required Each Semester) | 4 |
| Credits | | 10 |
| Total Credits | | 63 |

Guitar, Doctor of Musical Arts Program Requirements

| Code | Title | Credits |
|---|--|-----------|
| Major Area | | |
| PY.100.100 | Major Lesson 1 HR (Required Each Semester) | 16 |
| PY.470.721 | Guitar Recital (GR 1) | 2 |
| PY.470.722 | Guitar Recital (GR 2) | 2 |
| PY.470.723 | Guitar Recital (GR 3) | 2 |
| PY.470.725 | Guitar Recital (DMA Concerto) | 2 |
| PY.470.726 | Guitar Recital (DMA Chamber) | 2 |
| PY.470.727 | Guitar Recital (DMA Lecture) | 2 |
| PY.610.792 | Lecture-Recital Paper | 2 |
| Supportive Courses | | |
| PY.610.847 | Musicology Colloquium | 3 |
| or PY.610.848 | Music Hist Colloquium | |
| PY.610.6xx | Musicology Seminar | 3 |
| PY.710.6xx | Music Theory Seminars | 6 |
| PY.610.813 | Doctoral Consultation and Research (DIP) | 4 |
| Electives | | |
| Electives | | 12 |
| Humanities Elective | | 3 |
| Total Credits | | 61 |
| Dissertation Track | | |
| -Guitar Recital (DMA Concerto) PY.470.725 | | -2 |
| -Guitar Recital (DMA Chamber) PY.470.726 | | -2 |
| -Guitar Recital (DMA Lecture) PY.470.727 | | -2 |
| -Lecture-Recital Paper PY.610.792 | | -2 |
| PY.610.813 | Doctoral Consultation and Research (Six (6) total credits required for Dissertation Track) | 2 |
| PY.610.791 | Dissertation (DMA) | 6 |
| Total Credits | | 61 |

| Course | Title | Credits |
|------------------------|-----------------------|---------|
| First Year | | |
| First Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.470.721 | Guitar Recital (GR 1) | 2 |
| PY.610.847 | Musicology Colloquium | 3 |
| Electives | | 3 |
| Credits | | 12 |
| Second Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.470.722 | Guitar Recital (GR 2) | 2 |
| PY.710.6xx | Music Theory Seminars | 3 |

| | |
|-----------|----|
| Electives | 3 |
| Credits | 12 |

Second Year

First Semester

| | | |
|------------|-----------------------|----|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.470.723 | Guitar Recital (GR 3) | 2 |
| PY.610.6xx | Musicology Seminar | 3 |
| Electives | | 3 |
| Credits | | 12 |

Second Semester

| | | |
|---------------------|-------------------------------|----|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.470.725 | Guitar Recital (DMA Concerto) | 2 |
| PY.710.6xx | Music Theory Seminars | 3 |
| Electives | | 3 |
| Humanities Elective | | 3 |
| Credits | | 15 |

DIP

| | | |
|---------------|--|----|
| PY.470.726 | Guitar Recital (DMA Chamber) | 2 |
| PY.470.727 | Guitar Recital (DMA Lecture) | 2 |
| PY.610.792 | Lecture-Recital Paper | 2 |
| PY.610.813 | Doctoral Consultation and Research (Required Each Semester) | 4 |
| Credits | | 10 |
| Total Credits | | 61 |

Historical Performance Instruments, Doctor of Musical Arts

Program Requirements

| Code | Title | Credits |
|--|--|-----------|
| Major Area | | |
| PY.100.100 | Major Lesson 1 HR (Required Each Semester) | 16 |
| PY.380.721 | Historical Performance Recital (GR 1) | 2 |
| PY.380.722 | Historical Perf. Recital (GR 2) | 2 |
| PY.380.723 | Historical Performance Recital (GR 3) | 2 |
| PY.380.725 | Historical Performance Recital (Concerto) | 2 |
| PY.380.726 | Historical Performance Recital (Chamber) | 2 |
| PY.380.727 | Historical Performance Recital (Lecture) | 2 |
| PY.610.792 | Lecture-Recital Paper | 2 |
| Supportive Courses | | |
| PY.610.847 | Musicology Colloquium | 3 |
| or PY.610.848 | Music Hist Colloquium | |
| PY.610.6xx | Musicology Seminar | 3 |
| PY.710.6xx | Music Theory Seminars | 6 |
| PY.610.813 | Doctoral Consultation and Research (DIP) | 4 |
| Electives | | |
| Electives | | 12 |
| Humanities Elective | | 3 |
| Total Credits | | 61 |
| Dissertation Track | | |
| -Historical Performance Recital (Concerto) | | -2 |

| | |
|--|----|
| -Historical Performance Recital (Chamber) | -2 |
| -Historical Performance Recital (Lecture) | -2 |
| -Lecture-Recital Paper | -2 |
| PY.610.813 Doctoral Consultation and Research (Six (6) total credits required for Dissertation Track) | 2 |
| PY.610.791 Dissertation (DMA) (Semester of Graduation) | 6 |

Total Credits **61**

Course Title Credits

First Year

| | | |
|---|----|--|
| First Semester | | |
| PY.100.100 Major Lesson 1 HR | 4 | |
| PY.380.721 Historical Performance Recital (GR 1) | 2 | |
| PY.610.847 Musicology Colloquium | 3 | |
| Electives | 3 | |
| Credits | 12 | |

Second Semester

| | | |
|---|----|--|
| PY.100.100 Major Lesson 1 HR | 4 | |
| PY.380.722 Historical Perf. Recital (GR 2) | 2 | |
| PY.710.6xx Music Theory Seminars | 3 | |
| Electives | 3 | |
| Credits | 12 | |

Second Year

First Semester

| | | |
|---|----|--|
| PY.100.100 Major Lesson 1 HR | 4 | |
| PY.380.723 Historical Performance Recital (GR 3) | 2 | |
| PY.610.6xx Musicology Seminar | 3 | |
| Electives | 3 | |
| Credits | 12 | |

Second Semester

| | | |
|---|----|--|
| PY.100.100 Major Lesson 1 HR | 4 | |
| PY.380.725 Historical Performance Recital (Concerto) | 2 | |
| PY.710.6xx Music Theory Seminars | 3 | |
| Electives | 3 | |
| Humanities Elective | 3 | |
| Credits | 15 | |

DIP

| | | |
|---|----|--|
| PY.380.726 Historical Performance Recital (Chamber) | 2 | |
| PY.380.727 Historical Performance Recital (Lecture) | 2 | |
| PY.610.792 Lecture-Recital Paper | 2 | |
| PY.610.813 Doctoral Consultation and Research (Required Each Semester) | 4 | |
| Credits | 10 | |

Total Credits **61**

Orchestral Conducting, Doctor of Musical Arts

Program Requirements

Code Title Credits

Major Area

| | | |
|---|----|--|
| PY.330.847 Conducting Seminar (DMA) | 16 | |
| & PY.330.848 and Conducting Seminar (DMA) (Required Each Semester) | | |
| PY.330.721 Conducting Recital (GR 1) | 2 | |
| PY.330.722 Conducting Recital (GR 2) | 2 | |
| PY.330.723 Conducting Recital (GR 3) | 2 | |
| PY.330.724 Conducting Recital (AD 4) | 2 | |
| PY.330.727 Conducting Recital (Lecture) | 2 | |
| PY.610.792 Lecture-Recital Paper | 2 | |

Supportive Courses

| | | |
|--|---|--|
| PY.610.847 Musicology Colloquium | 3 | |
| or PY.610.848 Music Hist Colloquium | | |
| PY.610.6xx Musicology Seminar | 3 | |
| PY.710.6xx Music Theory Seminars | 6 | |
| PY.610.813 Doctoral Consultation and Research (DIP) | 4 | |

Electives

| | | |
|---------------------|----|--|
| Electives | 15 | |
| Humanities Elective | 3 | |

