

PY.610 (MUSICOLOGY)

Courses

PY.610.321. History of Music 1. 3 Credits.

A survey of music in the Western classical tradition from antiquity to the late 17th century.

Prerequisite(s): Sophomores must have completed PY.260.115[C] AND PY.260.216[C] in order to enroll in this course.

Corequisite(s): Students cannot take more than one Music History at the same time.

Distribution Area: P, Y

PY.610.322. History of Music 2. 3 Credits.

A survey of music in the Western classical tradition from the early 18th century to the late 19th century.

Prerequisite(s): Sophomores must have completed PY.260.115[C] AND PY.260.216[C] in order to enroll in this course.

Corequisite(s): Students cannot take more than one Music History at the same time.

Distribution Area: P, Y

PY.610.323. History of Music 3. 3 Credits.

A survey of music in the Western classical tradition from the early 20th century to the present day.

Prerequisite(s): Sophomores must have completed PY.260.115[C] AND PY.260.216[C] in order to enroll in this course.

Corequisite(s): Students cannot take more than one Music History at the same time.

Distribution Area: P, Y

PY.610.324. Music Histories in a Global Context. 3 Credits.

Prerequisite(s): Students must have completed Core 1 and Core 2.

Distribution Area: P, Y

PY.610.325. Topics in Ethnomusicology: Global Pop. 3 Credits.

This class provides an introduction to the popular musics of the Arab world from the 1920s through the early 2000s. The goals of this course will be twofold: first, we will consider the ways that technology, global and regional politics, class, and gender shaped musical aesthetics. Second, we will interrogate the role that popular music played in shaping understandings of national character and regional boundaries. Through close listening and reading assignments, students will develop listening and analytical skills specific to the music of the Arab world, and learn techniques for analyzing this popular music's entanglement with its social, historical, and cultural context. What, for example, do the radio and music industries have to do with the rise of Arab Nationalism? What can the development of Lebanese indie-rock since the 1990s tell us about contemporary Lebanese sociopolitics? This course is assessed based on a midterm and final exam, as well as several small quizzes throughout the course of the semester.

Distribution Area: P, Y

PY.610.327. Topics in Ethnomusicology: Music in Society. 3 Credits.

This course will explore how music reflects and produces culture. Our goal is to examine how musical styles emerge from ongoing interracial and intercultural exchanges, continually generating new forms and experiences. We will learn to critically examine how music operates within complex political and economic frameworks and think about how it works to reinforce or challenge existing structures of power. The goal of this course we aim to equip students with the analytical tools to approach any musical practice by listening and thinking critically, considering factors such as race, ethnicity, gender, and class.

Distribution Area: P, Y

PY.610.414. Musicology Practicum. 1 Credit.

PY.610.601. Music History Review.

A review course covering classical antiquity to the 21st century. Students must earn a passing grade in this course before enrolling in graduate seminars in Musicology. Open to graduate students only. Offered in the summer and fall.

PY.610.602. Technosonic: How Technology Transforms Music. 3 Credits.

How will innovations of the past open future pathways for performers and composers? This course probes the results and unexpected resonances of transformative technologies such as electrically amplified sound, magnetic tape, digital audio, and social media. Readings and seminar discussion topics include how the microphone transformed singing; the origins and role of artificial reverberation; phonomanipulation and tape editing; drum machines and sampling; the resurgence of analog devices (record players, modular synthesizers, vintage guitar pedals, etc.); and streaming audio. Technology continues to shape how music is recorded, performed, and released into the world, so we will explore many genres and exemplars including multi-microphone perspectives of Beethoven symphonies; early field recordings; musique concrète; popular and ambient music; lowercase sound; and generative music rooted in Artificial Intelligence.

Prerequisite(s): Graduate students must meet musicology seminar proficiency requirements in order to enroll in this course.; Undergraduates need to have successfully completed 2 of the following courses: History of Music 1, History of Music 2, History of Music 3, Music Histories in a Global Context.

Distribution Area: P, Y

PY.610.604. Music and Meaning in Early Modern England. 3 Credits.

A study of the expression, reception, and function of music in and from seventeenth- and eighteenth-century England. Includes both popular and art musical traditions and how they intersect with social identities.

Prerequisite(s): Graduate students must meet musicology seminar proficiency requirements in order to enroll in this course.; Undergraduates need to have successfully completed 2 out of the following courses: History of Music 1, History of Music 2, History of Music 3, or Music Histories in a Global Context.

PY.610.606. Decolonizing Ethnomusicology. 3 Credits.

This course will examine the colonialist underpinnings of ethnomusicology and its persistent effects on current understandings of music in a global context. We will analyze foundational texts in the field, along with newer works that attempt to undo the colonialist legacy upon which the discipline is built.

Distribution Area: P, Y

PY.610.607. Renaissance Musical Geographies. 3 Credits.

What was it like for a singer to walk from the Low Countries, across the Alps, and then sing in the Sistine Chapel? What are the contours of a choir book? Why are rivers important? This course examines different topographies of musical culture between 1400–1600– in both Europe and other cultures of contact– drawing on the human relationship with the natural world as a locus for musical experience, literally and figuratively. This course provides an introduction to the research skills for music in this time period, including codicology, paleography, archival documents, and historical notation, as well as drawing from a breadth of interdisciplinary fields, including digital humanities, environmental humanities, sound studies, and art and literature of the era.

Prerequisite(s): Undergraduates need to have successfully completed 2 out of 3 following courses in order to register: PY.610.321[C], PY.610.322[C], PY.610.323[C].; Graduate students must meet musicology seminar proficiency requirements in order to enroll in this course.
Distribution Area: P, Y

PY.610.608. George Gershwin's World. 3 Credits.

This course is designed as a series of highlights. We will explore a wide range of musical works and cultural topics related to George Gershwin's life and career. Questions to be posed over the course of the semester will include: Who were Gershwin's colleagues and collaborators? How did Gershwin's music interact with the racial terrain of American culture during the Jim Crow era? And does it continue to engage with issues of race today? How has Gershwin's legacy been shaped by American political and business interests? Did technology play a role in the shaping of his "American" sound? If yes, then how did technology influence Gershwin's creative identity? Students will be asked to lead discussions about Gershwin's compositions, so success is dependent upon setting aside blocks of time on a regular basis to complete the various listening and reading assignments. Written assignments will include creating annotated playlists related to various facets of Gershwin's career and a final research paper/long-form essay that relates to material discussed in class.

