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.

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 have evaluated the player’s ability to be on par with that of the student’s peers at Peabody. Occasionally 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.

http://www.peabody.jhu.edu/conservatory/homewood/

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. Students must earn a grade of C- or better in all courses applied towards the minor and courses can not be taken satisfactory/unsatisfactory.

Requirements for the Music Minor

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<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
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<tbody>
<tr>
<td>AS.376.231</td>
<td>Western Classical Music</td>
<td>3</td>
</tr>
<tr>
<td>AS.376.211</td>
<td>Music Theory I</td>
<td>3</td>
</tr>
<tr>
<td>AS.376.221</td>
<td>Musicianship I</td>
<td>2</td>
</tr>
<tr>
<td>AS.376.212</td>
<td>Music Theory II</td>
<td>3</td>
</tr>
<tr>
<td>AS.376.222</td>
<td>Musicianship II</td>
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<td>One additional music theory III course:</td>
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<tr>
<td>AS.376.214</td>
<td>Music Theory III - Formal Analysis</td>
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<tr>
<td>AS.376.215</td>
<td>Music Theory III - Twentieth Century Music</td>
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<tr>
<td>AS.376.216</td>
<td>Theory III - Counterpoint</td>
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<tr>
<td>AS.376.217</td>
<td>Music Theory III - Song</td>
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<tr>
<td>AS.376.258</td>
<td>Jazz Improvisation and Theory</td>
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<td>One music history course at any level</td>
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<tr>
<td>One 300- or 400-level music history course</td>
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<tr>
<td>Applied music experience (lessons/ensembles)</td>
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<td>0-2</td>
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</table>

Total Credits: 22-24
* 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. These experiences are not required to be for academic credit. 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.

**Adjunct Faculty**

Andrew Stella  
Adjunct Recording Arts Faculty

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

**Courses**

**AS.376.111. Rudiments of Music Theory and Musicianship.**  
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. Course does not count towards the completion of the minor.  
Instructor(s): L. Perry; M. Janello; Staff.

**AS.376.137. Music and Nazi Germany.**  
This course will explore the ways in which music, as a major pillar of German culture, was used as a tool by the Nazi regime to legitimize and maintain their power. Furthermore, the class will cover the ways in which music was used by persecuted peoples as resistance in Germany, abroad, and within Nazi concentration camps.  
Area: Humanities.

**AS.376.140. Digital Sound Art.**  
Users of personal computers may have overlooked the potential of these machines as unique, non-imitative musical instruments. This course combines a historical overview of electronic music with a workshop environment for creative exploration. Participants will study the history of electronic music, then use freeware for recording, editing, altering, and layering sounds to create personal, idiomatic (non-pop) works of sound art. Computers are available; participants are welcome to bring a laptop computer if they prefer.  
Instructor(s): M. Lackey  
Area: Humanities.

**AS.376.142. Dylan, Motown and the Beatles.**  
Marked by social and political unrest, the 1960s was one of the most dramatic decades in American history. Popular music became a significant vehicle for social and political commentary, and played an important role in shaping the legacy of this controversial decade. In this course we will explore 1960s popular music through structured listening, critical readings and guided discussion, with the aim of gaining a better understanding of 1960s popular music and its connections to the complexities of this pivotal decade.  
Instructor(s): M. Rickelton  
Area: Humanities.

**AS.376.155. Tunes for Toons.**  
For many people, a first introduction to “classical” music came from watching cartoons. This course seeks to re-trace this influence by exploring the use of musical works in classic cartoons by Warner Brothers and Disney. The course is intended to introduce, (and ideally foster an appreciation for) some of the great pieces within the classical Western musical canon. We will take a more in-depth look at musical works to see how they are used (or spoofed!) in classic cartoons.  
Instructor(s): F. Chiao  
Area: Humanities.
American music in the latter half of the twentieth century splintered into a collection of forms as diverse as the people making them. This course will explore jazz, folk, rock, hip-hop, film and art music through structured listenings, critical readings and guided discussion, with the aim of finding a common thread.
Instructor(s): M. Rickelton
Area: Humanities.

