



JOHNS HOPKINS

PEABODY CONSERVATORY

ACADEMIC CATALOG AY 2019-2020

ARCHIVAL PRINT



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

CONTENTS

- 1-0: General Information, Procedures and Regulations 8
 - Introduction and Nomenclature 8
 - 1-1.01: Mission 8
 - The Johns Hopkins University Mission Statement 8
 - The Peabody Institute Mission Statement 8
 - The Peabody Conservatory Mission Statement 8
 - Strategic Objective 9
 - 1-1.02: Accreditation Statement 9
 - Veterans Educational Benefits 10
 - 1-1.03: Links 10
 - Consumer Information 10
 - Useful Links 10
 - 1-1.04: Honor Societies 11
 - Music 11
 - Dance 11
- 1-2: Procedural Information 11
 - 1-2.01: Applicability 11
 - 1-2.02: Grievance 11
 - 1-2.03: Studio Assignments 12
 - 1-2.04: Course Numbering 12
 - 1-2.05: Large Ensemble Participation 13
 - Large Ensemble Registration 14
 - 1-2.06: Competitions 14
 - Competitions Managed by the Concert Office 14
 - Other Competitions 15
 - 1-2.07: Recitals 16
 - Recital Repertoire 16
 - Credit, Scheduling and Grades 16
 - Specific Recitals 17
 - Junior Recitals 17
 - Senior Recitals 17
 - MM Recitals 18
 - GPD Recitals 18
 - DMA Recitals 19
 - AD Recitals 20
 - 1-2.08: Academic Advising 21
 - The Peabody Advising Partnership 21
 - What you can expect from Peabody Advising 22
 - What Peabody Advising expects from you 22
 - 1-2.09: Inter-Institutional Academic Arrangements 22
 - 1-2.10: Study Abroad Program 23
 - 1-2.11: Outside Instruction and Public Performance 23
 - 1-2.12: Photography and Film Rights 23
- 1-3: Academic Regulations 24
 - 1-3.01: Applicability 24

1-3.02: Academic Code of Conduct 24

 Statement of Principles 24

 1. Scope 24

 Non-Academic Misconduct 24

 Research Misconduct 24

 2. Cross-Divisional Enrollments 25

 3. Policy Violations 25

 4. First-Time Offenses 27

 5. Hearings 27

 6. Applicable Procedures 28

 7. Evidentiary Standard 29

 8. Appeals 29

 9. Sanctions 30

 Definitions 30

 10. Records 31

1-3.03: Program Classification, Status, and Credit Limits 31

 1-3.03.A: Multiple Degree Programs or Majors 31

 Undergraduate 31

 Graduate Students 32

 1-3.03.B: Credit Limits 32

 Undergraduate Students 32

 Graduate Students 32

 Graduate Degree Programs 33

 Graduate Diploma Programs 33

1-3.04: Sources of Credit 33

 1-3.04.A: Academic Credit 33

 1-3.04.B Outside Credit 34

 1-3.04.C: Transfer Credits 34

 Graduate Students 35

 Undergraduate Students 35

 Undergraduate Music Theory 35

 Undergraduate Musicology 35

 Undergraduate Humanities 36

 Undergraduate Music Education 36

 Undergraduate Accelerated Credits 36

 1-3.04.D. Waived Credits 36

1-3.05: Grading System and Regulations 37

 Grade Determination 37

 1-3.05.A: Grade Point Average 37

 1-3.05.B: In Progress Grades 38

 IP Grade Resolution 38

 1-3.05.C: Failing Grades 38

 1-3.05.D: Grade Appeals 38

 1-3.05.E: Grade Changes 39

1-3.06: Dean’s List Criteria 39

1-3.07: Academic Standing 39

 1-3.07.A: Academic Standing for Undergraduate Students 39

 Good Academic Standing 39

 Academic Warning 39

 Academic Probation 40

 Continued Academic Probation 40

Academic Suspension 40

Academic Dismissal 41

Return to Good Academic Standing..... 41

1-3.07.B: Academic Standing for Graduate Students 41

 Good Academic Standing 41

 Academic Warning 41

 Academic Probation 41

 Continued Academic Probation 42

 Academic Suspension 42

 Academic Dismissal 42

 Return to Good Academic Standing..... 43

1-3.08: Registration Regulations 43

 1-3.08.A: Auditing 43

 1-3.08.B: Change of Major 43

 1-3.08.C: Change of Studio 43

 1-3.08.D: Course Changes and Withdrawals 43

1-3.09: Attendance and Absences 44

1-3.11: Interruption of Degree Work 44

 1-2.11.A: Leave of Absence 44

 1-2.11.B: Return from LOA 45

 1-2.11.C: Extended Leave 45

 1-2.11.D: Medical Leave of Absence..... 45

 1-2.11.E: Special Circumstances for Leave of Absence 46

1-3.11: Graduation Eligibility 46

2-0: Degree and diploma programs 47

 Degree Programs 47

 Diploma Programs 47

2-1: The Bachelor of Music Degree (BM)..... 47

 2-1.01: BM Curricular Components 47

 Admission Requirements 48

 2-1.01.A: Applied Enrollments 48

 Major Lessons 48

 Juries and Recitals 48

 Large Ensembles 49

 Small Ensembles 49

 2-1.01.B: Academic Enrollments 50

 Professional Studies 50

 Music Theory..... 50

 Ear Training 50

 Keyboard Studies 50

 Musicology 50

 Humanities 51

 English as a Second Language (ESL) 51

 Critical Writing Intensive and ESL Writing Intensive 51

 Humanities Electives 51

 Foreign Languages 52

 Friday Noon:30 Recital Series 52

 Electives 52

 Graduate Seminars 52

 Repeated Courses 53

 2-1.02: BM Curricula 53

2-1.02.A: Bachelor of Music in Performance	53
BM Composition	53
BM Computer Music	54
BM Guitar	55
BM Harpsichord	56
BM Historical Performance	57
BM Jazz	58
BM Music for New Media	59
BM Orchestral Instruments	60
BM Organ	61
BM Piano	62
BM Voice	63
2-1.02.B: Bachelor of Music in Music Education	63
BM Music Education Composition	65
BM Music Education Guitar	66
BM Music Education Jazz	67
BM Music Education Orchestral Instruments	68
BM Music Education Piano	69
BM Music Education Voice	70
2-1.02.B: Bachelor of Music in Recording Arts	71
BM Recording Arts Composition	72
BM Recording Arts Computer Music	73
BM Recording Arts Guitar	74
BM Recording Arts Jazz	75
BM Recording Arts Orchestral Instruments	76
BM Recording Arts Piano	77
2-1.03: Minors	78
2-1.03.A: Minor in the Business of Music	78
2-1.03.B: Minor in Historical Performance	79
Minor in Historical Performance, Voice	79
2-1.03.C: Liberal Arts	79
2-1.03.D: Minor in Musicology	80
2-1.03.E: Minor in Music Theory	80
2-1.03.F: Directed Studies Minor	81
2-1.04: Combined Degree Programs	81
The Peabody-Homewood Double Degree Program	81
The Joint Degree Bachelor of Music with Yong Siew Toh Conservatory	82
2-1.05: Accelerated Graduate Degrees	82
2-1.05.A: Five-Year BM/MM Program	83
2-1.05.B: Five-Year BMRA/MA Program	83
2-2: The Bachelor of Fine Arts Degree (BFA)	83
Admission Requirements	83
2-2.01: BFA Dance Degree Requirements	84
Dance Core and Performance	84
Dance Theory and Choreography	84
Humanities	84
Critical Writing Intensive	84
Humanities Electives	85
Professional Studies	85
Curriculum	86
2-3: The Master of Music Degree (MM)	86

2-3.01: MM Curricular Components.....	86
Admission Requirements	87
Transfer Credits	87
Review Courses	87
2-3.02.A: Applied Enrollments	88
Major Lessons	88
Hearings and Recitals	88
Portfolios.....	88
Ensembles	88
2-3.03.B: Academic Enrollments	88
Professional Studies	88
Music Theory and Musicology	89
Music Bibliography.....	89
Electives and Other Requirements	89
2-3.02: MM Curricula.....	90
2-1.02.A: Master of Music in Performance Curricula.....	90
MM Composition.....	90
MM Computer Music	91
MM Conducting, Orchestral.....	92
MM Conducting, Wind	92
MM Guitar	93
MM Harpsichord	94
MM Historical Performance Instruments	95
MM Historical Performance Voice	97
MM Organ	98
MM Orchestral Instruments.....	99
MM Piano	100
MM Piano: Ensemble Arts.....	100
MM Piano: Ensemble Arts Vocal Accompanying	101
MM Voice	102
2-1.02.A: Master of Music: Academic Majors	103
MM Performance/Pedagogy.....	103
MM Music Education	103
MM Musicology.....	104
MM Music Theory Pedagogy.....	105
2-4: The Master of Arts Degree (MA).....	105
Admission	105
Requirements.....	106
Curricula	107
MA Acoustics	107
MA Recording and Production	107
2-5: The Doctor of Musical Arts (DMA).....	108
2-5.01: DMA Requirements.....	108
The DMA Guidelines.....	108
Admissions.....	108
Residency.....	108
Degree-in-Progress.....	108
Registration Requirements	109
Doctoral Candidacy	109
2-5.02: DMA Curricula	109
DMA Composition	109

DMA Orchestral Conducting	110
DMA Wind Conducting.....	111
DMA Guitar.....	112
DMA Historical Performance Instruments.....	113
DMA Orchestral Instruments.....	114
DMA Organ.....	115
DMA Piano.....	116
DMA Voice.....	117
2-5.03: Degree Advising Committees	117
2-6: The Performer’s Certificate (PC).....	118
Curricula.....	118
PC Guitar.....	118
PC Orchestral Instruments	119
PC Organ.....	120
PC Piano.....	121
PC Voice.....	122
2-7: The Graduate Performance Diploma (GPD)	122
Admissions.....	122
Residency.....	123
Major Area.....	123
Ensembles.....	123
Related Requirements.....	124
Curricula	124
2-8: The Artist’s Diploma (AD)	124
Application Requirements.....	124
Residency.....	125
Curricula	125
3-0: Extension Study	125
3-1: Undergraduate Extension Study	126
3-2: Graduate Extension Study.....	126
3-3: Music Education Certification Program	126
Curricula	127
Music Education Certification – Instrumental	127
Music Education Certification – Vocal	127

1-0: General Information, Procedures and Regulations

Introduction and Nomenclature

The Peabody Institute was founded in 1857. Music instruction began in 1868, and the first diploma was awarded in 1882. Following a long history of informal collaboration, the institute affiliated with The Johns Hopkins University in 1977 and became a constituent school of the University in 1986.

The title “Peabody Institute” refers to the original name of the institution and the continuing nomenclature in the University’s official documents. For most purposes, Peabody operates as two divisions: the Peabody Preparatory and the Peabody Conservatory.

The Peabody Preparatory, founded in 1894, serves approximately 2,000 precollege and continuing education students on four campuses. More information about the Preparatory may be found [on their webpages](#).

The Peabody Conservatory is the post-secondary or “college” division of Peabody, serving approximately 600 students in five degree programs and three diploma programs, on a historic campus in Baltimore’s Mt. Vernon neighborhood.

This is the catalog of the Conservatory, which awards degrees as “The Conservatory of the Peabody Institute of the Johns Hopkins University,” and which may also be addressed as “the Johns Hopkins Peabody Conservatory.”

1-1.01: Mission

The Johns Hopkins University Mission Statement

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

The Peabody Institute Mission Statement

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

The Peabody Conservatory Mission Statement

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

Strategic Objective

Peabody is building on its rich history of professional artist training at the highest level and has developed a vision for the role of the 21st century artist in society and the training required for artists to meet the new realities and opportunities of that role. Peabody's history, tradition, and pedigree, coupled with its forward-looking view and commitment to challenge traditional assumptions, allow it to take on the real work of what it means to prepare artists for a world that is constantly changing.

1-1.02: Accreditation Statement

As a division of The Johns Hopkins University, Peabody is accredited by the Maryland Higher Education Commission (MHEC) and the Middle States Commission on Higher Education (MSCHE).

The Maryland Higher Education Commission
839 Bestgate Road, Suite 400
Annapolis, MD 21401
Telephone: 410.260.450
<http://www.mhec.state.md.us/>

Middle States Commission on Higher Education
3624 Market St.
Philadelphia, PA 19104-2680
Telephone: 267.284.5000.
<http://www.msche.org/>

Peabody's Department of Music Education is licensed to grant the degree Bachelor of Music Education by the Maryland State Department of Education:

Maryland State Department of Education
200 West Baltimore Street
Baltimore, MD 21201
Telephone: 410-767-0600
<http://www.marylandpublicschools.org>

The Peabody Conservatory meets the responsibilities of maintaining accreditation in association with the Offices of the Provost of the Johns Hopkins University.

Natalie Lopez
 Senior Academic Compliance Specialist
 265 Garland Hall
 3400 N. Charles Street
 Baltimore, MD 21218
 Telephone: 410-516-8070
<https://provost.jhu.edu/people/natalie-lopez/>

Veterans Educational Benefits

Johns Hopkins is approved by the Maryland Higher Education Commission for the training of veterans, service members, eligible spouses and dependents under the provisions of the various federal laws pertaining to veterans' educational benefits. Johns Hopkins University also complies with Federal Law Section 103 (effective 1 August 2019) which ensures that Johns Hopkins University will not impose any penalty, including the assessment of late fees, the denial of access to classes, libraries, or other institutional facilities, or the requirement that an eligible individual borrow additional funds, on any covered individual because of the individual's inability to meet his or her financial obligations to the institution due to the delayed disbursement funding from VA under Chapter 31 or 33.

1-1.03: Links

The Peabody Academic Catalog is intended to provide information about curricula and policies and procedures related to teaching and learning. Other kinds of information that have previously been collected in the printed catalog may be found elsewhere.

Consumer Information

In compliance with Title IV, the Higher Education Opportunity Act of 2008, and other Federal and State disclosure laws, the Peabody Institute has listed consumer information for prospective and current students. The most recent information is always available at: [the Student Right to Know page](#).

Useful Links

- [The Peabody Leadership](#)
- [The Conservatory Faculty](#)
- [The Office of Student Affairs](#)
- [Health and Counseling Services](#)
- [Campus Safety](#)
- [Disability Resources](#)
- [The Student Handbook](#)
- [Conservatory Registrar](#)
- [Tuition and Fees](#)
- [Financial Aid](#)
- [Library and Archives](#)
- [The Campus and Concert Halls](#)
- [Recording Facilities and Policies](#)
- [JHU Office of International Services](#)

1-1.04: Honor Societies

Music

Peabody chartered the Epsilon Omicron chapter of *Pi Kappa Lambda* in 1988. Pi Kappa Lambda is a national honorary society for outstanding juniors, seniors, and graduate students, who are elected annually by the faculty according to the by-laws registered with the Association of College Honor Societies.

Peabody also sponsors membership in *NAfME (National Association for Music Education)*, a national professional organization of music teachers whose membership includes elementary and secondary school music teachers as well as those involved in teacher education at colleges and universities throughout the country. Membership is open to all music education majors.

Dance

Peabody has institutional memberships in the following associations:

- The [National Dance Education Organization](#),
- The [Maryland Council for Dance](#)
- The [American College Dance Association](#) (ACDA) in the Mid-Atlantic North Region.

Each of these associations host meetings and festivals in which students have the opportunity to take master classes, perform, adjudicate work, and network.

1-2: Procedural Information

1-2.01: Applicability

Students are responsible for understanding all regulations. Students are responsible for completing all applicable requirements for graduation. The Peabody Institute reserves the right to change any provision, requirement, policy, or regulation published within a student's term of residence. However, it may be assumed that, except under the most unusual circumstances, the regulations in force during a student's term of residence are those stated in the year in which the student matriculated.

1-2.02: Grievance

DRAFT Peabody Conservatory Student Grievance Policy

This draft of a grievance policy will be superseded by a University Wide Policy to take effect in 2020. When the new policy is enacted, this page will change. Until such time, this is the Grievance Policy of the Peabody Conservatory.

A grievance is a concern that the Peabody Conservatory is in violation of Conservatory or University institutional policies, the regulations of our accreditors, or state and federal law. The Peabody Conservatory is committed to resolving student's concerns in a fair and equitable process.

Concerns about individual student issues must be addressed through the established processes for each of these policies

- Policy for a disputed grade: [Catalog, 1-3.05.D](#)
- Policy for appealing academic integrity hearings and sanctions: [Catalog, 1-3.02.8](#)
- Policy for appealing conduct hearings and sanctions: [University Code of Conduct](#)
- Policy for appealing decisions from judicial processes related to Title IX
[University Sexual Misconduct and Procedures](#)

For any other academic matter, students are encouraged to submit a [petition](#) to the Office of Academic Affairs.

1-2.03: Studio Assignments

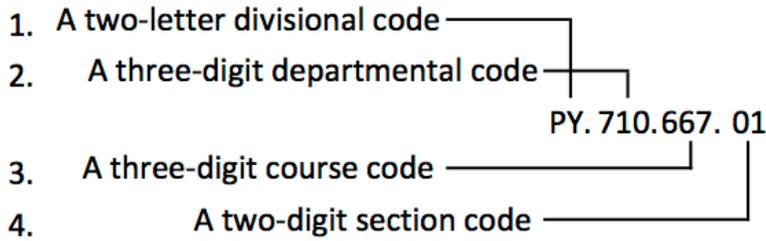
Students must have a major teacher for the duration of their studies. Studio assignments are arranged prior to matriculation on the basis of student requests and teacher availability. Once a student matriculates into the Conservatory, the student is expected to remain with the same studio teacher for the duration of their program. In instances where there are compelling reasons for requesting a change, a student may do so by contacting the Associate Dean for Academic Affairs. All studio changes require the signature of both the current and new major teacher, as well as the signature of the Associate Dean for Academic Affairs.

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

1-2.04: Course Numbering

The Johns Hopkins University Student Information System (SIS) contains the official listing of Conservatory courses.

In most cases, there are two numbers in parentheses following the course description. The first number refers to the first semester, and the second number refers to the second semester. A dash separating the two numbers indicates that the course must be completed in the first semester as a prerequisite for continuing the course in the second. A comma separating the two numbers indicates that the first semester is not a prerequisite for the second.



The most common divisional codes are:

PY: Peabody	EN: Whiting School of Engineering
AS: Arts and Sciences	BU: Carey Business School

A list of frequently occurring departments:

PY.410 Brass	PY.420 Harp	PY.415 Percussion
PY.310 Composition	PY.250 Humanities: Language	PY.450 Piano
PY.350 Computer Music	PY.260: Humanities: Liberal Arts	PY.123 Professional Studies
PY.330 Conducting	PY.570 Jazz	PY.425 Strings
PY.800 Dance	PY.610: Musicology	PY.710 Theory
PY.380 Early Music	PY.540 Opera	PY.450 Vocal Accompanying
PY.470 Guitar	PY.460 Organ	PY.530 Voice
		PY.430 Woodwinds

1-2.05: Large Ensemble Participation

Participation in instrumental or vocal ensembles is integral to Peabody’s curricula.

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

The Ensemble Office manages the personnel, rehearsal, and performance activities of many of the Conservatory’s instrumental and vocal ensembles, including the Peabody Symphony Orchestra, Peabody Chamber Orchestra, Peabody Modern Orchestra, Peabody Opera Theatre Orchestra, Peabody Studio & Pops Orchestra, Peabody Wind Ensemble, Peabody-Hopkins Chorus, Peabody Singers, Peabody Jazz Ensemble, and Conductors Orchestra. The Ensemble Office does not manage the Conservatory’s historical performance ensembles, or Peabody Opera Theatre voice students.

Large Ensemble Registration

Peabody's large instrumental ensembles for orchestral instrument majors are combined into a single course called Large Ensemble, designed to give participating students a wide range of ensemble experiences. Students will not remain in any one particular ensemble for the duration of a given semester or academic year but will instead rotate through a variety of different ensemble configurations. A single letter grade will be issued each semester which reflects a student's participation and achievement in all their ensemble experiences during that semester.

ENSEMBLE	UG	GRAD	DAY	TIME
Large Ensemble	PY.910.501	PY.910.801	MTWThF	3:30- 5:30PM
Peabody Singers	PY.910.515	PY.910.815	MW	2:30- 4:00PM
Peabody-Hopkins Chorus	PY.910.511	PY.910.811	MW	4:30- 6:00PM
Peabody Jazz Ensemble	PY.910.537	PY.910.837	TTh	1:30- 3:20PM
Baltimore Baroque Band	PY.910.527	PY.910.827	W	7:30-10:00PM
Renaissance Ensemble	PY.910.529	PY.910.829	T	6:00-10:00PM

The personnel in the Ensemble Office serve as the collective teacher of record for the Large Ensemble course. All rules published by the Ensemble Office constitute a syllabus and course outline for ensemble grading. It is the responsibility of each student participating in ensembles to know and abide by the rules. For the complete Large Ensemble Course Syllabus, which includes the Large Ensemble Attendance and Grading Policy and the Concert Attire Guidelines, see the Ensemble Office website

1-2.06: Competitions

Peabody sponsors several annual prize competitions, through the generosity of various donors. Students should check competition guidelines, with dates, eligibility, repertoire requirements, procedural details and deadlines at the linked websites. Previous first-prize winners are not eligible to enter the same competition a second time. Students must be in good academic standing and enrolled in major lessons to be eligible to compete in Peabody competitions.

Competitions Managed by the Concert Office

- **The Virginia Carty DeLillo Composition Competition** is offered biennially to any Conservatory composition major enrolled for lessons. Entrants submit one composition of any style, length, or instrumentation. First prize includes a \$1,000 cash award and performance of the winning work at a public Peabody concert, if feasible. Second prize is \$500.
- In the **Peggy and Yale Gordon Concerto Competition**, students compete for a \$1,500 cash prize and a performance with the Peabody Symphony Orchestra, a recital on the Homewood campus, and additional recitals scheduled by the Yale Gordon Trust. This competition rotates annually in the areas of strings, piano, and orchestral instruments. Second prize is \$750.

- **The Macht Orchestral Composition Competition** is for composition majors and is designed to provide a premiere public performance for new works for orchestra. Entries must have been written for a standard symphonic orchestra or chamber orchestra during the student's period of enrollment at Peabody. The works submitted must also have been played through in a Peabody orchestral reading session and the composer must be enrolled for major lessons during the year. Held annually since 2000, the competition winner receives a prize and a performance of the winning work at a Peabody public concert.
- **The Sylvia L. Green Voice Competition** is held biennially for junior, senior, or graduate-level voice students. Doctoral students are eligible if they are enrolled for major lessons. Contestants perform one or more works of chamber orchestra size or larger. Excerpts from opera or oratorio are not acceptable. First prize is \$1,500 plus a performance with a large Peabody instrumental ensemble. Second prize is \$750.
- **The William Marbury Prize** is awarded each year to an outstanding undergraduate violin student through a juried competition. The competition award includes a major public recital, as well as a \$1,000 cash prize. Second prize is \$500. Any undergraduate violin major enrolled in a degree or certificate program is eligible to enter this competition upon the major teacher's recommendation.
- **The Harrison L. Winter Piano Competition** was established in 1990 in tribute to a former chairman of Peabody's Board of Trustees. It is scheduled on a two-years on, one-year off basis. The first prize winner receives a \$1,000 cash prize and a performance with the Peabody Symphony Orchestra. The second prize is \$500.
- **The Vocal Studies Song Competition** is open to sophomores, juniors, seniors, MM, GPD, AD, and DMA students. The applicable language requirements for juries among the various class levels will apply to this competition. Only non-orchestral/non-operatic/non-chamber song repertoire will be permitted. Each singer should present a list of classical songs—4 songs for undergraduate level and 6 songs for graduate level. These songs should represent a variety of languages applicable to their class level requirement. The graduate competitors must include at least one song composed after 1950. All songs are required to be memorized.

Other Competitions

- **The Prix d'Été Competition** was endowed by Walter Summer in 1994 and established to encourage composition and computer music majors to compose new chamber works exploring new dimensions in performance, instrumentation and multimedia. Held annually, entries in alternate years must demonstrate significant use of music technologies. The first prize includes \$1,000, and a performance of the winning work. Details may be obtained from the Computer Music Faculty.
- **The Louis Sudler Prize in the Arts** is a University-wide \$1,500 prize offered for excellence in performance, execution or composition in one of the arts as an advocational activity. Peabody seniors may compete in any artistic area except music (i.e. writing, visual arts, dance, film, etc.). Complete information about the Sudler Prize is available on the Sudler Prize website.

1-2.07: Recitals

Public recitals are required for the completion of all undergraduate and graduate performance degrees and diplomas. All recitals must be scheduled through the procedures established by the Concert Office and in strict observation of the established deadlines. Students must be registered for major lessons during the semester in which they give a degree recital.

All degree recitals must take place on campus. Exceptions to this rule are rarely granted and only with the written permission of the major teacher and the Associate Dean for Academic Affairs.

Grades given for off-campus recitals may not be contested.

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

Recital Repertoire

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

In instrumental areas other than piano, chamber works may be performed on the recital with the written permission of the major teacher and clearance from the Ensemble Office attesting to the availability of the other performers and the feasibility of the repertoire. Students who wish to perform ensemble works that are contained within the Ensemble Library holdings are allowed to check out the music, subject to availability, by submitting a music requisition form. Music from the Ensemble Library must be returned within one week following the recital.

Students who program works that are only available on a rental basis must make their rental arrangements through the Ensemble Office, which acts as Peabody ombudsman for copyright compliance. Rental parts are rented on a per performance basis, and students may only use rental sets for the exact performance for which they are obtained. An approved music requisition form must be submitted at least six weeks before the recital date. Students may not negotiate directly with music publishers for performances presented at Peabody or under the aegis of Peabody.

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

Credit, Scheduling and Grades

A degree recital is a course. The course number for a degree recital is listed in the curricula for each degree and diploma. To receive credit for a recital, students must register for the course number through the registration process used for all other courses at Peabody. Unlike other courses, however, a degree recital requires special scheduling. To accommodate all students with an equitable division of resources, all degree recitals must be scheduled and performed within the guidelines set by the Concert Office.

All degree recitals are graded by two faculty members: the major teacher and a second faculty member from the department. Recital grades are submitted to the Office of Academic Affairs and recorded in SIS when received.

Specific Recitals

Junior Recitals

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

All junior recitals must be completed before April 1 of each academic year.

Performance Time (in minutes of music) for Junior Recitals

	MINIMUM	MAXIMUM
Guitar	25	60
Jazz	30	60
Violin/Viola	25	60

Senior Recitals

All undergraduate students majoring in performance are required to give a senior recital in their final year of study. All senior recitals must be completed before April 1 of each academic year.

When registering for their senior recital, students should register following the course number:

Brass	PY.410.701	Organ	PY.460.701
Composition	PY.310.701	Percussion	PY.415.701
Computer Music	PY.350.701	Piano	PY.450.701
Historical Performance	PY.380.701	Strings	PY.425.701
Guitar	PY.470.701	Voice	PY.530.701
Harp	PY.420.701	Woodwinds	PY.430.701
Jazz	PY.570.701		

Performance Time (in minutes of music) for Senior Recitals:

	MINIMUM	MAXIMUM
Composition	50	60
Historical Performance	50	60
Guitar	50	60
Jazz	50	60
Orchestral Instruments	50	60
Piano* and Organ	50	60
Voice	45	60

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

MM Recitals

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

MM students should register with the appropriate recital course number:

Brass	PY.410.721	Organ	PY.460.721
Conducting	PY.330.721	Percussion	PY.415.721
Ensemble Arts	PY.450.721	Piano	PY.450.721
Historical Performance	PY.380.721	Strings	PY.425.721
Guitar	PY.470.721	Voice	PY.530.721
Harp	PY.420.721	Woodwinds	PY.430.721

Performance Time (in minutes of music) for MM Recitals

	MINIMUM	MAXIMUM
Historical Performance	60	60
Guitar	50	60
Harp	60	60
Orchestral Instruments	50	60
Piano* and Organ	50	60
Voice	50	60

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

GPD Recitals

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

GPD students majoring in voice may also use an opera role in lieu of one of the two recitals, but only if the role has been approved by the Voice Department as being of appropriate size and scope.