Prerequisite(s): Undergraduates need to have successfully completed 2 out of 3 following courses in order to register: PY.610.321[C], PY.610.322[C], PY.610.323[C].; Graduate students must meet musicology seminar proficiency requirements in order to enroll in this course.
Distribution Area: P, Y

PY.610.609. Music Therapy from Antiquity to Today. 3 Credits.

Prerequisite(s): Undergraduates need to have successfully completed 2 out of 3 following courses in order to register: PY.610.321[C], PY.610.322[C], PY.610.323[C].; Graduate students must meet musicology seminar proficiency requirements in order to enroll in this course.
Distribution Area: P, Y

PY.610.612. Vocal Contests. 3 Credits.

This course examines music contests across time, with a particular but NOT exclusive focus on vocal contests. While contests such as American Idol have received widespread attention, these competitions must be understood in terms of a much broader trend towards the proliferation of music prizes, both within and outside the classical music tradition. Our course examines the deep history of the current obsession with music contests. Together we will ask: what sustains the power of prizes? What has driven their incredible proliferation since the outset of the twentieth century, when the Nobel, Pulitzer and modern-day Olympic prizes were first awarded? How does prize culture motor the classical- and popular-music industries? And how should musicians best maneuver themselves within modern-day economics of prestige? This course will be of relevance to all those with an interest in how musical value is created—and tastes shaped—by prize-giving institutions.

Prerequisite(s): Undergraduates need to have successfully completed 2 out of 3 following courses in order to register: PY.610.321[C], PY.610.322[C], PY.610.323[C].; Graduate students must meet musicology seminar proficiency requirements in order to enroll in this course.
Distribution Area: P, Y

PY.610.613. Stravinsky Perspectives. 3 Credits.

The critical literature addressing the music and aesthetic orientations of Igor Stravinsky (1882–1971) encompasses multiple frames of reference: ritual, discontinuity, octatonicism, neoclassicism, serialism, Russianness, and more. This seminar will sample prominent approaches in scholarship on Stravinsky, tracing several debates and examining representative works.

Prerequisite(s): Undergraduates need to have successfully completed 2 out of 3 following courses in order to register: PY.610.321[C], PY.610.322[C], PY.610.323[C].; Graduate students must meet musicology seminar proficiency requirements in order to enroll in this course.
Distribution Area: P, Y

PY.610.614. Mahler and Strauss in America. 3 Credits.

In April 1904, Richard Strauss undertook a whirlwind tour of the United States in which he was heralded as the "lion of the musical hour." Four years later in January 1908, Gustav Mahler made his own American debut, inaugurating a spectacular but troubled relationship with both the New York Philharmonic and the Metropolitan Opera. Their receptions could not have been more different. In this course we use Strauss and Mahler as a lens through which to understand both German and American art at the Fin de Siècle. We will discuss American concert culture, performance practice, and the phenomenon of the celebrity concert tour. We will explore the works that Strauss and Mahler wrote and premiered in this period and their increasingly divergent careers. Finally, we will investigate how Americans, grappling with European art, tried to define their own.

Prerequisite(s): Undergraduates need to have successfully completed 2 out of 3 following courses in order to register: PY.610.321[C], PY.610.322[C], PY.610.323[C].; Graduate students must meet musicology seminar proficiency requirements in order to enroll in this course.
Distribution Area: P, Y

PY.610.616. Sound Memories: Jazz Autobiography and Memoir. 3 Credits.

In the words of Henry Louis Gates, Jr., "The will to power for black Americans was the will to write; and the predominant mode that this writing would assume was the shaping of a black self in words." What did the shaping of the black self in words mean for those whose primary mode of expression was musical and improvisational? In their autobiographies and memoirs, jazz musicians' discursive self-invention would appear to be born of materials and processes akin to those of jazz itself: full of polyrhythms, spontaneous riffing, call and response, and turnarounds. This course examines the autobiographies and memoirs of central figures, such as Ethel Waters, Louis Armstrong, Sidney Bechet, Jelly Roll Morton, Duke Ellington, Billie Holiday, Charles Mingus, Dizzy Gillespie, and Miles Davis. We will ask what relationship these texts bear to musical performances and personas: compositionally, aesthetically, and as represented by other media. For example, do they perpetuate or rather stand in opposition to various jazz mythologies such as the musicians' intuitive genius or sensationalized drug use? What roles do these myths serve? If together jazz autobiographies can be said to constitute a genre, might these sophisticated textual performances comprise a counter-narrative to official histories of jazz and speak a different kind of truth to power? Note: Lara Pellegrinelli is a new adjunct faculty member who is also teaching for Zane Forshee in the Breakthrough Curriculum this spring. It appears that she does not yet have a JHED ID. Patrick Wallen DOES have her contract details (both from Zane and from me). Please let me know what else I may need to do in order to get her into the system and get her course scheduled.

Prerequisite(s): Undergraduates need to have successfully completed 2 out of 3 following courses in order to register: PY.610.321[C], PY.610.322[C], PY.610.323[C].; Graduate students must meet musicology seminar proficiency requirements in order to enroll in this course. Distribution Area: P, Y

PY.610.617. Experimental Music since 1950. 3 Credits.

This course explores the construction of the idea of "experimental" music since around 1950. We will consider the work of numerous individuals, groups, and movements including John Cage and the New York School, the Chicago-based AACM, the Darmstadt circle, the Lower East Side loft jazz scene, Cornelius Cardew and the Scratch Orchestra, and Fluxus. Through the study of recordings (commercial and archival), scores, artists' writings, and scholarly literature, we will develop historical and aesthetic understanding of the varied practices that helped create the notion of musical experimentalism. Finally, we will study more recent experimental work including that being done in Baltimore at venues such as the Red Room and at festivals such as High Zero.

