

## 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 M.M. or D.M.A. Majors are available in all areas of performance, including opera and chamber music.

### Admission Requirements

**Prior study.** A Performer's Certificate, bachelor's degree in music, or equivalent from a recognized institution is required.

**Audition requirements.** Applicants must perform selections from a full recital program for the applied department at the regularly scheduled audition periods in February and May.

Piano majors must perform from a full-length recital program of 60–70 minutes of works representing at least three style periods, including two large-scale works.

Voice applicants must submit an audio recording of two arias and one song with their application. Singers invited for a live audition will perform from a 50- to 60-minute full recital program that includes four languages in various styles.

Opera applicants must apply in advance with a DVD or VHS tape of three arias in different languages, simply staged; these may either be taken from a complete performance or made in the studio with piano accompaniment. For the live audition in person, if one is granted, opera applicants should bring a program of five arias, covering four languages including English; at least three of these should be staged. Applicants who also want to be considered for the GPD in Voice should bring five additional art songs or oratorio arias.

In some cases, a CD will be acceptable in lieu of a live audition, but will at best qualify the applicant for conditional admission to this program. Unconditional acceptance can be confirmed only on the

basis of an audition in person for the faculty, after arrival at Peabody.

**Jazz.** Applicants must successfully complete a performance audition on an applied instrument and an entrance examination to measure proficiency in music theory and aural skills. Applicants must also submit three scores with CD recordings of original compositions or arrangements. Detailed audition requirements by instrument are available from the Admissions Office. CDs are not acceptable in lieu of a live audition for jazz applicants.

### Diploma Requirements

**Residence.** Two years of study are generally necessary to complete the program. Completion in less than two years requires the permission of the major teacher and Associate Dean for Academic Affairs.

**Part-time enrollment in the Graduate Performance Diploma program is not permitted.** International students in the Graduate Diploma program are considered by Immigration and Naturalization Services to be full-time students when enrolled for lessons and recitals.

**Performance requirements.** In addition to individual major lessons, chamber music participation is an essential component of the Graduate Performance Diploma program, and each student admitted to the program is expected to participate in some phase of ensemble arts in each semester of study. A minimum of two recitals is required for completion of the program. 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, all recitals must be chamber music recitals. For opera majors, at least one opera performance (not necessarily a complete role) during each semester of study is required. Any student not

presenting a graded recital in a given year is required to perform at a graded hearing before the departmental faculty at the end of the spring semester.

Students are encouraged to pursue development of as much public performance experience as possible, both inside and outside the institution.

Prior to graduation, all Graduate Performance Diploma candidates are required to submit a personal biography suitable for a concert program and a performance resume. The biography and performance resume must be typed, co-signed by the student and the major studio teacher, and submitted to the Office of Academic Affairs no later than April 1 of the year in which the student expects to receive his or her diploma. The Associate Dean for Academic Affairs and a faculty member of the Graduate Committee will review all submissions. The personal biography and performance resume are graduation requirements.

**Ensembles.** Graduate Performance Diploma candidates majoring in orchestral instruments must participate in the Peabody Symphony Orchestra, Peabody Concert Orchestra, or Peabody Wind Ensemble during each semester of enrollment. Voice and organ majors have a two-semester Chorus requirement which must

be completed in the first year of residency. A major opera role may be substituted in the first year for this requirement, with the mutual agreement of the opera, voice, and ensemble departments. All first-year voice majors are required to take a choral placement audition. There is no large ensemble requirement for other Graduate Performance Diploma candidates. Detailed guidelines for ensemble participation are published in the Student Handbook.

**Related requirements.** The student may choose electives from music theory, musicology, repertoire studies or other music courses at or above the 400 level. With the approval of the Associate Dean for Academic Affairs, undergraduate courses may be accepted when the student demonstrates its special career relevance. Students are limited to three credits of coursework per semester, in addition to lessons, recitals, and ensembles. Additional course credits or audits carry a per-credit charge. 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. For chamber music majors, at least 25% of the required coursework hours must be in the study of the chamber music literature.

**Graduate Performance Diploma Curriculum**

<i>Major</i> (minimum semester hours) . . . . .	16
.601-602 Instruction . . . . .	8
.603-604 Instruction . . . . .	8
<i>Recitals</i> . . . . .	4
190.695 Recital . . . . .	2
190.696 Recital . . . . .	2
<i>Large Ensembles*</i> . . . . .	4-8
Orchestral majors* . . . . .	8
Voice and organ majors** . . . . .	4
<i>Related Coursework</i> . . . . .	8
Classroom electives (musicology/music theory/repertoire studies) . . . . .	6
Music elective (may be a minor study) . . . . .	2
	32-36

\* Participation in a large ensemble is required for orchestral majors each semester of residency. Additional ensemble credits may not be used to fulfill elective requirements.  
 \*\* Chorus is required for voice and organ majors in the first two semesters of residency.

**Graduate Performance Diploma Curriculum - Opera**

<i>Major</i> (minimum semester hours) . . . . .	16
185.601-604 Voice Instruction (3 credits per semester) . . . . .	12
530.893-894 Opera Coaching (1 credit per semester) . . . . .	4
<i>Recitals</i> . . . . .	4
190.695 Recital (major role in an opera performance) . . . . .	2
190.696 Recital (major role in an opera performance) . . . . .	2
<i>Ensembles*</i> . . . . .	4
<i>Related Coursework</i> . . . . .	8
Professional or repertoire studies . . . . .	6
Music elective (may be a minor study) . . . . .	2
	32

\* Participation in opera performance, either Opera Theatre, Chamber Opera, or Opera Workshop, is required each semester of residency.

## The Artist Diploma Program

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

### Admission Requirements

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

**Audition requirements.** Entrance to the Artist Diploma program is determined by live audition only 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 before a panel of invited outside judges on the final day of February audition week.

### Diploma Requirements

**Residence.** A minimum of two years of study at Peabody is expected. The program must be completed within five years. Financial aid is awarded for a maximum of two years. Students enrolled in the program are expected to be active performing members of the Peabody campus community.

**Performance requirements.** The Artist Diploma candidate must present a minimum of four public recitals. For chamber music majors, all recitals must consist of chamber music. 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.

**Related requirements.** The Artist Diploma curriculum shall include pertinent coursework as determined by the student or as advised by the major teacher in consultation with members of the department and the dean. The program shall also include counseling, coursework, and/or independent study projects in various aspects of career development, as directed by the dean, the major teacher, and/or the department.

Students are limited to three credits of coursework per semester, in addition to lessons, recitals, and ensembles. Upon approval of the dean, advanced placement for the coursework hours may be given for candidates already holding or pursuing a graduate degree.

**Continuation in the program.** Continuation in the program is contingent upon satisfactory completion of each year's study, in the opinion of the major teacher, members of the department, and the dean. The assessment will include review of the student's performance portfolio. Any student not presenting a recital in a given year will be required to perform at a hearing before the departmental faculty at the end of the spring semester.

**Artist Diploma Curriculum**

<i>Major</i> (minimum semester hours) .....		16
.701-702 Instruction .....	8	
.703-704 Instruction .....	8	
 <i>Recitals</i> .....		8
190.795 Recital .....	2	
190.796 Recital .....	2	
190.797 Recital .....	2	
190.798 Recital .....	2	
 <i>Related Study</i> (does not include large ensembles) .....		8
		<hr/> 32

International students in the Artist Diploma program are considered by Immigration and Naturalization Services to be full-time students when enrolled for lessons and recitals.



## Extension Study

### Undergraduate

Individuals wishing to enroll in private lessons or classwork on an undergraduate non-degree basis, or in preparation for application to a Conservatory degree program, may register for such study through the Peabody Extension Division, pending faculty availability and demonstration of appropriate qualifications. Further information may be obtained from the Registrar's Office.

### Graduate

Graduate Extension is designed for the individual who already holds an undergraduate or master's degree in music, or the equivalent of a Peabody Performer's Certificate, and who may fall into the following categories:

1. has been working in the field for several years and is seeking to refresh his/her knowledge or improve pedagogical or technical skills.
2. has a particular personal goal, and prefers to make use of Peabody's resources in an unstructured way.
3. is the recipient of a special one-year grant such as Fulbright.
4. has missed the degree or diploma entrance deadlines and wishes to begin work on a space-available basis.

*Prior Study.* A bachelor's or master's degree in music from a recognized institution, or the equivalent of the Peabody Performer's Certificate is required.

*Audition requirements.* A Graduate Extension student may make his/her own arrangements with an applied teacher before making formal application to the Conservatory. The audition (then or earlier) must be heard by the accepting teacher. A tape or CD will be acceptable, but the performing level must be validated in person upon the student's arrival at Peabody before Graduate Extension status is confirmed. When at all possible, the audition should be a part of the regular audition schedule. 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.

*Registration.* The student may register for applied study and/or any combination of academic coursework. In the areas of music theory and music history, 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.

# Conservatory Faculty

## Chamber Music

### *Small Ensembles*

Michael Kannen, Director  
Seth Knopp  
Maria Lambros  
Violaine Melancon

### *Early Music*

*Baroque flute*  
Colin St. Martin  
*Baroque violin*  
Risa Browder

### *Lute*

Mark Cudek, Director

### *Recorder*

Gwyn Roberts  
*Viola da gamba*  
John Moran  
*Harpsichord*  
Barbara Weiss

## Composition

### *Composition*

Bruno Amato  
Nicholas Maw  
Christopher Theofanidis

### *Computer Music*

McGregor Boyle, Chair  
Geoffrey Wright

## Ensembles and Conducting

### *Ensembles*

Hajime Teri Murai, Chair  
Harlan Parker  
Edward Polochick  
Gene Young

### *Graduate Conducting*

Gustav Meier\*  
Markand Thakar

## Guitar

Manuel Barrueco  
Ray Chester, Chair  
Julian Gray

## Jazz

Paul Bollenback  
Jay Clayton  
Howard Curtis

Michael Formanek  
Ingrid Jensen  
Jim McFalls  
Timothy Murphy  
Gary Thomas, Chair

## Opera

Carol Bartlett  
Roger Brunyate, Chair  
Eileen Cornett  
JoAnn Kulesza

## Orchestral Instruments and Organ

### *Woodwinds*

#### *Flute*

Marina Piccinini  
Emily Skala  
Laurie Sokoloff

#### *Clarinet*

Steven Barta  
Edward Palanker

#### *Saxophone*

Gary Louie

#### *Oboe*

Jane Marvine  
Katherine Needleman  
Joseph Turner

#### *Bassoon*

Linda Harwell  
Phillip Kolker, Chair

### *Brass*

#### *Trumpet*

Wayne Cameron  
Langston Fitzgerald  
Edward Hoffman\*

#### *French Horn*

Mary Bisson  
Peter Landgren

#### *Trombone*

Randall Campora  
David Fetter  
James Olin

#### *Tuba*

Thompson Hanks

#### *Euphonium*

Steven Kellner

### *Harp*

Jeanne Chalifoux  
Ruth Inglefield\*

### *Percussion, Timpani, and*

### *Marimba*

Jonathan Haas\*  
Robert Van Sice

### *Organ*

Donald Sutherland\*  
Gillian Weir\*\*

## Piano

### *Ensemble Arts*

Eileen Cornett  
Ellen Mack\*

### *Piano*

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

### *Repertoire Studies*

Michael Habermann  
Carol Prochazka

## Strings

### *Violin*

Victor Danchenko  
Pamela Frank  
Shirley Givens  
Herbert Greenberg\*  
Violaine Melancon  
Keng-Yuen Tseng