Total Credits **62**

Course Title Credits

First Year

First Semester

| | | |
|---|----|--|
| PY.330.847 Conducting Seminar (DMA) | 4 | |
| PY.330.721 Conducting Recital (GR 1) | 2 | |
| PY.610.847 Musicology Colloquium | 3 | |
| Electives | 3 | |
| Credits | 12 | |

Second Semester

| | | |
|---|----|--|
| PY.330.848 Conducting Seminar (DMA) | 4 | |
| PY.330.722 Conducting Recital (GR 2) | 2 | |
| PY.710.6xx Music Theory Seminars | 3 | |
| Electives | 6 | |
| Credits | 15 | |

Second Year

First Semester

| | | |
|---|----|--|
| PY.330.847 Conducting Seminar (DMA) | 4 | |
| PY.330.723 Conducting Recital (GR 3) | 2 | |
| PY.610.6xx Musicology Seminar | 3 | |
| Electives | 3 | |
| Credits | 12 | |

Second Semester

| | | |
|---|---|--|
| PY.330.848 Conducting Seminar (DMA) | 4 | |
| PY.330.724 Conducting Recital (AD 4) | 2 | |
| PY.710.6xx Music Theory Seminars | 3 | |
| Electives | 3 | |

| | |
|--|----|
| Humanities Elective | 3 |
| Credits | 15 |
| DIP | |
| PY.470.727 Guitar Recital (DMA Lecture) | 2 |
| PY.610.792 Lecture-Recital Paper | 2 |
| PY.610.813 Doctoral Consultation and Research (Required Each Semester) | 4 |
| Credits | 8 |
| Total Credits | 62 |

Orchestral Instruments, Doctor of Musical Arts

Program Requirements

| Code | Title | Credits |
|--------------------------------------|--|-----------|
| Major Area | | |
| PY.100.100 | Major Lesson 1 HR (Required Each Semester) | 16 |
| PY.xxx.721 | Recital: Solo | 2 |
| PY.xxx.722 | Recital: Solo | 2 |
| PY.xxx.723 | Recital: Solo | 2 |
| PY.xxx.725 | Recital: Concerto | 2 |
| PY.xxx.726 | Recital: Chamber Music | 2 |
| PY.xxx.727 | Recital: Lecture | 2 |
| PY.610.792 | Lecture-Recital Paper | 2 |
| Supportive Courses | | |
| PY.610.847 | Musicology Colloquium | 3 |
| or PY.610.848 | Music Hist Colloquium | |
| PY.610.6xx | Musicology Seminar | 3 |
| PY.710.6xx | Music Theory Seminars | 6 |
| PY.610.813 | Doctoral Consultation and Research (DIP) | 4 |
| Electives | | |
| Electives | | 12 |
| Humanities Elective | | 3 |
| Total Credits | | 61 |
| Dissertation Track | | |
| -Recital: Concerto PY.xxx.725 | | -2 |
| -Recital: Chamber Music PY.xxx.726 | | -2 |
| -Recital: Lecture PY.xxx.727 | | -2 |
| -Lecture-Recital Document PY.610.792 | | -2 |
| PY.610.813 | Doctoral Consultation and Research (Six (6) total credits required for Dissertation Track) | 2 |
| PY.610.791 | Dissertation (DMA) (Semester of Graduation) | 6 |
| Total Credits | | 61 |
| Course | Title | Credits |
| First Year | | |
| First Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.xxx.721 | Recital: Solo | 2 |
| PY.610.847 | Musicology Colloquium | 3 |
| Electives | | 3 |
| Credits | | 12 |

Second Semester

| | | |
|------------|-----------------------|----|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.xxx.722 | Recital: Solo | 2 |
| PY.710.6xx | Music Theory Seminars | 3 |
| Electives | | 3 |
| Credits | | 12 |

Second Year

First Semester

| | | |
|------------|--------------------|----|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.xxx.723 | Recital: Solo | 2 |
| PY.610.xxx | Musicology Seminar | 3 |
| Electives | | 3 |
| Credits | | 12 |

Second Semester

| | | |
|---------------------|-----------------------|----|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.xxx.725 | Recital: Concerto | 2 |
| PY.710.6xx | Music Theory Seminars | 3 |
| Electives | | 3 |
| Humanities Elective | | 3 |
| Credits | | 15 |

DIP

| | | |
|---------------|---|----|
| PY.xxx.726 | Recital: Chamber Music | 2 |
| PY.xxx.727 | Recital: Lecture | 2 |
| PY.610.792 | Lecture-Recital Paper | 2 |
| PY.610.813 | Doctoral Consultation and Research (Required Each Semester) | 4 |
| Credits | | 10 |
| Total Credits | | 61 |

Organ, Doctor of Musical Arts

Program Requirements

| Code | Title | Credits |
|---------------------------|--|-----------|
| Major Area | | |
| PY.100.100 | Major Lesson 1 HR (Required Each Semester) | 16 |
| PY.460.721 | Organ Recital (GR 1) | 2 |
| PY.460.722 | Organ Recital (GR 2) | 2 |
| PY.460.723 | Organ Recital (GR 3) | 2 |
| PY.460.725 | Organ Recital (DMA Concerto) | 2 |
| PY.460.726 | Organ Recital (DMA Chamber) | 2 |
| PY.460.727 | Organ Recital (DMA Lecture) | 2 |
| PY.610.792 | Lecture-Recital Paper | 2 |
| Supportive Courses | | |
| PY.610.847 | Musicology Colloquium | 3 |
| or PY.610.848 | Music Hist Colloquium | |
| PY.610.6xx | Musicology Seminar | 3 |
| PY.710.6xx | Music Theory Seminars | 6 |
| PY.610.813 | Doctoral Consultation and Research (DIP) | 4 |
| Electives | | |
| Electives | | 12 |
| Humanities Elective | | 3 |
| Total | | 61 |

| Dissertation Track | | |
|--|--|-----------|
| -Organ Recital (DMA Concerto) PY.460.725 | | -2 |
| -Organ Recital (DMA Chamber) PY.460.726 | | |
| -Organ Recital (DMA Lecture) PY.460.727 | | -2 |
| -Lecture-Recital Paper PY.610.792 | | |
| PY.610.813 | Doctoral Consultation and Research (Six (6) total credits required for Dissertation Track) | 2 |
| PY.610.791 | Dissertation (DMA) (Semester of Graduation) | 6 |
| Total | | 61 |
| Course | Title | Credits |
| First Year | | |
| First Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.460.721 | Organ Recital (GR 1) | 2 |
| PY.610.847 | Musicology Colloquium | 3 |
| Electives | | 3 |
| | Credits | 12 |
| Second Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.460.722 | Organ Recital (GR 2) | 2 |
| PY.710.6xx | Music Theory Seminars | 3 |
| Electives | | 3 |
| | Credits | 12 |
| Second Year | | |
| First Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.460.723 | Organ Recital (GR 3) | 2 |
| PY.610.6xx | Musicology Seminar | 3 |
| Electives | | 3 |
| | Credits | 12 |
| Second Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.460.725 | Organ Recital (DMA Concerto) | 2 |
| PY.710.6xx | Music Theory Seminars | 3 |
| Electives | | 3 |
| Humanities Elective | | 3 |
| | Credits | 15 |
| DIP | | |
| PY.460.726 | Organ Recital (DMA Chamber) | 2 |
| PY.460.727 | Organ Recital (DMA Lecture) | 2 |
| PY.610.792 | Lecture-Recital Paper | 2 |
| PY.610.813 | Doctoral Consultation and Research (Required Each Semester) | 4 |
| | Credits | 10 |
| | Total Credits | 61 |