Prerequisite(s): Undergraduates need to have successfully completed 2 out of 3 following courses in order to register: PY.610.321[C], PY.610.322[C], PY.610.323[C].; Graduate students must meet musicology seminar proficiency requirements in order to enroll in this course. Distribution Area: P, Y

PY.610.618. German Song in the 19th Century. 3 Credits.

This course considers the repertoire of nineteenth-century German art song through a focused study of the works of four major figures: Schubert, Schumann, Brahms, and Wolf. We will address theories of text in music, evolving notions of the song "cycle," analytical approaches to the lied, and the place of the lied within the social sphere. We will devote particular attention to Schubert's *Die schöne Müllerin* and *Winterreise*, Schumann's *Dichterliebe*, and Brahms's *Vier ernste Gesänge*.

Prerequisite(s): Undergraduates need to have successfully completed 2 out of 3 following courses in order to register: PY.610.321[C], PY.610.322[C], PY.610.323[C].; Graduate students must meet musicology seminar proficiency requirements in order to enroll in this course. Distribution Area: P, Y

PY.610.619. Music & Leadership. 3 Credits.**PY.610.620. Social Innovation through Music: Health, Education, and Policy. 3 Credits.**

Distribution Area: P, Y

PY.610.621. Exoticism on the Musical Stage. 3 Credits.

Creators of musical works have been continually drawn towards the idea of the "other," wanting to represent on the stage characters that they perceive as culturally different or outside the norms of their own society. This course focuses on musical works for the stage that contain representations of the "other," examining how text, music, and staging all work in different ways to exoticize certain characters. Works discussed will include Rameau's *Les Indes galantes* (1735), Mozart's *Die Zauberflöte* (1791), Bizet's *Carmen* (1875), Sullivan's *The Mikado* (1885), and Bernstein's *West Side Story* (1957), as well as more recent adaptations of these works such as *Carmen Jones* (1943), *Carmen: A Hip Hopera* (2001), and the upcoming new *West Side Story* film (2021). We will address the historical contexts of these works, not to excuse them for their stereotyping practices, but to learn the social, economic, and aesthetic contexts that contributed to their original receptions. In addition, we will examine our own responses to these pieces and discuss the ethics of performing these works today.

Prerequisite(s): Undergraduates need to have successfully completed 2 out of 3 following courses in order to register: PY.610.321[C], PY.610.322[C], PY.610.323[C].; Graduate students must meet musicology seminar proficiency requirements in order to enroll in this course.

PY.610.623. Miles Davis & Modern Jazz. 3 Credits.

Distribution Area: P, Y

PY.610.624. England's Queen/Opera's Muse. 3 Credits.

Music flourished in the court of Queen Elizabeth I, who reigned from 1558-1603. Composers thrived in all genres: secular and sacred, instrumental and vocal. Centuries later, the legendary monarch inspired opera composers such as Rossini, Donizetti, and Britten to create musical works dramatizing the renaissance queen's life. This course reviews the masterpieces of English renaissance and also examines the rich operatic works depicting the royal heroine. Topics to be addressed will include nineteenth century continental reception of English history and twentieth century revivals of the Elizabethan lore.

Prerequisite(s): Undergraduates need to have successfully completed 2 out of 3 following courses in order to register: PY.610.321[C], PY.610.322[C], PY.610.323[C].; Graduate students must meet musicology seminar proficiency requirements in order to enroll in this course. Distribution Area: P, Y

PY.610.625. Music that Changed America. 3 Credits.

Music that Changed America offers a political history of the United States through a musical lens. It explores the many ways that music, perhaps more than any other art form, has given voice to those who might otherwise have gone unheard. Learning about the music that has influenced American politics, for good and for bad, can teach us about our past. But even more importantly, discovering music's power to activate change can help us listen more attentively to the present world around us.

Distribution Area: P, Y

PY.610.627. Changing Tunes: Pre-Existing Music in Film. 3 Credits.

Music and film have always shared an intimate relationship. From its inception, film has been injected with pre-existing music, including chant, traditional Western composers from Beethoven to Bartók, and more contemporary artists from the Beatles to Beyoncé. This music has influenced American and international film industries alike, shaping the look and sound of film. Through close viewings—and listenings—of film, we will investigate the meaning(s) these musical works can acquire as they are re-used and re-purposed. Similarly, we will explore how, through film, pre-existing music can live on, change, and reify the past through contexts beyond the concert consumption with which we may be more familiar. During this course, we will hone your skills as an academic writer by learning to critically evaluate and craft arguments about the roles of music/sound in film. Some of the topics covered include: canonical works from the 18th and 19th centuries, the use of 20th-century avant garde music in horror, representations of jazz, chant and other medieval genres, anachronistic uses, and popular song. Your work will include studying film clips and full-length films; readings; short writing responses (100-200 words); four short papers focused on close readings of scenes or other supplied prompts (1000-1500 words); and a midterm project. Paired with writing workshops and peer review exercises, you will develop the skills necessary to contribute to the greater academic community, write clearly and logically for your intended audience, and formulate original, persuasive arguments.

Prerequisite(s): Undergraduates need to have successfully completed 2 out of 3 following courses in order to register: PY.610.321[C], PY.610.322[C], PY.610.323[C].; Graduate students must meet musicology seminar proficiency requirements in order to enroll in this course.

Distribution Area: P, Y

PY.610.630. Duke Ellington: The Search for an American Sound. 3 Credits.

Prerequisite(s): Undergraduates need to have successfully completed 2 out of 3 following courses in order to register: PY.610.321[C], PY.610.322[C], PY.610.323[C].; Graduate students must meet musicology seminar proficiency requirements in order to enroll in this course.

Distribution Area: P, Y

PY.610.631. Sound Studies. 3 Credits.

What do cultural histories of listening tell us about the value we have ascribed to music at various points in time? And how has the invention of media from the musical score to the MP3 altered how we conceive of music as sound? "Sound Studies" is not a course in which we learn about the acoustic properties of noises or pitches (however interesting such matters may be) but rather a historical course, in which we consider how we can enrich our histories of music when we situate music within broader histories of sound. Our seminars, for instance, consider historical moments when we have listened to sound for truth (as when confessions were first recorded) or other forms of concrete information (as when sound was first communicated across phone lines) and examines how these practices did—and sometimes did not—shape ideas about how we should compose, circulate and consume music. Our case studies will be drawn from the medieval era to the current day.