In both cases, students must formally register for a GPD recital through the Concert Office and specify the operatic role as the repertoire selection.

	RECITAL 1	RECITAL 2
Brass	PY.410.721	PY.410.722
Conducting	PY.330.721	PY.330.722
Historical Performance	PY.380.721	PY.380.722
Guitar	PY.470.721	PY.470.722
Harp	PY.420.721	PY.420.722
Jazz	PY.570.721	PY.570.722
Organ	PY.460.721	PY.460.722
Percussion	PY.415.721	PY.415.722
Piano	PY.450.721	PY.450.722
Ensemble Arts	PY.450.721	PY.450.722
Strings	PY.425.721	PY.425.722
Voice	PY.530.721	PY.530.722
Woodwinds	PY.430.721	PY.430.722

Performance Time (in minutes of music) for GPD Recitals

	MINIMUM	MAXIMUM
Historical Performance	60	60
Guitar	50	60
Harp	60	60
Jazz	55	60
Orchestral Instruments	50	60
Piano*	55	60
Organ	50	60
Voice	50	60

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

DMA Recitals

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

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

DMA students should register with the appropriate recital course numbers:

	DMA 1 Solo 1	DMA 2 Solo 2	DMA 3 Solo 3	DMA 4 Concerto	DMA 5 Chamber	DMA 6 Lecture
Brass	PY.410.721	PY.410.722	PY.410.723	PY.410.725	PY.410.726	PY.410.727
Conducting	PY.330.721	PY.330.722	PY.330.723	PY.330.725	PY.330.726	PY.330.727
Historical Performance	PY.330.721	PY.380.722	PY.380.723	PY.380.725	PY.380.726	PY.380.727
Guitar	PY.470.721	PY.470.722	PY.470.723	PY.470.725	PY.470.726	PY.470.727
Harp	PY.420.721	PY.420.722	PY.420.723	PY.420.725	PY.420.726	PY.420.727
Organ	PY.460.721	PY.460.722	PY.460.723	PY.460.725	PY.460.726	PY.460.727
Percussion	PY.415.721	PY.415.722	PY.415.723	PY.415.725	PY.415.726	PY.415.727
Piano	PY.450.721	PY.450.722	PY.450.723	PY.450.725	PY.450.726	PY.450.727
Strings	PY.425.721	PY.425.722	PY.425.723	PY.425.725	PY.425.726	PY.425.727
Voice	PY.530.721	PY.530.722	PY.530.723	PY.530.725	PY.530.726	PY.530.727
Woodwinds	PY.430.721	PY.430.722	PY.430.723	PY.430.725	PY.430.726	PY.430.727

Performance Time (in minutes of music) for DMA Recitals

	MINIMUM	MAXIMUM
Historical Performance	60	60
Guitar	50	60
Harp	60	60
Orchestral Instruments	50	60
Piano and Organ	50	60
Voice	50	60

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

AD Recitals

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

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

AD students should register for the following recital course numbers:

	AD 1	AD 2	AD 3	AD 4
Brass	PY.410.721	PY.410.722	PY.410.723	PY.410.724
Conducting	PY.330.721	PY.330.722	PY.330.723	PY.330.724
Historical Performance	PY.330.721	PY.380.722	PY.380.723	PY.380.724
Guitar	PY.470.721	PY.470.722	PY.470.723	PY.470.724
Harp	PY.420.721	PY.420.722	PY.420.723	PY.420.724
Organ	PY.460.721	PY.460.722	PY.460.723	PY.460.724
Percussion	PY.415.721	PY.415.722	PY.415.723	PY.415.724
Piano	PY.450.721	PY.450.722	PY.450.723	PY.450.724
Strings	PY.425.721	PY.425.722	PY.425.723	PY.425.724
Voice	PY.530.721	PY.530.722	PY.530.723	PY.530.724
Woodwinds	PY.430.721	PY.430.722	PY.430.723	PY.430.724

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

	MINIMUM	MAXIMUM
Piano	70	70
Orchestral Instruments	60	60
Voice	55	60

1-2.08: Academic Advising

Advising at Peabody provides students with resources to support their educational journeys. Studio faculty are important mentors to students as they progress through their major studies and develop as young professionals. Peabody Advising supplements this faculty mentorship and is dedicated to partnering with students to shape their academic experiences through on-going conversations about:

- learning opportunities and challenges
- curricular choices that optimize and individualize their Peabody education
- advancement through academic programs
- administrative policies and procedures
- identification and utilization of resources
- time management and study skills
- personal and educational goals

The Peabody Advising Partnership

Peabody Advising and students build relationships that foster students' acquisition of skills and knowledge to thrive at Peabody and prepare for their futures. Student participation in this relationship is integral to its success and students are encouraged to meet regularly with the Director of Advising. Additionally, understanding the roles of students and advising makes for a better advising experience.

What you can expect from Peabody Advising

- To encourage and support the discovery and development of your personal and academic strengths
- To seek to understand your individual concerns and the unique experiences of student artists
- To assist you in learning and navigating successfully academic requirements, policies, procedures and deadlines
- To educate you on campus resources and support services and their relevance to your academic, professional, and personal goals
- To help you to develop active responsibility for your educational career

What Peabody Advising expects from you

- To identify and cultivate your interests, goals, and values through participation in the Peabody community
- To communicate concerns that impact your academic, personal, and professional goals
- To share your achievements and important experiences
- To learn and follow academic requirements, policies, procedures, and deadlines
- To act on referrals to campus resources and support services as well as independently seek them out
- To take ultimate responsibility for your educational career

Peabody Advising can help you plan a course of study, brainstorm options, and research opportunities. Finally, if you don't know where to go to get a question answered, Peabody Advising is a great place to start.

1-2.09: Inter-Institutional Academic Arrangements

Within the Johns Hopkins University system, interdivisional registration (IDR) extends for Peabody students to courses offered by the Krieger School of Arts and Sciences, the Whiting School of Engineering, the Carey Business School, and the School of Education.

Peabody students must request [cross-registration through the Office of the Registrar](#). Credit sought for any other courses taken outside the Conservatory during the period of a student's enrollment must be approved in writing by the Office of Academic Affairs.

Peabody, as a division of Johns Hopkins, is part of the [Baltimore Collegetown Network](#). Full-time sophomores, juniors, and seniors may take one for-credit course per semester at one of the other participating institutions. A course taken at another school operates by the policies and on the schedule of the host institution, but the grade is articulated to the student's academic record by the policies of the Peabody Conservatory (see [Applicability](#)). For more information about taking a class at a nearby college, see: [the Baltimore Collegetown website](#).

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

Preparatory catalog. Students in all other JHU divisions who desire to take individual instruction will pay 100 percent of the Preparatory individual instruction tuition as listed in the current Preparatory catalog. Non-Peabody students who desire to take any music or dance class in the Preparatory are subject to full tuition as listed in the current Preparatory catalog.

1-2.10: Study Abroad Program

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

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

1-2.11: Outside Instruction and Public Performance

Peabody facilities may not be used for private teaching except in cases that are connected in some way with Conservatory or Preparatory programs. A student must secure the approval of their teacher to appear as soloist or ensemble member on programs presented outside the Conservatory. Peabody reserves the right to prohibit such participation if it is considered detrimental to either the student or the school. Students in the harpsichord program are only permitted to use the school's instruments for public performance outside the Conservatory with the permission of their teacher and the Ensemble Office.

1-2.12: Photography and Film Rights

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

Classes and private lessons will only be photographed with the permission of the faculty member; performances and rehearsals will only be photographed with the permission of the conductor or director in charge of the event. Such photographs will be retained in the Peabody files and archives and may be used by Peabody without time limitations or restrictions.

Faculty, students, and staff are made aware by virtue of this policy that the university reserves the right to alter photography and film for creative purposes. Faculty, students, and staff who do not wish their photographs used in the manner described in this policy statement should contact the Peabody Communications Office at 667-208-6561.

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

1-3: Academic Regulations

1-3.01: Applicability

The academic regulations in this section apply to students who have matriculated into a degree or diploma program at the Johns Hopkins Peabody Conservatory. The other schools of the Johns Hopkins University may have different regulations, and Peabody students must abide by those regulations when taking courses on those campuses. However, for Peabody students, courses, performances, and other requirements fulfilled outside the campus of the Peabody Conservatory are assessed, articulated, and recorded within the Conservatory's administrative regulations.

1-3.02: Academic Code of Conduct

Statement of Principles

The Peabody Conservatory of the Johns Hopkins University ("Peabody") is committed to academic honesty and ethical conduct. Each member of the Peabody community is entrusted with two essential responsibilities: to live honorably within the established codes of conduct, and to hold other members of the community to the same high standard of conduct.

In keeping with the educational mission of the Conservatory, acts of misconduct are viewed as an opportunity to teach students to recognize the impact of their behavior on others and the extent of their responsibilities for their actions through counseling, mediation, and/or educational efforts, noting that every act of academic misconduct has consequences and may result in one or more sanctions as described in this policy.

1. Scope

The policies and processes of this Peabody Academic Code of Conduct pertain to all students enrolled at the Peabody Institute, including double degree students and joint degree students.

Non-Academic Misconduct

All issues of non-academic student misconduct will be subject to the [University-wide Student Conduct Code](#).

Research Misconduct

Research misconduct is defined as fabrication, falsification, plagiarism in proposing, performing, reviewing or reporting research. For a complete definition, refer to The Johns Hopkins University [Research Integrity Policy](#). The Policy applies to all University faculty, staff, trainees and students engaged in the proposing, performing, reviewing, or reporting of research, regardless of funding source. Allegations of research misconduct regarding a student must be referred to the Research Integrity Officer for assessment under that Policy and must also be reported to the Director of Advising or another member of Academic Affairs.

2. Cross-Divisional Enrollments

Peabody Institute students may enroll in courses in one or more other University divisions or schools. Peabody students are subject to this policy not only when enrolled in Peabody courses, but also when enrolled in courses in other University divisions or schools. Academic misconduct in the context of those “outside” courses will be subject to and resolved under this policy.

Students from other divisions of the Johns Hopkins University enrolled in classes at the Peabody Institute will be held to the standards enumerated in this Peabody Academic Code of Conduct, noting that students from outside divisions must also comply with their home division or school academic ethics policy and will be subject to their home division or school procedures for resolution of academic ethics violations in Peabody courses.

3. Policy Violations

Academic misconduct is prohibited by this policy. Academic misconduct is any action or attempted action that may result in creating an unfair academic advantage for oneself or an unfair academic advantage or disadvantage for any other member or members of the academic community. This includes a wide variety of behaviors such as cheating, plagiarism, altering academic documents or transcripts, gaining access to materials before they are meant to be available, and helping another individual to gain an unfair academic advantage. Nonexclusive examples of academic misconduct are listed below.

Cheating – The following are nonexclusive examples of cheating:

- Fraud, deceit, or dishonesty in an academic assignment, test, or examination
- Use or consultation of unauthorized materials (e.g., notes, books, etc.) on assignments, tests, or examinations.
- Unauthorized discussion of a test, or exam during its administration.
- Copying content on an assignment, test, or examination from another individual.
- Obtaining a test or examination or the answers to a test or examination before administration of the test or examination.
- Studying from an old test or examination whose circulation is prohibited by the faculty member.
- Use or consultation of unauthorized electronic devices or software (e.g., calculators, cellular phones, computers, tablets, etc.) in connection with assignments, tests, or examinations.
- Use of paper writing services or paper databases.
- Unauthorized collaboration with another individual on assignments, tests, or examinations.
- Submission of an assignment, text or examination for a regrade after modifying the original content submitted.
- Permitting another individual to contribute to or complete an assignment, or to contribute to or take a text or examination on the student’s behalf.
- Tampering with, disabling, or damaging equipment for testing or evaluation.

- Unauthorized submission of the same or substantially similar work, assignment, test, or exam (e.g., a paper, etc.) to fulfill the requirements of more than one course or different requirements within the same course.

Plagiarism – The following are nonexclusive examples of plagiarism:

- Use of material produced by another person without acknowledging its source.
- Submission of the same or substantially similar work of another person (e.g., an author, a classmate, etc.)
- Use of the results of another individual's work (e.g., another individual's paper, exam, homework, computer code, lab report, etc.) while representing it as your own.
- Improper documentation or acknowledgement of quotations, words, ideas, or paraphrased passages taken from published or unpublished sources.
- Wholesale copying of passages from works of others into your homework, essay, term paper, or dissertation without acknowledgment.
- Paraphrasing of another person's characteristic or original phraseology, metaphor, or other literary device without acknowledgement.

Forgery/Falsification/Lying – The following are nonexclusive examples of forgery, falsification, and lying:

- Falsification or invention of data/information for an assignment, test or exam, or in an experiment.
- Citation of nonexistent sources or creation of false information in an assignment
- Attributing to a source of ideas or information that is not included in the source.
- Forgery of university or other official documents (e.g., letters, transcripts, etc.).
- Impersonating a faculty member.
- Request for special consideration from faculty members or university officials based upon false information or deception.
- Fabrication of a reason (e.g., medical emergency, etc.) for needing an extension on or for missing an assignment, test, or examination.
- Claiming falsely to have completed and/or turned in an assignment, test, or examination.
- Falsely reporting an academic ethics violation by another student.
- Failing to identify yourself honestly in the context of an academic obligation.
- Providing false or misleading information to an instructor or any other University official.

Facilitating Academic Dishonesty – The following are nonexclusive examples of facilitating academic dishonesty:

- intentionally or knowingly aiding another student to commit an academic ethics violation.
- allowing another student to copy from one's own assignment, test, or examination.
- making available copies of course materials whose circulation is prohibited (e.g., old assignments, texts or examinations, etc.).
- completing an assignment or taking a test or examination for another student.

- sharing paper mill/answer bank websites or information with other students.

Unfair Competition – The following are nonexclusive examples of unfair competition:

- intentionally damaging the academic efforts of another student.
- stealing another student’s academic materials (e.g., books, notes, assignments, etc.)
- denying another student needed University resources (e.g., hiding library materials, stealing lab equipment, etc.).

4. First-Time Offenses

If a student is suspected of academic misconduct, the faculty member responsible for the course in which the misconduct allegedly occurred must review the facts of the case promptly with the student. If, after speaking with the student and any witnesses, the faculty member believes that academic misconduct has occurred, the faculty member must first contact the Director of Advising or another member of Academic Affairs to determine whether the offense is a first offense, or a second or subsequent offense. If a first offense, the faculty member may settle the case directly with the student, i.e., the faculty member and student may reach an agreement on the resolution of the alleged misconduct. If such an agreement is reached, the faculty member must promptly provide the student with a letter outlining the resolution that includes the charges, a summary of the evidence, the findings, and the sanctions agreed upon, and must also simultaneously provide a copy of that letter to the Director of Advising. If, however, the faculty member cannot reach an agreement with the student (e.g., the student denies cheating or does not agree with the proposed sanction, etc.), or the offense is a second or subsequent offense, or if in the case of a first offense, the sanction imposed would be greater than failure in the course, the faculty member must promptly notify the Director of Advising in writing of the alleged violations, evidence, including potential witnesses, and other pertinent details of the case. In such instances, the case will proceed to the next phase of resolution as outlined below.

5. Hearings

In the case of a first offense that is not resolved between the faculty member and student, or a second or subsequent offense, the Director of Advising, or another designee from Academic Affairs, will be assigned to the case and gather information regarding the alleged academic misconduct to determine the appropriate means of resolution. This gathering of information may include without limitation meetings with or requests for statements from the respondent and witnesses, and review of any related information. The Director of Advising may dismiss a case for a lack of sufficient information or if the alleged conduct does not fall within conduct prohibited by this policy. Absent these circumstances, the case will be resolved as explained below.

There are two types of conduct proceedings – an administrative hearing and a panel hearing. The Director of Advising (or designee) will, after the initial inquiry, decide whether a case will be resolved through an administrative hearing or a panel hearing. In making this decision, the Director of Advising (or designee) will consider the nature of the alleged misconduct and potential sanctions, the complexity of the facts, the prior academic misconduct history of the respondent, and other relevant information and factors.

Administrative Hearing | An administrative hearing involves a meeting between the Director of Advising (or designee) and the respondent. The Director of Advising (or designee) may also meet

with witnesses and others involved and obtain and review relevant evidence. The Director of Advising (or designee) will review the allegations and evidence with the respondent and give the respondent an opportunity to respond. The Director of Advising (or designee) will determine based on preponderance of the evidence whether the respondent is responsible for the alleged policy violation(s), and, if so, issue (an) appropriate sanction(s).

Panel Hearings | The panel is comprised of trained University students, faculty and staff appointed for annual terms by the Associate Dean of Academic Affairs to hear alleged violations of this policy. The panel, comprised of 3 student members and 3 members of the faculty and/or staff is charged with determining based on a preponderance of the evidence whether a respondent's actions constitute a violation of this policy and, if so, determining (an) appropriate sanction(s). The panel shall make its determination of responsibility and sanctions by majority vote, except that unanimity is required for a sanction of expulsion. The hearing is a closed proceeding, meaning that no one other than the panel members and necessary University personnel, may be present. The respondent and witnesses called to the hearing will be present in the hearing room only when making a statement or being questioned by the panel.

In general, hearings will proceed as follows, although the panel has discretion to alter the order or manner in which it hears or receives evidence, and to impose time limits on any stage of the process:

- introductions
- opening statement from the reporter, if applicable
- opening statement from the respondent
- questioning of the reporter by the panel, if applicable
- questioning of the respondent by the panel
- questioning of the witnesses, if any, by the panel
- closing statement from the reporter, if applicable
- closing statement from respondent

Witnesses

The Director of Advising or panel may request the presence of any witness with relevant information about a case. The respondent may request that relevant witnesses be heard the respondent's behalf. Absent exceptional circumstances, the respondent should inform the Director of Advising in writing at least three (3) days in advance of any meeting or hearing of the names of the witnesses and to what they will attest. The Director of Advising or panel may determine whether and the extent to which witnesses will be permitted to participate or questioned in any meeting or hearing, including whether their testimony is relevant.

6. Applicable Procedures

In connection with the resolution of alleged policy violations, a respondent shall:

- be notified in writing of the allegations in advance of any meeting or hearing;
- be notified in writing of the charges, and the date, time and location of the hearing, and identity of the hearing administrator or panel members in advance of the hearing;
- have the opportunity to review in advance of any meeting or hearing, any information to be considered by any faculty member, administrator or panel consistent with the Family

Educational Rights and Privacy Act of 1974, as amended (“FERPA”) and to protect other confidential information;

- be notified in writing of the outcome of any hearing, namely the findings, determination of responsibility, and any sanctions; and
- be notified in writing of the outcome of any appeal.

A respondent may raise the potential conflict of any University personnel participating in the resolution process. A respondent may also decline to participate in the resolution process. The University may however continue the process without the respondent’s participation.

Communications under this policy will primarily be conducted with students through their official University email address, and students are expected check their official University email on a regular basis.

7. Evidentiary Standard

A “preponderance of the evidence” standard will be used to determine responsibility for alleged violations of this policy. A “preponderance of the evidence” standard is an evidentiary standard that means “more likely than not.” This standard is met if the proposition is more likely to be true than not true.

8. Appeals

Except in the case of a resolution for first time offenses with a faculty member, the respondent may appeal an administrator or panel’s finding of responsibility and/or sanction(s). A respondent must file any appeal within five (5) days of the date of the notice of outcome solely on one or more of the following grounds:

- procedural error that could have materially affected the determination of responsibility or sanction(s);
- new information that was not available at the time of the hearing and that could reasonably have affected the determination of responsibility or sanction(s); and
- excessiveness of the sanction(s).

Any appeal must be filed in writing with the Associate Dean for Academic Affairs. An appeal will involve a review of the file and as determined necessary, gathering of information from relevant university personnel or panelists; the appeal does not involve another hearing. On review of the appeal, the Dean or designee may:

- enter a revised determination of responsibility and/or revise sanction(s);
- remand the matter to the administrator or panel to reconsider the determination of responsibility and/or sanction(s); or
- convene a new panel to consider the case.

The Associate Dean of Academic Affairs will simultaneously send the appeal determination, with the reasons therefor, to the administrator or panel, as appropriate, and to the respondent. The decision of the Associate Dean is final. No further appeals are permitted.

9. Sanctions

The following factors may be considered in the sanctioning process:

- the specific academic misconduct at issue;
- the respondent's academic misconduct history; and
- other appropriate factors.

This section lists some of the sanctions that may be imposed upon students for violations of this policy. Peabody reserves the right, in its discretion, to impose more stringent or different sanctions depending on the facts and circumstances of a particular case. Sanctions for academic misconduct under policy are generally cumulative in nature.

When a student is found responsible for academic misconduct, the sanction(s) that may be imposed include without limitation one or more of the following:

- Formal warning.
- Retake of the examination, paper or exercise involved.
- Score of zero on the examination, paper or exercise involved.
- Lowering of the course grade.
- Loss of Peabody scholarship for a specific duration or permanently.
- Failure in the course without a notation on the student's transcript that the grade was for violation of academic integrity.
- Failure in the course with a notation on the student's transcript that the grade was for violation of academic integrity.
- Probation.
- Suspension from the Conservatory for a specified period of time without a notation on the student's transcript that the suspension was for violation of academic integrity.
- Suspension from the Conservatory for a specified period of time with a notation on the student's transcript that the suspension was for violation of academic integrity.
- Expulsion.
- Revocation of a degree.
- Other appropriate sanctions or corrective measures.

Definitions

Formal Warning | The student is notified in writing that their actions constitute a violation of this policy, and may be subject to other actions (e.g., re-taking an exam or failure in a course).

Probation | The student is notified that further violations of this policy within the stated period of time will result in the student being considered for immediate suspension or other appropriate disciplinary action. If at the end of the specified time period no further violations have occurred, the student is removed from probationary status.

Suspension | The student is notified that the student is separated from the University for a specified period of time. The student must leave campus and vacate campus residence halls, if applicable,

within the time prescribed and is prohibited from University property and events. The conferring of an academic degree may be deferred for the duration of the suspension. A student must receive written permission from the University prior to re-enrollment or re-application. Academic work completed at another institution while on suspension will not be recognized for credit transfer.

Expulsion | Expulsion means the permanent removal of the student from the University. Expulsion includes a forfeiture of all rights and degrees not actually conferred at the time of the expulsion, permanent notation of the expulsion on the student's University records and academic transcript, withdrawal from all courses according to divisional policies, and the forfeiture of tuition and fees. Any student expelled from the University is prohibited from University property and events and future reapplication to the University.

10. Records

If the student is found responsible of academic misconduct, the statement of findings will include any sanctions imposed. A copy of the findings will be copied to the Associate Dean of Academic Affairs. A case file concerning a student will be retained for seven (7) years from date that the student graduates or otherwise leaves the university.

1-3.03: Program Classification, Status, and Credit Limits

Students are only admitted to degree programs on the basis of scheduled auditions/interviews conducted during the normal admissions cycle and must matriculate in the fall semester that begins the next academic year. Peabody does not defer admissions. In some cases, students may matriculate to a diploma in a spring semester. Extension students may begin study in any semester depending on course and teacher availability.

1-3.03.A: Multiple Degree Programs or Majors

Students may only pursue multiple majors or multiple degree programs if they are admitted to both programs through the regular admissions process. Students enrolled in multiple programs must complete all requirements specific to both majors and may only overlap credits for supportive courses in music, general studies, and electives.

Undergraduate

Students admitted to the Music Education and Recording Arts Bachelor of Music programs are considered students with multiple majors: a performance (or composition or computer music) major plus Music Education or Recording Arts. No other major may be added to these programs. Similarly, students in the double-degree program with the Krieger School of Arts and Sciences or the Whiting School of Engineering, as well as students in the Joint Degree with the Yong Siew Toh Conservatory of the National University of Singapore may pursue only one Peabody major.

Bachelor of Music Students majoring in Performance, Composition, Computer Music, and Music for New Media may add a second major, subject to the following conditions:

1. Students must pay for the second major lesson at the rate specially designated in the tuition schedule.

2. Performance majors may not add a second major on the same instrument with a different repertoire or style. Examples include Voice and Historical Performance Voice and Double Bass and Jazz Bass.
3. Students may not combine majors in the same department, such as Violin and Viola or Piano and Organ.
4. Finally, the majors Composition, Computer Music, and Music for New Media are mutually exclusive: no two may be combined. While Composition or Computer Music may be combined with Recording Arts, the Music for New Media may not be combined with Recording Arts.

Undergraduate students may add only one minor. The Performer Certificate may not be combined with any other program. Special instructions for students in the five-year BM/MM or BMRA/MA program are noted in [Section 2-1.05](#).

Graduate Students

Graduate students may not pursue two majors that result in two degree recitals in a two-year degree timeframe.

Students in the Master of Music degree may be admitted into Performance Pedagogy, which for the purposes of these rules counts as a second area of focus. Students in the Master of Music degree or the Doctor of Musical Arts degree may be admitted into the Master of Music in Music Theory Pedagogy or the Master of Music in Musicology.

The Graduate Performance Diploma, Master of Arts Degree, and the Artist Diploma programs may not be combined with any other program.

1-3.03.B: Credit Limits

Undergraduate Students

Undergraduate students comprise all students who have matriculated to degree and diploma programs: Bachelor of Music (including Recording Arts and Music Education), Bachelor of Fine Arts, and the Performer's Certificate. Students who have been admitted to the five-year BM/MM program are undergraduate students until their fifth year. These students must enroll in a minimum of 12 credits each semester in order to maintain full-time status and must successfully complete 30 credits each year to demonstrate satisfactory academic progress.

Students at the undergraduate level are encouraged to take approximately 15-18 credits per semester. Undergraduate students may register for a maximum of 25 credits per semester. Some combined degree programs require more credits and students will be allowed to take the extra classes as prescribed by their requirements. In any other scenario, students with compelling reasons to take classes above the credit limit may [petition](#) Academic Affairs.

Graduate Students

Graduate students comprise all students who have matriculated to degree and diploma programs: Master of Music, Master of Arts, Doctor of Musical Arts, the Graduate Performance Diploma, and the Artist Diploma. Students who have been admitted to the five-year BM/MM program are graduate students in their fifth year. Note that the credit limits vary for degree and diploma programs.

Graduate Degree Programs

Graduate students in the Master of Music, Master of Arts, and Doctor of Musical Arts program must enroll in a minimum of nine credits each semester in order to maintain full-time status. MM and DMA students must successfully complete 18 credits each year to demonstrate satisfactory academic progress.

Graduate degree students may register for a maximum of 18 credits per semester including lessons, ensembles, recitals, and a maximum of six credits of graduate seminars each semester. Students who enroll in any music theory and musicology courses beyond the six-credit limit will be administratively withdrawn from those classes. If a student has compelling reasons to take classes above the credit limit, they may petition Academic Affairs.

Graduate Diploma Programs

Graduate students enrolled in the Graduate Performance Diploma, and the Artist Diploma programs must enroll in a minimum of four credits each semester in order to maintain full-time status. There is no part-time status for the GPD or AD. In addition to lessons, ensembles, and recitals, students in the GPD and AD programs are allowed to enroll in a maximum of four academic credits each semester. Students who enroll in any classes beyond the four-credit limit will be administratively withdrawn from those classes. If a student has compelling reasons to take classes above the credit limit, they may petition Academic Affairs.

CLASSIFICATION	PROGRAM	MINIMUM CREDITS FOR FT STATUS PER SEMESTER	MAXIMUM CREDITS ALLOWED PER SEMESTER
Undergraduate Students	Bachelor of Music	12	25
	Bachelor of Fine Arts	12	25
	Performer's Certificate	12	25
Graduate Degree Students	Master of Music	9	18
	Master of Arts	9	18
	Doctor of Musical Arts	9	18
Graduate Diploma Students	Graduate Performance Diploma	4	8
	Artist Diploma	4	8

1-3.04: Sources of Credit

Students must earn more than half of the requirements for a degree or diploma through credits earned at Peabody as a matriculated student. Any credits that are not earned at Peabody requires approval from faculty and the Office of Academic Affairs or the Advising Office.