### *Viola*

Victoria Chiang\*  
Richard Field  
Stephen Wyrzynski

### *Violoncello*

David Hardy  
Amit Peled  
Alan Stepansky\*  
Mihaly Virizlay

*Double Bass*

John Hood  
Paul Johnson, Chair  
Robert Kesselman

*Repertoire Studies*

Rebecca Henry

**Voice**

Phyllis Bryn-Julson,  
Co-Chair  
Marianna Busching  
Stanley Cornett  
Ah Hong  
Steven Rainbolt, Co-Chair  
William Sharp  
John Shirley-Quirk

*Vocal Coaching and*

*Repertoire Studies*

Wayne Conner  
Vera Danchenko-Stern  
Thomas Grubb  
Ernest Ligon  
Robert Muckenfuss  
Kathleen Kelly\*\*

**Humanities**

*Language*

Franca Gorraz  
Paul Oorts  
Janice Shannon  
Sebastian Vogt\*

*Liberal Arts*

Ron Levy, Chair  
Sarah Snyder

**Musicology**

Suhnne Ahn  
Robert Follet  
Mark Katz  
Ursula McLean  
Elam Ray Sprenkle, Chair  
Andrew Talle  
Elizabeth Tolbert  
Piero Weiss  
Susan Weiss

**Music Theory**

*Ear-training*

Clinton Adams\*  
Courtney Orlando

*Keyboard Studies*

Patricia Graham\*  
Ken Johansen

*Music Theory*

Bruno Amato  
Vern Falby  
Mark Janello  
Sharon Levy  
Paul Mathews  
Pamela Poulin  
Elam Ray Sprenkle  
Stephen Stone  
Kip Wile, Chair

**Professional Studies**

*Music Education*

Harlan Parker\*  
Laura Parker  
Cherie Stellaccio, Chair

*Recording Arts*

Alan Kefauver\*  
Matthew Lyons  
Neil Thompson Shade

*Pedagogy*

Laura Parker\*

\*Coordinator

\*\*Distinguished Visiting Faculty

# Course Listings

In most cases, there are two semester-hour 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 completion of the course in the first semester is 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.

## Chamber Music

### Chamber Music

*Michael Kannen, Director*

#### 530.521,522 Chamber Music Seminar

Open to complete groups enrolled in the chamber music program. This class focuses on a different area of the chamber music repertoire each semester. It is an open forum in which all participants contribute, a goal being that active listening will lead to meaningful and helpful responses. Through each group's performance, the class will explore the issues that lead to the successful recreation of a work, and will strive to put single works into larger contexts. Groups must apply for admission into the seminar each semester, and will be admitted at the discretion of the faculty. This class is offered as an elective. (2,2) *Kannen, Knopp, Lambros, Melancon*

#### 530.621,622 Instrumental Chamber Music Class

Designed for concentrated study of the sonata and instrumental chamber music literature. Audition/permission of the instructor required. (2,2) *Hahn, Mack*

#### 530.623 New Chamber Music

This class brings together composers and instrumentalists who will work together to produce a piece of chamber music to be performed at the end of the semester. Issues of writing for chamber ensemble as well as issues of performing contemporary music will be explored. Interactions between composers and performers will be the focus. Instrumentalists will be required to do some composition. All instruments, as well as voice, are welcome. Participating composers will be selected by the composition faculty. This course is offered as an elective. (2) *Kannen*

#### 530.579,580 Vocal Chamber Music

This class brings together singers and instrumentalists to explore the vast chamber music literature that includes voice, from the baroque to the 21st century. Ensembles can include all orchestral instruments, organ, harpsichord, piano, guitar and percussion. This course is offered as an elective. Permission of the instructor is required. (2,2) *Bryn-Julson*

### **950.531,2/831,2 Chamber Ensemble**

The study and performance of the chamber music literature from all periods of music history and including instrumental groups and combinations of orchestral instruments, keyboard instruments, guitar, early music instruments, and voice, where appropriate. All groups receive weekly coachings and are required to perform at the end of the semester. (1,1) *Faculty*

### **950.539,540/839,840 Piano Ensemble**

The study and performance of selected duo piano literature; including music written for one piano, four hands as well as repertoire for two pianos. (1,1) *Jacobson, Faculty*

### **950.527,8/827,8 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 on period or modern instruments. Prior experience on period instruments is desirable. (1,1) *Faculty*

### **950.553,4/853,4 Renaissance Chamber Ensemble**

The study and performance of selected Renaissance literature for specific instrumental and vocal groups such as, but not limited to, quartets of like instruments (e.g., guitars), lutesongs (for voice and guitar), and the "English" or mixed consort of violin, flute, viol, lute, and guitar. (1,1) *Cudek*

## **Early Music**

*Mark Cudek, Director*

### **530.315 Continuo I: Figured Bass**

Designed to develop the skill of continuo playing, reading and improvising from a figured bass, this course will use standard repertoire as well as exercise drills. Open to all qualified keyboard students. Offered on an as-needed basis. (2-0) *B. Weiss*

### **530.445 Advanced Continuo**

A continuation of 530.315 Continuo I: Figured Bass. Specific styles of accompanying recitative, chamber ensembles, orchestral, including Italian, French, German. Offered on an as-needed basis. (0-2) *B. Weiss*

### **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). Refinement of ensemble playing is stressed. Students have the opportunity to work with other instruments of the period in broken consort and consort songs. Prerequisite: 530.351-352 or permission of the instructor. (1,1) *Moran*

### **530.435 Viola da Gamba Repertoire**

A chronological survey of the viola da gamba and its literature (16th to 18th centuries). The class includes live performances of seldom heard repertoire in addition to discussions of viol technique and history. No prior early music training is required. (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. The class includes consideration of the most important cellists of the 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 the instructor. (0,1) *Moran*

### **530.439,440 Baroque Violoncello**

This course combines the history of the violoncello with listening and hands-on experience. Students have use of Peabody's recently "baroqued" instruments and work with primary source tutorials as an introduction to performance practice. Solo and ensemble playing are integral to the course. The art of bowed continuo playing is stressed and practiced in ensembles with other "original" instruments. (1,1) *Moran*

### **530.441-442 Baroque Ornamentation**

A course in performance practices in baroque literature from 1600 to 1785. An in-depth study of melodic and harmonic embellishments organized by country with emphasis on sources of the period. Examples from vocal, keyboard, and other instrumental sources used. May be used to satisfy music history electives. Text is Frederick Neumann's *Ornamentation in Baroque and Post-Baroque Music*. (2-2) *Faculty*

### **530.443,444 Baroque Flute Class**

An introduction to the playing technique of the baroque flute with emphasis on fingering, tonal production, historic styles, and appropriate literature. (1,1) *St. Martin*

### **530.421,422 Harpsichord Literature**

A study of the 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) *Faculty*

### **370.492 Harpsichord Tuning**

A course in basic tuning and maintenance, including tuning wrench technique, ear-training, voicing of plectra, replacement of strings. Some study of development and construction of harpsichords. Historic temperaments are taught. Majors must pass this course with not less than a grade of B. Offered on an as-needed basis. (0,2) *Faculty*

### **530.433-434 Lute Literature and Notation**

Intensive study of repertoire and genres for Renaissance and Baroque lute and vihuela through listening, transcribing, and performance of selected works from French, Italian, and German tablatures. Performance practice is also a key focus of this class and will be learned initially through simple ensemble pieces transcribed for guitar duo, trio, and quartet. Required for guitar majors. (2-2) *Cudek*

### **950.527,8/827,8 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 on period or modern instruments. Prior experience on period instruments is desirable. (1,1) *Faculty*

### **950.529,30/829,30 Renaissance Ensemble**

Open to singers and instrumentalists who wish to play early winds and strings such as recorder, krummhorn, shawm, sackbut, cornetto, rebec, vielle, viola da gamba, lute, cittern, Renaissance guitar, harp, etc. Repertory will include madrigals and chansons, motets and anthems, lute and consort songs, and various instrumental consorts. (2,2) *Cudek*

### 950.553,4/950.853,4 Renaissance Chamber Ensemble

The study and performance of selected Renaissance literature for specific instrumental and vocal groups such as, but not limited to, quartets of like instruments (e.g., guitars), lutesongs (for voice and guitar), and the “English” or mixed consort of violin, flute, viol, lute, and guitar. (1,1) *Cudek*

## Composition

*McGregor Boyle, Chair*

### Composition

#### 310.515,516 Music Now

This elective course will focus on music of the last 25 years by international region and will look at the major figures and movements of those countries with a special, extended look at music from the United States. (2,2) *Theofanidis*

#### 310.545,6/845,6 Composition Seminar

Informal sessions in which works of students and faculty are discussed in depth, guest lecturers appear, and important contemporary works, trends, and techniques are analyzed. Required for composition majors all semesters of residence. Open to others with permission of the Composition Department. (1-1) *Composition Faculty*

#### 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) *Faculty*

#### 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) *Faculty*

## Computer Music

*Geoffrey Wright, Coordinator*

#### 350.437-438/837-838 Digital Music Programming

This course will teach computer programming theory and skills pertaining to computer music composition, performance, and research. It covers data structures, networking, real-time computing, machine architecture, advanced C, MAX external objects, and Java. Prerequisites: 350.466 and 350.835 or equivalent. (2-2) *Boyle*

#### 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 little computer experience, this course will provide an overview of the usefulness of computers for musicians by looking at what computers are, how they work, what they can do, and how they affect many other aspects of living. Focus will be on both the humanistic and technical sides of computing. (3,0) *Wright*

### **350.466 Introduction to Programming (using Java)**

A non-mathematical introduction to computer science, this course is designed for musicians with limited background in computing. It is similar to Computer Science I courses at Johns Hopkins and other universities but focuses on musical, multimedia and world wide web projects instead of mathematical or statistics projects to learn programming. The course will be taught using Java J2SE and jMusic. (0,3) *Wright*

### **350.467-468/867-868 Synthesis Theory**

A course designed to examine digital signal processing techniques as applied to computer music applications. Topics include theoretical background of digital synthesis and processing techniques (sampling theory, FM, linear and nonlinear synthesis systems), hybrid synthesis systems, mixed digital synthesis systems (MIDI), direct digital synthesis (Csound), various music synthesis and processing languages. Specifically for computer music majors and recording arts majors, but open to others with permission of the instructor. Prerequisites: 350.463-464 and 350.835 or equivalent. (3-3) *Faculty*

### **350.545-546/845-846 Computer Music Seminar/Repertoire Class**

The seminar focuses on the work of student and faculty composers, performers, and researchers, with class discussion of these and other current developments in the field of computer music. The seminar also functions as a repertoire class, and the participation of computer music majors is required and evaluated as part of lessons and research practicum. Open to others with permission of the department. (0,0) *Faculty*

### **350.835 Studio Techniques**

A course which covers advanced computer music studio techniques, including advanced use of MIDI, synthesizer programming, sample editing and processing, SMPTE Time Code and synchronization, and recording and production techniques. Prerequisite: 350.463-464 or equivalent. (3,0) *Wright*

### **350.840 History of Electroacoustic Music**

A course devoted to the history, literature and bibliography of electronic and computer music, and the relationship between this field and other trends in 20th-century music. The focus is on musical and technological developments since 1900, and the impact these have had on musical thought. (0-3) *Boyle*

### **350.841-842 Research Practicum**

An intensive course for those following the computer music research/technology track. Substantial individual projects will be pursued. Prerequisite: Permission of the instructor. (4-4) *Faculty*

### **350.847-848 Computer Music Area Seminar—Special Topics**

One-semester seminars, often given by guest lecturers and faculty, will be offered in a variety of areas pertaining to computer music composition, performance, and research/technology. A total of four area seminars must be taken during each student's two-year residency, the topics of which must be approved by departmental faculty. (1,1) *Faculty*

### **350.871 Music Notation Software**

A course which introduces the basic concepts of music notation using computer software, focusing on the Finale application from Coda Music Technology. No prerequisite, open to all Conservatory students. May be taken by computer music majors for Special Topics credit. (2) *Faculty*

### **350.691 Computer Music Master's Thesis**

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

### **350.693 Computer Music Composition Portfolio**

The completion of works of major proportions which utilize computer technology, accompanied by a substantial written commentary, as required by the M.M. program in Computer Music. (2) *Faculty*

## **Ensembles and Conducting**

*Hajime Teri Murai, Chair*

### **Conducting**

#### **330.311 Basic Conducting**

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

#### **330.411,412 Intermediate Conducting**

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

#### **330.845,6/847,8 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 throughout period of enrollment. (1-1) *Meier/Thakar*

### **Ensembles**

Orchestral instrument majors please note: The large ensemble requirement can be met with participation in Peabody Symphony Orchestra, Peabody Concert Orchestra, and/or Peabody Wind Ensemble. Credit is awarded for participation in the other large ensembles but is in addition to the aforementioned organizations.