Prerequisite(s): Undergraduates need to have successfully completed 2 out of the following courses in order to register: PY.610.321, PY.610.322, PY.610.323, PY.610.324, PY.610.325, PY.610.326, PY.610.327; Graduate students must meet musicology seminar proficiency requirements in order to enroll in this course.

Distribution Area: P, Y

PY.610.632. Music and Evolution. 3 Credits.

This course will examine the bio-cultural evolution of music in light of recent interdisciplinary research on the social bases of human cognitive evolution, and explore its implications for current debates in musicology, ethnomusicology, psychology of music, and human cognitive evolution.

Prerequisite(s): Undergraduates need to have successfully completed 2 out of 3 following courses in order to register: PY.610.321[C], PY.610.322[C], PY.610.323[C].; Graduate students must meet musicology seminar proficiency requirements in order to enroll in this course.

Distribution Area: P, Y

PY.610.633. Reenacting Orpheus. 3 Credits.

This course addresses retellings of the Orpheus myth from Monteverdi's *L'Orfeo* (1607) to Mitchell's *Hadestown* (2010) and Aucoin's *Eurydice* (2020). We consider why this myth is so compelling to composers and librettists and explore the complexities involved in adapting the same subject for new audiences.

Prerequisite(s): Undergraduates need to have successfully completed 2 out of 3 following courses in order to register: PY.610.321[C], PY.610.322[C], PY.610.323[C].; Graduate students must meet musicology seminar proficiency requirements in order to enroll in this course.

Distribution Area: P, Y

PY.610.634. Baroque Performance Practice. 3 Credits.

This class provides a detailed overview of prevalent performance conventions in the Baroque era as revealed by primary sources, as well as some insight into why these matters are important and what drives the early music movement. Required of all Historical Performance MM students.

Prerequisite(s): Undergraduates need to have successfully completed 2 out of the following courses in order to register: PY.610.321, PY.610.322, PY.610.323, PY.610.324, PY.610.325, PY.610.326, PY.610.327; Graduate students must meet musicology seminar proficiency requirements in order to enroll in this course.

Distribution Area: P, Y

PY.610.635. Popular Music(s) in Theory and Practice. 3 Credits.

PY.610.636. Three American Composer-Writers: John Cage, Anthony Braxton, Pauline Oliveros. 3 Credits.

Distribution Area: P, Y

PY.610.639. Music in the Multimedia Franchise. 3 Credits.

Music defines our media experiences. Musical themes can likewise go beyond their original audiovisual framework to operate as musical-cultural texts. This online, asynchronous course uses music as a tool to investigate musical branding and the creation of meaning in the media we consume every day. Through close viewings - and listenings - of films, television episodes, video games, commercials, and other media, this course will explore the meaning(s) these media construct and acquire as both they and their music are re-used and re-purposed in multimedia franchises that expand their content into myriads of installments and platforms.

PY.610.640. Music and/as Media. 3 Credits.

What impact has mass mediation had on the way that music is made, understood, listened to, and valued? What was radio's role in the rise of 20th century authoritarian rule? How was the microphone implicated in shifting values and gender dynamics around popular music? How might we approach audiovisual mediations like music video or guitar hero as a way to refract the many and often conflicting meanings, roles and investments that music accrues? In this class, we will explore the ways that music transforms and is transformed in the process of mediation and mediatization. Thinking with and through the work of scholars across the humanities, we will trace the history of musical media and explore the ways that music assumes different roles and undergoes a series of transformations in various media contexts.

Prerequisite(s): Undergraduates need to have successfully completed 2 out of the following courses in order to register: PY.610.321, PY.610.322, PY.610.323, PY.610.324, PY.610.325, PY.610.326, PY.610.327; Graduate students must meet musicology seminar proficiency requirements in order to enroll in this course.

Distribution Area: P, Y

PY.610.641. Music and the Moving Image. 3 Credits.

This course addresses a variety of examples of music in multimedia works of art and popular culture—with supporting texts from the fields of musicology, art history, and philosophy—to consider the interactions between music and visual media from painting to cinema and television, and from contemporary opera design to the video game. Open to graduate students only.

Prerequisite(s): Graduate students must meet musicology seminar proficiency requirements in order to enroll in this course.

Distribution Area: P, Y

PY.610.642. Unraveling Ravel: Beyond Bolero. 3 Credits.

Paradoxically accessible and esoteric, Maurice Ravel's music resides in the canonical repertoire of practically every conservatory student. Yet Ravel's relationship to his own musical training was fraught both as a pianist and composer. This course examines the life and works of the French composer whose legacy permeates the practice rooms of Peabody. Beyond a survey of his compositional output, this seminar will examine the era that produced Ravel. France at the turn of the century, Ravel's studies at the Paris Conservatory, and his relationship with his musical contemporaries will all be topics of discussion. All musicians are welcome to take this class.

Prerequisite(s): Undergraduates need to have successfully completed 2 out of 3 following courses in order to register: PY.610.321[C], PY.610.322[C], PY.610.323[C]; Graduate students must meet musicology seminar proficiency requirements in order to enroll in this course.

Distribution Area: P, Y

PY.610.643. Popular Music in Global Perspective. 3 Credits.

Popular music(s)—while they often share certain practices of production and distribution—are made, performed, and enjoyed around the world in a wide variety of languages, genres, and contexts. They are also closely tied to a range of social practices, political projects, and economic concerns as varied as the contexts in which these styles are produced and consumed. In this course, we will examine the production, consumption, and circulation of popular musics in multiple national and transnational contexts. We will discuss ways in which a global perspective might complicate common Western understandings of popular music aesthetics, categorization, and participation. Finally, through a series of case studies, we will seek to understand both the breadth of practice in popular musics and how these musics and the values embedded in them may both support and disrupt global patterns of influence, exchange, and domination.

Prerequisite(s): Undergraduates need to have successfully completed 2 out of 3 following courses in order to register: PY.610.321[C], PY.610.322[C], PY.610.323[C]; Graduate students must meet musicology seminar proficiency requirements in order to enroll in this course.