1-3.04.A: Academic Credit

Peabody awards credit hours according to the guidelines of the Code of Maryland Regulations and the Middle States Commission on Higher Education For traditional coursework, students receive one credit for one hour of classroom or direct faculty instruction and a minimum of two hours of out-of-class student work each week for approximately fifteen weeks in one semester. Enrollment

in large ensembles accrues credits under the rubric for laboratory courses. Peabody grants two credits for success in large ensembles and has done so since 1985.

While accredited music schools may award as many as six credits for a semester of major lessons, they often do so if the lessons include the equivalent of a final exam. Peabody awards four credits for major lessons and one to two credits for the exam: the jury or recital. The disaggregation of credits for the lessons and the jury/recital is integral to Peabody's assessment of student learning, as noted below.

The Conservatory Curriculum and Assessment Committee in cooperation with the Associate Dean for Academic Affairs assign credit hours for each Conservatory offering as part of the procedure to approve new courses and programs. The same committees are charged with regular assessment of credit-bearing offerings at the course and program level.

1-3.04.B Outside Credit

Eligible Peabody students may request to take courses at other JHU divisions including: the Krieger School of Arts and Sciences, the Whiting School of Engineering, the Carey Business School, the School of Advanced International Studies (SAIS), and the School of Education. Students need approval from the Office of the Associate Dean for Academic Affairs or the Director of Advising, and, in most instances, from the instructor of the course.

Credit may also be available through the Baltimore Student Exchange Program (BSEP). Students may also elect to take courses at other institutions or pursue internships in summer months after matriculating to a program at Peabody.

Courses at other divisions and at other institutions follow the regulations of the host academic including any differences in grading policy or the schedule for course changes. Credits taken at other JHU divisions or any other institution are only accepted if:

1. The credits are documented on an official transcript or are recorded in the JHU Student Information System (SIS).
2. They were not applied to any prior award (such as a degree or diploma).
3. They meet the necessary grade requirements.
4. The Academic Affairs / Advising approves the credits as a substitution for a degree requirement.

1-3.04.C: Transfer Credits

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

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

Like most conservatories, Peabody does not accept transfer credits for lessons, juries, or recitals. For undergraduate transfer students, the year of study (sophomore or junior) is determined by the department at the time of the audition and validated before the student matriculates. Peabody does

not accept transfer credits for ensembles. Performance majors must participate in ensembles in every semester of private lesson instruction, and transfer students must participate in lessons and ensembles for at least two years.

In what follows, “transfer” refers to any consideration of credits earned by a student before that student matriculated to a degree or diploma program at Peabody. Credits earned at other institutions or other divisions of the University after matriculation are called “outside credits”.

Graduate Students

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

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

Undergraduate Students

First time full-time undergraduate students in the fields may transfer a maximum of nine credits to their degree programs. Undergraduate students in the fields of Recording Arts and Music Education may transfer additional credits of a specialized nature with the permission of their faculty advisors.

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

See more specific restrictions below.

Undergraduate Music Theory

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

Undergraduate Musicology

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

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

Undergraduate Humanities

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

Undergraduate Music Education

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

Undergraduate Accelerated Credits

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

1-3.04.D. Waived Credits

Like most conservatories, Peabody does not accept transfer credits for the major-lesson enrollments: lessons, juries, recitals, or ensembles. For undergraduate transfer students. The faculty of a department determines the year of study (sophomore or junior) at the time of the audition and Academic Affairs/Advising validates the year of study before orientation. When a transfer student matriculates, Academic Affairs/Advising waives the major-lesson enrollments that would have been earned before the fall semester of the determined year of study.

Onsite diagnostic testing of freshmen and transfer students may result in advanced placement in a curricular sequence. In such cases, Academic Affairs/Advising will waive the credits for the courses that should have been taken before class in which a student is placed. Such credit waivers are only made for new undergraduate students in Music Theory, Keyboard Studies and Ear-training. Voice students may take language exams to place out of one of the required foreign languages and have those credits waived.

In every case, a graduating student must have credits earned at Peabody, transferred from a prior school or test provider or articulated from an approved enrollment at another division or institution as follows:

BM, BFA	120 Credits
MM, MA	30 Credits
DMA	60 Credits

1-3.05: Grading System and Regulations

Letter grades are given for major lessons, coursework, ensembles, juries, and recitals. Students may not elect to take a class in a different format: there is no pass/fail option. For the following purposes of assessing academic progress, letter grades are assigned grade points as follows:

A	4.00	C+	2.33
A-	3.67	C	2.00
B+	3.33	C-	1.67
B	3.00	D	1.00
B-	2.67	F	0.00

No grade points are assigned for the following non-credit designations:

AU	Audit
IP	In Progress
W	Withdrawn
NCR	No Credit
P	Pass

The non-credit designations AU, W, NCR, and P are permanent grades for final transcripts. The regulations for auditing courses can be found in [1-3.08.A](#). The regulations for In Progress grades may be found in [1-3.05.B](#).

Grade Determination

Professors may determine the scale of letter grades appropriate to the class grading percentage and make this scale known in their syllabuses. For most purposes, the following table may be regarded as a useful standard.

GRADES SCORED BETWEEN	WILL EQUAL
95% and 100%	A
90% and less than 95%	A-
87% and less than 90%	B+
84% and less than 87%	B
80% and less than 84%	B-
77% and less than 80%	C+
74% and less than 77%	C
70% and less than 74%	C-
60% and less than 70%	D
0% and less than 60%	F

1-3.05.A: Grade Point Average

Grade point averages (GPA) are computed each semester and reported as term and cumulative GPA. A GPA is determined by multiplying the grade points for each earned grade by the number of credits for the course; the product is called the number of quality points. Artist Diploma recitals, composition and computer music portfolios, and final documents are not assigned letter grades and are therefore not calculated in a GPA. English as a Second Language courses are not calculated in a

GPA, but students are still assigned standard letter grades. A GPA is the total number of quality points divided by the total number of attempted credits.

Example:

GRADE & CREDITS				WEIGHTING	
	Letter	#	Credits	Grade x Credits	Quality Points
Class 1	B	3.00	4	3.00 x 4 credits	12.00
Class 2	A-	3.67	3	3.67 x 3 credits	11.01
Class 3	F	0.00	2	0.00 x 2 credits	0.00
Class 4	C	2.00	3	2.00 x 3 credits	6.00
	<i>Attempted</i>	Credits	12	Total Credits x Grades	29.01

29.01 Quality Points divided by 12 attempted credits = 2.4175

Semester GPA: 2.42. Student receives 10 credits.

1-3.05.B: In Progress Grades

A grade of IP (In Progress) may be recorded if a student is not able to complete the course requirements by the end of the semester. A student must request a grade of IP from the appropriate faculty member prior to the end of the semester. Students receiving an IP in any course are not eligible for the Dean's List for that semester.

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

IP Grade Resolution

A grade of IP must be resolved by the sixth week of the subsequent semester. In general, all work should be submitted to faculty by the fourth week of the subsequent semester. IP grades that are not resolved by the deadline in the succeeding semester will be changed to F on the student's permanent record.

1-3.05.C: Failing Grades

At the undergraduate level, the grade of F is a failing grade for coursework. In addition, in the Department of Music Theory, any grade below C- is a failing grade. In major field enrollments (lessons, juries, recitals), any grade below B- is a failing grade.

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

1-3.05.D: Grade Appeals

If a student disputes a recorded grade, they can appeal the grade through direct communication with the instructor. If the matter cannot be resolved with the instructor, the student may take their appeal to the chair of the department. If the matter cannot be resolved with the chair, the student may take their [appeal](#) to the Associate Dean for Academic Affairs for a final decision. Neither the

chair nor the Associate Dean will consider a student appeal until the student has attempted to resolve the matter directly with the instructor.

1-3.05.E: Grade Changes

Grades are only changed at the request of the course instructor in order to resolve an IP grade or to correct an error in grading. The instructor should request a change of grade by contacting the Conservatory Registrar, who will confer with the Associate Dean for Academic Affairs. Changes of grade should be requested and addressed promptly. Absent extraordinary circumstances—which would require broader consultation with the Conservatory leadership—no grade will be changed after 18 months of being posted to the student’s record.

1-3.06: Dean’s List Criteria

The criteria for inclusion on the Dean’s List are:

1. Full-time status in an undergraduate degree program.
2. A semester grade point average of 3.67 or higher.
3. No ‘In Progress’ grades for the semester.

Students who achieve the Dean’s List with a semester grade point average of 3.90 or higher are designated “High Honors.

1-3.07: Academic Standing

Conservatory students who have matriculated in degree and diploma programs are required to maintain good academic standing. The Office of Academic Affairs reviews academic standing at the end of each semester.

Students who receive federal financial aid are also required to maintain [satisfactory academic progress \(SAP\) as determined by the Financial Aid Office](#).

1-3.07.A: Academic Standing for Undergraduate Students

Good Academic Standing

Undergraduate students are considered in good academic standing if they complete 12 credits each semester with a term and cumulative GPA of 2.0. Music students must earn a B- or better in lessons, juries, and recitals. Dance students must earn a B- or better in technique and performance classes.

Academic Warning

Students will receive a letter of academic warning for the following reasons:

- Receiving an F in any class.
- Taking an IP in a major enrollment such as lessons, juries, and recitals for Music students or technique and performance classes for Dance students.

Students who receive a letter of academic warning are still in good academic standing. The Conservatory recognizes that injury and illness may make it necessary to take an IP in a major enrollment. In such cases, a letter of academic warning simply signals the need to plan for a number of outcomes in the following semester. Any student who receives academic warning letters in consecutive semesters will be placed on academic probation.

Academic Probation

Students will be placed on academic probation for the following reasons:

- Earning a term GPA below 2.0.
- Completing fewer than 12 credits.
- Earning a grade below B- in major area enrollments.
- Receiving academic warning letters in consecutive semesters.
- Falling short of the pace to complete the degree in the normative timeframe.

Student who are placed on academic probation will receive a letter stating the reason for why they are not in good academic standing and must remedy the situation in the next fall or spring semester.

Continued Academic Probation

Students who have been on academic probation will be reclassified as continued academic probation if, after a semester of study, the student has remedied the problem that placed the student on probation but has fallen short of one of the other measures of academic standing. In rare cases, a student may have academic standing extended on the presentation of documentation of treatment from a licensed care provider and in consultation with the Associate Dean for Academic Affairs and the relevant faculty.

Academic Suspension

Students who have been on probation and do not meet minimum requirements for returning to good academic standing will be evaluated for academic suspension. An academic suspension is a forced separation from enrollment in the next fall or spring semester. Students placed on academic suspension must adhere to the following rules:

- The student may not register for coursework at the Johns Hopkins University.
- The student will have no access to the Peabody Campus or facilities.
- The student may be required to present evidence of successful academic progress at another school with credits to transfer and articulate to the degree program at Peabody.
- The student must return in one year or be administratively withdrawn from the Conservatory.

Additionally, a student who is not on probation but does very poorly in a semester could be considered for suspension if:

- The student earns a term GPA below 1.5.
- The student earns an F in a major enrollment.

- The student earns less than six credits.

When a student returns after academic suspension, they are placed on academic probation until they have met the requirements under “Return to Good Academic Standing.”

Academic Dismissal

Students who have been suspended for poor academic performance and then return to Peabody and fail to do well enough to return to good standing are dismissed, with no opportunity to return to complete the Peabody degree. Similarly, students may be dismissed without prior suspension if the GPA falls below 1.5 and/or the student earns an F in major enrollments.

Return to Good Academic Standing

Students are removed from academic action if they complete 12 credits and maintain a 2.2 term and cumulative GPA, and no unauthorized IPs or F grades.

1-3.07.B: Academic Standing for Graduate Students

Good Academic Standing

Graduate students are considered in good academic standing if they complete each semester with a term and cumulative GPA of 3.0.

- Master of Arts students must earn 9 credits each semester.
- Master of Music and Doctor of Musical Arts Students must complete 9 credits each semester and earn a B- or better in lessons, and recitals.
- Graduate Performance Diploma students must earn 4 credits each semester and a B- or better in lessons and recitals.
- Artist Diploma students must earn 4 credits each semester and complete at least one recital each academic year.

Academic Warning

Graduate students will receive a letter of academic warning for the following reasons:

- Receiving an F in any class.
- Taking an IP in lessons or a recital

Students who receive a letter of academic warning are still in good academic standing. The Conservatory recognizes that injury and illness may make it necessary to take an IP in a major enrollment. In such cases, a letter of academic warning simply signals the need to plan for a number of outcomes in the following semester. Any student who receives academic warning letters in consecutive semesters will be placed on academic probation.

Academic Probation

Students will be placed on academic probation for the following reasons:

- Earning a term GPA below 3.0.
- Completing fewer than 9 credits.
- Earning a grade below B- in major area enrollments.
- Receiving academic warning letters in consecutive semesters.
- Falling short of the pace to complete the degree in the normative timeframe.

Student who are placed on academic probation will receive a letter stating the reason for why they are not in good academic standing and must remedy the situation in the next fall or spring semester.

Continued Academic Probation

Students who have been on academic probation will be reclassified as continued academic probation if, after a semester of study, the student has remedied the problem that placed the student on probation but has fallen short of one of the other measures of academic standing. In rare cases, a student may have academic standing extended on the presentation of documentation of treatment from a licensed care provider and in consultation with the Associate Dean for Academic Affairs and the relevant faculty.

Academic Suspension

Students who have been on probation and do not meet minimum requirements for returning to good academic standing will be evaluated for academic suspension. An academic suspension is a forced separation from enrollment in the next fall or spring semester. Students placed on academic suspension must adhere to the following rules:

- The student may not register for coursework at the Johns Hopkins University.
- The student will have no access to the Peabody Campus or facilities.
- The student may be required to present evidence of successful academic progress at another school with credits to transfer and articulate to the degree program at Peabody.
- The student must return in one year or be administratively withdrawn from the Conservatory.

Additionally, a student who is not on probation but does very poorly in a semester could be considered for suspension if:

- The student earns a term GPA below 1.5.
- The student earns an F in a major enrollment.
- The student earns less than six credits.

When a student returns after academic suspension, they are placed on academic probation until they have met the requirements under “Return to Good Academic Standing.”

Academic Dismissal

Students who have been suspended for poor academic performance and then return to Peabody and fail to do well enough to return to good standing are dismissed, with no opportunity to return

to complete the Peabody degree. Similarly, students may be dismissed without prior suspension if the GPA falls below 1.5 and/or the student earns an F in major enrollments.

Return to Good Academic Standing

Students are removed from academic action if they complete 12 credits and maintain a 2.2 term and cumulative GPA, and no unauthorized IPs or F grades.

1-3.08: Registration Regulations

1-3.08.A: Auditing

Full-time students may audit a Conservatory class with the permission of the instructor. Auditors do not complete tests or assignments, but they are expected to attend class regularly. A student must have a course registered as audit with the written permission of the instructor and a clear understanding of the instructor's expectations by the tenth week of the semester as noted on the [academic calendar](#). Once a course is registered as audit, the grade of AU will be assigned which does not count for academic credit or figure into the number of attempted credits. A course registered as audit may not be converted to a letter grade for credit, but a student may be administratively withdrawn from an audit registration at the request of the instructor for not attending.

1-3.08.B: Change of Major

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

1-3.08.C: Change of Studio

In instances where there are compelling reasons for requesting a change, a student may do so by contacting the Associate Dean for Academic Affairs. See [Studio Assignments](#).

1-3.08.D: Course Changes and Withdrawals

The Registrar's Office must approve all course additions, withdrawals, or changes. Courses or lessons dropped within the first four weeks of a semester will be deleted from the student's registration. However, withdrawals will not become effective until the properly signed forms are received in the Registrar's Office. Courses dropped after the fourth week of the semester will be recorded with an automatic grade of W.

The deadline for changing sections or withdrawing from classes is the end of the 10th week of the semester. Exact deadline dates are listed in the Academic Calendar. Courses may not be changed from Credit to Audit after the sixth week of the semester.

1-3.09: Attendance and Absences

Regular attendance is a student responsibility and is expected of all Peabody students. Professors set the attendance policy for each lesson, class, and ensemble. The attendance policy, along with all other rules of the class, may be found in the syllabus that is distributed at the beginning of each semester and filed with the Office of Academic Affairs.

Occasionally, health or personal matters may interfere with a students' ability to attend class. In this situation, students are expected to notify your professors as soon as possible about missing class and discuss how to make up missed class time or assignments.

A serious or extended illness that causes a several missed classes, major academic assignments, or examinations, and multiple large ensemble rehearsals, should be verified with documentation from a licensed caregiver. It is the student's responsibility to forward the verification to your professors who request it. A prolonged illness that interferes substantially with academic requirements for the semester may necessitate a withdrawal from classes or a medical leave of absence.

Occasionally, professional opportunities may interfere with regular attendance. Students should remember that outside performances must be cleared with major teachers ([Outside Instruction and Public Performance](#)). If an outside performance is approved students should notify professors as soon as possible about missing class and discuss how to make up missed class time or assignments. The same policy also applies to auditions.

In every scenario, the professor makes a final decision about whether or not an absence is excused based on the syllabus. If absences affect a final grade, the student may appeal the grade (and thus the ruling on the absences) through the policy articulated in [Grade Appeals](#).

1-3.11: Interruption of Degree Work

A Leave Of Absence (LOA) is an approved interruption of a degree program that is subject to a fixed duration and/or specific requirements for return. A withdrawal is a complete departure from the Conservatory and its degree programs and can only be reversed through the mechanisms of re-audition and petition of the relevant academic committee.

1-2.11.A: Leave of Absence

Any student may be placed on LOA for personal or professional reasons.

A student must formally request an LOA from the Associate Dean for Academic Affairs. If a leave of absence is granted, the leave will be made for a fixed duration of either one semester or one year. During that time, the student may not be enrolled as a full-time student at another institution. Any credits earned at another institution during the LOA must be approved for transfer by the Associate Dean for Academic Affairs in consultation with department chairs.

The Peabody Conservatory is not obliged to grant a leave of absence, and students should present compelling personal or professional reasons for requesting an interruption of his/her regular progress toward the degree. An LOA is not granted retroactively, and students must request the leave of absence before postponing their studies. Moreover, an LOA is subject to the following conditions:

- The student must be a current student with remaining requirements to complete in a degree or diploma program.
- The student may not be in immediate jeopardy for dismissal on academic grounds.
- An international student must make visa arrangements with the University's Office of International Students.
- A student who receives financial aid must make the appropriate arrangements with the Financial Aid office.
- The student must be given clearance for all financial obligations, including but not limited to tuition, instrument loans, library fines, and residence fees.
- A student requesting an LOA is not guaranteed a space in a teacher's studio upon requesting to return to school.

1-2.11.B: Return from LOA

In order to re-enroll, a student on LOA must notify the Office of Academic Affairs in writing of his or her intent to return.

- Students should notify Academic Affairs by November 15 for spring re-enrollment.
- Students should notify Academic Affairs by April 15 for fall re-enrollment.

1-2.11.C: Extended Leave

Any student on a leave of absence must report his or her status to the Conservatory by the middle of the second semester of leave in order to make arrangements to return or to extend the LOA for an additional semester. Students who are granted an extension to a LOA beyond the originally stipulated year may be required to re-audition. The maximum duration of a LOA with an extension is three semesters.

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

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

1-2.11.D: Medical Leave of Absence

In certain circumstances, a student with a chronic condition that is documented by licensed caregiver will be placed on a medical or involuntary leave of absence (MLOA). A student will be administratively withdrawn from all classes and receive no credit. This step is taken when necessary to protect the safety of the student or other individuals or to preserve the integrity of the university's learning environment.

If a medical or involuntary leave of absence is required, the leave may not exceed one year without the student requesting an extension and providing the appropriate documentation from a licensed

professional. A student who wishes to return must notify the Office of Academic Affairs in writing of his or her intent to return. An assessment of the student's fitness for return is required as a condition of returning from a medical or involuntary leave of absence. Study at the Conservatory may only resume at the scheduled start of a semester.

1-2.11.E: Special Circumstances for Leave of Absence

Doctoral students may only take an LOA while completing their residency. Once a DMA candidate has completed the required coursework, he or she may no longer exercise the leave of absence option but must continue to enroll for Consultation (PY.610.813–814) in order to maintain standing in the program. If a student interrupts his or her program by failing to register for Consultation or failing to pay the Degree-in-Progress (DIP) fee for more than one year, the student must petition the DMA Committee for readmission. If a petition is approved, all retroactive fees must be paid in order for the reinstatement of status to become effective. Any DMA candidate who fails to register for Consultation will be dismissed from the program.

Double degree students may request an LOA from the double degree program, but they cannot be granted leave from only the Homewood or Peabody portion of the program. An LOA for double degree students is subject to the guidelines of the advising office for the Krieger School of Arts and Sciences or the Whiting School of Engineering.

International students who request an LOA should be aware that federal law governing the visa status of F-1 students requires them to leave the United States for the duration of their leave of absence, unless the leave is granted for reasons of illness or other medical conditions. Students who wish to remain in the United States during their leave of absence must provide medical documentation to the school to support such a request. Medical leaves of absence cannot exceed an aggregate of one year.

1-3.11: Graduation Eligibility

The Johns Hopkins University does not guarantee the awarding of a degree or a certificate of satisfactory completion to students enrolled in any instructional or training program. The awarding of degrees and certificates of satisfactory completion is dependent upon satisfaction of all current degree and instructional requirements at the time of a student's matriculation and compliance with university and divisional regulations at the time of the award, as well as performance meeting bona fide expectations of faculty.

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

To be approved for graduation, students must satisfy all degree requirements, settle all financial obligations, and resolve any and all outstanding charges of misconduct and violations of academic ethics. No student may participate in the commencement ceremony unless that student is approved for graduation.'

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

2-0: Degree and diploma programs

Degree Programs

The Peabody Conservatory awards five degrees:

- **The Bachelor of Music (BM):**
Performance (including Jazz Performance, Composition, Computer Music, and Music for New Media) Recording Arts, and Music Education
- **The Bachelor of Fine Arts (BFA):** Dance
- **The Master of Music (MM):**
Performance (including Composition, Computer Music, and Conducting),
Performance-Pedagogy, Music Education, Musicology, and Music Theory Pedagogy
- **The Master of Arts (MA) in Audio Sciences:**
Acoustical Studies and Audio Engineering and Design
- **The Doctor of Musical Arts (DMA):**
Performance (including Composition and Conducting).

Diploma Programs

The Peabody Conservatory also awards three diplomas which are certificates:

- **The Performer’s Certificate (PC)**
- **The Graduate Performance Diploma (GPD)**
- **The Artist’s Diploma (AD)**

Peabody collaborates with the Johns Hopkins Krieger School of Arts and Sciences and the Whiting School of Engineering to administer an undergraduate double-degree. However, for the purposes of the Peabody catalog, this degree may be regarded as a modified BM or BFA degree.

2-1: The Bachelor of Music Degree (BM)

The Bachelor of Music degree program at the Peabody Conservatory is designed to offer gifted students the training to prepare themselves for careers in performance, composition, computer music, music education, recording arts, and related areas of professional activity.

2-1.01: BM Curricular Components

Freshman Students: Matriculating freshmen students will satisfy between 142 and 182 credits in four years through passing grades, transfer credits, or onsite placement exams. Undergraduate students must be enrolled as full-time students for eight semesters and are required to remain enrolled in one-hour major lessons for all eight semesters.

Transfer Students: The applied level of transfer students is determined by the Office of Academic Affairs in consultation with Departments before a student matriculates. Once set, the transfer student must be enrolled as a full-time student in one-hour major lessons until the conclusion of his or her adjusted senior year

Admission Requirements

Students applying for the Bachelor of Music degree program present transcripts, test scores, and recommendations before playing an audition. The details of this process may be found at [the Admissions website](#). Students applying for the Bachelor of Music degree program should meet the following criteria:

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

2-1.01.A: Applied Enrollments

Major Lessons

Undergraduate students must enroll in major lessons through their last semester of the degree timeframe (eight semesters for freshmen and the determined number for transfer students).

Any change to studio assignment must be approved by the Associate Dean for Academic Affairs (see [Studio Assignments](#)) and students must earn at least a B- in major lessons (see [Academic Standing](#)).

Juries and Recitals

The progress of each student is measured by the major department each year. Advancement and assessment are accomplished by an annual departmental examination (a “jury”). Every performance major must play a departmental jury for credit by the end of each school year. Students majoring in Composition, Computer Music, and Music for New Media students participate in weekly seminars with the entire Composition Department that provide ongoing departmental evaluation for each student.

JURY	DESCRIPTION
109	The freshman or 109 jury is considered an advising aid to the student and his or her teacher in planning the following year's study.
209	The purpose of the 209 jury taken at the end of the sophomore year (fourth semester or credit hour equivalent) is to assess the student's overall progress and to determine whether or not he or she should continue in the chosen curriculum. On the basis of this jury and the student's overall academic record, the jury committee makes recommendations for the student's remaining years of undergraduate study.
309	The 309 jury is taken at the end of the junior year and is considered an advising aid to the student and his or her teacher in planning the final year of study, including the senior recital. Students in the departments of violin, viola, guitar, and jazz performance are required to play a "junior" recital at the end of the third year of study. This junior recital takes the place of, and is recorded with the same course number as, the 309 jury. Departments that require a junior recital may also require students to appear for technical examination and/or a demonstration of orchestral excerpts during the regular jury period.

A student who does not play a jury at the end of each academic year or does not earn at least a B- in a jury is not considered to be making satisfactory academic progress and will need to replay the jury in the following fall semester.

A graduation recital is required of all degree candidates.

Large Ensembles

All undergraduate students majoring in orchestral instruments must participate in large ensemble each semester of enrollment for major study as assigned. Large ensemble auditions are held during Orientation Week. All voice and organ BM candidates have a six-semester choral requirement. For voice majors, performance of a major opera role may qualify for large ensemble credit. All other non-orchestral BM candidates have a four-semester choral requirement. Ensemble credits beyond those required cannot be counted as elective credit. The regulations for performing in large ensembles, which are set by the Ensembles Office, may be found at [the Ensemble Office website](#).

Small Ensembles

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

2-1.01.B: Academic Enrollments

Professional Studies

All undergraduates complete the Professional Studies Curriculum, also called the Breakthrough Curriculum. Matriculating BM students take Exploring Arts Careers. In the third year of study, students will take Building a Brand and Portfolio and Pitching a Creative Project. The culmination of study is the preparation and presentation of a pitch, adjudicated by a panel of faculty and guests and will also serve as an entry in a real competition for funding and project support to implement a residency at one of Peabody's partner institution.

Music Theory

With the exception of students in jazz performance, all undergraduate students have a three-year requirement for music theory. The Music Theory program consists of six consecutive semesters of courses: Music Theory 1 through Music Theory 6. Students are strongly encouraged to complete all music theory requirements in the first three years of study. Simultaneous enrollment in more than one music theory course is not permitted except with the express permission of the Chair of Music Theory and the Associate Dean for Academic Affairs. Entering students who are not strong in the fundamentals of music (i.e., rhythm, meter, scales, intervals, keys, triads, and inversions) are encouraged to review their preparatory work during the months prior to the beginning of the academic year. Those who are not able to show proficiency in these areas on the placement exam given during Orientation Week will be placed in an intensive section. Advanced placement in music theory is possible.

Ear Training

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

Keyboard Studies

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

Musicology

All undergraduates are required to take a three-semester sequence of musicology courses: History of Music 1, History of Music 2, History of Music 3. Students must take the courses in sequence after completing the first year of the Humanities Core curriculum (Core I and Core II) or in their third year of study. Students who are unable to take the courses in sequence due to scheduling conflicts should consult with the Associate Dean for Academic Affairs. Students may not enroll in more than

one musicology course per semester. Students in the Music Education department follow a specific sequence of courses designed around the Music Education curriculum. Transfer credits in musicology are considered for approval by the Chair of Musicology and the Associate Dean for Academic Affairs on a case-by-case basis. Jazz majors pursue a concurrent curriculum in the history of Jazz. All other majors are required to take a fourth class from a list of seminars designated as appropriate electives by the Musicology Department.

