



EASTMAN
SCHOOL OF MUSIC

UNIVERSITY of ROCHESTER

Spring 2012 Schedule

Academic Calendar

Martin Luther King Day (No Classes)	Monday	January 16
Spring Semester Classes Begin: 8:35am	Tuesday	January 17
ESM Spring Break (No Classes)	Sat.-Sun.	March 10-18
Classes Resume: 8:35am	Monday	March 19
Registration for Fall 2012 Begins	Monday	April 9
Jury Examinations (No Classes)	Mon.-Fri.	April 23-27
Reading Weekend	Sat.-Sun.	May 5-6
Last Day of Classes	Monday	May 7
Reading Day	Tuesday	May 8
Final Exams Begin	Wednesday	May 9
Final Exams End	Friday	May 11
Doctoral Commencement	Saturday	May 19
ESM Grad/Undergrad Commencement	Sunday	May 20

Refunds & Late Fees

Last Day for 100% Tuition Refund	Sunday	January 22
Last Day for 90% Tuition Refund	Sunday	January 29
Last Day for Students to Register w/o \$250 Late Fee	Sunday	January 29
Last Day for 50% Tuition Refund	Sunday	February 12
Last Day for 25% Tuition Refund (No refunds after today)	Friday	March 2

Withdrawals & Drops

Last Day to Change from Credit to Audit	Sunday	February 12
Last Day to Drop w/o Notation on Record	Sunday	February 12
Last Day to Withdraw Classes	Friday	April 13

Access academic policy and schedule information at:

www.esm.rochester.edu

Schedule published October 2011

Eastman School of Music

Office of the Registrar

26 Gibbs St.

Rochester, NY 14604

(585) 274-1220



Eastman School of Music Course Schedule SPRING 2012

crn	subject	course	title	credit	days1	time	location	instructor	restriction
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Accompanying

10467	6ACY	100	STUDIO ACCOMPANYING	1.0	TBA		RTBA	Beaudette S	
10475	6ACY	100G	STUDIO ACCOMPANYING: GRAD		TBA		RTBA	Beaudette S	
10481	6ACY	202	ACCOMPANYING CLASS	2.0	T	1135 1325	ESM HHH	Barr J	B
10494	6ACY	202	ACCOMPANYING CLASS	2.0	R	1135 1325	ESM HHH	Barr J	B
10522	6ACY	596	DMA DISSERTATION PROJECT		TBA		ESM 440	Barr J	

Arts Leadership Curriculum

The Catherine Filene Shouse Arts Leadership Program Curriculum offers 7-week, half-semester courses and whole-semester courses on a variety of career-related topics relevant to professional musicians and music educators. ALP courses are open to all current graduate students and undergraduate seniors, juniors and sophomores. Students participating in the Undergraduate and Graduate Certificate Programs have preference in registering for these courses. Freshmen can register for these courses only with the permission of their advisor and the Operations Manager of the Arts Leadership Program. All graduate students can take ALP courses for free by registering at the ALC 400 level. Graduate students in certain instances may also wish or be required to register for other than the ALC 400 level and pay regular tuition charges. For additional information on this policy and further details on whether or not a course may be used to fulfill certificate, diploma, or degree requirements, please visit the ALP website at www.esm.rochester.edu/iml/alp/gradpolicy.php ALP Certificate Requirements: Please see the web at <http://www.esm.rochester.edu/iml/alp/requirements.php>

Spring 2012 Course Timeline:

Full semester: Tuesday, January 17-Monday, Monday, May 7

No classes: Martin Luther King Day: Monday, January 16 & Spring Break: March 10-March 18

Monday classes Tuesday, Wednesday, Thursday, Friday classes

Early Spring: January 23 - March 5 January 17 - March 2

Late Spring: March 19 - May 7 March 6 - May 4

11287	6ALC	211	BRASS/WOODWIND MAINT/REPAIR	1.0	R	0835 1025	RTBA	Pellito C	C
11426	6ALC	411	BRASS/WOODWIND MAINT/REPAIR	1.0	R	0835 1025	RTBA	Pellito C	

BASIC BRASS AND WOODWIND MAINTENANCE AND REPAIR

Half-semester: Early Semester (1/19-3/1)

Course Location: Shuffle Music, Inc. 240 East Avenue

Enrollment Limit: 10

Future teachers and performers will become familiar with basic band instrument repair techniques. These skills will aid in diagnosing and correcting problems that are most common to band instruments. Students will gain knowledge of the terminology used by repair technicians, identify materials and the tools needed to perform basic repairs on instruments provided by the instructor. There will be some lecture and discussion, however most class time will be spent on analyzing, disassembling and repairing instruments under the supervision of the instructor.

Carl Pellito owner of Shuffle Music Inc., has been repairing woodwinds for the Rochester music community for over thirty years. He is a saxophonist and woodwind doubler and formerly a private studio teacher. He is well respected in his field.

11293	6ALC	211	INTRO TO WOODWIND REPAIR	1.0	R	0835 1025	RTBA	Pellito C	C
11434	6ALC	411	INTRO TO WOODWIND REPAIR	1.0	R	0835 1025	RTBA	Pellito C	

INTRODUCTION TO WOODWIND REPAIR

Course Location: Shuffle Music, Inc. 240 East Avenue

Half-semester: Late Semester (3/8-5/3)

Enrollment Limit: 10

This course is designed for the woodwind student/performer who wants a more thorough knowledge of woodwind repair. This is a "hands on" course. The student will be guided through the most common repair problems. Topics will include diagnosis, analysis, padding, adjusting, regulating and soft soldering. Pre-requisite: Woodwind playing proficiency. **In lieu of a textbook, a fee of \$30 is required of each student for repair materials used in the course.**

Carl Pellito owner of Shuffle Music Inc., has been repairing woodwinds for the Rochester music community for over thirty years. He is a saxophonist and woodwind doubler and formerly a private studio teacher. He is well respected in his field.

11307	6ALC	211K	GRANTSEEKING/PROPOSAL WRITIN	1.0	T	1800 2000	MC 320	Powell M	C
11465	6ALC	411K	GRANTSEEKING/PROPOSAL WRITIN	1.0	T	1800 2000	MC 320	Powell M	

GRANTSEEKING AND PROPOSAL WRITING FOR INDIVIDUALS

Kauffman Entrepreneurial cluster course

Half-semester: Early Spring (1/17 - 2/28)

Enrollment Limit: 20

In an unusually competitive landscape of grants, sponsorship, and strategic partnerships, your edge will come from the ability to make your case in a compelling way. This course is structured for those not affiliated with a non-profit organization and will teach you research techniques to find potential funding sources, how to assess prospective funders, author a funding request, and prepare a project budget. The course will also offer basic information for individual artists navigating the larger non-profit grant landscape and its concomitant practices.

Mark Powell is the former Managing Director of the Hobby Center for the Performing Arts Uniquely Houston Series and the Founding Music Director of ARCO, the American Radio Chamber Orchestra. A Ford Foundation prize winner, he has authored development materials for organizations as diverse as the Grand Teton Music Festival and the Houston Center for Contemporary Craft and served on the juries of the Metropolitan Opera Quizkids program and the Young Texas Artists Competition. He has lectured on non-profit management for the University of Houston and St. Mary's University and currently serves the Rochester area as the Development Director of the Landmark Society of Western New York.

11315	6ALC	211K	SPEAK FOR YOURSELF	1.0	T	1800 2000	MC 320	Stetzer J	C
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COURSE RESTRICTIONS