AS.376.171. Introduction to Music Cognition.
This course will be an introductory course to the interdisciplinary field of music cognition. We will discuss music perception and aesthetics from psychological, analytical, social, and biological perspectives. Topics to be covered include the evolutionary basis of music, understanding parameters of music such as rhythm, pitch, and form, music and emotion, music and the body, musical ability and cognitive processes, and finally music and the brain.
Instructor(s): K. Barrett
Area: Humanities, Social and Behavioral Sciences.

AS.376.177. Music & Meditation.
This course examines the influence of breath and silence in music and meditation; silence and negative space as a philosophical aesthetic; non-meditative music created through a meditative process; and music and sound for meditation. Each class will feature a voluntary guided meditation, selected readings, listening, and discussion.
Instructor(s): J. Belkot
Area: Humanities.

AS.376.211. Music Theory I.
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. Recommended to be taken concurrently with AS.376.221.
Instructor(s): M. Janello; N. Draper.

AS.376.212. Music Theory II.
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. Prerequisite: Music Theory and Musicianship I (AS.376.211). Recommended to be taken with AS.376.222, Musicianship II.
Instructor(s): S. Stone.

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.

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): J. Fishbein.

AS.376.216. Theory III - Counterpoint.
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.

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.
Instructor(s): M. Rickelton.

AS.376.221. Musicianship I.
Study in the basic skills of reading and hearing music. Recommended to be taken concurrently with AS.376.211, Music Theory I.
Instructor(s): K. Wile.

AS.376.222. Musicianship II.
Further studies in the basic skills of reading and hearing music. Recommended to be taken concurrently with AS.376.212, Music Theory II.
Instructor(s): K. Wile.

AS.376.231. Western Classical Music.
This course is an introduction to the rich tradition of Western "Classical" music. We will examine this music from a variety of perspectives, including: 1) its historical, intellectual, and cultural background; 2) the biographical background of its composers; 3) its stylistic context; and 4) analysis of the music itself. We will approach these perspectives through a variety of activities, such as lectures, readings, writing, exams and in-class discussion.
Instructor(s): R. Giarusso
Area: Humanities.

A survey of the stylistic features and social contexts of American popular music since the 1950s.
Instructor(s): D. Smooke; M. Rickelton
Area: Humanities.

AS.376.245. Introduction to Sound, Audio, and Recording Arts. 3 Credits.
In this course we will undertake a comprehensive survey of sound, audio and the related technology. While covering sound recording from an historical perspective, we’ll touch on related material in physics, music, psychology and acoustics. In lab exercises and assignments, students will have the opportunity to learn in a hands-on environment as practical applications of the lecture material are explored. Assignments will include critical listening, in addition to basic recording, editing and mixing of audio. The course will culminate in a comprehensive final project.
Instructor(s): A. Stella
Area: Humanities.

AS.376.250. Introduction to Computer Music.
Introduction to Computer Music is an opportunity for people with no specialized training in music to explore electronic art music as a long-standing, 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.
Survey, investigation, and study of Jazz music and how it shaped American history from its origins to current times.
Instructor(s): I. Sims
Area: Humanities.

AS.376.258. Jazz Improvisation and Theory.
Study of the theory and practice of Jazz Improvisation. Must have taken the qualifying examination or AS.376.111.
Instructor(s): I. Sims.

AS.376.280. Creative Musical Improvisation.
A musical performance class and workshop in which we will explore many different aspects of and approaches to creative musical improvisation through readings, lectures, recordings, videos, and personal experience. The emphasis will be placed on free improvisation, without pre-set song forms, chord progressions or other pre-determined structures. Most improvising will be done in small sub-groupings of anywhere from 2 to 5 students who will take turns performing short improvised pieces for the rest of the class and will be followed up with open discussions about the effectiveness of musical choices made by the participants. Ear training exercises and game pieces, such as John Zorn’s Cobra will be used to help students gain experience and build confidence improvising in this way. This course is open to any University student who plays an instrument or sings, and is interested in gaining experience with and knowledge about free improvisation.
Instructor(s): M. Formanek
Area: Humanities.

AS.376.303. Musical Theater from Aristophanes to Leonard Bernstein.
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 Hale, Hildegard of Bingen, Angelo Poliziano, Juan del Encina, Wolfgang Amadeus Mozart, Gilbert and Sullivan, Ernesto Leuccona, 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.

