

ACADEMIC CATALOG
2016-17



Cover photo: Sophomore Joshua Broussard and master's student Kate Amrine

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JOHNS HOPKINS
PEABODY CONSERVATORY

ACADEMIC YEAR 2016-17



MICHAEL DERSIN

CONSERVATORY ADMISSIONS OFFICE
Phone: 667-208-6600
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Academic Calendar

First Semester

Fall semester payment postmark date;
late payment fee applied after this date

2016–17

August 9

Orientation begins

Residence Hall opens for new international students
Residence Hall move-in day for new students
Residence Hall move-in day for returning students
Online registration for new students begins: noon

August 19

August 19

August 23

August 26

Open Registration

All students: 8:30 am – 12:00 pm, 1:30pm – 5:00 pm

August 29

Classes and lessons begin

Convocation: noon

August 31

September 1

Labor Day Holiday (no classes, lessons, or ensembles)

Last day to add/drop courses without fee
First day to give a recital in the fall semester
Late fee applied for late confirmation and registration
Last day for late registration
Last day to add a course for fall semester
Last day to drop a fall semester course with deletion
All work for spring and summer In Progress (IP) grades
due to faculty
Grades to remove spring and summer In Progress (IP)
due to Registrar's Office

September 5

September 9

September 15

September 16

September 16

September 16

September 23

September 23

October 13

Midterm Holiday (no classes, lessons, or ensembles)

October 21-23

Classes, lessons, and ensembles resume

Last day to change a course to Audit
Deadline for Leave of Absence return notification to
Office of Academic Affairs
Last day to withdraw from any fall semester course
Graduate course selection for spring 2016 semester
Undergraduate course selection for spring 2016 semester

October 24

October 28

November 15

November 16

November 7-26

November 9-26

Thanksgiving Vacation (no classes, lessons, or ensembles)

November 21-27

Classes, lessons, and ensembles resume

Application deadline for regional and February auditions
Spring semester payment postmark date;
late payment fee applied after this date
Last day of classes, lessons, ensembles for fall semester
Exam reading day
Fall semester course examinations

November 28

December 1

December 13

December 9

December 12

December 13-15

First semester ends

Residence Hall move-out deadline for non-continuing
students: noon
Residence Hall closes
Fall grades due to Registrar's Office: noon

December 16

December 16

December 16

December 16

Second Semester	2016–17
Residence Hall opens	January 13
Open registration for new students	January 13
<i>Classes, lessons, and ensembles begin</i>	January 17
Petition to graduate in May 2016 due to Registrar	January 13
<i>Martin Luther King Jr. Holiday</i> (no classes, lessons, or ensembles)	January 16
First day to give a recital in the spring semester	January 23
Last day to add/drop courses without fee	January 27
Last day for late registration	February 1
Last day to add a course for spring semester	February 1
Last day to drop a course with deletion	February 3
All work for fall semester In Progress (IP) grades due to faculty	February 3
<i>Audition Week</i> (no classes or lessons)	February 20-24
<i>Classes, lessons, and ensembles resume</i>	February 27
Grades to remove fall In Progress (IP) due to Registrar's Office	February 27
<i>Spring Vacation</i> (no classes, lessons, or ensembles)	March 19-26
Classes, lessons, and ensembles resume	March 27
Last day to withdraw from any spring semester course	March 31
Last day to give a BM or Junior recital	April 1
Deadline for DMA dissertation submission for May graduation	April 1
Deadline for MM/DMA document submission for May graduation	April 15
Application deadline for May auditions	April 15
Deadline for Leave of Absence return notification to Office of Academic Affairs	April 15
Course selection for fall 2016 semester	April 10-28
Last day to give a recital for graduating students (MM, GPD, AD, DMA)	May 2
Last day to give a recital for all continuing graduate students	May 8
Last day of classes and lessons	May 8
Exam reading day	May 9
Spring semester course examinations	May 10-12
Juries and final auditions	May 15-18
Spring grades due to Registrar's Office: noon	May 18
Residence Hall closes: 3pm	May 19
Commencement	May 24
Graduate Summer Session	2017
Classes begin	June 22
Classes end	July 24
Audition Calendar	
Application deadline	December 1
Auditions for admission	February 20-24
Application deadline for late auditions	April 15
Final auditions for fall semester 2017 admission	May 15-18

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General Information

History

George Peabody believed in the power of the artist to enrich the lives of others.

The Peabody Institute, which he founded in 1857, is the practical embodiment of this belief. From its beginnings, Peabody has brought together a community of artists, teachers, and scholars to train other artists and spread an understanding of what the arts can do to uplift the quality of human life.

Among the leading musicians who have served on the Peabody faculty are composers Henry Cowell, Elliott Carter, Peter Mennin, Ernst Krenek, Benjamin Lees, Earle Brown, and Hugo Weisgall; violinists William Kroll, Louis Persinger, Oscar Shumsky, and Roman Totenberg; cellists Aldo Parisot and Zara Nelsova; pianists Harold Bauer, Ernest Hutcheson, Mieczyslaw Munz, Reginald Stewart, and Erno Balogh; and scholars Nadia Boulanger, Otto Ortmann, and Nicolas Slonimsky. The Conservatory's present faculty includes Guggenheim fellows, Fulbright grantees, a Pulitzer Prize winner, recipients of the ASCAP Deems Taylor Award, and prizewinners in the Moscow Tchaikovsky Competition and Queen Elisabeth of Belgium Competition. Among its most illustrious alumni are pianist André Watts, vocalists James Morris and Richard Cassilly, and the Pulitzer Prize-winning composer Dominick Argento.

Since 1986, the Peabody Institute has been a division of the Johns Hopkins University. As such, the Conservatory is uniquely positioned to offer the focused training of a traditional music school within the larger network of the university's world-famous centers of research and learning in the sciences, humanities, and medicine.

Mission

The Johns Hopkins University Mission Statement

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

The Peabody Institute Mission Statement

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

The Peabody Conservatory Mission Statement

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

Campus and Facilities

The Peabody Institute occupies a city block of six interconnected buildings on Mt. Vernon Place, the cultural heart of Baltimore. The original Conservatory building, completed in 1866, and the Peabody Library building, completed in 1878, face Mt. Vernon Place and are two of the city's foremost architectural landmarks. The library building served as a model for the main reading room of the Library of Congress in Washington and is

acknowledged to be the masterpiece of American architect Edmund G. Lind. Adjoining the library building is Leakin Hall, built in 1927, which serves as the headquarters of the Institute's Preparatory department and contains studios for the use of Conservatory and Preparatory faculty.

Twentieth-century additions to the campus include the Residence Hall structure, which was designed by Edward Durrell Stone, and Austrian Hall, which includes two floors of classrooms and practice rooms. In spring 2004, the Peabody Institute completed a \$26.8 million construction project to integrate the historic 19th-century buildings and create the 100-seat Cohen-Davison Family Theatre, a percussion studio, a renovated box office, 12 new practice rooms, and the elegant Grand Arcade entrance.

Residence Hall

The Peabody Residence Hall consists of two towers connected at the Plaza level by the Dining Hall. Constructed in 1968, the towers contain furnished rooms for 165 students, a common laundry facility, the Office of Student Affairs, student mailboxes, and Unger Lounge, a recreational space.

All freshmen, sophomores, and first-year transfer students are required to live in the Residence Hall unless they have been granted an exemption by the Residence Life Office. The Residence Hall is staffed by a full-time professional coordinator, as well as part-time student resident assistants who are trained to provide advising and leadership to each floor community within the Residence Hall.

The Peabody Living Center, located next to Shapiro House, is available to graduate and upper class students. These rooms are spacious and have a private bath. They offer an alternative option for students who would like a safe, quiet, and convenient living experience on campus.

Dining Hall

The Peabody Dining Hall is located between the two residence towers. Residency requires participation in the board plan. The cafeteria serves breakfast, lunch, and dinner on weekdays and brunch and dinner on weekends. Weekday dinner and all weekend meals are an "all you can eat" buffet; breakfast and lunch meals are provided through the dining points associated with each of the meal plans. À la carte retail service is also offered.

Performance Venues

The Miriam A. Friedberg Concert Hall, with seating for 695, hosts performances by the Peabody Symphony Orchestra and the Peabody Concert Orchestra, as well as mainstage productions for the Peabody Opera Department. Joe Byrd Hall is the primary performance venue for the Jazz Department. The Conservatory's other performance halls are the Leith Symington Griswold Hall, which has a seating capacity of 150 and a three-manual tracker-action Holtkamp concert organ; the 100-seat Cohen-Davison Family Theatre; the 200-seat Hilda and Douglas Goodwin Hall; and the 49-seat Centre Street Performance Studio.

Libraries

The Arthur Friedheim Library, named after the Russian pianist and conductor, contains one of the largest and oldest music collections in the United States. The library, which opened in 1990, serves the faculty, staff, and students of the two divisions of the Peabody Institute (the Conservatory and the Preparatory) and The Johns Hopkins University, as well as the general public. Holdings include more than 200,000 books, scores, and periodicals; 40,000 sound recordings in all formats; 3,000 DVDs and videos; microform; and over 5,400 linear feet of archival and special collections.

Patrons have electronic access to many full-text journals, databases, and streaming media.

Located on the second floor of the Arthur Friedheim Library, the Archives of the Peabody Institute serves as the official repository for the historical records of the Institute and contains the papers and records of musicians and musical organizations of the greater Baltimore area.

The Peabody community also has access to the 3.7 million volumes comprising The Johns Hopkins Sheridan Libraries collection, the majority of which is contained in the Milton S. Eisenhower Library on the Homewood campus. Among the Sheridan's holdings are the 300,000 volumes contained in the George Peabody Library on the Peabody campus, which is widely recognized as one of the most beautiful library spaces in all of North America.

Recording Studios

The Peabody Recording Studios record all concerts, degree recitals, and special events at Peabody with advanced techniques and state-of-the-art equipment. Studio 220, the main Conservatory studio facility, is directly linked to the Miriam A. Friedberg Concert Hall. Studio 203, also located in the Conservatory building, is the primary studio for events in Griswold Hall. Both studios are fully digital and surround capable, with the capacity for data transfer between facilities. Two other recording control rooms, Studio 3036 and Studio 2002, are located in the Austrian Hall building and provide services to Goodwin Hall and Joe Byrd Hall.

Computer Music Studios

The Computer Music Department occupies a suite of five rooms on the third floor of the historic Conservatory building. There is an office for

the department's faculty and staff and four special purpose studios for student and faculty composition, performance, rehearsal, and research.

Studio Alpha (314C) is used as the primary teaching studio for the department as well as a production facility for students and faculty. It houses two Moog analog synthesizers, models 55 and 10, which are carefully maintained for historical and pedagogical purposes. An Intel Mac Pro runs a wide variety of commercial and non-commercial software for MIDI applications, software synthesis, sample editing, music notation, and more. The Soundcraft LX7II mixer and RME Fireface 800 audio interface allow for quadrasonic audio playback as well as a variety of sound production opportunities. There are 4 Meyer 833 studio monitors in for multi-channel audio production.

Studio Zeta (312C) is the Production Studio intended for use by Computer Music graduate students and faculty. It is a fully professional environment designed for high level production and research, especially psychoacoustic research. This studio is centered around a Mac Pro and an 02R96 Yamaha Digital Mixing board. The Mac Pro is used to run commercial and noncommercial software for MIDI, software synthesis, real-time control of equipment and more. 56 Channels of high-quality professional digital-to-analog and analog-to-digital converters for sound recording, analysis and playback are available. A Dynaudio 4.1 monitoring system is used for playback

The Digital Performance Studio (309C) is home to the department's Yamaha Disklavier piano, Zeta Violin, Axon guitar, and Yamaha wind controllers. The studio is equipped with a hardwood floor to simulate the con-

cert stage and is used for both production and rehearsal. An Allen and Heath Qu-16 mixer allows for up to 12.2 channel playback. This studio is “bring-your-own-device” enabled, allowing students and faculty to use all aspects of the studio from either the studio machine or from a personal laptop.

The Computer Music Research Studio (307C) is a multipurpose space for graduate students to pursue research interests in topics such as sound over internet protocols and innovative new controllers. Home to 5 terminals running both OS X and Linux Ubuntu Studio, the Computer Music Research studio is also home to the department’s hacker space, with tools for circuit design and hardware experimentation.

The Network: Peabody is connected via DS3 to the Johns Hopkins SONET network, with access to the vBNS high-speed research network.

Student Resources

Health Services

The Student Health and Wellness Center on the Homewood campus provides high quality, confidential health care to full-time students of the Homewood and Peabody campuses. The clinic is located on the perimeter of The Johns Hopkins University Homewood campus at 3003 N. Charles St., N200. The center offers a broad range of primary care services including illness and injury, routine gynecologic care, and travel consultation and immunizations. Visits for treatment are covered by the mandatory student health fee and are otherwise free to students. Referrals to outside providers and some ancillary testing are charged to the student’s health insurance. Appointments may be scheduled by calling 410-516-8270.

Counseling Center Services

The Counseling Center on the Homewood campus is the primary source of psychological assistance for students. Services are oriented toward helping students resolve emotional difficulties, manage stress and interpersonal relationships more effectively, and overcome problematic behaviors. A variety of services are provided, including individual and group psychotherapy, crisis intervention, support groups, workshops, and consultations on student-life problems. For the convenience of Peabody students, a counselor is available to meet with students on the Peabody campus by appointment. For additional information or to make an appointment, see jhu.edu/counselingcenter or call 410-516-8278. To speak to an on-call counselor in case of an emergency during non-business hours, contact Homewood Security at 410-516-7777.

Music Entrepreneurship and Career Center

Located on the Plaza level of Austrian Hall, Peabody’s Music Entrepreneurship and Career Center (MECC) provides comprehensive services to help students and recent alumni succeed as artists, professionals, and leaders of their artistic communities. Students can schedule career counseling appointments and receive assistance with job searches, audition preparation, resumés and cover letters, website development, grant writing, engagement projects, and more. The center also presents career-enhancing workshops throughout the school year.

The MECC website publishes a wealth of up-to-date resources, including job search tools, tips for fundraising, summer festival listings, and directories of competitions. Via the site, Peabody students can access Bridge, the most inclusive database of opportunities for musicians.

In addition, the center operates a Musician Referral Service, which places students and alumni with employers in the Maryland and Washington, D.C. regions. In order for students to become eligible for referral, their major teachers must email approval directly to the MECC staff.

Disability Resources

Disability Resources in the Office of Student Affairs collaborates with students, faculty, and staff to create learning environments that are usable, equitable, inclusive, and welcoming. Students with disabilities who anticipate barriers to full participation in courses and/or campus activities are encouraged to contact Kyley Sommer, the Director of Student Affairs, at 667-208-6700. Students must contact Disability Resources to receive reasonable accommodations and are encouraged to identify themselves as early as possible. Forms and guidelines for documenting a disability may be found at peabody.jhu.edu/disability.

Security

The Peabody campus is protected by the Peabody Security Department 24 hours a day. Guided by its community-based philosophy, the department is headed by a director and staffed by uniformed officers who are commissioned by the state of Maryland with full arrest powers. The department also provides a van escort service which operates in the evenings to transport members of the community to and from campus within approximately a 12-block area. When school is in session, the escort van runs every half hour from 7:00 pm to 2:00 am, and at 3:00, 4:00, and 5:00 am upon request, seven days per week.

The entrances to campus are secured at all times, and community members may enter by use of their individual card-keys, provided to all

new students during Orientation Week. Visitors must sign in at the main entrance. Most campus buildings are open seven days a week from 6:00 am to 2:00 am. The practice rooms in the library building and the basement are available 24 hours a day.

Shuttle Bus

A free university shuttle operates seven days a week between the Homewood campus and The Johns Hopkins Medical Institutions with stops at the Peabody campus and the train station. The buses run from 6:15 am to 11:30 pm on weekdays; 7:00 am to 6:30 pm on Saturdays; and noon to 9:30 pm on Sundays.

Internet and Technology

The Peabody campus is interconnected to other divisions of The Johns Hopkins University through a high-speed network. Most rooms on campus and all residence halls are wired for Ethernet access. Most public and teaching spaces on campus are wired for secure Ethernet and/or Wi-Fi. Members of the Peabody community are identified by the Johns Hopkins Enterprise Directory (JHED). The issued JHED ID is used for email accounts through Johns Hopkins Enterprise Messaging (JHEM). Students must maintain these accounts (through use or forwarding) for all electronic correspondence from the Conservatory and use the JHED ID for access to the Integrated Student Information System (ISIS), the official web-based interface for course registration and academic records. The JHED ID is also used for Wi-Fi access and personal webspace.

Computers for student use are available in the Friedheim Library and in the Unger Lounge Computer Center. "Information Systems Usage Policy: Use of the Peabody Information Systems" is governed by the "Guidelines for the Use of Computing and Networked Information Resources"

and the “Policies for Student Use of Shared Information Technology Resources” of The Johns Hopkins schools of Arts and Sciences, Business, Education, and Engineering. The guidelines are available for review on the Peabody website at peabody.jhu.edu/conservatory/studentaffairs/studenthandbook/.

As a result of Peabody’s ongoing relationship with the Yong Siew Toh Conservatory of the National University of Singapore, Peabody has an array of high-definition cameras and audio codecs for high-performance videoconferencing. These resources, which enable real-time instruction between Baltimore and Singapore for master classes and lectures, were recently showcased in two international symposia hosted by the Peabody Institute and the Yong Siew Toh Conservatory of Music.

Competitions

The Virginia Carty DeLillo Composition Competition. 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. Details may be obtained from the Concert Office.

The Peggy and Yale Gordon Concerto Competition. 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 will be awarded to the winner of this competition, which rotates annually in the areas of strings, piano, and orchestral instruments. Second prize is \$750. Details may be obtained from the Concert Office.

Macht Orchestral Composition Competition. Established in 2000, the Macht Orchestral Composition Competition is held annually for composition majors and is designed to provide a premiere public performance for new works for orchestra. Entries must have been written for a standard symphonic orchestra or chamber orchestra during the student’s period of enrollment at Peabody. The works submitted must also have been played through in a Peabody orchestral reading session and the composer must be enrolled for major lessons during the year. The competition winner receives a prize and a performance of the winning work at a Peabody public concert. Details may be obtained from the Concert Office.

Sylvia L. Green Voice Competition. 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. Details may be obtained from the Concert Office.

William Marbury Prize Competition. 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. Details may be obtained from the Concert Office.

Prix d’Été Competition. Endowed by Walter Summer in 1994, this annual

competition was established to encourage composition and computer music majors to compose new chamber works exploring new dimensions in performance, instrumentation and multimedia. Entries in alternate years must demonstrate significant use of music technologies. The first prize includes \$1,000, and a performance of the winning work. Details may be obtained from the Computer Music Department.

Harrison L. Winter Piano Competition. 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. Details may be obtained from the Concert Office.

Louis Sudler Prize in the Arts. 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: getintothearts.jhu.edu/sudlerprize.

Honorary and Professional Organizations

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 of Pi Kappa Lambda, the music profession's equivalent of Phi Beta Kappa.

MENC (Music Educators National Conference) is 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.

Accreditation Statement

The Peabody Conservatory is a division of The Johns Hopkins University, which is accredited by the Maryland Higher Education Commission (MHEC): 839 Bestgate Road, Suite 400, Annapolis, MD 21401, 410-260-4500. The Johns Hopkins University is also accredited by the Middle States Commission on Higher Education (MSCHE), 3624 Market St., 2nd floor West, Philadelphia, PA, 19104-2680, 267-284-5000.

Peabody's Department of Music Education is licensed to grant the degree Bachelor of Music Education by the Maryland State Department of Education (MSDE): 200 West Baltimore Street, Baltimore, MD 21201, 410-767-0600.

Procedural Information

Student Rights and Responsibilities

Students are responsible for understanding all academic regulations as set forth in this catalog and the Student Handbook. 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 in the catalog 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 catalog of the year in which the student matriculated.

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, he or she may only change studios with the oversight of the Associate Dean for Academic Affairs and the agreement of all faculty members involved. See Change of Studio in the Academic Regulations section of the catalog.

Academic Advising

Academic advising refers to the assistance provided to help students manage the requirements of a curriculum: the classes a student must take and the correct order of the classes. The Office of Academic Affairs oversees academic advising.

Major area mentoring refers to the assistance provided to help students develop the skills and sensibilities that relate to and result from the one-on-one lessons between a student and a major teacher. Over the course of a

program of study, the major teacher becomes a trusted mentor in such matters as technique, repertoire, and professional conduct. The major teacher is also an appropriate mentor for such decisions as summer programs, subsequent schools, and auditions. Major teachers, as well as conductors, and chamber music coaches typically have the best overview of the student's technique and musicianship and are thus ideally suited to provide mentoring.

Academic advising is different from mentoring. Mentoring looks ahead of the immediate concerns of a semester to opportunities beyond the current course of study. Advising seeks to help students succeed in their studies and to explore opportunities to make the best use of their time at Peabody. In addition to course requirements, advising also includes such matters as testing, placement, course scheduling, transfer credits, grades, academic progress and any issue relating to the student's success in a course and the role of the course in the curriculum. Advising also includes exploring such opportunities as pursuing a minor, studying abroad, and adopting the five-year BM/MM degree.

New students are required to attend an orientation advising session where they will receive clarification on the academic rules and regulations and the requirements of their degree program. Students in the BM, MM, and DMA programs will also be advised about their first semester's schedule according to the results of placement testing. Throughout their studies, students may also refer to the catalog or go to <http://peabody.jhu.edu/conservatory/academicaaffairs> for a specific degree program's requirements.

Students should carefully review their own progress toward graduation

each semester by using "Advisor." Advisor is a degree audit program linked to SIS that displays a student's degree, program, major, completed credits and in progress credits taken to fulfill the degree requirements of their specific program of study. Students can find Advisor in SIS, in the very same tab used for registering for classes. Any questions about student progress or the distribution of classes in the Audit should be referred to Academic Affairs.

While less apparent to students, there are three interdependent processes generating reports on student progress at all times: 1) roster confirmation, 2) midterm progress reporting, and 3) the review of satisfactory academic progress. These processes act as an early warning system to prompt advisor intervention.

Roster confirmation occurs after the first week of classes when the Office of Academic Affairs reviews course registrations to ensure that students are enrolled in the correct courses.

The Midterm Progress Report (MPR) is created after the fourth week of classes, when Academic Affairs polls faculty for information about student success in classes. The faculty completes a web-based form indicating the student, the course, the current grade, comments, and a suggested action. Data from the MPR is then rendered to the faculty of the relevant faculty standing committee and advising staff. Academic Affairs contacts every student flagged by faculty on the MPR.

Satisfactory Academic Progress (SAP) is a routine assessment completed after final grades are reported for a

semester. The SAP report is a snapshot of key academic factors for every student enrolled in a current semester (see Satisfactory Academic Progress under Academic Regulations, below, for more details). The Associate Dean for Academic Affairs reviews the report and submits recommendations to the relevant faculty committees for action. The faculty committee votes on the suggested actions and modifies them as necessary.

Any of these processes may necessitate a meeting with the advising staff. Students may also request a meeting with the Dean of Academic Affairs at any point by contacting the Academic Program Coordinator. In AY 2016-2017, Friday mornings has been designated as priority times for students to have impromptu meetings with advisors.

Because of the attendant issues of transition and adjustment, Peabody devotes special resources to freshmen and sophomores in the undergraduate program. Students in Music Education are specially mentored by the Music Education faculty, while students in Recording Arts are managed by the Recording Arts faculty. All other freshmen and sophomores are advised by Academic Affairs. Undergraduate advisors meet with the students on the details of their schedules until the end of the second year of study. Thereafter, the role of advising rests with the major teacher. However, regardless of advisor assignments, students are welcome to contact the Registrar and the Associate Dean for Academic Affairs on all matters pertaining to curricula, registration, and grading.



HOMWOOD PHOTOGRAPHY

Juries

Every undergraduate performance major is required to perform a departmental jury at the end of each academic year. All students are expected to perform a senior recital in their fourth year of study. Certain departments require a junior recital instead of the 309 jury.

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

Undergraduate Jury Requirements

Brass

Jury	Repertoire
109, 209, 309	Based on technique and repertoire studied during the year.

Cello

Jury	Repertoire
109	Ten minutes of music taken from repertoire covered during the year representing at least two contrasting styles; one standard orchestral excerpt from recommended list; one standard étude; one major and one minor scale.
209	Two contrasting movements from an unaccompanied suite or sonata, memorized; one substantial movement from a concerto from memory or two contrasting movements from the sonata literature; two contrasting standard orchestra excerpts from recommended list; one standard étude.
309	A completed unaccompanied suite or sonata, memorized; a complete concerto from memory or a complete sonata; three contrasting orchestral excerpts from recommended list; a public performance of requirements 1 and 2.

Double Bass

Jury	Repertoire
109, 209, 309	Based on technique and repertoire studied during the year.

Early Music

Jury	Repertoire
109, 209, 309	Based on technique and repertoire studied during the year.

Guitar

Jury	Repertoire
109, 209	Based on technique and repertoire studied during the year.
309	Junior Recital.

Harp

Jury	Repertoire
109, 209, 309	Based on technique and repertoire studied during the year.

Jazz

Jury	Repertoire
109	Two Level I tunes, selected from a repertoire list of at least three Level I tunes; sight reading I (b); seven modes of the major scale; seven modes of the jazz melodic minor; seven modes of the harmonic minor; chromatic scales.
209	Two Level II tunes, selected from a repertoire list of at least five memorized Level II tunes; sight reading II (b); diminished, inverted-diminished, whole-tone, major and minor blues, augmented, major and minor pentatonic scales.
309	Junior Recital.

Organ

Jury	Repertoire
109	A work by J.S. Bach; two additional pieces.
209	One Bach trio sonata; one extended work from memory; one contemporary piece.
309	One prelude and fugue of Bach; a second major work; one self-taught piece.

Percussion

Jury	Repertoire
109	A mock audition from orchestral repertoire performed on all instruments; participation in a joint recital, with each student required to perform one solo work.
209	Same format as first year.
309	Same format as second year.

Piano

Jury	Repertoire
109	A work by J.S. Bach; a sonata from the Classical period; a representative work from the Romantic period; one étude.
209	Four works, one from each of the following periods: Baroque, Classical, Romantic, and 20th century to present; two virtuoso études from the works of Chopin, Liszt, Scriabin, Bartok, Debussy, Rachmaninoff, Stravinsky, Ligeti, Bolcom; sight-reading—total duration of program must be 45 minutes.
309*	Representative works of three style periods, including one work composed after 1945 (of the three selections, at least two should be major works); self-study of one piece to be prepared independently; one étude of virtuosity—total duration of program must be 50 minutes. *Pianists applying to the 5 year BM/MM program may have additional repertoire requirements.

Viola

Jury	Repertoire
109	Major and minor scales; ten minutes of music which includes two contrasting selections (unaccompanied Bach and concertos should be memorized).
209	Major and minor scales; ten minutes of music which includes two contrasting selections (unaccompanied Bach and concertos should be memorized).
309	Junior Recital.

Violin

Jury	Repertoire
109	Based on technique and repertoire studied during the year.
209	Two works of contrasting style.
309	Junior Recital.

Voice

Jury	Repertoire
109	Four solo pieces; one piece must be in Italian.
209	Six solo works from song literature, opera, or oratorio; two foreign languages must be represented.
309	Eight solo works from song literature, opera, or oratorio; four languages must be represented.

Woodwinds

Jury	Repertoire
109, 209, 309	Based on technique and repertoire studied during the year.

Recitals

Public recitals are required for the completion of all undergraduate and graduate performance degrees and diplomas. All recitals must be scheduled through the procedures established by the Concert Office and in strict observation of the established deadlines. Students must be registered for major lessons during the semester in which they give a degree recital. All degree recitals must take place on campus. Exceptions to this rule are rarely granted and only with the written permission of the major teacher and the Associate Dean for Academic Affairs. Grades given for off-campus recitals may not be contested.

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

Recital Repertoire

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

In instrumental areas other than piano, chamber works may be performed on the recital with the written permission of the major teacher and clearance from the Ensemble Office attesting to the availability of the other performers and the feasibility of the repertoire. Students who wish to perform ensemble works that are con-

tained 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 conducting students who are giving recitals are required to consult with Linda Goodwin, the administrator of the Conducting Program, prior to scheduling a recital.

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

Junior Recitals

Students majoring in guitar, jazz, violin, and viola performance are required to give a junior recital in their third year of study. This junior recital takes the place of the 309 jury. Students in other departments may elect to play a junior recital off-campus or as a non-degree recital (see the requirements for Non-Degree Recitals below) but must still complete a 309 jury. All junior recitals must be completed before April 1 of each academic year.

**Performance Time (in minutes of music)
for Junior Recitals**

	Minimum	Maximum
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 for the following course number: 190 • 495.

**Performance Time (in minutes of music)
for Undergraduate Senior Recitals**

	Minimum	Maximum
Early Music	50	60
Guitar	50	60
Jazz	50	60
Orchestral Instruments	50	60
Piano* and Organ	50	60
Voice	45	60

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

MM Recitals

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

MM students should register for the following recital course number: 190 • 695.

**Performance Time (in minutes of music)
for MM Recitals**

	Minimum	Maximum
Early Music	60	60
Guitar	50	60
Harp	60	60
Jazz	55	60
Orchestral Instruments	50	60
Piano* and Organ	50	60
Voice	50	60

* MM recitals in piano must include at least two major works. Concerti are not permitted.

GPD Recitals

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

GPD students majoring in opera must perform a role in the Peabody Opera in lieu of one of the two recitals. GPD students majoring in voice may also use an opera role in lieu of one of the two recitals, but only if the role has been approved by the Voice Department as being of appropriate size and scope. In both cases, students must formally register for a GPD recital through the Concert Office and specify the operatic role as the repertoire selection.

GPD students should register for the following recital course numbers:

- Solo Recital #1 – 190 • 695
- Solo Recital #2 – 190 • 696

Performance Time (in minutes of music) for GPD Recitals

	Minimum	Maximum
Early Music	60	60
Guitar	50	60
Harp	60	60
Jazz	55	60
Orchestral Instruments	50	60
Piano*	55	60
Organ	50	60
Voice	50	60

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

DMA Recitals

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

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

DMA students should register for the following recital course numbers:

- Solo Recital #1 – 190 • 794
- Solo Recital #2 – 190 • 795
- Solo Recital #3 – 190 • 796
- Concerto Recital – 190 • 797
- Chamber Recital – 190 • 798
- Lecture-recital – 190 • 799

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

	Minimum	Maximum
Early Music	60	60
Guitar	50	60
Harp	60	60
Jazz	55	60
Orchestral Instruments	50	60
Piano and Organ	50	60
Voice:	50	60

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

AD Recitals

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

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

AD students should register for the following recital course numbers:

- Solo recital #1 – 190 • 695
- Solo recital #2 – 190 • 696
- Solo recital #3 – 190 • 697
- Solo recital #4 – 190 • 698

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

	Minimum	Maximum
Piano	70	70
Orchestral Instruments	60	60
Voice	55	60

Credit and Scheduling

Peabody presents over 350 degree recitals each year along with hundreds of other concerts. 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.

1. 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.
2. To schedule a degree recital in November, December, March, April, or May, students must participate in the Concert Office's Degree Recital Registration Lottery. All students who do not schedule their degree recital during the Degree Recital Registration Lottery will be charged a \$50 late fee.

Students will be notified via email of the days that they will be able to log on to the Concert Office website to be given an appointment to schedule a recital. During this period, students may use their JHED ID to log on to the registration site: peabody.jhu.edu/conservatory/concertoffice/. They will be prompted to enter infor-

mation about themselves. The computer will then select three appointments at random, and students will be asked to select one.

At the appointment, it is the student's responsibility to choose a recital date on which the major teacher is available. Similarly, accompanists and other participants must be secured and scheduled before a student selects a recital date. Please note that the number of participants in a degree recital is limited to five, not including the recitalist and his or her accompanist.

There is a \$100 add/drop fee for changing the date of any recital (degree or non-degree) and a \$100 fee for cancelling a recital once it has been officially scheduled.

3. To schedule a degree recital at the beginning of a semester (September in the fall semester; January or February in the spring semester), students may simply make an appointment at the Concert Office.

Programs

Programs should be submitted into the online program template after the following approvals have been received through the same online system:

- 1) Recital Date approvals (2)
 - Major teacher
 - Ensemble Office
- 2) Repertoire approvals* (3)
 - Major teacher
 - Ensemble Office
 - Academic Affairs

*DMA candidates must receive approvals from each member of their major field committee. They must also have their program notes approved by a member of the Musicology Department and send the approval email to the Academic Program Coordinator before the repertoire will be approved by the Office of Academic Affairs.

All programs must be submitted to the Concert Office via the online system at least four weeks prior to the recital date. Failure to submit a program within the deadline will obligate the student to provide his or her own programs. The Concert Office charges a \$25 fee to duplicate programs for rescheduled recitals or to reprint programs due to student error. No degree recital may take place without all date approvals and repertoire approvals being submitted.

Rehearsals

Students must make an appointment to schedule a dress rehearsal using the appointment sign-up sheet on the door of the Concert Office. If a rehearsal is not scheduled at least four weeks in advance, the Concert Office cannot guarantee that rehearsal space will be available.

Stage and Audio-Visual Needs

Stage crew is not normally provided for recitals, other than those in the concert hall, unless the setup and changes are extremely difficult. Students who have scheduled a degree recital that requires stage support must submit a stage setup form to stage manager Darryl Carr in the Ensemble Office at least four weeks prior to the recital. The stage setup form may also be submitted online at peabody.jhu.edu/stagesetupform. Only standard lighting is provided for degree recitals.

Students who require audio-visual support for a performance must contact the Audio-Visual Department (via email to avreqs@lists.peabody.jhu.edu) two weeks in advance of the first date for required support. Equipment is generally limited to two microphones, appropriate stands and cables, and stereo playback of CD or cassette recordings. Equipment for degree recitals is provided for one dress rehearsal and the performance for no charge.