A - Perm of Instructor Required

B - Not Open to Freshmen or Sophomores

C - Perm of instructor Required for Freshmen

D - Open to Senior Majors Only

E - Not Open to Freshmen

J - Perm of School Dean Required

K - Open to Freshmen & Sophomores

P - Open to Freshmen Only

Q - Open to Graduate Students Only

3 - Open to Majors Only

4 - Open to Primary Instrument

crn	subject	course	title	credit	days1	time	location	instructor	restriction
11451	6ALC	411K	SPEAK FOR YOURSELF	1.0	T	1800 2000	MC	320 Stetzer J	
<p>SPEAK FOR YOURSELF: PUBLIC SPEAKING FOR MUSICIANS Kauffman Entrepreneurial cluster course Half semester: Late Spring (3/6 – 5/1) Enrollment Limit: 15 More and more, musicians are being required to provide a presentation to their audiences. These can be very valuable learning experiences, but giving oral presentations can also be stressful for musicians. Not only are they worried about getting up in front of a group to speak, but also many of them haven't had much instruction in what constitutes an effective presentation. There are a number of ways that a skills-presentation teacher can help musicians prepare for their presentations. This course focuses on those skills necessary for successful public speaking.</p> <p>Jay Stetzer has extensive experience in public speaking. He is an award-winning storyteller who has performed extensively in a variety of venues around the world, including orchestras throughout the US. He holds a BM and MA in music theory from the Eastman School and has completed doctoral course work there as well. This year he celebrates his 39th year as a master teacher at the esteemed Harley School in Brighton, NY, where he has established a nationally acclaimed performing arts program for elementary school students. As a presenter, Jay has served as teacher and coach to countless organizations in the area, providing participants with skills and exercises that lead toward successful public speaking. He has worked with professionals at Kodak, Xerox, the New York State Association of Independent Schools, the Western New York Council of Churches, and the University of Rochester Warner School.</p>									
11321	6ALC	211K	ADV GUIDE DIGITAL PORTFOLIO	1.0	F	1035 1125	EC	103 Lapidus N	C
11443	6ALC	411K	ADV GUIDE DIGITAL PORTFOLIO	1.0	F	1035 1125	EC	103 Lapidus N	
<p>ADVANCED GUIDE TO DIGITAL PORTFOLIO CREATION Kauffman Entrepreneurial cluster course Full-semester Enrollment Limit: 15 Following on from the Introduction to Digital Portfolio Creation, in this 14-week advanced course, students will learn how to build a basic Web site from concept to implementation as self-promotion that uses components from their existing press kit or digital portfolio. Basic html, graphic presentation and layout, audio/visual file formats, and Web site and product creation/maintenance tools will be used to create the final project -- a professional digital portfolio for each member of the class. Students should have basic skills using their computer's operating system (Windows or Mac OS X) and familiarity with Web technologies and Web browsers. Some knowledge of HTML, JavaScript and CSS (Cascading Style Sheets) will be helpful. Although a computer lab is provided, a personal laptop computer may be preferable. Recommended: ALC 211/411 ARTS MEDIA & PROMOTION OR ALC 241/441 DIGITAL PORTFOLIO CREATION. NOTE: EC 103 is the Media Lab in the Student Living Center.</p> <p>Noah Lapidus is Web Technician and Coordinator for the Eastman School of Music. He holds a BA from the University of Rochester in Psychology with a concentration in teaching. Prior to coming to Eastman in October 2001, he worked as a student web programmer and Network support technician at UR. He plays bass guitar for a local band.</p>									
11339	6ALC	212K	INTERMEDIATE RECORDING	2.0	M	0935 1125	ESM	120 Truebger J	C
11478	6ALC	412K	INTERMEDIATE RECORDING	2.0	M	0935 1125	ESM	120 Truebger J	
<p>INTERMEDIATE RECORDING Kauffman Entrepreneurial cluster course Full Semester Enrollment Limit: 10 Do you already have a basic knowledge of audio recording but want to take it to the next level? If you have taken the Introduction to Recording: A Beginner's Guide class, or started making your own recordings, and now wish to learn more about what it takes to make a professional quality stereo product, then this is the course for you. Through a series of hands-on projects, you'll learn how to use microphones for a variety of situations and instruments, use computer recording programs such as Bias Peak, understand and apply processes such as signal processing, and study basic digital editing. This course will help you develop skills that can be applied in a home recording or project studio. All the software resources you need to work on your project outside of class will be available in the ESM Media Lab in the Student Living Center. While the Introduction to Recording class is not a requirement, students who enroll in Intermediate Recording should have a sound understanding of the concepts taught in that course, including the basics of how to make a demo recording.</p> <p>John Truebger has worked as an audio/multimedia engineer in the Technology and Media Production department at the Eastman School of Music since 1998. He holds a Bachelor of Commercial Music degree with an emphasis in Recording Technology from the University of Memphis. His work as recording, mixing, and post production engineer can be found on labels such as ECS Publishing (Arsis Audio), Summit Records, International Trumpet Guild, Cantaloupe, Inside Sounds, HMG, Albany Records, ArkivMusic, and Eastman in Concert. John also is involved with freelance engineering for the Rochester Philharmonic Orchestra and Chamber Music Rochester. John is one of four engineers that handles a myriad of audio and video requests from faculty and students at the Eastman School of Music.</p>									
11342	6ALC	212K	ENTREPRENEURIAL THINKING	2.0	R	1930 2130	MC	320 Doser J	C
11480	6ALC	412K	ENTREPRENEURIAL THINKING	2.0	R	1930 2130	MC	320 Doser J	
<p>ENTREPRENEURIAL THINKING Arts Leadership Basic Certificate Core Course Keystone Course Entrepreneurship & Careers Kauffman Entrepreneurial cluster course Full semester Enrollment Limit: 16 An entrepreneurial person is one who transforms an idea into an enterprise that creates value. This broad definition includes the Arts. The value could result in a business, but it could also be socially beneficial. It is hoped that, by the end of the semester, you should be able to: Recognize the entrepreneurial potential within yourself and others in your environment; Appreciate the role of entrepreneurship within society, at the level of the organization, and in your own personal life; understand the process nature of entrepreneurship, and ways to manage the process; develop an appreciation for opportunity, how to recognize it, and how to evaluate it; have familiarity with business entities profit vs. non-profit, contracts and dealing with lawyers, branding, developing a business plan, ethics and professionalism, financial planning, basic accounting, how to read a balance sheet, cash flow management and taxes; and to think entrepreneurially. (Cross-listed as JCM261/44889).</p> <p>Jim Doser is an educator, administrator, musician and entrepreneur who has served as Music Administrator in the Penfield Central Schools, taught at all levels of public school and at Eastman as Director of the Eastman New Jazz Ensemble and various undergraduate and graduate classes. He is co-owner of Tritone Music, Inc., a company specializing in jazz instruction for adults. Mr. Doser holds degrees in Music Education, Jazz and Contemporary Media, and the Performer's Certificate from Eastman, and is recipient of the Smithsonian Award in Education for his work on the Smithsonian's traveling exhibit The Jazz Age In Paris.</p>									
11350	6ALC	221	PROBLEM SOLVING IN THE ARTS	1.0	R	1135 1325	MC	320 Hildebrandt N	C
11499	6ALC	421	PROBLEM SOLVING IN THE ARTS	1.0	R	1135 1325	MC	320 Hildebrandt N	
<p>PROBLEM SOLVING IN THE ARTS Half-Semester: Late Spring (3/8 – 5/3) Enrollment Limit: 15 This course will help you work well with others, be they students, parents, faculty, trustees, donors or colleagues. You'll learn how to plot your course by gaining the coping and relationship skills necessary to successfully solve problems and plan for success. Communication is key; and you'll experience – through role playing and developing creative scenarios - how to deal with a wide variety of constituencies.</p> <p>Nan Hildebrandt has over 15 years of executive level experience in arts management. She served as Executive Director of Geva Theatre Center for 10 years. Prior to joining the staff at Geva Nan was CEO of the Jacksonville (FL) Symphony Orchestra, President & CEO of the Rochester Philharmonic Orchestra and Artistic Administrator for the Louisville Orchestra (KY). Nan has been a National Endowment for the Arts and New York State Council of the Arts review panelist; has been Project Director for a highly acclaimed international music festival; has served as host for NPR affiliate classical music radio programs; and has been a frequent speaker on arts/education programming at national conferences. She also served as project director for Louisville Orchestra recordings on the First Edition/Albany Records label. Nan has a BA in Flute Performance from Colorado State University and did her MA and doctoral course work in Music Theory at the University of Connecticut.</p>									
11368	6ALC	231	CREATIVE MUSIC MAKING	1.0	T	1000 1200	MC	1 Cahn W	C

COURSE RESTRICTIONS

A - Perm of Instructor Required	E - Not Open to Freshmen	Q - Open to Graduate Students Only
B - Not Open to Freshmen or Sophomores	J - Perm of School Dean Required	3 - Open to Majors Only
C - Perm of instructor Required for Freshmen	K - Open to Freshmen & Sophomores	4 - Open to Primary Instrument
D - Open to Senior Majors Only	P - Open to Freshmen Only	

crn	subject	course	title	credit	days1	time	location	instructor	restriction
11516	6ALC	431	CREATIVE MUSIC MAKING	1.0	T	1000 1200	MC	1 Cahn W	
CREATIVE MUSIC MAKING C Half Semester: Early Spring (1/17 – 2/28) Enrollment Limit: 12 The Creative Music Making course consists of interactive sessions in which each participant - including anyone with no prior experience in improvisation - will perform on his or her major instrument (or voice) in free-form improvisations in ensembles of 2 to 6 players.									
Bill Cahn has been a member of the NEXUS percussion group since 1971, and was Principal Percussionist in the Rochester Philharmonic Orchestra from 1968 to 1995. He is an Associate Professor of Percussion at the Eastman School of Music and a visiting artist in residence at the Showa Academy of Music in Kawasaki, Japan. He has conducted his own programs with symphony orchestras, and his compositions for solo percussion, percussion ensemble and percussion with orchestra/band are widely performed. In 2006 he received a Grammy Award as a member of the Paul Winter Consort on the DVD titled, "2004 Solstice Concert".									
11384	6ALC	251	KEYS TO HEALTHY MUSIC	1.0	T	1335 1525	OSL	101 Callan-Harris S	C
11527	6ALC	451	KEYS TO HEALTHY MUSIC	1.0	T	1335 1525	OSL	101 Callan-Harris S	
KEYS TO HEALTHY MUSIC Full-semester Enrollment Limit: 25 Please note that this course will be graded on a Credit/No Credit basis. This course is designed to provide effective strategies for prevention of performance-related injuries as well as performance enhancement. Students will learn relevant anatomy and physiology, as well as the ergonomics of music. The risk factors for injuries specific to musicians will be explored. Exercises and practices that promote healthy posture and performance will be presented in a lab-type format. Complimentary services, such as massage, Feldenkrais, Mensendieck, Alexander and Yoga will be presented with guest lecturers. The goal of the course is to empower students to develop behaviors that will allow them to pursue their studies without interruption due to pain or injury. The same course is offered in the Spring and Fall semesters. Students who enroll in the course should come prepared to participate in movement exercises.									
Susanne Callan-Harris, M.S., P.T. is the chief Physical Therapist for University Health Services and specializes in Performing Arts Medicine.									
11396	6ALC	252	INTRO TO MUSIC THERAPY	2.0	R	1730 1930	ESM	305 Hunter L	C
11538	6ALC	452	INTRO TO MUSIC THERAPY	2.0	R	1730 1930	ESM	305 Hunter L	
INTRODUCTION TO MUSIC THERAPY Full Semester Enrollment Limit: 18 This course is an introduction to both the discipline of using music as therapy and the music therapy profession. Participants will examine the historical and philosophical bases of music therapy and the current functions of a music therapist as a health-field professional. Students will have the opportunity to hear from a number of music therapists and other professional musicians with current interest in using music as a healing force in people's lives. (Attendance is an important factor in determining grade.)									
Leslie Hunter received both her undergraduate and graduate degrees from the University of Kansas. Certified in both Music Therapy and Music Education, Mrs. Hunter has taught at the University of Kansas, Maryville College, Nazareth College and Eastman School of Music (summer session). She has worked as a Music Therapist at Monroe # 1-BOCES since 1984.									
11402	6ALC	280	ARTS LEADERSHIP INTERNSHIP	1.0	TBA		MC	Scatterday L	A
11540	6ALC	480	ARTS LEADERSHIP INTERNSHIP	1.0	TBA		MC	Scatterday L	A
ARTS LEADERSHIP INTERNSHIP Required for ALP Certificate Students recruited Spring 04 and after Scheduling flexible Enrollment Limit: No limit Open to Arts Leadership Program (ALP) certificate candidates only, the Catherine Filene Shouse Arts Leadership Program internship places ALP certificate candidates in internships designed to expose them to extra-musical tools and information that can only be learned in practical, "real world" settings. Benefits to the student include the cultivation of self-management skills and an awareness of the current climate for the arts in America. In addition to helping prepare our students to function in the 'real world', the internship program also contributes to the Eastman School's focus on the community by supplying local, national and international arts organizations with high quality interns. Limited to 2 credits maximum towards certificate requirement.									
11417	6ALC	290Z	STUDENT PRACTICUM	1.0	TBA		RTBA	Staff U	A

