Music

The Peabody Institute of The Johns Hopkins University is an internationally acclaimed music conservatory. The Peabody campus, located at historic Mount Vernon Place, is on the university shuttle bus route between Homewood campus and the medical institutions in East Baltimore. Faculty of the Peabody Institute offer some classes on the Homewood campus that are open to all undergraduates.

Qualified Hopkins undergraduates may, for no extra charge, register for classes in music history, music theory, music education, recording techniques, and computer music offered on the Peabody campus. There are also limited opportunities to take private lessons and participate in ensembles.

Concerts

Homewood students are welcome to attend Peabody’s many concerts and are entitled to student prices for most concerts, provided they present their Hopkins ID and pick up the ticket during daytime Box Office hours, Monday through Friday, 10 a.m. to 4 p.m. Declared music minors can receive complimentary tickets to select concerts. The Box Office is in the lower level of the Grand Arcade in the Conservatory building; call 410-234-4800.

Private Lessons

Private lessons are available to students at varying levels of accomplishment on a musical instrument.

- Half-hour or hour lessons are offered for credit in the Peabody Conservatory for the intermediate to advanced musician.
- Non-credit lessons are available in the Peabody Preparatory, space permitting.

The annual registration fee will be waived for all JHU students. School of Arts and Sciences and Engineering students are eligible to receive a cross-registration discount of 25 percent for Preparatory lessons by obtaining a cross-registration form from their division each semester.

Students wishing to take advantage of this opportunity should consult the Peabody Conservatory and/or Preparatory catalogs for more information.

Auditions for lesson assignments at the intermediate or advanced level take place at the beginning of each term. Students wishing to audition should contact the Peabody Registrar’s Office, 410-234-4578, for information. Hopkins students may arrange for instrumental practice facilities through the Homewood Office of Student Activities, 410-516-8209.

Ensemble Membership

Membership in the Hopkins Symphony Orchestra, the Johns Hopkins University Band, and the Hopkins Glee Club, all of which rehearse and perform on the Homewood campus, is open to all university students. Membership in the Hopkins Symphony Orchestra is by audition on a space-available basis. Seating is limited, especially in the winds. Contact the HSO Office in Shriver Hall at 410-516-6542 for audition information, which can also be found online at [http://www.jhu.edu/jhso/about/audition_info.html](http://www.jhu.edu/jhso/about/audition_info.html).

Participation in the Peabody-Hopkins Chorus and Peabody Singers is open to all university students upon completion of a satisfactory audition. Please contact Senior Ensemble Coordinator Paul Faatz at pfaatz1@peabody.jhu.edu if you wish to schedule an audition or would like additional information.

Advanced instrumentalists who wish to be considered for membership in Peabody’s large instrumental ensembles—the Peabody Symphony Orchestra, Peabody Concert Orchestra, Peabody Wind Ensemble, Peabody Camerata (contemporary music), Peabody Improvisation and Multimedia Ensemble, and Peabody Jazz Orchestra—are welcome to take part in the placement audition process which takes place each fall during the week prior to Peabody’s registration process. In order to be given an audition slot, instrumentalists must be taking private minor lessons with a Peabody instructor, and that instructor must inform the Peabody Ensemble Office that they’ve evaluated the player’s ability to be on par with that of the student’s peers at Peabody. Occasional exceptions to this policy have been made for players of instruments which are uncommon or currently under-represented at Peabody. Due to the fact that each of the instrumental ensembles can accommodate only a certain number of players of each instrument, placement into these ensembles is made on a space-available basis, with priority given to Peabody instrumental majors for whom participation in large ensembles is a degree requirement.

Please direct any questions regarding participation in Peabody’s large ensemble program to Senior Ensemble Coordinator Paul Faatz at pfaatz1@peabody.jhu.edu.

Minor in Music

The School of Arts and Sciences offers a music minor to students majoring in other fields. The minor is intended for students who have some training and background in music and wish to pursue their interest in a systematic way without getting their degree in the field. It consists of a selection of music courses, including music history, music theory, ensembles, and/or lessons at Peabody.