Recordings

The Peabody Recording Studio records all degree recitals except for junior recitals. Tapes of those recordings are kept in the Recording Studio Archives and at the CD desk in Friedheim Library. One free copy of the CD is provided to the student at the end of each semester. Junior and non-degree recitalists who wish to have their recital recorded should make arrangements directly with the Recording Studio. The Recording Studio charges a fee for recording all junior and non-degree recitals. The Peabody Recording Studio retains exclusive rights to recording in Peabody's five concert halls. While private audio recordings are not permitted, students who wish to have a video recording may arrange for their own video recording of their degree recital.

Recital Receptions

Following recitals, students are permitted to hold receptions for their families and friends in the Bank of America Lounge. Students hosting receptions must submit a reception request form (available in the Concert Office or at peabody.jhu.edu/conservatory/concertoffice/recitalreceptions.html) at least four weeks before their recital date. Students are responsible for providing refreshments and cleaning up after the reception. During peak recital times, students may be asked to share the lounge with another recitalist. In compliance with the Conservatory's alcohol policy, no alcohol may be served if a reception is held on campus.

Recital Grades

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 ISIS when received.

Delayed and Postponed Recitals

If a recital is canceled, the rules for withdrawing from a class apply, and a grade of W is recorded. If a recital is to be rescheduled in a subsequent semester, the grade is recorded as “In Progress” or IP. The Concert Office reschedules recitals for one of two contingencies: a delayed recital or a postponed recital.

A delayed recital is only permitted in cases of documented injury, illness, or emergency. A recital that is dropped or changed for any other reason is considered a postponed recital and will incur a \$100 fee.

Doctoral students who have fulfilled all lesson requirements and are granted permission by the Associate Dean for Academic Affairs to perform a delayed recital are not required to register for lessons in the term the recital is performed. However, the delayed recital must be performed at the beginning of the subsequent semester, prior to the deadline to submit work to faculty to resolve IP grades.

A recital that is cancelled for any other reason (e.g., lack of readiness) is considered “postponed” and will incur a \$100 cancellation fee from the Concert Office. Non-doctoral students who postpone a recital are required to register for lessons with their major teacher in the subsequent semester. However, the postponed recital must still be performed at the beginning of the subsequent semester, prior to the deadline to submit In Progress work to faculty.

International students should consult the International Student Advisor prior to delaying their recitals.

Non-Degree Recitals

Non-degree recitals may only be scheduled on campus during the first seven weeks of the fall semester and the first six weeks of the spring

semester. Students may also perform non-degree recitals at local churches, schools, clubs, etc., provided they have the approval of their major teacher and, if they are a member of a large ensemble, the Ensemble Office. For more information, check the guidelines in the Student Handbook or the website for the Concert Office at peabody.jhu.edu/conservatory/concertooffice.

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 his or her 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.

Large Ensembles

Participation in instrumental or vocal ensembles is integral to Peabody’s curricula. Large ensembles at Peabody include:

- Peabody Symphony Orchestra
- Peabody Concert Orchestra
- Peabody Modern Orchestra
- Peabody Wind Ensemble
- Peabody Jazz Orchestra
- Peabody Renaissance Ensemble
- Baltimore Baroque Band
- Peabody Singers
- Peabody-Hopkins Chorus
- Peabody Opera Theatre

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

In every case, the personnel in the Ensemble Office serve as the collective teacher of record for the large ensembles. 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 clarification and notification of any changes, see peabody.jhu.edu/ensembleoffice.

Selection and Seating

All string, woodwind, brass, and percussion students are assigned to a specific ensemble and seated based on the results of placement auditions taken during Orientation Week. Once students have been assigned to a specific ensemble, they are permitted to re-audition for a seating change within that ensemble only. Requests to re-audition are made through the Ensemble Office and should not be made during the first two weeks of classes. To be considered for a seating change, any re-audition must happen prior to seating assignments being made for the next program.

Parts

At the beginning of the school term, the Ensemble Office provides each player with a folder containing parts for the first concert and a schedule for the assigned ensemble's rehearsals for the entire season. Parts for subsequent concerts are available from

the Ensemble Office when seatings are posted on the ensemble bulletin boards. Students must return all of their music at the end of each concert and will be billed for the full replacement cost of any music not returned within three days following the end of a concert. All students must return their folders to the Ensemble Office at the end of the school year.

Attendance and Grading Policy

Large ensembles are graded using the same letter grading system as classroom courses. Large ensemble grades are based primarily on the following four factors:

- Performance and preparation
- Contribution to the ensemble
- Cooperation and professionalism
- Attendance

Attendance alone does not determine a student's final grade but does determine a student's maximum attainable grade before other factors are considered. Unexcused absences or lateness to ensemble services will cause a student to accrue grade reduction points. The points assessed for various infractions can be found in the complete policy online at peabody.jhu.edu/ensembleoffice.

Any circumstances or behaviors that interfere with a student's contribution to a large ensemble will be considered in the calculation of the grade at the discretion of the ensemble's manager.

Many of the large ensembles occasionally have rehearsals that fall outside of the ensemble's regularly scheduled rehearsal times. Because of the importance of these rehearsals, students may be excused from their regular classes during these times. This is communicated to all affected faculty members by memos from the Office of the Dean.

Concert Dress Policy

The published dress guidelines are strongly enforced to ensure that everyone in the ensemble is dressed professionally for performances. Students who arrive for a concert improperly dressed will be sent home to change. If this is not possible, students will have their grade automatically lowered and may be removed from the concert. For clarification and notification of any changes, see peabody.jhu.edu/ensembleoffice.

Excuse Requests

In order to be excused from an ensemble rehearsal or performance or to be excused from being late or leaving early, students are required to fill out and submit an electronic excuse request form, available at peabody.jhu.edu/ensembleoffice. These requests are reviewed by the manager of the ensemble who will either approve or deny the request. Any absences or tardiness not documented by an approved excuse request form will be considered unexcused. Forms submitted later than a week following the date of the absence or lateness will not be approved.

Absence or lateness due to schedule conflicts with classes or private lessons—including makeup lessons—are not excused. Conservatory faculty members are aware of this policy and should not schedule a lesson that conflicts with large ensemble rehearsals.

Professional Leave

Under special circumstances, students may request professional leave from a rehearsal or performance. Requests for permission to miss a rehearsal for professional reasons must be submitted no later than two weeks before the date of the rehearsal in question. Decisions about granting professional leave are entirely at the

discretion of the Ensemble Office and reflect the needs of the other students in the large ensemble.

Medical Leave

Students with minor illnesses or physical conditions, including students on vocal rest, are expected to attend rehearsals even if they cannot play or sing. Instrumentalists who are suffering from chronic injuries or repetitive motion injuries (e.g., tendonitis) on a long-term basis may be assigned to a choral ensemble during their recovery at the discretion of the Ensemble Office.

In case of sudden illness or a medical emergency, it is the student's responsibility to notify the Ensemble Office immediately at 667-208-6628. If possible, instrumentalists other than string players should make arrangements for their music to be delivered to the Ensemble Office prior to the start of the rehearsal. The student should submit an excuse request form to the Ensemble Office within one week of the incident. Students who miss a dress rehearsal, performance, or two or more consecutive rehearsals due to illness or other medical reasons must submit suitable medical documentation, in English, from a licensed care practitioner, along with their excuse request form.

It is recognized that there are sometimes unforeseeable and uncontrollable circumstances that can prevent a student from attending a rehearsal. If it is safe and possible to do so, students should notify the Ensemble Office immediately if they will be late or absent from a rehearsal due to a legitimate emergency and should submit an excuse request form along with any supporting documentation within one week of the lateness or absence.

Academic Regulations

Applicability

The academic regulations in this section apply to students who have matriculated into a degree or diploma program at the Peabody Conservatory of the Johns Hopkins University. Every requirement of the Conservatory curriculum is subject to the regulations articulated in this section regardless of where the requirements were actually fulfilled. 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, courses, performances, and other requirements fulfilled outside the campus of the Peabody Conservatory are assessed, articulated, and recorded within the Conservatory's administrative regulations.

Degree and Program Classification

Application deadlines for all classifications are:

December 1: Admission/Scholarship

April 15: Admission, except for DMA and Artist Diploma, for which auditions and interviews are held only during February Audition Week.

Students are only admitted to degree programs on the basis of scheduled auditions/interviews conducted in the spring semester and must matriculate the following fall. In some cases, current students may matriculate to a diploma in a spring semester if they have completed the requirements of a degree program at the end of a fall semester. Students may seek mid-year admission to Extension study subject to course and teacher availability.

Academic and Student Codes of Conduct

The faculty, staff, and students of the Peabody Conservatory of the Johns Hopkins University are committed to encouraging academic honesty and ethical conduct. Membership in the Peabody community is contingent upon adherence to high standards of personal and professional ethics.

The effective practice of an ethical code of conduct requires the support of each member of the Peabody community. Each person 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.

Students enrolled in the Peabody Conservatory assume an obligation to conduct themselves in a manner appropriate to an institution of higher education. A student is obliged to refrain from acts which he or she knows, or under the circumstances has reason to know, threaten the academic integrity of the Conservatory.

Violations of academic integrity include, but are not limited to: cheating, plagiarism, misrepresentation of work, multiple submissions of the same work, falsification of an approval signature, knowingly furnishing false information to any agent of the Conservatory for inclusion in the academic records, and falsification, forgery, alteration, destruction, or misuse of official Conservatory documents or shared information technology resources. Procedures for the adjudication of alleged violations of the academic and student codes of conduct may be found at peabody.jhu.edu/conservatory/AcademicCode.

Academic Credit

Peabody awards credit hours according to the guidelines of the Code of Maryland Regulations, the Middle States Commission on Higher Education, and the National Association for Schools of Music. 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. This reflects NASM's observation that ensemble credits can reflect the amount of expected student preparation or a relationship to other credit requirements. 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 can only 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 standing committees of the Peabody Faculty Assembly in cooperation with the Associate Dean for Academic Affairs assign credit hours for each Conservatory offering as part of the procedure to approve new courses and programs. The same committees are charged with regular assessment of credit-bearing offerings at the course and program level.

Transfer Credits

Students must complete most of the requirements for a degree or diploma through credits earned at Peabody as a matriculated student. However,

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

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

Like most conservatories, Peabody does not accept transfer credits for lessons, juries, or recitals. For undergraduate transfer students, the year of study (sophomore or junior) is determined by the department at the time of the audition and validated by the year-end departmental jury. Peabody does not accept transfer credits for ensembles. Performance majors must participate in ensembles in every semester of instruction, and transfer students must participate in ensembles for at least two years.

It is a policy of the Johns Hopkins University that students may not take online courses from another institution while taking classes during the regular fall or spring semesters. However, students may take online courses during intersession or over the summer, provided the courses are offered by an accredited institution.

Undergraduate

Undergraduate students in the fields of performance and composition may transfer a maximum of nine credits to their degree programs. Undergraduate students in the fields of Recording Arts

and Music Education may transfer additional credits of a specialized nature with the permission of their faculty advisors.

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

See more specific restrictions below.

Accelerated Credit

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

Music Theory

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

Musicology

The Musicology Department does not accept transfer credits for Advanced Placement courses in musicology or music history. However, the Musicology Department will accept up to six credits of courses taken at other accredited institutions. Students should contact the Chair of Musicology and the Associate Dean for Academic Affairs for approval. Students must receive at least a B in any courses

transferred and must present a syllabus of topics covered in the course. The faculty may request a graded sample of work completed in the course.

Humanities

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

Music Education

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

Graduate

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

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

Grading System and Regulations

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

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:

AU	Audit
I	Incomplete
IP	In Progress
W	Withdrawn
NCR	No credit (Note that other institutions may use NGR for "No Grade Reported.")

Incomplete and Withdrawn are permanent grades. For each of these grades, the student receives no credit. The grade of In Progress is temporary and must resolve to a permanent grade before the end of the next regular semester.

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. For example, a B- in a three-credit course earns 8.01 quality points (2.67×3 credits). A GPA is the total number of quality points divided by the total number of attempted credits.

Certain classes are not assigned letter grades and are therefore not

calculated in a GPA. Such classes include graduate review courses, Artist Diploma recitals, composition and computer music portfolios, and final documents. These classes are graded as follows:

P	Pass
F	Fail

English as a Second Language courses are not calculated in a GPA, but students are still assigned standard letter grades.

In Progress Grades

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

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

A grade of IP that is not resolved by the IP deadline in the succeeding semester will be changed to F on the student's permanent record. Students receiving an IP in any course are not eligible for the Dean's List for that semester.

Failing Grades

At the undergraduate level, the grade of F is a failing grade for coursework. In addition, in the Department of Music Theory, any grade below C- is a failing grade. In the Humanities Core Curriculum, any grade below C+ is deemed an unsatisfactory grade that will not fulfill the core curriculum requirement. However, the course may be used to fulfill Humanities elective credit. In major field enrollments (lessons, juries, recitals), any grade below B- is a failing grade.

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

Grade Appeals

If a student disputes a recorded grade, he or she can appeal the grade through direct communication with the instructor. If the matter cannot be resolved with the instructor, the student may take his or her appeal to the chair of the department. If the matter cannot be resolved with the chair, the student may take his or her appeal to the Associate Dean for Academic Affairs for a final decision. Neither the chair nor the Associate Dean will consider a student appeal until the student has attempted to resolve the matter directly with the instructor.

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.

Satisfactory Academic Progress

Satisfactory Academic Progress as a Measure of Good Academic Standing

Conservatory students who have matriculated in curricular programs are required to make measured progress toward their degree or diploma in each semester and maintain good

academic standing, which is an institutional definition of accomplishment for a period of study. Students who receive federal financial aid are also required to maintain satisfactory academic progress (SAP), which is the institution's legal obligation to declare and enforce standards codified in federal regulations.

At the Peabody Conservatory, good academic standing and satisfactory academic progress are combined into one set of standards that apply to all students of the Conservatory, regardless of their sources for tuition funding. As a result, the measure of student progress is consonant with federal regulations. In what follows, the expression "satisfactory academic progress" is used both in the restrictive sense required by law and in the more encompassing sense of the Conservatory's institutional prerogative to remedy or remove students who cannot meet the benchmarks of good academic standing.

Oversight and Compliance of Satisfactory Academic Progress

Reflecting the nature of the Conservatory's curricula, the Office of Academic Affairs, in consultation with the Conservatory Faculty Assembly, is tasked with upholding the standards of satisfactory academic progress. Students who receive Federal Student Financial Aid must maintain satisfactory academic progress toward obtaining their degree or certificate. Monitoring compliance is a joint venture of the Office of Academic Affairs, reflecting the decision making of the faculty, and the Financial Aid Office. The Office of Academic Affairs reports the progress of every student, while the Financial Aid Office disaggregates the students who receive Federal Student Financial Aid and reports that information to regulators as required by law.

The Measurements for Satisfactory Academic Progress

Peabody evaluates student success with the three measures required by law. Each class, lesson, ensemble, jury, or recital results in a grade that figures into a GPA. The evaluation of a student's GPA is a qualitative assessment of progress. Students must meet the minimum GPA threshold in each semester of study as noted below. Given the curricular emphasis on the major area, students must earn higher grades in lessons and performances.

Satisfactory academic progress also requires students to complete their degree programs with expedience. In addition to maintaining the full-time credit load, students must complete a cumulative threshold sum of credits each academic year. Students must earn at least two-thirds of all credits attempted toward their program. The benchmarks of these quantitative assessments are scaled to individual programs as noted below and ensure completion of a degree or diploma program within the stipulated maximum time frame, or 150 percent of the program length.

Undergraduate Benchmarks for Satisfactory Academic Progress

To maintain satisfactory academic progress, undergraduate students must:

- Achieve a cumulative and semester grade point average of at least 2.00.
- Earn a grade of at least B- in major area enrollments (lessons, juries, recitals, hearings).
- Satisfactorily complete 30 credits each year.
- Maintain a cumulative completion rate of two-thirds of credits attempted toward the program.

Graduate Benchmarks for Satisfactory Academic Progress

To maintain satisfactory academic progress, graduate students must:

- Achieve a cumulative and semester grade point average of at least 3.00.
- Earn a grade of at least B- in major area enrollments (lessons, juries, recitals, hearings).
- Satisfactorily complete enough credits each year as follows:
 - Master of Music: 18 credit hours per academic year
 - Doctor of Musical Arts: 18 credit hours per academic year
 - Graduate Performance Diploma: 8 credit hours and one recital per academic year
 - Artist Diploma: 8 credits and one recital per academic year
- Maintain a cumulative completion rate of two-thirds of credits attempted toward the program.

Treatment of W, I, IP, AU, F, S, and P Grades, No Grade Reported and Repeated Coursework

1. Course withdrawals (W) are not included in the GPA calculation and are considered a non-completion of attempted coursework.
2. Incomplete courses (I) and In Progress courses (IP) are not included in the GPA calculation and are considered a non-completion of attempted coursework until the coursework is completed and graded with a permanent grade.
3. Audited courses (AU) and other non-credit coursework are not considered attempted coursework or included within the GPA calculation, nor is the coursework considered for federal financial aid eligibility.
4. A satisfactory (S) grade or a passing (P) grade are treated as attempted credits that are earned but are not included in calculation of GPA.

5. Failing (F) grades are treated as attempted credits that are not earned and are included in both the calculation of GPA and minimum completion rate.
6. If no grade is reported, the coursework is not included in the GPA calculation and is considered a non-completion of attempted coursework until the coursework is completed and graded with a permanent grade.
7. Only undergraduates may repeat a course for a better grade and only a course that has been already passed. The highest grade earned in a course that is repeated will count in the GPA computation, but every repeated attempt will be included in the completion rate determinations.

Transfer Credits and SAP

Credits accepted for transfer to the student's program of study by the Conservatory are included in the quantitative measurement component of satisfactory academic progress as both attempted and earned credits. However, grades earned at other institutions are not counted when computing the student's GPA.

Remedial Coursework and Advanced Placement

Remedial and ESL coursework is not included in the determination of the student's completion rate. However, remedial coursework may count toward the determination of full-time status as required for maintenance of an F-1 visa.

Monitoring and Reporting Academic Progress

The Conservatory Registrar and the Associate Dean for Academic Affairs review student transcripts each semester and identify those individuals who are not meeting the

benchmarks for satisfactory academic progress. The Associate Dean, in consultation with the standing committees of the Faculty Assembly, selects an appropriate corrective action for each student in order to improve his or her academic standing. Students who do not meet the minimum benchmarks will be placed on warning for dismissal and informed accordingly before the start of the subsequent semester.

It is the preference of the Conservatory to inform students by letter mailed to their permanent address as designated by FAFSA in the ISIS registration system. Because of the comparatively short break between the fall and spring semesters and given the high percentage of international students, many notifications between the fall and spring semester will be made by email with a hard copy sent to the student's campus mailbox. In each case, every notification concerning a student's academic progress is copied to the student's major teacher, who is rightly identified as an academic advisor in ISIS.

A student who has been warned for dismissal is still eligible for financial aid for one semester until the Associate Dean for Academic Affairs can re-evaluate the student's academic progress at the conclusion of the subsequent regular semester (e.g., the "warning" semester). If a student fails to meet the benchmark at the end of the warning semester, the student will be dismissed.

Appeals

Conservatory students contend with the same difficulties faced by other college students, but the Conservatory's curricula demand a much higher credit load than curricula for other degree programs. The extensive academic requirements coupled with musical performance and a shorter

cycle for formative assessments—a weekly private lesson and a yearly jury or recital—may create a situation that hinders the academic performance of some students. Moreover, like athletic programs, the physicality of extensive performing can cause injuries that work against a student’s success both in the Conservatory and beyond.

If a student fails to meet the benchmarks for satisfactory academic progress because of health issues, personal difficulties, or the competing demands of employment or family responsibilities, the student may submit an appeal and supporting documentation to the Associate Dean for Academic Affairs in pursuit of a waiver or other provisional mitigation such as an informal letter of concern.

To be considered for a waiver or mitigation because of health issues, the student must provide documentation from a professional provider with licensure in the United States. For matters unrelated to health, the student must submit a letter indicating: 1) the nature of his or her personal difficulties; 2) the length of time in which the difficulties have affected the student’s performance; 3) the steps taken to resolve the difficulties; and 4) a plan for resolving all difficulties before the end of the subsequent semester.

Appeals must include:

- The grounds for the appeal (e.g., working too many hours, medical issues, etc.)
- Demonstration that the student understands the reason behind his or her failure to meet the SAP requirements
- Specific plans to rectify the student’s current academic status

The appropriate standing committee will review the appeal and consult with faculty as appropriate. Students will receive written notification of the decision. All decisions on appeals are final.

If it is determined that the student will not be able to meet the minimum standards by the end of the next semester but the committee is in agreement that the student’s grounds for appeal are reasonable, the committee may choose to create a customized academic plan for the student. This academic plan will be specifically tailored to the student and may include milestones and specific requirements such as a reduced course load, certain courses that must be passed, or mandatory tutoring.

Re-evaluation

Students who have been placed on warning for dismissal are tracked with particular scrutiny. The Office of Academic Affairs contacts all faculty members teaching these students by the middle of the subsequent regular semester. When grades are reported, the Associate Dean, in consultation with the relevant faculty committee, will either: 1) rescind the warning for dismissal, 2) extend the warning for dismissal for the following semester, or 3) dismiss the student from the Conservatory.

Outside Sources of Financial Aid

Maintenance of good academic standing and satisfactory academic progress are requirements for continued eligibility for financial assistance from federal and state sources.

Full-Time Status and Credit Limits

Undergraduate (BM and PC)

Program	Minimum credits for full-time status each semester	Maximum credits of coursework each semester
Bachelor of Music	12	Unlimited
Performer's Certificate	12	Unlimited

Undergraduate students must enroll in a minimum of 12 credits each semester in order to maintain full-time status. Undergraduate students must successfully complete 30 credits each year to demonstrate satisfactory academic progress. Students at the undergraduate level are encouraged to take approximately 15-18 credits per semester.

Students enrolled in the Music Education degree are classified as full-time students with a course load of seven credits during the semester in which they participate in Intern Teaching (510 • 411) in fulfillment of their degree requirements.

Graduate (MM and DMA)

Program	Minimum credits for full-time status each semester	Maximum credits of graduate seminars each semester
Master of Music	9	6 (2 seminars)
Doctor of Musical Arts	9	6 (2 seminars)

Graduate students enrolled in the MM or the DMA degree programs must enroll in a minimum of nine credits each semester in order to maintain full-time status. MM and DMA students must successfully complete 18 credits each year to demonstrate satisfactory academic progress.

MM and DMA students may enroll in 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.

Graduate (GPD and AD)

Program	Minimum credits for full-time status per semester	Maximum credits for coursework per semester
Graduate Performance Diploma	4	4
Artist Diploma	4	4

Graduate students enrolled in the GPD or AD diploma programs must be enrolled in lessons and complete a minimum of eight credits each year to maintain full-time status. 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.

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 Incomplete 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."

Graduation Eligibility

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

Students must petition to graduate from the Peabody Conservatory by completing a form provided by the Office of the Registrar. The petition clarifies the student's name for the diploma and reserves or releases space at the commencement ceremony. The petition also initiates several important processes, including a final audit of credits, a clarification of contact information, and a review of the student's account. While students are encouraged to submit this petition in the fall semester of the year in which they intend to graduate, they must submit the petition to the Registrar's Office by no later than January 15 of that year.

To be approved for graduation, students must satisfy all degree requirements, settle all financial obligations, and resolve any and all outstanding charges of misconduct and violations of academic ethics.

Attendance and Absences

Classes and Lessons

Regular attendance in classes and lessons is expected of all students. A statement of individual class attendance policy is provided in each class at the beginning of each semester. It is expected that any illness resulting in an absence will be appropriately documented.

All students who are absent from class for an extended period of time, or for a personal or medical emergency, should contact the Office of Student Affairs with appropriate documentation and ask that their teachers be notified. These notifications do not signify approval but are sent to instructors as a courtesy. The student remains responsible for making up all missed work and for securing the permission of the instructors for absences.

Auditing

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

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.

Change of Major

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

Change of Studio

In general, a student is expected to remain with the same studio teacher for the duration of his or her program. In instances where there are compelling reasons for requesting a change, a student may do so by contacting the Associate Dean for Academic Affairs. All studio changes require the signature of both the current and new major teacher, as well as the signature of the Associate Dean for Academic Affairs.

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

Interruption of Degree Work

A leave of absence is an approved interruption of a degree program that is subject to a fixed duration and/or specific requirements for return. 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

Any student in good standing may take a leave of absence for personal or professional reasons.

A student must formally request a leave of absence from the Associate Dean for Academic Affairs. If a leave of absence 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 enroll as a full-time student at another institution. Any credits earned at another institution during the leave of absence 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 regular progress toward the degree. A leave of absence is not granted retroactively, and students must request the leave of absence before postponing their studies. A leave of absence is also subject to the following conditions:

- The student must be a current student who has matriculated into the Conservatory.
- The student must be taking lessons or coursework to fulfill the requirements of a degree program.
- The student may not be in immediate jeopardy for dismissal on academic grounds.
- An international student must make arrangements regarding his or her visa with the International Student Advisor.
- A student who receives financial aid must make the appropriate arrangements with the Financial Aid office.
- The student must be given clearance for all financial obligations, including but not limited to tuition, instrument loans, library fines, and residence fees.

In order to re-enroll, a student on leave must notify the Office of Academic Affairs in writing by November 15 for re-enrollment the following spring semester, or by April 15 for fall re-enrollment. A tuition deposit of \$50 is required at that time to reserve space

on the major teacher's roster. However, a student requesting a leave of absence is not guaranteed a space in a teacher's studio upon return to school.

Extended Leave

Any student on a leave of absence must report his or her status to the Conservatory by the middle of the second semester of leave in order to make arrangements to return or to extend the leave of absence for an additional semester. Students who are granted an extension to a leave beyond the originally stipulated year must petition the appropriate academic committee for readmission and certification of previously earned credits toward the degree program. This process may include re-auditioning and/or placement tests in specific areas. The maximum duration of a leave of absence with an extension is three semesters.

Students who do not report their status by the end of the semester before they are scheduled to return will be considered to have abandoned their degree program and withdrawn from the Conservatory without following the proper withdrawal procedures.

The Peabody Conservatory has no obligation to former students who abandon degree programs, and former students can only return to the Conservatory by re-auditioning and petitioning the appropriate committee for certification of previously earned credits.

Medical Leave of Absence

In certain circumstances, a student with a chronic condition that is documented by licensed caregiver will be placed on a medical or involuntary leave of absence by the Associate Dean for Academic Affairs. A student will be administratively withdrawn from all classes and receive no credit. This step is taken when necessary to protect the

safety of the student or other individuals or to preserve the integrity of the university's learning environment. Such a decision may be based on behavior and/or communication that:

- Harms or threatens harm to the health or safety of the student or others
- Causes or threatens to cause significant damage to the property or resources of the university
- Evidences chronic and/or serious drug or alcohol abuse
- Significantly disrupts the functioning of the university community
- Reflects disorganized or altered thinking incompatible with successful participation in the academic program

If a medical or involuntary leave of absence is required, the leave may not exceed one year without the student requesting an extension and providing the appropriate documentation from a licensed professional. A student who wishes to return must notify the Office of Academic Affairs in writing of his or her intent to return. An assessment of the student's fitness for return is required as a condition of returning from a medical or involuntary leave of absence. Study at the Conservatory may only resume at the scheduled start of a semester.

Special Circumstances for Leave of Absence

Doctoral students may only take a leave of absence while completing their residency. Once a DMA candidate has completed the required coursework and moved to Degree-in-Progress status, he or she may no longer exercise the leave of absence option but must continue to enroll for Consultation (610 • 813–814) in order to maintain standing in the program. If a student interrupts his

or her program by failing to register for Consultation or failing to pay the Degree-in-Progress 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 of absence from the double degree program, but they cannot be granted leave from only the Home-wood or Peabody portion of the program. A leave of absence 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 of absence should be aware that federal law governing the visa status of F-1 students requires them to leave the United States for the duration of their leave of absence, unless the leave is granted for reasons of illness or other medical conditions. Students who wish to remain in the United States during their leave of absence must provide medical documentation to the school to support such a request. Medical leaves of absence cannot exceed an aggregate of one year.

Withdrawal

Requests for total withdrawal from degree programs must be initiated through the Office of Academic Affairs. Students must make arrangements for all financial obligations, including but not limited to tuition, instrument loans, library fines, and residence fees.

Former degree candidates who have withdrawn from the Conservatory must submit a written request for readmission to the Associate Dean for Academic Affairs. Final decisions on readmission will be made by the Associate Dean in consultation with the appropriate academic committee and the major teacher. The student may be required to re-audition.

Transcripts

Requests for official transcripts may be submitted to the Registrar's Office in person, in writing, or by fax. A fee is charged for each official copy of any academic transcript. Upon clearance from the Registrar's Office, the request will be sent to the Business Office for payment processing. Transcripts will not be released prior to payment of the transcript fee and all outstanding monies owed the Conservatory. Once payment has been received, official transcripts carrying the school seal and the signature of the Registrar will be mailed to the address(es) provided by the student. The Registrar's Office will also send unofficial transcripts to the student free of charge. For more details, please see the Registrar's website at peabody.jhu.edu/registrar.

Official financial aid transcripts should be requested directly from the Financial Aid Office.

University Policies

Completion of Program

The awarding of degrees and certificates of satisfactory completion is dependent upon satisfaction of all current degree and instructional requirements at the time of a student's matriculation and compliance with university and divisional regulations at the time of the award, as well as performance meeting bona fide expectations of faculty. No member of the faculty is obliged to provide students or graduates with an evaluation or letter of recommendation which does not accurately reflect that faculty member's true evaluation of the student's academic performance and conduct.

The Johns Hopkins University does not guarantee the awarding of a degree or a certificate of satisfactory completion to students enrolled in any instructional or training program.

Inter-Institutional Academic Arrangements

Within the 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. Similarly, students enrolled in the schools of Arts and Sciences or Engineering may register for an unlimited number of classes, on a space-available basis, at the Peabody Conservatory. The granting of credit for conservatory study must be approved by the deans of the appropriate Johns Hopkins University divisions.

Reciprocal arrangements have also been made with several Baltimore colleges whereby full-time sophomores, juniors, and seniors may take one course per semester for credit in academic classroom courses, subject to course availability and observance of all regulations of the host institution.

Students requesting cross-registration must complete appropriate forms which are available in 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 Associate Dean for Academic Affairs.

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

Peabody/Homewood Double Degree Program

Peabody and the Homewood schools of The Johns Hopkins University offer the opportunity for a limited number of students to pursue simultaneously a Bachelor of Music degree and either a Bachelor of Arts degree from the Krieger School of Arts and Sciences or a Bachelor of Science degree from the Whiting School of Engineering. Students must be admitted independently to Peabody and one of the Homewood schools and be invited to participate in the double degree program. Students

who have begun their junior year of study are not eligible to enter the double degree program nor may students transfer into the program midyear. Typically, the double degree program takes five years to complete.

Students in the double degree program must maintain full-time enrollment in each semester of study, including lessons at Peabody and at least one class at Homewood. Administrative services such as registration, financial aid, and health care are provided to double degree students by the Homewood schools. Consequently, students in the double degree program do not receive Peabody merit scholarships or any other form of financial aid from Peabody. Double degree students must enroll in private lessons, at a minimum, and, for instrumental majors, large ensembles to maintain their status as Peabody degree candidates in the double degree program. Additional information regarding the double degree program is available from the Office of Admissions and the Office of Academic Affairs.

Study Abroad Program

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

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

Policy on Textbook Affordability

Peabody complies with The Johns Hopkins University policy on textbook affordability. That policy, which is consistent with the Maryland College Textbook Competition and Affordability Act and the federal Higher Education Opportunity Act, encourages early selection and adoption of textbooks so that students may have a meaningful opportunity to explore budget sensitive options. The policy further states that all university schools and academic programs shall, to the maximum extent practical, include certain information in online course schedules where textbooks are required, including title, author, publisher, edition, copyright and publication dates; International Standard Book Number (ISBN); anticipated enrollment; whether supplemental material is required or suggested and whether a previous edition will suffice; whether selection of course materials has been finalized and a caveat regarding the potential consequences of purchasing course materials prior to being finalized; and the return policy of the campus bookstore serving the student's division.

Undergraduate Graduation Rates

For undergraduate graduation rates, please visit peabody.jhu.edu/righttoknow. Paper copies are available from the Office of Student Affairs upon request.

Photography and Film Rights

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

Classes and private lessons will only be photographed with the permission of the faculty member; performances and rehearsals will only be photographed with the permission of the conductor or director in charge of the event. Such photographs will be retained in the Peabody files and archives and may be used by Peabody without time limitations or restrictions. Faculty, students, and staff are made aware by virtue of this policy that the university reserves the right to alter photography and film for creative purposes.

Faculty, students, and staff who do not wish their photographs used in the manner described in this policy statement should contact the Peabody Communications Office at 410-234-4525.

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

Right to Know 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 peabody.jhu.edu/righttoknow, which is maintained by the Associate Dean for Student Affairs.



HOMWOOD PHOTOGRAPHY

Degree and Diploma Programs

The Peabody Conservatory awards four degrees:

- The Bachelor of Music: Performance, Jazz Performance, Composition, Computer Music, Recording Arts, and Music Education
- The Master of Music: Composition, Computer Music, Conducting, Performance, Jazz Performance, Music Education, Musicology, and Music Theory Pedagogy
- The Master of Arts: Recording Arts and Sciences
- The Doctor of Musical Arts: Composition, Conducting, and Performance

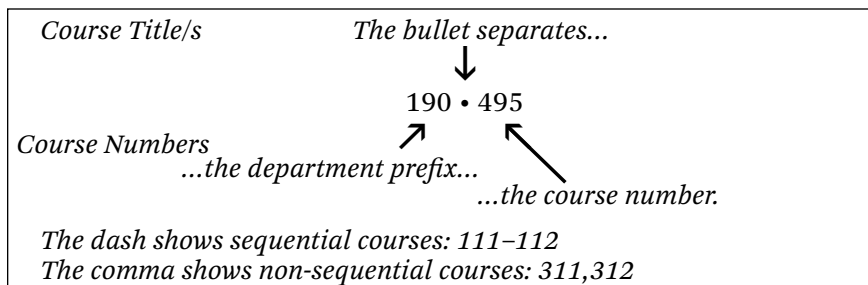
The Peabody Conservatory also awards three diplomas:

- The Performer Certificate: Performance
- The Graduate Performance Diploma: Performance, Jazz Performance, and Conducting
- The Artist Diploma: Performance and Conducting

In the section that follows, there is an introduction to the requirements for each of these seven degrees and diplomas. After the introduction, the curriculum for each major is listed as a table. The tables are presented in a grid format recommended by the National Association of Schools of Music (NASM). Under the heading for each study area the first column gives the name of a required course. The second column provides the course numbers. The third column provides the sum of credits provided for each group of courses.