Chamber Music

23378	6CHB	182	INTRO STRING QUARTET SEMINAR	1.0	T	1235 1325	ESM	209 Ying J	P
23380	6CHB	182	INTRO WOODWIND QUINTET SEM	1.0	TBA		ESM	332 Harrow A	P
23399	6CHB	232	VOICE REPERTOIRE JUNIOR	2.0	TR	1135 1225	ESM	305 Miller R	
23403	6CHB	277	BAROQUE CHAMBER MUSIC	1.0	R	1835 2025	ESM	404 Thielmann C	
23412	6CHB	282	CHAMBER MUSIC II: BRASS	1.0	TR	1535 1725	ANNEX	709 Prosser D	
23429	6CHB	282	CHAMBER MUSIC II: GUITAR	1.0	TBA		RTBA	Goluses N Fitzgerald J	
23430	6CHB	282	CHAMBER MUSIC II: HARP	1.0	TBA		ESM	204 Bride K	
23448	6CHB	282	CHAMBER MUSIC II: HORN	1.0	TBA		ESM	215 Kurau W	
23456	6CHB	282	CHAMBER MUSIC II: DUO PIANO	1.0	T	1535 1725	ESM	442 Freer E	
23467	6CHB	282	CHAMBER MUSIC II: PIANO	1.0	TR	1535 1725	ESM	332 Ying J	
23475	6CHB	282	CHAMBER MUSIC II: SAXOPHONE	1.0	TBA		EEW	311 Lin C	
23481	6CHB	282	CHAMBER MUSIC II: STRINGS	1.0	TR	1535 1725	ESM	332 Ying J	
23494	6CHB	282	CHAMBER MUSIC II: TRUMPET	1.0	TR	1535 1725	ANNEX	709 Prosser D	
23506	6CHB	282	CHAMBER MUSIC II: WOODWINDS	1.0	TBA		ESM	312 Harrow A	
23519	6CHB	282	CHAMBER MUSIC II: INTENSIVE	1.0	R	1535 1725	ESM	305 Ying J	
77900	6CHB	284	VOCAL CHAMBER MUSIC	1.0	TBA		RTBA	Laitz S Swensen R	A
23553	6CHB	402	VOICE REPERTOIRE FOR PIANIST	2.0	TR	1035 1125	ESM	HHH Miller R	A
23564	6CHB	432	VOICE REPERTOIRE	1.0	TR	1035 1125	ESM	HHH Miller R	A
23570	6CHB	480	GRADUATE CHAMBER MUSIC		TBA		RTBA	Freer E	A

COURSE RESTRICTIONS

A - Perm of Instructor Required

B - Not Open to Freshmen or Sophomores

C - Perm of instructor Required for Freshmen

D - Open to Senior Majors Only

E - Not Open to Freshmen

J - Perm of School Dean Required

K - Open to Freshmen & Sophomores

P - Open to Freshmen Only

Q - Open to Graduate Students Only

3 - Open to Majors Only

4 - Open to Primary Instrument

crn	subject	course	title	credit	days1	time	location	instructor	restriction
23588	6CHB	482	CHAMBER MUSIC II: BRASS	1.0	TR	1535 1725	ANNEX	709 Prosser D	
23597	6CHB	482	CHAMBER MUSIC II: GUITAR	1.0	TBA		RTBA	Goluses N Fitzgerald J	
23601	6CHB	482	CHAMBER MUSC II: HARP	1.0	TBA		ESM	204 Bride K	
23616	6CHB	482	CHAMBER MUSIC II: HORN	1.0	TBA		ESM	215 Kurau W	
23627	6CHB	482	CHAMBER MUSIC II: DUO PIANO	1.0	T	1535 1725	ESM	442 Freer E	
23638	6CHB	482	CHAMBER MUSIC II: PIANO	1.0	TR	1535 1725	ESM	332 Ying J	
23640	6CHB	482	CHAMBER MUSIC II: SAXOPHONE	1.0	TBA		EEW	311 Lin C	
23652	6CHB	482	CHAMBER MUSIC II: STRINGS	1.0	TR	1535 1725	ESM	332 Ying J	
23669	6CHB	482	CHAMBER MUSIC II: TRUMPET	1.0	TR	1535 1725	ANNEX	709 Prosser D	
23674	6CHB	482	CHAMBER MUSIC II: WOODWINDS	1.0	TBA		ESM	312 Harrow A	
23683	6CHB	482	CHAMBER MUSIC II:GRD SEMINAR	1.0	R	1535 1725	ESM	442 Freer E	

Composition

27843	6CMP	102	FIRST YEAR MAJOR II	3.0	T	1335 1450	MC	1 Zohn-Muldoon R	3
					R	1100 1215	MC	1	
27851	6CMP	104	SECOND YEAR MAJOR II	3.0	TBA		ESM	401 Zohn-Muldoon R	3
27865	6CMP	202	THIRD YEAR MAJOR II	3.0	TBA		ESM	401 Zohn-Muldoon R	3
27878	6CMP	204	FOURTH YEAR MAJOR II	3.0	TBA		ESM	401 Zohn-Muldoon R	3
27899	6CMP	221	COMP FOR NON-MAJORS I	2.0	TBA		ESM	401 Zohn-Muldoon R	
27904	6CMP	222	COMP FOR NON-MAJORS II	2.0	TBA		ESM	401 Zohn-Muldoon R	
27910	6CMP	223	COMP FOR NON-MAJORS III	2.0	TBA		ESM	401 Zohn-Muldoon R	
27928	6CMP	224	COMP FOR NON-MAJORS IV	2.0	TBA		ESM	401 Zohn-Muldoon R	
27932	6CMP	226	INTRO TO COMPUTER MUSIC II	3.0	TR	1135 1225	ESM	050 Schindler A	A
27949	6CMP	250	BASICS OF ORCHESTRATION	2.0	MW	1135 1225	ESM	514 Nietfeld L	
27955	6CMP	252	ADVANCED ORCHESTRATION	2.0	T	1535 1725	ESM	514 Sanchez-Gutie C	
27961	6CMP	292	COMPOSITION SYMPOSIUM	1.0	R	1535 1700	ESM	209 Zohn-Muldoon R	
27976	6CMP	294	COMPOSITION SYMPOSIUM	1.0	R	1535 1700	ESM	209 Zohn-Muldoon R	
27987	6CMP	296	COMPOSITION SYMPOSIUM	1.0	R	1535 1700	ESM	209 Zohn-Muldoon R	
27993	6CMP	298	COMPOSITION SYMPOSIUM	1.0	R	1535 1700	ESM	209 Zohn-Muldoon R	
28007	6CMP	402	ADVANCED COMPOSITION II	3.0	TBA		ESM	401 Zohn-Muldoon R	3
28021	6CMP	422	ADVANCED COMPUTER MUSIC II	3.0	T	1335 1525	ESM	050 Schindler A	A
28039	6CMP	492	COMPOSITION SYMPOSIUM	1.0	R	1535 1700	ESM	209 Zohn-Muldoon R	
28042	6CMP	494	COMPOSITION SYMPOSIUM	1.0	R	1535 1700	ESM	209 Zohn-Muldoon R	
28050	6CMP	495	MA THESIS		TBA		ESM	401 Zohn-Muldoon R	
28068	6CMP	496	MM THESIS		TBA		ESM	401 Zohn-Muldoon R	
28073	6CMP	502	ADVANCED COMPOSITION IV	3.0	TBA		ESM	401 Zohn-Muldoon R	3
28084	6CMP	595	PHD DISSERTATION PROJECT		TBA		ESM	401 Zohn-Muldoon R	
28096	6CMP	596	DMA DISSERTATION PROJECT		TBA		ESM	401 Zohn-Muldoon R	

Conducting

28102	6CND	212	BASIC CONDUCTING II	2.0	T	1235 1325	EEW	415 Scatterday M	E
28117	6CND	212	BASIC CONDUCTING II LAB		TBA		RTBA	Scatterday M	E
28126	6CND	214	INTERMED CONDUCTING II:INSTR	2.0	T	1335 1525	ESM	209 Lubman B	A
28134	6CND	216	ADVANCED CONDUCTING II:INSTR	2.0	T	1535 1725	ESM	209 Lubman B	A
28143	6CND	224	CHORAL TECH & MHDS III	2.0	T	1335 1525	ANNEX	902 Weinert W	
28151	6CND	416	ADVANCED CONDUCTING II:INSTR	2.0	T	1535 1725	ESM	209 Lubman B	A
28165	6CND	424	CHORAL TECH & MHDS III	2.0	T	1335 1525	ANNEX	902 Weinert W	
28178	6CND	442	COLLOQUY IN CONDUCTING	0.5	TBA		OSL	104 Varon N	A
28180	6CND	444	COLLOQUY IN CONDUCTING	0.5	TBA		OSL	104 Varon N	A
28199	6CND	462	REHEARSAL TECHNIQUES II	2.0	T	1535 1725	ESM	120 Varon N	A
					WF	1135 1300	OSL	101	
28206	6CND	482	ORCHESTRAL CONDUCTING	3.0	T	1535 1725	ESM	120 Varon N	A
					WF	1135 1300	OSL	101	

COURSE RESTRICTIONS

A - Perm of Instructor Required

B - Not Open to Freshmen or Sophomores

C - Perm of instructor Required for Freshmen

D - Open to Senior Majors Only

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K - Open to Freshmen & Sophomores