Piano, Doctor of Musical Arts

Program Requirements

| Code | Title | Credits |
|-------------------|--|---------|
| Major Area | | |
| PY.100.100 | Major Lesson 1 HR (Required Each Semester) | 16 |

| | | |
|------------|--------------------------------|---|
| PY.450.721 | Piano/Ens.Arts Recital (GR 1) | 2 |
| PY.450.722 | Piano/Ens. Arts Recital (GR 2) | 2 |
| PY.450.723 | Piano Recital (GR 3) | 2 |
| PY.450.725 | Piano Recital (DMA Concerto) | 2 |
| PY.450.726 | Piano Recital (DMA Chamber) | 2 |
| PY.450.727 | Piano Recital (DMA Lecture) | 2 |
| PY.610.792 | Lecture-Recital Paper | 2 |

| Supportive Courses | | |
|----------------------|--|-----------|
| PY.610.847 | Musicology Colloquium | 3 |
| or PY.610.848 | Music Hist Colloquium | |
| PY.610.6xx | Musicology Seminar | 3 |
| PY.710.6xx | Music Theory Seminars | 6 |
| PY.450.845 | Piano Seminar (DMA) | 1 |
| PY.610.813 | Doctoral Consultation and Research (DIP) | 4 |
| Electives | | |
| Electives | | 12 |
| Humanities Elective | | 3 |
| Total Credits | | 62 |

| Dissertation Track | | |
|--|--|-----------|
| -Piano Recital (DMA Concerto) PY.450.725 | | -2 |
| -Piano Recital (DMA Chamber) PY.450.726 | | -2 |
| -Piano Recital (DMA Lecture) PY.450.727 | | -2 |
| -Lecture-Recital Paper PY.610.792 | | -2 |
| PY.610.813 | Doctoral Consultation and Research (Six (6) total credits required for Dissertation Track) | 2 |
| PY.610.791 | Dissertation (DMA) (Semester of Graduation) | 6 |
| Total Credits | | 62 |

| Course | Title | Credits |
|-----------------------|-------------------------------|---------|
| First Year | | |
| First Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.450.721 | Piano/Ens.Arts Recital (GR 1) | 2 |
| PY.610.847 | Musicology Colloquium | 3 |
| Electives | | 3 |
| | Credits | 12 |

| | | |
|------------------------|--------------------------------|----|
| Second Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.450.722 | Piano/Ens. Arts Recital (GR 2) | 2 |
| PY.710.6xx | Music Theory Seminars | 3 |
| Electives | | 3 |
| | Credits | 12 |

| | | |
|-----------------------|----------------------|----|
| Second Year | | |
| First Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.450.723 | Piano Recital (GR 3) | 2 |
| PY.610.6xx | Musicology Seminar | 3 |
| PY.450.845 | Piano Seminar (DMA) | 1 |
| Electives | | 3 |
| | Credits | 13 |

| | | |
|------------------------|-------------------|---|
| Second Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |

| | | |
|---------------------|---|----|
| PY.450.725 | Piano Recital (DMA Concerto) | 2 |
| PY.710.6xx | Music Theory Seminars | 3 |
| Electives | | 3 |
| Humanities Elective | | 3 |
| Credits | | 15 |
| DIP | | |
| PY.450.726 | Piano Recital (DMA Chamber) | 2 |
| PY.450.727 | Piano Recital (DMA Lecture) | 2 |
| PY.610.792 | Lecture-Recital Paper | 2 |
| PY.610.813 | Doctoral Consultation and Research (Required Each Semester) | 4 |
| Credits | | 10 |
| Total Credits | | 62 |

Voice, Doctor of Musical Arts

Program Requirements

| Code | Title | Credits |
|---|--|---------|
| Major Area | | |
| PY.100.100 | Major Lesson 1 HR (Required Each Semester) | 16 |
| PY.186.711 | Vocal Coaching | 4 |
| & PY.186.712 | and Vocal Coaching | |
| & PY.186.713 | and Vocal Coaching | |
| & PY.186.714 | and Vocal Coaching | |
| PY.530.721 | Voice Recital (GR 1) | 2 |
| PY.530.722 | Voice Recital (GR 2) | 2 |
| PY.530.723 | Voice Recital (GR 3) | 2 |
| PY.530.724 | Voice Recital (DMA/AD 4) | 2 |
| PY.530.726 | Voice Recital (DMA Chamber) | 2 |
| PY.530.727 | Voice Recital (DMA Lecture) | 2 |
| PY.610.792 | Lecture-Recital Paper | 2 |
| Supportive Courses | | |
| PY.610.847 | Musicology Colloquium | 3 |
| or PY.610.848 | Music Hist Colloquium | |
| PY.610.6xx | Musicology Seminar | 3 |
| PY.710.6xx | Music Theory Seminars | 6 |
| PY.610.813 | Doctoral Consultation and Research (DIP) | 4 |
| Electives | | |
| Electives | | 9 |
| Humanities Elective | | 3 |
| Total Credits | | 62 |
| Dissertation Track | | |
| -Voice Recital (DMA/AD 4) PY.530.724 | | -2 |
| -Voice Recital (DMA Chamber) PY.530.726 | | -2 |
| -Voice Recital (DMA Lecture) PY.530.727 | | -2 |
| -Lecture-Recital Paper PY.610.792 | | -2 |
| PY.610.813 | Doctoral Consultation and Research (Six (6) total credits required for Dissertation Track) | 2 |
| PY.610.791 | Dissertation (DMA) (Semester of Graduation) | 6 |
| Total Credits | | 62 |

| Course | Title | Credits |
|------------------------|---|---------|
| First Year | | |
| First Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.186.711 | Vocal Coaching | 1 |
| PY.530.721 | Voice Recital (GR 1) | 2 |
| PY.610.847 | Musicology Colloquium | 3 |
| Electives | | 3 |
| Credits | | 13 |
| Second Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.186.712 | Vocal Coaching | 1 |
| PY.530.722 | Voice Recital (GR 2) | 2 |
| PY.710.6xx | Music Theory Seminars | 3 |
| Electives | | 3 |
| Credits | | 13 |
| Second Year | | |
| First Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.186.713 | Vocal Coaching | 1 |
| PY.530.723 | Voice Recital (GR 3) | 2 |
| PY.610.6xx | Musicology Seminar | 3 |
| Electives | | 3 |
| Credits | | 13 |
| Second Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.186.714 | Vocal Coaching | 1 |
| PY.530.724 | Voice Recital (DMA/AD 4) | 2 |
| PY.710.6xx | Music Theory Seminars | 3 |
| Humanities Elective | | 3 |
| Credits | | 13 |
| DIP | | |
| PY.530.726 | Voice Recital (DMA Chamber) | 2 |
| PY.530.727 | Voice Recital (DMA Lecture) | 2 |
| PY.610.792 | Lecture-Recital Paper | 2 |
| PY.610.813 | Doctoral Consultation and Research (Required Each Semester) | 4 |
| Credits | | 10 |
| Total Credits | | 62 |

Wind Conducting, Doctor of Musical Arts

Program Requirements

| Code | Title | Credits |
|-------------------|--|---------|
| Major Area | | |
| PY.100.100 | Major Lesson 1 HR (Required Each Semester) | 16 |
| PY.330.851 | Wind Conducting Seminar (DMA) | 4 |
| & PY.330.852 | and Wind Conducting Seminar (DMA) (Required Each Semester) | |
| PY.330.721 | Conducting Recital (GR 1) (or PWE Performance) | 2 |
| PY.330.722 | Conducting Recital (GR 2) | 2 |

| | | |
|------------|---------------------------|---|
| PY.330.723 | Conducting Recital (GR 3) | 2 |
| PY.330.724 | Conducting Recital (AD 4) | 2 |
| PY.610.792 | Lecture-Recital Paper | 2 |

Supportive Courses

| | | |
|---------------|--|---|
| PY.610.847 | Musicology Colloquium | 3 |
| or PY.610.848 | Music Hist Colloquium | |
| PY.610.6xx | Musicology Seminar | 3 |
| PY.710.6xx | Music Theory Seminars | 6 |
| PY.610.813 | Doctoral Consultation and Research (DIP) | 4 |