In ISIS, each Peabody course is preceded by the prefix PY. Courses offered through the Krieger School of Arts and Sciences are preceded by the prefix AS.

<i>MAJOR AREA</i>		
Major Lesson	100 • 100	32
Departmental Examination	xxx • 109–209–309	3
Recital	190 • 495	2
Large Ensemble	910 • xxx	16
		53
<i>SUPPORTIVE COURSES IN MUSIC</i>		
Music Theory 1–5	710 • 111–112–211–212–311	15
Music Theory 6	710 • 312	3
Music History I–IV	610 • 311–312–313–314	8
		26



The Bachelor of Music Degree

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 should meet the following criteria:

1. Each applicant from the United States must present SAT or ACT scores.
2. Each applicant whose native language is not English must present a score from the Test of English as a Foreign Language (TOEFL). Undergraduate applicants are expected to achieve scores of at least 550 from the basic paper test, at least 213 from the computer-based version, or 79 from the Internet-based test.
3. Undergraduate applicants are strongly encouraged to audition in person at Audition Week in February. Applicants in piano and jazz performance are required to audition in person, but undergraduate applicants in other fields who live more than 300 miles to the west of Baltimore or more than 150 miles to the north or south may audition by submitting a CD recording. The CD must be a high-quality recording containing only audition material. Full information about the time, place, and circumstances of the recording must be included. It is also possible to audition for a traveling admissions representative who will record the audition and present it to the appropriate faculty during the

February audition period. Refer to the Academic Calendar for dates. Detailed audition repertoire requirements are available at peabody.jhu.edu/admissions.

4. An individual may not apply for admission to the Bachelor of Music degree program more than twice without the permission of the Associate Dean for Academic Affairs.

Successful applicants matriculating into the Bachelor of Music degree program must meet the following criteria:

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

Degree Requirements (BM)

A minimum of 122 semester hours, excluding ensembles, is required for the attainment of the Bachelor of Music degree. Residence is normally four years, during which time a student must maintain full-time status for at least four semesters, accumulating no fewer than 60 credit hours during those four semesters. Undergraduate students are required to remain enrolled in one-hour major lessons for all eight semesters.

Transfer Students

Transfer students must fulfill a two-year full-time requirement and obtain a minimum of 60 hours at Peabody in order to receive the Bachelor of Music degree. The applied level of transfer students is determined by the department at the time of the audition and validated by the year-end departmental jury. Note: transfer students are ineligible to apply for the five year BM/MM program.

The regulations that pertain to the transfer of credits may be found under the heading Transfer Credits in the Academic Regulations section of the catalog. For more detailed information about the BM curricula, see peabody.jhu.edu/BM.

Common Curriculum Components

Major Lessons

Undergraduate students must enroll in major lessons through their last semester of enrollment. For the majority of students, this will consist of eight semesters of major field study with the same teacher. Any change to studio assignment must be approved by the Associate Dean for Academic Affairs, as noted under Change of Studio in the Academic Regulations portion of the catalog. If, for any reason, a student is left without a studio assignment, he or she will be asked to withdraw from the Conservatory.

Student must earn at least a B- in major lessons in order to maintain satisfactory academic progress.

Juries and Recitals

The progress of each student is measured by the major department each year. Advancement and assessment is accomplished by an annual departmental examination (a “jury”). Every performance major must play

a departmental jury for credit by the end of each school year. Students must earn at least a B- in juries in order to maintain satisfactory academic progress. A student who does not play a jury at the end of each academic year is not considered to be making satisfactory academic progress. For specific repertoire requirements, see the heading Undergraduate Jury Requirements in the Procedural Regulations section of the catalog.

A graduation recital is required of all degree candidates. Students in certain departments are also required to play a junior recital in place of the 309 jury (see below).

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, and guitar 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.

395—The 395 is the recital for the Performer's Certificate. Candidates for the Bachelor of Music degree in Music Education may also perform this recital in their junior year to qualify for the Performer's Certificate.

495—The 495 is the senior recital.

Students majoring in Composition and Computer Music Composition participate in weekly seminars that provide ongoing departmental evaluation for each student.

Large Ensembles

All undergraduate students majoring in orchestral instruments must participate in at least one of the following large ensembles during each semester of enrollment for major study: the Peabody Symphony Orchestra, the Peabody Modern Orchestra, the Peabody Concert Orchestra, or the Peabody Wind Ensemble. Large ensemble auditions are held during Orientation Week.

Composition majors have a four-semester requirement in one of the above-mentioned ensembles or the Peabody/Hopkins Chorus or Peabody Singers, depending on the student's primary applied performance area. All voice and organ BM candidates have a six-semester choral requirement. For voice majors, performance of a major opera role may qualify for large ensemble credit. All other non-orchestral BM candidates have a four-semester choral requirement.

There is no limit to the number of credits that can be earned for ensemble participation. However, 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 in the Procedural Regulations section of the catalog or at peabody.jhu.edu/ensembleoffice.

Small Ensembles

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

Pedagogy

In addition to pedagogy courses offered in specific majors, studio repertoire and master classes provide for regular discussions on the principles of pedagogy and enable all performance majors to achieve competency in this area.

Music Theory

With the exception of students in jazz performance, all undergraduate students have a three-year requirement for music theory. The Music Theory program consists of six consecutive semesters of courses: Music Theory 1, Music Theory 2, Music Theory 3, Music Theory 4, Music Theory 5, and Music Theory 6. Students are strongly encouraged to complete all music theory requirements in the first three years of study. Simultaneous enrollment in more than one music theory course is not permitted except with the express permission of the Chair of Music Theory and the Associate Dean for Academic Affairs.

Entering students who are not strong in the fundamentals of music (i.e., rhythm, meter, scales, intervals, keys, triads, and inversions) are encouraged to review their preparatory work during the months prior to

the beginning of the academic year. Those who are not able to show proficiency in these areas on the placement exam given during Orientation Week will be placed in an intensive section. Advanced placement in music theory is possible. See Transfer Credits in the Academic Regulations section of the catalog.

Ear-training

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

Keyboard Studies

Keyboard Studies classes are coordinated with the music theory and ear-training curriculum. Students are strongly encouraged to complete all Keyboard Studies requirements during the first two years of study. Placement is determined by individual auditions scheduled during Orientation Week. Advanced placement is possible based on the audition.

Musicology

With the exception of students in jazz performance, all undergraduates are required to take a four-semester sequence of musicology courses: History of Music I, History of Music II, History of Music III, and History of Music IV. Students must take the courses in sequence after completing the first year of the Humanities Core curriculum (Core I and Core II) or in their third year of study. Students who are unable to take the courses in sequence due to scheduling conflicts

should consult with the Associate Dean for Academic Affairs. Students may not enroll in more than one musicology course per semester.

Jazz majors are required to take two of the available offerings as appropriate for their interests. Students in the Music Education department follow a specific sequence of courses designed around the Music Education curriculum.

Transfer credits in musicology are considered for approval by the Chair of Musicology and the Associate Dean for Academic Affairs on a case-by-case basis. See Transfer Credits in the Academic Regulations section of the catalog.

Humanities

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

Humanities Core Curriculum

First year: required for all students, except for students taking Critical Writing Intensive:

Core I: Analytical Thinking and Writing
(3 credits, fall), 260 • 115

Core II: Writing and Research Methods
(3 credits, spring), 260 • 216

Second year: required of all students

Core III: Critical Methods
(3 credits, fall and spring), 260 • 359

Core IV: Art, Culture, and Society
(3 credits, fall and spring), 260 • 360

Each core class must be completed with a grade of C+ or better. A grade below C+ is deemed unsatisfactory, and students will be required to repeat the course to earn the core credit. However, students may still use the course for Humanities elective credit.

Critical Writing Intensive and ESL Writing Intensive

ESL Writing Intensive (260 • 021) is a year-long course designed for international students who are new to writing in English. Critical Writing Intensive (260 • 023) is a year-long course designed for students who have inadequate preparation in formal writing skills. Both Writing Intensive courses involve close coordination with faculty members teaching the Core Curriculum. The second semester of Writing Intensive incorporates visits to Core courses in order to familiarize students with the coursework ahead.

Humanities Electives

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

Foreign Languages

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

English as a Second Language (ESL)

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

Thursday Noon Recital Series

The weekly Thursday Noon Recital Series (530 • 501–502) provides students with the opportunity to hear a variety of solo and chamber works, as well as occasional guest performers outside the classical tradition. No classes or lessons that enroll first-year undergraduates are scheduled during the Thursday Noon hour, and all members of the campus community are encouraged to attend.

All first-year students (freshmen and transfer students) are required to document attendance at 10 Thursday Noon recitals in their first and second semesters of residency at Peabody. All second-year students (sophomores and second-year transfer students) are required to register for the Thursday Noon Alternate Project (530 • 503–504). The "Alt Project" consists of students attending a more individualized sequence of concerts during the third and fourth semesters and documenting attendance with printed programs.

Upon completing the two-year requirement (530 • 501–504), undergraduate students may take additional semesters of the Thursday Noon Recital Series for general elective credit. The Registrar is the teacher of record for both the Thursday Noon Recital Series and the Thursday Noon Alternate Project.

Electives

Unless otherwise specified, the term elective means class elective. Additional lessons and ensembles do not count as electives. However, non-jazz majors who successfully audition for the Peabody Jazz Orchestra may petition to apply one semester (two credits) of the jazz large ensembles as elective credit. The Associate Dean for Academic Affairs, in consultation with the Director of the Ensemble Office, will make the final decision about the appropriateness of an undergraduate petition to count a jazz large ensemble for elective credit. Questions about the appropriateness of all other courses for elective credit should be directed to the Registrar and the Associate Dean for Academic Affairs.

Graduate Seminars

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

- 1) For seminars in music theory, students must have successfully completed Theory 1, 2, 3, and 4.
- 2) For seminars in musicology, students must have successfully completed least History I and II; preferably I, II, III, and IV.

- 3) Students may not pre-register for graduate seminars and must obtain the signature of the professor on an add/drop form at the beginning of the semester.

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

Repeated courses

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

Students who pass a class with a grade of B or lower may repeat the class to improve their grade. In such cases the grade for the second attempt replaces the first grade, which is changed to R (repeated), even if the grade for the second attempt is lower. If the student fails a repeat of a class that he or she has previously passed, both grades will stand and both grades will be computed in the student's GPA, but the passing grade on the first attempt will fulfill the student's curricular obligation to pass the class.

The policy for repeating a class that has already been passed provides an opportunity for students to improve their skills. However, this opportunity only exists in sections that are not filled to capacity. No student repeating a class may displace a student who is taking the same class for the first time.

Bachelor of Music Curricula

BM Curriculum—Performance

Guitar

<i>MAJOR AREA</i>		
Major Lesson	100 • 100	32
Departmental Seminar	470 • 545–546	8
Departmental Examination	171 • 109–209	2
Junior Recital	171 • 309	1
Recital	190 • 495	2
Large Ensemble	910 • xxx	8
Guitar Ensemble	950 • 541, 542	6
Small Ensemble	950 • 531–532	2
		61
<i>SUPPORTIVE COURSES IN MUSIC</i>		
Thursday Noon Recital Series	530 • 501–502	1
Thursday Noon Alternate Project	530 • 503–504	1
Ear-training I–II	710 • 123–124–223–224	8
Keyboard Studies I	710 • 155–156	4
Guitar Music Skills I–II	530 • 585–586–587–588	4
Music Theory 1–5	710 • 111–112–211–212–311	15
Music Theory 6	710 • 312	3
Guitar Literature	530 • 431, 432	4
Guitar Pedagogy	530 • 637–638	4
Music History I–IV	610 • 311–312–313–314	8
		52
<i>GENERAL STUDIES</i>		
Core I: Analytical Thinking and Writing	260 • 115	3
Core II: Writing and Research Methods	260 • 216	3
Core III: Critical Methods	260 • 359	3
Core IV: Art, Culture, and Society	260 • 360	3
Upper Division Elective	260 • 3xx	3
Humanities Elective Courses	260 • xxx	15
		30
<i>ELECTIVES</i>		
Electives*	xxx • xxx	6
TOTAL		149

* Strongly suggested: Lute Literature and Notation (530 • 433-434).

Early Music Instruments: Harpsichord

MAJOR AREA

Major Lesson	100 • 100	32
Departmental Examination	161 • 109-209-309	3
Recital	190 • 495	2
Organ Minor	010 • 100	2
Voice Minor*	010 • 100	2
Baroque Ensemble	950 • 527-528	7
Baltimore Baroque Band	910 • 527-528	8

56

SUPPORTIVE COURSES IN MUSIC

Thursday Noon Recital Series	530 • 501-502	1
Thursday Noon Alternate Project	530 • 503-504	1
Ear-training I-II	710 • 123-124-223-224	8
Keyboard Skills for Piano Majors I-II	530 • 211-212	4
Music Theory 1-5	710 • 111-112-211-212-311	15
Music Theory 6	710 • 312	3
Continuo I-II	530 • 315-445	4
Harpsichord Literature	530 • 421-422	2
Harpsichord Tuning	370 • 491	2
Baroque Ornamentation	530 • 441-442	4
Basic Conducting	330 • 311	1
Music History I-IV	610 • 311-312-313-314	8

53

GENERAL STUDIES

Core I: Analytical Thinking and Writing	260 • 115	3
Core II: Writing and Research Methods	260 • 216	3
Core III: Critical Methods	260 • 359	3
Core IV: Art, Culture, and Society	260 • 360	3
Upper Division Elective	260 • 3xx	3
Humanities Elective Courses	260 • xxx	15

30

ELECTIVES

Electives	xxx • xxx	6
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TOTAL

145

* Or other instrument with the permission of the department.

Early Music Instruments: Viola da Gamba, Baroque Flute, Recorder, Baroque Oboe, Baroque Violin/Viola, Baroque Cello, Renaissance Lute, Baroque Lute, Theorbo

<i>MAJOR AREA</i>		
Major Lesson	100 • 100	32
Departmental Examination	xxx • 109–209–309	3
Recital	190 • 495	2
Minor Lesson	010 • 100	4
Baroque Ensemble	950 • 527–528	7
Baltimore Baroque Band	910 • 527–528	12
		60

<i>SUPPORTIVE COURSES IN MUSIC</i>		
Thursday Noon Recital Series	530 • 501–502	1
Thursday Noon Alternate Project	530 • 503–504	1
Ear-training I–II	710 • 123–124–223–224	8
Keyboard Studies I–II	710 • 155–156–255–256	4
Music Theory 1–5	710 • 111–112–211–212–311	15
Music Theory 6	710 • 312	3
Major Instrument Literature	xxx • xxx	4
Baroque Ornamentation	530 • 441–442	4
Basic Conducting	330 • 311	1
Music History I–IV	610 • 311–312–313–314	8
		49

<i>GENERAL STUDIES</i>		
Core I: Analytical Thinking and Writing	260 • 115	3
Core II: Writing and Research Methods	260 • 216	3
Core III: Critical Methods	260 • 359	3
Core IV: Art, Culture, and Society	260 • 360	3
Upper Division Elective	260 • 3xx	3
Humanities Elective Courses	260 • xxx	15
		30

<i>ELECTIVES</i>		
Electives	xxx • xxx	3

TOTAL		142
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VARIATIONS:		
— for Lute Majors:	147 credits	
Lute Literature and Notation	530 • 433–434	4
Continuo I–II	530 • 315–445	4
No elective required		-3
— for Viola da Gamba Majors:	146 credits	
Continuo I–II	530 • 315–445	4
Viola da Gamba Consort	530 • 353–354	[4]
	[Substitutes for 4 credits of Baroque Ensemble]	
— for Baroque Cello Majors:	146 credits	
Continuo I–II	530 • 315–445	4

Orchestral Instruments

<i>MAJOR AREA</i>		
Major Lesson	100 • 100	32
Departmental Examination	xxx • 109–209–309	3
Recital	190 • 495	2
Large Ensemble	910 • xxx	16
Small Ensemble	950 • 531–532	2
		55
<i>SUPPORTIVE COURSES IN MUSIC</i>		
Thursday Noon Recital Series	530 • 501–502	1
Thursday Noon Alternate Project	530 • 503–504	1
Ear-training I–II	710 • 123–124–223–224	8
Keyboard Studies I–II	710 • 155–156–255–256	8
Music Theory 1–5	710 • 111–112–211–212–311	15
Music Theory 6	710 • 312	3
Basic Conducting	330 • 311	1
Music History I–IV	610 • 311–312–313–314	8
		45
<i>GENERAL STUDIES</i>		
Core I: Analytical Thinking and Writing	260 • 115	3
Core II: Writing and Research Methods	260 • 216	3
Core III: Critical Methods	260 • 359	3
Core IV: Art, Culture, and Society	260 • 360	3
Upper Division Elective	260 • 3xx	3
Humanities Elective Courses	260 • xxx	15
		30
<i>ELECTIVES</i>		
Electives	xxx • xxx	12
TOTAL		142
VARIATIONS:		
— for Strings and Percussion:	144 credits	
Small Ensemble	950 • 531–532	2
— for Violin and Viola:	142 credits	
Junior Recital	309 • 115, 113	[2]
— for Flute:	142 credits	
Piccolo Class	530 • 463–464	[2]
[Taken as a required elective]		

Organ

<i>MAJOR AREA</i>		
Major Lesson	100 • 100	32
Departmental Seminar	460 • 545–546	8
Departmental Examination	163 • 109–209–309	3
Recital	190 • 495	2
Large Ensemble	910 • xxx	12
Piano Minor	010 • 100	2
Voice Minor	010 • 100	2
		61
<i>SUPPORTIVE COURSES IN MUSIC</i>		
Thursday Noon Recital Series	530 • 501–502	1
Thursday Noon Alternate Project	530 • 503–504	1
Ear-training I–II	710 • 123–124–223–224	8
Keyboard Skills/ Piano Majors I–II	530 • 211–212	4
Music Theory 1–5	710 • 111–112–211–212–311	15
Music Theory 6	710 • 312	3
Sight Reading	530 • 111–112	4
Resources /Church Organist	530 • 425–426	6
Continuo I: Figured Bass	530 • 315	2
Organ Literature	530 • 423–424	6
Basic Conducting	330 • 311	1
Music History I–IV	610 • 311–312–313–314	8
		59
<i>GENERAL STUDIES</i>		
Core I: Analytical Thinking and Writing	260 • 115	3
Core II: Writing and Research Methods	260 • 216	3
Core III: Critical Methods	260 • 359	3
Core IV: Art, Culture, and Society	260 • 360	3
Upper Division Elective	260 • 3xx	3
Humanities Elective Courses	260 • xxx	15
		30
<i>ELECTIVES</i>		
Electives	xxx • xxx	3
TOTAL		153

Piano

<i>MAJOR AREA</i>		
Major Lesson	100 • 100	32
Departmental Examination	165 • 109–209–309	3
Recital	190 • 495	2
Large Ensemble	910 • xxx	8
Small Ensemble	950 • 531–532	4
		49
<i>SUPPORTIVE COURSES IN MUSIC</i>		
Thursday Noon Recital Series	530 • 501–502	1
Thursday Noon Alternate Project	530 • 503–504	1
Ear-training I–II	710 • 123–124–223–224	8
Keyboard Skills for Piano Majors I–IV	530 • 211–212–311–312	8
Music Theory 1–5	710 • 111–112–211–212–311	15
Music Theory 6	710 • 312	3
Sight Reading	530 • 111–112	4
Accompanying	530 • 213–214	2
Keyboard Literature I–IV	530 • 411–412–413–414	8
Piano Pedagogy	530 • 667	2
Music History I–IV	610 • 311–312–313–314	8
		60
<i>GENERAL STUDIES</i>		
Core I: Analytical Thinking and Writing	260 • 115	3
Core II: Writing and Research Methods	260 • 216	3
Core III: Critical Methods	260 • 359	3
Core IV: Art, Culture, and Society	260 • 360	3
Upper Division Elective	260 • 3xx	3
Humanities Elective Courses	260 • xxx	15
		30
<i>ELECTIVES</i>		
Electives*	xxx • xxx	6
TOTAL		145

* Recommended electives include:
 Second semester of Piano Pedagogy (530 • 668)
 Basic Conducting (330 • 311)

Voice

<i>MAJOR AREA</i>		
Major Lesson	100 • 100	32
Vocal Coaching	186 • 311–312–411–412	4
Departmental Examination	185 • 109–209–309	3
Recital	190 • 495	2
Large Ensemble	910 • xxx	12
Opera Performance electives	910 • 54x	3
		56

SUPPORTIVE COURSES IN MUSIC

Thursday Noon Recital Series	530 • 501-502	1
Thursday Noon Alternate Project	530 • 503-504	1
Ear-training I-II	710 • 123-124-223-224	8
Keyboard Studies I-II	710 • 155-156-255-256	8
Music Theory 1-5	710 • 111-112-211-212-311	15
Music Theory 6	710 • 312	3
Singing in English – Eng./Amer. Song	530 • 475-476	4
Singing in Italian – Italian Song	530 • 469-470	4
Singing in German – German Lieder	530 • 477-481	5
Singing in French – French Mélodie	530 • 483-480	5
Acting for Opera	530 • 491	1
Stage Movement	530 • 391	1
Opera Literature	530 • 473-474	4
Music History I-IV	610 • 311-312-313-314	8
		68

GENERAL STUDIES

Core I: Analytical Thinking and Writing	260 • 115	3
Core II: Writing and Research Methods	260 • 216	3
Core III: Critical Methods	260 • 359	3
Core IV: Art, Culture, and Society	260 • 360	3
Italian I	250 • 111-112	8
German I	240 • 111-112	6
French I	230 • 111-112	6
		32

ELECTIVES

Electives*	xxx • xxx	6
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TOTAL

162

* Second year language or Vocal Literature elective strongly recommended

Early Music Concentration 167 credits

Early Vocal Literature	530 • 543-544	4	
Baroque Ornamentation	530 • 441-442	4	
Renaissance Ensemble	950 • 529-530	} 6	Six total semesters of Renaissance and/or Baroque Ensemble
Baroque Ensemble	950 • 527-528		
Minus German Lieder	530 • 481	-2	
Minus French Mélodie	530 • 480	-2	
Minus Chorus in 3rd year	910 • xxx	-4	
Minus one Opera Performance	910 • 54x	-1	

BM Curriculum—Jazz Performance

The Bachelor of Music degree program in Jazz Performance is designed to provide students with the necessary performance skills to pursue a career in jazz. This goal is pursued through private study, improvisation workshops, ensemble rehearsals and performances, and master classes with prominent guest artists, plus class work in jazz theory, arranging, and composition. Virtually all classes in the program include performance activity, generally in small combos. Large ensembles, required each semester of enrollment in the program, provide performance experience with literature encompassing all of the jazz idioms.

Jazz Performance

<i>MAJOR AREA</i>		
Major Lesson	100 • 100	32
Departmental Examination	xxx • 109–209–309	3
Recital	190 • 495	2
Large Ensemble: PJO	910 • 537–538	16
Small Ensemble	950 • 525–526	4
		57
<i>SUPPORTIVE COURSES IN MUSIC</i>		
Thursday Noon Recital Series	530 • 501–502	1
Thursday Noon Alternate Project	530 • 503–504	1
Jazz Theory Fundamentals	720 • 127–128	4
Ear-training I	710 • 123–124	4
Keyboard Studies	710 • 155–156	4
Music Theory 1–2	710 • 111–112	6
Jazz Ear-training	710 • 363–364	4
Jazz Keyboard Studies	710 • 259–260	4
Advanced Jazz Harmony	720 • 359–360	4
Jazz Arranging and Composition	720 • 361–362	4
Jazz Improvisation I–II	530 • 561–562, 563–564	8
Construct. Listening/Jazz History	530 • 569–570	4
Music History: two of four offerings	610 • 311, 312, 313, 314	4
		52
<i>GENERAL STUDIES</i>		
Core I: Analytical Thinking and Writing	260 • 115	3
Core II: Writing and Research Methods	260 • 216	3
Core III: Critical Methods	260 • 359	3
Core IV: Art, Culture, and Society	260 • 360	3
Upper Division Elective	260 • 3xx	3
Humanities Elective Courses	260 • xxx	15
		30
<i>ELECTIVES</i>		
Electives*	xxx • xxx	6
TOTAL		145

* Recommended electives include:

Introduction to Web Page Design (350 • 465)

Music Notation Software (350 • 871)

Instrumentation & Arranging (710 • 412)

BM Curriculum—Composition

The undergraduate Composition program stresses musical, technical, and conceptual development as fundamental to the creative process. During the first two years, the program emphasizes compositions for solo instruments, voice, and smaller chamber groups. Works of greater scope, including chorus, large chamber ensembles, and small orchestra, are suggested for the remaining study period.

Composition students have numerous opportunities to hear their works performed: in recitals scheduled by the Composition Department; in readings by the Peabody Orchestras, the Opera Workshop, and other Peabody ensembles; by paid performers during Composition Seminar; and informally through personal contact with the many excellent performers at Peabody. Many of these performances are recorded for later listening and study. In the senior year, every composition major is required to present a complete recital of compositions he or she has composed at Peabody.

Composition majors are required to take four semesters of minor study of voice or an instrument, which may include performance in computer music, with at least two consecutive semesters on the same instrument.

Composition

<i>MAJOR AREA</i>		
Major Lesson	100 • 100	32
Departmental Seminar	310 • 545–546	8
Recital	190 • 495	2
Large Ensemble	910 • xxx	8
Applied Minor	010 • 100	4
		54
<i>SUPPORTIVE COURSES IN MUSIC</i>		
Thursday Noon Recital Series	530 • 501–502	1
Thursday Noon Alternate Project	530 • 503–504	1
Ear-training I–II	710 • 123–124–223–224	8
Keyboard Studies I–II	710 • 155–156–255–256	8
Music Theory 1–5	710 • 111–112–211–212–311	15
Music Theory 6	710 • 312	3
Music Theory: Advanced electives*	710 • xxx	6
Orchestration	710 • 413–414	6
Basic Conducting	330 • 311	1
Introduction to Computer Music	350 • 463–464	6
Music History I–IV	610 • 311–312–313–314	8
		63

GENERAL STUDIES

Core I: Analytical Thinking and Writing	260 • 115	3
Core II: Writing and Research Methods	260 • 216	3
Core III: Critical Methods	260 • 359	3
Core IV: Art, Culture, and Society	260 • 360	3
Upper Division Elective	260 • 3xx	3
Humanities Elective Courses	260 • xxx	15
		30

ELECTIVES

Electives	xxx • xxx	6
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TOTAL**153**

* Composition majors should complete Music Theory 1-4 before enrolling in graduate seminars in music theory.

BM Curriculum—Computer Music

The undergraduate Computer Music program is designed for students who wish to combine music and technology to enhance their career opportunities within the music profession and in related fields outside the profession.

Computer Music*MAJOR AREA*

Major Lesson	100 • 100	32
Depart. Seminar: Composition	310 • 545-546	8
Depart. Seminar: Computer Music	350 • 545-546	8
Recital	190 • 495	2
Large Ensemble	910 • xxx	4
		54

SUPPORTIVE COURSES IN MUSIC

Thursday Noon Recital Series	530 • 501-502	1
Thursday Noon Alternate Project	530 • 503-504	1
Ear-training I-II	710 • 123-124-223-224	8
Keyboard Studies I-II	710 • 155-156-255-256	8
Music Theory 1-5	710 • 111-112-211-212-311	15
Music Theory 6	710 • 312	3
Music Theory: Advanced electives*	710 • xxx	6
Orchestration	710 • 413-414	6
Basic Conducting	330 • 311	1
Introduction to Computer Music	350 • 463-464	6
Introduction to Programming	350 • 466	3
Studio Techniques	350 • 835	3
Music History I-IV	610 • 311-312-313-314	8
		69

GENERAL STUDIES

Core I: Analytical Thinking and Writing	260 • 115	3
Core II: Writing and Research Methods	260 • 216	3
Core III: Critical Methods	260 • 359	3
Core IV: Art, Culture, and Society	260 • 360	3
Upper Division Elective	260 • 3xx	3
Humanities Elective Courses	260 • xxx	15
		30
<i>ELECTIVES</i>		
Electives	xxx • xxx	3
TOTAL		156

* Computer Music majors should complete Music Theory 1-4 before enrolling in graduate seminars in music theory.

BM Curriculum—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 aim 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 PreK-12 in Maryland and in all other states with which Maryland shares reciprocity.

Music Education students are students in the Conservatory. As such, they 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.

The Music Education curriculum has specific general studies requirements as mandated by state and national accrediting agencies. To the extent that these requirements are not satisfied within the Humanities curriculum required of all Peabody undergraduates, students may choose from courses in communications, sociology, history, literature, cultural anthropology, math, and science 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.

Music Education students qualify for the Performer's Certificate in their performance major area. The combination Music Education/Performance double major can be accomplished by the addition of two to four credits. Please consult with the Music Education Department faculty for credits that are needed in each area.