PY.610.644. 19thC Performance Practice. 3 Credits.

This class provides a survey of prevalent performance conventions in the nineteenth century as revealed by primary sources, as well as some insight into why these matters are important and what constitutes the so-called Historically Informed Performance (HIP) perspective.

Prerequisite(s): Undergraduates need to have successfully completed 2 out of 3 following courses in order to register: PY.610.321[C], PY.610.322[C], PY.610.323[C]; Graduate students must meet musicology seminar proficiency requirements in order to enroll in this course.

Distribution Area: P, Y

PY.610.645. Music in the History of Medicine. 3 Credits.

Bringing together the medical humanities, disability studies, and musicology, this course examines how music and music-making—practices that engage both mind and body—have shaped and been shaped by evolving notions of health, disease, and disability. How are conditions such as tuberculosis or madness depicted through music, and what is at stake in such portrayals? How did the so-called “Mozart Effect” emerge, and why was it so compelling? How do deaf individuals participate in musical culture, if at all? In what ways might an impaired voice hold musical value? By exploring questions such as these, the course reveals that medicine, far from being an objective, “hard” science, is deeply entangled with cultural forces and therefore open to social critique. Beyond the historical inquiries, this course ultimately encourages students to critically question how we might define wellness, ability, and artistry today.

Prerequisite(s): Undergraduates need to have successfully completed 2 out of the following courses in order to register: PY.610.321, PY.610.322, PY.610.323, PY.610.324, PY.610.325, PY.610.326, PY.610.327; Graduate students must meet musicology seminar proficiency requirements in order to enroll in this course.

Distribution Area: P, Y

PY.610.647. Music, Sound Design, and Science Fiction. 3 Credits.

How does sound build possible worlds of the future? In this course you will discover how science fiction sounds and signifies in film, from established classics (*Forbidden Planet*; 2001; *Star Wars*, *Interstellar*) to landmarks of dystopian sound design (*La Jetée*; *Solaris*; *Pumzi*). In addition to viewing and analyzing complete films, an array of excerpts from the popular to the obscure will animate seminar discussion and fuel creative assignments. You will get hands-on experience in sound scoring, video editing, and producing a short documentary. Topics include classic and contemporary approaches to narrativity; sound design-as-character; the diegetic fallacy; Foley; the acousmètre; and models of world-building through sound and music.

Prerequisite(s): Undergraduates need to have successfully completed 2 out of the following courses in order to register: PY.610.321, PY.610.322, PY.610.323, PY.610.324, PY.610.325, PY.610.326, PY.610.327; Graduate students must meet musicology seminar proficiency requirements in order to enroll in this course.

Distribution Area: P, Y

PY.610.649. Song Cycles & Concept Albums. 3 Credits.

From Beethoven to Beyoncé, musicians have been arranging songs into themed collections for more than two hundred years. These collections tell stories and explore poetic ideas, and they often provide windows into how subjective experiences and transformations have been understood and expressed in various historical contexts. This course explores the related genres of song cycles and concept albums from the early 1800s through the present day. In addition to Beethoven's *An die ferne Geliebte* and Beyoncé's *Lemonade*, we will analyze song cycles by composers such as Schubert, Schumann, Chausson, Mahler, Elgar, and Schoenberg, and concept albums by Joni Mitchell, Marvin Gaye, Pink Floyd, and others. Throughout, the emphasis will be on the relationship between music and text, and the complex interactions between works of music and their cultural, social, and political contexts.

Prerequisite(s): Undergraduates need to have successfully completed either two history of music courses, or a combination of one history of music course and one ethnomusicology course; Graduate students must meet musicology seminar proficiency requirements in order to enroll in this course.

Distribution Area: P, Y

PY.610.650. Pink Noise: Women Making Electronic Music. 3 Credits.

How do the innovations of women making electronic music complicate notions of listening, music history, and the nature of music? Instead of conceptualizing gender and technology as discrete, oppositional, and universally open, this seminar explores electronic music through the lens of feminist critical frameworks and musical analyses in tandem with models of listening – notably Deep Listening as promulgated by Pauline Oliveros and Hildegard Westerkamp's approach to "conscious listening." Inspired and guided by Tara Rodgers' seminal anthology of interviews, *Pink Noises: Women on Electronic Music and Sound*, we discuss the work, struggles, triumphs, and techniques of pioneers including Daphne Oram, Pauline Oliveros, Wendy Carlos, Ruth Anderson, and Adrian Piper. We will also examine contemporary innovators and cyberfeminist speculative futures. Along with readings and seminar discussion, course activities include research presentations, listening sessions, brief performances, and composition projects.

Prerequisite(s): Undergraduates need to have successfully completed 2 out of 3 following courses in order to register: PY.610.321[C], PY.610.322[C], PY.610.323[C]; Graduate students must meet musicology seminar proficiency requirements in order to enroll in this course.

Distribution Area: P, Y

PY.610.651. Foundations of Music Research. 2 Credits.

This course introduces research from the roles of consuming and then creating materials with a focus on how research is created, disseminated, and accessed. Scholars analyze and produce a variety research outputs relevant for music researchers and performing professionals. Students engage with secondary and archival research materials, discuss how to publish and disseminate their own research, and explore how information is organized to optimize the use of academic library resources now and post-graduation. Open to MM and undergraduate Musicology minor students only. Fall and spring.

PY.610.652. Applied Ethnomusicology and Public Musicology. 3 Credits.

The disciplines of ethnomusicology and musicology regularly employ a valuable set of intellectual tools for understanding, discussing, contextualizing, and performing music. What value do scholarly insights such as these have outside of the academy and how might they be put to work? "Applied" ethnomusicology and "public" musicology use the scholarly insights of the two fields in service of a range of practical or entrepreneurial projects and writing that addresses a broad audience. In this course, we will discuss a variety of such projects, as well as some of the ethical and practical concerns that arise when scholars engage with their publics. We will practice multiple styles of writing useful to public-facing scholarship, including grant proposals, program notes, and think pieces. Through both discussion and hands-on experience, we will explore the division between strictly academic and public-facing or applied research, questioning the utility and limits of this boundary.