AS.376.308. Meet the Musician: Today’s Classical Musician. 3 Credits.
Classical music in America is dead,” Slate Magazine declared online in January 2014. In this seminar, students will learn that this art form is indeed alive and well. Peabody graduate students will perform solo and small ensemble works, present original research, and participate in open discussions about musical research, performance, professional challenges, and more. Homewood students will read articles on a weekly basis prior to the lecture-recitals. In response to each lecture-recital, students will write weekly reaction papers and prepare questions for the group discussion.
Instructor(s): M. Wertheimer
Area: Humanities
Writing Intensive.

This course explores the richness of our American musical heritage through a cultural lens. A wide breadth of musical genres will be discussed such as jazz, rock, country, spirituals, gospel, polka, folk, and classical, as well as the role of music in mass political movements. A spotlight will be given to artists who have successfully crossed genres in their careers such as Winton Marsalis, Louis Moreau Gottschalk, William Grant Still, Scott Joplin, and Gunther Schuller, among others.
Instructor(s): L. Kafka
Area: Humanities.

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.

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.

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.

AS.376.376.252. Jazz History.
Survey, investigation, and study of Jazz music and how it shaped American history from its origins to current times.
Instructor(s): I. Sims
Area: Humanities.
AS.376.351. Music and Literacy in Western Culture Before 1800. 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. 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. 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. 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): J. Walden
Area: Humanities
Writing Intensive.

AS.376.407. Music and Evolution. 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): E. Tolbert
Area: Humanities.

AS.376.415. Transnationalism and Globalization in World Music. 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.

AS.376.428. 6 Mozart Operas. 3 Credits. Lotharios and lovers, Turkish pashas and harem girls, churlish masters and wily servants, enraged women, bird-catchers, Italian soldiers disguised as Albanians, a Cretan King, and the Queen of the Night. These characters and many others occupy the worlds created in the operas of Wolfgang Amadeus Mozart. This course focuses on six of Mozart’s most enduring operatic works: Idomeneo, The Abduction from the Seraglio, The Magic Flute, The Marriage of Figaro, Don Giovanni, and Cosi fan tutte. It explores the origins of the stories and characters of these operas, and the musical structures Mozart developed to convey these narratives in music, in the genres of opera seria, Singspiel, and opera buffa. In examining these operas, students will investigate Mozart’s collaborations with librettists, the singers and theatrical venues for which he composed, and the patrons and audiences he hoped to appeal to with these works. Discussions of each opera will also turn to their performance, considering documentation of their premieres and nineteenth-century revivals, and more recent stage and cinematic productions available on DVD and online by directors including Joseph Losey, Ingmar Bergman, Peter Sellars, Jonathan Miller, Robert Wilson, and Julie Taymor, as well as in the movie Amadeus, to compare how interpretations of the opera have differed over time and between directors.
Instructor(s): E. Tolbert
Area: Humanities


Cross Listed Courses

**German Romance Languages Literatures**

**AS.211.472. Barbers and countesses: conflict and change in the Figaro trilogy from the age of Mozart to the 20th century.**

2016 marks the bicentennial of Rossini’s irreverent masterwork The Barber of Seville, which premiered in Rome in February 1816. Thirty years earlier, in 1876, Mozart’s The Marriage of Figaro had opened in Vienna. The two operas, based on the first two plays of Beaumarchais’ controversial “Figaro trilogy”, stage conflicts of class and gender, challenging the assumptions of the aristocracy as well as the ludicrous pretentions of the raising bourgeoisie. The same themes inform the post-modern portrayal of the past in John Corigliano’s The Ghosts of Versailles (1991), which ideally completes the musical afterlife of the trilogy. By studying how the plays were adapted to the opera stage within their different cultural and historical contexts, the course will explore the representation of the ideological, social, and political turmoil that, eventually, culminated in the French Revolution. The course will also include field trips and screenings of movies such as Stanley Kubrick’s Barry Lyndon (1975) and Milos Forman’s Amadeus (1984). This course may be used to satisfy major requirements in both the French and Italian majors.

Instructor(s): E. Refini
Area: Humanities.