Music Education: Guitar

<hr/> <i>MAJOR AREA</i> <hr/>		
Major Lesson	100 • 100	32
Departmental Seminar	470 • 545–546	8
Departmental Examination	171 • 109–209	2
Junior Recital	171 • 309	1
Recital	190 • 495	2
Large Ensemble	910 • xxx	8
Guitar Ensemble	950 • 541, 542	6
Small Ensemble	950 • 531–532	1
Voice Minor	010 • 100	1
		61
<hr/> <i>SUPPORTIVE COURSES IN MUSIC</i> <hr/>		
Thursday Noon Recital Series	530 • 501–502	1
Thursday Noon Alternate Project	530 • 503–504	1
Ear-training I–II	710 • 123–124–223–224	8
Keyboard Studies I	710 • 155–156	4
Guitar Music Skills I–II	530 • 585–586–587–588	4
Music Theory 1–5	710 • 111–112–211–212–311	15
Music Theory 6	710 • 312	3
Guitar Literature	530 • 431, 432	4
Guitar Pedagogy	530 • 637–638	4
Music History I–IV	610 • 311–312–313–314	8
		52
<hr/> <i>MUSIC EDUCATION</i> <hr/>		
Introduction to Music Education	510 • 112	1
Basic Instrumental Pedagogy	510 • 213	1
Conducting the Secondary Ensemble I	510 • 237–238	4
Conducting the Secondary Ensemble II	510 • 337	2
Vocal/General: Elementary–Secondary	510 • 311, 314	6
Music and Language	510 • 413	3
Music and the Special Student	510 • 414	3
Intern Teaching	510 • 411	6
Intern Teaching Seminar	510 • 441	1
		27
<hr/> <i>GENERAL STUDIES</i> <hr/>		
Core I: Analytical Thinking and Writing	260 • 115	3
Core II: Writing and Research Methods	260 • 216	3
Introductory Psychology	290 • 111	3
US History	260 • 250	3
Humanities Elective Courses	260 • xxx	18
		30
<hr/> TOTAL <hr/>		
		170

Music Education: Orchestral Instruments

<i>MAJOR AREA</i>		
Major Lesson	100 • 100	32
Departmental Examination	xxx • 109–209–309	3
Recital	190 • 495	2
Large Ensemble	910 • xxx	14
Small Ensemble	950 • 531–532	2
Applied Minor	xxx • xxx	1
		54
<i>SUPPORTIVE COURSES IN MUSIC</i>		
Thursday Noon Recital Series	530 • 501–502	1
Thursday Noon Alternate Project	530 • 503–504	1
Ear-training I–II	710 • 123–124–223–224	8
Keyboard Studies I–II	710 • 155–156–255–256	8
Music Theory 1–5	710 • 111–112–211–212–311	15
Music Theory 6	710 • 312	3
Music History I–IV	610 • 311–312–313–314	8
		44
<i>MUSIC EDUCATION</i>		
Introduction to Music Education	510 • 112	1
Brass/Woodwinds Class	510 • 211–212	5
Percussion Class	510 • 223	1
Conducting the Secondary Ensemble I	510 • 237–238	4
Conducting the Secondary Ensemble II	510 • 337–338	4
Methods I: Vocal/General-Instrumental	510 • 311–312	6
Strings Class	510 • 324	3
Music and Language	510 • 413	3
Instrumentation and Arranging	710 • 412	3
Music and the Special Student	510 • 414	3
Intern Teaching	510 • 411	6
Intern Teaching Seminar	510 • 441	1
		40
<i>GENERAL STUDIES</i>		
Core I: Analytical Thinking and Writing	260 • 115	3
Core II: Writing and Research Methods	260 • 216	3
Introductory Psychology	290 • 111	3
US History	260 • 250	3
Humanities Elective Courses	260 • xxx	18
		30
TOTAL		168

Music Education: Piano

MAJOR AREA

Major Lesson	100 • 100	32
Departmental Examination	165 • 109–209–309	3
Recital	190 • 495	2
Large Ensemble	910 • xxx	8
Small Ensemble	950 • 531–532	2

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SUPPORTIVE COURSES IN MUSIC

Thursday Noon Recital Series	530 • 501–502	1
Thursday Noon Alternate Project	530 • 503–504	1
Ear-training I–II	710 • 123–124–223–224	8
Keyboard Skills for Piano Majors I–IV	530 • 211–212–311–312	8
Music Theory 1–5	710 • 111–112–211–212–311	15
Music Theory 6	730 • 312	3
Sight Reading	530 • 111–112	4
Accompanying	530 • 213–214	2
Keyboard Literature I–IV	530 • 411–412–413–414	8
Music History I–IV	610 • 311–312–313–314	8

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MUSIC EDUCATION

Introduction to Music Education	510 • 112	1
Basic Instrumental Pedagogy	510 • 213	1
Conducting the Secondary Ensemble I	510 • 237–238	4
Conducting the Secondary Ensemble II	510 • 337	2
Vocal/General: Elementary–Secondary	510 • 311, 314	6
Music and Language	510 • 413	3
Instrumentation and Arranging	710 • 412	3
Music and the Special Student	510 • 414	3
Piano Pedagogy	530 • 667	2
Intern Teaching	510 • 411	6
Intern Teaching Seminar	510 • 441	1

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GENERAL STUDIES

Core I: Analytical Thinking and Writing	260 • 115	3
Core II: Writing and Research Methods	260 • 216	3
Introductory Psychology	290 • 111	3
US History	260 • 250	3
Humanities Elective Courses	260 • xxx	18

30

TOTAL**167**

Music Education: Voice

<hr/> <i>MAJOR AREA</i> <hr/>		
Major Lesson	100 • 100	24
Vocal Coaching	186 • 411-412	2
Departmental Examination	185 • 109-209-309	3
Recital	190 • 495	2
Large Ensemble	910 • xxx	12
Opera Performance Electives	910 • 54x	3
		46
<hr/> <i>SUPPORTIVE COURSES IN MUSIC</i> <hr/>		
Thursday Noon Recital Series	530 • 501-502	1
Thursday Noon Alternate Project	530 • 503-504	1
Ear-training I-II	710 • 123-124-223-224	8
Keyboard Studies I-II	710 • 155-156-255-256	8
Music Theory 1-5	710 • 111-112-211-212-311	15
Music Theory 6	710 • 312	3
Singing in English – Eng./American Song	530 • 475-476	4
Singing in Italian – Italian Song	530 • 469-470	4
Singing in German – German Lieder	530 • 477-481	5
Singing in French – French Mélodie	530 • 483-480	5
Acting for Opera	530 • 491	1
Stage Movement	530 • 391	1
Opera Literature	530 • 473-474	4
Music History I-IV	610 • 311-312-313-314	8
		68
<hr/> <i>MUSIC EDUCATION</i> <hr/>		
Introduction to Music Education	510 • 112	1
Basic Instrumental Pedagogy	510 • 213	1
Conducting the Secondary Ensemble I	510 • 237-238	4
Conducting the Secondary Ensemble II	510 • 337	2
Vocal/General: Elementary-Secondary	510 • 311, 314	6
Music and Language	510 • 413	3
Music and the Special Student	510 • 414	3
Intern Teaching	510 • 411	6
Intern Teaching Seminar	510 • 441	1
		27
<hr/> <i>GENERAL STUDIES</i> <hr/>		
Core I: Analytical Thinking and Writing	260 • 115	3
Italian I	250 • 111-112	8
German I	240 • 111-112	6
French I	230 • 111-112	6
Introductory Psychology	290 • 111	3
US History	260 • 250	3
Humanities Elective Course	260 • xxx	3
		32
<hr/> TOTAL <hr/>		
		173

Music Education: Jazz Performance, Vocal/General Education*MAJOR AREA*

Major Lesson	100 • 100	32
Departmental Examination	xxx • 109–209–309	3
Recital	190 • 495	2
Large Ensemble: PJO	910 • 537–538	14
Small Ensemble	950 • 525–526	4

55*SUPPORTIVE COURSES IN MUSIC*

Thursday Noon Recital Series	530 • 501–502	1
Thursday Noon Alternate Project	530 • 503–504	1
Jazz Theory Fundamentals	720 • 127–128	4
Ear-training I	710 • 123–124	4
Keyboard Studies	710 • 155–156	4
Music Theory 1–2	710 • 111–112	6
Jazz Ear-training	710 • 363–364	4
Jazz Keyboard Studies	710 • 259–260	4
Advanced Jazz Harmony	720 • 359–360	4
Jazz Arranging and Composition	720 • 361–362	4
Jazz Improvisation I–II	530 • 561–562, 563–564	8
Construct. Listening/Jazz History	530 • 569–570	4
Music History: two of four offerings	610 • 311, 312, 313, 314	4

52*MUSIC EDUCATION*

Introduction to Music Education	510 • 112	1
Basic Instrumental Pedagogy	510 • 213	1
Conducting the Secondary Ensemble I	510 • 237–238	4
Conducting the Secondary Ensemble II	510 • 337	2
Vocal/General: Elementary–Secondary	510 • 311, 314	6
Music and Language	510 • 413	3
Music and the Special Student	510 • 414	3
Intern Teaching	510 • 411	6
Intern Teaching Seminar	510 • 441	1

27*GENERAL STUDIES*

Core I: Analytical Thinking and Writing	260 • 115	3
Core II: Writing and Research Methods	260 • 216	3
Introductory Psychology	290 • 111	3
US History	260 • 250	3
Humanities Elective Courses	260 • xxx	18

30**TOTAL****164**

Music Education: Jazz Performance, Instrumental Education

<i>MAJOR AREA</i>		
Major Lesson	100 • 100	32
Departmental Examination	xxx • 109–209–309	3
Recital	190 • 495	2
Large Ensemble: PJO	910 • 537–538	14
Small Ensemble	950 • 525–526	4
		55
<i>SUPPORTIVE COURSES IN MUSIC</i>		
Thursday Noon Recital Series	530 • 501–502	1
Thursday Noon Alternate Project	530 • 503–504	1
Jazz Theory Fundamentals	720 • 127–128	4
Ear-training I	710 • 123–124	4
Keyboard Studies	710 • 155–156	4
Music Theory 1–2	710 • 111–112	6
Jazz Ear-training	710 • 363–364	4
Jazz Keyboard Studies	710 • 259–260	4
Advanced Jazz Harmony	720 • 359–360	4
Jazz Arranging and Composition	720 • 361–362	4
Jazz Improvisation I–II	530 • 561–562, 563–564	8
Construct. Listening/Jazz History	530 • 569–570	4
Music History: two of four offerings	610 • 311, 312, 313, 314	4
		52
<i>MUSIC EDUCATION</i>		
Introduction to Music Education	510 • 112	1
Brass/Woodwinds Class	510 • 211–212	5
Percussion Class	510 • 223	1
Conducting the Secondary Ensemble I	510 • 237–238	4
Conducting the Secondary Ensemble II	510 • 337–338	4
Methods I: Vocal/General–Instrumental	510 • 311–312	6
Strings Class	510 • 324	3
Music and Language	510 • 413	3
Instrumentation and Arranging	710 • 412	3
Music and the Special Student	510 • 414	3
Intern Teaching	510 • 411	6
Intern Teaching Seminar	510 • 441	1
		40
<i>GENERAL STUDIES</i>		
Core I: Analytical Thinking and Writing	260 • 115	3
Core II: Writing and Research Methods	260 • 216	3
Introductory Psychology	290 • 111	3
US History	260 • 250	3
Humanities Elective Courses	260 • xxx	18
		30
TOTAL		177

Music Education: Composition

<i>MAJOR AREA</i>		
Major Lesson	100 • 100	32
Departmental Seminar	310 • 545-546	8
Recital	190 • 495	2
Large Ensemble [Chorus]	910 • xxx	8
Applied Minor	010 • 100	4
		54
<i>SUPPORTIVE COURSES IN MUSIC</i>		
Thursday Noon Recital Series	530 • 501-502	1
Thursday Noon Alternate Project	530 • 503-504	1
Ear-training I-II	710 • 123-124-223-224	8
Keyboard Studies I-II	710 • 155-156-255-256	8
Music Theory 1-5	710 • 111-112-211-212-311	15
Music Theory 6	710 • 312	3
Music Theory: Advanced electives*	710 • xxx	6
Orchestration	710 • 413-414	6
Introduction to Computer Music	350 • 463-464	6
Music History I-IV	610 • 311-312-313-314	8
		62
<i>MUSIC EDUCATION</i>		
Introduction to Music Education	510 • 112	1
Brass/Woodwinds Class	510 • 211-212	5
Percussion Class	510 • 223	1
Conducting I : Choral- Instrumental	510 • 237-238	4
Conducting II: Choral- Instrumental	510 • 337-338	4
Methods I: Vocal General - Instrumental	510 • 311-312	6
Strings Class	510 • 324	3
Music and Language	510 • 413	3
Instrumentation and Arranging	710 • 412	3
Music and the Special Student	510 • 414	3
Intern Teaching	510 • 411	6
Intern Teaching Seminar	510 • 441	1
		40
<i>GENERAL STUDIES</i>		
Core I: Analytical Thinking and Writing	260 • 115	3
Core II: Writing and Research Methods	260 • 216	3
Introductory Psychology	290 • 111	3
US History	260 • 250	3
Humanities Elective Courses	260 • xxx	18
		30
TOTAL		186

* Composition majors should complete Music Theory 1-4 before enrolling in graduate seminars in music theory.

Music Education: Certification Program

The Music Education Certification Program is designed for individuals who hold a Bachelor of Music degree from an accredited institution and wish to become certified to teach in public schools by the state of Maryland.

An interview with the Music Education faculty should be arranged to gain admission. Individuals will be asked to supply an official transcript from their undergraduate degree and may be asked to complete a basic musicianship skills test. Prior to entering the program, accepted candidates must complete either Praxis I exams, SAT, or GRE and submit passing scores to the Music Education division of the Professional Studies Department.

Special tuition rates apply. For more information, consult the Tuition and Fees schedule in this catalog. Enrollment for nine credits is considered full time in this program.

Instrumental Music Certification

MUSIC EDUCATION

Brass Class	510 • 211	2
Woodwinds Class	510 • 212	3
Strings Class	510 • 324	3
Percussion Class	510 • 223	1
Techniques for Elementary Instrumental	510 • 312	3
Techniques for Secondary Instrumental	510 • 313	3
Music and Language	510 • 413	3
Music and the Special Student	510 • 414	3
Intern Teaching	510 • 411	6
Intern Teaching Seminar	510 • 441	1

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Vocal/General Music Certification

MUSIC EDUCATION

Basic Instrumental Pedagogy	510 • 213	1
Vocal/General: Elementary–Secondary	510 • 311, 314	6
Conducting the Secondary Ensemble II	510 • 337	2
Music and Language	510 • 413	3
Music and the Special Student	510 • 414	3
Intern Teaching	510 • 411	6
Intern Teaching Seminar	510 • 441	1

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BM Curriculum—Recording Arts and Sciences

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

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

The degree recital should be performed in the fourth year of the program. If all requirements have been met, students may then receive the performance diploma in May of their fourth year prior to completing the recording internship. Students who also wish to obtain a Bachelor of Science degree in electrical engineering from the Whiting School of Engineering may apply to the Peabody/Homewood double degree program in their fourth year. Students must fulfill requirements for the performance degree at Peabody before entering the double degree program. Simultaneous enrollment in three majors is not permitted.

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

Recording Arts: Composition

<i>MAJOR AREA</i>		
Major Lesson	100 • 100	32
Departmental Seminar	310 • 545-546	8
Recital	190 • 495	2
Large Ensemble	910 • xxx	8
Applied Minor	010 • 100	4
		54
<i>SUPPORTIVE COURSES IN MUSIC</i>		
Ear-training I-II	710 • 123-124-223-224	8
Keyboard Studies I-II	710 • 155-156-255-256	8
Music Theory 1-5	710 • 111-112-211-212-311	15
Music Theory 6	710 • 312	3
Music Theory: Advanced electives*	710 • xxx	6
Orchestration	710 • 413-414	6
Basic Conducting	330 • 311	1
Music History I-IV	610 • 311-312-313-314	8
		55
<i>RECORDING ARTS</i>		
Recording I-III Fundamentals- Studio Techniques	550 • 111-112-211-212- 311-312	12
Recording IV-V Studio Techniques- Production	550 • 411-412-511-512	12
Recording Arts Practicum	550 • 521	4
Intro Electrical and Computer Engineering	EN.520 • 137	3
Digital System Fundamentals	EN.520 • 142	3
Psychoacoustics	550 • 517	3
Acoustical and Audio Measurements	550 • 519	3
Circuits- Signals & Systems (WSE)	EN.520 • 213-214	8
Copyrights and Contracts	360 • 411	2
Musical Acoustics- Electroacoustics	550 • 515-516	6
Internship	550 • 419	4
		60
<i>GENERAL STUDIES</i>		
Calculus I-II	AS.110 • 108-109	8
Physics/Lab	AS.171 • 101-102	8
Core I: Analytical Thinking and Writing	260 • 115	3
Core II: Writing and Research Methods	260 • 216	3
Humanities Elective Courses	260 • xxx	6
		28
<i>ELECTIVES</i>		
Two professional electives**	xxx • xxx	6
TOTAL		203

* Composition majors should complete Music Theory 1-4 before enrolling in graduate seminars in music theory.

** Students choose one advanced elective from Peabody or WSE in consultation with the department.

Recording Arts: Guitar

<i>MAJOR AREA</i>		
Major Lesson	100 • 100	32
Departmental Seminar	470 • 545-546	8
Departmental Examination	171 • 109-209	2
Junior Recital	171 • 309	1
Recital	190 • 495	2
Large Ensemble	910 • xxx	8
Guitar Ensemble	950 • 541, 542	6
Small Ensemble	950 • 531-532	2
		61
<i>SUPPORTIVE COURSES IN MUSIC</i>		
Ear-training I-II	710 • 123-124-223-224	8
Keyboard Studies I	710 • 155-156	4
Guitar Music Skills I-II	530 • 585-586-587-588	4
Music Theory 1-5	710 • 111-112-211-212-311	15
Music Theory 6	710 • 312	3
Guitar Literature	530 • 431, 432	4
Guitar Pedagogy	530 • 637-368	4
Music History I-IV	610 • 311-312-313-314	8
		50
<i>RECORDING ARTS</i>		
Recording I-III Fundamentals- Studio Techniques	550 • 111-112-211-212- 311-312	12
Recording IV-V Studio Techniques- Production	550 • 411-412-511-512	12
Recording Arts Practicum	550 • 521	4
Intro Electrical and Computer Engineering	EN.520 • 137	3
Digital System Fundamentals	EN.520 • 142	3
Psychoacoustics	550 • 517	3
Acoustical and Audio Measurements	550 • 519	3
Circuits- Signals & Systems (WSE)	EN.520 • 213-214	8
Copyrights and Contracts	360 • 411	2
Musical Acoustics- Electroacoustics	550 • 515-516	6
Internship	550 • 419	4
		60
<i>GENERAL STUDIES</i>		
Calculus I-II	AS.110 • 108-109	8
Physics/Lab	AS.171 • 101-102	8
Core I: Analytical Thinking and Writing	260 • 115	3
Core II: Writing and Research	260 • 216	3
Humanities Elective Courses	260 • xxx	6
		28
<i>ELECTIVES</i>		
Two professional electives*	xxx • xxx	6
TOTAL		205

* Students choose one advanced elective from Peabody or WSE in consultation with the department.

Recording Arts: Jazz Performance

<i>MAJOR AREA</i>		
Major Lesson	100 • 100	32
Departmental Examination	xxx • 109–209–309	3
Recital	190 • 495	2
Large Ensemble	910 • xxx	16
Small Ensemble	950 • 525–526	4
		57
<i>SUPPORTIVE COURSES IN MUSIC</i>		
Jazz Theory Fundamentals	720 • 127–128	4
Ear-training I	710 • 123–124	4
Keyboard Studies	710 • 155–156	4
Music Theory 1–2	710 • 111–112	6
Jazz Ear-training	710 • 363–364	4
Jazz Keyboard Studies	710 • 259–260	4
Advanced Jazz Harmony	720 • 359–360	4
Jazz Arranging and Composition	720 • 361–362	4
Jazz Improvisation I–II	530 • 561–562, 563–564	8
Construct. Listening/Jazz History	530 • 569–570	4
Music History: two of four offerings	610 • 311, 312, 313, 314	4
		50
<i>RECORDING ARTS</i>		
Recording I–III Fundamentals– Studio Techniques	550 • 111–112–211–212– 311–312	12
Recording IV–V Studio Techniques– Production	550 • 411–412–511–512	12
Recording Arts Practicum	550 • 521	4
Intro Electrical and Computer Engineering	EN.520 • 137	3
Digital System Fundamentals	EN.520 • 142	3
Psychoacoustics	550 • 517	3
Acoustical and Audio Measurements	550 • 519	3
Circuits – Signals & Systems (WSE)	EN.520 • 213–214	8
Copyrights and Contracts	360 • 411	2
Musical Acoustics – Electroacoustics	550 • 515–516	6
Internship	550 • 419	4
		60
<i>GENERAL STUDIES</i>		
Calculus I–II	AS.110 • 108–109	8
Physics/Lab	AS.171 • 101–102	8
Core I: Analytical Thinking and Writing	260 • 115	3
Core II: Writing and Research	260 • 216	3
Humanities Elective Courses	260 • xxx	6
		28
<i>ELECTIVES</i>		
Two professional electives*	xxx • xxx	6
TOTAL		201

* Students choose one advanced elective from Peabody or WSE in consultation with the department.

Recording Arts: Orchestral Instruments

<i>MAJOR AREA</i>		
Major Lesson	100 • 100	32
Departmental Examination	xxx • 109–209–309	3
Recital	190 • 495	2
Large Ensemble	910 • xxx	16
Small Ensemble	950 • 531–532	2
		55
<i>SUPPORTIVE COURSES IN MUSIC</i>		
Ear-training I–II	710 • 123–124–223–224	8
Keyboard Studies I–II	710 • 155–156–255–256	8
Music Theory 1–5	710 • 111–112–211–212–311	15
Music Theory 6	710 • 312	3
Basic Conducting	330 • 311	1
Music History I–IV	610 • 311–312–313–314	8
		43
<i>RECORDING ARTS</i>		
Recording I–III Fundamentals– Studio Techniques	550 • 111–112–211–212– 311–312	12
Recording IV–V Studio Techniques– Production	550 • 411–412–511–512	12
Recording Arts Practicum	550 • 521	4
Intro Electrical and Computer Engineering	EN.520 • 137	3
Digital System Fundamentals	EN.520 • 142	3
Psychoacoustics	550 • 517	3
Acoustical and Audio Measurements	550 • 519	3
Circuits– Signals & Systems (WSE)	EN.520 • 213–214	8
Copyrights and Contracts	360 • 411	2
Musical Acoustics– Electroacoustics	550 • 515–516	6
Internship	550 • 419	4
		60
<i>GENERAL STUDIES</i>		
Calculus I–II	AS.110 • 108–109	8
Physics/Lab	AS.171 • 101–102	8
Core I: Analytical Thinking and Writing	260 • 115	3
Core II: Writing and Research	260 • 216	3
Humanities Elective Courses	260 • xxx	6
		28
<i>ELECTIVES</i>		
Two professional electives*	xxx • xxx	6
TOTAL		192

* Students choose one advanced elective from Peabody or WSE in consultation with the department.

VARIATIONS:

— for Strings and Percussion:	194 credits	
Small Ensemble	950 • 531–532	2
— for Violin and Viola:	192 credits	
Junior Recital	309 • 115, 113	[2]
[Replaces 309 jury]		
— for Flute:	192 credits	
Piccolo Class	530 • 463–464	[2]
[Taken as a required elective]		

Recording Arts: Organ

MAJOR AREA

Major Lesson	100 • 100	32
Departmental Seminar	460 • 545–546	8
Departmental Examination	163 • 109–209–309	3
Recital	190 • 495	2
Large Ensemble	910 • xxx	12
Piano Minor	010 • 100	2
Voice Minor	010 • 100	2
		61

SUPPORTIVE COURSES IN MUSIC

Ear-training I-II	710 • 123–124–223–224	8
Keyboard Skills / Piano Majors I-II	530 • 211–212	4
Music Theory 1–5	710 • 111–112–211–212–311	15
Music Theory 6	710 • 312	3
Sight Reading	530 • 111–112	4
Resources / Church Organist	530 • 425–426	6
Continuo I: Figured Bass	530 • 315	2
Organ Literature	460 • 423–424	6
Basic Conducting	330 • 311	1
Music History I-IV	610 • 311–312–313–314	8
		57

RECORDING ARTS

Recording I-III Fundamentals– Studio Techniques	550 • 111–112–211–212– 311–312	12
Recording IV-V Studio Techniques– Production	550 • 411–412–511–512	12
Recording Arts Practicum	550 • 521	4
Intro Electrical and Computer Engineering	EN.520 • 137	3
Digital System Fundamentals	EN.520 • 142	3
Psychoacoustics	550 • 517	3
Acoustical and Audio Measurements	550 • 519	3
Circuits– Signals & Systems (WSE)	EN.520 • 213–214	8
Copyrights and Contracts	360 • 411	2
Musical Acoustics– Electroacoustics	550 • 515–516	6
Internship	550 • 419	4
		60

GENERAL STUDIES

Calculus I-II	AS.110 • 108-109	8
Physics/Lab	AS.171 • 101-102	8
Core I: Analytical Thinking and Writing	260 • 115	3
Core II: Writing and Research	260 • 216	3
Humanities Elective Courses	260 • xxx	6
		28

ELECTIVES

Two professional electives*	xxx • xxx	6
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TOTAL

212

* Students choose one advanced elective from Peabody or WSE in consultation with the department.



Recording Arts: Piano

<i>MAJOR AREA</i>		
Major Lesson	100 • 100	32
Departmental Examination	xxx • 109–209–309	3
Recital	190 • 495	2
Large Ensemble	910 • xxx	8
Small Ensemble	950 • 531–532	4
		49
<i>SUPPORTIVE COURSES IN MUSIC</i>		
Ear-training I–II	710 • 123–124–223–224	8
Keyboard Skills for Piano Majors I–IV	530 • 211–212–311–312	8
Music Theory 1–5	710 • 111–112–211–212–311	15
Music Theory 6	710 • 312	3
Sight Reading	530 • 111–112	4
Accompanying	530 • 213–214	2
Keyboard Literature I–IV	530 • 411–412–413–414	8
Piano Pedagogy	530 • 667	2
Music History I–IV	610 • 311–312–313–314	8
		58
<i>RECORDING ARTS</i>		
Recording I–III Fundamentals– Studio Techniques	550 • 111–112–211–212– 311–312	12
Recording IV–V Studio Techniques– Production	550 • 411–412–511–512	12
Recording Arts Practicum	550 • 521	4
Intro Electrical and Computer Engineering	EN.520 • 137	3
Digital System Fundamentals	EN.520 • 142	3
Psychoacoustics	550 • 517	3
Acoustical and Audio Measurements	550 • 519	3
Circuits– Signals & Systems (WSE)	EN.520 • 213–214	8
Copyrights and Contracts	360 • 411	2
Musical Acoustics– Electroacoustics	550 • 515–516	6
Internship	550 • 419	4
		60
<i>GENERAL STUDIES</i>		
Calculus I–II	AS.110 • 108–109	8
Physics/Lab	AS.171 • 101–102	8
Core I: Analytical Thinking and Writing	260 • 115	3
Core II: Writing and Research	260 • 216	3
Humanities Elective Courses	260 • xxx	6
		28
<i>ELECTIVES</i>		
Two professional electives*	xxx • xxx	6
TOTAL		201

* Students choose one advanced elective from Peabody or WSE.

Minors

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

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

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

Minor in the Business of Music

After taking an introductory course, 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.

Business of Music Minor

The Business of Music	PY.360 • 421	1
Accounting or Business Elective		3
Financial Accounting at WSE	(EN.660 • 203)	
Financial Accounting at Carey	(BU.210 • 410)	
Introduction to Business at WSE	(EN.660 • 105)	
Electives in Non-Profit/Arts Administration		4
Orchestra Management	(PY.360 • 416)	
The Arts Administrator	(PY.360 • 415)	
Elective in Communication or Marketing		3
Professional Communication WSE	(EN.661 • 110)	
Principles of Marketing at WSE	(EN.660 • 250)	
Career-Related Elective		3
Copyrights and Contracts	(PY.360 • 411)	
Communicating / Web at WSE	(EN.661 • 453)	
Practicum/Project		1

TOTAL**15**

Minor in Early Music

Students must take at least four credits in applied early music, 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 earn at least four credits playing in Early Music Ensembles such as Renaissance Ensemble, Baroque Ensemble, or Baroque Band. Finally, students must earn at least 4 credits in Early Music coursework chosen in consultation with the faculty.

Early Music Minor

Applied Early Music Enrollments	4
Applied Early Music Enrollments	4
Early Music Elective Coursework	4
T O T A L	12

Minor in Music Theory

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

Music Theory Minor

One Advanced Skills Class		2
Ear-training 3	(710 • 323 or 324)	
Advanced Keyboard Skills for Pianists	(530 • 633 or 634)	
Three Music Theory Seminars	710 • xxx	9
Independent Study in Music Theory*	710 • 843 or 844	1
T O T A L		12

* One credit of Independent Study is taken as a concurrent enrollment with a seminar as the student completes the capstone research paper.

Minor in Musicology

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

Musicology Minor

Music Bibliography	PY.610 • 561	2
Electives		6
One Musicology Seminar	(PY.610 • 6xx)	
One KSAS Upper Division Seminar	(AS.376 • 3xx)	
Musicology Practicum	PY.610 • 4xx	1

T O T A L		9
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Any credits taken in pursuit of the Musicology minor may also be applied as general electives for the BM degree. Some of the courses taken for the minor may count as Humanities electives, but only on a case-by-case basis and in consultation with the Associate Dean for Academic Affairs and the Chair of Humanities. With the exception of Music Bibliography, students who matriculate to the five-year BM/MM program or continue in the MM program may not apply elective courses for the minor to their MM if those courses have already been counted as electives for the BM.

Minor in Liberal Arts

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

Liberal Arts Minor

Three courses		9
Excludes introductory language		
One writing-intensive course		
Three courses at or above the 200 level		9

T O T A L		18
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Given the requirements of this minor and the nature of the coursework, the Liberal Arts minor essentially subsumes the Humanities elective requirement of the BM degree. All students applying for this minor must have their proposed program of study approved by the Associate Dean for Academic Affairs in consultation with the Chair of Humanities.

The Joint Degree Bachelor of Music with Yong Siew Toh Conservatory

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

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

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

Year	Fall Semester	Spring Semester	Specifics
First Year	Peabody	Peabody	Apply in second semester
Second Year	Yong Siew Toh	Peabody	209 jury in second semester
Third Year	Yong Siew Toh	Yong Siew Toh	Entire year abroad
Fourth Year	Peabody	Peabody	Return for recital and graduation

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. The admission process includes academic and performance elements as well as recommendations from faculty members. Students selected for the program maintain their initial financial assistance levels throughout the five years of study. Transfer students are ineligible for the program.

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

Five-Year BM/MM Program

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

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

1. An average of A- and above in all major lessons and juries
2. Grades of B+ or higher in each of the following areas: two or more semesters of the core music history courses; four or more semesters of the core music theory courses; two or more semesters of ear-training/sight-singing courses; and two or more semesters of keyboard skills courses
3. A minimum cumulative grade point average of 3.67
4. Three letters of recommendation (one of which must be from the major teacher) submitted to the Office of Academic Affairs, either in hard copy form or via email to the Academic Program Coordinator.

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

Five-Year BMRA/MA Program

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

The Master of Music Degree

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.

Admission Requirements

Students applying for the Master of Music degree program must meet the following criteria:

1. A GPA of at least 3.0 – exclusive of performance credits – in post-secondary studies from an accredited institution. The grades must reflect credits earned in pursuit of a bachelor degree or the equivalent, which must be earned prior to matriculating in the program.
2. Applicants whose native language is not English must present a score from the Test of English as a Foreign Language (TOEFL) of at least 550 from the basic paper test, at least 213 from the computer-based version, or 79 from the Internet-based test.
3. All entering students must pass a personal audition, interview, or examination in their major field. CDs are acceptable only for international applicants who cannot audition at Peabody in person. Acceptance into a graduate program is conditional until the satisfactory performance of a personal audition and successful completion of the written entrance examinations taken in September. The validating auditions in September have the same criteria as the February auditions. Applicants should prepare sufficient material to perform a full solo recital containing works that show a diversity of

periods and styles. All major works must be complete (to include all movements). Pre-screening recordings are required for some majors. Detailed audition repertoire requirements are available from the Admissions office and the Peabody website at peabody.jhu.edu/admissions.

4. All entering students are required to take placement examinations in music theory, musicology, and ear-training at the time of their auditions or during Orientation Week.

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. Evidence of a degree recital in the senior year must be submitted in the form of a degree recital program or credit listed on the student's transcript. Students holding a Bachelor of Arts degree must satisfy the requirements of Peabody's Bachelor of Music degree, demonstrated by examination or by completion of additional undergraduate courses. As a rule, an applicant must have achieved an undergraduate GPA of at least 3.0, exclusive of performance credits. Applicants must demonstrate good musicianship, solid academic skills, and substantive musical knowledge through performance and written examinations.

2. International students admitted to Peabody must take responsibility to improve their English in preparation for their Peabody coursework. Non-native speakers of English are urged to take a summer language course at one of the many US institutions that offer English as a Second Language, including the Johns Hopkins University, prior to their first semester at Peabody. The Conservatory reserves the right to require non-native speakers of English to complete ESL courses before enrolling in required coursework in musicology and/or music theory.

Students who are placed in ESL courses in their first semester are not permitted to take graduate seminars in music theory or musicology until they pass an English examination given by the Office of Academic Affairs. The examination is offered in December and April of each academic year. As such, placement in ESL may prolong the course of study beyond two years.

Degree Requirements (MM)

For all majors except for music education, the Master of Music degree program requires full-time attendance for a minimum of one year beyond receipt of the Bachelor of Music degree. Exceptions to this residency requirement may be made upon approval of the Graduate Committee, with consideration given to previous experience, professional record, and demonstrated ability. The application of previously earned coursework credits does not remove the full-time residency requirement for the graduate degree.

Transfer Credits

A maximum of six semester hours of graduate study (coursework) completed at other accredited institu-

tions may be applied to the Master of Music degree program at Peabody at the discretion of department chairs and the Associate Dean for Academic Affairs. Credits for work completed at Peabody before matriculation into the MM degree program may also be transferred. See Transfer Credits in Academic Regulations for details.

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 are not permitted to enroll in graduate seminars in music theory or musicology until they pass an English examination given by the Office of Academic Affairs in December and April of each year; as such, placement in ESL courses may delay the completion of the degree.

Review courses do not count toward fulfillment of degree requirements, and the grades earned are not calculated in the student's GPA; however, the hours are counted as part of the course load for tuition determination. Students must satisfy any review requirements in music theory, musicology, or keyboard skills before enrolling in other graduate-level courses in these fields.

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

For more detailed information about the MM curricula, see peabody.jhu.edu/academicaffairs.

Common Curriculum Components

Major Lessons

Each student taking applied music must demonstrate satisfactory progress as determined by the faculty. Study in the major field must continue through

the final semester of enrollment. For most students, this will consist of four semesters of lessons. Any change to studio assignment must be approved by the Associate Dean for Academic Affairs, as noted under Change of Studio in the Academic Regulations portion of the catalog. If, for any reason, a student is left without a studio assignment, he or she will be asked to withdraw from the Conservatory.

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

Recitals

MM students majoring in performance are required to play a recital as the culmination of their degree program. Students are strongly encouraged to play this recital during their fourth semester of study. Students must achieve at least a B- in the recital in order to maintain satisfactory academic progress. Any grade below B- is deemed an unsatisfactory grade and requires the student to retake the recital in the following semester. A student who does not play a recital or hearing in each academic year is not considered to be making satisfactory academic progress.

In lieu of a recital, candidates for the degree in composition must submit a portfolio of works, including an orchestral work of approximately 10 minutes' duration, to the Office of Academic Affairs by April 15 of the

year in which they intend to graduate. The portfolio must contain only compositions written during the student's time of study at Peabody.

Ensembles

Master of Music candidates majoring in orchestral instruments must participate in the Peabody Symphony Orchestra, Peabody Concert Orchestra, or the Peabody Wind Ensemble during each semester of enrollment for major study. Composition majors have a two-semester large ensemble requirement which may be satisfied by participation in either a choral of instrumental large ensemble, in their first year of residence. The regulations for performing in large ensembles, which are set by the Ensemble Office, may be found in the Procedural Regulations section of the catalog or at peabody.jhu.edu/ensembleoffice.

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).

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.

Before students can enroll in graduate seminars in musicology, they must pass a placement exam offered during Orientation Week. Students who fail this examination must enroll in Music History Intensive Review in the fall semester. Students can only enroll in graduate seminars in musicology after passing Music History Intensive Review. The only musicology course which can be taken concurrently with Music History Intensive Review is Music Bibliography.

Similarly, before students can enroll in graduate seminars in music theory, they must pass a placement exam offered during Orientation Week. Students who fail this examination must enroll in either one or two semesters of Graduate Music Theory Review. Students can only enroll in graduate seminars in music theory after passing Graduate Music Theory Review.

International students who test into either level of English as a Second Language cannot enroll in graduate seminars in music theory or musicology until they pass an English examination given by the Office of Academic Affairs in December and April of each academic year. 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 (225 • 001,003) are not permitted to take Music Bibliography until they have successfully completed their first year of English studies. Exceptions are made only in consultation with the Musicology faculty, the ESL faculty, and the Associate Dean for Academic Affairs.

Electives and Other Requirements

Unless otherwise specified, the term elective means class elective. Ensemble credits cannot be counted as elective credits. Only courses designated as “G” (Graduate Elective) in the master schedule of classes may be used to fulfill graduate elective requirements. Curricular Practical Training may be used to fulfill a maximum of three elective credits. Questions about the appropriateness of courses for elective credit can be directed to the Registrar’s Office.