Prerequisite(s): Undergraduates need to have successfully completed 2 out of 3 following courses in order to register: PY.610.321[C], PY.610.322[C], PY.610.323[C]; Graduate students must meet musicology seminar proficiency requirements in order to enroll in this course

PY.610.655. Child Stars. 3 Credits.

Over the last century, the child as performer has played a central—if often unacknowledged—role in the Western cultural imagination. Occupying a third space between "real" children and adults, the child star has functioned as a surface upon which (adult) audiences can project their fears and fantasies about the future, the past, innocence, sexuality, talent, and human nature. This course examines the work that child stars perform for Western society at large, pulling apart the various ways that this enduring and meaningful area of performance acquires cultural, economic, and political significance. We'll focus on the careers of young classical music virtuosi, television and film stars, and the Disney-promoted singers of the last few decades; our readings will draw from labor history, race and gender studies, and theories of children's literature. We will ask the following questions: Why is child stardom generally limited to the performing arts (rather than the visual arts, literature, or musical composition)? Why are contemporary child stars always accompanied by a tragic narrative of "lost" childhood, even as their exceptional status is translated into the kind of wealth and recognition that many adults dream of? And what are the ethical issues in promoting, consuming, and sometimes exploiting children's talent?

Prerequisite(s): Undergraduates need to have successfully completed 2 out of 3 following courses in order to register: PY.610.321[C], PY.610.322[C], PY.610.323[C]; Graduate students must meet musicology seminar proficiency requirements in order to enroll in this course.

Distribution Area: P, Y

PY.610.656. Introduction to Chinese Music. 3 Credits.

This course explores the multifaceted musical culture in China from the time of Confucius in the fifth century BCE to the present. We will examine the different types of traditional music including court ritual music, Qin music for the literati, and vernacular operas as well as contemporary music that draws from popular culture and globalization. In analyzing these different types of music, we will focus on the institutions and individuals who shaped China's musical culture and the interactions between music and social and historical changes. In addition, we will investigate how musicians in the West studied and appropriated Chinese music. By the end of the course, you will be able to identify and articulate the biases that often cloud our study of extra-European music and analyze and understand Chinese music on its own terms.

Prerequisite(s): Undergraduates need to have successfully completed 2 out of the following courses in order to register: PY.610.321, PY.610.322, PY.610.323, PY.610.324, PY.610.325, PY.610.326, PY.610.327; Graduate students must meet musicology seminar proficiency requirements in order to enroll in this course.

Distribution Area: P, Y

PY.610.657. Introduction to Ukrainian Music. 3 Credits.

This class examines Ukrainian music from the 18th century through the present. It will study such representative composers as Bortniansky, Lysenko, Revutsky, Liatoshynsky, the Kyiv avant-garde of the 1960s (Sylvestrov, Hrabovsky, Hodzyatsky), and important figures of more recent generations, including those actively responding to Russia's full-scale invasion of Ukraine (Poleva, Korsun, Grygoriv and Razumeiko). The course will investigate key historical and aesthetic developments and the continuing negotiations and assertions of national identity that characterize the development and evolution of Ukrainian music. Ukrainian music's ongoing dialogue with other art forms will also be a focus (including fiction, poetry, and film).

PY.610.658. Beethoven at Work. 3 Credits.

How did Ludwig van Beethoven compose? Modern-day musicians are extraordinarily fortunate that Beethoven saved his work in various stages of completion. Through his surviving autographs and sketches, we have the ability to trace his early ideas to their eventual fruition. The simple becomes sophisticated; the seemingly vapid can be enlivened or abandoned altogether. Perhaps as inspiring as the grandeur of these compositions in their final form is Beethoven's industry and sheer diligence so clearly evident in the sources. This seminar provides performers an opportunity to examine and analyze Beethoven's compositional process and exposes them to practical research tools. This course also delves into evolving musicological trends by accessing digital archives located throughout the world. A visit to the Library of Congress in Washington DC will be scheduled. All musicians are welcome.

Prerequisite(s): Undergraduates need to have successfully completed 2 out of the following courses in order to register: PY.610.321, PY.610.322, PY.610.323, PY.610.324, PY.610.325, PY.610.326, PY.610.327; Graduate students must meet musicology seminar proficiency requirements in order to enroll in this course.

Distribution Area: P, Y

PY.610.661. Music as Performance. 3 Credits.

This course examines changing concepts of performance and performers in Western art music from the eighteenth century through the present. Topics will include the work concept, virtuosity, improvisation, the idea of textual fidelity, and historically informed performance (HIP). As we explore these topics, we will consider how the act of performing music has engaged discourses on broader issues such as gender, race, ethnicity, nationality, technology, and religion.

Prerequisite(s): Undergraduates need to have successfully completed either two history of music courses, or a combination of one history of music course and one ethnomusicology course; Graduate students must meet musicology seminar proficiency requirements in order to enroll in this course.

Distribution Area: P, Y

PY.610.663. "Can Music Make You a Better person?" A History of the Idea. 3 Credits.

It's a common belief that music education makes people better citizens—smarter, more moral, more thoughtful. But where does this idea come from? How true is it? And how could we know? This course takes an in-depth look at several key educational movements, among them Brecht's and Weill's epic theater and Venezuela's El Sistema, to investigate how artists, educators, and politicians have attempted to use music to change people's characters and beliefs.

PY.610.668. From Beijing to Paris: Music in the Global Eighteenth Century. 3 Credits.

This course explores music's critical role in shaping a global eighteenth century by examining the significant yet often neglected musical dialogue between Beijing and Paris, two cosmopolitan cities that experienced major global influences in the 1700s. Focusing on modes of transmission, integration, and indigenization, this course offers a new understanding of global history through the lens of music. By studying the various settings in which this musical dialogue took place including theaters, courts, homes, and trading routes, and the different agents who participated in this dialogue from politicians, intellectuals, and musicians to missionaries, you will learn how people in both the East and the West accepted, resisted, or shaped globalizing forces and how music in this process helped to construct a global network of knowledge.

PY.610.670. Introduction to Ethnomusicology. 3 Credits.