P - Open to Freshmen Only

Q - Open to Graduate Students Only

3 - Open to Majors Only

4 - Open to Primary Instrument

crn	subject	course	title	credit	days1	time	location	instructor	restriction
28219	6CND	482	ORCHESTRAL CONDUCTING	3.0	TBA		RTBA	Lubman B	A
28222	6CND	484	ORCHESTRAL CONDUCTING	3.0	TBA		RTBA	Lubman B	A
28235	6CND	484	ORCHESTRAL CONDUCTING	3.0	T	1535 1725	ESM 120	Varon N	A
					WF	1135 1300	OSL 101		
28241	6CND	524	CHORAL TECH & MHDS III	2.0	T	1335 1525	ANNEX 902	Weinert W	
28253	6CND	541	DMA CHORAL CONDUCTING I	4.0	TBA		ANNEX 606	Weinert W	
28264	6CND	541	DMA ORCHESTRAL CONDUCTING I	4.0	TBA		OSL 104	Varon N	
28270	6CND	541	DMA WIND CONDUCTING I	4.0	TBA		EEW 312	Scatterday M	
28288	6CND	542	DMA CHORAL CONDUCTING II	4.0	TBA		ANNEX 606	Weinert W	
28297	6CND	542	DMA ORCHESTRAL CONDUCTING II	4.0	TBA		OSL 104	Varon N	
28308	6CND	542	DMA WIND CONDUCTING II	4.0	TBA		EEW 312	Scatterday M	
28313	6CND	543	DMA CHORAL CONDUCTING III	4.0	TBA		ANNEX 606	Weinert W	
28324	6CND	543	DMA ORCHESTRAL CONDUCTIN III	4.0	TBA		OSL 104	Varon N	
28331	6CND	543	DMA WIND CONDUCTING III	4.0	TBA		EEW 312	Scatterday M	
28345	6CND	544	DMA CHORAL CONDUCTING IV	4.0	TBA		ANNEX 606	Weinert W	
28359	6CND	544	DMA ORCHESTRAL CONDUCTING IV	4.0	TBA		OSL 104	Varon N	
28362	6CND	544	DMA WIND CONDUCTING IV	4.0	TBA		EEW 312	Scatterday M	
28377	6CND	596	DMA DISSERTATION PROJECT		TBA		EEW 312	Scatterday M	

Eastman Initiatives Curriculum

37138	6EIC	090	STUDENT SUCCESS STRATEGIES		TBA		RTBA	Bush A	A
37140	6EIC	217	INDIAN DRUMMING	1.0	TBA		ET 12	Krishnamurthy R	
37152	6EIC	252	SENIOR PROJECT BM/MUA	3.0	TBA		RTBA	Vandemark J	

Ensemble

38784	6ENS	100	LARGE INSTRUMENTAL ENSEMBLE	2.0	MWF	1335 1525	RTBA	Scatterday M	K
38796	6ENS	120	CHORALE	2.0	MWF	1335 1445	ESM 120	Weinert W	
38804	6ENS	120A	REP SINGERS	1.0	MW	1535 1635	ESM 120	Weinert W	
38810	6ENS	120B	ERC	1.0	T	1930 2145	RLUTH CHRC	Weinert W	
38828	6ENS	120C	WOMEN'S CHORUS	1.0	R	1845 2045	ESM 120	Silvey P	
38832	6ENS	200	ADV INSTRUMENTAL ENSEMBLE	2.0	MWF	1535 1725	RTBA	Scatterday M	B
38849	6ENS	208	COLLEGIUM MUSICUM II	1.0	M	1835 2025	ESM 404	Odette P	
38855	6ENS	215	GAMELAN ENSEMBLE	1.0	S	1500 1730	ET 12	Koskoff E	
38861	6ENS	216	INTRODUCTORY MBIRA ENSEMBLE	1.0	M	1830 2000	ET 12	West G	
38876	6ENS	216	INTERMEDIATE MBIRA ENSEMBLE	1.0	S	1130 1300	ET 12	West G	
38887	6ENS	242	TROMBONE CHOIR	1.0	TR	1535 1725	ANNEX 902	Marcellus J	
38893	6ENS	243	TUBA MIRUM	1.0	W	2100 2300	ESM 120	Harry D	
38902	6ENS	244	BRASS GUILD	1.0	R	1735 1925	ANNEX 902	Thompson J	
38917	6ENS	245	HORN CHOIR	1.0	T	1730 1930	ESM 120	Kurau W	
76004	6ENS	246	EASTMAN SAXOPHONE PROJECT	1.0	R	2030 2230	ESM 305	Lin C	A
38926	6ENS	252	ORCHESTRAL REP: CELLO	2.0	R	1335 1525	ESM 442	Kemp K	
38934	6ENS	252	ORCHESTRAL REP: VIOLA	2.0	R	1700 1900	ESM 209	Matson M	
38943	6ENS	252	ORCHESTRAL REP: VIOLIN	2.0	T	1535 1725	MC 1	Athayde J	
38951	6ENS	252	ORCHESTRAL REP: VIOLIN	2.0	W	1800 2000	MC 1	Athayde J	
38965	6ENS	252	ORCHESTRAL REP: VIOLIN	2.0	F	1335 1525	MC 1	Athayde J	A
38978	6ENS	260	PERCUSSION ENSEMBLE	1.0	M	1900 2100	EEW 415	Burritt M	
38980	6ENS	260	PERCUSSION ENSEMBLE	1.0	T	1900 2100	EEW 415	Burritt M	
38999	6ENS	260	PERCUSSION ENSEMBLE	1.0	F	0935 1125	EEW 415	Burritt M	
39004	6ENS	400	GRADUATE ENSEMBLE	1.0	MWF	1535 1725	RTBA	Scatterday M	
39010	6ENS	401	GRADUATE ENSEMBLE		MWF	1535 1725	RTBA	Scatterday M	A
39028	6ENS	420	GRADUATE CHORALE	2.0	MWF	1335 1445	ESM 120	Weinert W	
39032	6ENS	420A	GRADUATE REP SINGERS	1.0	MW	1535 1635	ESM 120	Weinert W	
39049	6ENS	420B	GRADUATE ERC	1.0	T	1930 2145	RLUTH CHRC	Weinert W	

COURSE RESTRICTIONS

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crn	subject	course	title	credit	days1	time	location	instructor	restriction
39055	6ENS	420C	GRADUATE WOMEN'S CHORUS	1.0	R	1845 2045	ESM 120	Silvey P	
39061	6ENS	421	GRADUATE CHORALE		MWF	1335 1445	ESM 120	Weinert W	4
39076	6ENS	421A	GRADUATE REP SINGERS		MW	1535 1635	ESM 120	Weinert W	4
39087	6ENS	421B	GRADUATE ERC		T	1930 2145	RLUTH CHRC	Weinert W	4
39093	6ENS	421C	GRADUATE WOMEN'S CHORUS		R	1845 2045	ESM 120	Silvey P	4
39109	6ENS	452	GRAD ORCHESTRAL REP: CELLO	2.0	F	1235 1425	ESM 442	Kemp K	
39114	6ENS	452	GRAD ORCHESTRAL REP: VIOLA	2.0	F	1235 1425	ANNEX 709	Matson M	
39123	6ENS	452	GRAD ORCHESTRAL REP: VIOLIN	2.0	F	1335 1525	ANNEX 708	Brickman D	
76114	6ENS	470	CONDUCTING ENSEMBLE		T	1535 1725	ESM 120	Zager K	

Ethnomusicology

39584	6ETH	480	APPROACHES TO ETHNOGRAPHY	3.0	R	1235 1425	NSL 308	Koskoff E	A
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Approaches to Ethnography: Ethnography offers a window into a variety of cultural worlds, and provides the foundation for theorizing in anthropology and in related disciplines like ethnomusicology. In this course, we will examine ways in which anthropologists conduct ethnographic research and write ethnography. We will look at a range of analytic and interpretive approaches to ethnography, learn fundamental techniques for conducting ethnographic research, and consider ethical aspects of such work, exploring contemporary debates about the practice and production of ethnography. Although the course will concentrate on musical ethnography, all interests are welcome.

39602	6ETH	495	MA THESIS		TBA		RTBA	Koskoff E	
39617	6ETH	502	INTRO TO ETHNOMUSICOLOGY	4.0	T	1235 1525	NSL 404	Koskoff E	3

Introduction to Ethnomusicology: This course offers a historiography of ethnomusicology, charting the genealogies of thought over the last several centuries that inform our contemporary understanding of the discipline. It will provide a historical overview of the field of ethnomusicology, highlighting many of the seminal figures and works that have marked the discipline's history and have led to shifts in the way ethnomusicologists understand the relationship of music, society, and culture. We will explore what it is that an ethnomusicologist does (or once did) by studying a variety of approaches to fieldwork methods and ethnographic representation. We will explore several theoretical orientations—drawing from the disciplines of anthropology, linguistics, performance theory, media studies, and philosophy—that inform the work of past and present ethnomusicologists and introduce a range of musical styles, practices, and ways of thinking about sound in different parts of the world through the study of select musical ethnographies.

Humanities Department

Art History

77377	6AH	113	HISTORY OF WESTERN ART	3.0	TR	1000 1115	ET 412	Durkin L	
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Survey of works of Western art in the years 1300-1950: Examines the interrelationship of art with music, literature, technology, religion, and popular culture. No prerequisite.

77390	6AH	282	PATHS TO MODERNISM	3.0	TR	1135 1250	ET 412	Durkin L	
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Paths to Modernism: Art in Europe and America 1886-1918

Changes rocked the art world in the decades surrounding the turn of the 20th century as artists explored many different paths towards visual abstraction. This course will focus on the complex interrelationship of different dynamic movements which challenged and ultimately forever changed the definition of art and modernity, and their relationship to culture in Europe and the United States.

Anthropology And Religion

11872	6ANR	280	APPROACHES TO ETHNOGRAPHY	3.0	R	1235 1425	NSL 308	Koskoff E	A
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Approaches to Ethnography: Ethnography offers a window into a variety of cultural worlds, and provides the foundation for theorizing in anthropology and in related disciplines like ethnomusicology. In this course, we will examine ways in which anthropologists conduct ethnographic research and write ethnography. We will look at a range of analytic and interpretive approaches to ethnography, learn fundamental techniques for conducting ethnographic research, and consider ethical aspects of such work, exploring contemporary debates about the practice and production of ethnography. Although the course will concentrate on musical ethnography, all interests are welcome.

English

37183	6ENG	115	ENGLISH DICTION FOR VCE MAJ	1.0	MW	1135 1225	ET 603	Kurau P	
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77561	6ENG	274	J.R.R. TOLKIEN	3.0	MWF	1235 1325	OSL 204	Uselmann S	
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The Mythology of J.R.R. Tolkien's Lord of the Rings: J.R.R. Tolkien's world of The Lord of the Rings is alive with marvelous details about elves and dwarves, hobbits and wizards. Yet many of the most fantastical aspects of Tolkien's works are informed by a deep knowledge of language, literature, mythology and legend. In this course, we will read The Hobbit and The Lord of the Rings as well as some of Tolkien's other works and explore the themes that captivated his imagination, such as the power of myth, the role of creativity in the world, the nature of beauty, evil and power, as well as the role of monsters in imagination. Along the way, we will also explore how these issues may (or may not) have made it to the film version of Tolkien's stories.