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

Master of Music Curricula

MM Curriculum—Performance

Conducting

<i>MAJOR AREA</i>		
Major Lesson	100 • 100	16
Recital	190 • 695	2
Conducting Seminar	330 • 845–846	2
		20
<i>SUPPORTIVE COURSES IN MUSIC</i>		
Music Bibliography	610 • 651	2
Musicology Seminars	610 • xxx	6
Music Theory Counterpoint*	710 • xxx	3
Music Theory Analysis	710 • xxx	3
Orchestration	710 • 413–414	6
Early Music Performance	xxx • xxx	4
		24
<i>ELECTIVES</i>		
Electives	xxx • xxx	4
TOTAL		48

* Students must take either Renaissance Counterpoint (710 • 633) or Baroque Counterpoint (710 • 634)

Wind Conducting

<i>MAJOR AREA</i>		
Major Lesson	100 • 100	16
Recital	190 • 695	2
Conducting Seminar	330 • 845–846	2
		20
<i>SUPPORTIVE COURSES IN MUSIC</i>		
Music Bibliography	610 • 651	2
Musicology Seminars	610 • xxx	6
Music Theory Counterpoint*	710 • xxx	3
Music Theory Analysis	710 • xxx	3
Orchestration/ Wind Ensemble**	710 • 692	3
		17
<i>ELECTIVES</i>		
Electives	xxx • xxx	6
TOTAL		43

* Students must take either Renaissance Counterpoint (710 • 633) or Baroque Counterpoint (710 • 634)

** With the permission of the major teacher, students may substitute Orchestration (710 • 413-414)

Guitar

<i>MAJOR AREA</i>		
Major Lesson	100 • 100	16
Recital	190 • 695	2
Chamber Music	950 • 831–832	2
Guitar Ensemble	950 • 841–842	2
Guitar Seminar	470 • 845–846	2
		24
<i>SUPPORTIVE COURSES IN MUSIC</i>		
Music Bibliography	610 • 651	2
Musicology Seminars	610 • xxx	6
Music Theory Seminars	710 • xxx	6
Guitar Literature	530 • 631–632	2
Lute Literature and Notation	530 • 433–434	4
Guitar Pedagogy	530 • 637–638	4
		24
TOTAL		48

VARIATIONS:**Peabody BM Guitar Alumni****48 credits**

Electives	xxx • xxx	6
Minus Guitar Pedagogy	530 • 637–638	-4
Minus Guitar Ensemble	950 • 841–842	-2

Orchestral Instruments

<i>MAJOR AREA</i>		
Major Lesson	100 • 100	16
Recital	190 • 695	2
Large Ensemble	910 • xxx	4
Chamber Ensemble	950 • 831	1
		23
<i>SUPPORTIVE COURSES IN MUSIC</i>		
Music Bibliography	610 • 651	2
Musicology Seminars	610 • xxx	6
Music Theory Seminars	710 • xxx	6
		14
<i>ELECTIVES</i>		
Electives	xxx • xxx	6
TOTAL		43

VARIATIONS:**— for Violin, Viola, and Cello****44 credits**

Small Ensemble	950 • 832	1
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— for Flute:**43 credits**

Piccolo Class	530 • 463 or 464	[1]
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[Taken as a required elective]

Organ

<i>MAJOR AREA</i>		
Major Lesson	100 • 100	16
Recital	190 • 695	2
Chamber Ensemble	950 • 831, 832	2
		20
<i>SUPPORTIVE COURSES IN MUSIC</i>		
Music Bibliography	610 • 651	2
Musicology Seminars	610 • xxx	6
Music Theory Seminars	710 • xxx	6
		14
<i>ELECTIVES</i>		
Electives*	xxx • xxx	6
TOTAL		40

* The following courses are recommended and may be required by the department:
 Resources /Church Organist (530 • 425-426)
 Organ Literature (460 • 423-424)

Piano

<i>MAJOR AREA</i>		
Major Lesson	100 • 100	16
Recital	190 • 695	2
Small Ensemble	950 • 831, 832	2
		20
<i>SUPPORTIVE COURSES IN MUSIC</i>		
Music Bibliography	610 • 651	2
Musicology Seminars	610 • xxx	6
Advanced Keyboard Skills for Pianists*	530 • 633-634	4
Analysis of 19th-Century Piano Lit.	710 • 647	3
Music Theory Seminars**	710 • xxx	6
		21
<i>ELECTIVES</i>		
Electives	xxx • xxx	6
TOTAL		47

* Students who completed Peabody's undergraduate courses in Keyboard Skills (530.211-212-311-312) with a grade of B or higher are exempt from this class.

** One seminar must be a 20th-century Music Theory analysis course.

Piano: Ensemble Arts

<i>MAJOR AREA</i>		
Major Lesson	100 • 100	16
Recital	190 • 695	4
		20
<i>SUPPORTIVE COURSES IN MUSIC</i>		
Music Bibliography	610 • 651	2
Musicology Seminars	610 • xxx	6
Music Theory Seminars	710 • xxx	6
Instrumental Chamber Music	530 • 621–622	4
Accompanying and Coaching Skills	530 • 619–620	4
Advanced Accompanying	530 • 813–814–817–818	6
		28
TOTAL		48

Piano: Ensemble Arts with a Concentration in Vocal Accompanying

<i>MAJOR AREA</i>		
Major Lesson	100 • 100	16
Language and Diction Proficiency*	---	0
Two Recitals	190 • 695–696	4
		20
<i>SUPPORTIVE COURSES IN MUSIC</i>		
Music Bibliography	610 • 651	2
Musicology Seminars	610 • xxx	6
Music Theory Seminars	710 • xxx	6
Advanced Accompanying	530 • 813–814	4
Accompanying and Coaching Skills	530 • 619–620	4
Accompanying and Coaching Skills II	530 • 625–626	4
Student Coach, Opera Workshop	530 • 639	1
Student Coach, Opera Theatre	530 • 640	2
		29
TOTAL		49

* 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. Diction courses include Singing in Italian, Singing in German, and Singing in French.

Voice

<i>MAJOR AREA</i>		
Major Lesson	100 • 100	16
Vocal Coaching	186 • 611–612	2
Language and Diction Proficiency*	– – – –	0
Recital	190 • 695	2
		20
<i>SUPPORTIVE COURSES IN MUSIC</i>		
Music Bibliography	610 • 651	2
Musicology Seminars	610 • xxx	6
Music Theory Seminars	710 • xxx	6
Vocal Literature Electives**	530 • xxx	4
		18
<i>ELECTIVES</i>		
Electives	xxx • xxx	6
TOTAL		44

* All candidates for the MM in voice must meet language and diction standards in French, German, Italian, and English, which will be assessed during Orientation Week in the first semester of study. Students who are designated for remedial work in language and diction must enroll in Graduate Diction Review in the fall semester.

** 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.

Early Music Performance: Harpsichord

<i>MAJOR AREA</i>		
Major Lesson	100 • 100	16
Recital	190 • 695	2
Baltimore Baroque Band	910 • 827–828	4
Baroque Ensemble	950 • 827–828	2
		24
<i>SUPPORTIVE COURSES IN MUSIC</i>		
Music Bibliography	610 • 651	2
Baroque Performance Practice	610 • 634	3
Musicology Seminar	610 • xxx	3
Music Theory Seminars	710 • xxx	6
Harpsichord Literature	530 • 421–422	2
Continuo	530 • 315–445	4
Baroque Ornamentation	530 • 441–442	4
Harpsichord Tuning	370 • 491	2
		26
TOTAL		50

Early Music Performance: Instruments

Core Classes

MAJOR AREA

Major Lesson	100 • 100	16
Recital	190 • 695	2
		18

SUPPORTIVE COURSES IN MUSIC

Music Bibliography	610 • 651	2
Baroque Performance Practice	610 • 634	3
Musicology Seminar	610 • xxx	3
Music Theory Seminars	710 • xxx	6
Baroque Ornamentation	530 • 441-442	4
		18

Specific Majors

BAROQUE OBOE

— Major Area and Supportive Courses —		36
Early Wind Literature	530 • 577-578	2
Baltimore Baroque Band	910 • 827-828	4
Baroque Ensemble	950 • 827-828	2
		8
TOTAL		44

RECORDER

— Major Area and Supportive Courses —		36
Early Wind Literature	530 • 577-578	2
Recorder Consort	530 • 355-356	2
Renaissance Ensemble	950 • 829-830	4
Baltimore Baroque Band	910 • 827-828	4
Baroque Ensemble	950 • 827-828	2
		14
TOTAL		50

TRAVERSO

— Major Area and Supportive Courses —		36
Early Wind Literature	530 • 577-578	2
Baltimore Baroque Band	910 • 827-828	4
Baroque Ensemble	950 • 827-828	2
		8
TOTAL		44

RENAISSANCE LUTE

<i>— Major Area and Supportive Courses —</i>		36
Continuo	530 • 315-445	4
Lute Literature and Notation	530 • 433-434	4
Theorbo Minor	050 • 100	2
Renaissance Ensemble	950 • 829-830	4
Baroque Ensemble	950 • 827-828	2
Renaissance Chamber Ensemble	950 • 853-854	2
		18
TOTAL		54

BAROQUE LUTE/THEORBO

<i>— Major Area and Supportive Courses —</i>		36
Continuo	530 • 315-445	4
Lute Literature and Notation	530 • 433-434	4
Renaissance Lute Minor	050 • 100	2
Baltimore Baroque Band	910 • 827-828	4
Baroque Ensemble	950 • 827-828	2
		16
TOTAL		52

BAROQUE VIOLONCELLO

<i>— Major Area and Supportive Courses —</i>		36
Viola da Gamba Minor Lessons	050 • 100	2
Literature Electives	530 • xxx	2
Baltimore Baroque Band	910 • 827-828	4
Baroque Ensemble	950 • 827-828	2
		10
TOTAL		46

Early Music Performance: Voice

MAJOR AREA

Major Lesson	100 • 100	16
Vocal Coaching	186 • 611-612	2
Language and Diction Proficiency*	— — — —	0
Baroque Ensemble**	950 • 829-830	2
Renaissance Ensemble	950 • 827-828	4
Recital	190 • 695	2
		26

SUPPORTIVE COURSES IN MUSIC

Music Bibliography	610 • 651	2
Baroque Performance Practice	610 • 634	3
Musicology Seminar	610 • xxx	3
Music Theory Seminars	710 • xxx	6
Early Vocal Literature	530 • 543–544	4
Baroque Ornamentation	530 • 441–442	4
		22
TOTAL		48

* All candidates for the MM in voice must meet language and diction standards in French, German, Italian, and English, which will be assessed during Orientation Week in the first semester of study. Students who are designated for remedial work in language and diction must enroll in Graduate Diction Review in the fall semester.

** Substitutions for this ensemble requirement may be permitted with the approval of the Early Music Faculty and the Opera Department.

MM Curriculum—Performance/Pedagogy

The Pedagogy/Performance area of graduate focus is designed for students who wish to broaden their performance study to the development of pedagogical skills. Performance/Pedagogy is not a separate degree program but a pedagogy emphasis within a student’s MM performance program. Pedagogy emphasis is available in the areas of harp, guitar, piano, violin, viola, violoncello, double bass, and voice.

In addition to the usual performance major requirements (see MM curricula on previous pages), the curriculum is designed to provide maximum opportunities for the student to develop teaching skills—through classwork, observation, and practice—using the combined resources of the Institute’s facilities and programs. Courses specific to the area of pedagogical concentration fulfill the elective requirements in the MM degree program.

The admission process includes an audition before the major performance faculty plus an interview with members of the pedagogy faculty. Individuals approved to embark upon this study are assigned a three-person advisory group. The required two-credit elective is waived for guitar majors who are instead required to enroll in Guitar Seminar and Guitar Literature and for voice majors due to language requirements. Performance/Pedagogy candidates majoring in orchestral instruments must participate in the Peabody Symphony Orchestra or Peabody Concert Orchestra during each semester of residency.

Performance/Pedagogy*PEDAGOGY CONCENTRATION*

Pedagogy Practicum (Choose one)		4
Guitar Pedagogy	530 • 637–638	[4]
Harp Pedagogy	530 • 629–630	[4]
Piano Pedagogy	530 • 667–668	[4]
Violin/Viola Pedagogy	530 • 651–652	[4]
Violoncello Pedagogy	530 • 641–642	[4]
Vocal Pedagogy and Lab	530 • 683–684	[4]
Pedagogy Internship	520 • 615	2
Internship Seminar	520 • 617	1
Portfolio Development	520 • 618	1
Pedagogy Elective (Choose one)		2–3
Psychology of Music Teaching	510 • 611	2
Music Theory Pedagogy	710 • 649	3
Human Growth & Development	ED.882 • 511	3
Educational Psychology	ED.700 • 502	3
Independent Study	530 • 998	2

TOTAL**10–11****MM Curriculum—Composition**

The Master of Music degree program in Composition normally requires a minimum of two years to complete. Coursework is chosen with the advice and approval of the Composition Department, in keeping with the candidate's background and special interests, to ensure solid and comprehensive training. Skill in the utilization of various chamber and choral resources is emphasized, as is composition for orchestra in larger forms. The study of computer music and orchestration must be included in the curriculum, unless previous experience in these areas has been documented. Composition students sing or play in a large ensemble in their first year of study.

Composition students have numerous opportunities to have their works performed: in recitals scheduled by the Composition Department or by individual teachers or students; in readings by the Peabody Orchestra, the Opera Workshop, and other Peabody ensembles; and through personal contact with the many excellent performers at Peabody.

Composition*MAJOR AREA*

Major Lesson	100 • 100	16
Departmental Seminar	310 • 845–846	4
Composition Portfolio	310 • 691	2
Large Ensemble/Chorus	910 • 811–812	4

26

SUPPORTIVE COURSES IN MUSIC

Music Bibliography	610 • 651	2
Musicology Seminars	610 • xxx	6
Music Theory Seminars	710 • xxx	6

14

ELECTIVES

Electives	xxx • xxx	6
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TOTAL

46

MM Curriculum—Computer Music

The Master of Music degree program in Computer Music prepares students for advanced work in areas of music where technology occupies an essential role. The program normally requires a minimum of two years to complete. Students specialize in one of three tracks: Composition, Performance/Concert Production, and Research/Music Technology.

The Composition track allows special concentration in composing music utilizing computer music systems. Students work with the latest digital synthesis hardware and software and learn to develop idiomatic composing techniques which take advantage of the unique capabilities of digital music technology. Students in this track take instruction in composition, and they must submit, by April 1 of the year they intend to graduate, a portfolio of compositions created during the time of study. This should include a variety of works in the computer music medium, with a substantive work of at least 10 minutes' duration and at least one work that uses acoustic instrument(s) and/or voice(s). Please refer to departmental guidelines for exact composition portfolio requirements.

The Performance/Concert Production track allows students to gain the skills and sensibilities necessary to become expert performers with the new technology. The term "performance" may include real-time control of musical parameters using existing technology in an expressive way, performance on electronic instruments such as synthesizers, performance on conventional instruments combined with electronics, and concert production techniques, depending on the student's background and needs. Students in this track take instruction in performance. In the year they intend to graduate, they will present a full program, which may be entirely computer music, or combined with acoustic instrument(s) and voice(s). Please refer to departmental guidelines for exact performance concert requirements.

The Research/Music Technology track is designed for students pursuing musically-related research or developing new music technology. Students in this track may work with practicing composers and performers in developing technology, such as real-time performance systems in which computers are able to follow a conductor's tempo variations during a concert. Research topics in psychoacoustics and perception and in music-related computer science may also be pursued. Students in this track will have a document advisor analogous to the instructor in composition or performance mentioned above, and will submit, by April 1 of the year they intend to graduate, a thesis documenting their research or new technology. Please refer to departmental guidelines for exact research portfolio requirements.

Students in the three areas of concentration are expected to work together closely. Specifically, students in the composition area are expected to create at least one composition that requires the assistance of students in the performance and research/technology areas. Students in the performance/concert production area are similarly required to perform or produce at least one piece by a student in the composition area that requires assistance from a student in the research/technology area. Students in the research/technology area are expected to create at least one technological advance that is applied by a student in the performance or composition area.

Computer Music

<i>MAJOR AREA</i>		
Major Lesson	100 • 100	16
Departmental Seminar	350 • 845–846	2
Capstone Project	xxx • xxx	2
		20
<i>SUPPORTIVE COURSES IN MUSIC</i>		
Music Bibliography	610 • 651	2
Musicology Seminar	610 • xxx	3
Music Theory Seminars	710 • xxx	6
History of Electroacoustic Music	350 • 840	3
Digital Music Programming I-II	350 • 837–838	4
Studio Techniques	350 • 835	3
Synthesis Theory I-II	350 • 867–868	6
Musical Acoustics	550 • 515	3
		30
TOTAL		50

VARIATIONS:

[Each degree specifies a capstone project]

— CM Composition	50 credits	
CM Composition Portfolio	350 • 693	[2]
— CM Performance/Concert Production	50 credits	
Recitals	190 • 695	[2]
— CM Performance/Concert Production	50 credits	
Master's Thesis	350 • 691	[2]

MM Curriculum—Music Education

The Master of Music degree program in Music Education is designed for students who already possess initial certification to teach music in public schools. Alternatively, students who do not have initial certification to teach music can take the certification coursework concurrently with the Master of Music degree in Music Education. Coursework in this program is determined according to the background and professional goals of the candidate. Peabody offers a partial tuition grant for degree-seeking graduate music education majors. Students

must be a teacher in the state of Maryland and enrolled for a maximum of six credits per semester. Funds are limited. For more information, see peabody.jhu.edu/musiceducation.

Music Education

<i>MAJOR AREA</i>		
Psychology of Music Teaching & Learning	510 • 611	2
Research in Music Education	510 • 612	2
History and Philosophy of Music Education	510 • 613	2
Music Education Electives*	510 • 6xx	8
Independent Field Study	510 • 691	4
		18
<i>SUPPORTIVE COURSES IN MUSIC</i>		
Music Bibliography	610 • 651	2
Musicology Seminars	610 • xxx	6
Music Theory Seminars	710 • xxx	6
		14
TOTAL		32

*** Possible electives include:**

Supervision and Curriculum Development	510 • 614
Graduate Practicum	510 • 621
Conducting Wind Literature	510 • 624
Music Education and Society	510 • 626

MM Curriculum—Musicology

The academic discipline of musicology investigates the varied relationships between musical traditions and the cultures that create and sustain them. The discipline combines historical and cultural research with analysis of music.

The Master of Music degree program in Musicology offers students an introduction to the academic study of music at the graduate level, with exposure to a broad range of approaches to contemporary musical scholarship and an emphasis on the development of critical, analytical, and practical skills germane to the profession. All students are assigned an advisor who monitors the student's progress during the first year of the program. In the second year of study, the advisor supervises an independent project of research and writing leading to the completion of the master's thesis. Upon completion of the program, students are well positioned for admission to PhD programs in Musicology.

Students entering the program should demonstrate a strong potential for future success in the field. Successful applicants normally possess 1) a solid undergraduate foundation in music history, theory, and musicianship, 2) relevant experience as a performing musician, or 3) a distinguished academic background in a related field of study. All students are required to meet the proficiency standards in music theory, musicology, and ear-training required of master's students in all disciplines.

All students must pass a reading exam in French, German, or Italian administered by the Office of Academic Affairs before the completion of the third semester of full-time study. Entering students who are not prepared to meet this requirement are advised to undertake appropriate coursework at the Homewood campus of The Johns Hopkins University. In certain instances, a student may petition the department for an examination in a language other than those listed above. In such cases, the student must make a compelling case that knowledge of this language is of direct relevance to his or her research interests. All such requests must be submitted in writing to the Chair of Musicology before the end of the second semester of study, and cases will be decided by a vote of the full faculty. Any questions about the language requirement should be directed to the graduate advisor.

As the final requirement for the Master in Musicology degree, all students complete a master's thesis, a serious scholarly endeavor displaying excellence in research, writing, and critical thinking. The following guidelines are provided as a general model only, and, as such, they are intended to be descriptive rather than prescriptive. Topics and approaches vary widely, and detailed requirements for the content of the master's thesis are determined on an individual basis in consultation with the student's advisor.

1. During the second semester of full-time study, each student registers for Graduate Research with a member of the faculty, to commence at the beginning of the third semester.
2. During the third semester, the student and advisor devise an independent program of reading and research leading to the identification of a topic for the master's thesis.
3. Working closely with the advisor through the various stages of the writing process, the student submits a draft of the completed thesis to the advisor at least one month prior to the submission deadline set by the Office of Academic Affairs. The submission deadline for the final copy is April 15. As changes in the academic calendar often occur, students should consult with the Academic Program Coordinator to verify the date of the submission deadline.
4. Once the advisor has approved the final version of the thesis, two copies should be submitted to the Office of Academic Affairs. These final copies should include a title page that follows the template provided in the appendix of the DMA Guidelines (available from the Office of Academic Affairs).
5. The bibliography and footnotes should be formatted according to the methods outlined in *The Chicago Manual of Style*.
6. There is no required page length for the master's thesis, but most range between 40 and 60 pages in length.

Musicology

<i>MAJOR AREA</i>		
Musicology Seminars	610 • xxx	9
Musicology Colloquium	610 • 847–848	6
Graduate Research	610 • 755–756	4
Master's Thesis	610 • 691	2
Applied Minor Lessons or Ensemble	xxx • xxx	2
		23
<i>SUPPORTIVE COURSES IN MUSIC</i>		
Music Bibliography	610 • 651	2
Music Theory Seminars	710 • xxx	6
		8
<i>ELECTIVES</i>		
Elective*	AS.xxx • xxx	3
		3
TOTAL		34

* To be selected in consultation with the Chair of Musicology from courses offered at other divisions of The Johns Hopkins University or another affiliated institution.

MM Curriculum—Music Theory Pedagogy

The Master of Music in Music Theory Pedagogy is intended for musicians with an interest in teaching music theory. In addition to courses in music theory pedagogy, students take courses in counterpoint, analysis, and 20th-century music as well as Music Bibliography and two musicology seminars.

Music Theory Pedagogy

<i>MAJOR AREA</i>		
Baroque Counterpoint*	710 • 634	3
Music Theory Analysis Courses	710 • xxx	6
Twentieth Century Analysis Course	710 • xxx	3
Music Theory Pedagogy	710 • 649	3
Music Theory Internship	710 • 650	3
Music Theory Pedagogy Project	710 • 685	3
		21
Music Bibliography	610 • 651	2
Musicology Seminars	610 • xxx	6
		8
<i>ELECTIVES</i>		
Electives**	xxx • xxx	6
		6
TOTAL		35

* Students who test out of Baroque Counterpoint take Renaissance Counterpoint

** May include additional music theory, musicology, or graduate-level courses offered at Homewood.

Master of Arts in Audio Sciences

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

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

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

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

Audio Sciences

<i>MAJOR AREA</i>		
Architectural Acoustics	550 • 624	3
Noise Control	550 • 626	2
Audiovisual System Design	550 • 625	3
Acoustical and Audio Measurements	550 • 519	3
Computer Modeling	550 • 627	2
Professional Practices	550 • 631	2
Acoustics Design Practicum	550 • 640	3
Musical Acoustics	550 • 515	3
Psychoacoustics	550 • 517	3
Electroacoustics	550 • 516	3
Physical Acoustics	550 • 623	3
		30
<i>SUPPORTIVE COURSES IN MUSIC</i>		
Music Theory 1-2*	710 • 111-112	6
TOTAL		36

* Or other music theory courses chosen in consultation with the Chair of Recording Arts and the Associate Dean for Academic Affairs.

Concentration in Recording and Production

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

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

MAJOR AREA

Music and Technology	550 • 611	3
Audio Science and Technology	550 • 612	3
Advanced Recording Systems	550 • 511–512	6
Advanced Studio Production	550 • 513–514	6
Musical Acoustics	550 • 515	3
Psychoacoustics	550 • 517	3
Electroacoustics	550 • 516	3
Physical Acoustics	550 • 623	3
		30

SUPPORTIVE COURSES IN MUSIC

Music Theory 1–2*	710 • 111–112	6
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TOTAL		36
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* Or other music theory courses chosen in consultation with the Chair of Recording Arts and the Associate Dean for Academic Affairs.

The Doctor of Musical Arts Degree

The program leading to the degree of Doctor of Musical Arts 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 matriculating into the Doctor of Musical Arts degree program should meet the following criteria:

1. A Master of Music degree or its demonstrated equivalent. Prior to applying to Peabody, a DMA candidate should have taken a course in Music Bibliography or its demonstrated equivalent; if not, the student will be required to enroll in 610 • 651 Music Bibliography.
2. All applicants must pass a live audition in February. It is not possible to audition for the DMA program by recording. Audition requirements are available on the Peabody website at peabody.jhu.edu/admissions. Pre-screening recordings are required for some majors.
3. All applicants must submit an analytical or historical essay written within the previous two years. The essay should be typed and double-spaced, at least 2,000 words in length, and supported by citations. Ideal topics include musical genres, musical periods, composers, and specific musical works. Topics related to pedagogy, music education, or instrumental techniques must be linked to a specific composer or musical period. For questions about whether or not a topic is acceptable, please contact the Associate Dean for Academic Affairs. The DMA entrance interview will include a discussion of the application essay. As such, applicants should be prepared to answer detailed questions about their papers. If the essay is not submitted by the application deadline, the application is considered incomplete, and the applicant must wait until the next audition period for admission consideration. Graduates of other Peabody programs are not exempt from this requirement. The application essay and interview are equally weighted in terms of final admission decisions.
4. At the time of auditions, the DMA applicant will be scheduled for an interview with members of the Peabody faculty. The purpose of this ten-minute interview is to ascertain the applicant's suitability for the academic aspects of the DMA program. The meeting also provides an opportunity for the faculty to assess the applicant's verbal skills and to discuss the applicant's particular interests and motivation in pursuing the degree. A portion of the interview will relate to the essay submitted with the application.
5. At the time of auditions, all applicants must take examinations in music theory and musicology. These examinations are used to evaluate the applicant for acceptance to the program.

Degree Requirements (DMA)

Each student is advised by a Major Field Advisory Committee and an Academic Advisory Committee.

- The Major Field Advisory Committee consists of the major teacher and two other faculty members from the specific department. The three members of the Major Field Advisory Committee are responsible for approving the student's repertoire list, approving and jurying the student's recitals, and submitting questions for the Major Field qualifying examination.
- The Academic Advisory Committee consists of the major teacher and three other faculty members, two of which must be from the departments of Musicology and Music Theory. 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.

DMA Committee

The DMA Committee is a standing committee of the Conservatory Faculty Assembly. The members are elected by the faculty and the committee is governed by a faculty co-chair and the Associate Dean for Academic Affairs. The DMA Committee oversees the Doctor of Musical Arts program and advises the faculty and the administration on matters including doctoral curricula, degree requirements, examinations, recitals, academic standing, admissions, scholarships and assistantships, and final documents and dissertations. The DMA Committee has broad discretion in certifying DMA students, from admission to graduation.

DMA Guidelines

The procedures for meeting the requirements of the DMA program are listed in the DMA Guidelines, which is published and archived by the Office of Academic Affairs at peabody.jhu.edu/DMA. The DMA Guidelines apply to each student that matriculates in the fall semester of its publication.

Essential Procedures

The program of study for the DMA degree normally requires an attendance of two years. The doctoral candidate 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, including eight credits of private study), and may complete the remainder of the requirements on a part-time basis.

Deficiencies in ear-training, musicology, and music theory identified during placement examinations must be corrected either by remedial study or re-examination in the first year of enrollment. Students may not enroll in graduate courses in these areas until deficiencies are remedied. Review courses carry zero credit and do not count toward fulfillment of degree requirements. However, the grades earned are calculated in the GPA, and the hours are counted as part of the course load that determines full-time status.

DMA students may transfer a maximum of six credits of graduate study completed at other accredited institutions, with the review and approval of department chairs and the Associate Dean for Academic Affairs. Only credits that have not been earned in fulfillment of a previous degree may be transferred. All credits transferred must carry grades of B or better and must have been earned within five years of initial registration to the program.

During the last semester of coursework, students are required to register for two classes to avoid per-credit charges:

1. Graduate Research (610 • 755–756)
2. A Final Document Class (choose one)
 - Lecture-Recital Paper (610 • 792)
 - Compositions/Commentary (310 • 793)
 - Dissertation (610 • 791)

Upon completion of coursework, the Preliminary Oral Exam, and at least three solo recitals, students should contact the Associate Dean for Academic Affairs to apply for Degree-in-Progress (DIP) status. A DMA student in DIP status is tasked with completing all remaining degree requirements including:

1. Any remaining recitals
2. Written examinations in foreign language, music theory, musicology, and the major field of study
3. A final oral exam in the penultimate semester of study
4. A lecture recital, if required
5. A final document

The final requirements of the DMA program are largely conducted through independent study. However, the ongoing work is notated on the student's transcript with three courses. As noted above, the student enrolls in Graduate Research and the Final Document Class in the final semester of coursework. For each semester of DIP, the student enrolls in Consultation (610 • 813–814). All three courses will remain open with the grade IP (In Progress) until the requirements for the degree are completed.

For the purposes of student loans and F-1 visas, students who have achieved DIP status are considered full-time students. To maintain that status, students must register for Consultation (610 • 813–814) and pay DIP fees in every semester. Continuous registration each year in courses or applied studies is required: a DIP student may not take a leave of absence.

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 DMA Committee under extraordinary circumstances.

Common Curriculum Components

Major Lessons

Individual studio work focuses on repertoire development and culminates in a series of recitals or final projects, depending on the chosen path of study. DMA candidates may elect alternative programs of study in some areas (see individual curriculum descriptions). DMA students may perform in large ensembles on a space-available basis. Any change to studio assignment must be approved by the Associate Dean for Academic Affairs, as noted under Change of Studio in the Academic Regulations portion of the catalog. If, for any reason, a student is left without a studio assignment, he or she will be asked to withdraw from the Conservatory.

Recitals

A minimum of three recitals is required of all performance majors. Any student not playing a degree recital in a year of residency must schedule a graded hearing before the department faculty at the end of the spring semester.

DMA candidates are strongly encouraged to register for recitals while enrolled full time, since students must be registered for major lessons in each semester in which a recital is presented. The only exceptions to this policy are the chamber music recital (190 • 798) and lecture-recital (190 • 799). All degree recitals must be approved by the student's Major Field Committee, the Associate Dean for Academic Affairs, and the Concert Office.

Conducting majors must make arrangements for their recitals in coordination with their major teacher and the administrator of the Conducting Program. The recital program must be approved in advance of the performance, and students must complete the necessary paperwork for scheduling and registration as required by the Concert Office in consultation with the Ensemble Office. Each conducting recital must be recorded in an audio and video format and be presented to the faculty for review. The Peabody Conservatory assumes no responsibility for documenting recitals off campus, and a grade recorded for an off-campus recital may not be contested on the grounds of the recording.

The lecture-recital is based upon a research paper prepared under the guidance of a faculty advisor. The recital is juried by the members of the candidate's Major Field and Academic Advisory Committee and is presented in a semester in which the DMA student is not registered for lessons. The lecture-recital paper must be completed before the recital occurs, or by April 15 of the year in which the student intends to graduate, whichever comes first. No lecture recital is required for orchestral conducting and composition majors.

Recital Programs

Each program must be approved by the candidate's Major Field Advisory Committee and the Office of Academic Affairs according to the procedures instituted by the Concert Office.

Program Notes

DMA candidates must supply program notes of publishable quality before each program is approved. These should be approximately one page in length and must be approved by a representative of the musicology faculty before the recital program will be approved by the Office of Academic Affairs.

Musicology and Music Theory

Doctor of Musical Arts students must enroll in one semester of Musicology Colloquium in their first year of study. Colloquium provides students with the opportunity to hear guest lecturers speak on musicology topics of their expertise and focuses on developing writing and critical thinking abilities.

DMA candidates must also take additional graduate seminars in music theory and musicology; see specific program curricula for details.

Electives

In addition to general electives in repertoire and other studies, DMA students are required to take a minimum of three hours of upper division coursework in Humanities at the School of Arts and Sciences of The Johns Hopkins University or another accredited institution. Minimum requirements vary depending on the major. See the curriculum listings for individual programs below.

Unless otherwise specified, the term elective means class elective. Ensemble credits cannot be counted for elective credits. Questions about the appropriateness of courses for elective credit can be directed to the Associate Dean for Academic Affairs.

Preliminary Oral Examination

The second-semester Preliminary Oral Examination is intended to test a student's knowledge and ability to speak about a single substantial piece of repertoire. The examination consists of a repertoire portion (15 minutes) and a drop-the-needle listening portion (60 minutes). The goal of the Preliminary Oral Examination is to identify areas in which the student may need additional guidance. The exam is administered by the full DMA Committee, which may stipulate remediation before the student sits for a retake. All DMA students must pass the Preliminary Oral Examination before proceeding to Degree-in-Progress status.

After DMA students pass the Preliminary Oral Examination (usually in the second semester of the first year of study), they choose an advisor from among the full-time members of the musicology faculty who will then serve as a guide through the remaining portion of the DMA musicology curriculum. These duties include approving program notes, preparing the DMA Musicology Examination, and advising the student on preparation of the document or dissertation, lecture recital, and Final Oral Examination. For further details, students should refer to the DMA Guidelines, available at peabody.jhu.edu/DMA.

Qualifying Examinations

A student is not admitted to official candidacy for the DMA degree until he or she has satisfactorily passed all qualifying examinations. In order to be eligible to take the qualifying examinations, the student must have completed all coursework and assumed Degree-in-Progress status.

Language Proficiency Exam

DMA students are required to demonstrate proficiency in one language besides English. As a rule, the foreign language must be chosen from among French, German, or Italian. With approval of the DMA Committee, other languages may fulfill the language requirement when so indicated by the special nature of the student's intended research. For the language proficiency exam, the student must translate between two and three passages into English with the aid of a dictionary. The maximum time allowed for the examination is three hours.

Music Theory Exam

The Music Theory Exam is comprised of the following topics:

- 1) Renaissance or Baroque counterpoint
- 2) Figured bass

- 3) Formal analysis of a classical form
- 4) Harmonic analysis of a Romantic piece
- 5) Identification of excerpts from six pieces by 20th-century composers or a comprehensive analysis of a 20th-century piece.

Maximum time allotted is eight hours, divisible over two consecutive days, if desired.

Musicology Exam

The Musicology Exam is comprised of essay questions on subjects in the field of Western music from classical antiquity to the present. Maximum time allotted is eight hours, divisible over two consecutive days, if desired.

Major Field Exam

The Major Field Exam is designed to test students on the historical, stylistic, and/or pedagogical aspects of a broad range of repertoire within their major field of study. Students are expected to recognize and discuss individual characteristics of the works under consideration. Maximum time allotted is three hours. DMA piano majors must pass the Piano Literature Examination, offered once each semester, in lieu of a Major Field Examination.

Final Document

The following curriculum options are available for the DMA program:

1. Option A—dissertation
2. Option B—lecture recital or composition portfolio

Dissertation

In fields where candidates for the DMA degree have the option of writing a dissertation, they must choose a musical subject to be approved by the DMA Committee. Dissertations may deal with any aspect of music, e.g., analysis, theory, history, criticism, performance practice, and development of a critical edition.

A dissertation requires a dissertation advisor and two additional readers. As noted above, students must enroll in Dissertation (610 • 791) in their last semester of coursework. To enroll in the course, students must confirm their dissertation advisor with the Associate Dean for Academic Affairs.