Electives

| | | |
|---------------------|--|----|
| Electives | | 12 |
| Humanities Elective | | 3 |

| | | |
|---------------|--|----|
| Total Credits | | 61 |
|---------------|--|----|

| Course | Title | Credits |
|-----------------------|-------|---------|
| First Year | | |
| First Semester | | |

| | | |
|------------|-------------------------------|---|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.330.851 | Wind Conducting Seminar (DMA) | 1 |
| PY.330.721 | Conducting Recital (GR 1) | 2 |
| PY.610.847 | Musicology Colloquium | 3 |
| Electives | | 3 |

| | | |
|---------|--|----|
| Credits | | 13 |
|---------|--|----|

Second Semester

| | | |
|------------|-------------------------------|---|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.330.852 | Wind Conducting Seminar (DMA) | 1 |
| PY.330.722 | Conducting Recital (GR 2) | 2 |
| PY.710.6xx | Music Theory Seminars | 3 |
| Electives | | 3 |

| | | |
|---------|--|----|
| Credits | | 13 |
|---------|--|----|

Second Year**First Semester**

| | | |
|------------|-------------------------------|---|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.330.851 | Wind Conducting Seminar (DMA) | 1 |
| PY.330.723 | Conducting Recital (GR 3) | 2 |
| PY.610.6xx | Musicology Seminar | 3 |
| Electives | | 3 |

| | | |
|---------|--|----|
| Credits | | 13 |
|---------|--|----|

Second Semester

| | | |
|---------------------|-------------------------------|---|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.330.852 | Wind Conducting Seminar (DMA) | 1 |
| PY.330.724 | Conducting Recital (AD 4) | 2 |
| PY.710.6xx | Music Theory Seminars | 3 |
| Electives | | 3 |
| Humanities Elective | | 3 |

| | | |
|---------|--|----|
| Credits | | 16 |
|---------|--|----|

DIP

| | | |
|------------|--|---|
| PY.610.792 | Lecture-Recital Paper (Semester of Graduation) | 2 |
|------------|--|---|

| | | |
|---------------|---|----|
| PY.610.813 | Doctoral Consultation and Research (Required Each Semester) | 4 |
| Credits | | 6 |
| Total Credits | | 61 |

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.

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.

Admission Requirements

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 on the Admissions website (<https://peabody.jhu.edu/audition-apply/>) for complete information. Pre-screening recordings are required for some majors.

Program Requirements

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.

Curricula

- PC Guitar (p. 126)
- PC Orchestral Instruments (p. 127)
- PC Organ (p. 128)
- PC Piano (p. 129)
- PC Voice (p. 130)

Guitar, Performer's Certificate

Program Requirements

| Code | Title | Credits |
|---------------------------|---|---------|
| Major Area | | |
| PY.100.100 | Major Lesson 1 HR (Six (6) Semesters Required) | 24 |
| PY.470.545 | Guitar Seminar (UG) (Six (6) Semesters Required) | 6 |
| PY.470.109 & PY.470.209 | Guitar 109 Jury and Guitar 209 Jury | 2 |
| PY.470.701 | Guitar Recital (UG) | 2 |
| PY.910.xxx | Large Ensemble | 8 |
| PY.950.541 & PY.950.542 | Guitar Ensemble and Guitar Ensemble (Required Each Semester) | 6 |
| PY.950.531 & PY.950.532 | Chamber Ensemble and Chamber Ensemble (Two semesters) | 2 |
| Supportive Courses | | |
| PY.360.501 & PY.360.502 | Friday Noon:30 Recital Series and Friday Noon:30 Recital Series | 1 |
| PY.360.503 & PY.360.504 | Friday Noon:30 (Alt Project) and Friday Noon:30 (Alt Project) | 1 |

| | | |
|--|---|-----|
| PY.715.123 & PY.715.124 & PY.715.223 & PY.715.224 | Ear Training/Sightsinging 1 and Ear Training/Sightsinging 2 and Ear Training/Sightsinging 3 and Eartraining/Sightsinging 2 | 8 |
| PY.715.155 & PY.715.156 | Keyboard Studies 1 and Keyboard Studies 2 | 4 |
| PY.470.585 & PY.470.586 & PY.470.587 & PY.470.588 | Guitar Music Skills 1 and Guitar Music Skills 2 and Guitar Music Skills 3 and Guitar Music Skills 4 | 4 |
| PY.710.111 & PY.710.112 & PY.710.211 & PY.710.212 & PY.710.311 & PY.710.312 | Theory 1 and Theory 2 and Theory 3 and Theory 4 and Theory 5 and Theory 6 | 18 |
| PY.470.431 & PY.470.432 | Guitar Literature and Guitar Literature (UG) | 4 |
| PY.470.637 & PY.470.638 | Guitar Pedagogy and Guitar Pedagogy | 4 |
| PY.610.321 & PY.610.322 & PY.610.323 | History of Music 1 and History of Music 2 and History of Music 3 | 9 |
| PY.610.xxx | Musicology Elective | 3 |
| Total Credits | | 106 |

| Course | Title | Credits |
|--------|-------|---------|
|--------|-------|---------|

First Year**First Semester**

| | | |
|------------|-------------------------------|------|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.470.545 | Guitar Seminar (UG) | 1 |
| PY.950.541 | Guitar Ensemble | 1 |
| PY.360.501 | Friday Noon:30 Recital Series | 0.5 |
| PY.715.123 | Ear Training/Sightsinging 1 | 2 |
| PY.715.155 | Keyboard Studies 1 | 2 |
| PY.470.585 | Guitar Music Skills 1 | 1 |
| PY.710.111 | Theory 1 | 3 |
| Credits | | 14.5 |

Second Semester

| | | |
|------------|-------------------------------|------|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.470.546 | Guitar Seminar (Ug) | 1 |
| PY.470.109 | Guitar 109 Jury | 1 |
| PY.950.542 | Guitar Ensemble | 1 |
| PY.360.502 | Friday Noon:30 Recital Series | 0.5 |
| PY.715.124 | Ear Training/Sightsinging 2 | 2 |
| PY.715.156 | Keyboard Studies 2 | 2 |
| PY.470.586 | Guitar Music Skills 2 | 1 |
| PY.710.112 | Theory 2 | 3 |
| Credits | | 15.5 |

Second Year**First Semester**

| | | |
|------------|---------------------|---|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.470.545 | Guitar Seminar (UG) | 1 |
| PY.910.xxx | Large Ensemble | 2 |
| PY.950.541 | Guitar Ensemble | 1 |

| | | |
|------------|------------------------------|------|
| PY.360.503 | Friday Noon:30 (Alt Project) | 0.5 |
| PY.715.223 | Ear Training/Sightsinging 3 | 2 |
| PY.470.587 | Guitar Music Skills 3 | 1 |
| PY.710.211 | Theory 3 | 3 |
| PY.610.321 | History of Music 1 | 3 |
| Credits | | 17.5 |

Second Semester

| | | |
|------------|------------------------------|------|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.470.546 | Guitar Seminar (Ug) | 1 |
| PY.470.209 | Guitar 209 Jury | 1 |
| PY.910.xxx | Large Ensemble | 2 |
| PY.950.542 | Guitar Ensemble | 1 |
| PY.360.504 | Friday Noon:30 (Alt Project) | 0.5 |
| PY.715.224 | Eartraining/Sightsinging 2 | 2 |
| PY.470.588 | Guitar Music Skills 4 | 1 |
| PY.710.212 | Theory 4 | 3 |
| PY.610.322 | History of Music 2 | 3 |
| Credits | | 18.5 |

Third Year**First Semester**

| | | |
|------------|---------------------|----|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.470.545 | Guitar Seminar (UG) | 1 |
| PY.910.xxx | Large Ensemble | 2 |
| PY.950.541 | Guitar Ensemble | 1 |
| PY.950.531 | Chamber Ensemble | 1 |
| PY.710.311 | Theory 5 | 3 |
| PY.470.431 | Guitar Literature | 2 |
| PY.470.637 | Guitar Pedagogy | 2 |
| PY.610.323 | History of Music 3 | 3 |
| Credits | | 19 |