77297	6ENG	275	FAULKNER & HIS HEIRS	3.0	MWF	1035 1125	MC 320	Baldo J	
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Faulkner and His Heirs: Modernism in most of the arts tended to flourish in the great urban centers that encouraged experimentation and innovation. A notable exception is William Faulkner. He spent nearly all of his life in the small, Southern town of Oxford, Mississippi; nevertheless, he became the most significant innovator in American literature. In this course we will study some of the finest novels and stories of Faulkner, alternating with the work of two novelists whom he influenced. Besides The Sound and the Fury, selected short stories, and another Faulkner novel to be determined, we will read Gabriel Garcia Marquez's landmark work of magical realism, One Hundred Years of Solitude, and Toni Morrison's Beloved.

37562	6ENG	282	FILM AS SOCIAL COMMENTARY	3.0	MW	0935 1025	ET 412	Holtzman D	
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Film As Social Commentary: Since the invention and popularization of motion pictures, critics and audiences alike have considered the medium's primary function to be entertainment rather than serving educational or rhetorical purposes. However, our experiences with and of movies shape our beliefs and moral codes as well as how we perceive ourselves, others, culture and society in general. Through the process of viewing a number of American films made between the early 1990s to the present, this course explores how cinema involves interactions between specific audiences and larger social structures.

37559	6ENG	282	FILM NOIR	3.0	MF	1235 1325	ESM 320	Baldo J	
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Film Noir: Characterized by many critics as one of the two most enduring and widespread innovations of American culture, together with jazz, film noir flourished in the 1940s and 1950s, and has left its indelible imprint on both American and world filmmaking ever since. We will explore the influential noir mixture of fear, menace, paranoia, and confusion in films by directors such as Orson Welles, Billy Wilder, Fritz Lang, Roman Polanski, Martin Scorsese, David Lynch, and the Coen brothers. No previous study of film is required.

					W	1830 2100	ET 412		
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Film Noir: Characterized by many critics as one of the two most enduring and widespread innovations of American culture, together with jazz, film noir flourished in the 1940s and 1950s, and has left its indelible imprint on both American and world filmmaking ever since. We will explore the influential noir mixture of fear, menace, paranoia, and confusion in films by directors such as Orson Welles, Billy Wilder, Fritz Lang, Roman Polanski, Martin Scorsese, David Lynch, and the Coen brothers. No previous study of film is required.

Film Noir: Characterized by many critics as one of the two most enduring and widespread innovations of American culture, together with jazz, film noir flourished in the 1940s and 1950s, and has left its indelible imprint on both American and world filmmaking ever since. We will explore the influential noir mixture of fear, menace, paranoia, and confusion in films by directors such as Orson Welles, Billy Wilder, Fritz Lang, Roman Polanski, Martin Scorsese, David Lynch, and the Coen brothers. No previous study of film is required.

Film Noir: Characterized by many critics as one of the two most enduring and widespread innovations of American culture, together with jazz, film noir flourished in the 1940s and 1950s, and has left its indelible imprint on both American and world filmmaking ever since. We will explore the influential noir mixture of fear, menace, paranoia, and confusion in films by directors such as Orson Welles, Billy Wilder, Fritz Lang, Roman Polanski, Martin Scorsese, David Lynch, and the Coen brothers. No previous study of film is required.

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crn	subject	course	title	credit	days1	time	location	instructor	restriction
37577	6ENG	282	FAIRY TALES	3.0	MWF	0935 1025	OSL	204	Uselmann S
<p>Fairy Tales from the Brothers Grimm to Disney: This course will examine the enduring popularity of the fairy tale, as well as the forces underlying the changes in its form and meaning. We will look at several well-known stories (including "Cinderella," "Snow White," "Beauty and the Beast," and "Little Red Riding Hood," among others), and explore the origins and various reinventions of each tale, as well as their ever-changing roles in media and popular culture (such as Disney movies, video games and picture books). In the process, we will consider how and why the various versions differ and the cultural, historical, and aesthetic significances of those differences. Our investigation will be interdisciplinary, using approaches from literature, history and sociology, psychoanalysis and folklore, as well as feminist theory and film studies.</p>									
37586	6ENG	282	THE ENGLISH LANGUAGE	3.0	MWF	1135 1225	OSL	204	Uselmann S
<p>The English Language: Debates about the English language range from questions about correct pronunciation to those about correct grammar to broader questions such as "should there be a standard English?" But although we think of these debates as only recent, they actually have a history and a context all their own, as do many questions and concerns about the nature of the English language. This course traces the history and development of English, looking at the concept of language and the English language in particular (its sounds, structure, vocabulary and dialects) as well as the psychological, social, cultural and political forces that have influenced the language.</p>									
77593	6ENG	282	THE POLITICS OF NEW MEDIA	3.0	TR	1000 1115	OSL	204	Holtzman D
<p>The Politics of New Media: Mobile phones, digital video cameras, the internet as well as social networking and file sharing sites like Twitter, Facebook and Youtube have come to redefine how we interact with others as well as our relationships to political figures and institutions. This course will explore the relationship between social media and political processes involving constituents, political campaigns, and news outlets; the impact new media has had upon government transparency or lack thereof and the role that social networking and mobile digital devices have played in fomenting seemingly global campaigns of political protest and civil disobedience ranging from the Arab Spring, recent riots in London, and the current occupation of Wall Street.</p>									

English As A Second Language

39352	6ESL	102	ENGLISH LANGUAGE REV II	3.0	TR	0935 1125	MC	320	Falli C	A
39369	6ESL	102A	GRAD ENG LANGUAGE REV II	3.0	TR	0935 1125	MC	320	Falli C	A
39374	6ESL	104	ESL FOR ACADEMIC STUDIES II	3.0	T	1335 1525	MC	320	Falli C	A
					R	1335 1425	MC	320		
39383	6ESL	106	COMMUNICATION STRATEGIES II	3.0	M	0935 1225	ESM	506	Falli C	A

French

40156	6FR	102	ELEMENTARY FRENCH II	4.0	MW	1035 1125	ESM	209	Staff U	4
					F	1035 1155	ESM	209		
40194	6FR	102G	GRAD ELEM FRENCH REVIEW	1.0	MW	1035 1125	ESM	209	Staff U	A
					F	1035 1155	ESM	209		
40181	6FR	102	ELEMENTARY FRENCH II	4.0	MW	1035 1125	ANNEX	707	Couderc V	4
					F	1035 1155	ANNEX	707		
40209	6FR	102G	GRAD ELEM FRENCH REVIEW	1.0	MW	1035 1125	ANNEX	707	Couderc V	A
					F	1035 1155	ANNEX	707		
40214	6FR	112	INTERMEDIATE FRENCH II	3.0	MWF	1235 1325	ESM	209	Couderc V	
40223	6FR	112G	GRAD INTERMED FRENCH REVIEW	1.0	MWF	1235 1325	ESM	209	Couderc V	
40237	6FR	116	FRENCH DICTION	1.0	MW	1135 1225	ESM	209	Beaudette S	
77660	6FR	222	MODERN FRANCE	3.0	TR	1535 1650	ET	412	Pedersen J	

Modern France: Alternately friends and rivals, modern France and the United States have had a complicated relationship ever since both nations were born in revolution at the end of the eighteenth century. This course will seek to understand France on its own terms by considering a series of formative events such as the Revolution of 1848, the Franco-Prussian War and the Paris Commune, the Dreyfus Affair and the birth of the intellectual, the very different experiences of World Wars I and II, the post-colonial conflicts in Algeria and Vietnam, the near-revolution of May 1968, and contemporary arguments over French foreign and domestic policy.

Film Studies

77405	6FS	282	FILM AS SOCIAL COMMENTARY	3.0	MW	0935 1025	ET	412	Holtzman D	
					M	1900 2130	ET	412		
<p>Film As Social Commentary: Since the invention and popularization of motion pictures, critics and audiences alike have considered the medium's primary function to be entertainment rather than serving educational or rhetorical purposes. However, our experiences with and of movies shape our beliefs and moral codes as well as how we perceive ourselves, others, culture and society in general. Through the process of viewing a number of American films made between the early 1990s to the present, this course explores how cinema involves interactions between specific audiences and larger social structures.</p>										
77362	6FS	250	FILM NOIR	3.0	MF	1235 1325	ESM	320	Baldo J	
					W	1830 2100	ET	412		

Film Noir: Characterized by many critics as one of the two most enduring and widespread innovations of American culture, together with jazz, film noir flourished in the 1940s and 1950s, and has left its indelible imprint on both American and world filmmaking ever since. We will explore the influential noir mixture of fear, menace, paranoia, and confusion in films by directors such as Orson Welles, Billy Wilder, Fritz Lang, Roman Polanski, Martin Scorsese, David Lynch, and the Coen brothers. No previous study of film is required.

German

77313	6GER	101	ELEMENTARY GERMAN I	4.0	MWF	1200 1305	ESM	305	Becker K	
77324	6GER	101G	GRAD ELEMENTARY GERMAN REVIEW	1.0	MWF	1200 1305	ESM	305	Becker K	
41206	6GER	102	ELEMENTARY GERMAN II	4.0	MWF	1035 1140	ESM	404	Curren C	4
41241	6GER	102G	GRAD ELEMENTARY GERMAN REVIE	1.0	MWF	1035 1140	ESM	404	Curren C	A
41222	6GER	102	ELEMENTARY GERMAN II	4.0	MWF	1035 1140	ESM	305	Becker K	4
41253	6GER	102G	GRAD ELEMENTARY GERMAN REVIE	1.0	MWF	1035 1140	ESM	305	Becker K	A
41264	6GER	112	INTERMEDIATE GERMAN II	3.0	MWF	1235 1325	ESM	404	Steingrover R	
41270	6GER	112G	GRAD INTERMED GERMAN REVIEW	1.0	MWF	1235 1325	ESM	404	Steingrover R	
41288	6GER	116	GERMAN DICTION	1.0	MWF	1150 1225	ESM	404	Curren C	

COURSE RESTRICTIONS

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History

77308	6HIS	222	MODERN FRANCE	3.0	TR	1535 1650	ET	412	Pedersen J	
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Modern France: Alternately friends and rivals, modern France and the United States have had a complicated relationship ever since both nations were born in revolution at the end of the eighteenth century. This course will seek to understand France on its own terms by considering a series of formative events such as the Revolution of 1848, the Franco-Prussian War and the Paris Commune, the Dreyfus Affair and the birth of the intellectual, the very different experiences of World Wars I and II, the post-colonial conflicts in Algeria and Vietnam, the near-revolution of May 1968, and contemporary arguments over French foreign and domestic policy.