**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.

**AS.214.125. Freshman Seminar: Dangerous Liaisons: Words and Music Through the Ages. 3 Credits.**

The seminar explores challenging questions with which men have been dealing for centuries: how do music and words interact? Do words have a priority on music or vice versa? Does music need words to be understood and interpreted? Are words filled with meaning by music? By addressing literary and philosophical writings, as well as musical examples from different periods and contexts, students will be led through a critical reconsideration of the topic. A variety of materials will be discussed, including genres as different as medieval songs, early modern madrigals, Romantic Lieder, opera, the American musical, and contemporary pop music. No musical skills required; strong doses of curiosity most welcome.

Instructor(s): E. Refini
Area: Humanities.

**AS.214.333. Shakespeare on the Opera Stage.**

From Rossini’s Otello to Cole Porter’s Kiss me Kate, from Verdi’s Macbeth to Leonard Bernstein’s West Side Story, the works of William Shakespeare have been an extraordinary source of inspiration for musical theatre. By exploring operatic adaptations of Shakespeare in different periods and contexts, this course will examine the ways in which composers and librettists have interpreted and reshaped the plays. The course, primarily focused on the 19th century Italian reception of Shakespeare and, in particular, on operas by Rossini and Verdi, will also consider the phenomenon within a broad transnational perspective up to include contemporary opera and musical.

Instructor(s): E. Refini
Area: Humanities.

**AS.214.377. Gendered Voices.**

The course will explore the notion of ‘voice’ in order to show how poetry, literature, philosophy, and music have been dealing with it throughout the ages. In particular, by focusing on classical figures such as the Sirens, Circe and Echo, as well as by considering the seminal discussions of the ‘voice’ in Plato and Aristotle, the course will address the gendered nature of the voice as a tool to seduce and manipulate the human mind. More specifically, the course will discuss the ways in which male and female voices embody different functions. Examples to be analyzed include texts by Dante, Petrarch, Ariosto, and Tasso. The course will also consider later rewritings of myths concerned with the voice such as Giuseppe Tomasi di Lampedusa’s The Siren and Italo Calvino’s A King Listens.

Instructor(s): E. Refini
Area: Humanities.

**AS.214.603. Michelangelo’s Echo: Performing Identities through Poetry and Music.**

The course aims to outline the musical reception of Michelangelo’s poems from the 16th to the 21st century. Moving from a critical introduction to Michelangelo’s Rime, the course will address Michelangelo’s own ideas on music and the few musical settings of his poems by contemporary composers. The course will turn then to the Post-Romantic renaissance of Michelangelo’s myth as the context within which the main bulk of musical settings of the artist’s poems was produced. What did composers such as Wolf, Britten, Dallapiccola, Shostakovich and Reimann find in Michelangelo’s poetry? Through a close reading of the poems chosen by the composers, the course will explore the biographical, philosophical and socio-historical implications suggested by the different musical settings. No training in music performance or theory is required.

Instructor(s): E. Refini
Area: Humanities
Writing Intensive.
Although naturally and historically intertwined, music and poetry tended to be described in the early modern period as competing rather than interacting. By looking at both literary and theoretical texts, the seminar aims to explore the ways in which this controversial relation is revealed by the interplay of poetics, rhetoric, and music theory. Reading materials will include classical sources (e.g. Plato, Aristotle, Ps.-Longinus, Quintilian) and their early modern interpretations. Special attention will be given to Torquato Tasso, Giambattista Marino, and Giambattista Doni, whose works will be also discussed in the light of the contemporary development of musical genres (e.g. madrigals, opera). No musical skills required.
Instructor(s): E. Refini
Area: Humanities
Writing Intensive.

Sociology
AS.230.371. Sociology of Rock. 3 Credits.
This course examines the history and dynamics of rock music using key concepts and perspectives from sociology. The course is divided into four sections, each of which examines the phenomenon of rock music from a different analytical perspective. The first section on the origins of rock looks at the confluence of developments in post-war America, especially in terms of race, class and generational change, which produced this new musical form. The second section, “Rock as Cultural Production,” looks at all aspects of the rock “field,” not just artists and audiences but record labels, stores, DJ’s and radio stations, the music press and journalists, performance venues. The third section examines rock as a force for social change and protest from the 1960s until present, and the final section examines the performative aspects of rock as a kind of “interaction ritual” with its own microsociological dynamics.
Instructor(s): T. Nelson
Area: Social and Behavioral Sciences
Writing Intensive.