Second Semester

| | | |
|------------|------------------------|----|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.470.546 | Guitar Seminar (Ug) | 1 |
| PY.470.701 | Guitar Recital (UG) | 2 |
| PY.910.xxx | Large Ensemble | 2 |
| PY.950.542 | Guitar Ensemble | 1 |
| PY.950.532 | Chamber Ensemble | 1 |
| PY.710.312 | Theory 6 | 3 |
| PY.470.432 | Guitar Literature (UG) | 2 |
| PY.470.638 | Guitar Pedagogy | 2 |
| PY.610.xxx | Musicology Elective | 3 |
| Credits | | 21 |

| | |
|---------------|-----|
| Total Credits | 106 |
|---------------|-----|

Orchestral Instruments, Performer's Certificate

Program Requirements

| Code | Title | Credits |
|-------------------|--|---------|
| Major Area | | |
| PY.100.100 | Major Lesson 1 HR (Six (6) Semesters Required) | 24 |

| | | |
|--|---|----|
| xxx.109-209 | Departmental Examination | 2 |
| PY.xxx.701 | Recital | 2 |
| PY.910.xxx | Large Ensemble | 12 |
| PY.950.531 & PY.950.532 | Chamber Ensemble and Chamber Ensemble (Small Ensemble) | 4 |
| Supportive Courses | | |
| PY.360.501 & PY.360.502 | Friday Noon:30 Recital Series and Friday Noon:30 Recital Series | 1 |
| PY.360.503 & PY.360.504 | Friday Noon:30 (Alt Project) and Friday Noon:30 (Alt Project) | 1 |
| PY.715.123 & PY.715.124 & PY.715.223 & PY.715.224 | Ear Training/Sightsinging 1 and Ear Training/Sightsinging 2 and Ear Training/Sightsinging 3 and Eartraining/Sightsinging 2 | 8 |
| PY.715.155 & PY.715.156 & PY.715.255 & PY.715.256 | Keyboard Studies 1 and Keyboard Studies 2 and Keyboard Studies 3 and Keyboard Studies 2 | 8 |
| PY.710.111 & PY.710.112 & PY.710.211 & PY.710.212 & PY.710.311 & PY.710.312 | Theory 1 and Theory 2 and Theory 3 and Theory 4 and Theory 5 and Theory 6 | 18 |
| PY.330.311 | Conducting | 1 |
| PY.610.321 & PY.610.322 & PY.610.323 | History of Music 1 and History of Music 2 and History of Music 3 | 9 |
| PY.610.xxx | Musicology Elective | 3 |
| Total Credits | | 93 |

| Course | Title | Credits |
|-----------------------|-------------------------------|---------|
| First Year | | |
| First Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.910.xxx | Large Ensemble | 2 |
| PY.950.531 | Chamber Ensemble | 1 |
| PY.360.501 | Friday Noon:30 Recital Series | 0.5 |
| PY.715.123 | Ear Training/Sightsinging 1 | 2 |
| PY.715.155 | Keyboard Studies 1 | 2 |
| PY.710.111 | Theory 1 | 3 |
| Credits | | 14.5 |

| | | |
|------------------------|-------------------------------|------|
| Second Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| xxx.109 | Departmental Examination | 1 |
| PY.910.xxx | Large Ensemble | 2 |
| PY.950.532 | Chamber Ensemble | 1 |
| PY.360.502 | Friday Noon:30 Recital Series | 0.5 |
| PY.715.124 | Ear Training/Sightsinging 2 | 2 |
| PY.715.156 | Keyboard Studies 2 | 2 |
| PY.710.112 | Theory 2 | 3 |
| Credits | | 15.5 |

Second Year**First Semester**

| | | |
|------------|-------------------|---|
| PY.100.100 | Major Lesson 1 HR | 4 |
|------------|-------------------|---|

| | | |
|------------|------------------------------|------|
| PY.910.xxx | Large Ensemble | 2 |
| PY.950.531 | Chamber Ensemble | 1 |
| PY.360.503 | Friday Noon:30 (Alt Project) | 0.5 |
| PY.715.223 | Ear Training/Sightsinging 3 | 2 |
| PY.715.255 | Keyboard Studies 3 | 2 |
| PY.710.211 | Theory 3 | 3 |
| PY.610.321 | History of Music 1 | 3 |
| Credits | | 17.5 |

Second Semester

| | | |
|------------|------------------------------|------|
| PY.100.100 | Major Lesson 1 HR | 4 |
| xxx.209 | Departmental Examination | 1 |
| PY.910.xxx | Large Ensemble | 2 |
| PY.950.532 | Chamber Ensemble | 1 |
| PY.360.504 | Friday Noon:30 (Alt Project) | 0.5 |
| PY.715.224 | Eartraining/Sightsinging 2 | 2 |
| PY.715.256 | Keyboard Studies 2 | 2 |
| PY.710.212 | Theory 4 | 3 |
| PY.610.322 | History of Music 2 | 3 |
| Credits | | 18.5 |

Third Year**First Semester**

| | | |
|------------|--------------------|----|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.910.xxx | Large Ensemble | 2 |
| PY.710.311 | Theory 5 | 3 |
| PY.610.323 | History of Music 3 | 3 |
| Credits | | 12 |

Second Semester

| | | |
|---------------|---------------------|----|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.xxx.701 | Recital | 2 |
| PY.910.xxx | Large Ensemble | 2 |
| PY.710.312 | Theory 6 | 3 |
| PY.330.311 | Conducting | 1 |
| PY.610.xxx | Musicology Elective | 3 |
| Credits | | 15 |
| Total Credits | | 93 |

Organ, Performer's Certificate

Program Requirements

| Code | Title | Credits |
|----------------------------|--|---------|
| Major Area | | |
| PY.100.100 | Major Lesson 1 HR (Six (6) Semesters Required) | 24 |
| PY.460.545 & PY.460.546 | Organ Seminar (UG) and Organ Seminar (UG) (Six (6) Semesters Required) | 6 |
| PY.460.109 & PY.460.209 | Organ 109 Jury and Organ 209 Jury | 2 |
| PY.460.701 | Organ Recital (UG) | 2 |
| PY.910.xxx | Large Ensemble | 12 |
| Supportive Courses | | |
| PY.360.501 & PY.360.502 | Friday Noon:30 Recital Series and Friday Noon:30 Recital Series | 1 |

| | | |
|--|---|----|
| PY.360.503 & PY.360.504 | Friday Noon:30 (Alt Project) and Friday Noon:30 (Alt Project) | 1 |
| PY.715.123 & PY.715.124 & PY.715.223 & PY.715.224 | Ear Training/Sightsinging 1 and Ear Training/Sightsinging 2 and Ear Training/Sightsinging 3 and Eartraining/Sightsinging 2 | 8 |
| PY.715.211 & PY.715.212 | Keyboard Skills 1 - Piano Majors and Kybd Skills/Piano Majors II | 4 |
| PY.710.111 & PY.710.112 & PY.710.211 & PY.710.212 & PY.710.311 & PY.710.312 | Theory 1 and Theory 2 and Theory 3 and Theory 4 and Theory 5 and Theory 6 | 18 |
| PY.450.111 & PY.450.112 | Sightreading and Sightreading | 4 |
| PY.460.425 & PY.460.426 | Resources for Contemporary Church Musicians and Resources for Contemporary Church Musicians | 6 |
| PY.380.315 | Continuo I: Figured Bass | 2 |
| PY.460.423 & PY.460.424 | Organ Literature and Organ Literature | 6 |
| PY.330.311 | Conducting | 1 |
| PY.610.321 & PY.610.322 & PY.610.323 | History of Music 1 and History of Music 2 and History of Music 3 | 9 |
| PY.610.xxx | Musicology Elective | 3 |