A dissertation must be rendered to the advisor and readers by March 1 in the candidate's final semester prior to graduation. An oral defense of the dissertation must take place within three weeks of submission. The oral defense of the dissertation does not take the place of the Final Oral Exam, which must occur after the dissertation defense.

Following a successful defense, two copies of the final dissertation, printed on acid-free paper, must be submitted to the Academic Program Coordinator by April 1 for placement in the Arthur Friedheim Library.

Lecture-Recital Paper

For most DMA candidates, the final recital will be a lecture recital, based on an analytical or historical essay written under the guidance of the musicology advisor. This essay must be completed prior to the presentation of the lecture recital.

As noted above, the student must enroll in Lecture-Recital Paper (610 • 792) in their final semester of coursework. To enroll in the course, students must have already confirmed their musicology advisor, who supervises and ultimately approves the paper as the teacher of record.

A complete draft of the paper must be submitted to the musicology advisor by March 15 of the year in which the candidate intends to graduate. All changes required by the faculty must be made in time for faculty to approve

the completed paper before the submission deadline. Two clean copies of the paper, printed on acid-free paper, must be submitted to the Academic Program Coordinator by April 15 for placement in the Arthur Friedheim Library.

Composition Portfolio

The capstone project for DMA candidates majoring in composition consists of three elements:

1. An original composition of major proportions as to length and medium
2. An accompanying portfolio of two or more smaller works
3. A substantial research paper on a topic approved by the candidate's Academic Advisory Committee

All three elements of the capstone project constitute the final document, or portfolio, for composition majors, which is recorded on the transcript as Compositions/Commentary (310 • 793). Students must enroll in Compositions/Commentary in their final semester of major lessons.

The portfolio must be submitted to faculty on March 15 of the year in which students intend to graduate. The compositions must be submitted to the Major Field Committee; the research paper must be submitted to the Academic Advisory Committee. All edits required by the faculty must be made in time for the faculty to approve the completed portfolio before the submission deadline. Two clean copies of the research paper, printed on acid-free paper, and one copy of each of the compositions must be submitted to the Academic Program Coordinator by April 15 for placement in the Arthur Friedheim Library.

Doctor of Music Arts Curricula

DMA Curriculum—Composition

Composition

<i>MAJOR AREA</i>		
Major Lesson	100 • 100	16
Departmental Seminar	310 • 845–846	4
Compositions/Commentary	310 • 793	6
		26
<i>SUPPORTIVE COURSES IN MUSIC</i>		
Musicology Colloquium	610 • 847 or 848	3
Musicology Seminars	610 • xxx	9
Music Theory Seminars	710 • xxx	12
Consultation [DIP]	610 • 813–814	(2–10)
Graduate Research	610 • 755	2
		26
<i>ELECTIVES</i>		
Electives	xxx • xxx	7
Humanities Elective	xxx • 3xx	3
		10
TOTAL		62

DMA Curriculum—Conducting

The DMA in Conducting is available to qualified students seeking additional professional experience as conductors. Students are required to present a public lecture preceding the third recital and a final document equivalent to a lecture-recital paper.

Following completion of course requirements as listed below, but within seven years of their matriculation, candidates must furnish a videotape of one public performance (Recital 190 • 797) for which they were engaged as conductor. The acceptability of the program is determined prior to the performance in consultation with the administrator of the Conducting Program.

Orchestral Conducting

<i>MAJOR AREA</i>		
Major Lesson	100 • 100	16
Recital	190 • 794	2
Recital	190 • 795	2
Recital	190 • 796	2
Recital	190 • 797	2
Conducting Seminar	330 • 847–848	4
Final Document	610 • 792	2
		30

SUPPORTIVE COURSES IN MUSIC

Musicology Colloquium	610 • 847 or 848	3
Musicology Seminar	610 • xxx	3
Music Theory Seminars	710 • xxx	6
Consultation [DIP]	610 • 813–814	(2–10)
Graduate Research	610 • 755	2
		14

ELECTIVES

Electives	xxx • xxx	13
Humanities Elective	xxx • 3xx	3
		16

TOTAL**60****Wind Conducting***MAJOR AREA*

Major Lesson	100 • 100	16
Recital (or PWE performances)	190 • 794	2
Recital	190 • 795	2
Recital	190 • 796	2
Conducting Seminar	330 • 847–848	4
Curriculum Option (dissertation, lecture recital)		4–8
		30–34

SUPPORTIVE COURSES IN MUSIC

Musicology Colloquium	610 • 847 or 848	3
Musicology Seminar	610 • xxx	3
Music Theory Seminars	710 • xxx	6
Consultation [DIP]	610 • 813–814	(2–10)
Graduate Research	610 • 755	2
		14

ELECTIVES

Electives	xxx • xxx	13
Humanities Elective	xxx • 3xx	3
		16

TOTAL**60–64***CURRICULUM OPTIONS*

— Option A	68–72 credits	
Dissertation	610 • 791	6
Graduate Research	610 • 756	2
— Option B	64–68 credits	
Lecture (with recital 190 • 796)	190 • 799	2
Final Document	610 • 792	2

DMA Curriculum—Performance

Guitar

<i>MAJOR AREA</i>		
Major Lesson	100 • 100	16
Recital (solo)	190 • 794	2
Recital (solo)	190 • 795	2
Recital (solo)	190 • 796	2
Recital (concerto)	190 • 797	2
Recital (chamber music)	190 • 798	2
Recital (lecture recital)	190 • 799	2
Final Document	610 • 792	2
		30
<i>SUPPORTIVE COURSES IN MUSIC</i>		
Musicology Colloquium	610 • 847 or 848	3
Musicology Seminar	610 • xxx	3
Music Theory Seminars	710 • xxx	6
Consultation [DIP]	610 • 813–814	(2–10)
Graduate Research	610 • 755	2
		14
<i>ELECTIVES</i>		
Electives	xxx • xxx	13
Humanities Elective	xxx • 3xx	3
		16
TOTAL		60

Orchestral Instruments: Options A and B

<i>MAJOR AREA</i>		
Major Lesson	100 • 100	16
Recital (solo)	190 • 794	2
Recital (solo)	190 • 795	2
Recital (solo)	190 • 796	2
Performance Elective	xxx • xxx	2
Curriculum Option (dissertation, lecture recital)		8
		32
<i>SUPPORTIVE COURSES IN MUSIC</i>		
Musicology Colloquium	610 • 847 or 848	3
Musicology Seminar	610 • xxx	3
Music Theory Seminars	710 • xxx	6
Consultation [DIP]	610 • 813–814	(2–10)
Graduate Research	610 • 755	2
		14

ELECTIVES

Electives	xxx • xxx	13
Humanities Elective	xxx • 3xx	3
		16

TOTAL**62***CURRICULUM OPTIONS*

— Option A	70 credits	
Dissertation	610 • 791	6
Graduate Research	610 • 756	2
— Option B	70 credits	
Recital (concerto)	190 • 797	2
Recital (chamber music)	190 • 798	2
Recital (lecture recital)	190 • 799	2
Final Document	610 • 792	2

Organ and Piano: Options A and B*MAJOR AREA*

Major Lesson	100 • 100	16
Recital (solo)	190 • 794	2
Recital (solo)	190 • 795	2
Recital (solo)	190 • 796	2
Piano Seminar	450 • 845	1
Curriculum Option (dissertation, lecture recital)		8
		31

SUPPORTIVE COURSES IN MUSIC

Musicology Colloquium	610 • 847 or 848	3
Musicology Seminar	610 • xxx	3
Music Theory Seminars	710 • xxx	6
Consultation [DIP]	610 • 813–814	(2–10)
Graduate Research	610 • 755	2
		14

ELECTIVES

Electives	xxx • xxx	14
Humanities Elective	xxx • 3xx	3
		17

TOTAL**62**

CURRICULUM OPTIONS

— Option A	70 credits	
Dissertation	610 • 791	6
Graduate Research	610 • 756	2
— Option B	70 credits	
Recital (concerto)	190 • 797	2
Recital (chamber music)	190 • 798	2
Recital (lecture recital)	190 • 799	2
Final Document	610 • 792	2

Piano: Option C (Ensemble Arts)

MAJOR AREA

Major Lesson	100 • 100	16
Recital (chamber music/sonatas)	190 • 794	2
Recital (chamber music/sonatas)	190 • 795	2
Recital (chamber music/sonatas)	190 • 796	2
Recital (chamber music/sonatas)	190 • 797	2
Recital (chamber music/sonatas)	190 • 798	2
Piano Seminar	450 • 845	1
Recital (lecture recital)	190 • 799	2
Final Document	610 • 792	2

31

SUPPORTIVE COURSES IN MUSIC

Musicology Colloquium	610 • 847 or 848	3
Musicology Seminar	610 • xxx	3
Music Theory Seminars	710 • xxx	6
Consultation [DIP]	610 • 813–814	(2–10)
Graduate Research	610 • 755	2

14

ELECTIVES

Electives	xxx • xxx	12
Humanities Elective	xxx • 3xx	3

15

TOTAL

60

Voice: Options A and B

MAJOR AREA

Major Lesson	100 • 100	16
Recital	190 • 794	2
Recital	190 • 795	2
Recital	190 • 796	2
Coaching	186 • 711-714	4
Curriculum Option (dissertation, lecture recital)		8
		34

SUPPORTIVE COURSES IN MUSIC

Musicology Colloquium	610 • 847 or 848	3
Musicology Seminar	610 • xxx	3
Music Theory Seminars	710 • xxx	6
Consultation [DIP]	610 • 813-814	(2-10)
Graduate Research	610 • 755	2
		14

ELECTIVES

Electives	xxx • xxx	13
Humanities Elective	xxx • 3xx	3
		16

TOTAL

64

CURRICULUM OPTIONS

— Option A	70 credits	
Dissertation	610 • 791	6
Graduate Research	610 • 756	2
— Option B	70 credits	
Recital (concerto)	190 • 797	2
Recital (chamber music)	190 • 798	2
Recital (lecture recital)	190 • 799	2
Final Document	610 • 792	2

Voice: Option C (Performance/Pedagogy)

<i>MAJOR AREA</i>		
Major Lesson	100 • 100	16
Recital	190 • 794	2
Recital	190 • 795	2
Recital	190 • 796	2
Recital (lecture recital)	190 • 799	2
Coaching	186 • 711–714	4
Performance Electives	xxx • xxx	2
Final Document	610 • 792	2
		32
<i>PEDAGOGY</i>		
Vocal Pedagogy	530 • 683	2
Vocal Pedagogy Lab	530 • 684	2
		4
<i>SUPPORTIVE COURSES IN MUSIC</i>		
Musicology Colloquium	610 • 847 or 848	3
Musicology Seminar	610 • xxx	3
Music Theory Seminars	710 • xxx	6
Consultation [DIP]	610 • 813–814	(2–10)
Graduate Research	610 • 755	2
		14
<i>ELECTIVES</i>		
Electives	xxx • xxx	11
Humanities Elective	xxx • 3xx	3
		14
TOTAL		64

The Performer's Certificate

The Performer's Certificate is designed for undergraduate students with outstanding musical and performance ability who do not wish to include the academic component of the Bachelor of Music curriculum. Majors are available in guitar, orchestral instruments, organ, piano, and voice. The Performer's Certificate is normally a three-year course of study, with a minimum residency of two years. At least 80 semester hours of course credit are needed for the completion of requirements. Candidates must participate in ensembles throughout their period of study.

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

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

Performer's Certificate Curricula

Core Classes

MAJOR AREA

Major Lesson	100 • 100	24
Recital	190 • 395	2
Departmental Examination	171 • 109–209	2
Large Ensemble	910 • xxx	8
Small Ensemble	950 • 531–532	2

38

SUPPORTIVE COURSES IN MUSIC

Thursday Noon Recital Series	530 • 501–502	1
Thursday Noon Alternate Project	530 • 503–504	1
Ear-training I–II	710 • 123–124–223–224	8
Keyboard Studies I–II	710 • 155–156–255–256	8
Music Theory 1–5	710 • 111–112–211–212–311	15
Music Theory 6	710 • 312	3
Music History I–IV	610 • 311–312–313–314	8

44

TOTAL

82

Additional Requirements by Major

Guitar

<i>— Major Area and Supportive Courses —</i>		82
Departmental Seminar	470 • 545-546	6
Guitar Ensemble	950 • 541, 542	6
Guitar Music Skills I-II	530 • 585-586-587-588	4
Guitar Literature	530 • 431, 432	4
Guitar Pedagogy	530 • 637-368	4
Minus Keyboard Studies II	710 • 255-256	-4
		20
T O T A L		102

Orchestral Instruments

<i>— Major Area and Supportive Courses —</i>		82
Large Ensemble	910 • xxx	4
Small Ensemble	950 • 531-532	4
Basic Conducting	330 • 311	1
		9
T O T A L		91

VARIATIONS:

— for Flute:		
Piccolo Class	530 • 463-464	2
T O T A L		91

Organ

<i>— Major Area and Supportive Courses —</i>		82
Departmental Seminar	460 • 545-546	6
Piano Minor	010 • 100	2
Voice Minor	010 • 100	2
Sight Reading	530 • 111-112	4
Resources/Church Organist	530 • 425-426	6
Continuo I: Figured Bass	530 • 315	2
Organ Literature	530 • 423-424	6
Basic Conducting	330 • 311	1
Minus Small Ensemble	950 • 531-532	-2
		27
T O T A L		109

Piano

<i>— Major Area and Supportive Courses —</i>		82
Keyboard Skills for Piano Majors I-IV	530 • 211-212-311-312	8
Sight Reading	530 • 111-112	4
Accompanying	530 • 213-214	2
Keyboard Literature I-IV	530 • 411-412-413-414	8
Piano Pedagogy	530 • 667	2
Small Ensemble	950 • 531-532	2
Minus Small Ensemble	710 • 155-156-255-256	-8
		18
TOTAL		100

Voice

<i>— Major Area and Supportive Courses —</i>		82
Vocal Coaching	186 • 411-412	4
Opera Performance Electives	910 • 54x	3
Singing in English – Eng./Amer. Song	530 • 475-476	4
Singing in Italian – Italian Song	530 • 469-470	4
Singing in German – German Lieder	530 • 477-481	5
Singing in French – French Mélodie	530 • 483-480	5
Acting for Opera	530 • 491	1
Stage Movement	530 • 391	1
Opera Literature	560 • 473-474	4
Italian I	250 • 111-112	8
German I	240 • 111-112	6
French I	230 • 111-112	6
Minus Small Ensemble	950 • 531-532	-2
		47
TOTAL		129

The Graduate Performance Diploma

The Graduate Performance Diploma program is designed to meet the needs of highly accomplished graduate-level performers who wish to pursue a more performance-intensive goal than represented by the MM or DMA. Students may pursue majors in all areas of performance, including early music, opera, and chamber music.

Admission Requirements

Students matriculating into the Graduate Performance Diploma program should meet the following criteria:

1. A Performer's Certificate, undergraduate degree in music, or equivalent from a recognized institution.
2. Applicants must perform selections from a full recital program for the applied department at the scheduled audition periods in February and May. Audition repertoire requirements are available from the Admissions Office and the Peabody website at peabody.jhu.edu/admissions. Pre-screening recordings are required for some majors.
3. For the Graduate Performance Diploma in Chamber Music, which is primarily suited for students who have already completed Peabody's GPD in Performance, all students must be accepted into the studio of a major teacher in their applied area. There are no additional audition requirements for the GPD in Chamber Music. For more information, see peabody.jhu.edu/chambermusic.

Diploma Requirements (GPD)

Residency

The Graduate Performance Diploma requires four semesters of full-time study. Students are expected to com-

plete four semesters of major lessons and two recitals in two years. GPD students are not permitted to enroll on a part-time basis.

Major Area Study

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. For most students, this will consist of four semesters of lessons. Any change to studio assignment must be approved by the Associate Dean for Academic Affairs, as noted under Change of Studio in the Academic Regulations portion of the catalog. If, for any reason, a student is left without a studio assignment, he or she will be asked to withdraw from the Conservatory.

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

GPD students majoring in opera must perform a role in the Peabody Opera in lieu of one of the two recitals. GPD students majoring in voice may also use an opera role in lieu of one of the two recitals, but only if the role has been approved by the Voice Department as being of appropriate size and scope. In both cases, students must still formally register for the GPD recital through the Concert Office and specify the operatic role as the repertoire selection.

For an individual majoring in performance, one of the recitals may be a chamber music recital with the permission of the major applied department. For chamber music majors, one recital must consist entirely of chamber music repertoire. For percussion majors, a juried performance of orchestral repertoire will serve as the second recital. 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 is not considered to be making satisfactory academic progress.

Ensembles

GPD candidates majoring in orchestral instruments must participate in the Peabody Symphony Orchestra, Peabody Concert Orchestra, or Peabody Wind Ensemble during each semester of enrollment. Early music students play in Early Music ensembles. There is no large ensemble requirement for other Graduate

Performance Diploma candidates. The regulations for performing in large ensembles, which are set by the Ensemble Office, may be found in the Procedural Regulations section of the catalog or at peabody.jhu.edu/ensembleoffice.

Electives

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

Graduate Performance Diploma Curricula

Performance or Chamber Music: Orchestral Instruments or Jazz

<i>MAJOR AREA</i>		
Major Lesson	100 • 100	16
Two Recitals	190 • 695–696	4
Large Ensemble	910 • xxx	8
		28
<i>ELECTIVES</i>		
Electives	xxx • xxx	8
TOTAL		36

Performance or Chamber Music: Guitar, Organ, Piano, Voice, Conducting, or Wind Conducting*MAJOR AREA*

Major Lesson	100 • 100	16
Two Recitals*	190 • 695–696	4

20*ELECTIVES*

Electives	xxx • xxx	8
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TOTAL**28****VARIATIONS:**

— for Voice Majors:	30 credits	
Vocal Coaching	186 • 611–612	2

* Voice majors 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 still formally register for the GPD recital through the Concert Office and specify the operatic role as the repertoire selection.

Performance: Opera*MAJOR AREA*

Major Lesson	100 • 100	16
Opera Coaching	530 • 893–894	4
Two Recitals (Opera Roles)*	190 • 695–696	4

24*ELECTIVES*

Electives**	xxx • xxx	8
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TOTAL**32**

* One recital may be a traditional recital with approved repertoire, but one recital must be a role in a Peabody opera.

** During semesters in which students are not cast in recital-appropriate roles, students must either enroll in an opera ensemble (Opera Theatre, Chamber Opera, or Opera Workshop) or enroll in an internship to receive Peabody credit for performing activities supervised by the opera faculty.

Performance: Early Music Instruments*MAJOR AREA*

Major Lesson	100 • 100	16
Two Recitals	190 • 695–696	4
Large Ensemble	910 • xxx	8
Chamber Ensemble	950 • 5xx	4

32*ELECTIVES*

Electives	xxx • xxx	8
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TOTAL**40**

The Artist Diploma Program

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

Admission Requirements

Majors are available in all areas of performance. There is no Artist Diploma in composition. Applicants must submit the following with their application:

1. Standard evidence of formal training, e.g., certificates and/or diplomas, including transcripts certifying proficiency in all basic areas of musical study.
2. Evidence of professional performing experience, e.g., programs. Reviews are optional.
3. Repertoire list indicating works studied and works performed.
4. A 75-minute recital program ready to be performed in its entirety.
5. Written recommendations from three outstanding professional musicians familiar with the applicant's performance ability. An individual may not apply for admission to the Artist Diploma program more than twice.

Entrance to the Artist Diploma program is determined by live audition in February. All applicants must perform selections from a full recital program for the applied department at the regularly scheduled audition time. 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.

Diploma Requirements (AD)

One year of full-time residency is required, with a minimum of two years of study expected. Financial aid is awarded for a maximum of two years, and the program must be completed within five years. Students enrolled in the program are expected to be active performing members of the Peabody campus community.

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

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

Artist Diploma Curricula

<i>MAJOR AREA</i>		
Major Lesson	100 • 100	16
Four Recitals	190 • 795-796-797-798	8
		24
<i>ELECTIVES</i>		
Electives	xxx • xxx	8
TOTAL		32

Extension Study

Undergraduate

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

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.

Conservatory Faculty

CHAMBER MUSIC

Josef Burgstaller
Marian Hahn
Michael Kannen, *Director*
Katherine Jacobson
Seth Knopp
Phillip Kolker
Maria Lambros
Larry Williams

EARLY MUSIC

Baroque cello, viola
da gamba
John Moran

Baroque flute, recorder
Gwyn Roberts

Baroque lute, theorbo
Richard Stone

Baroque oboe
Stephen Bard

Baroque violin
Risa Browder

Harpsichord
Adam Pearl

Renaissance lute
Mark Cudek, *Director*

COMPOSITION

Composition
Oscar Bettison
Michael Hersch, *Chair*
Amy Beth Kirsten
Kevin Puts

Computer Music
McGregor Boyle
Thomas Dolby
Geoffrey Wright, *Director*

ENSEMBLES AND CONDUCTING

Large Ensembles
Hajime Teri Murai
Harlan Parker
Edward Polochick

Small Ensembles
Courtney Orlando

Graduate Conducting
Marin Alsop, *Director*
Markand Thakar

GUITAR

Manuel Barrueco
Julian Gray, *Chair*

Repertoire Studies
Zane Forshee

JAZZ

Nasar Abadey
Michael Formanek
Blake Meister
Timothy Murphy
Alexander Norris
Gary Thomas, *Chair*

OPERA

Garnett Bruce
Roger Brunyate
Eileen Cornett
JoAnn Kulesza,
Interim Chair

ORCHESTRAL INSTRUMENTS AND ORGAN

Woodwind
Flute
Marina Piccinini
Emily Skala
Laurie Sokoloff

Piccolo
Laurie Sokoloff

Clarinet
Boris Allakhverdyan
Anthony McGill
Eugene Mondie

Saxophone
Gary Louie

Oboe
Jane Marvine
Katherine Needleman

Bassoon
Phillip Kolker, *Chair*

Trumpet
Josef Burgstaller

Horn
Shawn Hagen
Denise Tryon

Trombone
Randall Campora
David Fetter
Aaron Lavere
James Olin, *Coordinator*

Tuba
David Fedderly

Euphonium
Steven Kellner

Harp
Ruth Inglefield

Percussion, Timpani,
and Marimba
Robert Van Sice

Organ
Jeremy Filsell
Donald Sutherland
John Walker

PIANO

Ensemble Arts
Eileen Cornett
Ellen Mack, *Coordinator*

Piano
Leon Fleisher
Brian Ganz
Marian Hahn
Seth Knopp
Ellen Mack
Yong Hi Moon
Benjamin Pasternack
Alexander Shtarknack
Boris Slutsky, *Chair*

Repertoire Studies

Sharon Levy
Hyunsook Park
Adam Pearl

STRINGS

Violin

Herbert Greenberg,
Coordinator
Qing Li
Violaine Melançon
Keng-Yuen Tseng

Viola

Choong-Jin Chang
Victoria Chiang,
Coordinator
Richard Field

Violoncello

Amit Peled
Alan Stepansky,
Coordinator

Double Bass

Ira Gold
Paul Johnson, *Chair*
Jeffrey Weisner

Repertoire Studies

Bai-Chi Chen

VOICE

Phyllis Bryn-Julson
Stanley Cornett
Denyce Graves
Ah Young Hong, *Chair*
Steven Rainbolt
William Sharp

Vocal Coaching and**Repertoire Studies**

Vera Danchenko-Stern
Ron Gretz
Wolfgang Justen
Ernest Liotti
Robert Muckenfuss
Patrick O'Donnell
Claire Weber

HUMANITIES

Language

Carol Haddaway
Laura Kafka-Price
Deborah Mifflin
Jelena Runic
Alessandro Zannirato

Humanities

James Ashton
Robert Day
Carol Haddaway
Trudi Ludwig Johnson
Ron Levy
Hollis Robbins, *Chair*
Oliver Thorndike
Gavin Witt

MUSICOLOGY

John Gabriel
Richard Giarusso, *Chair*
David Hildebrand
John Moran
Jennifer Ottervik
Laura Protano-Biggs
Andrew Talle
Elizabeth Tolbert
Susan Weiss

MUSIC THEORY

Music Theory

Vern Falby
Mark Janello, *Chair*
Ildar Khannanov
Sharon Levy
Paul Mathews
Joel Puckett
David Smooke
Stephen Stone
Kip Wile

Ear-training

Clinton Adams,
Coordinator
Jenine Brown

Keyboard Studies

Patricia Graham,
Coordinator
Ken Johansen
Shirley Yoo

PROFESSIONAL STUDIES

Business of Music

Linda Goodwin
Gerald Klickstein
Gary Louie

Music Education

Jennifer Brimhall
Harlan Parker,
Coordinator
Laura Parker,
Professional Studies Chair

Recording Arts

Thomas Dolby
Ian Hoffman
Michael MacDonald
Drew Mazurek
Scott Metcalfe, *Director*
Scott Orth
Edward Tetreault

Pedagogy

Laura Parker, *Coordinator*

**DISTINGUISHED
VISITING FACULTY**

Midori Goto,
Violin
Eric Owens
Voice
Christopher Rouse,
Composition

Course Listings

In most cases, there are two numbers in parentheses following the course description. The first number refers to the first semester, and the second number refers to the second semester. A dash separating the two numbers indicates that the course must be completed in the first semester as a prerequisite for continuing the course in the second. A comma separating the two numbers indicates that the first semester is not a prerequisite for the second. 400-level courses may be used to fulfill graduate requirements. Undergraduates may enroll in 600- or 700-level courses with permission of the instructor and the Registrar.

Students should check with the Registrar's Office each semester for the latest information on course availability. **See also the addenda after page 152.**

Brass

James Olin, Coordinator

530 • 419,420 Trombone Repertoire Class

The development of orchestral skills through low brass sectionals, performance in trombone choir, departmental recitals, and mock orchestral auditions. (1,1) *Olin*

530 • 453,454 Horn Repertoire Class

Open to all horn students who wish to experience a variety of performing situations involving solo and orchestral repertoire. Includes a recital and mock audition each semester. (1,1) *Hagen*

530 • 457,458 Trumpet Repertoire Class

Open to all trumpet students who wish to experience a variety of performing situations involving solo and orchestral repertoire. (1,1) *Burgstaller/Snedecor*

530 • 459 Respiratory Function for Wind Instruments

Basic techniques of breathing and breath control for wind instruments with a goal of enhancing one's use of air and efficiency. Consists of five private one-hour lessons during the semester. Enrollment is limited to three students per semester. (1) *Fedderly*

950 • 547,548 / 847,848 Brass Ensemble/Repertoire Class

Performance of large brass ensemble repertoire and British-style brass band repertoire; rehearsal of important orchestral literature for brass. (1, 1) *Olin*

Chamber Music

950 • 527,528 / 827,828 Baroque Ensemble

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. Prior experience on period instruments is desirable. (1,1) *Faculty*

950 • 531,532 / 831,832 Chamber Ensemble

The study and performance of chamber music literature from all periods of music history. Groups receive weekly coachings and perform at the end of the semester. (1,1) *Faculty*

950 • 539,540 / 839,840 Piano Ensemble

The study and performance of selected piano literature for two pianos, as well as one piano, four hands. (1,1) *Faculty*

950 • 541,542 / 841,842 Guitar Ensemble

The development of guitar ensemble skills with two, three, and four guitars. (1,1) *Faculty*

950 • 543 / 843 Harp Ensemble

(1,1) *Inglefield*

950 • 553,554 / 853,854 Renaissance Chamber Ensemble

The study and performance of selected Renaissance literature for specific instrumental and vocal groups, including 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. (1,1) *Cudek*

Composition

Kevin Puts, Chair

310 • 411 Junior Bach Outreach

Weekly after-school lessons in composition with middle-school students from St. Ignatius Loyola Academy. The course culminates in a concert of new works at the end of each semester. (0.5-2) *Staff*

310 • 515, 516 Music Now

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. (2,2) *Adashi*

310 • 545–546 / 845–846 Composition Seminar

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. (1-1) *Puts*

310 • 691 Composition Portfolio

The completion of works of major proportions, for full orchestra and chamber ensemble, as required in the Master of Music degree program. (2) *Staff*

310 • 793 Compositions/Commentary

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. (6) *Staff*

Computer Music

Geoffrey Wright, Director

350 • 463–464 Introduction to Computer Music

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. (3-3) *Boyle*

350 • 465 Introduction to Web Design

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.) (3,0) *Wright*

350 • 466 Introduction to Programming (using Multimedia)

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.* (0,3) *Wright*

350 • 467 / 867 Synthesis Theory I

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. (3-0) *Boyle*

350 • 468 / 868 Synthesis Theory II

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. (3-0) *Boyle*

350 • 545–546 / 845–846 Computer Music Seminar

This seminar focuses on the work of student and faculty composers, with class discussion on current developments in the field of computer music. Required for computer music majors. Open to others with permission of chair of the faculty. (1-1) *Wright/Boyle*

350 • 691 Computer Music Master's Thesis

A scholarly work describing the author's research activities as required for the research track of the MM program in Computer Music. (2) *Wright*

350 • 693 Computer Music Composition Portfolio

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. (2) *Boyle/Wright*

350 • 835 Studio Techniques

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. (3,0) *Wright*

350 • 437 / 837 Digital Music Programming I

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. (2-0) *Boyle*

350 • 438 / 838 Digital Music Programming II

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. (0-2) *Wright*

350 • 841–842 Research Practicum

An intensive course for those following the computer music research/technology track. Individual projects will be pursued. Enrollment by permission of instructor. (4-4) *Wright*

350 • 847–848 Computer Music Area Seminar—Special Topics

One-semester seminars, often given by guest lecturers and faculty, will be offered as needed in a variety of areas pertaining to computer music composition, performance, and research/technology. (1, 1) *Faculty*

350 • 871 Music Notation Software

This course introduces students to the basic concepts of music notation using computer software, focusing on the Finale application from Coda Music Technology. (2) *Boyle*

350 • 889 Computer Music Internship

Students work in supervised professional positions in which they have the opportunity to apply the knowledge and expertise developed during their course of study. Supervised research in related fields is also permissible. Internship to be approved by the faculty and graded jointly by the supervisor and the faculty. (4) *Faculty*

Conducting

Marin Alsop, Director

330 • 311 Basic Conducting

A basic course in orchestral techniques. Offered fall and spring. (1,1) *H. Parker*

330 • 411,412 Intermediate Conducting

Designed for the student who desires more intensive study in conducting. Literature is sequenced with the more difficult works in the Advanced Conducting course. Prerequisite: Basic Conducting or permission of instructor. (1,1) *H. Parker*

330 • 413,414 Advanced Conducting

Designed for the student who desires more intensive study in conducting. Prerequisite: Intermediate Conducting or permission of instructor. (1,1) *H. Parker*

330 • 845–846 / 847–848 Conducting Seminar

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. (1-1) *Alsop/Thakar*

Early Music

Mark Cudek, Chair

370 • 491 Harpsichord Tuning

A course in basic tuning and maintenance. Some study of the development and construction of harpsichords, as well as historic temperaments. Majors must pass this course with a grade of B or higher. Offered on an as-needed basis. (1) *Pearl*

530 • 315 Continuo I: Figured Bass

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, lute, and guitar students. Offered on an as-needed basis. (2) *Pearl/Stone*

530 • 337–338 Baroque Violin/Viola Repertoire

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. (1-1) *Browder*

530 • 351–352 Beginning Viola da Gamba

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. (1-1) *Moran*

530 • 353,354 Viola da Gamba Consort

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). Prerequisite: Beginning Viola da Gamba or permission of the instructor. (1,1) *Moran*

530 • 355–356 Recorder Consort

The study and performance of ensemble music of the Renaissance for recorder consort, with emphasis on sound, blend, tuning, style, articulation, and historical fingerings. (1-1) *Roberts*

530 • 421,422 Harpsichord Literature

A study of literature for the harpsichord from the late 16th to the 20th century. The course is approached from the performer's point of view with analysis and discussion of form and style. Offered on an as-needed basis. (1,1) *Pearl*

530 • 433–434 Lute Literature and Notation

Intensive study of repertoire for Renaissance and baroque lute and vihuela through listening, transcription, and performance of selected works from French, Italian, and German tablatures. Performance practice will be developed through simple ensemble pieces transcribed for guitar duo, trio, and quartet. Required for guitar majors. (2-2) *Cudek/Stone*

530 • 435 Viola da Gamba Repertoire

A chronological survey of the viola da gamba and its literature from the 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. (1,0) *Moran*

530 • 436 Early Cello Literature

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 early music training is required, but familiarity with cello repertoire is expected. Prerequisite: Music History II or permission of instructor. (0,1) *Moran*

530 • 439,440 Baroque Violoncello

This course combines the history of the violoncello with hands-on experience. The art of bowed continuo playing is stressed and practiced in ensembles with other "original" instruments. (1,1) *Moran*

530 • 441–442 Baroque Ornamentation

A course in performance practices of Baroque literature from 1600 to 1785, including an in-depth study of melodic and harmonic embellishments by country. Text is Frederick Neumann's *Ornamentation in Baroque and Post-Baroque Music*. (2-2) *Pearl*

530 • 445 Advanced Continuo

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. (0-2) *Pearl/Stone*

530 • 543,544 Early Vocal Literature

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. (2,2) *Cudek/Stone*

950 • 527,528 / 827,828 Baroque Ensemble

See Chamber Music

950 • 553,554 / 853,854 Renaissance Chamber Ensemble

See Chamber Music

Ensemble Arts

Ellen Mack, Coordinator

530 • 213,214 Accompanying

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. (1-1) *E. Cornett*

530 • 619,620 Accompanying and Coaching Skills for Pianists I

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. (2,2) *E. Cornett*

530 • 621,622 Sonata Class

Designed for concentrated study of the sonata and instrumental chamber music repertoire. Enrollment by audition or permission of instructor. (2,2) *Mack/Hahn*

530 • 625,626 Accompanying and Coaching Skills for Pianists II

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. (2,2) *E. Cornett*

530 • 639/630 Student Coach, Opera Workshop, Opera Theatre

Participation as a student coach in the preparation and performance of scenes from the operatic repertoire with piano accompaniment. Offered on an as-needed basis. (1) *Faculty*

530 • 813–814 Advanced Accompanying (Graduate)

(2-2) *Mack*

General Studies

360 • 411 Copyrights and Contracts

This course examines the business and commercial factors encountered by musicians in the United States, including the basics of contract and copyright laws, key aspects of the recording industry, performing rights and venues, broadcasting, publishing, unions and other professional societies, managers, tax planning, and marketing. (2,0) *Goodwin*

360 • 415,416 Arts Administrator/Orchestra Management

An examination of the principles of orchestra management and its administrative structure, with detailed practical consideration given to programming, planning, budgeting, fund raising, staffing, library science, and community relations. (2,2) *Goodwin*

360 • 421 The Business of Music

The course explores the strategies for starting a career as a soloist or chamber musician. It helps musicians define their personal career goals and provides the tools necessary for success. (1,1) *Louie*

360 • 431 Global Improvisation

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. (2,0) *Formanek*

360 • 499 Business of Music Practicum

Required for students minoring in the Business of Music. (1,1) *Staff*

530 • 403 Community Engagement

(2,0) *Trahey*

530 • 501–502 Thursday Noon Recital Series

Student performances covering all historical periods and a variety of genres. Attendance is required in the first and second semesters of undergraduate enrollment. (1/2-1/2) *Dobson*

530 • 503–504 Thursday Noon Alternate Project

A concert attendance project required in the third and fourth semesters of undergraduate enrollment. (1/2-1/2) *Dobson*

Guitar

Julian Gray, Chair

470 • 545–546 / 845–846 Guitar Seminar

A seminar for performance and discussion of the guitar and related repertoire. Required for guitar majors. (1-1) *Faculty*

530 • 585–586 Guitar Music Skills I

The application of theoretical skills to the guitar, including harmony, rhythm, transposition, and analysis. (1-1) *Chester*

530 • 587–588 Guitar Music Skills II

A continuation of Guitar Music Skills I; emphasis on form, analysis, transposition, and sight-reading. (1-1) *Chester*

530 • 631 Guitar Literature

A study of the literature for the guitar from the Renaissance to the present. (1,1) *Gray*

530 • 637–638 Guitar Pedagogy

A study of guitar instructional principles and procedures for their application. (2-2) *Chester*

950 • 541,542 / 841,842 Guitar Ensemble

See Chamber Music

Harp

Ruth Inglefield, Coordinator

370 • 497–498 Harp Maintenance

This class covers the basics of instrument care, including changing felts, replacing rods, minor regulation, and pedal adjustment. Required for incoming harp majors. (1-1) *Inglefield*

420 • 545–546 / 845–846 Harp Seminar

Varying topics relative to different aspects of the profession, including audition preparation, arranging, orchestral techniques, amplification, and résumé writing. Required for all harp majors beginning sophomore year. (1-1) *Inglefield*

530 • 495–496 Harp Repertoire

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. (2-2) *Inglefield*

530 • 629–630 Harp Pedagogy

First semester: principles of hand position, fingering, placing, sequencing of materials, and choice of music as these apply to beginning students at every age level. Second semester: 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 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). (2-2) *Inglefield*

950 • 543 / 843 Harp Ensemble

See Chamber Music

Humanities

Hollis Robbins, Chair

Core Curriculum

Undergraduate students may take Humanities elective courses and musicology courses after completing the first year of the Humanities Core curriculum (Core I and Core II) or in their third year of study.