**Requirements for the Music Minor**

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<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
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<tbody>
<tr>
<td>AS.376.111</td>
<td>Rudiments-Music Theory</td>
<td>3</td>
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<tr>
<td>AS.376.212</td>
<td>Theory/Musicianship II</td>
<td>3</td>
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<tr>
<td>Music Theory III Elective</td>
<td></td>
<td>3</td>
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<tr>
<td>AS.376.231</td>
<td>Western Classical Music</td>
<td>3</td>
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<tr>
<td>Music History electives *</td>
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<td>6</td>
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<tr>
<td>Applied music experience **</td>
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<tr>
<td>Lessons/ensembles</td>
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<tr>
<td><strong>Total Credits</strong></td>
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<td><strong>18</strong></td>
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* Class of 2016 and later: One must be 300-level or higher
** Two semesters of lessons or ensembles with the approval of minor advisor

Applied Music Experience

Since the study of music should always take place in the context of practical music making, students completing the minor in music must participate in an applied music experience for at least two semesters. Students must select an applied music experience in consultation with their advisor, who will approve the applied music experience on the minor checklist. Most students will select either private instrument...
lessons at Peabody or participation in an ensemble at Peabody or on the Homewood campus.

For current faculty and contact information go to http://www.peabody.jhu.edu/about/people/

Faculty

Peabody Faculty on Homewood Campus

Richard Giarusso
Department of Musicology: 19th- and 20th-century music, German song, Wagner, Mahler, English music, music appreciation.

Sharon Gail Levy
Department of Music Theory: Piano literature 1750–1950, music analysis, baroque counterpoint, music appreciation.

David Smooke
Department of Music Theory: Song Analysis, Theories of Rhythm, Popular Music.

Stephen Stone
Department of Music Theory: music theory courses. Advisor for the minor in music theory.

Andrew Talle
Department of Musicology: J.S. Bach, German music, 18th- and 19th-century music, music appreciation.

Elizabeth D. Tolbert
Department of Musicology: expressive culture and intercultural aesthetics, performance, gender, ritual, ethnomusicology, music and language.

Susan Forscher Weiss
Department of Musicology (joint appointment in Romance Languages and Literatures): medieval and Renaissance music, social history, performance practice, history of instruments.

Peabody Adjunct Faculty

Faye Chia
Adjunct Theory Faculty

John Crouch
Adjunct Theory Faculty

Travis Hardaway
Adjunct Theory Faculty

Mark Lackey
Adjunct Computer Music Faculty

Alexander Norris
Adjunct Jazz Faculty

For current course information and registration go to https://isis.jhu.edu/classes/

Courses

AS.376.111. Rudiments-Music Theory. 3 Credits.
This course introduces written and aural music fundamentals including notation, scales, intervals, chords, rhythm, meter and sight-singing. Students will compose melodies and short pieces and complete listening projects.
Instructor(s): F. Chiao; Staff.

AS.376.129. World Music, World Cultures. 3 Credits.
What is music? Is it pitch and harmony? Rhythm and pulse? Or just pure silence and noise? This course will explore this question by exposing students to the remarkably diversified music of the world, focusing on music from non-Western cultures. Multimedia materials such as film, dance and concert performances will be used throughout the course.
Area: Humanities.

Welcome to the world of J-rock. This course will introduce 100 of the hottest, most significant, and just plain terrific artists in Japanese rock history. We will discuss J-rock's origins, its subgenres, and its gradual and recent enjoyment in the West. Learn to identify bands by their vocalists and musical styles. Discover the poetry of Japanese lyrics. Above all, get ready to listen to a whole lot of music!
Instructor(s): J. Yun
Area: Humanities, Social and Behavioral Sciences.

AS.376.211. Theory & Musicianship I. 3 Credits.
Introduction to basic principles of tonal music through listening, analysis and music making. Students study melody, harmony, voice leading, figured bass and dissonance treatment, and will also undertake short composition projects. Must have taken the qualifying examination or AS.376.111.
Instructor(s): F. Chiao; Staff.