Total Credits 109

Course Title Credits

First Year

First Semester

| | | |
|------------|-------------------------------|-----|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.460.545 | Organ Seminar (UG) | 1 |
| PY.910.xxx | Large Ensemble | 2 |
| PY.360.501 | Friday Noon:30 Recital Series | 0.5 |
| PY.715.123 | Ear Training/Sightsinging 1 | 2 |
| PY.710.111 | Theory 1 | 3 |
| PY.450.111 | Sightreading | 2 |

Credits 14.5

Second Semester

| | | |
|------------|-------------------------------|-----|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.460.546 | Organ Seminar (UG) | 1 |
| PY.460.109 | Organ 109 Jury | 1 |
| PY.910.xxx | Large Ensemble | 2 |
| PY.360.502 | Friday Noon:30 Recital Series | 0.5 |
| PY.715.124 | Ear Training/Sightsinging 2 | 2 |
| PY.710.112 | Theory 2 | 3 |
| PY.450.112 | Sightreading | 2 |

Credits 15.5

Second Year

First Semester

| | | |
|------------|--------------------|---|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.460.545 | Organ Seminar (UG) | 1 |
| PY.910.xxx | Large Ensemble | 2 |

| | | |
|------------|----------------------------------|------|
| PY.360.503 | Friday Noon:30 (Alt Project) | 0.5 |
| PY.715.223 | Ear Training/Sightsinging 3 | 2 |
| PY.715.211 | Keyboard Skills 1 - Piano Majors | 2 |
| PY.710.211 | Theory 3 | 3 |
| PY.610.321 | History of Music 1 | 3 |
| Credits | | 17.5 |

Second Semester

| | | |
|------------|------------------------------|------|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.460.546 | Organ Seminar (UG) | 1 |
| PY.460.209 | Organ 209 Jury | 1 |
| PY.910.xxx | Large Ensemble | 2 |
| PY.360.504 | Friday Noon:30 (Alt Project) | 0.5 |
| PY.715.224 | Eartraining/Sightsinging 2 | 2 |
| PY.715.212 | Kybd Skills/Piano Majors II | 2 |
| PY.710.311 | Theory 5 | 3 |
| PY.610.322 | History of Music 2 | 3 |
| Credits | | 18.5 |

Third Year

First Semester

| | | |
|------------|---|----|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.460.545 | Organ Seminar (UG) | 1 |
| PY.910.xxx | Large Ensemble | 2 |
| PY.710.312 | Theory 6 | 3 |
| PY.460.425 | Resources for Contemporary Church Musicians | 3 |
| PY.380.315 | Continuo I: Figured Bass | 2 |
| PY.460.423 | Organ Literature | 3 |
| PY.610.323 | History of Music 3 | 3 |
| Credits | | 21 |

Second Semester

| | | |
|------------|---|----|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.460.546 | Organ Seminar (UG) | 1 |
| PY.460.701 | Organ Recital (UG) | 2 |
| PY.910.xxx | Large Ensemble | 2 |
| PY.460.426 | Resources for Contemporary Church Musicians | 3 |
| PY.460.424 | Organ Literature | 3 |
| PY.330.311 | Conducting | 1 |
| PY.610.xxx | Musicology Elective | 3 |
| Credits | | 19 |

Total Credits 106

Piano, Performer's Certificate Program Requirements

| Code | Title | Credits |
|----------------------------|--|---------|
| Major Area | | |
| PY.100.100 | Major Lesson 1 HR (Six (6) Semesters Required) | 24 |
| PY.450.109 & PY.450.209 | Piano 109 Jury and Piano 209 Jury | 2 |
| PY.450.701 | Piano Recital (UG) | 2 |
| PY.910.xxx | Large Ensemble | 8 |

| | | |
|----------------------------|---|---|
| PY.950.531 & PY.950.532 | Chamber Ensemble and Chamber Ensemble (Small Ensemble) | 4 |
|----------------------------|---|---|

Supportive Courses

| | | |
|--|---|----|
| PY.360.501 & PY.360.502 | Friday Noon:30 Recital Series and Friday Noon:30 Recital Series | 1 |
| PY.360.503 & PY.360.504 | Friday Noon:30 (Alt Project) and Friday Noon:30 (Alt Project) | 1 |
| PY.715.123 & PY.715.124 & PY.715.223 & PY.715.224 | Ear Training/Sightsinging 1 and Ear Training/Sightsinging 2 and Ear Training/Sightsinging 3 and Eartraining/Sightsinging 2 | 8 |
| PY.715.211 & PY.715.212 & PY.715.311 & PY.715.312 | Keyboard Skills 1 - Piano Majors and Kybd Skills/Piano Majors II and Keyboard Skills 3 - Piano Majors and Kybd Skills/Piano IV | 8 |
| PY.710.111 & PY.710.112 & PY.710.211 & PY.710.212 & PY.710.311 & PY.710.312 | Theory 1 and Theory 2 and Theory 3 and Theory 4 and Theory 5 and Theory 6 | 18 |
| PY.450.111 & PY.450.112 | Sightreading and Sightreading | 4 |
| PY.450.213 & PY.450.214 | Accompanying and Accompanying | 2 |
| PY.450.411 & PY.450.412 & PY.450.413 & PY.450.414 | Keyboard Literature 1 and Keyboard Literature II and Keyboard Literature III and Keyboard Literature 4 | 8 |
| PY.450.667 | Piano Pedagogy | 2 |
| PY.610.321 & PY.610.322 & PY.610.323 | History of Music 1 and History of Music 2 and History of Music 3 | 9 |
| PY.610.xxx | Musicology Elective | 3 |

Total Credits 104

| Course | Title | Credits |
|--------|-------|---------|
|--------|-------|---------|

First Year**First Semester**

| | | |
|------------|-------------------------------|------|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.360.501 | Friday Noon:30 Recital Series | 0.5 |
| PY.715.123 | Ear Training/Sightsinging 1 | 2 |
| PY.710.111 | Theory 1 | 3 |
| PY.450.111 | Sightreading | 2 |
| | Credits | 11.5 |

Second Semester

| | | |
|------------|-------------------------------|------|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.450.109 | Piano 109 Jury | 1 |
| PY.360.502 | Friday Noon:30 Recital Series | 0.5 |
| PY.715.124 | Ear Training/Sightsinging 2 | 2 |
| PY.710.112 | Theory 2 | 3 |
| PY.450.112 | Sightreading | 2 |
| | Credits | 12.5 |

Second Year**First Semester**

| | | |
|------------|-------------------|---|
| PY.100.100 | Major Lesson 1 HR | 4 |
|------------|-------------------|---|

| | | |
|------------|----------------------------------|------|
| PY.910.xxx | Large Ensemble | 2 |
| PY.950.531 | Chamber Ensemble | 1 |
| PY.360.503 | Friday Noon:30 (Alt Project) | 0.5 |
| PY.715.223 | Ear Training/Sightsinging 3 | 2 |
| PY.715.211 | Keyboard Skills 1 - Piano Majors | 2 |
| PY.710.211 | Theory 3 | 3 |
| PY.450.213 | Accompanying | 1 |
| PY.450.411 | Keyboard Literature 1 | 2 |
| PY.610.321 | History of Music 1 | 3 |
| | Credits | 20.5 |

Second Semester

| | | |
|------------|------------------------------|------|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.450.209 | Piano 209 Jury | 1 |
| PY.910.xxx | Large Ensemble | 2 |
| PY.950.532 | Chamber Ensemble | 1 |
| PY.360.504 | Friday Noon:30 (Alt Project) | 0.5 |
| PY.715.224 | Eartraining/Sightsinging 2 | 2 |
| PY.715.212 | Kybd Skills/Piano Majors II | 2 |
| PY.710.212 | Theory 4 | 3 |
| PY.450.214 | Accompanying | 1 |
| PY.450.412 | Keyboard Literature II | 2 |
| PY.610.322 | History of Music 2 | 3 |
| | Credits | 21.5 |