Humanities

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

Humanities Core Curriculum

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

- Core I: Analytical Thinking and Writing (3 credits, fall), PY.260.115
- Core II: Writing and Research Methods (3 credits, spring), PY.260.216]

Second year: required of all students

- Core III: Critical Methods (3 credits, fall and spring), PY.260.359
- Core IV: Art, Culture, and Society (3 credits, fall and spring), PY.260.360

English as a Second Language (ESL)

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

Critical Writing Intensive and ESL Writing Intensive

ESL Writing Intensive (PY.260.021) is a yearlong course designed for international students who are new to writing in English. Critical Writing Intensive (PY.260.023-024) is a yearlong course to prepare students for college-level writing. Both Writing Intensive courses involve close coordination with faculty members teaching the Core Curriculum.

Humanities Electives

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

Foreign Languages

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

Friday Noon:30 Recital Series

The weekly Friday Noon:30 Recital Series (PY.530.501–502) provides students with the opportunity to hear a variety of solo and chamber works, as well as occasional guest performers outside the classical tradition. No classes or lessons that enroll first-year undergraduates are scheduled during the Friday Noon:30 hour, and all members of the campus community are encouraged to attend.

All first-year students (freshmen and transfer students) are required to document attendance at ten Friday Noon:30 recitals in their first and second semesters of residency at Peabody. All second-year students (sophomores and second-year transfer students) are required to register for the Friday Noon:30 Alternate Project (PY.530.503–504). The “Alt Project” consists of students attending a more individualized sequence of concerts during the third and fourth semesters and documenting attendance with printed programs.

Upon completing the two-year requirement (PY.530.501–504), undergraduate students may take additional semesters of the Friday Noon:30 Recital Series for general elective credit. The Registrar is the teacher of record for both the Friday Noon:30 Recital Series and the Friday Noon:30 Alternate Project.

Electives

Unless otherwise specified, the term elective means class elective. Additional lessons and ensembles do not count as electives. Questions about the appropriateness of all other courses for elective credit should be directed to the Registrar and the Associate Dean for Academic Affairs.

Graduate Seminars

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

- For seminars in music theory, students must have successfully completed Theory 1, 2, 3, and 4.
- For seminars in musicology, students must have successfully completed least History I and II; preferably I, II, III, and IV.
- Students may not pre-register for graduate seminars and must obtain the signature of the professor on an add/drop form at the beginning of the semester.

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

Repeated Courses

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

2-1.02: BM Curricula

2-1.02.A: Bachelor of Music in Performance

BM Composition

MAJOR AREA			ONE		TWO		THREE		FOUR		Σ
Major Lesson	PY.100.100	32	4	4	4	4	4	4	4	4	32
Departmental Seminar	PY.310.545-546	8	1	1	1	1	1	1	1	1	8
Recital	PY.310.701	2								2	2
Large Ensemble	PY.910.xxx	8			2	2					8
Applied Minor in Voice or Piano	PY.010.100	4					1	1	1	1	4
		54									54
PROFESSIONAL STUDIES											
Exploring Arts Careers	PY.123.111	1	1								1
Building a Brand and Portfolio	PY.123.311	2				2					2
Pitching Your Creative Idea	PY.123.312	2					2				2
		5									5
SUPPORTIVE COURSES IN MUSIC											
Friday Noon:30 Recital Series	PY.360.501-502	1	½	½							1
Friday Noon:30 Alternate Project	PY.360.503-504	1			½	½					1
Ear-training I-II	PY.715.123-124-223-224	8	2	2	2	2					8
Keyboard Studies I-II	PY.715.155-156-255-256	8	2	2	2	2					8
Music Theory 1-6	PY.710.111-112-211-212-311-312	18	3	3	3	3	3	3			18
Music Theory Advanced Elective *	PY.710.6xx	3							3		3
Orchestration	PY.710.413-414	6							3	3	6
Basic Conducting	PY.330.311	1							1		1
Introduction to Computer Music	PY.350.463-464	6				3	3				6
History of Music 1-3	PY.610.321-322-323	9				3	3	3			9
Musicology Elective	PY.610.xxx	3								3	3
		64									64
GENERAL STUDIES											
Core I: Analytical Thinking and Writing	PY.260.115	3	3								3
Core II: Writing/Research Methods	PY.260.216	3		3							3
Core III: Critical Methods	PY.260.359	3			3						3
Core IV: Art, Culture, and Society	PY.260.360	3				3					3
Upper Division Elective	PY.260.3xx	3				3					3
Humanities Elective Courses	PY.260.xxx	12					3	6	3		12
		27									27
ELECTIVES											
Electives	xxx.xxx	3							3		3
		3									3
TOTAL											
		153	16.5	15.5	17.5	17.5	22	22	22	20	153

* Composition majors should complete Music Theory 1-4 before enrolling in a graduate seminar.

BM Computer Music

MAJOR AREA

Major Lesson	PY.100.100	32
Computer Music Seminar *	PY.350.545-546	8
Recital	PY.350.701	2
Large Ensemble	PY.910.xxx	4
		46

PROFESSIONAL STUDIES

Exploring Arts Careers	PY.123.111	1
Building a Brand and Portfolio	PY.123.311	2
Pitching Your Creative Idea	PY.123.312	2
		5

SUPPORTIVE COURSES IN MUSIC

Friday Noon:30 Recital Series	PY.360.501-502	1
Friday Noon:30 Alternate Project	PY.360.503-504	1
Ear-training I-II	PY.715.123-123-223-224	8
Keyboard Studies I-II	PY.715.155-156-255-256	8
Music Theory 1-6	PY.710.111-112-211-212-311-312	18
Instrumentation & Arranging□	PY.710.412	3
Advanced Theory Elective	PY.710.6xx	3
Introduction to Computer Music	PY.350.463-464	6
Introduction to Programming	PY.350.466	3
Studio Techniques	PY.350.835	3
History of Music 1-3	PY.610.321-322-323	9
Musicology Elective	PY.610.xxx	3
		66

GENERAL STUDIES

Core I: Analytical Thinking and Writing	PY.260.115	3
Core II: Writing/Research Methods	PY.260.216	3
Core III: Critical Methods	PY.260.359	3
Core IV: Art, Culture, and Society	PY.260.360	3
Upper Division Elective	PY.260.3xx	3
Humanities Coursework	PY.260.xxx	12
		27

ELECTIVES

Electives	xxx.xxx	3
		3

TOTAL

147

		ONE		TWO		THREE		FOUR		Σ
4	4	4	4	4	4	4	4	4	4	32
1	1	1	1	1	1	1	1	1	1	8
								2		2
				2	2					4
										46
1										1
				2						2
						2				2
										5
½	½									1
		½	½							1
2	2	2	2							8
2	2	2	2							8
3	3	3	3	3	3					18
								3		3
								3		3
		3	3							6
				3						3
						3				3
				3	3	3				9
								3		3
										66
3										3
	3									3
		3								3
			3							3
				3						3
					3	6	3			12
										27
								3		3
										3
16.5	15.5	18.5	18.5	21	21	20	16			147

* Students are welcome to attend Composition Seminar as appropriate to the focus of their work.

□ Students may elect Orchestration PY.710.413-414 in consultation with the department.

BM Guitar

MAJOR AREA

Major Lesson	PY.100.100	32
Departmental Seminar	PY.470.545-546	8
Departmental Examination	PY.470.109-209	3
Junior Recital	PY.470.309	1
Recital	PY.470.701	2
Large Ensemble	PY.910.xxx	8
Guitar Ensemble	PY.950.541-542	6
Small Ensemble	PY.950.531-532	2
		62

PROFESSIONAL STUDIES

Exploring Arts Careers	PY.123.111	1
Building a Brand and Portfolio	PY.123.311	2
Pitching Your Creative Idea	PY.123.312	2
		5

SUPPORTIVE COURSES IN MUSIC

Friday Noon:30:30 Recital Series	PY.360.501-502	1
Friday Noon:30:30 Alternate Project	PY.360.503-504	1
Ear-training I-II	PY.715.123-124-223-224	8
Keyboard Studies I	PY.715.155-156	4
Guitar Music Skills I-II	PY.470.585-586-587-588	4
Music Theory 1-6	PY.710.111-112-211-212-311-312	18
Guitar Literature	PY.470.631-632	4
Guitar Pedagogy	PY.470.637-638	4
History of Music 1-3	PY.610.321-322-323	9
Musicology Elective	PY.610.xxx	3
		56

GENERAL STUDIES

Core I: Analytical Thinking and Writing	PY.260.115	3
Core II: Writing/Research Methods	PY.260.216	3
Core III: Critical Methods	PY.260.359	3
Core IV: Art, Culture, and Society	PY.260.360	3
Upper Division Elective	PY.260.3xx	3
Humanities Elective Courses	PY.260.xxx	15
		30

ELECTIVES

Electives*	xxx.xxx	3
		3

TOTAL

		156
--	--	------------

		ONE		TWO		THREE		FOUR		Σ
4	4	4	4	4	4	4	4	4	4	32
1	1	1	1	1	1	1	1	1	1	8
	1		1		1					3
						1				1
								2		2
		2	2	2	2					8
		1	1	1	1	1	1	1	1	6
								1	1	2
1										1
				2						2
						2				2
½	½									1
		½	½							1
2	2	2	2							8
2	2									4
1	1	1	1							4
3	3	3	3	3	3					18
							2	2		4
				2	2					4
				3	3	3				9
								3		3
3										3
	3									3
		3								3
			3							3
				3						3
					3	3	6	6		15
							3			3
17.5	17.5	17.5	18.5	21	23	21	20			156

* Strongly Suggested: Lute Literature and Notation PY.380.433-434

BM Harpsichord

MAJOR AREA

Major Lesson	PY.100.100	32
Departmental Examination	PY.380.109–209–309	3
Recital	PY.380.701	2
Organ Minor	PY.010.100	2
Voice Minor*	PY.010.100	2
Baroque Ensemble	PY.950.527–528	7
Baltimore Baroque Band	PY.910.527–528	8
		56

PROFESSIONAL STUDIES

Exploring Arts Careers	PY.123.111	1
Building a Brand and Portfolio	PY.123.311	2
Pitching Your Creative Idea	PY.123.312	2
		5

SUPPORTIVE COURSES IN MUSIC

Friday Noon:30 Recital Series	PY.360.501-502	1
Friday Noon:30 Alternate Project	PY.360.503-504	1
Ear-training I-II	PY.715.123-124-223-224	8
Keyboard Studies I-II	PY.715.155-156-255-256	8
Music Theory 1-6	PY.710.111-112-211-212-311-312	18
Continuo I-II	PY.380.315-445	4
Harpsichord Literature	PY.380.421-422	2
Harpsichord Tuning	PY.380.491	1
Baroque Ornamentation	PY.380.441-442	4
Basic Conducting	PY.330.311	1
History of Music 1-3	PY.610.321-322-323	9
Musicology Elective	PY.610.xxx	3
		60

GENERAL STUDIES

Core I: Analytical Thinking and Writing	PY.260.115	3
Core II: Writing/Research Methods	PY.260.216	3
Core III: Critical Methods	PY.260.359	3
Core IV: Art, Culture, and Society	PY.260.360	3
Upper Division Elective	PY.260.3xx	3
Humanities Elective Courses	PY.260.xxx	15
		30

ELECTIVES

Electives	xxx.xxx	3
		3

TOTAL

154

		ONE		TWO		THREE		FOUR		Σ
		4	4	4	4	4	4	4	4	32
			1		1		1			3
								2		2
				1	1					2
						1	1			2
		1	1	1	1	1	1	1	1	7
						2	2	2	2	8
										56
		1								1
						2				2
							2			2
										5
		½	½							1
				½	½					1
		2	2	2	2					8
		2	2	2	2					8
		3	3	3	3	3	3			18
		2	2							4
						1	1			2
				1						1
								2	2	4
									1	1
						3	3	3		9
									3	3
										60
		3								3
			3							3
				3						3
					3					3
						3	3	6	6	15
										30
								3		3
										3
		17.5	18.5	16.5	18.5	20	21	21	21	154

* Or other instrument with the permission of the Department.

BM Historical Performance

MAJOR AREA

Major Lesson	PY.100.100	32
Departmental Examination	PY.380.109-209-309	3
Recital	PY.380.701	2
Minor Lesson	PY.010.100	4
Baroque Ensemble	PY.950.527-528	7
Baltimore Baroque Band	PY.910.527-528	12
		60

PROFESSIONAL STUDIES

Exploring Arts Careers	PY.123.111	1
Building a Brand and Portfolio	PY.123.311	2
Pitching Your Creative Idea	PY.123.312	2
		5

SUPPORTIVE COURSES IN MUSIC

Friday Noon:30 Recital Series	PY.360.501-502	1
Friday Noon:30 Alternate Project	PY.360.503-504	1
Ear-training I-II	PY.715.123-124-223-224	8
Keyboard Studies I-II	PY.715.155-156-255-256	8
Music Theory 1-6	PY.710.111-112-211-212-311-312	18
Major Instrument Literature	xxx.xxx	4
Baroque Ornamentation	PY.380.441-442	4
Basic Conducting	PY.330.311	1
History of Music 1-3	PY.610.321-322-323	9
Musicology Elective	PY.610.xxx	3
		57

GENERAL STUDIES

Core I: Analytical Thinking and Writing	PY.260.115	3
Core II: Writing/Research Methods	PY.260.216	3
Core III: Critical Methods	PY.260.359	3
Core IV: Art, Culture, and Society	PY.260.360	3
Upper Division Elective	PY.260.3xx	3
Humanities Elective Courses	PY.260.xxx	15
		30

ELECTIVES

Electives	xxx.xxx	3
		3

TOTAL

		155
--	--	------------

		ONE		TWO		THREE		FOUR		Σ
4	4	4	4	4	4	4	4	4	4	32
	1		1		1					3
								2		2
		1	1	1	1					4
	1	1	1	1	1	1	1	1	1	7
		2	2	2	2	2	2	2	2	12
										60
1										1
				2						2
					2					2
										5
½	½									1
		½	½							1
2	2	2	2							8
2	2	2	2							8
3	3	3	3	3	3					18
2	2									4
							2	2		4
								1		1
				3	3	3	3			9
								3		3
										57
3										3
	3									3
		3								3
			3							3
				3	3	6	6			15
										30
					3					3
										3
17.5	18.5	18.5	19.5	22	20	18	21			155

VARIATIONS:

— for Lute Majors	160 credits	
Lute Literature and Notation	PY.380.433-434	4
Continuo I-II	PY.380.315-445	4
No Elective Required		-3
— for Baroque Cello Majors	159 credits	
Continuo I-II	PY.530.315-445	4
— Recorder & Baroque Flute	163 credits	
Early Wind Literature	PY.610.433-434	2
Recorder Consort	PY.380.355-356	6

VARIATIONS:

— for Gamba Majors	156 credits	
Continuo I-II	PY.380.315-445	4
Viola da Gamba Consort	PY.380.353-354	[4]
[Substitutes for 4 credits of Baroque Ensemble]		

BM Jazz

MAJOR AREA

Major Lesson	PY.100.100	32
Jazz Seminar	PY.570.101-102	8
Departmental Examination	PY.570.109–209–309	3
Recital	PY.570.701	2
Large Ensemble: PJE	PY.910.537–8	16
Small Ensemble	PY.950.525–526	6
		67

PROFESSIONAL STUDIES

Exploring Arts Careers	PY.123.111	1
Building a Brand and Portfolio	PY.123.311	2
Pitching Your Creative Idea	PY.123.312	2
		5

SUPPORTIVE COURSES IN MUSIC

Friday Noon:30 Recital Series	PY.360.501-502	1
Friday Noon:30 Alternate Project	PY.360.503-504	1
Jazz Fundamentals	PY.570.127-128	4
Ear-training I	PY.715.123-124	4
Keyboard Studies	PY.715.155-156	4
Music Theory 1–2	PY.710.111-112	6
Jazz Ear-training	PY.570.363-364	4
Jazz Keyboard Studies	PY.570.259-260	4
Advanced Jazz Harmony	PY.570.359-360	4
Jazz Arranging and Composition	PY.570.361-362	4
Jazz Composition	PY.570.459-460	4
Jazz Improvisation I–II	PY.570.561-562-563-564	8
Construct. Listening–Jazz History	PY.570.569-570	4
History of Music 1-3	PY.610.323	3
		55

GENERAL STUDIES

Core I: Analytical Thinking and Writing	PY.260.115	3
Core II: Writing/Research Methods	PY.260.216	3
Core III: Critical Methods	PY.260.359	3
Core IV: Art, Culture, and Society	PY.260.360	3
Upper Division Elective	PY.260.3xx	3
Humanities Elective Courses	PY.260.xxx	15
		30

ELECTIVES

Electives	xxx.xxx	3
		3

TOTAL

160

		ONE		TWO		THREE		FOUR		Σ
		4	4	4	4	4	4	4	4	32
		1	1	1	1	1	1	1	1	8
			1		1		1			3
									2	2
		2	2	2	2	2	2	2	2	16
				1	1	1	1	1	1	6
										67
		1								1
						2				2
							2			2
										5
		½	½							1
				½	½					1
		2	2							4
		2	2							4
		2	2							4
		3	3							6
				2	2					4
				2	2					4
						2	2			4
						2	2			4
				2	2			2	2	8
		2	2							4
						3				3
										55
		3								3
			3							3
				3						3
					3					3
						3		6	6	15
										30
								3		3
										3
		22.5	22.5	17.5	18.5	19	20	18	14	160

BM Music for New Media

MAJOR AREA

Music for New Media I-IV	PY.320.101-102-201-202	12
The Tools of New Media	PY.320.211-212	4
Composition Lessons	PY.050.100	8
Large Ensemble	PY.910.xxx	4
Music for New Media Capstone	PY.320.495	2
		30

PROFESSIONAL STUDIES

Exploring Arts Careers	PY.123.111	1
Building a Brand and Portfolio	PY.123.311	2
Pitching Your Creative Idea	PY.123.312	2
		5

SUPPORTIVE COURSES IN MUSIC

Friday Noon:30 Recital Series	PY.360.501-502	1
Friday Noon:30 Alternate Project	PY.360.503-504	1
Ear-training I-II	PY.715.123-123-223-224	8
Keyboard Studies I-II	PY.715.155-156-255-256	8
Music Theory 1-6	PY.710.111-112-211-212-311-3	18
Instrumentation & Arranging	PY.710.412	3
History of Music 1-3	PY.610.321-322-323	9
Musicology Elective	PY.610.xxx	3
Introduction to Programming	PY.350.466	3
Recording for Musicians I and II	PY.550.651-652	6
Sound Design for Video Games	PY.550.524	3
Mixing Sound and Music for Picture	AS.455.626	3
Internship*	PY.320.419	2
		68

GENERAL STUDIES

Core I: Analytical Thinking and Writing	PY.260.115	3
Core II: Writing/Research Methods	PY.260.216	3
Core III: Critical Methods	PY.260.359	3
Core IV: Art, Culture, and Society	PY.260.360	3
Humanities Elective□	xxx.xxx	12
		24

ELECTIVES

Choose Two	xxx.xxx	6
		6

TOTAL

133

		ONE	TWO	THREE	FOUR	Σ		
3	3	3	3			12		
		2	2			4		
				2	2	2	8	
				2	2		4	
						2	2	
						30		
1						1		
				2		2		
				2		2		
						5		
½	½					1		
		½	½			1		
2	2	2	2			8		
2	2	2	2			8		
3	3	3	3	3	3	18		
				3		3		
				3	3	3	9	
						3	3	
			3			3		
3	3					6		
				3		3		
					3	3		
					2	2		
						68		
3						3		
	3					3		
		3				3		
			3			3		
				3	3	3	3	
				3	3	3	3	
						3	3	
						3	3	
						24		
					3	3	6	
						6		
17.5	16.5	15.5	18.5	18	18	16	13	133

* Taken in the summer before Senior Year

□ Recommended: Introduction to Visual Language AS.061.145

BM Orchestral Instruments

MAJOR AREA			ONE		TWO		THREE		FOUR		Σ
Major Lesson	PY.100.100	32	4	4	4	4	4	4	4	4	32
Departmental Examination	xxx.109-209-309	3		1		1		1			3
Recital	PY.xxx.701	2							2		2
Large Ensemble	PY.910.xxx	16	2	2	2	2	2	2	2	2	16
Small Ensemble	PY.950.531-532	2							1	1	2
		55									55
PROFESSIONAL STUDIES											
Exploring Arts Careers	PY.123.111	1	1								1
Building a Brand and Portfolio	PY.123.311	2				2					2
Pitching Your Creative Idea	PY.123.312	2					2				2
		5									5
SUPPORTIVE COURSES IN MUSIC											
Friday Noon:30 Recital Series	PY.360.501-502	1	½	½							1
Friday Noon:30 Alternate Project	PY.360.503-504	1			½	½					1
Ear-training I-II	PY.715.123-124-223-224	8	2	2	2	2					8
Keyboard Studies I-II	PY.715.155-156-255-256	8	2	2	2	2					8
Music Theory 1-6	PY.710.111-112-211-212-311-312	18	3	3	3	3	3	3			18
Basic Conducting	PY.330.311	1							1		1
History of Music 1-3	PY.610.321-322-323	9				3	3	3			9
Musicology Elective	PY.610.xxx	3								3	3
		49									49
GENERAL STUDIES											
Core I: Analytical Thinking and Writing	PY.260.115	3	3								3
Core II: Writing/Research Methods	PY.260.216	3		3							3
Core III: Critical Methods	PY.260.359	3			3						3
Core IV: Art, Culture, and Society	PY.260.360	3				3					3
Upper Division Elective	PY.260.3xx	3					3				3
Humanities Elective Courses	PY.260.xxx	15						3	6	6	15
		30									30
ELECTIVES											
Electives	xxx.xxx	6			2		2		2		6
		6									6
TOTAL											
		145	17.5	17.5	18.5	17.5	19	18	19	18	145

VARIATIONS:

— for Strings and Percussion: 147 credits		
Small Ensemble	PY.950.531-532	+2
— for Flute: 145 credits		
Piccolo Class	PY.430.463-464	[2]
[Taken as a required elective]		

VARIATIONS:

— for Violin & Viola: 142 credits		
Junior Recital	PY.425.309	[2]
[Replaces 309 jury]		

BM Organ

MAJOR AREA			ONE		TWO		THREE		FOUR		Σ
Major Lesson	PY.100.100	32	4	4	4	4	4	4	4	4	32
Departmental Seminar	PY.460.545-546	8	1	1	1	1	1	1	1	1	8
Departmental Examination	PY.460.109-209-309	3		1		1					3
Recital	PY.460.701	2							2		2
Large Ensemble	PY.910.xxx	12	2	2	2	2	2				12
Piano Minor	PY.010.100	2			1	1					2
Voice Minor	PY.010.100	2					1	1			2
		61									61
PROFESSIONAL STUDIES											
Exploring Arts Careers	PY.123.111	1	1								1
Building a Brand and Portfolio	PY.123.311	2				2					2
Pitching Your Creative Idea	PY.123.312	2					2				2
		5									5
SUPPORTIVE COURSES IN MUSIC											
Friday Noon:30 Recital Series	PY.360.501-502	1	½	½							1
Friday Noon:30 Alternate Project	PY.360.503-504	1			½	½					1
Ear-training I-II	PY.715.123-124-223-224	8	2	2	2	2					8
Keyboard Skills/Piano Majors I-II	PY.715.211-212	4			2	2					4
Music Theory 1-6	PY.710.111-112-211-212-311-312	18	3	3	3	3	3	3			18
Sight Reading	PY.450.111-112	4	2	2							4
Resources /Church Musicians	PY.460.425-426	6							3	3	6
Continuo I: Figured Bass	PY.380.315	2				2					2
Organ Literature	PY.460.423-424	6				3	3				6
Basic Conducting	PY.330.311	1						1			1
History of Music 1-3	PY.610.321-322-323	9				3	3	3			9
Musicology Elective	PY.610.xxx	3							3		3
		63									63
GENERAL STUDIES											
Core I: Analytical Thinking and Writing	PY.260.115	3	3								3
Core II: Writing/Research Methods	PY.260.216	3		3							3
Core III: Critical Methods	PY.260.359	3			3						3
Core IV: Art, Culture, and Society	PY.260.360	3				3					3
Upper Division Elective	PY.260.3xx	3					3				3
Humanities Elective Courses	PY.260.xxx	12					3	6	3		12
		27									27
ELECTIVE											
Elective	xxx.xxx	3				3					3
		3									3
TOTAL											
		159	18.5	18.5	18.5	19.5	27	23	18	16	159

BM Piano

MAJOR AREA

Major Lesson	PY.100.100	32
Departmental Examination	PY.450.109-209-309	3
Recital	PY.450.701	2
Large Ensemble	PY.910.xxx	8
Small Ensemble	PY.950.531-532	4
		49

PROFESSIONAL STUDIES

Exploring Arts Careers	PY.123.111	1
Building a Brand and Portfolio	PY.123.311	2
Pitching Your Creative Idea	PY.123.312	2
		5

SUPPORTIVE COURSES IN MUSIC

Friday Noon:30 Recital Series	PY.360.501-502	1
Friday Noon:30 Alternate Project	PY.360.503-504	1
Ear-training I-II	PY.715.123-124-223-224	8
Keyboard Skills/Piano Majors I-IV	PY.715.211-213-311-312	8
Music Theory 1-6	PY.710.111-112-211-212-311-312	18
Sight Reading	PY.450.111-112	4
Accompanying	PY.450.213-214	2
Keyboard Literature I-IV	PY.450.411-412-413-414	8
Piano Pedagogy	PY.450.667	2
History of Music 1-3	PY.610.321-322-323	9
Musicology Elective	PY.610.xxx	3
		64

GENERAL STUDIES

Core I: Analytical Thinking and Writing	PY.260.115	3
Core II: Writing/Research Methods	PY.260.216	3
Core III: Critical Methods	PY.260.359	3
Core IV: Art, Culture, and Society	PY.260.360	3
Upper Division Elective	PY.260.3xx	3
Humanities Elective Courses	PY.260.xxx	15
		30

ELECTIVES

Electives	xxx.xxx	3
		3

TOTAL

151

		ONE		TWO		THREE		FOUR		Σ
4	4	4	4	4	4	4	4	4	4	32
	1		1		1					3
								2		2
		2	2	2	2					8
				1	1	1	1			4
										49
1										1
				2						2
					2					2
										5
½	½									1
		½	½							1
2	2	2	2							8
		2	2	2	2					8
3	3	3	3	3	3					18
2	2									4
		1	1							2
				2	2	2	2	2	2	8
						2				2
				3	3	3				9
								3		3
										64
3										3
	3									3
		3								3
			3							3
				3						3
					3	6	6			15
										30
				3						6
										6
15.5	15.5	17.5	18.5	25	23	18	18			151

* Recommended Electives include:

Second Semester of Piano Pedagogy (450.668)

Basic Conducting (330.311)

BM Voice

MAJOR AREA			ONE		TWO		THREE		FOUR		Σ
Major Lesson	PY.100.100	32	4	4	4	4	4	4	4	4	32
Vocal Coaching	PY.186.311-312-411-412	4			1	1	1	1			4
Departmental Examination	PY.530.109-209-309	3	1		1		1				3
Recital	PY.530.701	2							2		2
Large Ensemble	PY.910.xxx	12	2	2	2	2	2				12
Opera Performance Electives	PY.910.54x	3				1		1	1		3
		56									56
PROFESSIONAL STUDIES											
Exploring Arts Careers	PY.123.100	1	1								1
Building a Brand and Portfolio	PY.123.311-202	2				2					2
Pitching Your Creative Idea	PY.123.312	2					2				2
		5									5
SUPPORTIVE COURSES IN MUSIC											
Friday Noon:30 Recital Series	PY.360.501-502	1	½	½							1
Friday Noon:30 Alternate Project	PY.360.503-504	1			½	½					1
Ear-training I-II	PY.710.123-124-223-224	8	2	2	2	2					8
Keyboard Studies I-II	PY.710.155-156-255-256	8	2	2	2	2					8
Music Theory 1-6	PY.710.111-112-211-212-311-312	18	3	3	3	3	3	3			18
English Diction	PY.530.121	2	2								2
Italian Diction	PY.530.122	2		2							2
German Diction	PY.530.221	2			2						2
French Diction	PY.530.222	2				2					2
Vocal Literature I	PY.530.311	3					3				3
Vocal Literature II	PY.530.313	3						3			3
Acting for Opera	PY.540.491	2		1	1						2
Stage Movement	PY.540.391	1	1								1
History of Music 1-3	PY.610.321-322-323	9				3	3	3			9
Musicology Elective	PY.610.xxx	3							3		3
		65									65
GENERAL STUDIES											
Core I: Analytical Thinking and Writing	PY.260.115	3	3								3
Core II: Writing/Research Methods	PY.260.216	3		3							3
Core III: Critical Methods	PY.260.359	3			3						3
Core IV: Art, Culture, and Society	PY.260.360	3				3					3
Italian I	PY.250.111-112	8		4	4						8
German I	PY.250.121-122	6				3	3				6
French I	PY.250.131-132	6						3	3		6
		32									32
ELECTIVES											
Electives*	xxx.xxx	6						3	3		6
		6									6
TOTAL											
		164	20.5	19.5	23.5	24.5	21	20	18	17	164

* Second year language or Vocal Literature elective strongly recommended

2-1.02.B: Bachelor of Music in Music Education

The Music Education major is designed for the gifted performer who has a special interest in sharing his or her musical expertise through teaching music in elementary or secondary schools. The goal of this professional preparation program is to provide prospective teachers with the knowledge, skills, and attitudes needed for the effective teaching of music. Graduates of the program are certified to teach music N-12 in Maryland and in all other states with which Maryland shares reciprocity.