AS.376.212. Theory/Musicianship II. 3 Credits.
This course continues the written and aural work of the previous course but focuses on chromatic harmony while continuing the study of melody, counterpoint and figured bass.
Instructor(s): S. Stone.

AS.376.213. Mus Theory Musician III. 3 Credits.
Continuation of written and aural work of the previous two semesters. Projects in four-voice writing from figured bass and counterpoint in two and three voices are completed, using as models a variety of styles and composers. Students study simple binary, rounded binary and ternary forms, and compose a short work in a tonal idiom. Recommended Course Background: AS.376.212.

AS.376.214. Music Theory III - Formal Analysis. 3 Credits.
An examination of the musical forms of the Common Practice Period and the logic of their structures. Forms studied will include variation, binary, rounded binary, ternary, rondo, sonata-allegro, and sonata-rondo. Recommended Course Background: AS.376.212
Instructor(s): S. Stone.

AS.376.215. Music Theory III - Twentieth Century Music. 3 Credits.
An exploration of the music and analytical tools of the twentieth century. Topics will include set analysis, serial techniques, exotic and synthetic scales, neo-tonality, and geometric proportions. Recommended Course Background: AS.376.212
Instructor(s): T. Hardaway.
AS.376.216. Theory III - Counterpoint. 3 Credits.
A study of contrapuntal music, emphasizing composition in both the sixteenth- and eighteenth-century styles as epitomized by Palestrina and Bach.
Instructor(s): S. Stone.

AS.376.217. Music Theory III - Song. 3 Credits.
An examination of text-setting and song-writing in a variety of eras and styles. Topics will include art song, lieder, jazz standards, and pop tunes.
Prerequisites: AS.376.212
Instructor(s): M. Rickelton.

AS.376.231. Western Classical Music. 3 Credits.
Students will learn aural strategies to focus their listening, as well as vocabulary, cultural and historical context for music of the Baroque, Classical, Romantic and 20th century periods. Composers studied will include Bach, Handel, Haydn, Mozart, Beethoven, Schubert, Chopin, Brahms, Debussy, Schoenberg, and Stravinsky.
Instructor(s): R. Giarusso
Area: Humanities.

AS.376.242. Introduction to Popular Music. 3 Credits.
A survey of the stylistic features and social contexts of American popular music since the 1950s.
Instructor(s): D. Smooke; R. Fulton; S. Stone
Area: Humanities.

AS.376.250. Introduction to Computer Music. 3 Credits.
Introduction to Computer Music is an opportunity for people with no specialized training in music to explore electronic art music as a longstanding, if obscure, body of art, then to participate in creative work in the style. Participants will gain a heuristic understanding of forms of musical composition that operate outside the conventions of regular rhythm and harmony as they record and manipulate sound to sculpt it into original musical works. The lecture portion combines an historical overview of electronic music, rudiments of acoustics and musical perception, and instruction in compositional techniques and in using computers as creative musical tools. The laboratory portion, given at the Digital Media Center, serves as a workshop for creative exploration and for the completion of assigned creative projects including original works of digital sound art.
Instructor(s): S. Burt
Area: Humanities.

AS.376.252. Jazz History. 3 Credits.
Survey, investigation, and study of jazz music and how it shaped American history from its origins to current times.
Instructor(s): A. Norris
Area: Humanities.

AS.376.258. Jazz Improvisation and Theory. 3 Credits.
Study of the theory and practice of Jazz Improvisation. Basic knowledge of music notation skills is required.
Instructor(s): A. Norris.

AS.376.302. History of Opera from Monteverdi to Wagner. 3 Credits.
This course will provide a historical survey of opera from its origins in the early 17th century through the late 19th century. Focusing on a specific repertoire of works and representative genres of the tradition, we will emphasize critical listening and analytical skills to demonstrate characteristic musical, dramatic, literary, and sociological aspects of the operas under examination. We will also discuss contextual issues such as libretti, staging, operatic production, the role of singers, the reception of operas.
Area: Humanities Writing Intensive.