Third Year**First Semester**

| | | |
|------------|----------------------------------|----|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.910.xxx | Large Ensemble | 2 |
| PY.950.531 | Chamber Ensemble | 1 |
| PY.715.311 | Keyboard Skills 3 - Piano Majors | 2 |
| PY.710.311 | Theory 5 | 3 |
| PY.450.413 | Keyboard Literature III | 2 |
| PY.450.667 | Piano Pedagogy | 2 |
| PY.610.323 | History of Music 3 | 3 |
| | Credits | 19 |

Second Semester

| | | |
|------------|-----------------------|-----|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.450.701 | Piano Recital (UG) | 2 |
| PY.910.xxx | Large Ensemble | 2 |
| PY.950.532 | Chamber Ensemble | 1 |
| PY.715.312 | Kybd Skills/Piano IV | 2 |
| PY.710.312 | Theory 6 | 3 |
| PY.450.414 | Keyboard Literature 4 | 2 |
| PY.610.xxx | Musicology Elective | 3 |
| | Credits | 19 |
| | Total Credits | 104 |

Voice, Performer's Certificate

Program Requirements

| Code | Title | Credits |
|-------------------|--|---------|
| Major Area | | |
| PY.100.100 | Major Lesson 1 HR (Six (6) Semesters Required) | 24 |

| | | |
|--|---|-----|
| PY.186.311 & PY.186.312 & PY.186.411 & PY.186.412 | Vocal Coaching and Vocal Coaching and Vocal Coaching and Vocal Coaching | 4 |
| PY.530.109 & PY.530.209 | Voice 109 Jury and Voice 209 Jury | 2 |
| PY.530.701 | Voice Recital (UG) | 2 |
| PY.910.xxx | Large Ensemble | 8 |
| PY.910.54x | Opera Performance Electives | 3 |
| Supportive Courses | | |
| PY.360.501 & PY.360.502 | Friday Noon:30 Recital Series and Friday Noon:30 Recital Series | 1 |
| PY.360.503 & PY.360.504 | Friday Noon:30 (Alt Project) and Friday Noon:30 (Alt Project) | 1 |
| PY.715.123 & PY.715.124 & PY.715.223 & PY.715.224 | Ear Training/Sightsinging 1 and Ear Training/Sightsinging 2 and Ear Training/Sightsinging 3 and Eartraining/Sightsinging 2 | 8 |
| PY.715.155 & PY.715.156 & PY.715.255 & PY.715.256 | Keyboard Studies 1 and Keyboard Studies 2 and Keyboard Studies 3 and Keyboard Studies 2 | 8 |
| PY.710.111 & PY.710.112 & PY.710.211 & PY.710.212 & PY.710.311 & PY.710.312 | Theory 1 and Theory 2 and Theory 3 and Theory 4 and Theory 5 and Theory 6 | 18 |
| PY.530.475 | English Diction | 2 |
| PY.530.469 | Italian Diction | 2 |
| PY.530.477 | German Diction | 2 |
| PY.530.483 | Singing In French | 2 |
| PY.530.589 | Vocal Literature 1: English/Italian | 2 |
| PY.530.590 | Vocal Lit 2: German/French | 2 |
| PY.540.391 & PY.540.491 | Stage Movement and Acting For Opera | 2 |
| PY.610.321 & PY.610.322 & PY.610.323 | History of Music 1 and History of Music 2 and History of Music 3 | 9 |
| PY.610.xxx | Musicology Elective | 3 |
| General Studies | | |
| PY.250.111 & PY.250.112 | Italian 1a and Italian I | 8 |
| PY.250.121 & PY.250.122 | German 1a and German I | 6 |
| PY.250.131 & PY.250.132 | French 1a and French I | 6 |
| Total Credits | | 125 |

| Course | Title | Credits |
|-----------------------|-------------------------------|---------|
| First Year | | |
| First Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.910.xxx | Large Ensemble | 2 |
| PY.360.501 | Friday Noon:30 Recital Series | 0.5 |
| PY.715.123 | Ear Training/Sightsinging 1 | 2 |

| | | |
|------------|--------------------|------|
| PY.715.155 | Keyboard Studies 1 | 2 |
| PY.710.111 | Theory 1 | 3 |
| PY.530.475 | English Diction | 2 |
| PY.250.111 | Italian 1a | 4 |
| Credits | | 19.5 |

Second Semester

| | | |
|------------|-------------------------------|------|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.530.109 | Voice 109 Jury | 1 |
| PY.910.xxx | Large Ensemble | 2 |
| PY.360.502 | Friday Noon:30 Recital Series | 0.5 |
| PY.715.124 | Ear Training/Sightsinging 2 | 2 |
| PY.715.156 | Keyboard Studies 2 | 2 |
| PY.710.112 | Theory 2 | 3 |
| PY.530.469 | Italian Diction | 2 |
| PY.540.391 | Stage Movement | 1 |
| PY.250.112 | Italian I | 4 |
| Credits | | 21.5 |

Second Year**First Semester**

| | | |
|------------|------------------------------|------|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.186.311 | Vocal Coaching | 1 |
| PY.910.xxx | Large Ensemble | 2 |
| PY.360.503 | Friday Noon:30 (Alt Project) | 0.5 |
| PY.715.223 | Ear Training/Sightsinging 3 | 2 |
| PY.715.255 | Keyboard Studies 3 | 2 |
| PY.710.211 | Theory 3 | 3 |
| PY.530.477 | German Diction | 2 |
| PY.540.491 | Acting For Opera | 1 |
| PY.610.321 | History of Music 1 | 3 |
| PY.250.121 | German 1a | 3 |
| Credits | | 23.5 |

Second Semester

| | | |
|------------|------------------------------|------|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.186.312 | Vocal Coaching | 1 |
| PY.530.209 | Voice 209 Jury | 1 |
| PY.910.xxx | Large Ensemble | 2 |
| PY.910.54x | Opera Performance Electives | 1 |
| PY.360.504 | Friday Noon:30 (Alt Project) | 0.5 |
| PY.715.224 | Eartraining/Sightsinging 2 | 2 |
| PY.715.256 | Keyboard Studies 2 | 2 |
| PY.710.212 | Theory 4 | 3 |
| PY.530.483 | Singing In French | 2 |
| PY.610.322 | History of Music 2 | 3 |
| PY.250.122 | German I | 3 |
| Credits | | 24.5 |

Third Year**First Semester**

| | | |
|------------|-------------------------------------|---|
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.186.411 | Vocal Coaching | 1 |
| PY.910.54x | Opera Performance Electives | 1 |
| PY.710.311 | Theory 5 | 3 |
| PY.530.589 | Vocal Literature 1: English/Italian | 2 |

| | | |
|------------------------|-----------------------------|-----|
| PY.610.323 | History of Music 3 | 3 |
| PY.250.131 | French 1a | 3 |
| Credits | | 17 |
| Second Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.186.412 | Vocal Coaching | 1 |
| PY.530.701 | Voice Recital (UG) | 2 |
| PY.910.54x | Opera Performance Electives | 1 |
| PY.710.312 | Theory 6 | 3 |
| PY.530.590 | Vocal Lit 2: German/French | 2 |
| PY.610.xxx | Musicology Elective | 3 |
| PY.250.132 | French I | 3 |
| Credits | | 19 |
| Total Credits | | 125 |

Graduate Performance Diploma

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.

Admission Requirements

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 on the Admissions website.

Program Requirements

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 (p. 43)).

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 the Ensemble Office website (<https://peabody.jhu.edu/audition-apply/>).