#### **910.521-2/821-2 Peabody Symphony Orchestra**

A full symphony orchestra which provides comprehensive orchestral training and performance experience. It is comprised primarily of graduate and upper-division undergraduate students. Each season, the Symphony Orchestra and the Concert Orchestra (see below) perform a cross-section of the standard orchestral repertoire, supplemented by new works and lesser-known compositions. The Symphony Orchestra also performs opera with the Peabody Opera Theatre. Seating assignments in both orchestras are rotated as much as possible. Placement is by audition. (2,2) *Murai*

#### **910.523,524/910.823,824 Peabody Concert Orchestra**

A full symphony orchestra which provides comprehensive orchestral training and performance experience. It includes graduate and undergraduate students. The Concert Orchestra occasionally performs opera with the Peabody Opera Theatre. Placement is by audition. Qualified Peabody Preparatory students and Hopkins students from other divisions may be assigned to this orchestra on a space-available basis. (2,2) *Murai*

#### **910.511,2/811,2 Peabody/Hopkins Chorus**

Devoted to the study and performance of major choral repertoire, sacred and secular, from the baroque through the present day. Its repertoire will range from a cappella music to major works with full orchestra. Placement is by audition. (2,2) *Polobick*

### **910.515,6/815,6 Peabody Concert Singers**

A select group of mixed voices organized to study and perform choral masterworks from the Renaissance through the present day. This group also joins the Peabody/Hopkins chorus for major choral performances. Placement is by audition. (2,2) *Polobick*

### **910.535,6/835,6 Peabody Wind Ensemble**

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

### **950.535,6/835,6 Peabody Camerata**

A larger chamber ensemble devoted to study and performance of the music of the 20th century. Works performed are typically for five winds and four or five strings. Works may call for a single solo performer or for variations up to larger combinations of instruments. The ensemble may also take part in chamber opera. Assignment is by audition to this elective designed for advanced performers. (2,2) *Young*

### **950.545,6/845,6 Percussion Ensemble**

A performance-oriented ensemble which explores a wide range of repertoire from Varese to Zappa to traditional Javeneese Gamelan. Students will learn basic technique of Asian metallophones and drums. Experimentation will be encouraged. Performances in Baltimore and New York City. Studio time is also spent on orchestral repertoire and sectionals for all orchestral concerts. (1,1) *Haas*

## **General Studies**

### **360.411 The Music Business: Cash, Contracts, Copyrights**

This course examines the business and commercial factors the musician encounters when making a living in the United States. It considers the legal, financial, and marketing aspects of a professional musician's livelihood. Topics include 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, booking agents, tax planning, and marketing. (2,0) *Goodwin*

### **360.415,416 The 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, development, and community relations. (2,2) *Goodwin*

## **Guitar**

*Ray Chester, Chair*

### **530.431,432 Guitar Literature: Undergraduate**

A study of the literature for the guitar from the Renaissance to the present. Offered in alternate years; next in 2005–2006. (2,2) *Gray*

### **530.631,632 Guitar Literature: Graduate**

A more advanced and specialized course which includes detailed study of selected works from the guitar literature. It will include additional research and documentation beyond the undergraduate level. Offered in alternate years; next in 2006–2007. (1,1) *Gray*

### **530.433-434 Lute Literature and Notation**

Intensive study of repertoire and genres for Renaissance and Baroque lute and vihuela through listening, transcribing, and performance of selected works from French, Italian, and German tablatures. Performance practice is also a key focus of this class and will be learned initially through simple ensemble pieces transcribed for guitar duo, trio, and quartet. Required for guitar majors. (2-2) *Cudek*

### **530.585-586 Guitar Music Skills I**

The application of theoretical skills to the guitar. Includes harmony, position reading, rhythm, transposition, analysis, and more. (1-1) *Cbester*

### **530.587-588 Guitar Music Skills II**

A continuation of 530.585-586 for guitar majors; emphasis on form and analysis and basic skills such as transposition, sight-reading. (1-1) *Cbester*

### **530.637-638 Guitar Pedagogy**

A study of guitar instructional principles and procedures for their application. Graduate students enrolled in this course will be required to do more advanced and specialized research and documentation. (2-2) *Cbester*

### **470.545-6/845-6 Guitar Seminar**

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

### **950.541,2/841,2 Guitar Ensemble**

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

## **Humanities**

*Ron Levy, Chair*

Listed below are courses taught at the Peabody campus. A full component of humanities courses is available at the Homewood campus of The Johns Hopkins University. Courses may also be taken at the Maryland Institute College of Art and Loyola College. (See Inter-Institutional Academic Arrangements, p. 20.)

## **Languages**

*Sebastian Vogt, Coordinator*

### **225.001-002 ESL – English Language I**

Intensive course for international students in the integrated skills of listening, speaking, reading, and writing in English (placement through entrance exam and personal interview). (0-0) *Faculty*

### **225.003-004 ESL – English Language II - Accelerated Academic Studies**

Intensive course for international graduate students to assist them in becoming familiar with academic life at Peabody. In the first semester stress is placed on verbal communication, academic writing and cultural differences in the classroom. The second semester concentrates on resource-based writing, self-evaluation and editing (placement through entrance exam and personal interview). (0-0) *Shannon*

### **230.111-112 French I**

A thorough study of the fundamentals of the four language skills: understanding, speaking, reading, and writing. Concentrating on practical everyday situations, the course aims to provide the commonly used vocabulary, expressions, and grammatical structures needed to achieve a functional use of French. (3-3) *Oorts*

### **230.211-212 French II**

A review and continuation of grammatical and syntactical structures, with a view to improving ability in the four language skills. Through the use of readings based on cultural and topical material, students will enhance conversational and writing skills. Prerequisite: French I or placement test. (3-3) *Oorts*

### **230.113 French for Reading Knowledge**

Designed to help students prepare for translations on the level required to pass D.M.A. exams. It concentrates on recognizing sentence structure and grammatical features encountered in musical biographies, theory analyses, and musicological essays. This course does not stress speaking competency of the language and does not count as a Liberal Arts elective. Prerequisite: one year of college-level French, or one semester and permission of instructor. (2,0) *Oorts*

### **240.111-112 German I**

A thorough study of the fundamentals of the four language skills: understanding, speaking, reading, and writing. Concentrating on practical everyday situations, the course aims to provide the commonly used vocabulary, expressions, and grammatical structures needed to achieve a functional use of German. (3-3) *Vogt*

### **240.211-212 German II**

A review and continuation of grammatical and syntactical structures, with a view to improving ability in the four language skills. Through the use of readings based on cultural and topical material, students will enhance conversational and writing skills. Prerequisite: German I or placement test. (3-3) *Vogt*

### **240.311-312 Advanced German Independent Study**

The third-year German class is offered as an Independent Study. The course incorporates readings from literature and cultural history as the basis for conversation and composition, stressing the interdisciplinary aspects of language and music. (3-3) *Vogt*

### **240.114 German for Reading Knowledge**

Designed to help students prepare for translations on the level required to pass D.M.A. exams. It concentrates on recognizing sentence structure and grammatical features encountered in musical biographies, theory analyses, and musicological essays. This course does not stress speaking competency of the language and does not count as a Liberal Arts elective. Prerequisite: one year of college-level German, or one semester and permission of instructor. (0,2) *Vogt*

### **250.111-112 Italian I**

A thorough study of the fundamentals of the four language skills: understanding, speaking, reading, and writing. Concentrating on practical everyday situations, the course aims to provide the commonly used vocabulary, expressions, and grammatical structures needed to achieve a functional use of Italian. (3-3) *Gorraz, Faculty*

### **250.211-212 Italian II**

A review and continuation of grammatical and syntactical structures, with a view to improving ability in the four language skills. Through the use of readings based on cultural and topical material, students will enhance conversational and writing skills. Prerequisite: Italian I or placement test. (3-3) *Faculty*

### **250.114 Italian for Reading Knowledge**

Designed to help students prepare for translations on the level required to pass D.M.A. exams. It concentrates on recognizing sentence structure and grammatical features encountered in musical biographies, theory analyses, and musicological essays. This course does not stress speaking competency of the language and does not count as a Liberal Arts elective. Prerequisite: one year of college-level Italian, or one semester and permission of instructor. (0,2) *Faculty*

## **Liberal Arts**

### **260.011-012 Introduction to Liberal Arts**

Designed for international students for whom English is a second language, this course nurtures the basic skills of critical thought and self-expression necessary for success in Peabody's academic program. Students in this class will study Greek myths, selections from the Bible, Shakespeare plays, and other works that have inspired Western composers and artists. Course readings will form the basis of class discussion and writing exercises. (3-3) *Snyder/Shannon*

### **260.111-112 The Western Tradition**

A two-semester course designed to identify and assess defining themes of Western culture. Treating a range of ideas in historical perspective, the class challenges students to consider the present relevance of past formulations. Students who satisfactorily complete the course should be able to demonstrate an appreciation of contemporary world views in historical terms. Students beginning the course in the fall semester are expected to complete it in the spring semester of the same academic year. This course is a prerequisite for the Advanced Studies in Liberal Arts. (2-2) *R. Levy*

### **530.537 Poetry in English**

This course is designed to increase students' knowledge, appreciation, and understanding of poetry written in English. A wide range of styles, forms, and genres will be covered. As musicians, we will pay particular attention to the connections between sound, form, and meaning in a poem, as well as developing a "feel" for the unique poetic voices of some of our great British and American writers. This course is a liberal arts elective (voice students may receive Advanced Studies credit by permission). Offered in fall semester in alternating years; next in 2006–2007. (2,0) *S. Levy*

### **530.538 Poetry in Italian**

This course will examine works by poets dating from the 12th century to the present. Beginning with Francis of Assisi, we will read and discuss poems that are representative of a period or author. Poetry in dialect will also be examined. Special, although not exclusive, attention will be given to works that have been set to music. Texts will be read in the original Italian (with English translations, where available); discussion will be in English. Prerequisite: one year of Italian, Italian for Reading Knowledge, or permission of the instructor. This course is a liberal arts elective (voice students may receive Advanced Studies credit by permission). Offered in spring semester in alternating years; next in 2006–2007. (0,2) *Faculty*

### 530.539 Poetry in German

This course will focus on individual works by authors from the 18th to the 20th century; it is not a survey of German poetry. Beginning with Goethe, students will read and discuss poems that are representative either for an author, a period, or a genre. Special, although not exclusive, attention will be paid to works set to music by various composers from Mozart to Henze and Reimann. Texts will be read in the original German (with English prose translations); discussion will be in English. Prerequisite: one year of German. This course is a liberal arts elective (voice students may receive Advanced Studies credit by permission). Offered in fall semester in alternating years; next in 2005–2006. (2,0) *Vogt*

### 530.540 Poetry in French

This course is intended to provide singers with tools to more confidently interpret French art songs, but welcomes anybody who has an interest in French poetry. Although there will be a particular focus on authors whose lyrics have been selected most often by major composers, the course aims at providing a comprehensive framework of periods and movements, as well as a good dose of cultural literacy. Translations of all readings will be provided, but at least one year of French is required. This course is a liberal arts elective (voice students may receive Advanced Studies credit by permission). Offered in spring semester in alternating years; next in 2005–2006. (0,2) *Oorts*

### 260.211-212 Advanced Studies in Liberal Arts

These one-semester courses address significant themes, issues, or problems emerging in different historical contexts. Recent Advanced Studies courses such as Art and Audience and Millennial Concerns: Perennial Concerns have particular relevance to young adults—and to young musicians—preparing to face the realities and challenges of the 21st century.