Humanities

43352	6HUM	282	FAIRY TALES	3.0	MWF	0935 1025	OSL	204	Uselmann S	
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Fairy Tales from the Brothers Grimm to Disney: This course will examine the enduring popularity of the fairy tale, as well as the forces underlying the changes in its form and meaning. We will look at several well-known stories (including "Cinderella," "Snow White," "Beauty and the Beast," and "Little Red Riding Hood," among others), and explore the origins and various reinventions of each tale, as well as their ever-changing roles in media and popular culture (such as Disney movies, video games and picture books). In the process, we will consider how and why the various versions differ and the cultural, historical, and aesthetic significances of those differences. Our investigation will be interdisciplinary, using approaches from literature, history and sociology, psychoanalysis and folklore, as well as feminist theory and film studies.

43369	6HUM	282	THE ENGLISH LANGUAGE	3.0	MWF	1135 1225	OSL	204	Uselmann S	
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The English Language: Debates about the English language range from questions about correct pronunciation to those about correct grammar to broader questions such as "should there be a standard English?" But although we think of these debates as only recent, they actually have a history and a context all their own, as do many questions and concerns about the nature of the English language. This course traces the history and development of English, looking at the concept of language and the English language in particular (its sounds, structure, vocabulary and dialects) as well as the psychological, social, cultural and political forces that have influenced the language.

43374	6HUM	282	THE POLITICS OF NEW MEDIA	3.0	TR	1000 1115	OSL	204	Holtzman D	
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The Politics of New Media: Mobile phones, digital video cameras, the internet as well as social networking and file sharing sites like Twitter, Facebook and Youtube have come to redefine how we interact with others as well as our relationships to political figures and institutions. This course will explore the relationship between social media and political processes involving constituents, political campaigns, and news outlets; the impact new media has had upon government transparency or lack thereof and the role that social networking and mobile digital devices have played in fomenting seemingly global campaigns of political protest and civil disobedience ranging from the Arab Spring, recent riots in London, and the current occupation of Wall Street.

Italian

44131	6IT	102	ELEMENTARY ITALIAN II	4.0	MWF	1035 1140	ET	412	Bellina E	4
44162	6IT	102G	GRAD ELEMENTARY ITALIAN REV	1.0	MWF	1035 1140	ET	412	Bellina E	A
44159	6IT	102	ELEMENTARY ITALIAN II	4.0	MWF	1220 1325	ET	412	Bellina E	4
44177	6IT	102G	GRAD ELEMENTARY ITALIAN REVI	1.0	MWF	1220 1325	ET	412	Bellina E	A

Political Science

77587	6PSC	210	MARX,DOSTOEVSK,NIETZSCHE,FREUD	3.0	TR	1400 1515	OSL	204	Mackin G	
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Marx, Dostoevsky, Nietzsche, Freud: This course investigates four important investigations of what we might call "modernity." In this context "modernity" does not just refer to a historical period, but also to various preoccupations and modes of thought. These include the meaning and prospects of human freedom given the tremendous social changes that come with the growth of industrialization, the ideas of progress, the possibility of meaning in an increasingly secular world, and the meaning and value of morality. Using Marx, Dostoevsky, Nietzsche, and Freud as our guides, we will explore these questions and the political implications that arise these theorists' efforts to address them.

77576	6PSC	220	THE CONCEPT OF POWER	3.0	TR	1135 1250	OSL	204	Mackin G	
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The Concept of Power: "Power" is clearly a central concept in political analysis and practice. This is uncontroversial. What is controversial, however, is exactly what "political power" amounts to. What is power (as opposed to, say, violence)? Can and should we differentiate between political power and other forms? Who (if anyone) has power, and how does it operate? This course serves as an introduction to some of the main answers to these sorts of questions. Our approach will primarily be that of political theory, though some empirical issues will inevitably emerge. In other words, we will be examining how some important historical and contemporary thinkers conceptualize power and analyze its operation. Though this is a lower division course, some basic understanding of political theory, and (more importantly) some interest in politics and history will be useful.

Psychology

62235	6PSY	112	EDUCATIONAL PSYCHOLOGY	3.0	TR	1535 1650	ESM	320	Tomczak T	3
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Jazz Studies & Contemporary Media

44625	6JCM	152	JAZZ PERF WSHSP: NON JCM MAJ	1.0	T	1535 1725	ANNEX	624	Staff U	
44633	6JCM	200	JAZZ ENSEMBLE: SECT I	1.0	TR	1235 1425	ESM	120	Dobbins W	
44644	6JCM	200	NEW JAZZ ENSEMBLE: SECT III	1.0	MW	1830 2030	ESM	120	Rivello D	
44657	6JCM	200	JAZZ LAB BAND: SECT III	1.0	MW	1830 2030	ANNEX	902	Thompson R	
44666	6JCM	202	JAZZ THEORY/IMPROVISATION II	2.0	MW	0935 1025	ANNEX	902	Conrad M	
44679	6JCM	204	BASIC JAZZ DRUMSET	1.0	TBA		RTBA		Staff U	
44682	6JCM	206	FUNCTIONAL JAZZ PIANO	1.0	M	1035 1125	ESM	443	Mcleod J	A
44698	6JCM	206	FUNCTIONAL JAZZ PIANO	1.0	F	1435 1525	ESM	443	Mcleod J	A
44709	6JCM	208	WOODWIND DOUBLING: CLARINET	1.0	TBA		RTBA		Harrow A	
44714	6JCM	210	JAZZ Mallet PERFORMANCE CLAS	1.0	R	1400 1500	MSH	1	Potter H	A
44723	6JCM	212	JAZZ COMPOSITION	3.0	TBA		ANNEX	623	Dobbins W	3
76123	6JCM	214	JAZZ COMPOSITION	3.0	TBA		ANNEX	623	Dobbins W	3
44737	6JCM	224	JAZZ COMPOSITION/ARRANGE: II	2.0	TR	1535 1625	ANNEX	708	Dobbins W	
44746	6JCM	226	JAZZ COMPOSITION/ARRANGE: IV	2.0	TR	1635 1725	ANNEX	708	Dobbins W	
44758	6JCM	230	JAZZ STYLES/ANALYSIS: BASS	1.0	M	1135 1225	ANNEX	624	Campbell J	K
44760	6JCM	230	JAZZ STYLES/ANALYSIS: PIANO	1.0	M	1135 1225	ANNEX	621	Danko H	K
44771	6JCM	230	JAZZ STYLES/ANALYSIS: SAX	1.0	M	1135 1225	ANNEX	710	Schwartz M	K

COURSE RESTRICTIONS

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crn	subject	course	title	credit	days1	time	location	instructor	restriction
44785	6JCM	230	JAZZ STYLES/ANALYSIS: TPT	1.0	M	1135 1225	OSL	101 Jenkins C	
44805	6JCM	241	HISTORY OF JAZZ: JCM MAJORS	3.0	TR	1135 1225	ESM	209 Staff U	3
44818	6JCM	252	JAZZ PERFORMANCE WORKSHOP:A	2.0	MW	1335 1525	ANNEX	708 Danko H	3
44820	6JCM	252	JAZZ PERFORMANCE WORKSHOP:B	2.0	MW	1335 1525	ANNEX	624 Jenkins C	3
44836	6JCM	252	JAZZ PERFORMANCE WORKSHOP:C	2.0	MW	1335 1525	ANNEX	710 Campbell J	3
44847	6JCM	252	JAZZ PERFORMANCE WORKSHOP:D	2.0	MW	1535 1725	ANNEX	708 Rivello D	3
44854	6JCM	252	JAZZ PERFORMANCE WORKSHOP:E	2.0	MW	1535 1725	ANNEX	624 Jenkins C	3
44863	6JCM	252	JAZZ PERFORMANCE WORKSHOP:F	2.0	MW	1535 1725	ANNEX	710 Campbell J	3
44872	6JCM	252	JAZZ PERFORMANCE WORKSHOP:G	2.0	TR	1335 1525	ANNEX	624 Rivello D	3
44889	6JCM	261	ENTREPRENEURIAL THINKING	2.0	R	1930 2130	MC	320 Doser J	C

Entrepreneurial Thinking: An entrepreneurial person is one who transforms an idea into an enterprise that creates value. This broad definition includes the Arts. The value could result in a business, but it could also be socially beneficial. It is hoped that, by the end of the semester, you should be able to: Recognize the entrepreneurial potential within yourself and others in your environment; Appreciate the role of entrepreneurship within society, at the level of the organization, and in your own personal life; understand the process nature of entrepreneurship, and ways to manage the process; develop an appreciation for opportunity, how to recognize it, and how to evaluate it; have familiarity with business entities profit vs. non-profit, contracts and dealing with lawyers, branding, developing a business plan, ethics and professionalism, financial planning, basic accounting, how to read a balance sheet, cash flow management and taxes; and to think entrepreneurially. (Cross-listed as ALC 212K/412K).