The Music Education program is a Bachelor of Music degree with two majors: Music Education and Performance (or Composition). As such, students are only admitted on the basis of a successful performance audition or composition interview in addition to their Music Education interview. Music Education students receive the same attention to their musical development (applied study, music theory, music history) as students in the performance programs at Peabody and are held to the same standard of excellence.

The Music Education curriculum has specific general studies requirements as mandated by state and national accrediting agencies. To the extent that these requirements are not satisfied within the Humanities curriculum required of all Peabody undergraduates, students may choose from courses in communications, sociology, history, literature, cultural anthropology, math, and science offered at the Krieger School of Arts and Sciences. Advanced Placement and transfer credits are subject to the procedures found under the heading Transfer Credits in the Academic Regulations section of the catalog and are accepted at the discretion of the Music Education Department.

All Music Education students are required to complete 15 weeks of intern teaching in a Maryland public school under the direction of the clinical supervisor. Intern teaching forms a capstone requirement of the curriculum, and students must meet all of the prerequisites and requirements detailed in the Handbook for Intern Teaching, which is assembled and distributed by the Music Education Department.

Below, the requirements for the majors Guitar, Piano and Voice are shown with a Vocal/General focus. Students with these majors may adopt the Instrumental concentration with the following substitutions:

VARIATION: Instrumental Focus

Brass/Woodwinds Class	PY.510.211-212	5
Percussion Class	PY.510.223	1
Conducting the Secondary Ensemble II	PY.510.338	2
Strings Class	PY.510.324	3
Instrumentation and Arranging	PY.710.412	3
x Basic Instrumental Pedagogy	PY.510.213	-1

BM Music Education Composition

MAJOR AREA			ONE	TWO	THREE	FOUR	Σ				
Major Lesson	PY.100.100	32	4	4	4	4	32				
Departmental Seminar	PY.310.545-546	7	1	1	1	1	7				
Recital	PY.310.701	2				2	2				
Large Ensemble	PY.910.xxx	8		2	2		8				
Applied Minor	PY.010.100	2			1	1	2				
		51					51				
PROFESSIONAL STUDIES											
Exploring Arts Careers	PY.123.100	1	1				1				
Building a Brand and Portfolio	PY.123.311	2		2			2				
Pitching Your Creative Idea	PY.123.312	2	2	2			4				
		5					7				
SUPPORTIVE COURSES IN MUSIC											
Friday Noon:30 Recital Series	PY.360.501-502	1	½	½			1				
Friday Noon:30 Alternate Project	PY.360.503-504	1		½	½		1				
Ear-training I-II	PY.715.123-124-223-224	8	2	2	2	2	8				
Keyboard Studies I-II	PY.715.155-156-255-256	8	2	2	2	2	8				
Music Theory 1-6	PY.710.111-112-211-212-311-312	18	3	3	3	3	18				
Music Theory Advanced Elective *	PY.710.6xx	3				3	3				
Orchestration	PY.710.413-414	6				3	3				
Basic Conducting	PY.330.311	1				1	1				
Introduction to Computer Music	PY.350.463-464	6			3	3	6				
History of Music 1-3	PY.610.321-322-323	9			3	3	3				
Musicology Elective	PY.610.xxx	3				3	3				
		64					64				
MUSIC EDUCATION											
Introduction to Music Education	PY.510.112	1	1				1				
Brass/Woodwinds Class	PY.510.211-212	5		3	2		5				
Percussion Class	PY.510.223	1			1		1				
Conducting Secondary Ensemble I	PY.510.237-238	4		2	2		4				
Conducting Secondary Ensemble II	PY.510.337-338	4			2	2	4				
Technique/Teach Elementary General	PY.510.311	3			3		3				
Progressive Methods: Instrumental	PY.510.312	3				3	3				
Strings Class	PY.510.324	3			3		3				
Music and Language	PY.510.413	3			3		3				
Instrumentation and Arranging	PY.710.412	3				3	3				
Music and Neurodiverse Learner	PY.510.414	3				3	3				
Intern Teaching	PY.510.411	12				12	12				
Intern Teaching Seminar	PY.510.441	1				1	1				
		46					46				
GENERAL STUDIES											
Core I: Analytical Thinking and Writing	PY.260.115	3	3				3				
Core II: Writing/Research Methods	PY.260.216	3	3				3				
Introduction to Psychology	PY.260.261	3	3				3				
Humanities Elective Courses	xxx.xxx	18		3	3	3	3				
		27					27				
TOTAL											
		193	16.5	21.5	24.5	24.5	31	25	30	22	195

* Composition majors should complete Music Theory 1-4 before enrolling in a graduate seminar.

BM Music Education Guitar

MAJOR AREA			ONE		TWO		THREE		FOUR		Σ	
Major Lesson	PY.100.100	32	4	4	4	4	4	4	4	4	32	
Departmental Seminar	PY.470.545-546	8	1	1	1	1	1	1	1	1	8	
Departmental Examination	PY.470.109-209	2		1		1					2	
Junior Recital	PY.470.309	1					1				1	
Recital	PY.470.701	2							2		2	
Large Ensemble	PY.910.xxx	8			2	2	2	2			8	
Guitar Ensemble	PY.950.541-542	6			1	1	1	1	1	1	6	
Small Ensemble	PY.950.531-532	1							1	1	1	
		60										60
PROFESSIONAL STUDIES												
Exploring Arts Careers	PY.123.111	1	1								1	
Building a Brand and Portfolio	PY.123.311	2			2						2	
Pitching Your Creative Idea	PY.123.312	2				2					2	
		5										5
SUPPORTIVE COURSES IN MUSIC												
Friday Noon:30 Recital Series	PY.360.501-502	1	½	½							1	
Friday Noon:30 Alternate Project	PY.360.503-504	1			½	½					1	
Ear-training I-II	PY.715.123-124-223-224	8	2	2	2	2					8	
Keyboard Studies I	PY.715.155-156	4	2	2							4	
Guitar Music Skills I-II	PY.470.585-586-587-588	4	1	1	1	1					4	
Music Theory 1-6	PY.710.111-112-211-212-311-312	18	3	3	3	3	3	3			18	
Guitar Literature	PY.470.631-632	4							2	2	4	
Guitar Pedagogy	PY.470.637-638	4					2	2			4	
History of Music 1-3	PY.610.321-322-323	9					3	3	3		9	
Musicology Elective	PY.610.xxx	3								3	3	
		56										56
MUSIC EDUCATION												
Introduction to Music Education	PY.510.112	1		1							1	
Basic Instrumental Pedagogy	PY.510.213	1			1						1	
Conducting Secondary Ensemble I	PY.510.237-238	4			2	2					4	
Conducting Secondary Ensemble II	PY.510.337	2					2				2	
Technique/Teach Elementary General	PY.510.311	3					3				3	
Progressive Methods: Instrumental	PY.510.312	3						3			3	
Music and Language	PY.510.413	3					3				3	
Music and Neurodiverse Learner	PY.510.414	3						3			3	
Intern Teaching	PY.510.411	12							12		12	
Intern Teaching Seminar	PY.510.441	1							1		1	
		33										33
GENERAL STUDIES												
Core I: Analytical Thinking and Writing	PY.260.115	3	3								3	
Core II: Writing/Research Methods	PY.260.216	3		3							3	
Introduction to Psychology	PY.260.261	3		3							3	
Humanities Elective Courses	xxx.xxx	18			3	3	3	3	3	3	18	
		27										27
TOTAL												
		181	17.5	21.5	22.5	22.5	27	27	28	17	181	

BM Music Education Jazz

MAJOR AREA

Major Lesson	PY.100.100	32
Jazz Seminar	PY.570.101-102	7
Departmental Examination	PY.570.109–209–309	3
Recital	PY.570.701	2
Large Ensemble: PJE	PY.910.537–8	14
Small Ensemble	PY.950.525–526	4
		62

PROFESSIONAL STUDIES

Exploring Arts Careers	PY.123.111	1
Building a Brand and Portfolio	PY.123.311	2
Pitching Your Creative Idea	PY.123.312	2
		5

SUPPORTIVE COURSES IN MUSIC

Friday Noon:30 Recital Series	PY.360.501-502	1
Friday Noon:30 Alternate Project	PY.360.503-504	1
Jazz Fundamentals	PY.570.127-128	4
Ear-training I	PY.715.123-124	4
Keyboard Studies	PY.715.155-156	4
Music Theory 1–2	PY.710.111-112	6
Jazz Ear-training	PY.570.363-364	4
Jazz Keyboard Studies	PY.570.259-260	4
Advanced Jazz Harmony	PY.570.359-360	4
Jazz Arranging and Composition	PY.570.361-362	4
Jazz Composition	PY.570.459-460	4
Jazz Improvisation I–II	PY.570.561-562-563-564	8
Construct. Listening–Jazz History	PY.570.569-570	4
History of Music 1-3	PY.610.323	3
		55

MUSIC EDUCATION

Introduction to Music Education	PY.510.112	1
Brass/Woodwinds Class	PY.510.211-212	5
Percussion Class	PY.510.223	1
Conducting Secondary Ensemble I	PY.510.237-238	4
Conducting Secondary Ensemble II	PY.510.337-338	4
Technique/Teach Elementary General	PY.510.311	3
Progressive Methods: Instrumental	PY.510.312	3
Strings Class	PY.510.324	3
Music and Language	PY.510.413	3
Instrumentation and Arranging	PY.710.412	3
Music and Neurodiverse Learner	PY.510.414	3
Intern Teaching	PY.510.411	12
Intern Teaching Seminar	PY.510.441	1
		46

GENERAL STUDIES

Core I: Analytical Thinking and Writing	PY.260.115	3
Core II: Writing/Research Methods	PY.260.216	3
Introduction to Psychology	PY.260.261	3
Humanities Elective Courses	xxx.xxx	18
		27

TOTAL

195

		ONE		TWO		THREE		FOUR		Σ
4	4	4	4	4	4	4	4	4	4	32
1	1	1	1	1	1			1		7
	1		1		1					3
								2		2
2	2	2	2	2	2			2		14
			1	1	1			1		4
62										
1										1
		2								2
			2							2
5										
½	½									1
		½	½							1
2	2									4
2	2									4
2	2									4
3	3									6
		2	2							4
		2	2							4
				2	2					4
				2	2					4
		2	2					2	2	8
2	2									4
				3						3
55										
	1									1
		3	2							5
			1							1
		2	2							4
				2	2					4
				3						3
					3					3
				3						3
								3		3
								12		12
								1		1
46										
3										3
	3									3
	3									3
		3	3	3	3	3	3	3	3	18
27										
22.5	26.5	23.5	25.5	19	26	18	14			195

BM Music Education Orchestral Instruments

MAJOR AREA

Major Lesson	PY.100.100	32
Departmental Examination	xxx.109-209-309	3
Recital	PY.xxx.701	2
Large Ensemble	PY.910.xxx	14
Small Ensemble	PY.950.531-532	2
Applied Minor	xxx.xxx	1
		54

PROFESSIONAL STUDIES

Exploring Arts Careers	PY.123.111	1
Building a Brand and Portfolio	PY.123.311	2
Pitching Your Creative Idea	PY.123.312	2
		5

SUPPORTIVE COURSES IN MUSIC

Friday Noon:30 Recital Series	PY.360.501-502	1
Friday Noon:30 Alternate Project	PY.360.503-504	1
Ear-training I-II	PY.715.123-124-223-224	8
Keyboard Studies I-II	PY.715.155-156-255-256	8
Music Theory 1-6	PY.710.111-112-211-212-311-312	18
History of Music 1-3	PY.610.321-322-323	9
Musicology Elective	PY.610.xxx	3
		48

MUSIC EDUCATION

Introduction to Music Education	PY.510.112	1
Brass/Woodwinds Class	PY.510.211-212	5
Percussion Class	PY.510.223	1
Conducting Secondary Ensemble I	PY.510.237-238	4
Conducting Secondary Ensemble II	PY.510.337-338	4
Technique/Teach Elementary General	PY.510.311	3
Progressive Methods: Instrumental	PY.510.312	3
Strings Class	PY.510.324	3
Music and Language	PY.510.413	3
Instrumentation and Arranging	PY.710.412	3
Music and the Neurodiverse Learner	PY.510.414	3
Intern Teaching	PY.510.411	12
Intern Teaching Seminar	PY.510.441	1
		46

GENERAL STUDIES

Core I: Analytical Thinking and Writing	PY.260.115	3
Core II: Writing/Research Methods	PY.260.216	3
Introduction to Psychology	PY.260.261	3
Humanities Elective Courses	xxx.xxx	18
		27

TOTAL

		180
--	--	------------

		ONE	TWO	THREE	FOUR	Σ		
4	4	4	4	4	4	4	4	32
	1		1		1			3
						2		2
2	2	2	2	2	2		2	14
						1	1	2
			1					1
								54
1								1
		2						2
			2					2
								5
½	½							1
		½	½					1
2	2	2	2					8
2	2	2	2					8
3	3	3	3	3	3			18
				3	3	3		9
							3	3
								48
	1							1
		3	2					5
			1					1
		2	2					4
				2	2			4
				3				3
					3			3
				3				3
							3	3
							12	12
						1		1
								46
3								3
	3							3
	3							3
		3	3	3	3	3	3	18
								27
17.5	21.5	23.5	25.5	26	24	24	18	180

VARIATIONS:

— for Strings and Percussion: 182 credits		
Small Ensemble	PY.950.531-532	+2
— for Flute: 180 credits		
Piccolo Class	PY.430.463-464	[2]
[Taken as a required elective]		

VARIATIONS:

— for Violin & Viola: 142 credits		
Junior Recital	PY.425.309	[2]
[Replaces 309 jury]		

BM Music Education Piano

MAJOR AREA

Major Lesson	PY.100.100	32
Departmental Examination	PY.450.109-209-309	3
Recital	PY.450.701	2
Large Ensemble	PY.910.xxx	8
Small Ensemble	PY.950.531-532	2
		47

PROFESSIONAL STUDIES

Exploring Arts Careers	PY.123.111	1
Building a Brand and Portfolio	PY.123.311	2
Pitching Your Creative Idea	PY.123.312	2
		5

SUPPORTIVE COURSES IN MUSIC

Friday Noon:30 Recital Series	PY.360.501-502	1
Friday Noon:30 Alternate Project	PY.360.503-504	1
Ear-training I-II	PY.715.123-124-223-224	8
Keyboard Skills/Piano Majors I-IV	PY.715.211-213-311-312	8
Music Theory 1-6	PY.710.111-112-211-212-311-312	18
Sight Reading	PY.450.111-112	4
Accompanying	PY.450.213-214	2
Keyboard Literature I-IV	PY.450.411-412-413-414	8
History of Music 1-3	PY.610.321-322-323	9
Musicology Elective	PY.610.xxx	3
		62

MUSIC EDUCATION

Introduction to Music Education	PY.510.112	1
Basic Instrumental Pedagogy	PY.510.213	1
Conducting Secondary Ensemble I	PY.510.237-238	4
Conducting Secondary Ensemble II	PY.510.337	2
Technique/Teach Elementary General	PY.510.311	3
Progressive Methods: Instrumental	PY.510.312	3
Music and Language	PY.510.413	3
Instrumentation and Arranging	PY.710.412	3
Music and Neurodiverse Learner	PY.510.414	3
Piano Pedagogy	PY.450.667	2
Intern Teaching	PY.510.411	12
Intern Teaching Seminar	PY.510.441	1
		38

GENERAL STUDIES

Core I: Analytical Thinking and Writing	PY.260.115	3
Core II: Writing/Research Methods	PY.260.216	3
Introduction to Psychology	PY.260.261	3
Humanities Elective Courses	xxx.xxx	18
		27

TOTAL

179

		ONE		TWO		THREE		FOUR		Σ
		4	4	4	4	4	4	4	4	32
			1		1		1			3
								2		2
				2	2	2	2			8
								1	1	2
										47
	1									1
			2							2
				2						2
										5
	½	½								1
			½	½						1
	2	2	2	2						8
	2	2	2	2						8
	3	3	3	3	3	3				18
	2	2								4
			1	1						2
					2	2	2	2		8
					3	3	3			9
								3		3
										62
		1								1
			1							1
			2	2						4
					2					2
						3				3
						3				3
							3			3
			2							2
								12		12
								1		1
										38
	3									3
		3								3
		3								3
			3	3	3	3	3	3	3	18
										27
	17.5	21.5	24.5	22.5	25	24	26	18		179

BM Music Education Voice

MAJOR AREA

Major Lesson	PY.100.100	32
Vocal Coaching	PY.186.411-412	2
Departmental Examination	PY.530.109-209-309	3
Recital	PY.530.701	2
Large Ensemble	PY.910.xxx	12
Opera Performance Electives	PY.910.54x	3
		54

PROFESSIONAL STUDIES

Exploring Arts Careers	PY.123.100	1
Building a Brand and Portfolio	PY.123.311-202	2
Pitching Your Creative Idea	PY.123.312	2
		5

SUPPORTIVE COURSES IN MUSIC

Friday Noon:30 Recital Series	PY.360.501-502	1
Friday Noon:30 Alternate Project	PY.360.503-504	1
Ear-training I-II	PY.710.123-124-223-224	8
Keyboard Studies I-II	PY.710.155-156-255-256	8
Music Theory 1-6	PY.710.111-112-211-212-311-312	18
English Diction	PY.530.121	2
Italian Diction	PY.530.122	2
German Diction	PY.530.221	2
French Diction	PY.530.222	2
Vocal Literature I	PY.530.311	3
Vocal Literature II	PY.530.313	3
Acting for Opera	PY.540.491	1
Stage Movement	PY.540.514	1
History of Music 1-3	PY.610.321-322-323	9
Musicology Elective	PY.610.xxx	3
		64

MUSIC EDUCATION

Introduction to Music Education	PY.510.112	1
Basic Instrumental Pedagogy	PY.510.213	1
Conducting Secondary Ensemble I	PY.510.237-238	4
Conducting Secondary Ensemble II	PY.510.337	2
Technique/Teach Elementary General	PY.510.311	3
Progressive Methods: Secondary Vocal/	PY.510.314	3
Music and Language	PY.510.413	3
Music and Neurodiverse Leamer	PY.510.414	3
Intern Teaching	PY.510.411	12
Intern Teaching Seminar	PY.510.441	1
		33

GENERAL STUDIES

Core I: Analytical Thinking and Writing	PY.260.115	3
Italian I	PY.250.111-112	8
German I	PY.250.121-122	6
French I	PY.250.131-132	6
Introduction to Psychology	PY. 250.111-112	3
Humanities Elective Courses	PY.250.131-132	3
		29

TOTAL

185

ONE		TWO		THREE		FOUR		Σ
4	4	4	4	4	4	4	4	32
						1	1	2
	1		1		1			3
							2	2
2	2	2	2	2	2			12
				1	1		1	3
								54
1								1
		2						2
			2					2
								5
½	½							1
		½	½					1
2	2	2	2					8
2	2	2	2					8
3	3	3	3	3	3			18
2								2
	2							2
		2						2
			2					2
				3				3
					3			3
	1							1
		1						1
				3	3	3		9
							3	3
								64
	1							1
		1						1
		2	2					4
				2				2
				3				3
					3			3
				3				3
					3			3
						12		12
							1	1
								33
3								3
		4	4					8
				3	3			6
		3	3					6
	3							3
							3	3
								29
19.5	21.5	28.5	27.5	27	26	21	14	185

2-1.02.B: Bachelor of Music in Recording Arts

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

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

The degree recital should be performed in the fourth year of the program. If all requirements have been met, students may then receive the performance diploma in May of their fourth year prior to completing the final year of Recording Arts curriculum.

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

BM Recording Arts Composition

MAJOR AREA			ONE	TWO	THREE	FOUR	FIVE	Σ					
Major Lesson	PY.100.100	32	4	4	4	4	4	32					
Departmental Seminar	PY.310.545–546	8	1	1	1	1	1	8					
Recital	PY.310.701	2				2		2					
Large Ensemble	PY.910.xxx	8		2	2			8					
Applied Minor	PY.010.100	4			1	1	1	4					
		54						54					
PROFESSIONAL STUDIES													
Exploring Arts Careers	PY.123.111	1	1					1					
Building a Brand and Portfolio	PY.123.311	2		2				2					
Pitching Your Creative Idea	PY.123.312	2		2				2					
		5						5					
SUPPORTIVE COURSES IN MUSIC													
Ear-training I-II	PY.715.123–123–223–224	8	2	2	2			8					
Keyboard Studies I-II	PY.715.155–156–255–256	8	2	2	2			8					
Music Theory 1–6	PY.710.111-112-211-212-311-312	18	3	3	3	3		18					
Music Theory: advanced electives	PY.710.6xx	3				3		3					
Orchestration	PY.710.413–414	6				3	3	6					
Basic Conducting	PY.330.311	1				1		1					
History of Music 1-3	PY.610.321-322-323	9			3	3	3	9					
Musicology Elective	PY.610.xxx	3				3		3					
		56						56					
RECORDING ARTS													
Recording I-III Fundamentals – Tech	PY.550.111-112-211-212-311-312	12	2	2	2	2		12					
Recording IV–V Techniques–Production	PY.550.411–412–511–512	12				3	3	3	12				
Intro Electrical/Computer Engineering	EN.520.137	3			3			3					
Mastering Electronics	EN.520.230	2				2		2					
Mastering Electronics Laboratory	EN.520.231	2				2		2					
Psychoacoustics	PY.550.517	3				3		3					
Acoustical and Audio Measurements	PY.550.519	3				3		3					
Musical Acoustics–Electroacoustics	PY.550.515–516	6					3	3	6				
Internship	PY.550.419	4					4	4					
		47						47					
GENERAL STUDIES													
Core I: Analytical Thinking and Writing	PY.260.115	3	3					3					
Core II: Writing/Research Methods	PY.260.216	3		3				3					
Calculus I–II (KSAS)	AS.110.108-109	8	4	4				8					
Physics/Lab (KSAS)	AS.171.101–102	8		4	4			8					
		22						22					
ELECTIVES													
Professional Electives*	xxx.xxx	6					6	6					
		6						6					
TOTAL													
		190	22	21	22	22	19	16	23	23	10	12	190

* Students choose one advanced elective in consultation with advisor. Recommended classes include: Digital Systems Fundamentals (EN.520.142), Circuits Signals and Systems (EN.520.213-214), Consumer Audio Systems (PY.550.611), and Audio System Design (PY.550.612).

BM Recording Arts Computer Music

MAJOR AREA			ONE	TWO	THREE	FOUR	FIVE	Σ					
Major Lesson	PY.100.100	32	4	4	4	4	4	32					
Departmental Seminar	PY.350.545-546	8	1	1	1	1	1	8					
Recital	PY.350.701	2				2		2					
Large Ensemble	PY.910.xxx	8		2	2	2	2	8					
		50						50					
PROFESSIONAL STUDIES													
Exploring Arts Careers	PY.123.111	1	1					1					
Building a Brand and Portfolio	PY.123.311	2		2				2					
Pitching Your Creative Idea	PY.123.312	2		2				2					
		5						5					
SUPPORTIVE COURSES IN MUSIC													
Ear-training I-II	PY.715.123-123-223-224	8	2	2	2			8					
Keyboard Studies I-II	PY.715.155-156-255-256	8	2	2	2			8					
Music Theory 1-6	PY.710.111-112-211-212-311-312	18	3	3	3	3		18					
Instrumentation & Arranging □	PY.710.111-112-211-212-311-312	3					3	3					
Advanced Theory Elective	PY.710.6xx	3				3		3					
Introduction to Computer Music	PY.350.463-464	6		3	3			6					
Introduction to Programming	PY.350.466	3			3			3					
History of Music 1-3	PY.610.321-322-323	9			3	3	3	9					
Musicology Elective	PY.610.xxx	3					3	3					
		61						61					
RECORDING ARTS													
Recording I-III Fundamentals – Tech	PY.550.111-112-211-212-311-312	12	2	2	2	2		12					
Recording IV-V Techniques-Production	PY.550.411-412-511-512	12				3	3	3	12				
Intro Electrical/Computer Engineering	EN.520.137	3			3			3					
Mastering Electronics	EN.520.230	2				2		2					
Mastering Electronics Laboratory	EN.520.231	2				2		2					
Psychoacoustics	PY.550.517	3					3	3					
Acoustical and Audio Measurements	PY.550.519	3					3	3					
Musical Acoustics-Electroacoustics	PY.550.515-516	6					3	3	6				
Internship	PY.550.419	4					4	4					
		47						47					
GENERAL STUDIES													
Core I: Analytical Thinking and Writing	PY.260.115	3	3					3					
Core II: Writing/Research Methods	PY.260.216	3		3				3					
Calculus I-II (KSAS)	AS.110.108-109	8	4	4				8					
Physics/Lab (KSAS)	AS.171.101-102	8			4	4		8					
		22						22					
ELECTIVES													
Professional Electives*	xxx.xxx	6						6					
		6						6					
TOTAL													
		191	22	21	25	25	21	15	18	22	10	12	191

* Students choose one advanced elective in consultation with advisor. Recommended classes include: Digital Systems Fundamentals (EN.520.142), Circuits Signals and Systems (EN.520.213-214), Consumer Audio Systems (PY.550.611), and Audio System Design (PY.550.612).

□ Students may elect Orchestration PY.710.413-414 in consultation with the department.