At least two different Advanced Studies courses are taught in any given academic year, one each semester. Courses under consideration for coming semesters include Utopian Visions, Moderns and Modernities, and Ethical Dilemmas.

Advanced Studies courses proceed on the assumption that all students in the class share a basic understanding of the themes addressed in 260.111-112 The Western Tradition. Completion of The Western Tradition (or demonstration of competency) forms the prerequisite for undergraduate Advanced Studies in Liberal Arts. (3-3) *R. Levy/Faculty*

### 260.117 Writing Skills

This course emphasizes strategies for successful writing. Students complete a variety of writing exercises and projects. A portion of the course is devoted to a small group tutorial focused on academic writing. Some students complete the course in one semester; others take two semesters. This course fulfills the writing requirement for students in the bachelor's program. (2,0) *Snyder*

### 220.514 Writing Workshop

Students choose their own topics and draft, discuss, revise, and edit their work. Material changes each year. This course is a liberal arts elective; students may enroll more than once. (0,3) *Snyder*

### 290.111 Introductory 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. (3-0) *Faculty*

Also see 350.465 Introduction to Web Design and 350.466 Introduction to Programming.

## **Jazz**

*Gary Thomas, Director of Jazz Studies*

### **530.547, 548 Singing/Playing Jazz Standards**

A performance class which includes learning the jazz standard repertoire, establishing keys and making jazz charts, developing a personal repertoire book, counting off tempos and understanding form, working with instrumentalists with stock arrangements and the beginnings of vocal improvisation. Instrumentals will get the opportunity to play vocal standards with instructor and other singers, working on playing intros, soloing in different keys, endings, exploring different feels and the concept of instrumental accompaniment. (1,1) *Clayton*

### **530.549,550 Jazz: Free Ensemble**

This ensemble will include improvisation exercises to develop personal vocabulary and solo, duo, trio, and group improvisation exercises to develop composition skills. Repertoire will include original compositions by instructor as well as new pieces created by participants. (1,1) *Clayton*

### **530.557-558 Jazz Improvisation for Non-Majors**

For the student with little or no previous experience in improvisation. Course focuses on the basic elements of improvisation (study of rhythm and harmony and their relationships). Simple song forms, including the 12-bar blues, ballads, and modal vehicles will be examined. (1-1) *Thomas*

### **530.561-562 Jazz Improvisation I**

The study of fundamental theoretical concepts including scales and harmonic progressions, and the practice of integrating this information into improvisation. Class focuses on the small ensemble setting. Prerequisites: 530.570 Jazz History and 710.259-260 Jazz Theory/Keyboard Lab. (2,2) *McFalls*

### **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. Prerequisite: Jazz Improvisation I or placement by the instructor. (2,2) *Thomas*

### **530.569-570 Constructive Listening and Analysis/Jazz History**

This course has two main areas of focus: 1) The People—a survey of the chronological history of jazz through the use of texts, recordings, videos, and when possible, guest lecturers. The development of jazz as an art form will be traced from the acculturation of Africans in America to the present day by learning about its major instrumentalists, ensembles, composers, arrangers, innovators, revivalists, and revisionists. 2) The Methods—a survey of the techniques and processes that have been employed by jazz musicians throughout its history to help make it into the highly structured and evolved art form that it is today. Students will receive limited first-hand performance, arranging, and composing experience, along with lectures, demonstrations, and extensive discussion. Improvisation is an essential element of daily life, and now more than ever it is becoming a basic requirement for any performing musician or composer to have some understanding of jazz styles and practices. (2-2) *Formanek*

### **710.127-128 Jazz Fundamentals**

Examination of rhythm, melody, chord types and related scales, harmonic progression, harmonic notation, etc. Provides the student with the basic tools necessary for jazz improvisation and jazz composition. Ear-training and solo transcriptions will also be covered. (2-2) *Thomas*

### **710.259-260 Jazz Theory/Keyboard Lab I**

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. (2-2) *Murphy*

### **710.263-264 Jazz Ear-training**

A progressive course designed for real-world use in the music business, it will help students understand basic hearing of jazz harmonies, melodies, and forms. (2,2) *Bollenback*

### **710.359-360 Jazz Theory/Keyboard Lab II**

Continuation of the techniques and harmonic concepts studied in Jazz Theory/Keyboard Lab I. (2-2) *Murphy*

### **710.361-362 Jazz Arranging and Composition**

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. Prerequisite: 710.259-260 Jazz Theory/Keyboard Lab. (2-2) *Murphy*

### **910.537-538/837-838 Large Ensemble—Jazz Orchestra**

The study and performance of literature encompassing all of the jazz idioms with emphasis on historically significant works. Strong readers, sax/flute doubles are required. Student compositions are encouraged. Open to all Conservatory students by audition or permission of instructor. May be repeated for credit. (2-2) *Formanek*

## **Keyboard**

*Ellen Mack, Chair*

### **Ensemble Arts**

*Ellen Mack, Coordinator*

### **350.847,848 Ensemble Arts Seminar**

(1,1) *Piano Faculty*

### **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) *Jobansen*

### **530.211-212 Keyboard Skills for Piano Majors I - II**

A course devoted to keyboard harmony. Students will learn essential progressions and sequences in different keys, practice figured bass and melody harmonization, and analyze music from different periods. Required for undergraduate piano majors. (2-2) *Jobansen*

### **530.213-214 Accompanying**

Open to all qualified keyboard students at any level. Required for keyboard majors as part of the chamber music program. (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. Required for undergraduate piano majors. (2-2) *Adams*

**530.513-514 Advanced Accompanying (Undergraduate)**

(2,2) *Mack*

**530.619,620 Accompanying and Coaching Skills for Pianists**

An in-depth study of basic accompanying and vocal coaching skills, including diction and phonetics, standard aria repertoire, operatic and oratorio coaching, ornamentation, and musical style. Also incorporates studies of popular styles: musical theater accompanying, synthesizer skills, lead sheet reading, transposition, and improvisation. Offered in alternate years. (1,1) *E.*

*Cornett*

**530.621,622 Instrumental Chamber Music**

Designed for concentrated study of the sonata and instrumental chamber music repertoire.

Audition/permission of the instructor required. (2,2) *Hahn, Mack*

**530.625,626 Accompanying and Coaching Skills II**

A continuation of Accompanying and Coaching Skills I, this course is designed to build repertoire, interpretation, and coaching skills in the operatic literature. Audition/permission of the instructor required. (1,1) *E.*

*Cornett*

**530.633-634 Advanced Keyboard Skills for Pianists**

An intensive course devoted to keyboard harmony and score reading. Students will practice figured bass and melody harmonization, learn how to read c-clefs and transposing instruments, and play chamber music and orchestral scores at the piano. Required for graduate piano majors. Students who completed the undergraduate courses in keyboard skills (530.211-212 and 530.311-312) at Peabody with a minimum grade of B+ are exempt from this course. (2-2) *Jobansen*

**530.635-636 Keyboard Skills for Non-piano Majors**

Piano technique and repertoire, keyboard harmony, and sight-reading for graduate non-piano majors. Prerequisite: at least two years of piano study. Recommended for students in the master's in Music Theory Pedagogy program. Also open to conducting, composition, and other interested students. Enrollment by permission of the instructor. (2-2) *Jobansen*

**530.813-814,817-818 Advanced Accompanying (Graduate) (2-2) *Mack, Shirley-Quirk***

**530.487/679 Schubert/Wolf Performance Practice**

Study and performance of representative songs of each composer augmented by study of the Schubert cycles. Singers should be comfortable singing in German. Open to vocalists and pianists by audition/permission of the instructors. Offered in alternate years; next in 2005–2006. (2, 0)

*Commer/Ligon*

**530.488/680 Fauré/Debussy Performance Practice**

Study and performance of representative songs of each composer as part of a study of the total output. Singers should be comfortable singing in French. Open to vocalists and pianists by audition/permission of the instructors. Offered in alternate years; next in 2005–2006. (0,2)

*Commer/Ligon*

**530.639 Student Coach, Opera Workshop**

Participation as student coach in the preparation and performance of scenes from the operatic repertoire, in simple stagings with piano accompaniment. (1) *Faculty*

**530.640 Student Coach, Opera Theatre Production**

Participation as student coach in the preparation and performance of complete fully staged operas with orchestra. (2) *Faculty*

## **Keyboard**

### **530.411,412 Keyboard Literature I, II**

A study of the solo and chamber literature for keyboard instruments, from early 18th century through the classical period. (2,2) *B. Weiss, Faculty*

### **530.413,414 Keyboard Literature III, IV**

A survey of piano literature from the romantic period to the present. (2,2) *Habermann, S. Levy*

### **530.421,422 Harpsichord Literature**

A study of the 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 in alternate years; next in 2006–2007. (1,1) *Faculty*

### **530.667-668 Piano Pedagogy**

Exploration of principles, materials, career development in the teaching of piano. Includes observation of Preparatory teachers and some supervised teaching of precollege students. (2-2) *Prochazka*

### **450.845 Graduate Piano Seminar**

A seminar required of all doctoral students and open to second-year M.M. students with departmental permission. Focus will be on preparation for entering the music profession, which will include practice teaching, press kit and resume preparation, discussion of job searches, and topics of special interest. (1) *Piano Faculty*

## **Music Theory**

*Kip Wile, Chair*

## **Ear-Training**

*Clinton Adams, Coordinator*

### **710.023 Ear-Training Fundamentals**

(0,0) *Faculty*

### **710.123-124 Ear-Training, Rhythm Studies, and Sight-Singing**

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 I. (2-2) *Adams, Orlando*

### **710.125-226 Ear-Training, Rhythm Studies, and Sight-Singing**

Perfect Pitch accelerated version of 710.123 and 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**

A continuation of the first-year course, with heavy emphasis on Bach Chorales and 20th-century techniques. (2-2) *Adams, Orlando*

### **710.425-426 Ear-Training Review**

A review course in the principles of ear-training, dictation, sight-singing, and clefs. (2-2) *Adams, Orlando*

### **710.521-522 Ear-Training Tutorial**

Individual work in ear-training and sight-singing. Hours to be determined. *Adams, Orlando*

## **Keyboard Studies**

*Patricia Grabam, Coordinator*

### **710.155-156 Keyboard Studies: Non-piano majors**

A study of basic skills involved in reading, harmonization, transposition, improvisation, and analysis, to be taken in conjunction with Music Theory I. Assignments to sections of varying levels will be based on the student's piano background and determined through audition.

(2-2) *Grabam, Faculty*

### **710.255-256 Keyboard Studies: Non-piano majors**

A continuation of 710.155-156 for non-piano majors. Semi-private and small-group lessons; emphasis on form and analysis and basic keyboard skills such as transposition, sight-reading.