260 • 021 English as a Second Language: Writing Intensive

A year-long course designed for international students 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. (3,3) *Runic*

260 • 023 Critical Writing Intensive

A year-long course designed for students with inadequate preparation in the skills of writing. 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. (3,3) *Day*

260 • 115 Humanities Core I: Analytical Thinking and Writing

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 receive core credit for this course. (3,0) *Humanities Faculty*

260 • 216 Humanities Core II: Writing and Research Methods

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 (15-18 pages), with appropriate references properly documented. Students must earn a C+ or better to receive core credit for this course. Prerequisite: Core I or approved placement. (0,3) *Humanities Faculty*

260 • 359 Humanities Core III: Critical Methods

Introduction to methods and practices in the humanities, social sciences, or natural sciences. Course objectives: understanding critical methodologies and academic debate. Students will write two critical assessments involving evidence, evaluation, synthesis, and conclusion (at least 4-6 pages each) and pass a final exam or final project. Students must earn a C+ or better to receive core credit for this course. Prerequisite: Core II or approved placement. (3,0) *Humanities Faculty*

260 • 360 Humanities Core IV: Art, Culture, and Society

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 can 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 receive core credit for this course. Prerequisite: Core III or approved placement. (0,3) *Humanities Faculty*

Humanities Elective Courses

260 • 241–252 Art History I–II

An introduction to the history of art. Open to undergraduates only. (3,3) *Johnson*

260 • 250 U.S. History

Various approaches to U.S. history. Open to undergraduates only. (0,3) *Ashton*

260 • 261 Introduction to Psychology

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. (3,0) *Staff*

260 • 320 Shakespeare

Close reading and exploration of six works by Shakespeare. Open to undergraduates only. (3,0) *Witt*

260 • 349 Film History: Sound and Scores

This course explores the history of film sound from the silent film era to the present day, examining the narrative and aesthetic purpose as well as the functionality of film music. Class includes discussion and evaluation of different compositional styles and their purposes. Open to undergraduates only. (3,0) *Robbins*

English as a Second Language

Graduate students who place into English as a Second Language cannot enroll in graduate seminars in music theory or musicology until they pass an English exam given by the Office of Academic Affairs. This exam is given in December and April of each academic year.

225 • 001–002 English Level 1: Listening and Speaking

This intensive course develops English skills in listening and speaking. Placement is determined through an entrance exam and a personal interview. Students in this class must concurrently enroll in English Level 1: Reading and Writing (225 • 003–004). 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. (0-0) *Haddaway*

225 • 003–004 English Level 1: Reading and Writing

This intensive course develops English skills in reading and writing. Placement is determined through an entrance exam and a personal interview. Students in this class must concurrently enroll in English Level 1: Listening and Speaking (225 • 001–002). 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. (0-0) *Haddaway*

225 • 007–008 English Level 2: English Skills for Graduate Study

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, conversation, academic vocabulary, reading and writing, and cultural differences in and out of the classroom. The second semester concentrates on expository writing, 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. (0-0) *Runic*

225 • 009 English Applications

(2-2) *Staff*

Languages

230 • 111–112 French I

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. (3-3) *Kafka-Price*

240 • 111–112 German I

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 German. Open to undergraduates only. Non-voice majors may take this course for elective credit after completing the full Humanities Core Curriculum. (3-3) *Mifflin*

250 • 111–112 Italian I

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. Open to undergraduates only. Non-voice majors may take this course for elective credit after completing the full Humanities Core Curriculum. (4-4) *Zannirato*

Jazz

Gary Thomas, Chair

530 • 561–562 Jazz Improvisation I

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. (2,2) *Thomas*

530 • 563–564 Jazz Improvisation II

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. (2-2) *Thomas*

720 • 259–260 Keyboard Studies

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. (2-2) *Meister*

720 • 359–360 Advanced Jazz Harmony

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. (2-2) *Formanek*

720 • 361–362 Jazz Arranging and Composition

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. (2-2) *Formanek*

720 • 363–364 Jazz Ear-Training

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. (2-2) *Bollenback*

950 • 525,526 / 825,826 Jazz Ensemble

(1,1) *Faculty*

950 • 549 / 849 Latin Jazz Ensemble

(1,1) *Murphy*

Large Ensembles

Chair Vacant

For students majoring in orchestral instruments, the large ensemble requirement can be met with participation in the Peabody Symphony Orchestra, the Peabody Concert Orchestra, and/or the Peabody Wind Ensemble. Credit is awarded for participation in the other large ensembles but is in addition to the aforementioned organizations.

910 • 511–512 / 811–812 Peabody/Hopkins Chorus

Devoted to the study and performance of major choral repertoire, sacred and secular, from the Baroque through the present day. Placement is by audition. (2-2) *Polochick*

910 • 515–516 / 815–816 Peabody Concert Singers

A select group of mixed voices organized to study and perform choral masterworks from the Renaissance through the present day. Placement is by audition. (2-2) *Polochick*

910 • 521–522 / 821–822 Peabody Symphony Orchestra

A full symphony orchestra which provides comprehensive orchestral training and performance experience. Members are primarily graduate and upper-division undergraduate students. Placement is by audition. (2-2) *Murai*

910 • 523–524 / 823–824 Peabody Concert Orchestra

A full symphony orchestra which provides comprehensive orchestral training and performance experience. Qualified Preparatory students and Hopkins students may be assigned to this orchestra on a space-available basis. Placement is by audition. (2-2) *Murai*

910 • 527–528 / 827–828 Baltimore Baroque Band (Baroque Orchestra)

Peabody's baroque orchestra explores a broad repertoire in which students work closely with expert performers. (2-2) *Browder/Moran*

910 • 529,530 / 829,830 Peabody Renaissance Ensemble

Open to singers and instrumentalists who wish to play early winds and strings. Repertoire includes madrigals, chansons, motets and anthems, lute and consort songs, and various instrumental consorts. (2,2) *Cudek*

910 • 533–534 / 833–834 Peabody Modern Orchestra

With an emphasis on living composers who score works for traditional orchestral instruments, the PMO highlights important trends of the present and recent past that challenge the way we play, hear, and appreciate music. Placement is by audition. (1-1) *H. Parker*

910 • 535–536 / 835–836 Peabody Wind Ensemble

A large wind and percussion ensemble which performs well-known and unusual symphonic wind ensemble/wind symphony literature, including world premieres and works for larger chamber ensemble. Placement is by audition. (2-2) *H. Parker*

950 • 535,536 / 835,836 Peabody Camerata

A chamber ensemble devoted to the study and performance of the music of the 20th century. This elective course is designed for advanced performers. Assignment is by audition. (2,2) *Young*

910 • 537–538 / 837–838 Peabody Jazz Ensemble

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 students by audition or permission of instructor. May be repeated for credit. (2-2) *Formanek*

910 • 539 / 839 Peabody Improvisation and Multimedia Ensemble

A large ensemble of varied instruments that incorporates elements of other genres of artistic expression: dance, visual art, and poetry; and various multimedia technologies: computers, midi, and video. Placement is by audition or by permission of instructor. (2,2) *Thomas*

910 • 541,542 / 841,842 Opera Theatre

Preparation and performance of complete fully staged operas with orchestra. Placement by audition. (1,1 / 2,2 depending on role size) *Kulesza*

910 • 545,546 / 845,846 Opera Workshop

Preparation and performance of short operas and/or scenes from the operatic repertoire with piano accompaniment. Placement by audition. (1,1) *Kulesza*

910 • 547,548 / 847,848 Chamber Opera

Preparation and performance of complete chamber operas. Placement by audition. (1,1 / 2,2 depending on role size) *Kulesza*

Music Education

Harlan D. Parker, Coordinator

510 • 112 Introduction to Music Education

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. (0,1) *Brimhall*

510 • 211 Brass Class

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. (0,2) *Faculty*

510 • 212 Woodwinds Class

Study of the clarinet, flute, oboe, bassoon, and saxophone with an emphasis on methods and materials for the instruction of beginners in the public school setting. (3,0) *L. Parker*

510 • 213 Basic Instrumental Pedagogy

Study of the trumpet, clarinet, and violin to familiarize guitarists, vocalists, and pianists with the fundamental concepts of brass, woodwind, and stringed instrument playing. Also includes elementary pedagogy related to those instruments. (3,0) *H. Parker*

510 • 223 Percussion Class

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. (0,1) *Locke*

510 • 237 / 337 Conducting the Secondary Choral Ensemble I/II

Development of conducting skills and rehearsal strategies appropriate to the secondary school choir. Also includes methods of teaching singing in the large ensemble setting. Open to majors only. (2-0) *Brimhall*

510 • 238 / 338 Conducting the Secondary Instrumental Ensemble I/II

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. (0-2) *H. Parker*

510 • 311 Techniques for Teaching Elementary General Music

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. (3,0) *Brimhall*

510 • 312 Techniques for Teaching Elementary Instrumental Music

A performance-based approach to teaching instrumental music in the public school setting, particularly beginning and intermediate instruction. Includes organization of instruction, selection of appropriate materials, theories of learning, and advanced guitar instruction and guitar teaching techniques. Observation and guided teaching in local schools included. Open to majors only. (0,3) *L. Parker*

510 • 313 Techniques for Teaching Secondary Instrumental Music

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. (0,3) *H. Parker*

510 • 314 Techniques for Teaching Secondary Vocal/General Music

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. (0,3) *Faculty*

510 • 324 String Class

Study of the violin, viola, cello, and double bass with an emphasis on methods and materials for the instruction of beginners in the public school setting. (3,0) *Rausch*

510 • 411 Intern Teaching

Supervised student teaching in public schools daily for one semester (8 weeks in elementary, 7 weeks in secondary). Open to majors only. (6,0) *L. Parker*

510 • 413 Music and Language

An overview of strategies for teaching reading and other language skills and the examination of relationships between music learning and language learning. (3,0) *Brimhall*

510 • 414 Music and the Special Student

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. (0,3) *Brimhall*

510 • 441 Intern Teaching Seminar

Associated with Intern Teaching (510 • 411), this seminar is devoted to discussion of problems related to teaching music in the schools. Special emphasis is on practices in the secondary school. Open to majors only. (1,0) *L. Parker*

510 • 611 Psychology of Music Teaching

The application of selected theories of learning and 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. (2,0) *H. Parker*

510 • 612 Research in Music Education

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. (0,2) *Brimhall*

510 • 613 History and Philosophy of Music Education

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. (0,2) *L. Parker*

510 • 614 Supervision and Curriculum Development

Examination of the role of the music supervisor or department coordinator in public schools, including problems of schedule, staff, and budget. Includes the development of curriculum guides and materials based on individual areas of interest. Offered in alternate years. (0,2) *L. Parker*

510 • 626 Music Education and Society

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: the sociology of music and the sociology of education. Offered in alternate years. (0,2) *Brimhall*

510 • 615–616 Music Education Electives

Elective credit may be granted for graduate courses or workshops in the area of specialization; Orff, Kodaly, Dalcroze, or Suzuki certification; courses included in JHU's Carey Business School and School of Education. (1-1) *Faculty*

510 • 621 Graduate Practicum

Observation and guided teaching in a variety of settings, designed to enhance and expand the teaching skills of the practicing educator. Includes individualized videotaping of teaching demonstrations and follow-up conferences. Practicum experiences are arranged according to student interests and needs and may include teaching and supervisory internships. Open to majors only. (2,2) *Faculty*

510 • 691 Independent Field Study

An exit project which may include, but is not limited to, the following options: (1) development of instructional/curriculum materials, (2) demographic profile of a school district and the music education program, (3) historical or descriptive research, (4) limited experimental research. Open to majors only. (4,4) *Faculty*

Music Theory

Mark Janello, Chair

Undergraduate Courses

With the exception of jazz majors and students with advanced placement, all undergraduates are required to complete six core courses in music theory: Music Theory 1, Music Theory 2, Music Theory 3, Music Theory 4, Music Theory 5, and Music Theory 6. Courses must be taken in order: 1 through 6. Students needing more grounding in music fundamentals are placed via examination into the Intensive track for the first year. Simultaneous enrollment is not permitted.

710 • 109 Music Theory 1 Intensive: Diatonic Voice Leading

The study of music fundamentals, melody, diatonic harmony, and analysis and composition of short homophonic and polyphonic pieces. Open to undergraduates only. (3,0) *Wile*

710 • 110 Music Theory 2 Intensive: Diatonic and Chromatic Voice Leading; Introduction to Form

A continuation of techniques learned in Theory 1 Intensive. Students study tonicization and modulation, non-chord tones and figuration, sequence, chromaticism, and basic principles of form. Open to undergraduates only. (0,3) *Wile*

710 • 111 Music Theory 1: Diatonic Voice Leading

The study of voice leading, melody, figured bass, and diatonic harmony, through analysis and composition. Open to undergraduates only. (3,0) *Janello/Smooke*

710 • 112 Music Theory 2: Diatonic and Chromatic Voice Leading; Intro to Form

A continuation of techniques learned in Music Theory 1. Students study tonicization and modulation, non-chord tones and figuration, sequence, chromaticism, and basic principles of form. Open to undergraduates only. (0,3) *Janello/Smooke*

710 • 113 Music Theory 1–2 (Accelerated)

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. (3,0) *Buchanan*

710 • 211 Music Theory 3: Baroque Counterpoint

A study of music of the Baroque era including invention and fugue, through analysis and model composition. Open to undergraduates only. (3,0) *Rickelton/Puckett/Khannanov/Wile*

710 • 212 Music Theory 4: Studies of Classic and Romantic Styles

A study of music from Classicism through the emergence of Romanticism, using examples from a variety of genres and formal designs. Open to undergraduates only. (0,3) *Rickelton/Puckett/Khannanov/Wile*

710 • 214 Music Theory 3–4 (Accelerated)

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. (0,3) *Buchanan*

710 • 311 Music Theory 5: Late Romantic and 20th-Century Musical Practices

A study of the music of the late-19th through 21st centuries. Open to undergraduates only. (3,0) *Adashi/Falby/Khannanov*

710 • 312 Music Theory 6: Special Topics in Music Theory

Students take one of several specially-designated electives. Open to undergraduates only. (0,3) *Faculty*

710 • 412, 413 Instrumentation and Arranging

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. (0,3) *Adashi*

710 • 413–414 Orchestration

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. (3-3) *Puckett*

Graduate Seminars

Before enrolling in graduate seminars, students must pass the music theory placement exam or earn a passing grade in Graduate Music Theory Review (either one or two semesters, depending on placement). International students who place into English as a Second Language cannot enroll in graduate seminars in music theory until they have passed the English exam given by the Office of Academic Affairs in December and April of each year. Students may not enroll or pre-register for more than two graduate seminars per semester.

710 • 415 Graduate Theory Review 1

This review class is designed for graduate students who need grounding in the basic elements of tonal music, including keys, scales, chords, line, voice leading, harmonization techniques, and diatonic harmony. Students placed into this class must complete it before taking Graduate Theory Review 2. Open to graduate students only. (Fall only) *Faculty*

710 • 417 Graduate Theory Review 2

This one-semester Music Theory review class is designed for graduate students who need review in music theory but have satisfactory skills in basic diatonic analysis and voice leading. This class begins with chromaticism in music and continues through formal analysis and 20th-century techniques. Upon successful completion of this course students may take Graduate Theory Seminars. Open to graduate students only. (Fall & Spring) *Faculty*

710 • 613 Music and Meaning

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. (0,3) *Smooke*

710 • 615 Music and Philosophy

Many technical terms and compositional techniques in music are derived from, or, at least, are directly related to the ideas of philosophers. The goal of this seminar is to trace the relationship between phenomenological reduction and Schenkerian reduction, between Husserlian perception of time and that of composers of the post-WWII avant-garde, to illuminate the changes in philosophy of language in analytical tradition and in critical theory as they affected music theory of the recent decades. (3,0) *Khannanov*

710 • 616 Music and Semiotics

This course will study the field of Semiotics—the study of signs and sign systems—and how it applies to the meaning and significance of musical works. Such terms as actant, agent, actor, symbol, icon, index, the fields of signifier and signified, paradigmatic and syntagmatic dimensions and topical gestures clarify the strategies of performance and the perception of music. Semiotic analysis is especially helpful in music that is structured as a complex sign system, such as Baroque composition with multi-layered rhetoric and emblematic content or advanced and often encrypted scores of the 20th-century composers. (0,3) *Khannanov*

710 • 619 Chamber Music Analysis

A study of masterworks of chamber music. Includes a survey of essential repertoire as well as student selections. Focuses on musical style and strategy. (0,3) *Wile*

710 • 620 Song Analysis

An exploration of the interactions between text and music within the art song repertoire from various style periods, drawing on theories of drama, linguistics, and cognition. (0,3) *Smooke*

710 • 621 Musical Puzzles, Games, and Machines

Renaissance and Baroque Canons, Athanasius Kircher's aleatoric composition machine, Bach's Musical Offering, Mozart's Musical Dice Game: Puzzle canons, contrapuntal devices, musical games, and musical automata are an oft-derided yet admired part of musical culture. This course will look at and emulate musical examples from the Renaissance through the 18th Century in trickery and cleverness. (3,0) *Janello*

710 • 623 Introduction to Schenkerian Analysis

We will first review the basics of diminution and reduction, counterpoint and figured bass, and melody and pattern through analysis of short excerpts and phrases. Then we will proceed to analytical and graphing techniques. Topics will include structural levels, prolongation, linear progressions, the fundamental structure and the primary tone, and issues of form. (0,3) *Janello*

710 • 628 Brahms

A study of the music of Brahms and his contemporaries. Emphasis is placed on analysis of chords, structure, modulation, and motivic development. (3,0) *Falby*

710 • 629 Music Since 1970

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. (3,0) *Smooke*

710 • 633 Renaissance Counterpoint

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. (3,0) *Janello*

710 • 634 Baroque Counterpoint

The course concentrates on the contrapuntal practice of J.S. Bach, including analysis and composition in the genres of chorale prelude, trio sonata, invention, and fugue. (0,3) *Janello*

710 • 647,648 Analysis of 19th-Century Piano Literature

A detailed analysis of representative works from the piano repertoire. (3,3) *S. Levy*

710 • 649 Music Theory Pedagogy

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. Includes units on fundamentals, theory, analysis, and musicianship. (3,0) *Wile*

710 • 665 Analysis and Performance

The class will explore the ways in which successions of tones – from simple phrases to whole movements – can come to life in the most musical, most moving, most beautiful way. How do pitch, harmony, rhythm, volume, tone color, balance, and tempo contribute to an optimal experience. Student projects will involve solo and chamber performances. (3,0) *Thakar*

710 • 677 Fugue: From Bach to Shostakovich

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. (3,0) *S. Levy*

710 • 682 Schumann

A study of the music of Robert Schumann. (0,3) *Khannanov*

710 • 685 Music Theory Pedagogy Project

Designed for Music Theory Pedagogy students, the project examines a specific aspect of music theory teaching. Students work under the supervision of a faculty advisor. May not be used for seminar credit. (3,0) *Wile*

710 • 687, 688 The Well-Tempered Clavier

A detailed analysis of the preludes and fugues in Book I and Book II of Bach's Well-Tempered Clavier. (3,3) *Adams*

710 • 692 Wind Orchestration

(0,3) *Puckett*

710 • 713 Thinking by Ear: Common Practice

An exploration of issues concerning music of the common practice period with a focus on listening, reading, creative thinking, and analysis. Examines the practical implications for research and various approaches to analytical interpretation of music. (3,0) *Falby*

710 • 714 Thinking by Ear: Segue to the 20th Century

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. (0,3) *Falby*

710 • 843,844 Independent Study in Music Theory

Designed for students who wish to make a concentrated study of selected topics in music theory. Open to advanced students with permission of instructor and the Department of Music Theory. May not be used as a substitute for an offered course or for seminar credit.

Ear-Training/Sight-Singing

Clinton Adams, Coordinator

710 • 119–120 Ear-Training/Sight-Singing Intensive

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 Intensive. (2-2) *Orlando*

710 • 123–124 Ear-Training, Rhythm Studies, and Sight-Singing 1

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. (2-2) *Adams/Orlando*

710 • 125–226 Ear-Training, Rhythm Studies, and Sight-Singing Perfect Pitch

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. (2-2) *Adams*

710 • 223–224 Ear-Training, Rhythm Studies, and Sight-Singing 2

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. (2-2) *Adams/Orlando*

710 • 323–324 Ear-Training 3: Contemporary Music Studies

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. (2-2) *Orlando*

710 • 425–426 Graduate Ear-Training Review

A graduate review course in the principles of ear-training, dictation, sight-singing, and clefs. Open to graduate students only. (0-0) *Adams*

Keyboard Studies

Patricia Graham, Coordinator

710 • 155–156 Keyboard Studies 1: Non-piano majors

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. (2-2) *Graham/Johansen/Yoo*

710 • 255–256 Keyboard Studies 2: Non-piano majors

A continuation of Keyboard Studies 1 (710 • 155–156). Emphasis on harmonic and formal analysis as tools for sight-reading and memorization. To be taken in conjunction with Music Theory 3–4. Open to undergraduate students only. (2-2) *Graham/Johansen/Yoo*



HOMWOOD PHOTOGRAPHY

Musicology

Richard Giarusso, Chair

Undergraduate Courses

With the exception of students majoring in jazz performance, all undergraduates are required to complete four core courses in musicology: Music History I, Music History II, Music History III, and Music History IV. Courses must be taken in order (I through IV) after completion of the first year of the Humanities Core Curriculum or in the third year of study. Simultaneous enrollment is not permitted. Jazz majors are required to take two of the available offerings as appropriate for their interests. Students in the Music Education department follow a specific sequence of courses designed around the Music Education curriculum.

610 • 311 History of Music I

A study of music from classical antiquity through the Renaissance period. Open to undergraduate students only. (2) *Weiss*

610 • 312 History of Music II

A study of music from the baroque period through the end of the 18th century. Open to undergraduate students only. (2) *Talle/Gabriel*

610 • 313 History of Music III

A study of music in the 19th century. Open to undergraduate students only. (2) *Giarusso*

610 • 314 History of Music IV

A study of music since the beginning of the 20th century. Open to undergraduate students only. (2) *Protano-Biggs*

Graduate Seminars

Before enrolling in graduate seminars, students must pass the Musicology placement exam during Orientation Week or earn a passing grade in Music History Intensive Review. International students who place into English as a Second Language cannot enroll in graduate seminars in musicology until they have passed the English exam given by the Office of Academic Affairs in December and April of each year. Students may not enroll or pre-register for more than two graduate seminars per semester

610 • 601 History of Music Intensive

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 fall semester only. (0) *Buchanan*

610 • 657 Music in Weimar Republic Germany

The nineteenth-century concept of autonomous music – that art music should have no practical function, but only serve as an object of abstract aesthetic appreciation – came under intense scrutiny in the years following World War I. This seminar investigates two of the strongest challenges mounted in Weimar Republic Germany. In the early years of the Republic, German Dada aggressively questioned what could even be considered music, drawing especially on the artifacts of modern life: jazz, recording technology, and the sounds of industry. In the mid-1920s, composers and musicians of the *Neue Sachlichkeit* blamed the ideology of autonomous music for modern music's shrinking audience. They sought instead to create functional music or "music for use" that would be accessible, relevant, and appealing to broad audiences without sacrificing quality. (3,0) *Gabriel*

610 • 659 Lateness, Decadence, and Mannerism in the Writing of Music History

In the 1970s, a debate raged amongst music historians of the Renaissance and Middle Ages about the concept of mannerism, that is, whether as these historical periods drew to a close, their music became more stylized and complex, abandoning a previous emphasis on clear formal principles. While these debates have faded, the assumption that the ends of historical periods are marked by a decline or descent into decadence remains common, and the idea of an individual composer's "late style" continues to attract substantial scholarly interest. This seminar is a transhistorical investigation of this idea of "lateness" and its attendant concepts like decadence and mannerism. Built around case studies, we will consider how these ideas play out in scholarship on topics from the ars subtilior in the fourteenth-century to composers of the twentieth-century. (3,0) *Gabriel*

610 • 632 Music and Evolution

(0,3) *Tolbert*

610 • 634 Baroque Performance Practice

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. (3,0) *Moran*

610 • 636 Interpreting Music

This course will explore the issue of interpretation in music, both in theory and in practice. We will examine and compare different interpretations of classical works (within and beyond historical context) *as well as popular songs*. And we will consider interpretation in other fields such as law, acting, and cooking. Students will be required to give individual presentations, hand in written work, and to contribute meaningfully to class discussions. A central goal of the course is to develop listening and analytical skills useful in evaluating musical interpretations, and to develop a conceptual framework for crafting new interpretations of familiar works. (3,0) *Talle*

610 • 637 Topics in Music Cognition

This introductory course explores relevant research and theory in the emerging domain of music perception and cognition. (3,0) *Rankin*

610 • 640 The African-American Gospel Tradition in Baltimore

Every Sunday morning, gospel music is performed and improvised at an extraordinarily high level all over Baltimore, mostly by African-American musicians. This seminar seeks to situate gospel music historically and also to understand the genre in its contemporary manifestations. The course will be dedicated in part to understanding the phenomenally successful pedagogical techniques employed by gospel musicians to train young talent. Musical interaction with some of the finest gospel musicians in our city will be balanced with academic work. Students of all religious backgrounds are welcome. Please note that this course requires students to attend at least seven Sunday morning worship services over the course of the semester. (0,3) *Talle*

610 • 644 Nineteenth-Century Performance Practice

(0,3) *Moran*

610 • 651 Music Bibliography

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. (2) *Ottervik/Gabriel*

610 • 668 Berlioz and the Romantic Imagination

Few composers embody the ideal of the “Romantic” artist as extravagantly as Hector Berlioz. While works like the *Symphonie fantastique*, *La damnation de Faust*, *Les Troyens*, *Roméo et Juliette*, and the *Requiem* are exemplary works of musical Romanticism, Berlioz’s life itself, with all its drama, excess, and turbulence, stands as a testament to the power of the Romantic spirit in nineteenth-century European art. This course situates Berlioz in the context of nineteenth-century Romanticism, considering the influences (musical and otherwise) *that affected Berlioz’s style, contemporary assessments of his music, and his influence upon subsequent generations of artists*. An examination of the composer’s *Memoirs*, along with excerpts from the orchestration treatise and his extensive body of musical criticism, will supplement our study of the musical works. We will broaden our perspective of Romantic aesthetics with readings from Wordsworth, Coleridge, Kant, Hoffmann, and others. With a focus upon Virgil, Shakespeare, and Goethe, the three authors whose works bore most directly upon Berlioz’s creative development, we will also consider the reception of those authors’ writings during the nineteenth century and the ways in which Berlioz’s musical settings offer particularly contemporary readings of these classic works. (3,0) *Giarusso*

610 • 671 Issues in Ethnomusicology

An introduction to the theories and methods of ethnomusicology. Topics include transcription and analysis, fieldwork, performance practice, and intercultural aesthetics. (3,0) *Tolbert*

610 • 684 Transnationalism and Globalism in Music

An examination of contemporary world music genres from an ethnomusicological perspective, with emphasis on transnational and global issues. (3,3) *Tolbert*

610 • 691 Master’s Essay

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. (2) *Faculty*

610 • 693 American Music

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. (3,0) *Hildebrand*

610 • 755–756 Graduate Research

An introduction to methods of research through independent written projects in music history. Required of all doctoral candidates and musicology majors. Fall and spring. (2) *Faculty*

610 • 791 Dissertation

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. (4) *Faculty*

610 • 792 Lecture-Recital Paper

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. (2) *Faculty*

610 • 813,814 Consultation/Degree-in-Progress

For graduate students working to complete a dissertation or a lecture-recital essay. Registration is required each semester following completion of coursework in order to maintain active status in the program. Fall and spring. (1) *Faculty*

610 • 843,844 Musicology Independent Study

Designed for students 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. Fall and spring. (1-3) *Faculty*

610 • 847,848 Musicology Colloquium

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. (3,3) *Protano-Biggs*

Opera

JoAnn Kulesza, Interim Chair

530 • 391 Stage Movement for Singers

Techniques for attaining intellectual and physical control to achieve greater security and facility on stage and to use movement as a tool in characterization. (1) *Staff*

530 • 491–492 Acting for Opera

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. (1-1) *Davies*

530 • 535,536 Opera Styles and Traditions

Performance practice in opera and musical theater for singers, pianists, and conductors. Topics rotate on a semester-by-semester basis to include such subjects as standard arias, operatic recitative, musical theater, and information/skills necessary for an aspiring career professional. Enrollment by audition and/or permission of instructor. (2,2) *Kulesza*

530 • 593,594 / 893,894 Professional Coaching in Opera

Individual musical and dramatic coaching for advanced voice students. Enrollment limited, by permission of instructor. (1,1) *Kulesza*

Organ

Donald Sutherland, Coordinator

460 • 423–424 Organ Literature

A study of selected organ literature from all periods. Offered in alternate years. (3-3) *Filsell*

460 • 545–546 / 845–846 Organ Seminar

Classes in performance covering the repertoire and stylistic concepts from all periods of organ literature. Open to majors only. (1-1) *Filsell*

530 • 425 Resources for Contemporary Church Musicians

A survey of liturgics, choir training, choral literature for the average choir, conducting styles and interpretation, and related subjects. Offered in alternate years. (3-3) *Filsell*

Pedagogy

Laura Parker, Coordinator

520 • 615 Pedagogy Internship

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. (2,0) *L. Parker*

520 • 617 Internship Seminar

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. (1,0) *L. Parker*

520 • 618 Portfolio Development

Guidance in professional portfolio development. In addition, students will explore various employment opportunities and discuss how to effectively interview and use their portfolio to gain a position as a studio instructor at a preparatory or college. (1) *L. Parker*

Percussion

Robert Van Sice, Coordinator

530 • 567, 568 Contemporary Chamber Music for Percussion

(1,1) *Van Sice*

Piano

Boris Slutsky, Chair

530 • 111–112 Sight-reading

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. (2-2) *Johansen*

530 • 211–212 Keyboard Skills for Piano Majors I–II

A course in keyboard harmony, including transposition, figured bass, melody harmonization, and analysis. Open to majors only. Required for undergraduate piano and organ majors. (2-2) *Johansen*

530 • 213–214 Accompanying

See Ensemble Arts. (1-1) *E. Cornett*

530 • 311–312 Keyboard Skills for Piano Majors III–IV

A course designed to build score-reading skills at the keyboard. Open to majors only. Required for undergraduate piano majors. (2-2) *Adams*

530 • 411 Keyboard Literature I

A study of the solo and chamber literature for keyboard instruments from the Classical period to the early 19th century. (2,0) *Faculty*

530 • 412 Keyboard Literature II

A survey of the piano music of the Classical period, with emphasis on the works of Haydn, Mozart, Beethoven, and Schubert. Works will be considered from a range of perspectives, including stylistic, analytic, historical, and interpretive. (0,2) *Faculty*

530 • 413 Keyboard Literature III

A survey of piano music from the Romantic period to the beginning of the 20th century. (0,2) *Faculty*

530 • 414 Keyboard Literature IV

A survey of the piano music of the 20th and early 21st centuries from its post-romantic roots to the present. Works will be considered from a range of perspectives, including stylistic, analytic, historical, and interpretive. (2,0) *Faculty*

530 • 633–634 Advanced Keyboard Skills for Pianists

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. (2-2) *Johansen*

530 • 667–668 Piano Pedagogy

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. (2-2) *Park*

450 • 845 Graduate Piano Seminar

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. (0,1) *Faculty*

950 • 539,540 / 839,840 Piano Ensemble

See Chamber Music.