AS.376.303. Musical Theater from Aristophanes to Leonard Bernstein. 3 Credits.
This course examines the birth of musical theatre from Greek tragedy through the liturgical and secular plays of the middle ages and Renaissance, to the classical and romantic singspiels, operettas, and zarzuelas of the modern era, by such figures as Aristophanes, Adam de la Halle, Hildegard of Bingen, Angelo Poliziano, Juan del Encina, Wolfgang Amadeus Mozart, Gilbert and Sullivan, Ernesto Lecuona, Igor Stravinsky, and Kurt Weill. These will serve as a backdrop for a closer examination of the musicals of Jerome Kern, Cole Porter, George Gershwin, Irving Berlin, Richard Rodgers, Harold Arlen, Frank Loesser, Leonard Bernstein and others. In addition to studying and placing the works of these Broadway giants into a social, political, and economic context, we will study and perform from representative musicals and attend a performance at the Lyric Theatre. Student will be expected to write a capstone project.
Instructor(s): S. Weiss
Area: Humanities Writing Intensive.

AS.376.331. Music in Late Medieval and Early Modern Europe. 3 Credits.
In this class we will explore the repertoire, history, and current scholarship of Western European music in the period ca. 1380-1600. Topics will include compositional history, patronage, the dissemination of music, reception, performance practice, and authenticity. Class time will involve a moderate amount of lecturing, in addition to class discussion, musical analysis, and listening.
Instructor(s): Z. Saunders
Area: Humanities Writing Intensive.

AS.376.335. Mozart's Piano Music. 3 Credits.
Instructor(s): S. Levy
Area: Humanities Writing Intensive.

AS.376.340. Music and Literature: Thomas Mann’s Doctor Faustus. 3 Credits.
Instructor(s): R. Giarusso
Area: Humanities Writing Intensive.
AS.376.341. Music and Literature: 20th Century Opera. 3 Credits.
The varied repertoire of 20th-century opera offers a rewarding context for the study of the rich and complex relationship between music and text. In this course, we will study a select group of 20th-century operas and the source texts (plays, short stories, and poems) upon which they are based. We will consider the changes that occur in translating the texts from one genre to the other, along with ways in which each opera influences our understanding of the source, and vice versa. As part of this focused study, we will also gain a broader familiarity with the styles of some of the most important composers of the last century. Major works to be studied include Pelléas et Mélisande (Maeterlinck & Debussy), Wozzeck (Büchner & Berg), Peter Grimes (Crabbe & Britten), Death in Venice (Mann & Britten), and The Tempest (Shakespeare & Adès).
Instructor(s): R. Giarusso
Area: Humanities
Writing Intensive.

AS.376.343. Nineteenth-Century Piano Music: Forms and Meanings. 3 Credits.
This course will explore some of the highlights of the 19th-century piano repertoire with a focus both on the composers' specific musical choices and the expressive effects of those choices. Works will be drawn from such diverse possibilities as the sonatas of Beethoven and Schubert, the titled and character pieces of Schumann and Liszt, and the masterworks of Chopin and Brahms. Live demonstration as well as recorded performances will be used. We will also read and consider the views of other scholars and musicians on this repertoire, all in an attempt to answer, at least in part, the question of why this music is so beloved and thought so great by so many.
Instructor(s): S. Levy
Area: Humanities
Writing Intensive.

AS.376.350. Ways of Learning Music from Aristotle to Leopold Mozart. 3 Credits.
Area: Humanities
Writing Intensive.

AS.376.351. Music and Literacy in Western Culture Before 1800. 3 Credits.
This seminar examines the history of written music in the larger context of western textual culture before the modern era, applying ideas from the fields of book history and history of literacy to the study of music. We will examine the history of notation and consider issues of orality, literacy, and education as they relate to the composition, copying, circulation, and use of written music. Issues include: the role of written music in religious and political contexts, the distinction between "popular" and "learned" culture, and the effects of textual technologies (especially printing) on the circulation of music. Students will work with rare books and manuscripts in the University's collections to examine these issues.
Instructor(s): E. Archibald
Area: Humanities.