(2-2) *Grabam*

## **Music Theory**

### **710.111-112 Basics of Tonal Music I**

This course includes study of melody, counterpoint, figured bass, diatonic and chromatic harmony, and analysis and composition of short homophonic and polyphonic pieces. (3-3) *Faculty*

### **710.211 Baroque Styles**

Continuing studies of counterpoint. Analysis and composition of two- and three-voice baroque-style pieces, including fugue. (3,0) *Faculty*

### **710.212 Classical Styles**

Studies in the classical style, as exemplified by the works of Haydn, Mozart, Beethoven, and Schubert. Forms studied will include larger rounded binary and ternary structures, sonata-allegro, sonata-rondo, rondo and variation. (0,3) *Faculty*

### **710.311 Romantic and Early 20th-Century Styles**

Extension and expansion of harmonic, formal and contrapuntal techniques into music from the mid-19th to early 20th centuries. (3,0) *Faculty*

### **710.312 20th-Century Styles**

A study of the newer formal, contrapuntal and harmonic techniques of the 20th and 21st centuries. A wide variety of styles and techniques will be covered, as well as new analytical approaches. (0,3) *Faculty*

### **710.412 Instrumentation and Arranging**

A course for developing skills in orchestration, arranging, and transcribing. A study of instrumentation and its practical application through the scoring of excerpts and complete pieces. For music education and recording arts majors; others by permission of the instructor. Offered fall and spring. (3) *Faculty*

### **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. Music theory credit available only for graduate composers and conductors; other students are directed to take 710.412 Instrumentation and Arranging for music theory credit. Course must be taken for the entire school year. (3-3) *Faculty*

### **710.415 Graduate Music Theory Review**

An intensive review of the materials and techniques of tonal music, including diatonic and chromatic harmony, part writing, and analysis. Offered fall semester only. (0) *Faculty*

### **710.617 Principles of Analysis**

Basic principles of musical construction as seen through examination and analysis of representative forms and compositions from the Renaissance to the present. (3) *Faculty*

### **710.623 Schenkerian Analysis**

An intensive study of linear reductive analysis, as developed by Heinrich Schenker. The relationship of analysis to performance and hearing will be investigated. (3) *Faculty*

### **710.630 Chopin**

A study of the music of Chopin and his contemporaries. Emphasis is placed on analysis of chords, structure, modulation, and motivic development. (3) *Faculty*

### **710.633 Counterpoint of the Renaissance**

An examination of sacred music in the late Renaissance. Intensive analysis and composition in the style are stressed. (3) *Faculty*

### **710.634 Baroque Counterpoint**

The course concentrates on the contrapuntal practice of J.S. Bach, including analysis and composition of a suite movement, invention, fugue, and chorale-prelude or passacaglia. Offered fall and spring. (3) *Faculty*

### **710.635 Styles Analysis**

This course explores the elements of musical style through an intensive study of a few selected composers from the 18th, 19th, and 20th centuries. (3) *Faculty*

### **710.638 Classical Style and Practice**

An investigation through analysis of unique and shared features of the music of various classical composers. Although the greatest emphasis may be placed on the music of Mozart and Haydn, other composers may be studied. (3) *Faculty*

### **710.639 Romantic Style and Practice**

An investigation of the unique and shared features of selected 19th-century composers. Emphasis on stylistic elements and formal design. (3) *Faculty*

### **710.643,644 Music from 1900 to 1945**

A survey of important trends in music since the turn of the century with particular attention to the works of Stravinsky, Hindemith, Schoenberg, and Bartok. Emphasis on score analysis and listening. (3,3) *Faculty*

### **710.645,646 Music Since 1945**

A study of musical styles and practices from 1945 to the present. The music of Cage, Xenakis, Berio, and others will be studied through the analysis and discussion of representative compositions and selected literary writings of the composers. (3,3) *Faculty*

### **710.647 Analysis of 19th-Century Piano Literature**

Detailed analysis of representative works from the piano repertoire. (3,0) *Faculty*

### **710.648 Analysis of 20th-Century Piano Literature**

Detailed analysis of representative works from the piano repertoire. (0,3) *Faculty*

### **710.649 Music Theory Pedagogy**

Designed for those who may wish to teach undergraduate theory. The course will include an investigation and discussion of available teaching resources, including current technology, as well as classroom observation and practice teaching. (3,0) *Faculty*

**710.650 Music Theory Internship**

Designed to give teaching experience to the M.M. in Theory Pedagogy student. The course will include classroom experience. (3) *Faculty*

**710.651 20th-Century Style and Analysis**

Analysis of selected music in the 20th century to show the diversity of techniques and approaches to pitch, rhythm, and formal structures. (3) *Faculty*

**710.661 Post-Romantic Chromaticism**

Beginning with the enharmonic-chromatic technique of Wagner (*Tristan and Parsifal*), the course follows the development of this language through Strauss' extension of Wagner's approach, to the advanced vocabulary and bi-tonal effects in *Salome* and *Electra*, his two most advanced operas. Other contemporaries of the day (Mahler, Schoenberg) will also be studied. (3) *Faculty*

**710.662 Music Theory Seminar**

For D.M.A. students only, this seminar investigates various aspects of music and music theory. (3) *Faculty*

**710.665 Analysis and Performance**

How analysis enhances performance: discussion of readings and in-class demonstrations, using a variety of analytical techniques. (3) *Faculty*

**710.666 18th-Century Music Theory and Practice**

Examination and discussion, with musical demonstrations, of such 18th-century treatises as those by C.P.E. Bach, Leopold Mozart, Kirnberger, Quantz, and others. (3) *Faculty*

**710.667 Beethoven's String Quartets**

An intensive analysis of selected quartets from all three style periods. (3) *Faculty*

**710.669 The Mass as a Musical Structure**

An investigation into the musical traditions, structures, and their applications to the liturgical text of the Mass. The course also includes a study of the setting of the Requiem and its relation to the traditional liturgy. Representative composers include Bach, Beethoven, Stravinsky, and Britten. (3) *Faculty*

**710.670 Tonal Chromaticism**

This course explores in detail the effect of chromatic inflection on line, harmony, and form through analysis and writing. Late romantic tonality and modulation will be emphasized, though earlier styles will be investigated as well. (3) *Faculty*

**710.673 Bartok**

A detailed study of representative works of Bela Bartok with a view to penetrating the mannerisms and signatures that make Bartok "Bartok." (3) *Faculty*

**710.676 Stravinsky**

A detailed study of representative works of Igor Stravinsky with a view to penetrating the mannerisms and signatures that make Stravinsky "Stravinsky." (3) *Faculty*

**710.677 Fugue: From Bach to Shostakovitch**

This course will look at the wide-ranging use of fugue in music from the high baroque to the mid-20th century. The class will examine 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) *Faculty*

### **710.685 Music Theory Pedagogy Project**

Designed for Music Theory Pedagogy students; to be taken under the supervision of a music theory advisor. The project will examine a specific aspect of music theory teaching. (3) *Faculty*

### **710.687-688 The Well-Tempered Clavier**

A detailed analysis of the preludes and fugues in Books I and II of Bach's *Well-Tempered Clavier*. (3,3) *Faculty*

### **710.702 Analytical Techniques**

An investigation of techniques currently in use, including traditional, Schenkerian, cognitive, phenomenological, and comparative. (3) *Faculty*

### **710.713 Thinking by Ear: Strategies for Music Making**

An exploration of issues concerning music of the common practice period. Examines the practical implications for research and performance of various approaches to analytical interpretation of music. The work involves listening, reading, creative thinking, and analysis. (3) *Faculty*

### **710.714 Thinking by Ear: Strategies for Music Making**

An exploration of issues concerning music of the 20th century. Examines the practical implications for research and performance of various approaches to analytical interpretation of music. The work involves listening, reading, creative thinking, and analysis. (3) *Faculty*

### **710.843,844 Independent Study in Theory**

Designed for those who wish to make a concentrated study of selected topics in music theory. May not be used to substitute for an offered course. Open only to advanced students with approval of the instructor and the Department of Music Theory. Hours to be determined. *Faculty*

## **Musicology**

*Elam Ray Sprenkle, Chair*

### **610.555 Music and Culture**

An introduction to the basic concepts of ethnomusicology through the study of selected non-Western musical traditions. The course format features a series of live performances, participatory workshops, and guest lectures. (0,2) *Tolbert*

### **610.421 Popular Music Since the 1950s**

This undergraduate elective examines a variety of popular music styles—including rock, folk, country, reggae, techno, and hip-hop—in relation to broader aesthetic and cultural developments in society, c. 1950–2000. By permission of the instructor. Not offered in 2005–2006. (2,0) *Katz*

### **610.311 History of Music I**

A study of music from classical antiquity through the Renaissance period. (2) *Faculty*

### **610.312 History of Music II**

A study of music from the baroque period through the end of the 18th century. (2) *Faculty*

### **610.313 History of Music III**

A study of music in the 19th century. (2) *Faculty*

**610.314 History of Music IV**

A study of music since the beginning of the 20th century. (2) *Faculty*

**610.601 Music History Intensive**

A review course for master's students, covering classical antiquity to the 21st century. Fall semester. (2,0) *Faculty*

**610.651 Music Bibliography**

As an introduction to the materials and techniques available to the performing musician, the course will include 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. (2) *Faculty*

**610.691 Master's Essay**

A scholarly work written under the supervision of a member of the musicology faculty. Required for M.M. in Musicology. (2) *Faculty*

**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. (2-2) *Faculty*

**610.791 Dissertation**

A study of an original musical topic, approved by the Graduate Document 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 Graduate Document Committee and suitable as the basis for a lecture-recital, culminating in a written paper and a public lecture-recital. (2) *Faculty*

**610.813-814 Consultation/Degree in Progress**

For graduate students working with a faculty member to complete a dissertation or a lecture-recital essay. Registration required each semester following completion of coursework in order to maintain active status in the program. (1,1) *Faculty*

**610.843,4 Musicology Independent Study**

Designed for those who wish to make a concentrated study of selected topics in musicology. Open only to advanced students with approval of the instructor, the department, and the Graduate Committee. (1 to 3) *Faculty*

**610.847-848 Musicology Colloquium**

The colloquium introduces D.M.A. students to doctoral-level academic study at Peabody. Emphasis is on critical thinking, argument from sources, written and oral presentation. Every other week an invited speaker gives a talk in the area of his or her expertise (speakers and topics will be announced at the beginning of each semester). In alternate weeks students give presentations. The lectures are open to members of the Peabody community and the general public. (3,3) *S. Weiss*

## **Musicology Seminars**

Musicology seminars offer in-depth study of selected topics in musicology. Each section is limited to 15 students. The seminar format encourages individual initiative on the part of students, who are expected to share in the discussion, prepare projects for presentation, and write reports on work done outside of class. Prerequisite: passing mark on music history placement exam or passing grades in Music History Intensive.