Recording Arts

Scott Metcalfe, Director

550 • 111–112 Recording I – Fundamentals

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. (2-2) *Metcalfe*

550 • 211–212 Recording II – Studio Technology

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. (2-2) *Tetreault*

550 • 311–312 Recording III – Studio Techniques

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. (2-2) *Metcalfe*

550 • 411–412 Recording IV – Studio Techniques

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. (3-3) *Mazurek*

550 • 419 Recording Internship

Undergraduate students work in supervised professional positions in which they have the opportunity to apply the knowledge and expertise developed during their course of study. Open to majors only. (4) *Metcalfe*

550 • 511–512 Advanced Recording Systems

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. (3-3) *Metcalfe*

550 • 513–514 Advanced Studio Production

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. (3-3) *MacDonald*

550 • 515 Musical Acoustics

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: Recording I and II or equivalent. Prerequisite for non-recording majors: Basic Recording for Musicians or equivalent. Open to others by permission of Director of Recording Arts and Sciences. (3,0) *Echols*

550 • 516 Electroacoustics

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. (0,3) *Orth*

550 • 517 Psychoacoustics

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. (3,0) *Hoffman*

550 • 611 Consumer Audio Systems: Critical Listening and Analysis of Topologies (formerly Music and Technology)

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. (3,0 biennial) *Horne*

550 • 612 Audio System Design: Engineering and Technology (formerly Audio Science and Technology)

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. (3,0 biennial) *Horne*

550 • 623 Physical Acoustics

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. (0,3) *Hoffman*

550 • 624 Architectural Acoustics

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.* (3) *Hoffman*

550 • 625 Audiovisual System Design

The objective of the class is to provide students an overview of commercial audiovisual systems design. This will include both the considerations required to design audiovisual systems and all of the ancillary considerations required to properly integrate these systems with architecture, electrical, mechanical, structural, and IT systems. Pre- or Corequisites: Recording III, Advanced Recording Systems, acceptance in MA Audio Sciences degree or permission of Director of Recording Arts. Offered in alternate years. (0,3) *Warner*

550 • 626 Noise Control

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* . (2,0) *Hoffman*

550 • 640 Acoustics Design Practicum

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 Audio Sciences majors only. (0,3) *Hoffman*

550 • 651–652 Recording for Musicians

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 Recording I and II but without the required mathematics and physics and is open to upper-level undergraduates and graduate students of all majors. (2-2) *Tetreault*

550 • 699 Graduate Final Project or Internship

A culminating project or internship for students in the Master of Arts in Audio Sciences program. Projects or internship plans are submitted to the respective faculty member for approval. Open to majors only. (3) *Faculty*

Strings

Paul Johnson, Chair

530 • 449,450 Orchestral Repertoire for Violin

The development of orchestral performance skills for violinists. Emphasis on repertoire and preparation for auditions. (1,1) *Greenberg*

530 • 451,452 Orchestral Repertoire for Viola

The development of orchestral performance skills for violists. Emphasis on repertoire and preparation for auditions. (1,1) *Chang*

530 • 465,466 Orchestral Repertoire for Cello

The development of orchestral performance skills for cellists. Emphasis on repertoire and preparation for auditions. (1,1) *Stepansky*

530 • 467,468 Orchestral Repertoire for Double Bass

The development of orchestral performance skills for double bassists. (1,1) *Johnson*

530 • 641 Violoncello Pedagogy

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. (2-2) *Chen*

530 • 651–652 Violin/Viola Pedagogy

Training for prospective violin/viola teachers with study of various pedagogues. Observation of violin/viola instructors 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. (2-2) *Henry*

Voice

Ah Young Hong, Chair

530 • 469 Singing in Italian

This course prepares students to sing artistically in Italian through a combination of diction study, text translation, and performance. Special attention is given to poetic word order and vocabulary and to archaic forms common in the repertory. Prerequisite: minimum one year of college study of Italian language or permission of instructor. (2,0) *Conte*

530 • 470 Italian Song

A study of the history, interpretation, and poetic content of Italian vocal music. Each student will prepare and perform two pieces of different periods and styles. (0,2) *Conte*

530 • 471 Singing in Russian

A study of Russian vocal music, including analysis and performance of selected works. (2,0) *Danchenko-Stern*

530 • 472 Russian Art Songs and Arias

A study of Russian arias and art songs, including analysis and performance of selected works. (0,2) *Danchenko-Stern*

530 • 473,474 Opera Literature

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. (2,2) *Liotti*

530 • 475 Singing in English

An introduction to the International Phonetic Alphabet as well as the sounds of English and their applications to the singing process. (2,0) *Rainbolt*

530 • 476 English and American Song

A study of the history, interpretation, and poetry of English and American songs from the Baroque era to the present. (0,2) *Rainbolt*

530 • 477 Singing in German

A thorough examination of the phonemic/phonetic system of German pronunciation and its application to singing. Special emphasis is placed on Bühnenaussprach/Hochlautung, noting the differences between speaking and singing, and the resulting choices that the student must make in achieving a good and flexible singing pronunciation. The course emphasizes speaking and singing excerpts from the German vocal repertoire. (3,0) *Justen*

530 • 480 French Mélodie

An introduction to French art song with emphasis on important contributions of composers from Berlioz to Poulenc. Listening assignments and class performances of selected materials are included. (0,2) *Weber*

530 • 481 German Lieder

A study of the development of the Lied from its origins in the piano songs of the 17th century to the songs of Schubert (especially those of 1828) and in Schumann's Lieder year (1840). The focus then shifts to the later part of the 19th century (Mendelssohn, Brahms, Mahler, Wagner) and the 20th century (Berg, Schoenberg, Strauss). (0,2) *Justen*

530 • 483 Singing in French

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. (3,0) *Weber*

530 • 543,544 Early Vocal Literature

See Early Music. (2,2) *Cudek/Stone*

530 • 545 Graduate Diction Review

An introduction and review of the International Phonetic Alphabet and its application in writing, speaking, and singing English, French, German, and Italian. Required for graduate voice students who do not pass the Diction Placement Exam. (0) *Muckenfuss*

530 • 571, 572 Advanced American and British Song

(0,2) *Muckenfuss*

530 • 671 Operas of Mozart

A study of the music and drama of five principle operas. Class not limited to voice majors. Offered in alternate years. (0,3) *Liotti*

530 • 672 Operas of Verdi

A study of the operas with special attention to Verdi's development and his influence on other composers of the 19th and 20th centuries. Class not limited to voice majors. Offered in alternate years. (3,0) *Liotti*

530 • 683 Vocal Pedagogy

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. (2,0) *Cornett/Rainbolt*

530 • 684 Vocal Pedagogy Lab

A continuation of student teaching and teacher observation from Vocal Pedagogy (530 • 683). Required for the MM in Voice with Pedagogy Emphasis and the DMA in Voice, Option C. (0,2) *Cornett/Rainbolt*

530 • 687 Oratorio

Students learn standard repertoire, with emphasis on the 18th and 19th centuries. Offered in alternate years. (0,2) *Cornett*

530 • 695, 696 Advanced Lieder Studies from the Poetic Perspective

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. (2,0) *Justen*

Woodwinds

Phillip Kolker, Chair

530 • 455,456 Orchestral Repertoire for Clarinet

The development of orchestral performance skills for clarinet with emphasis on repertoire. (1,1) *Barta*

530 • 459 Respiratory Function for Wind Instruments

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. (1) *Fedderly*

530 • 463,464 Piccolo Class

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. (1,1) *Sokoloff*

530 • 519,520 Orchestral Repertoire for Flute

The development of orchestral performance skills for flute with emphasis on repertoire. Offered in alternate years. (1,1) *Skala*

530 • 573,574 Orchestral Repertoire for Oboe/English Horn

The development of orchestral performance skills for oboe and English horn with emphasis on repertoire. (1,1) *Marvine*

530 • 575,576 Orchestral Repertoire for Bassoon

The development of orchestral performance skill for bassoon with emphasis on repertoire. (1,1) *Kolker*

530 • 591,592 Oboe Reedmaking

The construction of oboe reeds. (1,1) *Marvine*

Recitals

190 • 395 Recital

A public performance required of all students earning the Bachelor of Music in Music Education or the Performer's Certificate. (2)

190 • 495 Recital

A public performance required of all performance majors in the Bachelor of Music degree program. (2)

190 • 695 Recital

A public performance required of all performance majors in the Master of Music degree program or the Graduate Performance Diploma program. (2)

190 • 696 Recital

A second public performance required of all performance majors in the Graduate Performance Diploma program. (2)

190 • 794 Recital

A first solo performance required of all performance majors in the Doctor of Musical Arts program. (2)

190 • 795 Recital

A second solo performance required of performance majors in the Doctor of Musical Arts program. For AD students, the first solo performance. (2)

190 • 796 Recital

A third solo performance required of performance majors in the Doctor of Musical Arts program. For AD students, the second solo performance. (2)

190 • 797 Recital

A concerto performance required of performance majors in the Doctor of Musical Arts program. For AD students, the third solo performance. (2)

190 • 798 Recital

A chamber music performance required of performance majors in the Doctor of Musical Arts program. (2)

190 • 799 Recital

The lecture recital required of performance majors in the Doctor of Musical Arts program. (2)

Financial Information

Tuition and Fees, 2016–17

All students must pay tuition and fees in full in order to complete registration and attend classes each semester.

Tuition

Full-time study (per academic year)	
Degree programs	\$ 44,122
Artist Diploma and Graduate Performance Diploma Programs	\$ 38,360
Part-time study (per academic year)	
Major study (one-hour lessons + jury/recital); unlimited ensembles	\$ 19,611
Major study (half-hour lessons + jury/recital); one ensemble.	\$ 10,230
Vocal coaching or minor study: one-hour lessons	\$ 10,230
Vocal coaching or minor study: half-hour lessons	\$ 6,246
Supplementary Study	
Second major field lessons (double performance major)	\$ 8,570
Hourly per semester credit or audit:	
Classroom studies, ensembles	\$ 1,258
Music Education certification courses.	\$ 630
Degree-in-Progress, graduate consultation*	\$ 1,859
Elective minor study.	\$ 683
Remedial tutorial study (per clock hour)	\$ 269
(assigned only in consultation with the Dean’s Office)	

General Fees

Application for Degree program (nonrefundable)	\$ 120
Application for Extension students (nonrefundable)	\$ 120
Tuition deposit** (students returning from leave, nonrefundable)..	\$ 50
Tuition deposit (new students, nonrefundable).	\$ 600
Matriculation*** (one-time fee for new degree/diploma candidates)	\$ 700
Health services fee (required for all full-time students)	\$ 460
Information technology fee (required for all full-time students).	\$ 350
Health insurance—individual coverage.	\$ TBD

Special Fees

Late payment (payments postmarked August 10 for	\$ 150
fall semester and December 7 for spring semester)	
Late registration (late registrations/registration confirmations	\$ 150
after August 31 for fall semester and January 17 for spring semester)	
Late petition to graduate	\$ 30
Change of course after first week each semester, per request	\$ 20
Special examination	\$ 50
Graduate examination retake	\$ 50
Recital rescheduling fee	\$ 50
Transcript (academic) per copy	\$ 5
Instrument rental	\$ 100–\$125

Bass case rental	\$ 50–\$200
Lost folder (ensembles).	\$ 15
Lost instrument.	\$ 500 min
Lost ID (nonrefundable).	\$ 25
Lost key (studio/classroom, nonrefundable)	\$ 25
Lock replacement (studio/classroom, nonrefundable).	\$ 50 min

* Degree-In-Process fee is required of graduate students not registered for course work and/or lessons or granted official leave of absence.

** Due prior to registration for all students returning from leave of absence.

*** One-time fee required for each degree/certificate/diploma program.

Room and Board Fees (per academic year)

Residence Hall Security Deposit	\$ 50
Room and Board—Double occupancy/Board Plan 19*.	\$ 15,122
Room and Board—Double occupancy/Board Plan 14**.	\$ 15,122
Room and Board—Single occupancy, add:	\$ 1,102
Room and Board—Peabody Living Center single occupancy/board plan, add:	\$ 1,407
Lost key (Residence Hall and mailbox, nonrefundable).	\$ 25
Lock replacement (nonrefundable).	\$ 50 min

* Mandatory for First Year Students, Optional for Upper-Class Students

** Minimum Requirement for Upper-Class Students

Note: There is a two-year residence hall requirement for full-time undergraduate students.

Transfer students have a one-year residency requirement.

Schedule of Payments, 2016–17

Tuition and Fees

Fall semester payment:

Postmark date August 9, 2016

Spring semester payment:

Postmark date December 6, 2016

Entering students must pay the tuition deposit upon notification of admission.

Student account invoices for returning students are available on the student website (<https://isis.jhu.edu>). Paper bills are only issued for the initial fall and spring bills. All other account statements will be sent by email. A JHED logon is required to access an invoice (visit <https://isis.jhu.edu/sswf> for more information). Students are notified via email when the invoice is posted. Students can establish additional authorized users to allow someone else to view and pay on their accounts. Federal regulations prohibit the Peabody Institute from releasing student information (records, billing, etc.) without written

consent from the student, according to the Family Educational Rights and Privacy Act of 1974 (FERPA).

Residence Hall

Room contracts are based on the academic year.

Fall semester payment:

Postmark date August 9, 2016

Spring semester payment:

Postmark date December 13, 2016

The Residence Hall security deposit is posted on the student’s bill. Rooms will be inspected immediately after they are vacated, and any repairs, exclusive of normal wear and tear, needed to restore them to their original condition will be deducted from the security deposit. In the case of double occupancy, when the damage or repair charges cannot be specifically identified with an individual person, each occupant will share the cost equally.

Tuition Refund Schedule for Withdrawals, 2016–17

Withdrawal Date	Refund
Fall Semester 2016	
Before 08/31/16	100% less \$100 administrative cost
09/01/16 – 09/11/16	90% less \$100 administrative cost
09/12/16 – 09/22/16	50% less \$100 administrative cost
09/23/16 – 10/16/16	25% less \$100 administrative cost
After 10/16/16	No refund
Spring Semester 2017	
Before 1/17/17	100% less \$100 administrative cost
01/18/17 – 01/28/17	90% less \$100 administrative cost
01/29/17 – 02/22/17	50% less \$100 administrative cost
02/23/17 – 03/19/17	25% less \$100 administrative cost
After 03/19/17	No refund

Students who withdraw after classes begin are liable for that portion of their tuition that has not been canceled. Requests to withdraw from the Peabody Institute must be made in writing, via the Office of Academic Affairs, and will not become effective until confirmed by the Associate Dean for Academic Affairs.

Residence Hall Refund Schedule for Withdrawals, 2016–2017

Before October 24 (fall), March 20 (spring)	Fees prorated proportionately
After October 24 (fall), March 20 (spring)	No refund

Tuition Payment Assistance

The Clarence Manger and Audrey Cordero PLITT Loan Fund

This fund was designed to help parents of full-time undergraduate students pay for college in regular installments, over an extended period of time, at a lower than usual interest rate. Eligibility is established by the Peabody Institute after a review of the loan application form. In general, parents are eligible if their combined annual gross income is between \$30,000 and \$150,000. The interest currently being charged is 3 percent.

For additional information about the Fund, contact Donna Cureton at business@peabody.jhu.edu. Peabody also offers a 10-month payment plan through Tuition Management Systems (TMS). Call 1-800-356-8329 or see afford.com/jhupeabody for more information.

Federal Aid Programs

General

Federal aid programs consist of financial assistance in the form of federal grants, federal loans, and federal Work Study. Awards are based on demonstrated financial need and the availability of funds.

To apply for these types of aid, the Free Application for Federal Student Aid (FAFSA) must be completed, listing Peabody TITLE IV CODE E00233. The FAFSA can be filed online at fafsa.ed.gov. Additional information and other required forms are available at peabody.jhu.edu/finaid.

Loan Programs

(Students must be enrolled at least half-time.)

Federal Perkins Loans

Federal Perkins Loans are available to students enrolled at least half-time and are based on demonstrated financial need and availability of funds.

Perkins Loan has a 5 percent interest rate, and payment is deferred while a student is enrolled at least half-time.

Awards range from \$500 to \$8,000.

The federal government will retire the Perkins Loan program as of June 30, 2015. Loans will only be renewed in subsequent years for borrowers who meet the grandfathering criteria.

Peabody Student PLITT Loans

Student PLITT Loans are available to students enrolled at least half-time and are based on demonstrated financial need and availability of funds.

Student PLITT Loans carry a 3 percent interest rate and payment is deferred while a student is enrolled at least half-time. Awards range from \$3,000 to \$5,500.

Subsidized Federal Direct Student Loans

Federal Direct Student Loans are available to students enrolled at least half-time who demonstrate financial need. The following limits are set for loans: freshmen, \$3,500; sophomores, \$4,500; juniors and seniors, \$5,500.

Graduate students are no longer eligible for subsidized loans. Payments are deferred while a student is enrolled at least half-time. When the loan enters repayment, a fixed 3.76 percent interest rate will start to accrue.

Unsubsidized Federal Direct Student Loans

Unsubsidized Direct Loans are available to graduate and undergraduate students and do not require a demonstration of need. Interest will accrue from the time the loan is disbursed until it is paid in full. Graduate stu-

dents may borrow up to \$20,500.

Dependent undergraduate students will be offered \$2,000 as part of their initial financial aid package but may request more if their parent's PLUS loan is denied. Any increase will be subject to annual limits established by the federal government. The interest rate is fixed at 3.76 percent for undergraduate students and 5.31 percent for graduate students. Repayment begins six months after the student ceases to be enrolled in school on at least a half-time basis.

Federal Direct Graduate PLUS Loans

Federal Direct Graduate PLUS loans are federally guaranteed loans available to graduate students who have exhausted their eligibility for unsubsidized Federal Direct Student Loans. There is no financial need requirement to receive these loans; however, a credit review is required.

Federal Direct Parent PLUS Loans

Federal Direct Parent PLUS loans are federally guaranteed loans available to parents of undergraduate students. There is no financial need requirement to receive these loans; however, a credit review is required. The interest rate on both Parent and Grad Direct PLUS loans is fixed at 6.31 percent.

Undergraduate Grants

Federal Pell Grant

Federal Pell Grants are only available to undergraduates. Pell Grants range from \$598 to \$5,815 and are based on demonstrated financial need.

Federal SEOG

These grants are also only available to undergraduates. Federal Supplemental Educational Opportunity Grants range from \$400 to \$3,000 and are based on demonstrated financial need and the availability of funds.

Institutional Aid Programs

Peabody Scholarships are awarded based on the merit, talent, and financial need of the student and the needs of the school for a balanced ensemble. All students are considered for Peabody Scholarships when they apply for admission but they are asked to file a financial aid application as well. U.S. domestic students should submit the Free Application for Federal Student Aid (FAFSA). International students should submit the Peabody International Student Financial Aid and Scholarship Application. Both applications are due by February 15th. Students receive written notification of scholarship award with their acceptance letter. All scholarships are for one year and are renewed annually for the duration of a student's degree or certificate (eight semesters for undergraduate students and four semesters for graduate students), depending on the progress of the student as indicated by examination and grade-point average. The amount of scholarship remains the same throughout a student's program. Peabody scholarships will not increase in subsequent years in the same program, and students cannot re-audition in the same program for a new scholarship or to increase current scholarship.

Endowed Scholarships, Fellowships, and Graduate Assistantships

Cosimo C. Abato Clarinet Scholarship
Aegon USA Scholarship Fund
The Denes Agay Piano and Composition Scholarship
Elaine Austin and Oscar J. Kurtz Endowed Scholarship
Bach-Horstmeier Scholarship
James Backas Memorial Scholarship Fund
Baltimore & Ohio Railroad Women's Music Club
Ruth J. Brouse Bauer Endowed Scholarship in Piano
Louis D. Beaumont Foundation Scholarship
Lindred Scott Bendann Endowed Scholarship in Violin
Louis Blaustein Memorial Scholarship

Michael R. Bloomberg Scholarship Funds
John Charles Bohl Memorial Flute Scholarship
Sanna and Victor Borge Memorial Fund
Franz C. Bornschein Memorial Scholarship
The Yale Brody Memorial Scholarship
Chauncey Brooks Memorial Violin Scholarship
Lucy Brown Memorial Piano Scholarship
Charlie Byrd Memorial Endowed Scholarship in Guitar
Joe Byrd Jazz Scholarship Fund
Cape Foundation Endowed Scholarship
Richard and Elizabeth Case Annual Scholarship
Louis Cheslock Memorial Scholarship
Elizabeth Rountree Church Memorial Scholarship
Edna Parker Clemmitt Memorial Scholarship
Frederick Campbell Colston Memorial Scholarship in Piano
Helen McGraw Chambers Memorial Endowed Scholarship in Piano
Austin Conradi Memorial Piano Scholarship
Conservatory Endowed Scholarship Fund
Elizabeth Coulson Piano Teaching Fund
The Emil Danenberg Fund
Richard and Rosalee Davison Scholarship
The Deering Endowed Scholarship Fund
Mabelle Antoinette Leonhardtsen del Mar Scholarship
Jane Emel Donato Endowed Scholarship
Richard Dragon Memorial Scholarship
Joseph Eugene Drogheo Scholarship Fund
Arno and Ruth Drucker Scholarship
Dr. and Mrs. Gottfried Duschak Voice Scholarship Fund
Leah O. Effenbach Piano Scholarship
Jennie K. Elle and Kurt D. Elle Scholarship
May Garretson Evans Memorial Scholarship
P. William and Vera Ruth Filby Scholarship
Ruby and Albert Flaccoc Endowed Scholarship Fund
Leon Fleisher Scholars Fund
Leon Fleisher Studio Scholarship Fund
Scott E. Forbush Scholarship
E. Carl Freeman Organ Scholarship
Dorothea H. Freitag Scholarship
Lillian Freundlich Endowed Scholarship Fund
Fraser Gange Memorial Scholarship
Joseph Gegan Memorial Scholarship
General Endowed Scholarship Fund
Lydia and Richard Gillespie Endowed Scholarship Fund
Philip D. Glass Endowed Scholarship in Composition

Richard Franko Goldman Scholarship

Douglas and Hilda Perl Goodwin Endowed Piano Scholarship

Douglas and Hilda Perl Goodwin Endowed Scholarship Fund for Opera

Douglas and Hilda Perl Goodwin Endowed Undergraduate Scholarship in Voice

Arabella Leith Symington Griswold Endowed Scholarship in Piano The Norman J. and Sarah J. Groves Scholarship

Willard and Lillian Hackerman Endowed Scholarship

Asger Hamerik and Sidney Lanier General Scholarship Fund

John J. Hanex Memorial Scholarship

The Jean Harnish Endowed Scholarship

Howard Reid Hayden Memorial Organ Scholarship

Ida Heyser Memorial Piano Scholarship

Frank M. Hines Memorial Organ Fund

Hoffberger Foundation Scholarships

The Carl Holzapfel Violin Shop Endowed Scholarship

Charlotte Ludlow Hopkins Piano Scholarship

Merritt V. Howard Memorial Voice Scholarship

Florence Bentley Hughes Endowed Scholarship

Alma D. Hunt/VCM Endowed Scholarship in Piano, Violin or Organ

Helen J. Iliff Endowed Scholarship

Joseph and Elizabeth Imbroglio Scholarship

The Agi Jambor Scholarship Fund

Claire and Allan Jensen Endowed Scholarship

Noble Levi Jolley, Sr. Scholarships for Jazz Studies

Beatrice Feldman Kahn and Raymond S. Kahn Endowed Scholarship in Cello

William H. Kaltenbach Jr. Endowed Scholarship

Stephen Kates Memorial Endowed Scholarship in Cello

Henriette Ries Kern Memorial Voice Scholarship

Hans Kindler Cello Scholarship Warren Donald and Marie Evelyn Kinsman Memorial Scholarship

Hjalmar and Emma Kivekas Scholarship

Lillian Hirschmann Konowitz Memorial Scholarship

The Edward and Frances Kosnik Endowed Scholarship

Willella S. Kriel General Scholarship

Kuehne-Finn Memorial Endowed Scholarship Fund

Elaine Austin and Oscar J. Kurtz Endowed Scholarship

Maud C. Lewis Memorial Peabody Alumni Scholarship

The Irving and Margery Morgan Lowens Endowed Scholarship

Linda A. Mantegna Endowed Scholarship Fund

Jack E. Russell Markert Memorial Scholarship

The Theodore A. Martin Violin Scholarship

Samuel Masland Jr. Memorial Scholarship

Emily P. McDaniel Endowed Scholarship Fund

Georgia McEver Endowed Scholarship for Voice

Leonora Jackson McKim Memorial Scholarship

The Catherine Laura Stevens Mehr Memorial Scholarship Fund

Thomas Menehan Memorial Scholarship

Milton H. Miller Sr. Endowed Scholarship in Organ

Lee Mitchell Endowed Memorial Scholarship Fund in Composition

W. Edwin Moffett Memorial Scholarship

Sylvia Friedberg Nachlas Endowed Scholarship

Rose and Leon J. Neiburger Memorial Scholarship

William and Dorothy Nerenberg Endowed Scholarship in Piano

Hedy Oliven Scholarship Fund in Honor of Daniel Heiftetz

Leslie C. Oursler Piano Music Scholarship Fund

Christian Paris Scholarship

Peabody Conservatory Endowed Piano Scholarship

Peggy Pearlstone Scholarship

Phi Mu Alpha Fraternity General Scholarship

Gregor Piatigorsky Scholarship

Barbara W. Pickus Memorial Scholarship

Howard and Geraldine Polinger Family Foundation Endowed Piano Scholarship

Matthew S. Polk Scholarship for Recording Arts & Sciences

R. Constance Reid Scholarship

Horace Wolcott Robbins Scholarship Fund

Ruth Blaustein Rosenberg Orchestral Scholarships

Ruth Blaustein Rosenberg Scholarship

Marion Savage Rosette Piano Scholarship

Richard Ross Memorial Organ Scholarship Fund

Randolph S. Rothschild Scholarship

Charles P. Sachs Conservatory Scholarship

The Leonard Sandler Scholarship

Daniel and Isabel Savanuck Endowed Scholarship Fund

Albert P. Schaefer Endowed Scholarship for Piano

The Eugene Scheffres & Richard E. Hartt Scholarship

Joseph and Frances Schillinger Endowed Composition Scholarship

Jacques T. Schlenger Scholarship

M. Sigmund Shapiro Scholarship Steven C. Shea Memorial Guitar Scholarship

Leonie Shorey Piano Scholarship

Sigma Gamma Rho Sorority General Scholarship
 The Esther G. and Joseph Silver Memorial Scholarship
 Albert and Rosa Silverman Scholarship in Piano
 Alexander Sklarevski Piano Scholarship
 The Valerie Slingsluff Violin Scholarship
 David C. Smith Memorial Scholarship Fund
 Albert Snellenburg Scholarship
 Florence Solomon Memorial Piano Scholarship
 Ruth Blumberg Sopher Endowed Memorial
 Scholarship in Piano
 The Grace H. Spofford Scholarship
 Geraldine D. Stansell Scholarship Fund
 Hortense Iseman Stern Memorial Scholarship
 The Clinton Alvey and Catherine Stouffer Scholarship
 Donald S. Sutherland Organ Scholarship
 Fanny B. Thalheimer Memorial Scholarships
 Marie K. Thatcher Memorial Theory Scholarship
 Mabel H. Thomas Award
 Louis McLane Tiffany Piano Scholarship
 Louis McLane Tiffany Voice Scholarship
 Senator Millard E. Tydings Scholarship
 Aber D. Unger Foundation Scholarship
 Ervin R. Van Artsdalen Endowed Scholarship
 George M. Wagner Endowed Scholarship
 Flora and Weldon Wallace Endowed Scholarship Fund
 Richard E. and Margaret Wertheimer Wolf Scholarship
 Edna Dunham Willard Voice Scholarship
 Elizabeth Winston Piano Scholarship
 Russell C. and Selina H. Wonderlic Fund
 George Woodhead Quasi-Endowed Scholarship
 Charles R. Woods Voice Scholarship
 Carol Jean and John R. Young Scholarship in Piano
 Miles M. Young Scholarship
 G. Raymond Ziegler Endowed Scholarship

Endowed Prizes and Awards

Clinton Lee Arrowood Memorial Prize
 Clara Ascherfeld Award
 Martha and William Bill Memorial Prize
 P. Bruce Blair Award
 George Castelle Memorial Fund
 Virginia DeLillo Endowed Competition
 Israel Dorman Memorial Award
 Charles M. Eaton Prize
 Bruce R. Eicher Prize

Anita Erdman Award
 Pauline Favin Memorial Prize
 Sidney M. Friedberg Prize
 Richard Franko Goldman Prize Fund
 Peggy and Yale Gordon Accompanist Recognition Prize
 Yale Gordon Concerto Competition
 Sylvia Green Competition
 The Lillian Gutman Memorial Prize
 The Lynn Taylor Hebden Prize
 Sidney Jensen Memorial Prize
 Britton Johnson Memorial Prize
 Josef Kaspar Award
 Gustav Klemm Award
 James Winship Lewis Endowed Memorial Prize
 Lillian Howard Mann Memorial Voice Award
 William L. Marbury Violin Competition
 Ada Arens Morawetz Award
 Otto Ortmann Scholarship Fund
 Olga von Hartz Owens Memorial Prize
 Prix d'Été Competition
 Harold Randolph Prize
 Grace Clagett Ranney Endowed Memorial Prize
 Randolph S. Rothschild Award
 Alice and Leary Taylor Prize
 Azalia H. Thomas Prize
 Zaidee T. Thomas Prize
 Melissa Tiller Memorial Prize
 J.C. van Hulsteyn Violin Award
 Annie Wentz Prize
 Frances M. Wentz Turner Memorial Prize
 Harrison L. Winter Piano Competition
 The George R. Woodhead Endowed Prize
 Sarah Stulman Zierler Scholarship
 Annual Scholarships, Prizes, and Awards
 Annual Anonymous Scholarship
 The Rildia Bee O'Bryan Cliburn Memorial Scholarship
 Evergreen House Foundation Scholarship
 Excellence in Early Music Award
 Madeleine Friedheim Memorial Scholarship
 Richard Goodlake Memorial Scholarship
 Douglas and Hilda Goodwin Annual Scholarship in
 Chamber Music
 Tony and Tina Guildler Scholarship in Piano
 Jephson Educational Trust No. 2 Scholarship
 Christian A. Johnson Scholarship

The John J. Leidy Foundation, Inc. Scholarship
 Liberace Foundation Scholarship
 The William W. More PhD Scholarship
 Outstanding Voice Student Devoted to Peabody and
 the Community
 Presser Foundation Scholarship
 Presser Music Award
 The May and Martin Raila Music Education Award
 The Marc Von May Voice Scholarship
 The Marc Von May Tenor, Baritone or Bass Scholarship
 Frank D. Willis Memorial Prize in Composition
 Yeojung Annual Piano Scholarship
 Avedis Zildjian Percussion Scholarship

Other Scholarships

The General Assembly of the state of Maryland has enacted legislation creating scholarship programs to assist students in obtaining a college education. Any Maryland resident is eligible to compete for Maryland State scholarships. Since these are important sources of assistance for many Peabody students, all Maryland residents are strongly encouraged to apply. Further information and applications are available from:

Maryland State Scholarship Administration, 839 Bestgate Road, Suite 400 Annapolis, Maryland 21401-3013, mhec.state.md.us.

The application deadline for these scholarships is generally in early February.

Graduate Assistantships

A limited number of assistantships are available to students who have been admitted into a graduate program as full-time degree or diploma candidates. Graduate assistantships are awarded on the basis of academic record, placement examination results, and a personal interview/audition in the specific area of interest.

Assistantships are offered in the following areas, though availability varies year to year:

Accompanying
 Chamber Music
 Composition
 Computer Music
 Conducting
 Ear-Training
 English as a Second Language
 Guitar
 Jazz
 Keyboard Studies
 Liberal Arts
 Library
 Music Education
 Musicology
 Music Theory
 Opera Accompanying
 Opera Outreach
 Piano Maintenance
 Recording Arts
 Vocal Accompanying
 Voice
 Wind Conducting

Each graduate assistantship is for a term of one year but, upon recommendation of the faculty, may be extended to a maximum of two years. Only under extraordinary circumstances may an assistantship be renewed for a third year. This requires a recommendation from the faculty and approval of the Dean.

Full-time graduate assistants are expected to assist the faculty for up to an average of 15 hours per week, with specific assignments made by individual faculty members. Graduate assistants should not work more than a combined total of 20 hours per week for the university. A portion of assistantship income is considered taxable unless it qualifies for special consideration by tax authorities. Graduate assistants must be registered as full-time students for a minimum of

18 credits per year and must be registered for study in the major area. The Conservatory reserves the right to restrict the activities of holders of assistantships.

Students holding graduate assistantships must maintain a consistently high level of performance in every area of study, with a grade point average of at least 3.0, and a grade of at least B- in the major lesson and departmental examinations. Failure to fulfill terms of the assistantship may result in its immediate termination and may require repayment of income.

Employment

Jobs are available at Peabody for full-time students enrolled in a degree or diploma program. Students are authorized to work on campus up to a maximum of 20 hours per week after they complete the necessary paperwork with the Office of Human Resources and Payroll Services. Students are encouraged to apply for available positions at the beginning of the academic year, as jobs are available on a first-come, first-served basis. A listing of hiring departments and further information may be obtained through the Office of Human Resources and Payroll Services (410-234-4559).



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The Peabody Institute

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Jessica Lunken, *Associate Dean for External Relations*

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John Huling

Business Services

Larry Catron

Campus Security

Rodney Giacomelli

Concert Office and Ensemble Office

Linda Goodwin

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Senior Adviser to the President for Enterprise Development

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Chief Risk Officer

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Susannah Porterfield
*Assistant Vice Provost for Research
Initiatives*

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