AS.376.371. Topics in Music Cognition I. 3 Credits.
What underlies our aesthetic response to music? How and why are we able to identify certain sounds as music? To what extent are music and natural language similar? What is it about music that evokes such powerful emotions such as happiness and sadness? What is unique to musical creativity? Examining such questions from cognitive science, neuroscience, psychology, and philosophical perspectives, this course explores relevant research and theory in the emerging domain of music perception and cognition. Students will complete a final research paper on the topic of their choice that integrates the course material.
Instructor(s): M. Lopez-Gonzalez
Area: Natural Sciences, Social and Behavioral Sciences.

AS.376.372. Introduction to Music Cognition II. 3 Credits.
Continuing from Topics in Music Cognition I, this course explores further the similarities and differences between music and language, the effects of musical training on cognitive development, and the expressive power of music, with an introduction to music and its role in film. We will read relevant research and theory on these topics from cognitive science, neuroscience, psychology, musicology, and philosophical perspectives.
Instructor(s): M. Lopez-Gonzalez
Area: Natural Sciences, Social and Behavioral Sciences.

AS.376.404. History of Musical Instruments. 3 Credits.
The history, technology, and performance of Western European musical instruments, their precursors, and their non-western counterparts, addressed by experts and explored on visits to historic collections.
Instructor(s): S. Weiss
Area: Humanities
Writing Intensive.

AS.376.407. 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.
Instructor(s): M. Lopez-Gonzalez
Area: Humanities
Writing Intensive.

AS.376.415. Transnationalism and Globalization in World Music. 3 Credits.
How has the increase in the speed and spread of people, information, symbols, capital and commodities affected the kinds of music that are created and consumed both locally and globally? How does music contribute to discourses of authenticity, difference, and global homogeneity? How do we understand the meanings of music when local, culture-bound explanations are insufficient? How has the historical development of Western ideologies of music and art contributed to current forms of hegemonic control over music such as copyright law and the transnational music business? What have been the political, musical, ideological, and financial consequences of the development of "world music"? In this course we will address issues such as the above, with emphasis on an ethnomusicological approach to music in its transnational and global contexts.
Instructor(s): E. Tolbert
Area: Humanities
Writing Intensive.

AS.376.510. Independent Study. 3 Credits.
Cross Listed Courses

History

**AS.100.317. Jewish Music. 3 Credits.**
What is "Jewish music," and what roles has it played in global and Jewish cultures? This course will address these questions, considering genres and contexts of Jewish music from cantillation to klezmer and from art music to Yiddish cinema. Cross listed with Jewish Studies
Instructor(s): J. Walden
Area: Humanities, Social and Behavioral Sciences
Writing Intensive.

German Romance Languages Literatures

**AS.212.678. Guillaume de Machaut: exploring medieval authorship in the digital age.**
Using new websites devoted to the lyrics and music of Guillaume de Machaut, the foremost poet and composer of the 14th-century French royal court, this seminar will explore the role of music and literature during the Hundred Years War. Students will learn to use digital tools to view and analyze original illustrated musical manuscripts of Machaut's work.
Instructor(s): T. Rose-Steel.

Interdepartmental

**AS.360.133. Great Books at Hopkins. 3 Credits.**
Great Books at Hopkins is designed for first-year students and explores some of the greatest works of the literary and philosophical tradition in Europe and the Americas. In lectures, panel sessions, small seminars, and multimedia presentations, professors from a variety of academic disciplines lead students in exploring authors across history. Close reading and intensive writing instruction are hallmarks of this course, as is a changing reading list that includes, for this fall, Homer, Plato, Dante, Shakespeare, Douglass, and Woolf.
Instructor(s): E. Patton; K. Boyce
Area: Humanities
Writing Intensive.