BM Recording Arts Guitar

MAJOR AREA			ONE	TWO	THREE	FOUR	FIVE	Σ					
Major Lesson	PY.100.100	32	4	4	4	4	4	32					
Departmental Seminar	PY.470.545–546	8	1	1	1	1	1	8					
Departmental Examination	PY.470.109–209	3		1		1		3					
Half Recital	PY.470.309	1				1		1					
Recital	PY.470.701	2					2	2					
Large Ensemble	PY.910.xxx	8		2	2	2		8					
Guitar Ensemble	PY.950.541, 542	6		1	1	1	1	6					
Small Ensemble	PY.950.531–532	2					1	2					
		62						62					
PROFESSIONAL STUDIES													
Exploring Arts Careers	PY.123.111	1	1					1					
Building a Brand and Portfolio	PY.123.311	2		2				2					
Pitching Your Creative Idea	PY.123.312	2		2				2					
		5						5					
SUPPORTIVE COURSES IN PY.710.111-112-211-212-311-312													
Ear-training I-II	PY.715.123–124–223–224	8	2	2	2			8					
Keyboard Studies I	PY.715.155–156	4	2	2				4					
Guitar Music Skills I-II	PY.570.585–586-587-585	4	1	1	1	1		4					
Music Theory 1–6	PY.710.111-112-211-212-311-312	18	3	3	3	3		18					
Guitar Literature	PY.570.431–432	4			2	2		4					
Guitar Pedagogy	PY.570.637-368	4				2	2	4					
History of Music 1-3	PY.610.321-322-323	9			3	3	3	9					
Musicology Elective	PY.610.xxx	3					3	3					
		54						54					
Intro Electrical/Computer Engineering													
Recording I-III Fundamentals – Tech	PY.550.111-112-211-212-311-312	12	2	2	2	2		12					
Recording IV–V Techniques–Production	PY.550.411–412–511–512	12				3	3	12					
Intro Electrical/Computer Engineering	EN.520.137	3			3			3					
Mastering Electronics	EN.520.230	2				2		2					
Mastering Electronics Laboratory	EN.520.231	2				2		2					
Psychoacoustics	PY.550.517	3					3	3					
Acoustical and Audio Measurements	PY.550.519	3					3	3					
Musical Acoustics–Electroacoustics	PY.550.515–516	6					3	6					
Internship	PY.550.419	4					4	4					
		47						47					
GENERAL STUDIES													
Core I: Analytical Thinking and Writing	PY.260.115	3	3					3					
Core II: Writing/Research Methods	PY.260.216	3		3				3					
Calculus I-II (KSAS)	AS.110.108-109	8	4	4				8					
Physics/Lab (KSAS)	AS.171.101–102	8			4	4		8					
		22						22					
ELECTIVES													
Professional Electives*	xxx.xxx	6					6	6					
		6						6					
TOTAL													
		196	23	23	22	23	21	20	19	23	10	12	196

* Students choose one advanced elective in consultation with advisor. Recommended classes include: Digital Systems Fundamentals (EN.520.142), Circuits Signals and Systems (EN.520.213-214), Consumer Audio Systems (PY.550.611), and Audio System Design (PY.550.612).

BM Recording Arts Jazz

MAJOR AREA			ONE	TWO	THREE	FOUR	FIVE	Σ					
Major Lesson	PY.100.100	32	4	4	4	4	4	32					
Jazz Seminar	PY.570.101-102	8	1	1	1	1	1	8					
Departmental Examination	PY.570.109–209–309	3		1	1			3					
Recital	PY.570.701	2				2		2					
Large Ensemble	PY.910.537–8	16	2	2	2	2	2	16					
Small Ensemble	PY.950.525–526	6		1	1	1	1	6					
		67						67					
PROFESSIONAL STUDIES													
Exploring Arts Careers	PY.123.111	1	1					1					
Building a Brand and Portfolio	PY.123.311	2		2				2					
Pitching Your Creative Idea	PY.123.312	2		2				2					
		5						5					
SUPPORTIVE COURSES IN MUSIC													
Jazz Fundamentals	PY.570.127-128	4	2	2				4					
Ear-training I	PY.715.123-124	4	2	2				4					
Keyboard Studies	PY.715.155-156	4	2	2				4					
Music Theory 1–2	PY.710.111-112	6	3	3				6					
Jazz Ear-training	PY.570.363-364	4		2	2			4					
Jazz Keyboard Studies	PY.570.259-260	4		2	2			4					
Advanced Jazz Harmony	PY.570.359-360	4			2	2		4					
Jazz Arranging and Composition	PY.570.361-362	4			2	2		4					
Jazz Composition	PY.570.459-460	4				2	2	4					
Jazz Improvisation I–II	PY.570.561-562-563-564	8		2	2		2	8					
Construct. Listening–Jazz History	PY.570.569-570	4	2	2				4					
History of Music 1-3	PY.610.323	3			3			3					
		53						53					
RECORDING ARTS													
Recording I-III Fundamentals – Tech	PY.550.111-112-211-212-311-312	12	2	2	2	2		12					
Recording IV–V Techniques–Production	PY.550.411–412–511–512	12				3	3	12					
Intro Electrical/Computer Engineering	EN.520.137	3			3			3					
Mastering Electronics	EN.520.230	2				2		2					
Mastering Electronics Laboratory	EN.520.231	2				2		2					
Psychoacoustics	PY.550.517	3				3		3					
Acoustical and Audio Measurements	PY.550.519	3				3		3					
Musical Acoustics–Electroacoustics	PY.550.515–516	6					3	6					
Internship	PY.550.419	4					4	4					
		47						47					
GENERAL STUDIES													
Core I: Analytical Thinking and Writing	PY.260.115	3	3					3					
Core II: Writing/Research Methods	PY.260.216	3		3				3					
Calculus I–II (KSAS)	AS.110.108-109	8	4	4				8					
Physics/Lab (KSAS)	AS.171.101–102	8		4	4			8					
		22						22					
ELECTIVES													
Professional Electives*	xxx.xxx	6					6	6					
		6						6					
TOTAL													
		200	28	28	22	23	20	15	19	23	10	12	200

* Students choose one advanced elective in consultation with advisor. Recommended classes include: Digital Systems Fundamentals (EN.520.142), Circuits Signals and Systems (EN.520.213-214), Consumer Audio Systems (PY.550.611), and Audio System Design (PY.550.612).

BM Recording Arts Orchestral Instruments

MAJOR AREA			ONE	TWO	THREE	FOUR	FIVE	Σ					
Major Lesson	PY.100.100	32	4	4	4	4	4	32					
Departmental Examination	PY.xxx.109–209–309	3		1		1		3					
Recital	PY.xxx.701	2				2		2					
Large Ensemble	PY.910.xxx	16	2	2	2	2	2	16					
Small Ensemble	PY.950.531–532	2				1	1	2					
		55						55					
PROFESSIONAL STUDIES													
Exploring Arts Careers	PY.123.111	1	1					1					
Building a Brand and Portfolio	PY.123.311	2		2				2					
Pitching Your Creative Idea	PY.123.312	2		2				2					
		5						5					
SUPPORTIVE COURSES IN MUSIC													
Ear–training I–II	PY.715.123–124–223–224	8	2	2	2	2		8					
Keyboard Studies I–II	PY.715.155–156–255–256	8	2	2	2	2		8					
Music Theory 1–6	PY.710.111–112–211–212–311–312	18	3	3	3	3		18					
Basic Conducting	PY.330.111	1				1		1					
History of Music 1-3	PY.610.321–322–323	9			3	3	3	9					
Musicology Elective	PY.610.xxx	3					3	3					
		47						47					
RECORDING ARTS													
Recording I-III Fundamentals – Tech	PY.550.111–112–211–212–311–312	12	2	2	2	2		12					
Recording IV–V Techniques–Production	PY.550.411–412–511–512	12				3	3	12					
Intro Electrical/Computer Engineering	EN.520.137	3			3			3					
Mastering Electronics	EN.520.230	2				2		2					
Mastering Electronics Laboratory	EN.520.231	2				2		2					
Psychoacoustics	PY.550.517	3				3		3					
Acoustical and Audio Measurements	PY.550.519	3				3		3					
Musical Acoustics–Electroacoustics	PY.550.515–516	6					3	6					
Internship	PY.550.419	4					4	4					
		47						47					
GENERAL STUDIES													
Core I: Analytical Thinking and Writing	PY.260.115	3	3					3					
Core II: Writing/Research Methods	PY.260.216	3		3				3					
Calculus I–II (KSAS)	AS.110.108–109	8	4	4				8					
Physics/Lab (KSAS)	AS.171.101–102	8		4	4			8					
		22						22					
ELECTIVES													
Professional Electives*	xxx.xxx	6					6	6					
		6						6					
TOTAL													
		182	23	23	21	22	17	15	18	21	10	12	182

* Students choose one advanced elective in consultation with advisor. Recommended classes include: Digital Systems Fundamentals (EN.520.142), Circuits Signals and Systems (EN.520.213-214), Consumer Audio Systems (PY.550.611), and Audio System Design (PY.550.612).

VARIATIONS:

– for Strings and Percussion:	180 credits	
Small Ensemble	PY.950.531–532	+2
– for Flute:	178 credits	
Piccolo Class	PY.430.463–464	[2]
	[Taken as a required elective]	

VARIATIONS:

– for Violin & Viola:	178 credits
Junior Recital	PY.425.309 [2]
	[Replaces 309 jury]

BM Recording Arts Piano

MAJOR AREA			ONE	TWO	THREE	FOUR	FIVE	Σ					
Major Lesson	PY.100.100	32	4	4	4	4	4	32					
Departmental Examination	PY.450.109–209–309	3	1	1	1			3					
Recital	PY.450.701	2				2		2					
Large Ensemble	PY.910.xxx	8		2	2	2	2	8					
Small Ensemble	PY.950.531–532	4			1	1	1	4					
		49						49					
PROFESSIONAL STUDIES													
Exploring Arts Careers	PY.123.111	1	1					1					
Building a Brand and Portfolio	PY.123.311	2		2				2					
Pitching Your Creative Idea	PY.123.312	2		2				2					
		5						5					
SUPPORTIVE COURSES IN MUSIC													
Ear-training I-II	PY.715.123–124–223–224	8	2	2	2			8					
Keyboard Skills for Piano Majors I-IV	PY.715.211–212–311–312	8		2	2	2	2	8					
Music Theory 1–6	PY.710.111-112-211-212-311-312	18	3	3	3	3		18					
Sight Reading	PY.450.111-112	4	2	2				4					
Accompanying	PY.450.213-214	2		1	1			2					
Keyboard Literature I-IV	PY.450.411–412–413–414	8			2	2	2	8					
Piano Pedagogy	PY.450.667	2				2		2					
History of Music 1-3	PY.610.321-322-323	9			3	3	3	9					
Musicology Elective	PY.610.xxx	3					3	3					
		62						62					
RECORDING ARTS													
Recording I-III Fundamentals – Tech	PY.550.111-112-211-212-311-312	12	2	2	2	2		12					
Recording IV–V Techniques–Production	PY.550.411–412–511–512	12				3	3	12					
Intro Electrical/Computer Engineering	EN.520.137	3			3			3					
Mastering Electronics	EN.520.230	2				2		2					
Mastering Electronics Laboratory	EN.520.231	2				2		2					
Psychoacoustics	PY.550.517	3				3		3					
Acoustical and Audio Measurements	PY.550.519	3				3		3					
Musical Acoustics–Electroacoustics	PY.550.515–516	6					3	6					
Internship	PY.550.419	4					4	4					
		47						47					
GENERAL STUDIES													
Core I: Analytical Thinking and Writing	PY.260.115	3	3					3					
Core II: Writing/Research Methods	PY.260.216	3	3					3					
Calculus I–II (KSAS)	AS.110.108-109	8	4	4				8					
Physics/Lab (KSAS)	AS.171.101–102	8		4	4			8					
		22						22					
ELECTIVES													
Professional Electives*	xxx.xxx	6					6	6					
		6						6					
TOTAL													
		191	21	21	22	23	22	20	19	21	10	12	191

* Students choose one advanced elective in consultation with advisor. Recommended classes include: Digital Systems Fundamentals (EN.520.142), Circuits Signals and Systems (EN.520.213-214), Consumer Audio Systems (PY.550.611), and Audio System Design (PY.550.612).

2-1.03: Minors

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

While students may begin taking coursework for a minor at any time, students may only complete the application for a minor after at the end of their first year of study, and a minor must be declared before the start of a student's final semester of study. Students may begin an application by completing [this form](#). Once the paperwork is completed in the Office of Academic Affairs, the Associate Dean will evaluate the student's requirements and consult with pertinent faculty members before making a final decision to approve the minor course of study. Once admitted to the minor, students must maintain a 3.33 GPA and continued success in the major area. Please note that the nature of the Directed Studies minor requires an earlier application and a higher benchmark for grades, described below.

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

2-1.03.A: Minor in the Business of Music

Students take a customized curriculum with electives in three study areas: Accounting or Business Studies; Non-Profit/Arts Administration; and Communication/Marketing. Students may choose one additional elective from these study areas or an alternative course approved by the faculty. Electives may be taken at the Whiting School of Engineering (WSE), the Carey Business School, or the Krieger School of Arts and Sciences. Students complete the minor with a capstone project.

ACCOUNTING or BUSINESS		3
CHOOSE ONE	Financial Accounting at WSE	EN.660.203
	Managerial Accounting at WSE	EN.660.303
	Introduction to Business at WSE	EN.660.105
NON-PROFIT / ARTS ADMIN		2
	Arts Leadership Today	PY.123.415
COMMUNICATIONS or MARKETING		3
CHOOSE ONE	Professional Communication WSE	EN.661.110
	Principles of Marketing at WSE	EN.660.250
	Music Publishing and Nonprofit Corporations	PY.123.413
CAREER-RELATED ELECTIVE		5
	Music and Law	PY.123.412
	Communicating / Web at WSE	EN.661.453
CAPSTONE		1
	Business Of Music Practicum	PY.123.499
TOTAL		14

2-1.03.B: Minor in Historical Performance

Students must take at least four credits in applied historical performance, including such courses as Baroque Flute Class, Baroque Violin, Viola da gamba, or Cello, and many others. Minor lessons are available and would fulfill the applied music requirement but are not required. Please note that students taking minor lessons will incur the minor lesson fee for each semester of study. Students must play in Historical Performance Ensembles until earning at least four credits. Finally, students must earn at least 4 credits in Historical Performance coursework chosen in consultation with the faculty.

APPLIED HISTORICAL PERFORMANCE ENROLLMENTS	4
APPLIED HISTORICAL PERFORMANCE ENSEMBLES	4
HISTORICAL PERFORMANCE ELECTIVE COURSEWORK	4
TOTAL	12

Minor in Historical Performance, Voice

EARLY VOCAL LITERATURE	4	
Early Vocal Literature: Baroque	PY.380.543	2
Early Vocal Literature: Medieval/Renaissance.	PY.380.544	2
BAROQUE ORNAMENTATION	4	
Baroque Ornamentation I	PY.380.541	2
Baroque Ornamentation II	PY.380.542	2
HISTORICAL PERFORMANCE ENSEMBLES	6	
Baltimore Baroque Band	PY.910.527-528	
Renaissance Ensemble	PY.910.529-530	
TOTAL	14	

Students approved for this major are excused from four credits of Chorus and one opera performance elective

2-1.03.C: Liberal Arts

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

Given the requirements of this minor and the nature of the coursework, the Liberal Arts minor essentially subsumes the Humanities elective requirement of the BM degree. All students applying

for this minor must have their proposed program of study approved by the Associate Dean for Academic Affairs in consultation with the Chair of Humanities.

THREE COURSES AT HOMEWOOD	9
Excluding Introductory Language	
THREE COURSES AT HOMEWOOD	9
Courses above .200 (Including one "W")	
TOTAL	18

2-1.03.D: Minor in Musicology

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

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

BIBLIOGRAPHY	2
Music Bibliography	PY.610.651
TWO ELECTIVES	6
Peabody Musicology Seminar	PY.610.6xx
KSAS Musicology Seminar	AS.376.3xx
CAPSTONE	1
Musicology Minor Capstone	PY.610.462
TOTAL	9

2-1.03.E: Minor in Music Theory

The Music Theory minor cultivates talented undergraduate students through specialized study in music theory. Students take one advanced skills class and three advanced music theory seminars.

Students complete the minor with a research paper on a topic chosen in consultation with the department chair and the instructor of a seminar in which they are enrolled.

ONE ADVANCED SKILLS CLASS		2
CHOOSE ONE	Ear-training 3: Contemporary Music Studies	PY.710.323
	Advanced Keyboard Skills for Pianists	PY.715.633, 634
THREE THEORY SEMINARS		9
CAPSTONE		1
	Music Theory Minor Capstone	PY.710.462
TOTAL		12

2-1.03.F: Directed Studies Minor

Like the minor in Liberal Arts, the Directed Studies minor supplants the Humanities requirement at Peabody with a selection of courses from other divisions of the University. However, the Directed Studies minor requires the student to devise Directed Study Plan that emphasizes a specific field beyond music or interdisciplinary topic. Completion of the Directed Studies minor requires 21 credits of coursework specifically approved to replace the Peabody Humanities requirement, with at least 15 of the 21 credits taken at a different division of the University. Credits earned from AP, IB, or prior study cannot be applied to the Directed Studies minor, but students may apply credits taken at another university if the class has been an approved part of the Directed Studies plan.

Students may signal their interest in the Directed Studies Minor during the application process. Once students matriculate, they must submit a plan of study for final approval as early as the end of the first semester of study, but no later than the fourth semester of study. Approval requires the maintenance of a 3.5 cumulative GPA and continued success in the student's major. On completion of the Directed Studies Minor, the transcript will indicate the title of the student's directed study plan. For example: *Directed Study Minor with Coursework taken in Modern Literature* or *Directed Study Minor with Coursework taken in Modern Media*.

2-1.04: Combined Degree Programs

The Peabody-Homewood Double Degree Program

Peabody and the Homewood schools of The Johns Hopkins University offer the opportunity for a limited number of students to pursue simultaneously a Bachelor of Music degree and either a Bachelor of Arts degree from the Krieger School of Arts and Sciences or a Bachelor of Science degree from the Whiting School of Engineering. Students must be admitted independently to Peabody and one of the Homewood schools and be invited to participate in the double degree program. Students who have begun their junior year of study are not eligible to enter the double degree program nor may students transfer into the program midyear. The double degree program takes five years to complete.

Students in the double degree program must maintain full-time enrollment in each semester of study, including lessons at Peabody and at least one class at Homewood. Administrative services such as registration, financial aid, and health care are provided to double degree students by the

Homewood schools. Consequently, students in the double degree program do not receive Peabody merit scholarships or any other form of financial aid from Peabody. Double degree students must enroll in private lessons, at a minimum, and, for instrumental majors, large ensembles to maintain their status as Peabody degree candidates in the double degree program. Additional academic regulations about the double degree program can be found in the [e-catalog of the Homewood schools](#).

The Joint Degree Bachelor of Music with Yong Siew Toh Conservatory

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

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

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

Peabody students admitted to the joint degree program remain Peabody students during the three semesters in which they study abroad, and all Peabody financial aid and scholarship will continue during their semesters in Singapore. Students are exempted from paying tuition and fees to the partner institution. Peabody may provide support for airfare and related expenses incurred by students traveling to the Singapore if available and merited.

2-1.05: Accelerated Graduate Degrees

Qualified Peabody undergraduates have the option of applying to complete a master's degree in one additional year of study after completion of their bachelor's degree. The selection process takes place at the end of the third year of study. The admission process includes academic and performance elements as well as recommendations from faculty members. Students selected for the program maintain their initial financial assistance levels throughout the five years of study. Transfer students are ineligible for the program.

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

2-1.05.A: Five-Year BM/MM Program

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

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

1. An average of A- and above in all major lessons and juries
2. A minimum cumulative grade point average of 3.67
3. A recommendation from the major teacher.

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

2-1.05.B: Five-Year BMRA/MA Program

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

2-2: The Bachelor of Fine Arts Degree (BFA)

The Peabody Conservatory BFA Dance program endeavors to prepare exceptional 21st century performers, choreographers, teachers, and future leaders dedicated to pushing the boundaries between dance and science and expanding the role and relevance of dance in both traditional and non-traditional contexts.

Admission Requirements

Students applying for the Bachelor of Music degree program present transcripts, test scores, and recommendations before playing an audition. The details of this process may be found at [the Admissions website](#). Students applying for the Bachelor of Music degree program should meet the following criteria:

1. The student must be a graduate of an accredited high school or present evidence of equivalent study.

- International students admitted to Peabody must take responsibility to improve their English. General admission requirements as listed for specific degrees and programs are identical for all applicants. However, immigration regulations, varying educational backgrounds, and financial considerations make special procedures necessary in order to help meet the needs of individual students. The detailed instructions sent to each applicant should be studied with utmost care.

2-2.01: BFA Dance Degree Requirements

Dance Core and Performance

All BFA students take Ballet I-IV and Modern I-IV concurrently: students dance in both classes in each semester of enrollment. Transfer students are placed at the appropriate level at matriculation and continue through the sequence until graduation. To maintain Good Academic Standing, students must earn at least a B- in Ballet and Modern in each semester of study.

Students are required to participate in rehearsals and performances as assigned. Auditions for performances are held several times each year. All BFA students are required to attend auditions, unless other arrangements have been made with the Chair.

Additional off-campus performances may be scheduled throughout the year.

Dance Theory and Choreography

Dance Theory courses should be taken in the order recommended in the curricular grid, any substitution must be approved by the Chair. Similarly, the choreography courses should be taken in sequential order: Improv/Authentic Movement (PY.830.202) and Choreography I-III (PY.830.301-302,404).

Humanities

All BFA students are required to successfully complete Humanities courses, beginning with a two-year Core Curriculum (12 credits). The majority of Peabody students will take the Core Curriculum in their first two years of study. However, students in need of intense writing instruction will take six credits of Writing Intensive in their first year and begin the Core Curriculum in their second year.

Humanities Core Curriculum

- First year: required for all students, except for students taking Critical Writing Intensive: Core I: Analytical Thinking and Writing (3 credits, fall), PY.260.115 Core II: Writing and Research Methods (3 credits, spring), PY.260.216
- Second year: required of all students Core III: Critical Methods (3 credits, fall and spring), PY.260.359 Core IV: Art, Culture, and Society (3 credits, fall and spring), PY.260.360

Critical Writing Intensive

Critical Writing Intensive (PY.260.023) is a yearlong course designed for students who have inadequate preparation in formal writing skills. Both Writing Intensive courses involve close coordination with faculty members teaching the Core Curriculum. The second semester of Writing

Intensive incorporates visits to Core courses in order to familiarize students with the coursework ahead.

Humanities Electives

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

Professional Studies

All undergraduates complete the Professional Studies Curriculum, also called the Breakthrough Curriculum. Matriculating BM students take Exploring Arts Careers. In the third year of study, students will take Building a Brand and Portfolio and Pitching a Creative Project. The culmination of study is the preparation and presentation of a pitch, adjudicated by a panel of faculty and guests and will also serve as an entry in a real competition for funding and project support to implement a residency at one of Peabody's partner institution.

Curriculum

TECHNIQUE & PERFORMANCE

Ballet I-IV	PY.800.101-402	24
Modern I-IV	PY.800.103-404	24
Rehearsal/Performance Collaboration	PY.800.501-502	6
Student Dance Company	PY.800.503-504	4
		58

DANCE THEORY & COMPOSITION

Music for Dance	PY.830.101	3
Somatic Practices I-II	PY.810.201-202	6
Dance of the Diaspora I	PY.820.301	3
Critical Dance Studies I-II	PY.820.201-202	6
Improv/Authentic Movement	PY.830.202	2
Choreography I-III	PY.830.301-302,404	9
Dance Production	PY.830.102	2
Dance Pedagogy	PY.820.401	3
		34

PROFESSIONAL STUDIES

Exploring Arts Careers	PY.123.111	1
Building a Brand and Portfolio	PY.123.311	2
Pitching Your Creative Idea	PY.123.312	2
		5

GENERAL STUDIES

Core I: Analytical Thinking and Writing	PY.260.115	3
Core II: Writing/Research Methods	PY.260.216	3
Core III: Critical Methods	PY.260.343	3
Core IV: Art, Culture, and Society	PY.260.360	3
Physiology Elective *	xxx.xxx	3
Humanities Coursework	xxx.xxx	9
		24

ELECTIVES

Electives	xxx.xxx	9
		9

TOTAL

130

		ONE	TWO	THREE	FOUR	Σ		
3	3	3	3	3	3	24		
3	3	3	3	3	3	24		
1	1	1	1	1	1	6		
					2	2	4	
						58		
3						3		
		3	3			6		
				3		3		
		3	3			6		
			2			2		
				3	3	3	9	
	2					2		
					3	3		
						34		
1						1		
				2		2		
				2		2		
						5		
3						3		
	3					3		
		3				3		
			3			3		
				3		3		
				3	3	3	9	
						24		
	3				3	3	9	
						9		
14	15	16	18	18	15	17	17	130

* Students take one approved course in anatomy or physiology. Options include
 NR.110.200 Nutrition (4 credits, online)
 NR.110.204 Anatomy with Lab (4 credits, online)

2-3: The Master of Music Degree (MM)

The program leading to the degree of Master of Music provides for intensive development of performance skills, extensive knowledge of the literature in the major field of study, and achievement of a broadened knowledge of the art.

2-3.01: MM Curricular Components

The Master of Music degree requires between 30 and 50 credit hours. The total number of credits varies by major; a detailed list for each major follows. The requirements for each degree must be satisfied with coursework at Peabody, certified transfer credits, or placement examination. Performance, Conducting, and Composition students are required to remain enrolled in one-hour

major lessons for four semesters of full-time study. Musicology and Music Theory Pedagogy majors are required to maintain full-time enrollment for four semesters of study.

Admission Requirements

Students applying for the Master of Music degree program present transcripts, test scores, and recommendations before playing an audition. The details of this process may be found [on the Admissions website](#). Successful applicants must matriculate into the Master of Music degree program in the fall semester of the calendar year in which they auditioned. The Conservatory does not defer entrance into degree programs or allow students to begin in the spring semester. Matriculating MM students must meet the following criteria:

1. A Bachelor of Music degree or the equivalent from an accredited institution.
2. Evidence of a degree recital or an approved equivalent must be submitted in the form of a degree recital program or credit listed on the student's transcript.
3. All entering students are required to take placement examinations in music theory, musicology, and ear-training.
4. International students admitted to Peabody must take responsibility to improve their English in preparation for their Peabody coursework. Based on review of transcripts and test scores (TOEFL or IELTS) some students will be required to enroll in International Student Preparation for Success: an online course offered for one-time charge that must be completed in the summer before matriculating to the Master of Music degree program. Students who are placed in ESL courses in their first semester are only permitted to enroll in graduate seminars in music theory or musicology after satisfactorily completing the remedial coursework into which they are placed.

Transfer Credits

A maximum of six semester hours of graduate study (coursework) completed at other accredited institutions may be applied to the Master of Music degree program at Peabody at the discretion of department chairs and the Associate Dean for Academic Affairs. Credits for work completed at Peabody before matriculation into the MM degree program may also be transferred.

Review Courses

Deficiencies in the areas of music theory, ear-training, musicology, keyboard skills, or English must be corrected by remedial study at the Conservatory. Students placed in ESL courses in their first semester are only permitted to enroll in graduate seminars in music theory or musicology after satisfactorily completing the remedial coursework into which they are placed. Review courses do not count toward fulfillment of degree requirements, and the grades earned are not calculated in the student's GPA; however, the hours are counted as part of the course load for tuition determination. Students must satisfy any review requirements in music theory, musicology, or keyboard skills before enrolling in other graduate-level courses in these fields.

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

2-3.02.A: Applied Enrollments

Major Lessons

Master of Music students in performance and composition must enroll in major lessons through their last semester of the degree timeframe. Any change to studio assignment must be approved by the Associate Dean for Academic Affairs (Studio Assignments) and students must earn at least a B- in major lessons (Academic Standing).

Hearings and Recitals

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

MM performance majors are required to play a recital as the culmination of their degree program.

Portfolios

Degree Candidates majoring in composition and computer music must submit a portfolio of works, including an orchestral work of approximately 10 minutes' duration, to the Office of Academic Affairs by April 15 of the year in which they intend to graduate. The portfolio must contain only compositions written during the student's time of study at Peabody.

Ensembles

Master of Music students majoring in orchestral instruments must participate in large ensemble each semester of enrollment for major study as assigned. Large ensemble auditions are held during Orientation Week. Ensemble credits beyond those required cannot be counted as elective credit. MM students majoring in composition are required to take two semesters of a choral ensemble in the first year of residence. The regulations for performing in large ensembles, which are set by the Ensemble Office, may be found at [the Ensemble Office website](#).

All graduate instrumental majors in the MM program participate in one or two semesters of chamber music as required by the individual program (this may be studio accompanying for pianists).

2-3.03.B: Academic Enrollments

Professional Studies

All MM students complete the Professional Studies Curriculum, also called the Breakthrough Curriculum. Matriculating MM, students take Building a Brand and Portfolio and Pitching a Creative Project. The culmination of study is the preparation and presentation of a pitch, adjudicated by a

panel of faculty and guests and will also serve as an entry in a real competition for funding and project support to implement a residency at one of Peabody's partner institution.

Music Theory and Musicology

MM students are required to take between four and five graduate seminars in music theory and musicology as part of their degree program.