44906	6JCM	292	JAZZ DEPARTMENT FORUM		W	1135 1225	ESM	120 Campbell J	
44919	6JCM	400	JAZZ ENSEMBLE: SECT I	1.0	TR	1235 1425	ESM	120 Dobbins W	
44922	6JCM	400	NEW JAZZ ENSEMBLE: SECT II	1.0	MW	1830 2030	ESM	120 Rivello D	
44935	6JCM	400	JAZZ LAB BAND: SECT III	1.0	MW	1830 2030	ANNEX	902 Thompson R	
76185	6JCM	407	GRAD JAZZ ENSEMBLE DIRECTION	1.0	T	1435 1525	ANNEX	708 Dobbins W	
44953	6JCM	410	JAZZ MALLETT PERFORMANCE CLAS	1.0	R	1400 1500	MSH	1 Potter H	A
44964	6JCM	441	ADV HIST & ANALYSIS JAZZ STU	3.0	M	0935 1125	ANNEX	624 Campbell J	
44970	6JCM	452	JAZZ PERFORMANCE WORKSHOP:A	2.0	MW	1335 1525	ANNEX	708 Danko H	3
44988	6JCM	452	JAZZ PERFORMANCE WORKSHOP:B	2.0	MW	1335 1525	ANNEX	624 Jenkins C	3
44997	6JCM	452	JAZZ PERFORMANCE WORKSHOP:C	2.0	MW	1335 1525	ANNEX	710 Campbell J	3
45008	6JCM	452	JAZZ PERFORMANCE WORKSHOP:D	2.0	MW	1535 1725	ANNEX	708 Rivello D	3
45013	6JCM	452	JAZZ PERFORMANCE WORKSHOP:E	2.0	MW	1535 1725	ANNEX	624 Jenkins C	3
45024	6JCM	452	JAZZ PERFORMANCE WORKSHOP:F	2.0	MW	1535 1725	ANNEX	710 Campbell J	3
45031	6JCM	452	JAZZ PERFORMANCE WORKSHOP:G	2.0	TR	1335 1525	ANNEX	624 Rivello D	3
45045	6JCM	456	JCM MM MEDIA PROJECT		TBA		ANNEX	621 Danko H	
45059	6JCM	456	JCM MM MEDIA PROJECT		TBA		ANNEX	623 Dobbins W	
45062	6JCM	456	JCM MM MEDIA PROJECT		TBA		ANNEX	506 Campbell J	
45077	6JCM	482	THE COMPOSER AS IMPROVISER	2.0	W	1000 1100	ANNEX	624 Danko H	A

The Composer as Improviser; Improviser as Composer: Danko, the theorist, examines the music of Danko, the composer/improviser.

45090	6JCM	484	ADV STUDIES: IMPROVISATION	4.0	TBA		ANNEX	621 Danko H	A
45105	6JCM	484	ADV STUDIES: IMPROVISATION	4.0	TBA		ANNEX	506 Campbell J	A
45118	6JCM	484	ADV STUDIES: IMPROVISATION	4.0	TBA		ANNEX	607 Jenkins C	A
45120	6JCM	484	ADV STUDIES: IMPROVISATION	4.0	TBA		ANNEX	623 Dobbins W	A
76076	6JCM	484	ADV STUDIES: IMPROVISATION	4.0	TBA		ANNEX	218 Sneider R	A
45136	6JCM	486	MM WRITING PROJECTS	3.0	TBA		ANNEX	623 Dobbins W	A
45154	6JCM	492	JAZZ DEPARTMENT FORUM		W	1135 1225	ESM	120 Campbell J	
45163	6JCM	501	JAZZ ENSEMBLE: SECT I		TR	1235 1425	ESM	120 Dobbins W	A
45172	6JCM	501	NEW JAZZ ENSEMBLE: SECT II		MW	1830 2030	ESM	120 Rivello D	A
45189	6JCM	501	JAZZ LAB BAND: SECT III		MW	1830 2030	ANNEX	902 Thompson R	A
76521	6JCM	590	ELLINGTON'S BLUES PIECES	3.0	W	1535 1725	ANNEX	709 Dobbins W	A

Ellington's Blues Pieces: The course will focus on compositions of Duke Ellington from the 1920s through the early 1970s which are either based on, or include as part of a larger formal structure, some variant of the the twelve-bar blues form. Each student will select a particular Ellington work to analyze, present to the class, and document in a paper at the end of the semester.

Keyboard

45570	6KBD	112	PIANO SIGHT READING II	2.0	MW	1635 1725	ESM	443 Oh S	4
45588	6KBD	112	PIANO SIGHT READING II	2.0	MW	1735 1825	ESM	443 Oh S	4
76087	6KBD	202	SACRED MUSIC SKILLS II	2.0	TBA		ESM	427 Kennedy S	
45601	6KBD	205	ORGAN IMPROVISATION	1.0	TBA		ESM	108 Porter W	
45616	6KBD	211	PIANO LITERATURE I: 18TH C	3.0	MW	1035 1225	ESM	320 Lenti V	
45627	6KBD	213	PIANO LITERATURE III: 20TH C	3.0	TR	1000 1125	ESM	320 Kim A	

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45638	6KBD	251	JAZZ PIANO IMPROV: KBD MAJOR	2.0	MW	1235 1325	ESM	443	Caramia T
45640	6KBD	260	PIANO HISTORY, DESIGN & MNTN	1.0	M	1900 2030	ESM	209	Rus M
76093	6KBD	402	SACRED MUSIC SKILLS II	2.0	TBA		ESM	427	Kennedy S
45669	6KBD	405	GRADUATE ORGAN IMPROVISATION	1.0	TBA		ESM	108	Porter W
45674	6KBD	411	PIANO LITERATURE I: 18TH C	3.0	MW	1035 1225	ESM	320	Lenti V
45683	6KBD	413	PIANO LITERATURE III: 20TH C	3.0	TR	1000 1125	ESM	320	Kim A
76109	6KBD	422	ORGAN REPERTOIRE II	2.0	W	1500 1700	ESM	320	Davidsson H
45710	6KBD	451	JAZZ PIANO IMPROV: KBD MAJOR	1.0	MW	1235 1325	ESM	443	Caramia T

Music Education

51010	6MUE	111	FIELD EXPERIENCE IN MUE	1.0	W	1135 1225	MSH	1	Grunow R	
51028	6MUE	111	FIELD EXPERIENCE IN MUE	1.0	W	1235 1325	MSH	1	Grunow R	
51032	6MUE	213	SEC GENERAL MUSIC METHODS	2.0	MW	1035 1225	MC	2	Stanley A	
51049	6MUE	214	ELEM/MID SCH CHORAL METHODS	2.0	TR	1035 1125	ANNEX	708	Silvey P	3
51055	6MUE	216	MUSIC FOR SPECIAL LEARNERS	1.0	F	0835 0925	MC	2	Richards W	
51061	6MUE	217	ELEM WINDS/BRASS/PRC METHODS	2.0	TR	1235 1325	OSL	101	Grunow R	
51076	6MUE	219	SEC INSTRUMENT REHEARSAL:WBP	2.0	MW	1235 1325	ANNEX	710	Snell A	
51087	6MUE	220	SEC INSTRMT REHEARSAL:STRING	2.0	TR	0830 1000	ESM	M9	Fetter J	
51093	6MUE	221	CLARINET CLASS	1.0	R	1335 1425	ET	603	Liperote K Chavez V	
51109	6MUE	221	CLARINET CLASS	1.0	R	1435 1525	ET	603	Liperote K Chavez V	
51114	6MUE	222C	WOODWIND CLASS: BASSOON C	0.5	TBA		RTBA		Liperote K Barela S	
51123	6MUE	222C	WOODWIND CLASS: FLUTE C	0.5	TBA		RTBA		Liperote K Johnson E	
51137	6MUE	222C	WOODWIND CLASS: OBOE C	0.5	TBA		RTBA		Liperote K Lee J	
51146	6MUE	222C	WOODWIND CLASS: SAXOPHONE C	0.5	TBA		RTBA		Liperote K Perry R	
51158	6MUE	222D	WOODWIND CLASS: BASSOON D	0.5	TBA		RTBA		Liperote K Barela S	
51160	6MUE	222D	WOODWIND CLASS: FLUTE D	0.5	TBA		RTBA		Liperote K Johnson E	
51171	6MUE	222D	WOODWIND CLASS: OBOE D	0.5	TBA		RTBA		Liperote K Lee J	
51185	6MUE	222D	WOODWIND CLASS: SAXOPHONE D	0.5	TBA		RTBA		Liperote K Perry R	
51192	6MUE	225	TRUMPET CLASS	1.0	T	1335 1425	ESM	514	Grunow R Alexander D	
51203	6MUE	226C	BRASS CLASS: EUPHONIUM C	0.5	TBA		RTBA		Grunow R Swike C	
51212	6MUE	226C	BRASS CLASS: HORN C	0.5	TBA		RTBA		Grunow R Wozniak E	
51229	6MUE	226C	BRASS CLASS: TROMBONE C	0.5	TBA		RTBA		Grunow R Aronson B	
51230	6MUE	226C	BRASS CLASS: TUBA C	0.5	TBA		RTBA		Grunow R Swike C	
51248	6MUE	226D	BRASS CLASS: EUPHONIUM D	0.5	TBA		RTBA		Grunow R Swike C	
51256	6MUE	226D	BRASS CLASS: HORN D	0.5	TBA		RTBA		Grunow R Wozniak E	
51267	6MUE	226D	BRASS CLASS: TROMBONE D	0.5	TBA		RTBA		Grunow R Aronson B	
51275	6MUE	226D	BRASS CLASS: TUBA D	0.5	TBA		RTBA		Grunow R Swike C	
51281	6MUE	232	STRINGS CLASS II	2.0	TR	1135 1225	ESM	514	Fetter J	
51294	6MUE	235	HARP CLASS I	1.0	TBA		RTBA		Finch K	
51301	6MUE	236	HARP CLASS II	1.0	TBA		RTBA		Finch K	
51316	6MUE	241	VOICE CLASS I	1.0	R	1735 1825	ANNEX	707	Silvey P Koski E	