What is ethnomusicology? What do ethnomusicologists do? What do they study? What questions do they ask, and how do they go about answering them? In this course, we explore how ethnomusicologists have made sense of music and sound. We will trace the intellectual history and contours of the field of ethnomusicology by exploring the questions that ethnomusicologists ask and the methods they employ in their attempts to answer them. Crucially, we will learn by doing. Students will apply ethnomusicological insights to their own lives through course assignments, including short critical reflections on the music and ideas we encounter. Journal reflections will form the basis for a final project, developed in consultation with the instructor, which may range from ethnography based on participant-observation, to creative performance and reflection.

Prerequisite(s): Undergraduates need to have successfully completed either two history of music courses, or a combination of one history of music course and one ethnomusicology course; Graduate students must meet musicology seminar proficiency requirements in order to enroll in this course.

Distribution Area: P, Y

PY.610.674. History of Musical Instruments. 3 Credits.

While the emphasis is on contemporary Western models, the history and technology of precursors and non-Western instruments will be addressed. It is hoped that students will develop a thorough knowledge of the history, technology and performance of their own instruments, as well as an appreciation and some familiarity with all ancient and modern musical instruments. To gain an understanding of the workings of musical instruments, projects will include the construction of instruments from simple ones—constructed from easy recipes and materials readily found around the house—to some requiring more sophisticated formulas and parts. Some of our classes may be held in the Mechanical Engineering Department's Laboratory Space at Wyman Park.

Prerequisite(s): Undergraduates need to have successfully completed 2 out of 3 following courses in order to register: PY.610.321[C], PY.610.322[C], PY.610.323[C].; Graduate students must meet musicology seminar proficiency requirements in order to enroll in this course.
Distribution Area: P, Y

PY.610.679. Experiments in Opera since 1970. 3 Credits.

As early as the mid-1920s opera was widely criticized for purportedly being out-of-joint with modernity, irrevocably stuffy, and elitist. By mid-century few composers associated with avant-garde movements were interested in the form. Since the early 1970s, however, there has been a kind of operatic renaissance involving a diverse pool of composers, writers, and artists (although the critiques never stopped). This course surveys an array of the more experimental operas written since 1970 by composers with roots in numerous traditions including serialism, free jazz, fluxus, performance art, and minimalism. We will seek out causes for the operatic turn while exploring how composers, writers, directors, and visual artists have adapted opera to reflect contemporary concerns. Each class will focus on a single work with associated texts by the relevant artists as well as readings drawn from musicology, art history, philosophy, media theory, sociology, linguistics, psychology, and theater studies. In addition to our weekly meetings we will have opportunities to visit composers, opera companies and institutes, venues, and festivals. Composers/librettists/directors covered in the course will include: Igor Stravinsky and W. H. Auden (the sole pre-1970 example); Carla Bley and Paul Haines; Meredith Monk; Gyorgi Ligeti; Robert Wilson and Philip Glass; Karlheinz Stockhausen; Robert Ashley; Anthony Davis and Thulani Davis; Laurie Anderson; Luigi Nono; Anthony Braxton; Heiner Goebbels; Olga Neuwirth and Elfriede Jelinek; and Michel van der Aa.

Prerequisite(s): Undergraduates need to have successfully completed 2 out of the following courses in order to register: PY.610.321, PY.610.322, PY.610.323, PY.610.324, PY.610.325, PY.610.326, PY.610.327; Graduate students must meet musicology seminar proficiency requirements in order to enroll in this course.
Distribution Area: P, Y

PY.610.682. Music & Futurity. 3 Credits.

What is the future? Is it a structure of feeling? An ideology? An aesthetic orientation? A material form? A framework for action? This course explores the notion of the "future" as it has been conceived across an array of disciplines, historical actors, and cultural practices, with a focus on music as a medium for self- and world-making. Through close considerations of academic studies, artistic treatises, ideological manifestos, and musical projects which mobilize the future as either an object or lens of study, we will consider the relationship of music to anticipation, aspiration, dreaming, hope, pessimism, and utopia/dystopia. We will also experiment with imagination, speculation, and dreaming as frames for our own musical and intellectual practice. Students will produce writing in several genres (an abstract, a concert review, a conventional paper), with the option of pursuing a musical project in tandem with their final paper.

Distribution Area: P, Y

PY.610.683. Expanding the Canon: Women and Minority Composers. 3 Credits.

In this seminar we'll explore the lives and music of twelve female or minority composers with special attention to reception history, and the challenges of expanding the classical canon. Artistic "Canons" are complex, nebulous, and inherently fraught structures, in which cultural establishments reflect and propagate their values. In this course, we will investigate the histories of these canons, and the rationales for the inclusions and, most importantly, exclusions. Our individual case studies are linked by this broader historiographical narrative.

Prerequisite(s): Undergraduates need to have successfully completed 2 out of the following courses in order to register: PY.610.321, PY.610.322, PY.610.323, PY.610.324, PY.610.325, PY.610.326, PY.610.327; Graduate students must meet musicology seminar proficiency requirements in order to enroll in this course.

Distribution Area: P, Y

PY.610.685. The Business of Opera in 21st-Century America. 3 Credits.

Prerequisite(s): Graduate students must have successfully passed their placement exam or equivalent review course.; Undergraduates must complete 2 out of the 4 following courses in order to enroll. History of Music 1,2, or 3 and/or Music Histories in a Global Context

Distribution Area: P, Y

PY.610.688. Opera Fever in the 1800's. 3 Credits.

It is a common idea that, at its best, Italian opera can induce all manner of sensations in us and even remind us of what it means to be human. It can be hard, however, to articulate what enables it to do so. In this course we consider a cluster of operas by Rossini, Donizetti, Verdi, and Puccini for which there was incredible demand in the 1800s and examine the concrete musical and textual features that allowed them to animate their characters and—in theory—structure the sentiments of their audiences. With attention to the realities of Italians in the 1800s we ask what it felt like to consume these works—in the street, at home or at the opera—and for whom. What lessons did audiences absorb, and why? For whom did these works resonate and whom did these exclude? While conceived with Italian audiences in mind, these operas soon became some of the foremost artworks to circulate around the world in the 1800s, from Buenos Aires to Calcutta to Paris. Thus, with these same questions in focus, across the second half of the course we start to articulate how, via this circulation, Italian opera contributed to what has been termed the “transformation of the world” in the nineteenth-century.