As an enrollment prerequisite for all graduate music theory and musicology seminars, students must pass online placement exams offered early in the summer before matriculation. Students who do not pass one or both exams are encouraged to take online review courses which are offered for a one-time tuition charge. Students may not enroll in a graduate music theory seminar until they have passed the online test or completed the online review class in music theory; students may not enroll in a graduate musicology seminar until they have passed the online test or completed the online review class in musicology.

Students who are placed in ESL courses in their first semester are only permitted to enroll in graduate seminars in music theory or musicology after satisfactorily completing the remedial coursework into which they are placed. As such, placement in ESL may delay completion of the MM degree beyond two years.

Music Bibliography

MM students are strongly encouraged to take Music Bibliography in their first year of study. International students who test into English as a Second Language Level I (PY.225.001,003) are not permitted to take Music Bibliography until they have successfully completed their first year of English studies. Exceptions are made only in consultation with the Musicology faculty, the ESL faculty, and the Associate Dean for Academic Affairs.

Electives and Other Requirements

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

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

2-3.02: MM Curricula**2-1.02.A: Master of Music in Performance Curricula****MM Composition**

MAJOR AREA			ONE		TWO		Σ
Major Lesson	PY.100.100	16	4	4	4	4	16
Departmental Seminar	PY.310 .845–846	4	1	1	1	1	4
Composition Portfolio	PY.310.691	2			2		2
Large Ensemble/Chorus*	PY.910.811–812	4	2	2			4
		26					26
PROFESSIONAL STUDIES							
Building a Brand and Portfolio	PY.123.611	2	2				2
Pitching Your Creative Idea	PY.123.612	2		2			2
		4					4
SUPPORTIVE COURSES IN MUSIC							
Music Bibliography	PY.610.651	2	2				2
Musicology Seminars	PY.610.6xx	6		3		3	6
Music Theory Seminars	PY.710.6xx	6	3		3		6
		14					14
ELECTIVES							
Electives	PY.xxx.xxx	3		3			3
		3					3
TOTAL							
		47	14	15	8	10	47

* Composition Students must take Chorus in their first year of study.

MM Computer Music

MAJOR AREA			ONE		TWO		Σ
Major Lesson	100 • 100	16	4	4	4	4	16
Departmental Seminar	PY.350.845–846	4	1	1	1	1	4
Capstone Project	PY.xxx.xxx	2			2		2
		22					22
PROFESSIONAL STUDIES							
Building a Brand and Portfolio	PY.123.611	2	2				2
Pitching Your Creative Idea	PY.123.612	2		2			2
		4					4
SUPPORTIVE COURSES IN MUSIC							
Music Bibliography	PY.610.651	2	2				2
History of Electroacoustic Music	PY.350.840	3		3			
Musicology Seminar	PY.610.6xx	3			3		3
Music Theory Seminars	PY.710.6xx	6		3	3		6
Digital Music Programming	PY.350.837–838	4	2	2			4
Studio Techniques	PY.350.835	3	3				3
Synthesis Theory	PY.350.867–868	6			3	3	6
		27					11
TOTAL							
		53	14	15	11	13	53

VARIATIONS: [Each degree specifies a capstone project]

CM Composition	53 Credits	
CM Composition Portfolio	PY.350.693	[2]
CM Performance/Production	53 Credits	
Recitals	190.695	[2]
CM Research	53 Credits	
Thesis	PY.350.691	[2]

MM Conducting, Orchestral

MAJOR AREA			ONE		TWO		Σ
Conducting Seminar	PY.330.845-846	16	4	4	4	4	16
Recital	PY.330.721	2				2	2
		18					18
PROFESSIONAL STUDIES							
Building a Brand and Portfolio	PY.123.611	2	2				2
Pitching Your Creative Idea	PY.123.612	2		2			2
		4					4
SUPPORTIVE COURSES IN MUSIC							
Music Bibliography	PY.610.651	2	2				2
Musicology Seminars	PY.610.6xx	6		3		3	6
Music Theory Seminars	PY.710.6xx	6	3		3		6
		14					14
ELECTIVES							
Electives	PY.xxx.xxx	3		3			3
		3					3
TOTAL							
		39	11	12	7	9	39

MM Conducting, Wind

MAJOR AREA			ONE		TWO		Σ
Major Lesson	PY.100.100	16	4	4	4	4	16
Recital	PY.330.721	2				2	2
Conducting Seminar	PY.330.849-850	4	1	1	1	1	4
		22					22
PROFESSIONAL STUDIES							
Building a Brand and Portfolio	PY.123.611	2	2				2
Pitching Your Creative Idea	PY.123.612	2		2			2
		4					4
SUPPORTIVE COURSES IN MUSIC							
Music Bibliography	PY.610.651	2	2				2
Musicology Seminars	PY.610.6xx	6		3		3	6
Music Theory Seminars	PY.710.6xx	6	3		3		6
Orchestration/ Wind Ensemble*	PY.710.692	3				3	3
		17					17
ELECTIVES							
Electives	PY.xxx.xxx	3		3			3
		3					3
TOTAL							
		46	12	13	8	13	46

* With the permission of the major teacher, students may substitute Orchestration (PY.710.413-414)

MM Guitar

MAJOR AREA			ONE		TWO		Σ
Major Lesson	PY.100.100	16	4	4	4	4	16
Recital	PY.470.721	2				2	2
Chamber Ensemble	PY.950.531, 532	1		1			1
Guitar Ensemble	PY.950.841–842	2	1	1			2
Guitar Seminar	PY.470.845–846	2			1	1	2
		23					23
PROFESSIONAL STUDIES							
Building a Brand and Portfolio	PY.123.611	2	2				2
Pitching Your Creative Idea	PY.123.612	2		2			2
		4					4
SUPPORTIVE COURSES IN MUSIC							
Music Bibliography	PY.610.651	2	2				2
Musicology Seminars	PY.610.6xx	6		3		3	6
Music Theory Seminars	PY.710.6xx	6	3		3		6
Guitar Literature	PY.470.631-632	4	2	2			4
Lute Literature and Notation	PY.380.433-434	4			2	2	4
Guitar Pedagogy	PY.470.637-638	4	2	2			4
		26					26
TOTAL							
		53	16	15	10	12	53

VARIATION

Peabody B.M. Guitar Alumni 53 credits		
Electives	PY.xxx.xxx	6
Minus Guitar Pedagogy	PY.470.637-638	-4
Minus Guitar Ensemble	PY.950.841–842	-2

MM Harpsichord

MAJOR AREA			ONE		TWO		Σ
Major Lesson	PY.100.100	16	4	4	4	4	16
Recital	PY.380.721	2				2	2
Baltimore Baroque Band	PY.910.827-828	4	2	2			4
Baroque Ensemble	PY.950.827-828	2			1	1	2
		24					24
PROFESSIONAL STUDIES							
Building a Brand and Portfolio	PY.123.611	2	2				2
Pitching Your Creative Idea	PY.123.612	2		2			2
		4					4
SUPPORTIVE COURSES IN MUSIC							
Music Bibliography	PY.610.651	2	2				2
Baroque Performance Practice	PY.610.634	3		3			3
Musicology Seminar	PY.610.6xx	3			3		3
Music Theory Seminars	PY.710.6xx	6	3			3	6
Continuo I-II	PY.380.315-445	4	2	2			4
Harpsichord Literature	PY.380.421-422	2	1	1			2
Harpsichord Tuning	PY.380.491	1			1		1
Baroque Ornamentation	PY.380.441-442	4			2	2	4
		25					25
ELECTIVES							
Electives	PY.xxx.xxx	3		3			3
		3					3
TOTAL							
		56	16	17	11	12	56

MM Historical Performance Instruments**MAJOR AREA**

Major Lesson	PY.100.100	16
Recital	PY.380.721	2
		18

PROFESSIONAL STUDIES

Building a Brand and Portfolio	PY.123.611	2
Pitching Your Creative Idea	PY.123.612	2
		4

SUPPORTIVE COURSES IN MUSIC

Music Bibliography	PY.610.651	2
Baroque Performance Practice	PY.610.634	3
Musicology Seminar	PY.610.6xx	3
Music Theory Seminars	PY.710.6xx	6
		14

ONE		TWO		Σ
4	4	4	4	16
			2	2
				18
2				2
	2			2
				4
2				2
	3			3
		3		3
3			3	6
				14

BAROQUE OBOE

— Major Area and Supportive Courses —		36
Early Wind Literature	PY.610.433–434	2
Baltimore Baroque Band	PY.910.827–828	4
Baroque Ensemble	PY.950.827–828	2
		8

TOTAL**44**

ONE		TWO		Σ
1	1			2
		2	2	4
1	1			2
				8

RECORDER

— Major Area and Supportive Courses —		36
Early Wind Literature	PY.610.433–434	2
Recorder Consort	PY.380.355-356	2
Renaissance Ensemble	PY.950.829–830	4
Baltimore Baroque Band	PY.910.827–828	4
Baroque Ensemble	PY.950.827–828	2
		14

TOTAL**50**

ONE		TWO		Σ
1	1			2
		1	1	2
2	2			4
		2	2	4
1	1			2
				14

TRAVERSO

— Major Area and Supportive Courses —		36
Early Wind Literature	PY.610.433–434	2
Baltimore Baroque Band	PY.910.827–828	4
Baroque Ensemble	PY.950.827–828	2
		8

TOTAL**44**

ONE		TWO		Σ
1	1			2
		2	2	4
1	1			2
				8

RENAISSANCE LUTE

— Major Area and Supportive Courses —			36
Continuo I-II	PY.380.315-445	4	
Lute Literature and Notation	PY.380.433-434	4	
Theorbo Minor	PY.050.100	2	
Renaissance Ensemble	PY.950.829-830	4	
Baroque Ensemble	PY.950.827-828	2	
Renaissance Chamber Ensemble	PY.950.853-854	2	
			18
TOTAL			54

ONE		TWO		Σ
2	2			4
		2	2	4
	2			2
2	2			4
		1	1	2
1	1			2
				18

BAROQUE LUTE / THEORBO

— Major Area and Supportive Courses —			36
Continuo I-II	PY.380.315-445	4	
Lute Literature and Notation	PY.380.433-434	4	
Renaissance Lute Minor	PY.050.100	2	
Baltimore Baroque Band	PY.910.827-828	4	
Baroque Ensemble	PY.950.827-828	2	
			16
TOTAL			52

ONE		TWO		Σ
2	2			4
		2	2	4
	2			2
		2	2	4
1	1			2
				16

BAROQUE VIOLIN

— Major Area and Supportive Courses —			36
Baltimore Baroque Band	PY.910.827-828	4	
Baroque Ensemble	PY.950.827-828	2	
Literature Electives	PY.380. xxx	2	
			8
TOTAL			44

ONE		TWO		Σ
		2	2	4
1	1			2
1	1			2
				8

BAROQUE VIOLONCELLO

— Major Area and Supportive Courses —			36
Viola da Gamba Minor Lessons	PY.050.100	2	
Literature Electives	PY.380. xxx	2	
Baltimore Baroque Band	PY.910.827-828	4	
Baroque Ensemble	PY.950.827-828	2	
			10
TOTAL			46

ONE		TWO		Σ
	2			2
1	1			2
		2	2	4
1	1			2
				10

MM Historical Performance Voice

MAJOR AREA			ONE		TWO		Σ
Major Lesson	PY.100.100	16	4	4	4	4	16
Vocal Coaching	PY.186.611–612	2			1	1	2
Language and Diction Proficiency	– – – –	0					0
Baroque Ensemble	PY.950.527–528	2	1	1			2
Renaissance Ensemble	PY.950.529–530	4			2	2	4
Recital	PY.380.721	2				2	2
		26					26
PROFESSIONAL STUDIES							
Building a Brand and Portfolio	PY.123.611	2	2				2
Pitching Your Creative Idea	PY.123.612	2		2			2
		4					4
SUPPORTIVE COURSES IN MUSIC							
Music Bibliography	PY.610.651	2	2				2
Baroque Performance Practice	PY.610.634	3		3			3
Musicology Seminar	PY.610.6xx	3				3	3
Music Theory Seminars	PY.710.6xx	6	3		3		6
Early Vocal Literature	PY.380.543–544	4	2	2			
		18					14
TOTAL							
		48	14	12	10	12	48

* All candidates for the M.M. in voice must meet language and diction standards in French, German, Italian, and English, which will be assessed in early in their first semester of study. Students who are designated for remedial work in language and diction will be reassessed at their graduate hearing at the end of their first year and must demonstrate improvement before performing their recital.

** In order to count as a Vocal Literature elective, a course must include in-class performances of repertoire. Approved courses include but are not limited to: Singing in Russian, Russian Songs and Arias, Advanced Lieder Studies, Advanced Vocal Repertoire in French, Arioso and Recitative, Music for the Voice – 20th and 21st Centuries, and Oratorio.

MM Organ

MAJOR AREA			ONE		TWO		Σ
Major Lesson	PY.100.100	16	4	4	4	4	16
Recital	PY.460.721	2				2	2
Chamber Ensemble	PY.950.831, 832	2		1	1		2
		20					20
PROFESSIONAL STUDIES							
Building a Brand and Portfolio	PY.123.611	2	2				2
Pitching Your Creative Idea	PY.123.612	2		2			2
		4					4
SUPPORTIVE COURSES IN MUSIC							
Music Bibliography	PY.610.651	2	2				2
Musicology Seminars	PY.610.6xx	6		3		3	6
Music Theory Seminars	PY.710.6xx	6	3		3		6
		14					14
ELECTIVES							
Electives	PY.xxx.xxx	3		3			3
		3					3
TOTAL							
		41	11	13	8	9	41

* The following courses are recommended and may be required by the department

Resources /Church Organist PY.530.425-426
 Organ Literature PY.460.423-424

MM Orchestral Instruments

MAJOR AREA			ONE		TWO		Σ
Major Lesson	PY.100.100	16	4	4	4	4	16
Recital	PY.xxx.721	2				2	2
Large Ensemble	PY.910.xxx	8	2	2	2	2	8
Chamber Ensemble	PY.950.831, 832	1		1			1
		27					27
PROFESSIONAL STUDIES							
Building a Brand and Portfolio	PY.123.611	2	2				2
Pitching Your Creative Idea	PY.123.612	2		2			2
		4					4
SUPPORTIVE COURSES IN MUSIC							
Music Bibliography	PY.610.651	2	2				2
Musicology Seminars	PY.610.6xx	6		3		3	6
Music Theory Seminars	PY.710.6xx	6	3		3		6
		14					14
ELECTIVES							
Electives	PY.xxx.xxx	3		3			3
		3					3
TOTAL							
		48	13	15	9	11	48

VARIATIONS:

— for Violin, Viola and Cello 49 credits		
Small Ensemble	950 • 832	1
— for Flute: 48 credits		
Piccolo Class	530 • 463 or 464	[1]
[Taken as a required elective]		

MM Piano

MAJOR AREA			ONE		TWO		Σ
Major Lesson	PY.100.100	16	4	4	4	4	16
Recital	PY.450.721	2				2	2
Chamber Ensemble	PY.950.831, 832	2		1	1		2
		20					20
PROFESSIONAL STUDIES							
Building a Brand and Portfolio	PY.123.611	2	2				2
Pitching Your Creative Idea	PY.123.612	2		2			2
		4					4
SUPPORTIVE COURSES IN MUSIC							
Music Bibliography	PY.610.651	2	2				2
Musicology Seminars	PY.610.6xx	6		3		3	6
Advanced Keyboard Skills for Pianists*	PY.715.633-634	4	2	2			4
Analysis of 19th-Century Piano Literature	PY.710.647	3				3	3
Music Theory Seminars	PY.710.6xx	6	3		3		6
		21					21
ELECTIVES							
Electives	PY.xxx.xxx	3		3			3
		3					3
TOTAL							
		48	13	15	8	12	48

VARIATION:

— Peabody BM/Piano Alum	44 credits	
- Advanced Keyboard Skills for Pianist PY.715.633-634		-4

MM Piano: Ensemble Arts

MAJOR AREA			ONE		TWO		Σ
Major Lesson	PY.100.100	16	4	4	4	4	16
Recital	PY.450.721-722	4		2		2	4
		20					20
PROFESSIONAL STUDIES							
Building a Brand and Portfolio	PY.123.611	2	2				2
Pitching Your Creative Idea	PY.123.612	2		2			2
		4					4
SUPPORTIVE COURSES IN MUSIC							
Music Bibliography	PY.610.651	2	2				2
Musicology Seminars	PY.610.6xx	6		3		3	6
Music Theory Seminars	PY.710.6xx	6	3		3		6
Sonata Class	PY.450.621-622	4		2	2		4
Accompanying/Coaching Skills	PY.450.619-620	4	2	2			4
Advanced Accompanying	PY.450.813-814	4			2	2	4
		26					26
TOTAL							
		50	13	15	11	11	50

MM Piano: Ensemble Arts Vocal Accompanying

MAJOR AREA			ONE		TWO		Σ
Major Lesson	PY.100.100	16	4	4	4	4	16
Language and Diction Proficiency – – – –		0					0
Two Recitals	PY.450.721-722	4		2		2	4
Student Coach, Opera Workshop	PY.450.639	1			1		1
Student Coach, Opera Theatre	PY.450.640	2				2	2
		23					23
PROFESSIONAL STUDIES							
Building a Brand and Portfolio	PY.123.611	2	2				2
Pitching Your Creative Idea	PY.123.612	2		2			2
		4					4
SUPPORTIVE COURSES IN MUSIC							
Music Bibliography	PY.610.651	2	2				2
Musicology Seminars	PY.610.6xx	6		3		3	6
Music Theory Seminars	PY.710.6xx	6	3		3		6
Accompanying/Coaching Skills I	PY.450.619-620	4	2	2			4
Accompanying/Coaching Skills II	PY.450.625-626	4			2	2	4
Advanced Accompanying	PY.450.813-814	4			2	2	4
		26					26
TOTAL							
		53	13	13	12	15	53

* All candidates must meet language and diction standards in English and two of the following three languages: Italian, German, and French. These requirements may be satisfied by successful completion of a departmental exam in translation and pronunciation, or by completing the appropriate diction course and the equivalent of one year of college-level study in each language.

MM Voice

MAJOR AREA			ONE		TWO		Σ
Major Lesson	PY.100.100	16	4	4	4	4	16
Vocal Coaching	PY.186.611–612	2			1	1	2
Language and Diction Proficiency	– – – –	0					0
Recital	PY.530.721	2				2	2
		20					20
PROFESSIONAL STUDIES							
Building a Brand and Portfolio	PY.123.611	2	2				2
Pitching Your Creative Idea	PY.123.612	2		2			2
		4					4
SUPPORTIVE COURSES IN MUSIC							
Music Bibliography	PY.610.651	2	2				2
Musicology Seminars	PY.610.6xx	6		3		3	6
Music Theory Seminars	PY.710.6xx	6	3		3		6
Vocal Literature Electives**	PY.530.xxx	4	2	2			4
		18					14
TOTAL							
		42	13	11	8	10	42

* All candidates for the M.M. in voice must meet language and diction standards in French, German, Italian, and English, which will be assessed in early in their first semester of study. Students who are designated for remedial work in language and diction will be reassessed at their graduate hearing at the end of their first year and must demonstrate improvement before performing their recital.

** In order to count as a Vocal Literature elective, a course must include in-class performances of repertoire. Approved courses include but are not limited to: Singing in Russian, Russian Songs and Arias, Advanced Lieder Studies, Advanced Vocal Repertoire in French, Arioso and Recitative, Music for the Voice – 20th and 21st Centuries, and Oratorio.

2-1.02.A: Master of Music: Academic Majors

MM Performance/Pedagogy

PEDAGOGY CONCENTRATION				ONE		TWO		Σ
Pedagogy Practicum	(Chose One)	4		2	2			4
Pedagogy Internship	PY.520.615	2				2		2
Internship Seminar	PY.520.617	1				1		1
Portfolio Development	PY.520.618	1					1	1
TOTAL				2	2	3	1	8

Pedagogy Practicum		(Chose One)	
Guitar Pedagogy	PY.470.637–638	[4]	
Harp Pedagogy	PY.420.629–647	[4]	
Piano Pedagogy	PY.450.667–668	[4]	
Violin/Viola Pedagogy	PY.425.651–652	[4]	
Violoncello Pedagogy	PY.425.641–642	[4]	
Vocal Pedagogy and Lab	PY.530.683–684	[4]	
Pedagogy Elective		(Choose One)	
Psychology of Music	PY.510.611	[2]	
Music Theory Pedagogy	PY.710.649	[3]	
Independent Study	PY.530.998	[2]	

MM Music Education

MAJOR AREA				ONE		TWO		Σ
Psychology of Music Teaching/Learning	PY.510.611	2		2				2
Research in Music Education	PY.510.612	2			2			2
History /Philosophy of Music Education	PY.510.613	2				2		2
Music Education Electives*	PY.510.6xx	8		2	2	2	2	8
Independent Field Study	PY.510.691	4				2	2	4
		18						18
SUPPORTIVE COURSES IN MUSIC								
Music Bibliography	PY.610.651	2		2				2
Musicology Seminars	PY.610.6xx	6			3		3	6
Music Theory Seminars	PY.710.6xx	6		3		3		6
		14						14
TOTAL				9	7	9	7	32

*Possible Electives Include:

Supervision and Curriculum Development	PY.510.614
Graduate Practicum	PY.510.621
Conducting Wind Literature	PY.510.624
Music Education and Society	PY.510.626

MM Musicology

MAJOR AREA			ONE		TWO		Σ
Seminars in Musicology	PY.610.63x	12	3	3	3	3	12
Musicology Colloquium	PY.610.847–848	3	3				3
Graduate Research	PY.610.755–756	4			2	2	4
Master's Thesis	PY.610.691	2				2	2
Applied Minor Lessons or Ensem xxx.xxx		2		2			2
		23					23
PROFESSIONAL STUDIES							
Building a Brand and Portfolio	PY.123.611	2	2				2
Pitching Your Creative Idea	PY.123.612	2		2			2
		4					4
SUPPORTIVE COURSES IN MUSIC							
Music Bibliography	PY.610.651	2	2				2
Music Theory Seminars	PY.710.6xx	6			3	3	6
		8					8
ELECTIVES							
Electives*	AS.xxx.xxx	3			3		3
		3					3
TOTAL							
		38	10	7	11	10	38

* To be selected in consultation with the Chair of Musicology from courses offered at the Krieger School of Arts and Sciences.

MM Music Theory Pedagogy

MAJOR AREA			ONE	TWO	Σ		
Baroque Counterpoint*	PY.710.634	3	3		3		
Analysis Courses	Choose Two	6	3	3	6		
Twentieth Century Analysis	Choose One	3		3	3		
Music Theory Pedagogy	PY.710.649	3	3		3		
Music Theory Internship	PY.710.650	3		3	3		
Music Theory Pedagogy Project	PY.710.685	3		3	3		
		21			21		
PROFESSIONAL STUDIES							
Building a Brand and Portfolio	PY.123.611	2	2		2		
Pitching Your Creative Idea	PY.123.612	2	2		2		
		4			4		
SUPPORTIVE COURSES IN MUSIC							
Music Bibliography	PY.610.651	2	2		2		
Musicology Seminars	PY.610.6xx	6	3	3	6		
		8			8		
ELECTIVES							
Electives	PY.xxx.xxx	3	1	2	3		
		3			3		
TOTAL							
		36	10	9	8	9	36

*Students who test out of Baroque counterpoint take
Renaissance Counterpoint PY.710.633

Possible Analysis Courses Include:

Analysis and Performance	PY.710.655
Analytical Techniques	PY.710.702
Baroque Style and Practice	PY.710.637
Fugue: Bach to Shostakovich	PY.710.677
Schenkerian Analysis	PY.710.623
Styles Analysis	PY.710.635

2-4: The Master of Arts Degree (MA)

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

Admission

Admission requires an undergraduate degree in architecture, audio technology, computer sciences, electrical engineering, mechanical engineering, physics, or recording sciences. Undergraduate coursework must include one year of college physics and one year of calculus. Additional requirements are a background in music with the ability to play an instrument at a high school level,

courses in music history, and skills sufficient to enter Music Theory 1. International students must demonstrate competencies in English commensurate with expectations for Peabody's Master of Music degree program.

Requirements

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

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

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

Curricula

MA Acoustics

MAJOR AREA			ONE		TWO		Σ
Musical Acoustics	PY.550.515	3	3				3
Pyschoacoustics	PY.550.517	3	3				3
Architectural Acoustics I	PY.550.624	3	3				3
Electroacoustics	PY.550.516	3			3		3
Acoustical and Audio Measurement	PY.550.519	3		3			3
Architectural Acoustics II	PY.550.632	3		3			3
Audiovisual System Design	PY.550.625	3		3			3
Noise Control	PY.550.626	2		2			2
Acoustical Modeling	PY.550.627	2			2		2
Acoustics Design Practicum	PY.550.640	3				3	3
Graduate Seminar I	PY.550.631	2	2				2
Graduate Seminar II	PY.550.633	2			2		2
		32					32
SUPPORTIVE COURSES							
Professional Electives		6			3	3	6
Music Elective		3			3		3
		9					9
TOTAL							
		41	11	11	10	9	41

Recommended Professional Electives

Consumer Audio Systems	PY.550.611
Architectural Engineering	EN.560.621
Audio Science and Technology	PY.550.612

MA Recording and Production

MAJOR AREA			ONE		TWO		Σ
Music and Technology	PY.550.611	3	3				3
Audio Science and Technology	PY.550.612	3		3			3
Advanced Recording Systems	PY.550.511–512	6	3	3			6
Advanced Studio Production	PY.550.513–514	6			3	3	6
Musical Acoustics	PY.550.515	3			3		3
Pyschoacoustics	PY.550.517	3	3				3
Electroacoustics	PY.550.516	3				3	3
Physical Acoustics	PY.550.623	3			3		3
		30					30
SUPPORTIVE COURSES IN MUSIC							
Music Electives	xx.xxx.xx	6		3		3	6
		6					6
TOTAL							
		36	9	9	9	9	36

2-5: The Doctor of Musical Arts (DMA)

The program leading to the degree of Doctor of Musical Arts (DMA) provides students with the highest level of professional training in the art of musical performance or the craft of musical composition. To this end, applied study in the major field is supported by extensive academic work in musicology and music theory. The Doctor of Musical Arts degree certifies that its holder is a sophisticated professional with the requisite skills and understanding to be an effective leader in his or her field.

2-5.01: DMA Requirements

The DMA Guidelines

The procedures for meeting the requirements of the DMA program are listed in the DMA Guidelines, which are published and archived by the Office of Academic Affairs. The DMA Guidelines apply to each student that matriculates in the fall semester of its publication. What follows is an adumbration of the essential requirements.

Admissions

Students applying for the Doctor of Musical Arts degree program present transcripts, recommendations, and an analytical or historical essay written within the previous two years before: playing a live audition, sitting for an interview, and completing examinations in music theory and musicology. The details of this process may be found at peabody.jhu.edu/admissions. Successful applicants must matriculate into the Doctor of Musical Arts degree program in the fall semester of the calendar year in which they auditioned. The Conservatory does not defer entrance into degree programs or allow students to begin in the spring semester. Students matriculating into the Doctor of Musical Arts degree program should present evidence of a Master of Music degree or its demonstrated equivalent. Prior to applying to Peabody, a DMA candidate should have taken a course in Music Bibliography or its demonstrated equivalent; if not, the student will be required to enroll in PY.610.651 Music Bibliography.

Residency

The program of study for the Doctor of Musical Arts degree normally requires an attendance of two years. Student must attend full time for at least one year (earning a minimum of 18 credits and a maximum of 36 credits for one academic year. Students in the United States on an F-1 visa must remain full-time for the duration of their studies. All requirements for the Doctor of Musical Arts degree must be completed within seven academic years from the date of initial DMA registration. Exceptions to this regulation may be granted by the Doctoral Committee under extraordinary circumstances.

Degree-in-Progress

After passing the Preliminary Oral Examination, completing all academic requirements, and performing at least two recitals—or the number of recitals prescribed by the department— DMA

students achieve Degree-in-Progress (DIP) status. For the purposes of student loans and visas, Degree-in-Progress students are full-time students.