Related Requirements

GPD students may choose electives from Music Theory, Musicology, repertoire studies, Curricular Practical Training, professional studies, or other music courses at or above the 400 level. To enroll in graduate Music Theory and Musicology seminars, students must pass the appropriate placement exams. 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

| Code | Title | Credits |
|-------------------|---|---------|
| Major Area | | |
| PY.100.100 | Major Lesson 1 HR (Four (4) Semesters Required) | 16 |
| PY.xxx.721 | Recital | 2 |
| PY.xxx.722 | Recital | 2 |
| Electives | | |
| xxx.xxx | Electives | 8 |
| Total Credits | | 28 |

Variations

| Code | Title | Credits |
|---------------------------------------|----------------|---------|
| Orchestral Instruments or Jazz | | |
| 36 credits | | 36 |
| PY.910.xxx | Large Ensemble | |

| Voice | | |
|--------------|--------------------|----|
| 30 credits | | 30 |
| PY.186.611 | Vocal Coaching | |
| & PY.186.612 | and Vocal Coaching | |

Early Music Instruments

| | | |
|--------------|----------------------|----|
| 40 credits | | 40 |
| PY.910.xxx | Large Ensemble | |
| PY.950.531 | Chamber Ensemble | |
| & PY.950.532 | and Chamber Ensemble | |

| Course | Title | Credits |
|------------------------|---|---------|
| First Year | | |
| First Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.910.xxx | Large Ensemble (Orchestral Instruments or Jazz) | 2 |
| xxx.xxx | Electives | 2 |
| | Credits | 8 |
| Second Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| xxx.xxx | Electives | 2 |
| PY.xxx.721 | Recital | 2 |
| | Credits | 8 |
| Second Year | | |
| First Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.910.xxx | Large Ensemble (Orchestral Instruments or Jazz) | 2 |
| xxx.xxx | Electives | 2 |
| | Credits | 8 |
| Second Semester | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| xxx.xxx | Electives | 2 |
| PY.xxx.722 | Recital | 2 |
| | Credits | 8 |
| | Total Credits | 32 |

Artist's Diploma

The Artist Diploma is a certificate 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.

Admission Requirements

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 on the Admissions website (<https://peabody.jhu.edu/audition-apply/>).

Program Requirements

Residency

The normative case is two years of full-time enrollment. Students must complete one year of continuous full-time residency and four total semesters of full-time enrollment. 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 must complete eight credits of elective coursework. The program also allows for independent study projects in various aspects of career development as appropriate.

Curricula

| Code | Title | Credits |
|-------------------|--|---------|
| Major Area | | |
| PY.100.100 | Major Lesson 1 HR (Required Each Semester) | 16 |
| PY.xxx.721 | Recital | 2 |
| PY.xxx.722 | Recital | 2 |
| PY.xxx.723 | Recital | 2 |
| PY.xxx.724 | Recital | 2 |
| Electives | | |
| Electives | | 8 |
| Total Credits | | 32 |

| Course | Title | Credits |
|--------------------|-------------------|---------|
| First Year | | |
| First Term | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.xxx.721 | Recital | 2 |
| Electives | | 2 |
| | Credits | 8 |
| Second Term | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.xxx.722 | Recital | 2 |
| Electives | | 2 |
| | Credits | 8 |
| Second Year | | |
| First Term | | |
| PY.100.100 | Major Lesson 1 HR | 4 |
| PY.xxx.723 | Recital | 2 |
| Electives | | 2 |
| | Credits | 8 |
| Second Term | | |
| PY.100.100 | Major Lesson 1 HR | 4 |

| | | |
|------------|---------------|----|
| PY.xxx.724 | Recital | 2 |
| Electives | | 2 |
| | Credits | 8 |
| | Total Credits | 32 |

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.

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.

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.

Music Education Certification Program

The certification program is designed for individuals who hold a Bachelor of Music degree from an accredited institution and who wish to become certified by the State of Maryland to teach in the public schools.

Peabody reserves the right to require additional credits beyond minimum requirements identified through the aforementioned transcript analysis in order for the candidate to qualify for intern teaching. Special tuition rates apply.

International Students that hold non-US Teacher Certification and are accepted into the MM Music Education degree program are encouraged to enroll in some of the certification courses to expand: 1. knowledge of Music Teacher Certification in the US and 2. current knowledge and pedagogical practices for Multi-modal Teaching/Learning in Music.

Music Education Certification - Instrumental

Program Requirements

| Code | Title | Credits |
|------------------------|--------------------------------------|---------|
| Music Education | | |
| ED.884.508 | Literacy in the Content Areas Part I | 3 |
| PY.510.414 | Mus & The Spcl Student | 3 |
| PY.510.211 | Brass Class | 2 |
| PY.510.212 | Woodwinds Class | 3 |
| PY.510.223 | Percussion Class | 1 |
| PY.510.324 | Strings Class | 3 |
| PY.510.312 | Tech Teach Elem Instr Ms | 3 |
| PY.510.313 | Tech Teach Sec Instr Mus | 3 |
| ED.884.510 | Literacy in the Content Areas Part 2 | 3 |
| PY.510.411 | Intern Teaching | 6 |
| PY.510.441 | Intern Teaching Seminar | 1 |
| Total Credits | | 31 |

| Course | Title | Credits |
|------------------------|--------------------------------------|---------|
| First Year | | |
| First Semester | | |
| ED.884.508 | Literacy in the Content Areas Part I | 3 |
| PY.510.324 | Strings Class | 3 |
| PY.510.212 | Woodwinds Class | 3 |
| | Credits | 9 |
| Second Semester | | |
| PY.510.414 | Mus & The Spcl Student | 3 |
| PY.510.211 | Brass Class | 2 |
| PY.510.223 | Percussion Class | 1 |
| PY.510.312 | Tech Teach Elem Instr Ms | 3 |
| PY.510.313 | Tech Teach Sec Instr Mus | 3 |
| | Credits | 12 |
| Second Year | | |
| First Semester | | |
| PY.510.411 | Intern Teaching | 6 |
| PY.510.441 | Intern Teaching Seminar | 1 |
| | Credits | 7 |

Second Semester

| | | |
|------------|--------------------------------------|----|
| ED.884.510 | Literacy in the Content Areas Part 2 | 3 |
| | Credits | 3 |
| | Total Credits | 31 |

Music Education Certification - Vocal Program Requirements

| Code | Title | Credits |
|------------------------|--|-----------|
| Music Education | | |
| ED.884.508 | Literacy in the Content Areas Part I | 3 |
| PY.510.414 | Mus & The Spcl Student | 3 |
| PY.510.213 | Basic Instrumental Pedagogy | 1 |
| PY.510.311 | Techniques for Teaching Elementary General Music | 3 |
| PY.510.314 | Tech Teach Sec Vocal/Gen | 3 |
| PY.510.337 | Secondary Choral Ensemble II | 2 |
| ED.884.510 | Literacy in the Content Areas Part 2 | 3 |
| PY.510.411 | Intern Teaching | 6 - 12 |
| PY.510.441 | Intern Teaching Seminar | 1 |
| | Total Credits | 25-31 |

| Course | Title | Credits |
|------------------------|--|---------|
| First Year | | |
| First Semester | | |
| ED.884.508 | Literacy in the Content Areas Part I | 3 |
| PY.510.213 | Basic Instrumental Pedagogy | 1 |
| PY.510.311 | Techniques for Teaching Elementary General Music | 3 |
| PY.510.337 | Secondary Choral Ensemble II | 2 |
| | Credits | 9 |
| Second Semester | | |
| PY.510.414 | Mus & The Spcl Student | 3 |
| PY.510.314 | Tech Teach Sec Vocal/Gen | 3 |
| | Credits | 6 |
| Second Year | | |
| First Semester | | |
| PY.510.411 | Intern Teaching | 6 |
| PY.510.441 | Intern Teaching Seminar | 1 |
| | Credits | 7 |
| Second Semester | | |
| ED.884.510 | Literacy in the Content Areas Part 2 | 3 |
| | Credits | 3 |
| | Total Credits | 25 |

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