### **610.633 Music in 20th-Century American Life**

A study of music and musical life in modern American society. Music of all types will be considered in the context of topics including gender, race, politics, technology, and war. Not offered in 2005–2006. (3,0) *Katz*

### **610.635 Studies in Operatic History I**

A series of investigations into the evolving styles of opera, from its beginnings about 1600 to the early 19th century. Textbook: Weiss, *Opera: A History in Documents*. (3,0) *P. Weiss*

### **610.636 Studies in Operatic History II**

A series of investigations into the evolving styles of opera, from the early 19th century to the end of the 20th century. May be taken independently of Studies in Operatic History I. Textbook: Weiss, *Opera: A History in Documents*. (0,3) *P. Weiss*

### **610.637 Bach Suites**

J.S. Bach's suites and partitas for keyboard, cello, violin, lute and flute are among his most familiar works and yet the circumstances of their creation remain mysterious. This course seeks to situate these works within the history of the genre and within Bach's oeuvre. It includes the examination of original performance contexts on the basis of documentary evidence and historical performance issues such as ornamentation and the relationship of these stylized dances to functional dance music of the time. Not offered in 2005–2006. (0,3) *Talle*

### **610.638 Schumann as Critic**

Robert Schumann is among the most emblematically romantic composers. Rarely, however, do students or audiences come to know the breadth of Schumann's compositional output and his extraordinary contributions as a music journalist, both of which greatly inform our interpretation of his more familiar repertoire. The first part of the course is a comprehensive survey of Schumann's life and works based on lectures, reading and listening. The second part of the course consists of student lecture presentations on various aspects of the relationship of Schumann's criticism and his music. Not offered in 2005–2006. (3,0) *Talle*

### **610.643 Capturing Sound: How Technology has Changed Music**

This course will investigate the profound influence of sound recording on modern music and musical life since the early 1900s. A wide variety of musical styles and genres (e.g., classical, jazz, hip-hop) and technologies (e.g., the phonograph, MP3) will be examined. (3,0) *Katz*

### **610.655 Proseminar in Music and Culture**

An introduction to the basic concepts of ethnomusicology through the study of selected non-Western musical traditions. The course format features a series of live performances, participatory workshops, and guest lectures. Open to M.M. students only, with permission of the instructor. (0,3) *Tolbert*

### **610.658 Beethoven: Music and Sources**

How did Beethoven compose his works? Students will have an opportunity to investigate Beethoven's creative process by examining primary source material such as surviving autographs and sketchbooks. Tools for navigating the vast field of Beethoven research are presented. Prerequisite: acquaintance with Beethoven's works through previous music history courses or actual performance. (0,3) *S. Abn*

**610.661 Music of 1890–1914**

From Strauss to Stravinsky. An overview of one of the most remarkable periods in music history. Detailed study of representative works by representative composers. Fall semester. (3,0)  
*Sprenkle*

**610.662 Beethoven**

An introduction to Beethoven studies. Students will investigate a selection of his works in different genres within their historical and biographical context. Not offered in 2005–2006. (0,3)  
*P. Weiss*

**610.663 J. S. Bach**

An overview of the work of J. S. Bach with concentration on the Passions. Fall semester. (3,0)  
*Sprenkle*

**610.664 Schubert**

An introduction to Schubert studies. Students will investigate a selection of his works in different genres within their historical and biographical context. Not offered in 2005–2006. (0,3)  
*P. Weiss*

**610.671 Introduction to Ethnomusicology**

An introduction to the theories and methods of ethnomusicology. Topics include transcription and analysis, fieldwork, performance practice, and intercultural aesthetics. Fall semester. (3,0)  
*Tolbert*

**610.673 Studies in the Music and Culture of the Late Middle Ages and Renaissance**

An examination of the work of poets, musicians, patrons from 1300 to 1600. Not offered in 2005–2006. (3,0)  
*S. Weiss*

**610.675 Mozart**

An introduction to Mozart studies. Students will investigate a selection of his works in different genres within their historical and biographical context. Not offered in 2005–2006. (3,0)  
*P. Weiss*

**610.677 Concerto in the 19th Century**

A historical overview of standard repertoire concerti from the 19th century, including an in-depth analysis of works by Beethoven, Schumann, Mendelssohn, Chopin, Liszt, Brahms, Tchaikovsky, and Dvorak. Fall semester. (3,0)  
*Sprenkle*

**610.678 Two Operas, Two Historical Epochs**

Berg's *Wozzeck* and Mozart's *The Marriage of Figaro*. Spring semester. (0,3)  
*Sprenkle*

**610.682 Topics in the History of Performance Practice**

A survey of performance practice issues from early to contemporary music. Topics include historical performance, period instruments, vibrato, tuning and intonation, ensemble size, tempo, dynamics, phrasing, ornamentation, and composer versus performer interpretations. Live performances of recent compositions will include interactions between composer and performers. Not offered in 2005–2006. (0,3)  
*S. Weiss*

**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. (0,3)  
*Tolbert*

### 610.685 20th-Century Opera

By listening, viewing, and analyzing opera masterpieces composed in the 20th century, students gain both familiarity with individual works and a deeper understanding of the complex—and often controversial—issues surrounding each opera. Included are operas by Richard Strauss, Benjamin Britten, Igor Stravinsky, and George Gershwin. A general understanding of post-tonal music is required. (3,0) *Abn*

### 610.688 Bach Cantatas

Johann Sebastian Bach's prolific output in the genre of the cantata serves as the subject of this seminar. Sacred as well as secular cantatas are featured. Topics discussed include Bach's career, German Protestantism in the 17th and 18th centuries, and performance practice. Prerequisite: acquaintance with Bach's works through previous music history courses or actual performance. (0,3) *Abn*

*Additional courses are taught at the Homewood campus of The Johns Hopkins University.*

## Opera

*Roger Brunyate, Chair*

### 530.391 Stage Movement for Singers

Techniques for attaining intellectual and physical control to achieve greater security and facility on stage in general, and to use movement as a tool in characterization. (1) *Bartlett*

### 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) *Brunyate*

### 530.497-8/697-8 Dramatic Text

A practical acting course which will examine some of the main styles of dramatic performance from the Greeks to the present day, and explore the technical choices open to the interpreter in performing each style. Although intended as an advanced-level acting class for opera students, the course will use mainly material from the spoken theater, and so may be accessible to non-music majors. Enrollment limited, by permission of the instructor. (2-2) *Brunyate*

### 530.535,536 Opera Styles and Traditions

Musical performance practice in opera and musical theater for singers, pianists, and conductors. Topics will rotate on a semester-by-semester basis to include such subjects as standard arias, operatic recitative, and musical theater. Enrollment by audition. (2,2) *Kulesza, E. Cornett*

### 530.561 Opera Etude Composition

The creation and performance of short original operas in which cast and composer work together in developing a scenario through improvisation, devising a libretto, and workshoping the musical score. Offered in alternate years; next in 2006–2007. (2,0) *Brunyate*

### 530.562 Opera Etude Performance

The creation and performance of short original operas in which cast and composer work together in developing a scenario through improvisation, devising a libretto, and workshoping the musical score. Offered in alternate years; next in 2006–2007. (1,0) *Brunyate*

### 530.593,4/893,4 Professional Coaching in Opera

Individual musical and dramatic coaching for advanced voice students seeking a career in opera. In regular weekly coachings students may work on preparing audition material, role study, or other professional needs not otherwise covered by the courses and production programs of the school. Enrollment limited, by permission of the instructor. (1,1) *Kulesza, Faculty*

### 910.541,2/841,2 Opera Theatre

Preparation and performance of complete fully staged operas with orchestra. Casting by audition. Previous or concurrent acting training required. (1,1 or 2,2 depending on size of role) *Brunyate and Faculty*

### 910.545,6/845,6 Opera Workshop

Preparation and performance of scenes from the operatic repertoire, in simple stagings with piano accompaniment. Enrollment by audition. Previous or concurrent acting training required. (1,1) *Brunyate/Faculty*

### 910.547,8/847,8 Chamber Opera

Preparation and performance of complete chamber operas, with modest production values and instrumental ensemble accompaniment. Enrollment by audition. Previous or concurrent acting training required. (1,1 or 2,2 depending upon the size of the role) *Brunyate/Faculty*

## Orchestral Instruments and Organ

*Phillip Kolker, Chair*

### Woodwinds

#### 530.455,456 Orchestral Excerpts for Clarinet

The development of orchestral performance skills for clarinet with emphasis on repertoire. (1,1) *Bartal/Palanker*

#### 530.463,464 Piccolo Class

Covers repertoire from both the solo and orchestral literature, increasing 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*

#### 530.573, 574 Orchestral Excerpts for Oboe/English Horn

The development of orchestral performance skills for oboe and English horn with emphasis on repertoire. (1,1) *Needleman/Marvine*

#### 950.575,576 Orchestral Excerpts for Bassoon

The development of orchestral performance skill for bassoon with emphasis on repertoire. (1,1) *Kolker*

### Brass

*Edward Hoffman, Coordinator*

#### 530.419,420 Orchestral Excerpts for Trombone

The development of orchestral performance skills for trombone with emphasis on repertoire. (1,1) *Olin*

#### 530.453,454 Horn Seminar

Open to all horn students wishing a variety of performing situations involving solo and orchestral repertoire. Includes a class recital and mock audition each semester. (1,1) *Bisson*

#### 530.457,458 Orchestral Excerpts for Trumpet

The development of orchestral performance skills for trumpet with emphasis on repertoire. (1,1) *Faculty*

### **950.547,548/847,848 Brass Performance: Orchestral and Ensemble**

Rehearsal of important orchestra literature for brass; rehearsal and performance of large brass ensemble repertoire. Emphasis of study on sound, intonation, rhythm, balance, and interpretation of musical styles. (1,1) *Olin/Hoffman*

## **Harp**

*Ruth Inglefeld, Coordinator*

### **370.497-498 Harp Maintenance**

Incoming students take this class for one year unless expertise can be established. Class covers the basics of instrument care, changing felts, replacing rods, minor regulation, pedal adjustment, etc.; students must demonstrate ability to perform standard maintenance on the school instruments. (1-1) *Inglefeld*

### **530.495-496 Harp Repertoire**

All harp majors are expected to participate in this class every semester. Individual performances of standard and contemporary repertoire (as per lesson material and/or recital preparation) with discussion of both musical and practical aspects of performance. May include chamber performances, periodic written "reviews" by classmates, etc. (2-2) *Inglefeld*

### **420.545-546/845-6 Harp Seminar**

Varying topics relative to different aspects of the profession: contest/audition preparation, arranging, orchestral techniques, amplification, resume writing, etc. For all majors from sophomore year. Expectations vary with topic, but normally involve preparation as well as participation. (1-1) *Harp Faculty*

### **530.629,630 Harp Pedagogy**

May be taken by all majors from sophomore year, and may be repeated (at least one year is required). Materials covered in first semester include principles of hand position, fingering, placing, sequencing of materials, choice of music, etc. as these apply to beginning students at every age level. Second semester consists of continued discussion as above, plus a practicum level in which each member of the class must teach one student for 12 weeks, after which a mini-recital will provide the basis for group evaluation and final discussion. Graduate students are further expected to prepare a notebook of specialized teaching materials for beginners. (2-2) *Inglefeld*

## **Percussion**

*Jonathan Haas, Coordinator*

### **530.565, 566 Orchestral Excerpts for Percussion**

The development of orchestral performance skills for percussion with emphasis on repertoire. (1,1) *Haas*

### **530.567, 568 Contemporary Chamber Music for Percussion**

(1,1) *Van Sice*

## **Organ**

*Donald Sutherland, Coordinator*

### **530.423-424 Organ Literature**

A study of selected organ literature from all periods. Offered in alternate years; next in 2005–2006. (3-3) *Sutherland*

### **530.425-426 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; next in 2006–2007. (3-3)  
*Sutherland*

### **460.545-6/845-6 Organ Seminar**

Classes in performance covering the repertoire and stylistic concepts from all periods of organ literature. A yearly requirement of organ majors. (1-1) *Sutherland*

## **Professional Studies**

*Cberie Stellaccio, Chair*

### **Music Education**

*Harlan D. Parker, Coordinator*

#### **510.112 Introduction to Music Education**

An overview of music teaching as a profession. Included is 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) *Stellaccio*

#### **510.211 Brass Class**

Study of the trumpet, trombone, French horn, and tuba with emphasis on methods and materials for instruction of beginners in the public school setting. (0,2) *Cameron*

#### **510.212 Woodwinds Class**

Study of the clarinet, flute, oboe, bassoon, and saxophone with emphasis on methods and materials for 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 fundamental concepts of brass, woodwind, and stringed instrument playing. Also includes elementary pedagogy related to those instruments. (3,0) *H. Parker*