Registration Requirements

Admission to candidacy is determined in part by the results of the four written qualifying examinations: Language Proficiency, Major Field, Music History, and Music Theory. All examinations are graded on a “pass/fail” basis. A student who fails any qualifying examinations twice must petition the Doctoral Committee for permission to take the examination a third time.

Written exams are created by the respective faculty advisor in a student’s Advisory Committee and administered by the Office of Academic Affairs. They may be taken during the following periods beginning in the second year of coursework:

- October through November
- January through March (Spring Break)
- 15 May to 15 August

Doctoral Candidacy

On completing all qualifying exams, and any remaining solo, concerto, and/or chamber music recitals (for performance majors), a DMA student is considered a Doctoral Candidate. During the period of candidacy, the student completes Final Oral Exam, the Final Document, and a lecture recital (for Performance Majors). For further details, students should refer to the DMA Guidelines.

2-5.02: DMA Curricula

DMA Composition

MAJOR AREA			ONE		TWO		DIP	Σ
Major Lesson	PY.100.100	16	4	4	4	4		16
Departmental Seminar	PY.310 .845–846	4	1	1	1	1		4
Compositions/Commentary	PY.310.793	3					3	3
		23						23
SUPPORTIVE COURSES								
Musicology Colloquium	PY.610.847, 848	3	3					3
Musicology Seminars	PY.610.6xx	9		3	3	3		9
Music Theory Seminars	PY.710.6xx	12	3	3	3	3		12
Graduate Research	PY.610.755	2					2	2
Consultation [DIP]	PY.610.813	2					2	2
		28						28
ELECTIVES								
Electives	xxx.xxx	6		3	3			6
Humanities Elective	xxx.xxx	3				3		3
		9						9
TOTAL								
		60	11	14	14	14	7	60

DMA Orchestral Conducting

MAJOR AREA			ONE		TWO		DIP	Σ
Conducting Seminar	PY.330.847-848	16	4	4	4	4		16
Recital	PY.330.721	2	2					2
Recital	PY.330.722	2		2				2
Recital	PY.330.723	2			2			2
Recital	PY.330.724	2				2		2
Recital: Lecture	PY.470.727	2					2	2
Document	PY.610.792	2					2	2
		28						28
SUPPORTIVE COURSES								
Musicology Colloquium	PY.610.847, 848	3	3					3
Musicology Seminar	PY.610.6xx	3			3			3
Music Theory Seminars	PY.710.6xx	6		3		3		6
Graduate Research	PY.610.755	2					2	2
Consultation [DIP]	PY.610.813	2					2	2
		16						16
ELECTIVES								
Electives	xxx.xxx	15	3	6	3	3		15
Humanities Elective	xxx.xxx	3				3		3
		18						18
TOTAL								
		62	12	15	12	15	8	62

DMA Wind Conducting

MAJOR AREA			ONE		TWO		DIP	Σ
Major Lesson	PY.100.100	16	4	4	4	4		16
Conducting Seminar	PY.330.851-852	4	1	1	1	1		4
Recital (or PWE Performance	PY.330.721	2	2					2
Recital	PY.330.722	2		2				2
Recital	PY.330.723	2			2			2
Recital	PY.330.724	2				2		2
Document	PY.610.792	2					2	2
		30						30
SUPPORTIVE COURSES								
Musicology Colloquium	PY.610.847, 848	3	3					3
Musicology Seminar	PY.610.6xx	3			3			3
Music Theory Seminars	PY.710.6xx	6		3		3		6
Graduate Research	PY.610.755	2					2	2
Consultation [DIP]	PY.610.813	2					2	2
		16						16
ELECTIVES								
Electives	xxx.xxx	12	3	3	3	3		12
Humanities Elective	xxx.xxx	3				3		3
		15						15
TOTAL								
		61	13	13	13	16	6	61

DMA Guitar

MAJOR AREA			ONE		TWO		DIP	Σ
Major Lesson	PY.100.100	16	4	4	4	4		16
Recital: Solo	PY.470.721	2	2					2
Recital: Solo	PY.470.722	2		2				2
Recital: Solo	PY.470.723	2			2			2
Recital: Concerto	PY.470.725	2				2		2
Recital: Chamber Music	PY.470.726	2					2	2
Recital: Lecture	PY.470.727	2					2	2
Document	PY.610.792	2					2	2
		30						30
SUPPORTIVE COURSES								
Musicology Colloquium	PY.610.847, 848	3	3					3
Musicology Seminar	PY.610.6xx	3			3			3
Music Theory Seminars	PY.710.6xx	6		3		3		6
Graduate Research	PY.610.755	2					2	2
Consultation [DIP]	PY.610.813	2					2	2
		16						16
ELECTIVES								
Electives	xxx.xxx	12	3	3	3	3		12
Humanities Elective	xxx.xxx	3				3		3
		15						15
TOTAL								
		61	12	12	12	15	10	61

DMA Historical Performance Instruments

MAJOR AREA			ONE		TWO		DIP	Σ
Major Lesson	PY.100.100	16	4	4	4	4		16
Recital: Solo	PY.380.721	2	2					2
Recital: Solo	PY.380.722	2		2				2
Recital: Solo	PY.380.723	2			2			2
Recital: Concerto	PY.380.725	2				2		2
Recital: Chamber Music	PY.380.726	2					2	2
Recital: Lecture	PY.380.727	2					2	2
Document	PY.610.792	2					2	2
		30						30
SUPPORTIVE COURSES								
Musicology Colloquium	PY.610.847, 848	3	3					3
Musicology Seminar	PY.610.6xx	3			3			3
Music Theory Seminars	PY.710.6xx	6		3		3		6
Graduate Research	PY.610.755	2					2	2
Consultation [DIP]	PY.610.813	2					2	2
		16						16
ELECTIVES								
Electives	xxx.xxx	12	3	3	3	3		12
Humanities Elective	xxx.xxx	3				3		3
		15						15
TOTAL								
		61	12	12	12	15	10	61

DMA Orchestral Instruments

MAJOR AREA			ONE		TWO		DIP	Σ
Major Lesson	PY.100.100	16	4	4	4	4		16
Recital: Solo	PY.xxx.721	2	2					2
Recital: Solo	PY.xxx.722	2		2				2
Recital: Solo	PY.xxx.723	2			2			2
Recital: Concerto	PY.xxx.725	2				2		2
Recital: Chamber Music	PY.xxx.726	2					2	2
Recital: Lecture	PY.xxx.727	2					2	2
Document	PY.610.792	2					2	2
		30						30
SUPPORTIVE COURSES								
Musicology Colloquium	PY.610.847, 848	3	3					3
Musicology Seminar	PY.610.6xx	3			3			3
Music Theory Seminars	PY.710.6xx	6		3		3		6
Graduate Research	PY.610.755	2					2	2
Consultation [DIP]	PY.610.813	2					2	2
		16						16
ELECTIVES								
Electives	xxx.xxx	12	3	3	3	3		12
Humanities Elective	xxx.xxx	3				3		3
		15						15
TOTAL								
		61	12	12	12	15	10	61

DMA Organ

MAJOR AREA			ONE		TWO		DIP	Σ
Major Lesson	PY.100.100	16	4	4	4	4		16
Recital: Solo	PY.460.721	2	2					2
Recital: Solo	PY.460.722	2		2				2
Recital: Solo	PY.460.723	2			2			2
Recital: Concerto	PY.460.725	2				2		2
Recital: Chamber Music	PY.460.726	2					2	2
Recital: Lecture	PY.460.727	2					2	2
Document	PY.610.792	2					2	2
		30						30
SUPPORTIVE COURSES								
Musicology Colloquium	PY.610.847, 848	3	3					3
Musicology Seminar	PY.610.6xx	3			3			3
Music Theory Seminars	PY.710.6xx	6		3		3		6
Graduate Research	PY.610.755	2					2	2
Consultation [DIP]	PY.610.813	2					2	2
		16						16
ELECTIVES								
Electives	xxx.xxx	12	3	3	3	3		12
Humanities Elective	xxx.xxx	3				3		3
		15						15
TOTAL								
		61	12	12	12	15	10	61

DMA Piano

MAJOR AREA			ONE		TWO		DIP	Σ
Major Lesson	PY.100.100	16	4	4	4	4		16
Recital: Solo	PY.450.721	2	2					2
Recital: Solo	PY.450.722	2		2				2
Recital: Solo	PY.450.723	2			2			2
Recital: Concerto	PY.450.725	2				2		2
Recital: Chamber Music	PY.450.726	2					2	2
Recital: Lecture	PY.450.727	2					2	2
Document	PY.610.792	2					2	2
		30						30
SUPPORTIVE COURSES								
Musicology Colloquium	PY.610.847, 848	3	3					3
Musicology Seminar	PY.610.6xx	3			3			3
Music Theory Seminars	PY.710.6xx	6		3		3		6
Piano Seminar	PY.450.845	1			1			1
Graduate Research	PY.610.755	2					2	2
Consultation [DIP]	PY.610.813	2					2	2
		17						17
ELECTIVES								
Electives	xxx.xxx	12	3	3	3	3		12
Humanities Elective	xxx.xxx	3				3		3
		15						15
TOTAL								
		62	12	12	13	15	10	62

DMA Voice

MAJOR AREA			ONE		TWO		DIP	Σ
Major Lesson	PY.100.100	16	4	4	4	4		16
Coaching	PY.186.711-714	4	1	1	1	1		4
Recital: Solo	PY.530.721	2	2					2
Recital: Solo	PY.530.722	2		2				2
Recital: Solo	PY.530.723	2			2			2
Recital: Solo	PY.530.724	2				2		2
Recital: Chamber Music	PY.530.726	2					2	2
Recital: Lecture	PY.530.727	2					2	2
Document	PY.610.792	2					2	2
		34						34
SUPPORTIVE COURSES								
Musicology Colloquium	PY.610.847, 848	3	3					3
Musicology Seminar	PY.610.6xx	3			3			3
Music Theory Seminars	PY.710.6xx	6		3		3		6
Graduate Research	PY.610.755	2					2	2
Consultation [DIP]	PY.610.813	2					2	2
		16						16
ELECTIVES								
Electives	xxx.xxx	9	3	3	3			9
Humanities Elective	xxx.xxx	3				3		3
		12						12
TOTAL								
		62	13	13	13	13	10	62

2-5.03: Degree Advising Committees

The Office of Academic Affairs oversees the work of DMA students in coordination with the major teacher, an Academic Advisory Committee, and the Doctoral Committee. Some departments assign a group of faculty to grade all recitals for performance majors, which may be considered a second advisory committee, or Major Field Committee.

- The Academic Advisory Committee consists of the major teacher, a Musicology Advisor, and a Music Theory Advisor. This committee is available to the student for consultation and advice concerning curriculum and possible dissertation or paper topics. Members of this committee also submit appropriate questions for the written qualifying examinations and sit on the oral qualifying examination committee. The members of the Academic Advisory Committee are selected by the student but appointed by the Associate Dean for Academic Affairs and must be confirmed before the student becomes a Degree-in-Progress student.
- The Major Field Advisory Committee consists of the major teacher and other faculty members from the specific department. The Major Field Advisory Committee are responsible for approving the student's repertoire list, approving and jurying all the student's recitals, and submitting questions for the Major Field qualifying examination. In smaller teaching units, the Major Field Advisory Committee may be the department.
- The Doctoral Committee is a standing committee of the Conservatory Faculty Government that oversees all aspects of each student's program in coordination with the Office of

Academic Affairs. The Doctoral Committee is comprised of eight faculty members Senior Associate Dean of Institute Studies and meets monthly during each academic year.

2-6: The Performer’s Certificate (PC)

The Performer’s Certificate is designed to train students with outstanding musical ability for careers in performance without the academic component of the Bachelor of Music curriculum. Majors are available in guitar, orchestral instruments, organ, piano, and voice.

The Performer’s Certificate is normally a three-year course of study, with a minimum residency of two years. At least 80 semester hours of course credit are needed for the completion of requirements. Candidates must participate in ensembles throughout their period of study.

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

The admission requirements for the Performer’s Certificate are the same as those for the Bachelor of Music degree program. Students should consult the Peabody website at [on the Admissions website](#) for complete information. Pre-screening recordings are required for some majors.

Curricula

PC Guitar

MAJOR AREA			ONE		TWO		THREE		Σ
Major Lesson	PY.100.100	24	4	4	4	4	4	4	24
Departmental Examination	xxx.109–209	2		1		1			2
Recital	PY.xxx.701	2						2	2
Large Ensemble	PY.910.xxx	12	2	2	2	2	2	2	12
Small Ensemble	PY.950.531-532	4	1	1	1	1			4
		44							44
SUPPORTIVE COURSES									
Friday Noon:30 Recital Series	PY.360.501-502	1	½	½					1
Friday Noon:30 Alternate Project	PY.360.503-504	1			½	½			1
Ear-training I–II	PY.715.123-124-223-224	8	2	2	2	2			8
Keyboard Studies I–II	PY.715.155-156-255-256	8	2	2	2	2			8
Music Theory 1–6	PY.710.111-112-211-212-311-312	18	3	3	3	3	3	3	18
Basic Conducting	PY.330.311	1						1	1
History of Music 1-3	PY.610.321-322-323	9			3	3	3		9
Musicology Elective	PY.610.xxx	3						3	3
		49							49
TOTAL									
		93	15	16	18	19	12	15	93

PC Orchestral Instruments

MAJOR AREA			ONE		TWO		THREE		Σ
Major Lesson	PY.100.100	24	4	4	4	4	4	4	24
Departmental Examination	xxx.109-209	2		1		1			2
Recital	PY.xxx.701	2						2	2
Large Ensemble	PY.910.xxx	12	2	2	2	2	2	2	12
Small Ensemble	PY.950.531-532	4	1	1	1	1			4
		44							44
SUPPORTIVE COURSES									
Friday Noon:30 Recital Series	PY.360.501-502	1	½	½					1
Friday Noon:30 Alternate Project	PY.360.503-504	1			½	½			1
Ear-training I-II	PY.715.123-124-223-224	8	2	2	2	2			8
Keyboard Studies I-II	PY.715.155-156-255-256	8	2	2	2	2			8
Music Theory 1-6	PY.710.111-112-211-212-311-3'	18	3	3	3	3	3	3	18
Basic Conducting	PY.330.311	1						1	1
History of Music 1-3	PY.610.321-322-323	9			3	3	3		9
Musicology Elective	PY.610.xxx	3						3	3
		49							49
TOTAL									
		93	15	16	18	19	12	15	93

PC Organ

MAJOR AREA			ONE		TWO		THREE		Σ
Major Lesson	PY.100.100	24	4	4	4	4	4	4	24
Departmental Seminar	PY.460.545-546	6	1	1	1	1	1	1	6
Departmental Examination	PY.460.109-209	2		1		1			2
Recital	PY.460.701	2						2	2
Large Ensemble	PY.910.xxx	12	2	2	2	2	2	2	12
		46							46
SUPPORTIVE COURSES									
Friday Noon:30 Recital Series	PY.360.501-502	1	½	½					1
Friday Noon:30 Alternate Project	PY.360.503-504	1			½	½			1
Ear-training I-II	PY.715.123-124-223-224	8	2	2	2	2			8
Keyboard Skills/Piano Majors I-II	PY.715.211-212	4			2	2			4
Music Theory 1-6	PY.710.111-112-211-212-311-312	15	3	3	3	3	3		15
Sight Reading	PY.450.111-112	4	2	2					4
Resources /Church Musicians	PY.460.425-426	6					3	3	6
Continuo I: Figured Bass	PY.380.315	2					2		2
Organ Literature	PY.460.423-424	6					3	3	6
Basic Conducting	PY.330.311	1						1	1
History of Music 1-3	PY.610.321-322-323	9			3	3	3		9
Musicology Elective	PY.610.xxx	3						3	3
		60							60
TOTAL									
		106	15	16	18	19	21	19	106

PC Piano

MAJOR AREA			ONE	TWO	THREE	Σ			
Major Lesson	PY.100.100	24	4	4	4	4	24		
Departmental Examination	PY.450.109-209-309	2		1			2		
Recital	PY.450.701	2				2	2		
Large Ensemble	PY.910.xxx	8		2	2	2	2	8	
Small Ensemble	PY.950.531-532	4		1	1	1	1	4	
		40					40		
SUPPORTIVE COURSES									
Friday Noon:30 Recital Series	PY.360.501-502	1	½	½				1	
Friday Noon:30 Alternate Project	PY.360.503-504	1		½	½			1	
Ear-training I-II	PY.715.123-124-223-224	8	2	2	2	2		8	
Keyboard Skills/Piano Majors I-IV	PY.715.211-213-311-312	8		2	2	2	2	8	
Music Theory 1-6	PY.710.111-112-211-212-311-312	18	3	3	3	3	3	18	
Sight Reading	PY.450.111-112	4	2	2				4	
Accompanying	PY.450.213-214	2		1	1			2	
Keyboard Literature I-IV	PY.450.411-412-413-414	8		2	2	2	2	8	
Piano Pedagogy	PY.450.667	2				2		2	
History of Music 1-3	PY.610.321-322-323	9		3	3	3		9	
Musicology Elective	PY.610.xxx	3					3	3	
		64					64		
TOTAL									
		104	12	13	21	22	19	19	104

PC Voice

MAJOR AREA			ONE		TWO		THREE		Σ
Major Lesson	PY.100.1	24	4	4	4	4	4	4	24
Vocal Coaching	PY.186.311-312-411-412	4			1	1	1	1	4
Departmental Examination	PY.530.109-209-309	2		1		1			2
Recital	PY.530.701	2						2	2
Large Ensemble	PY.910.xxx	8	2	2	2	2			8
Opera Performance Electives	PY.910.54x	3				1	1	1	3
		43							43
SUPPORTIVE COURSES									
Friday Noon:30 Recital Series	PY.360.501-502	1	$\frac{1}{2}$	$\frac{1}{2}$					1
Friday Noon:30 Alternate Project	PY.360.503-504	1			$\frac{1}{2}$	$\frac{1}{2}$			1
Ear-training I-II	PY.710.123-124-223-224	8	2	2	2	2			8
Keyboard Studies I-II	PY.710.155-156-255-256	8	2	2	2	2			8
Music Theory 1-6	PY.710.111-112-211-212-311-312	18	3	3	3	3	3	3	18
English Diction	PY.530.121	2	2						2
Italian Diction	PY.530.122	2		2					2
German Diction	PY.530.221	2			2				2
French Diction	PY.530.222	2				2			2
Vocal Literature I	PY.530.311	3					3		3
Vocal Literature II	PY.530.313	3						3	3
Stage Movement and Acting for Opera	PY.540.391,491	2		1	1				2
History of Music 1-3	PY.610.321-322-323	9			3	3	3		9
Musicology Elective	PY.610.xxx	3						3	3
		64							64
GENERAL STUDIES									
Italian I	250.111-112	8	4	4					8
German I	240.111-112	6			3	3			6
French I	PY.250.131-132	6					3	3	6
		20							20
TOTAL									
		127	20	22	24	25	18	20	127

2-7: The Graduate Performance Diploma (GPD)

The Graduate Performance Diploma (GPD) program is designed to meet the needs of highly accomplished graduate-level performers who wish to pursue a more performance-intensive goal without the academic requirements of the MM or DMA.

Admissions

Students may pursue majors in orchestral instruments, guitar, historical performance instruments and voice, jazz, organ, piano, and voice. Students applying for the Graduate Performance Diploma degree program present transcripts, test scores, and recommendations before playing an audition. Before matriculating into the Graduate Performance Diploma program, accepted students must

produce a Performer's Certificate, an undergraduate degree in music from a recognized institution, or equivalent qualifications. The details of this process may be found [on the Admissions website](#).

Residency

For students that are new to the Peabody Conservatory, the Graduate Performance Diploma requires four semesters of full-time study. Students who matriculate for this two-year GPD program are expected to complete four semesters of major lessons and two recitals in two years. Students who begin the GPD after a prior degree program at Peabody (the PC, BM, or MM) are expected to complete the degree in one year and will only receive scholarship for one year. Students who begin a one-year GPD are expected to complete two semesters of major lessons and two recitals in one year. In all that follows, the two-year GPD refers to students who are new to Peabody and the one-year GPD refers to students who have just completed at prior degree.

GPD students are not permitted to enroll on a part-time basis.

Major Area

Each student taking applied music must demonstrate satisfactory progress as determined by the faculty. Study in the major field must continue through the last semester of enrollment. Any change to studio assignment must be approved by the Associate Dean for Academic Affairs (Studio Assignments).

All GPD students are required to play two recitals as part of their diploma requirements. The following majors have additional options:

- Performance majors in voice may use an opera role in lieu of one of the two recitals, but only if the role has been approved by the Voice Department as being of appropriate size and scope. An approved opera role must be registered as a GPD recital through the Concert Office.
- Performance majors in percussion will play a juried performance of orchestral repertoire as the second recital.
- For all other majors, one of the recitals may be a chamber music recital with the permission of the major applied department.

Any student who does not present a graded recital in a given year will be required to perform at a graded hearing before the department faculty at the end of the spring semester. A student who does not play a recital or hearing in each year of enrollment will not be considered to be in Good Standing ([Academic Standing for Graduate Students](#)).

Ensembles

GPD candidates majoring in orchestral instruments must participate in the large ensembles as assigned during each semester of enrollment. Historical performance students play in Historical Performance ensembles. There is no large ensemble requirement for other Graduate Performance Diploma candidates. The regulations for performing in large ensembles, which are set by the Ensemble Office, may be found in the Procedural Regulations section of the catalog or at [the Ensemble Office website](#).

Related Requirements

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

Curricula

MAJOR AREA			ONE		TWO		Σ
Major Lesson	PY.100.100	16	4	4	4	4	16
Two Recitals	PY.xxx.721-722	4		2		2	4
		20					20
ELECTIVES							
Electives	xxx.xxx	8	2	2	2	2	8
		8					8
TOTAL							
		28	6	8	6	8	28

VARIATIONS:

— Orchestral Instruments or Jazz 36 credits							
Large Ensemble	PY.910.xxx	8	2	2	2	2	8
— Voice: 30 credits							
Vocal Coaching	PY.186.611-612	2			1	1	2
— Early Music Instruments: 40 credits							
Large Ensemble	PY.910.xxx	8	2	2	2	2	8
Small Ensemble	PY.950.531-532	4			2	2	4

2-8: The Artist’s Diploma (AD)

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

Application Requirements

Students may pursue an Artist Diploma in performance with the following majors: Guitar, Historical Performance Instruments and Voice, Orchestral Instruments, Organ, Piano, and Voice. There is no major in Composition and a student may only pursue a major in Conducting under the special circumstance of being appointed to a Baltimore Symphony Orchestra Fellowship.

Students applying for the Artist Diploma degree program present transcripts, test scores, and recommendations before playing a live audition in February. Upon the recommendation of the department, the performer(s) will be scheduled for a second audition with a panel of outside judges on the final day of Audition Week. The details of this process may be found at [on the Admissions website](#).

Residency

The normative case is two years of full-time enrollment. Student must complete one year of continuous full-time residency and four total semesters of full-time enrollment. There is no part-time enrollment in the Artist Diploma. Scholarship is awarded for a maximum of four semesters, and the program must be completed within five years. Students enrolled in the program are expected to be active performing members of the Peabody campus community.

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

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

Curricula

MAJOR AREA			ONE		TWO		Σ
Major Lesson	PY.100.100	16	4	4	4	4	16
Four Recitals	PY.xxx.721-722-723-724	8	2	2	2	2	8
		24					24
ELECTIVES							
Electives	xxx.xxx	8	2	2	2	2	8
		8					8
TOTAL							
		32	8	8	8	8	32

3-0: Extension Study

Individuals who wish to enroll in private lessons or courses on a non-degree basis may register for such study through the Peabody Extension Division, pending faculty availability and demonstration of appropriate qualifications.

3-1: Undergraduate Extension Study

Individuals who wish to enroll in private lessons or courses on an undergraduate non-degree basis may register for such study through the Peabody Extension Division, pending faculty availability and demonstration of appropriate qualifications.

A student who has been dismissed from a degree or certificate program at Peabody may not enroll as an extension student for at least one full semester following dismissal. The student may apply for readmission after that semester, but Peabody is under no obligation to grant readmission. The Conservatory reserves the right to exclude any student whose academic standing or general conduct is considered unsatisfactory. Further information may be obtained from the Registrar's Office.

3-2: Graduate Extension Study

Graduate Extension study is designed for individuals who already hold an undergraduate degree or diploma. A Graduate Extension student may make his/her own arrangements with an applied teacher before making formal application to the Conservatory. A recorded audition is acceptable, but the performing level must be validated by the accepting teacher upon the student's arrival at Peabody before extension status will be confirmed. A Graduate Extension student may be accepted onto a teacher's schedule or into coursework on a space-available basis if the application process is complete before registration.

The student may register for applied study and/or any combination of academic coursework. In the areas of music theory and musicology, the Graduate Extension student must take the appropriate placement examinations and satisfy any review requirement prior to enrolling in graduate-level courses. Lesson, performance, and coursework credits may count toward fulfillment of subsequent graduate diploma or degree requirements, if approved by the major department. Formal application for any change in graduate program must be made with the Admissions Office and all other requirements for entrance must be met. Graduate Extension registrants are eligible to participate in ensembles by audition but generally are not considered for institutional scholarship support.

A student who has been dismissed from a degree or certificate program at Peabody may not enroll as an extension student for at least one full semester following dismissal. The student may apply for readmission after that semester, but Peabody is under no obligation to grant readmission. The Conservatory reserves the right to exclude at any student whose academic standing or general conduct is considered unsatisfactory. Further information may be obtained from the Registrar's Office.

3-3: Music Education Certification Program

Music Education Certification classes are designed for individuals who hold a Bachelor of Music degree from an accredited institution and wish to become certified to teach in public schools by the state of Maryland. An interview with the Music Education faculty should be arranged to gain approval before enrolling. Individuals will be asked to supply an official transcript from their undergraduate degree and may be asked to complete a basic musicianship skills test. Prior to enrolling, students must submit acceptable scores for one of the following exams: Praxis I, SAT, or

GRE. The current list of passing scores can be found on the Maryland State Department of Education website by using the following link:

marylandpublicschools.org/about/Pages/DEE/Certification/testing_info/praxis1.aspx

Special tuition rates apply. For more information, consult the Tuition and Fees schedule in this catalog.

Curricula

Music Education Certification – Instrumental

MUSIC EDUCATION			ONE		TWO		Σ
Brass Class	PY.510.211	3	3			—	3
Woodwinds Class	PY.510.212	2		2		—	2
Strings Class	PY.510.324	3	3			—	3
Percussion Class	PY.510.223	1		1		—	1
Progressive Techniques for Elementary Instrumental	PY.510.312	3		3		—	3
Progressive Techniques for Secondary Instrumental	PY.510.313	3		3		—	3
Music and Language	PY.510.413	3	3			—	3
Music and Neurodiverse Learner	PY.510.414	3		3		—	3
Intern Teaching	PY.510.411	6			6	—	6
Intern Teaching Seminar	PY.510.441	1			1	—	1
		28	9	12	7	—	28

Music Education Certification – Vocal

MUSIC EDUCATION			ONE		TWO		Σ
Basic Instrumental Pedagogy	PY.510.213	1	1			—	1
Techniques for Teaching Elementary General	PY.510.311	3	3			—	3
Progressive Methods: Secondary Vocal/General	PY.510.314	3		3		—	3
Conducting Secondary Ensemble II	PY.510.337	2	2			—	2
Music and Language	PY.510.413	3	3			—	3
Music and Neurodiverse Learner	PY.510.414	3		3		—	3
Intern Teaching	PY.510.411	6			6	—	6
Intern Teaching Seminar	PY.510.441	1			1	—	1
		22	9	6	7	—	22

PEABODY CONSERVATORY ACADEMIC CATALOG AY 2019-2020

Archival Print of a Web Publication

<https://web.archive.org/web/20190613144057/https://peabody.jhu.edu/academics/academic-calendar-resources/academic-affairs/academic-catalog/>

© 2019 Peabody Institute of the Johns Hopkins University