Prerequisite(s): Graduate students must have passed their placement exam or successfully completed their review course.; Undergraduates need to have successfully completed 2 out of the following courses in order to register: PY.610.321, PY.610.322, PY.610.323, PY.610.324, PY.610.325, PY.610.326, PY.610.327

Distribution Area: P, Y

PY.610.689. The Symphonic Century. 3 Credits.

The symphony occupies a prominent place within the history of Western classical music in the “long” nineteenth century. At once a canvas for daring innovations in style and form and a genre strongly allied with notions of “tradition,” the nineteenth-century symphony brings together a complex set of issues that illuminate the broader history of music and musical culture of the past 200 years. This course introduces the iconic works of the symphonic tradition, with a focus on music of Haydn, Mozart, Beethoven, Schubert, Berlioz, Schumann, Mendelssohn, Brahms, Bruckner, and Mahler. As we aim to discover what made this music so remarkable in its time and why so many people still care about it today, we will consider each symphony both as a timeless work of art and as a particular moment in cultural history. Close attention will be given to the techniques of structural listening, and our work will be deeply rooted within the historical, philosophical, and political contexts of the time.

Prerequisite(s): Undergraduates need to have successfully completed 2 out of 3 following courses in order to register: PY.610.321[C], PY.610.322[C], PY.610.323[C].; Graduate students must meet musicology seminar proficiency requirements in order to enroll in this course.

Distribution Area: P, Y

PY.610.692. Wagner. 3 Credits.

Wagner stands as one of the most famous and controversial exemplars of German musical romanticism. A revolutionary, a composer, a dramaturg, a critic, and—by some metrics—a philosopher, Wagner is an unavoidable voice in the story of opera. In this course we evaluate Wagner's life, works, and historical context. We evaluate patterns of criticism of reception, all with an aim of honing our skills as readers and writers.

Prerequisite(s): Undergraduates need to have successfully completed 2 out of the following courses in order to register: PY.610.321, PY.610.322, PY.610.323, PY.610.324, PY.610.325, PY.610.326, PY.610.327; Graduate students must meet musicology seminar proficiency requirements in order to enroll in this course.

Distribution Area: P, Y

PY.610.693. American Music. 3 Credits.

A survey of American Music, from colonial times to the middle of the 20th century. There will be a considerable emphasis on relating musical expressions to changing social/historical conditions. We will examine the roles played by technological developments and the rise of the music business shortly after the American Revolution. Our country's varied musical styles invite serious study of all modes of performance and dissemination, not just “classical” composition and performance. Active participation in discussion is a requirement of this seminar, as is writing a research paper on a topic of the student's choice.

Prerequisite(s): Undergraduates need to have successfully completed 2 out of 3 following courses in order to register: PY.610.321[C], PY.610.322[C], PY.610.323[C].; Graduate students must meet musicology seminar proficiency requirements in order to enroll in this course.

Distribution Area: P, Y

PY.610.694. Music in Maryland. 3 Credits.

Music in Maryland: from British Colonization through the mid-20th Century: Founded in 1634, Maryland's diverse geography, economy, and settlement begat a rich music history. This course traces music of the great tobacco plantations of the Chesapeake Bay, with their co-mingled African and British music, through the growth of Baltimore into a center of publishing, concerts, opera, church music, instrument-building and teaching. We will examine the roles played by technological developments and the rise of the music business shortly after the American Revolution, also considering developments in sound recording and broadcast radio. Going well beyond “classical” trends, we will also examine rich popular and folk traditions, such as parlor songs and “Sacred Harp” hymnody. Active participation in discussion is a requirement of this seminar, also required are several writing assignments and an in-class presentation on a topic of the student's choice.

Prerequisite(s): Undergraduates need to have successfully completed 2 out of 3 following courses in order to register: PY.610.321[C], PY.610.322[C], PY.610.323[C].; Graduate students must meet musicology seminar proficiency requirements in order to enroll in this course.

Distribution Area: P, Y

PY.610.699. Philosophy of Voice. 0.5 - 3 Credits.**PY.610.755. Masters Research. 2 Credits.**

An introduction to methods of research through independent written projects in music history. Required of all musicology majors.

PY.610.756. Masters Research. 2 Credits.

An introduction to methods of research through independent written projects in music history. Required of all musicology majors. Fall and spring.

PY.610.757. Master's Essay. 2 Credits.

A scholarly work written under the supervision of a member of the musicology faculty. Required for the Master's degree in Musicology. Fall and spring.

PY.610.791. Dissertation (DMA). 6 Credits.

A study of an original musical topic, approved by the DMA Committee, culminating in the completion and defense of a scholarly work written under supervision of the student's academic advisor. Graded on a S/U basis.

PY.610.792. Lecture-Recital Paper. 2 Credits.

A study of a specific musical topic, approved by the DMA Committee and suitable as the basis for a lecture-recital, culminating in a written paper and a public lecture-recital. Fall and spring. Graded on a S/U basis.

PY.610.813. Doctoral Consultation and Research. 9 Credits.

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

PY.610.814. Doctoral Consultation and Research. 9 Credits.

For graduate students working to complete a dissertation or a lecture-recital essay. Registration is required each semester following completion of coursework in order to maintain active status in the program. Fall and spring.

PY.610.847. Musicology Colloquium. 3 Credits.

An introduction to doctoral-level academic study at Peabody. Emphasis is on critical thinking, argument from sources, and written and oral presentations. The course features presentations from invited speakers. Open to DMA and MM Musicology students only. Lectures are open to the general public.

Distribution Area: P, Y

PY.610.848. Musicology Colloquium. 3 Credits.

An introduction to doctoral-level academic study at Peabody. Emphasis is on critical thinking, argument from sources, and written and oral presentations. The course features presentations from invited speakers. Open to DMA and MM Musicology students only. Lectures are open to the general public.

Distribution Area: P, Y