#### **510.222 Guitar Class**

Basic guitar techniques including complete fingerboard and chords in first position for use in accompanying basal series pieces and instruction of beginners. (1,0) *Cudek*

#### **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. (2-0) *Stellaccio*

#### **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. (0-2) *H. Parker*

### **510.311 Techniques for Teaching Elementary General Music**

An eclectic approach to teaching vocal and general music in the elementary and middle school. Includes organization of instruction, selection of appropriate materials, theories of learning, and childhood development. Observation and guided teaching in local schools are required. (3,0) *Stellaccio*

### **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, childhood and adolescent development. Observation and guided teaching in local schools included. (0,3) *L. Parker*

### **510.313 Techniques for Teaching Secondary Instrumental Music**

This course includes 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. (For 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. (0,3) *Stellaccio*

### **510.324 String Class**

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

### **510.411 Intern Teaching**

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

### **510.413 Music and Language**

An overview of strategies for teaching reading and other language skills, and examination of relationships between music learning and language learning. Students who take 510.413 for 3 credits will be required to complete additional projects and/or observations. (3,0) *Stellaccio*

### **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. Students who take 510.414 for 3 credits will be required to complete additional projects and/or observations. (0,3) *Stellaccio*

### **510.441 Intern Teaching Seminar**

Concomitant with 411, the seminar is devoted to discussion of problems related to teaching music in the schools. Special emphasis is on practices in the secondary school. (1,0) *L. Parker*

### **510.452 Secondary Curriculum in Music**

The study of curriculum development, budget and finance, and scheduling in the secondary music program. Will also include topics such as evaluating music teaching, evaluating performance, and independent projects. (For certification candidates only.) (0,3) *L. Parker*

#### **510.611 Psychology of Music Teaching**

Application of selected theories of learning to teaching music in the elementary and secondary school. Characteristics of childhood and adolescent development will also be examined with implications for designing and implementing appropriate musical instruction. (2,0) *H. Parker*

#### **510.612 Research in Music Education**

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. (0,2) *Faculty*

#### **510.613 History and Philosophy of Music Education**

Seminar in the historical and philosophical perspectives of music education. Includes the study of history of music education in the United States and various philosophies of music education. Offered in alternate years; next in 2006–2007. (2,0) *L. Parker*

#### **510.614 Supervision and Curriculum Development**

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

#### **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 School of Professional Studies in Business and 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 video taping of teaching demonstrations, and follow-up conferences. Practicum experiences are arranged according to student interests and needs, and may include teaching and supervisory internships. (2,0) *Faculty*

#### **510.624 Conducting Wind Literature**

This course is primarily designed for, but not limited to, the graduate music education major interested in conducting Wind Ensemble literature. Score reading techniques, technical conducting skills, interpretive concepts, and rehearsal techniques will be covered. (0,2) *H. Parker*

#### **510.626 Music Education and Society**

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. The course focuses on schools as social organizations and the role music plays in them. (2,0) *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. (4) *Faculty*

## **\*Recording Arts**

*Alan P. Kefauver, Coordinator*

\* See The Johns Hopkins University Arts and Sciences/Engineering catalog for engineering and mathematics courses.

### **550.111-112 Basic Recording I**

A course designed for the beginning audio student which will introduce and discuss components of the recording chain and recording techniques for both the classical and popular music fields. Included is a detailed analysis of the nature of sound, basic recorder and console operation, basic microphone types and placement, tape editing and other skills required to work in the studios. (2-2) *Kefauver*

### **550.211-212 Basic Recording II**

A continuation of Basic Recording I, with emphasis on digital audio and digital audio workstations. Subjects include AD and DA conversion, SACD, DVD-A and multi-channel hard disc systems, and an in-depth look at digital large format consoles. Class and individual projects in recording and digital audio editing are assigned. (2-2) *Kefauver*

### **550.311-312 Basic Recording III**

A continuation of Basic Recording II, with emphasis on digital signal processing and editing, loudspeakers and monitoring systems. Studies include all frequency, amplitude and time-based analog and digital signal processing equipment. Further demonstrations and discussions of modern recording techniques are included. Class and individual projects are assigned. (2-2) *Kefauver*

### **550.411-412 Advanced Recording I**

The study and operation of professional multi-track recording and mixing equipment. Topics included are basic multi-tracking, mixing, and processing. Students will mix existing multi-track tapes on several digital and analog consoles and prepare digital masters suitable for compact disc release. Digital video editing systems and MPEG/AC-3/DTS encoding for optical disc systems are included. (3-3) *Kefauver*

### **550.419 Internship**

Undergraduate students work in supervised professional positions in which they will have the opportunity to apply the knowledge and expertise developed during their course of study. The internship requires 320 hours of service in an approved facility. (4) *Kefauver*

### **550.511-512 Advanced Recording Systems**

A study and practical application of the processing and other tools used in professional audio recording. Topics include frequency-based processing, amplitude-based processing, time-based processing, digital video systems and encoding, as well as a comprehensive review of materials covered in Basic Recording I and II. This course is open only to incoming students in the Recording and Production track of the Master of Arts in Audio Sciences program. (3-3) *Kefauver*

### **550.513-514 Advanced Recording II**

Topics and practice include digital audio consoles and workstation automation systems, SMPTE timecode automated mixdown, and multi-channel digital multi-track recording. Course also includes encoding systems and preparation of masters for DVD-A and SACD. Students will record a band of their choice and, drawing upon skills learned in previous coursework, prepare mastered media suitable for commercial replication. Prerequisites: Advanced Recording Systems, Advanced Recording I, or the equivalent. (3-3) *Kefauver*

### **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: Basic Recording I and II or the equivalent. Prerequisite for non-recording majors: Basic Recording Techniques or the equivalent. (3,0) *Shade*

### **550.516 Electroacoustics**

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, Audio Design, and Psychoacoustics. (3) *Shade*

### **550.517 Psychoacoustics**

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) *Shade*

### **550.519 Acoustical and Audio Measurements**

The theory and application of objective acoustical and audio measurements is studied. Measurement techniques used in the evaluation of both physical spaces and electronic equipment are presented. Topics include measurement microphones, sound level meters, noise sources, spectrum and FFT analysis, frequency response, reverberation, speech intelligibility, transfer function, swept sine techniques, audio power measurements, ADC and DAC linearity, harmonic distortion and mixed signal testing. Prerequisites: Psychoacoustics, Audio Science and Technology (0,3) *Shade*

### **550.611 Music and Technology**

An in-depth study of the audio playback chain from digital source to loudspeakers. Each product in the chain is reviewed at a block diagram level and components are evaluated by both subjective and objective means. Technologies that are covered include Dolby Digital, DTS and THS systems, MP3 and other compressed audio formats, classes of power amplification, and digital to analog conversion techniques. (0,3) *Lyons*

### **550.612 Audio Science and Technology**

This class focuses on the core science that forms the basis of audio technology. Topics include electronic circuit elements, reactive elements, filtering, linear amplification, AC and DC power, as well as time and frequency domain representation of signals. (3,0) *Lyons*

### **550.613 Audio Electronics Design**

Students will create designs using linear integrated circuit elements. Designs will be simulated using PSPICE (Multism), prototyped, and finally evaluated using the Audio Precision System Two. Power supply theory and design will also be covered. (3,0) *Lyons*

### **550.614 Power Amplifier Design**

This course begins with a study of integrated circuit audio power amplifiers and then progresses into discrete design using both bipolar and MOSFet devices. The three-stage Lin configuration is studied including simulation and circuit realization. Class D design techniques are reviewed. Prerequisite: Audio Electronics Design. (0,3) *Lyons*

### **550.616 Audio Design and Competitive Analysis Project**

During this project, the student will develop a product from start through prototype. A formal market analysis will be required as well as engineering documentation to support production. (3) *Lyons*

### **550.623 Physical Acoustics**

Basic fundamentals of physical acoustics involving the generation and propagation of sound. Topics include free and forced vibrations, one dimensional systems (strings and bars), two dimensional systems (membranes and plates), coupled vibrating systems, general wave phenomena, types of sound waves (plane, spherical, and cylindrical), and types of radiating sources (point, monopole, dipole, and line.) Prerequisites: Musical Acoustics, Psychoacoustics. (3) *Shade*

### **550.624 Architectural Acoustics**

The behavior of sound in enclosed spaces is explored. Topics include sound absorption, sound reflection, refraction and diffusion, large and small room acoustics, room modes, reverberation, energy ratios, acoustical materials, psychoacoustic aspects, and design of rooms for speech, music, and recording. Prerequisites: Physical Acoustics, Psychoacoustics. (3,0) *Shade*

### **550.625 Sound System Design**

Design and application of sound reinforcement systems for indoor and outdoor spaces. Topics include design techniques, performance objectives, sound system components, loudspeaker and sound system types, speech intelligibility, prediction of sound distribution and level, acoustic gain equations, installation requirements, and performance measurements. Prerequisites: Electroacoustics, Architectural Acoustics, Psychoacoustics. Offered in alternate years. (3) *Shade*

### **550.626 Noise Control**

A continuation of Architectural Acoustics (550.624) with an emphasis on noise control for buildings and equipment. Topics include noise reduction, transmission loss theory, impact insulation, noise barriers, equipment enclosures and noise control materials, HVAC noise predictions and control. Prerequisites: Physical Acoustics, Architectural Acoustics. Offered in alternate years. (2) *Shade*

### **550.627 Computer Modeling**

Basics of computer modeling for room acoustics and sound systems design. Topics include general theory and assumptions underlying computer modeling, different types of acoustical models, auralization, small room acoustic, large room acoustic, and sound system computer models. Introduction to popular computer models including Room Sizer, Room Optimizer, EASE, ULYSSES, and ODEON. Prerequisites: Architectural Acoustics, Sound System Design. Offered in alternate years. (3) *Shade*

### **550.629 Loudspeaker Design**

A detailed study of the art and science of loudspeaker design including Transducer specification, Thiele Small parameters, diffraction, and passive crossover design. Loudspeaker measurement techniques are studied using TEF, RTA and FFT systems. Computer-aided design is studied using LEAP V. (3,0) *Lyons*

### **550.630 Advanced Loudspeaker Design**

A study of systems that utilize on-board power amplification, active filters, digital signal processing, and room correction technologies. Modeling and prototyping of systems as well as objective evaluation using the Audio Precision System two are covered. (0,3) *Lyons*

### **550.631 Professional Practices**

This course examines professional practices common in industry. Topics include interaction with clients, design professionals and contractors, professional ethics and liability, insurance, contracts, and fee setting, specifications, reports, and project documentation. Offered in alternate years. (2) *Shade*

### **550.639 Audio Design Practicum**

In this course students will design and develop an audio product or system. The student will be responsible for complete design documentation and presentation of the system in class. All aspects of product design will be reviewed including costing and market factors. Prerequisite: Digital Systems Integration. (3) *Lyons*

### **550.640 Acoustics Design Practicum**

In this course taken in the final semester of study, students will act as acoustical consultants to design or analyze an existing room or sound system using the knowledge gained through prior classes. The students will be responsible for complete analysis, measurements, modeling, design documentation, and presentation of the final design in class. (0,3) *Shade*

### **550.651-652 Basic Recording Techniques 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 Basic Recording I and II but without the required mathematics and physics and is open to upper-level undergraduates and graduate students of all majors. A paper is required each semester in lieu of an exam. Offered every other year. (2-2) *Faculty*

### **550.699 Graduate Final Project or Internship**

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. (3) *Kefauver/Shade*

## **Pedagogy**

*Laura Parker, Coordinator*

### **520.615 Pedagogy Internship**

The internship is intended to provide a one-year supervised work experience during which students will be expected to demonstrate repeatedly the ability to present well-planned and engaging classes and lessons. (2,0) *Faculty*

### **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, the importance of the parent and parent-teacher relationship. (1,0) *Faculty*

### **520.618 Portfolio Development**

Guidance in professional portfolio development. The result will be a professional portfolio demonstrating and utilizing the student's knowledge, materials, experience, references, audio and video tapes of teaching and performance obtained or collected during the first three semesters of M.M. Performance/Pedagogy. In addition, students will explore various employment opportunities and discuss how to effectively use their portfolio to gain a position as a studio instructor. (0,1) *L. Parker*

## Strings

*Paul Johnson, Chair*

### 530.449,450 Orchestral Excerpts for Violin

The development of orchestral performance skills for violinists with emphasis on repertoire and preparation for auditions. (1,1) *Greenberg*

### 530.451,452 Orchestral Excerpts for Viola

The development of orchestral performance skills for violists. Minimum 3 students per class. (1,1) *Field*

### 530.465,466 Orchestral Excerpts for Cello

(1,1) *Virizlay*

### 530.467,468 Orchestral Excerpts for Double Bass

(1,1) *Faculty*

### 530.531,532 Orchestral Audition Seminar for Violists

An intensive course to assist violists in their final stages of preparation before winning an orchestral audition. The most common repertoire is not only studied but reinforced in a constant audition environment. Mock auditions are held every four weeks. Audition strategies are discussed privately and as a group. (1,1) *Wyrzyński*

### 530.651-652 Violin/Viola Pedagogy

Violin/viola teacher training from beginning to advanced levels. Study of various pedagogues. Observation of violin/viola instructors and supervised studio teaching experience. Open to both undergraduate (juniors and seniors) and graduate violin or viola majors in the fall semester and by permission of instructor in the spring semester. Required for all Master of Music in Violin or Viola Performance/Pedagogy majors. (2-2) *Henry*

## Voice

*Phyllis Bryn-Julson and Steven Rainbolt, Co-chairs*

### 530.469 Singing in Italian

This course will prepare students to sing artistically in Italian, through a combination of diction study, text translation, and in-class singing of repertory chosen by the students and their voice teachers. Special attention will be 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 consent of instructor. (2,0) *Faculty*

### 530.470 Italian Song

A study of the history, interpretation, and poetic content of Italian vocal music. Each student will prepare and perform in class two pieces of different periods and styles. (0,2) *Faculty*

### 530.471-472 Singing in Russian

A study of Russian vocal music, its poetry and interpretation, including analysis and performance of selected works. Offered in alternate years; next in 2006–2007. (2-2) *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; next in 2006–2007. (2,2) *Comer*

### 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) *Ligon*

### 530.476 English and American Song

A study of the history, interpretation, and poetic content of English and American songs, from the baroque period to the present. (0,2) *Ligon*

### 530.477 Singing in German

A thorough examination of the phonemic/phonetic system of German pronunciation and its application in singing in that language. The course is designed to give students not only the professional tools to analyze the phonetic problems in German texts (and to transcribe those solutions with the aid of IPA), but also the ability to hear for themselves how those solutions can be applied. Special emphasis is placed on Bühnenaussprach/Hochlautung, noting the differences between speaking and singing in that language, and the resulting choices that the student will need to make in achieving a good and flexible singing pronunciation. This is essentially a practical course; the major part of the teaching will be through speaking and then singing excerpts from the German vocal repertoire from opera, oratorio, and lieder. (3,0) *Shirley-Quirk*

### 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. Required for undergraduate voice majors. Offered in alternate years; next in 2006–2007. (0,2) *Ligon*

### 530.481 German Lieder

A study of the development of the Lied from its origins in the Piano Songs of the 17th century to its first flowering in the songs of Schubert (especially those of 1828) and in Schumann's Lieder year (1840). From this point, the focus will be upon the later part of the 19th century (Mendelssohn, Brahms, Mahler, Wagner) and the 20th century (Berg, Schönberg, Strauss, etc.). Offered in alternate years; next in 2006–2007. (2,0) *Shirley-Quirk*

### 530.483-484 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. Required for the B.M. in Voice. (3-3) *Grubb*

### 530.485,6/845,6 Advanced Vocal Repertoire

Interpretation and preparation of repertoire for performance and audition; all periods, genres, and languages. The class is open primarily to graduate students although fourth-year undergraduates will be admitted if space allows. The class will be divided into two sections each lasting 1 1/2 hours, meeting once weekly. (2,2) *Grubb*

### 530.537 Poetry in English

This course is designed to increase students' knowledge, appreciation, and understanding of poetry written in English. A wide range of styles, forms, and genres will be covered. As musicians, we will pay particular attention to the connections between sound, form, and meaning in a poem, as well as developing a "feel" for the unique poetic voices of some of our great British and American writers. This course is a liberal arts elective (voice students may receive Advanced Studies credit by permission). Offered in fall semester in alternating years; next in 2006–2007. (2,0) *S. Levy*

### 530.538 Poetry in Italian

This course will examine works by poets dating from the 12th century to the present. Beginning with Francis of Assisi, we will read and discuss poems that are representative of a period or author. Poetry in dialect will also be examined. Special, although not exclusive, attention will be given to works that have been set to music. Texts will be read in the original Italian (with English translations, where available); discussion will be in English. Prerequisite: one year of Italian, Italian for Reading Knowledge, or permission of the instructor. This course is a liberal arts elective (voice students may receive Advanced Studies credit by permission). Offered in spring semester in alternating years; next in 2006–2007. (0,2) *Faculty*

### 530.539 Poetry in German

This course will focus on individual works by authors from the 18th to the 20th century; it is not a survey of German poetry. Beginning with Goethe, students will read and discuss poems that are representative either for an author, a period, or a genre. Special, although not exclusive, attention will be paid to works set to music by various composers from Mozart to Henze and Reimann. Texts will be read in the original German (with English prose translations); discussion will be in English. Prerequisite: one year of German. This course is a liberal arts elective (voice students may receive Advanced Studies credit by permission). Offered in fall semester in alternating years; next in 2005–2006. (2,0) *Vogt*

### 530.540 Poetry in French

This course is intended to provide singers with tools to more confidently interpret French art songs, but welcomes anybody who has an interest in French poetry. Although there will be a particular focus on authors whose lyrics have been selected most often by major composers, the course aims at providing a comprehensive framework of periods and movements, as well as a good dose of cultural literacy. Translations of all readings will be provided, but at least one year of French is required. This course is a liberal arts elective (voice students may receive Advanced Studies credit by permission). Offered in spring semester in alternating years; next in 2005–2006. (0,2) *Oorts*

### 530.571,572 History of Song Literature

An in-depth study of song literature for the solo voice, this two-semester course will cover songs from the Renaissance through the 20th century and include historical context, background, textual analysis, and compositional characteristics. Selected composers will be studied in depth in regard to form and influences on style. (2,2) *Muckenfus*

### 530.670 Operas of Strauss

A study of five often performed works by the 20th-century master of German musical drama and successor to Wagner. Although Strauss' entire career will be discussed, most study will be devoted to *Salome*, *Der Rosenkavalier*, *Ariadne Auf Naxos*, *Die Frau Ohne Schatten*, and *Capriccio*. Offered in alternate years; next in 2006–2007. (0,3) *Conner*

### 530.671 Operas of Mozart

A study of the music and drama of five principal operas, from *Idomeneo* to *Die Zauberflöte*. Offered in alternate years; next in 2005–2006. (3,0) *Conner*

### 530.672 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; next in 2006–2007. (3,0) *Conner*

### **530.673 Wagner's Ring**

An in-depth study of Wagner's *Ring* with attention to text, vocal requirements, use of orchestra, and the composer's position as operatic reformer. Offered in alternate years; next in 2005–2006. (0,3) *Conner*

### **530.487/679 Schubert/Wolf Performance Practice**

Study and performance of representative songs of each composer augmented by study of the Schubert cycles. Singers should be comfortable singing in German. Open to vocalists and pianists by audition/permission of the instructors. Offered in alternate years; next in 2005–2006. (2-3,0) *Conner/Ligon*

### **530.488/680 Fauré/Debussy Performance Practice**

Study and performance of representative songs of each composer as part of a study of the total output. Singers should be comfortable singing in French. Open to vocalists and pianists by audition/permission of the instructors. Offered in alternate years; next in 2005–2006. (0,2-3) *Conner/Ligon*

### **530.682 Arioso and Recitative**

Although this is a (vocally) practical course, instrumentalists (e.g., continuo players, whether cellist, gambists, or keyboard players) and conductors are more than welcome. The course will recognize the two sources of recitative [plainsong which led to the Passion tradition of Schütz and Bach, and the “nuove musiche” of the “camerata” giving rise to the more operatic style of, say, Handel], the subsequent amalgamation of these styles in Wagner's operas, and the creation of the operatic style of the 20th century [Berg, Debussy, Britten]. Offered in alternate years; next in 2005–2006. (0,2) *Shirley-Quirk*

### **530.683 Vocal Pedagogy**

A class participation course which includes an introduction to various voice teaching methods and their respective approaches to posture and breathing, registration, resonance, coordination, interpretation, and vocal health; an examination of the anatomy and function of the vocal mechanism; student teaching; teacher observation; repertoire and recital planning. Required for the M.M. in Voice with Pedagogy Emphasis and the D.M.A. in Voice, Option C; an elective for seniors and other graduate students. (2,0) *S. Cornett* in 2005–2006/*Rainbolt* in 2006–2007

### **530.684 Vocal Pedagogy Lab**

A continuation of student teaching and teacher observation from 530.683 Vocal Pedagogy. Required for the M.M. in Voice with Pedagogy Emphasis and the D.M.A. in Voice, Option C. (2) *S. Cornett* in 2005–2006/*Rainbolt* in 2006–2007

### **530.687 Oratorio**

Students learn standard repertoire, with emphasis on the 18th and 19th centuries, for use in auditions and/or performance. Offered in alternate years; next in 2006–2007. (0,2) *S. Cornett*

### **530.691,692 Music for the Voice—20th, 21st Centuries**

A performance practice course including score reading, definitions of the technical language of avantgarde music, and the learning of contemporary vocal techniques. Performance is optional. Composers to be studied will include Messiaen, Cage, Berio, Aperghis, Boulez, Wuorinen, Carter, Rorem, and Maw. Offered in alternate years; next in 2005–2006. (2,2) *Bryn-Julson*

### **480.545/845 Vocal Seminar**

A team-taught course for voice majors, emphasizing physiology, vocal pedagogy, topics of special interest. One year required of all voice majors who are seniors and graduate students. (1,0) *Voice Faculty*

## Repertoire Studies

### 530.501-502 Thursday Noon Recital Series

Student performances covering all historical periods and a variety of genre. Attendance required in the first two semesters of undergraduate enrollment. ( $\frac{1}{2}$ - $\frac{1}{2}$ ) *Staff*

### 530.503-504 Thursday Noon Alternate Project

A concert attendance project required in the third and fourth semesters of undergraduate enrollment. ( $\frac{1}{2}$ - $\frac{1}{2}$ ) *Staff*

## Recitals

### 190.395 Recital

A public performance required of all students earning the Bachelor of Music in Music Education and/or the Performer's Certificate. (2)

### 190.495 Recital

A public performance required of students earning the Bachelor of Music degree. (2)

### 190.695 Recital

A public performance required of all students with a major in performance in the Master of Music degree program or the Graduate Performance Diploma program. (2)

### 190.696 Recital

A second public solo or ensemble performance required of all students with a major in performance in the Graduate Performance Diploma program, and as may be required by individual departments for students with a major in performance in the Master of Music program. (2)

### 190.794-799 Recital

Public performances required of all students in the Artist Diploma and Doctor of Musical Arts programs, with the exception of those majoring in composition. (2 hours credit each)