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51327	6MUE	242	VOICE CLASS II	1.0	R	1835 1925	ANNEX 707	Silvey P Koski E	
51338	6MUE	255	PERCUSSION CLASS	1.0	R	1335 1425	ESM 514	Liperote K Boseman M	
51340	6MUE	255	PERCUSSION CLASS	1.0	R	1435 1525	ESM 514	Liperote K Boseman M	
51352	6MUE	261	CLASSROOM INSTRUMENTS	1.0	R	1135 1235	MC 2	Mchugh-Grifa A	
51369	6MUE	271	STU TCH: ELEM VOCAL/GENERAL	4.0	TBA		ESM M8	Silvey P	A
51374	6MUE	273	STUDENT TEACHING SEMINAR	1.0	M	1600 1730	MC 2	Stanley A	A
51383	6MUE	276	STU TCH: SEC VOCAL/GENERAL	4.0	TBA		ESM M8	Silvey P Stanley A	A
51395	6MUE	277	STU TCH: ELEM/WBP I	4.0	TBA		ESM M6	Grunow R	A
51400	6MUE	277	STU TCH: ELEM/STRINGS I	4.0	TBA		ESM M3	Fetter J	A
51411	6MUE	278	STU TCH: SEC/STRINGS II	4.0	TBA		ESM M3	Fetter J	A
51425	6MUE	278	STU TCH: SEC/WBP II	4.0	TBA		ESM M6	Grunow R	A
51433	6MUE	282	ASSESS MUSIC TEACHING/LEARNING	2.0	TR	1035 1125	ESM M9	Grunow R	
Assessing Music Teaching and Learning: Whether in a private or group setting, virtually every Eastman undergraduate will teach music. Soon thereafter, you will face an important question: "What have my students learned?" At the heart of the course: 1) measuring music aptitude and achievement, 2) understanding how we learn music, and 3) understanding individual differences among students. Along the way you will learn a few basic statistical procedures with two fundamental goals in mind: 1) improved teaching and 2) increased student learning.									
51444	6MUE	286	PRIN STRG PLYING & TEACH II	2.0	R	1135 1300	ESM M9	Fetter J	
					R	1445 1645	ESM M3		
51457	6MUE	290	URBAN PRACTICUM STRING TEACH	1.0	R	1445 1645	ESM M3	Fetter J	A
51466	6MUE	403	INTRODUCTION TO RESEARCH	3.0	M	1700 1930	ESM M9	Fox D	
51479	6MUE	413	SEC GENERAL MUSIC METHODS	2.0	MW	1035 1225	MC 2	Stanley A	
51482	6MUE	414	ELEM/MID SCH CHORAL METHODS	2.0	TR	1035 1125	ANNEX 708	Silvey P	3
51498	6MUE	419	SEC INSTRUMENT REHEARSAL:WBP	2.0	MW	1235 1325	ANNEX 710	Snell A	
51507	6MUE	420	SEC INSTRMT REHEARSAL:STRING	2.0	TR	0830 1000	ESM M9	Fetter J	
51515	6MUE	465	INSTRUMENTAL TECHNIQUE: WBP	3.0	TBA		ESM M6	Grunow R	A
51521	6MUE	471	TEACHING INTERN: WINDS/PERC	2.0	TBA		ESM M6	Grunow R	A
51539	6MUE	471	TEACHING INTERN: CHORAL	2.0	TBA		ESM M8	Silvey P	A
51542	6MUE	471	TEACHING INTERN: STRINGS	2.0	TBA		ESM M3	Fetter J	A
51550	6MUE	471	TEACHING INTERN: GENERAL	2.0	TBA		ESM M1	Stanley A	A
51568	6MUE	472	TCH INTERN FOR CERT:WIND/PER	4.0	TBA		ESM M6	Grunow R	A
51573	6MUE	472	TCH INTERN FOR CERT: VOC-GEN	4.0	TBA		ESM M8	Silvey P	A
51584	6MUE	472	TCH INTERN FOR CERT: STRINGS	4.0	TBA		ESM M3	Fetter J	A
51596	6MUE	473	MA PROJECT		TBA		ESM M5A	Azzara C	A
51602	6MUE	483	IMPROVISATION	3.0	T	1235 1500	ESM 305	Azzara C	
Improvisation: Designed for graduate students (woodwind, brass, percussion, strings, and voice) with limited improvisation experience/exposure, this class will introduce practical techniques designed to: (1) develop improvisation skill in various styles; (2) include improvisation as an integral part of performance and instruction; and (3) define relationships between improvising, reading, and composing music. The class will explore a variety of performance genres and include principles for teaching improvisation and learning to improvise. Course content includes a logical harmonic and rhythmic sequence for skill development. Students will learn repertoire by ear, transcribe solos, and improvise solos, accompaniments, and counterpoint.									
51617	6MUE	495	MA THESIS		TBA		ESM M5A	Azzara C	
51626	6MUE	502	CURRICULUM SEMINAR	3.0	T	1600 1900	ESM M9	Silvey P	
51634	6MUE	503	COLLEGE TEACH INTERNSHIP	2.0	TBA		ESM M5A	Azzara C	A
51651	6MUE	591	RESEARCH FOR DMA STUDENTS		TBA		ESM M5A	Azzara C	A
51665	6MUE	595	PHD DISSERTATION PROJECT		TBA		ESM 109	Fox D	
51678	6MUE	596	DMA DISSERTATION PROJECT		TBA		ESM M5A	Azzara C	
51680	6MUE	995	MES CONT OF ENROLLMENT		TBA		ESM M5A	Azzara C	A

Music History

48524	6MHS	121	MUSIC & SOCIETY: 800-1750	3.0	TR	0835 0950	ESM 209	Freitas R	
48531	6MHS	121	MUSIC & SOCIETY: 800-1750	3.0	TR	0835 0950	ESM 305	Anderson M	
48545	6MHS	121	MUSIC & SOCIETY: 800-1750	3.0	TR	1000 1115	ESM 209	Freitas R	
48559	6MHS	121	MUSIC & SOCIETY: 800-1750	3.0	TR	1000 1115	ESM 305	Anderson M	
48361	6MHS	070	MHS 121 DISC SESS: FREITAS		M	1730 1830	NSL 404	Freitas R	
48376	6MHS	070	MHS 121 DISC SESS: FREITAS		M	1830 1930	NSL 404	Freitas R	

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48387	6MHS	070	MHS 121 DISC SESS: ANDERSON		M	1930 2030	NSL 404	Anderson M	
48393	6MHS	070	MHS 121 DISC SESS: ANDERSON		M	2030 2130	NSL 404	Anderson M	
48409	6MHS	070	MHS 121 DISC SESS: ANDERSON		R	1730 1830	MC 1	Anderson M	
48414	6MHS	070	MHS 121 DISC SESS: ANDERSON		R	1830 1930	MC 1	Anderson M	
48423	6MHS	070	MHS 121 DISC SESS: FREITAS		R	1930 2030	NSL 404	Freitas R	
48437	6MHS	070	MHS 121 DISC SESS: FREITAS		R	2030 2130	NSL 404	Freitas R	
48562	6MHS	123	MUSIC & SOCIETY: 1880-2000	3.0	TR	0835 0950	OSL 101	Jakelski L	
48577	6MHS	123	MUSIC & SOCIETY: 1880-2000	3.0	TR	1000 1115	OSL 101	Jakelski L	
48446	6MHS	070	MHS 123 DISC SESS: JAKELSKI		T	1730 1830	NSL 404	Jakelski L	
48458	6MHS	070	MHS 123 DISC SESS: JAKELSKI		T	1830 1930	NSL 404	Jakelski L	
48460	6MHS	070	MHS 123 DISC SESS: JAKELSKI		T	1930 2030	NSL 404	Jakelski L	
48471	6MHS	070	MHS 123 DISC SESS: JAKELSKI		T	2030 2130	NSL 404	Jakelski L	
48485	6MHS	070	MHS 123 DISC SESS: JAKELSKI		W	1730 1830	NSL 404	Jakelski L	
48492	6MHS	070	MHS 123 DISC SESS: JAKELSKI		W	1830 1930	NSL 404	Jakelski L	
48508	6MHS	070	MHS 123 DISC SESS: JAKELSKI		W	1930 2030	NSL 404	Jakelski L	
48513	6MHS	070	MHS 123 DISC SESS: JAKELSKI		W	2030 2130	NSL 404	Jakelski L	
48586	6MHS	282	GENDER & MUSIC	3.0	T	1235 1425	ESM 320	Hutchings K	
Gender and Music: This course will investigate how cultural ideas of gender have influenced Western music from the Middle Ages to the present. Topics will include women composers and their music, gender issues in opera, musical representations of gender and sexuality, the creation of the music canon, gender and musical analysis and performance, and feminist and queer criticism. The course will require weekly reading and listening assignments, spirited class discussion, occasional presentations, and a final project/paper.									
48590	6MHS	282	ROMANTIC REVOLUTION: 1820-60	3.0	R	1235 1425	ESM 320	Stefaniak A	
Romantic Revolution 1820-60: In response to cultural upheaval that confronted the music profession with unprecedented challenges, the "Romantic Generation" developed a philosophy that regarded music as a serious art form capable of transcending everyday life. To explore the Romantic ideal and its musical manifestations, we will draw upon a wide range of composers (including Schumann, Berlioz, Mendelssohn, Liszt, and the young Brahms); works from the symphonic, chamber, piano, and vocal repertoires; and nineteenth-century writings on music. Rather than adopting a chronological approach, we will emphasize "open questions" that have inspired a variety of viewpoints and that impact how we hear, analyze, and perform this music. These include the post-Beethoven symphonic crisis, the influence of Romantic literature on music, the nineteenth-century debate over virtuosity, the development of the concert as a museum for venerated classics, and the beginning of the "Wagner wars." The course will require class discussion of weekly reading and listening assignments, occasional presentations, and a final project/paper.									
74926	6MHS	282	AMERICAN MUSICAL THEATER	3.0	TR	1230 1345	TODD 202F	Kowalke K	
The American Musical Theater: A Survey: A historical and critical survey of the Broadway musical, with a focus on its so-called Golden Age (from Oklahoma! to Cabaret). Weekly listening, reading, and video assignments with analysis of dramaturgy, lyric and musical forms, process of adaptation and production, modes of performance. Prerequisite: ability to read music or strong background/interest in musical theater.									
48605	6MHS	421	MIDDLE AGES	3.0	T	1235 1425	ESM 404	Anderson M	
48618	6MHS	422	MUSIC IN THE RENAISSANCE	3.0	T	1035 1225	ESM 404	Macey P	
48620	6MHS	424	MUSIC IN THE CLASSIC PERIOD	3.0	R	1235 1425	ESM 404	Esse M	
48636	6MHS	426	MUSIC SINCE 1900	3.0	R	1035 1225	ESM 404	Morrow M	
48647	6MHS	443	PERF PRACTICE: BAROQUE	2.0	T	0835 1025	ESM 404	Odette P	
48654	6MHS	480	BIBLIOGRAPHY	2.0	TR	1135 1225	NSL 404	Szymanski G	
48702	6MHS	590	MOZART'S OPERAS IN VIENNA	3.0	M	1035 1225	NSL 404	Wheelock G	A
Mozart's Operas in Vienna: In this course, we will address Mozart's Viennese operas as music dramas and dramatic music, exploring their historical contexts and audiences, as well as some of the critical and analytical approaches that have been used in "explaining" their meanings for various listeners, then and now. We will consider various approaches to the interpretation of genre, and to issues of gender and class in these operas, asking not simply what an opera means, but how does it mean, when, and for whom? Of particular interest are the various "readings" that can be studied in video productions of the operas. In addition to participating actively in class discussions, students will prepare one short analytical paper and one longer "term" project for presentation to the class.									
48663	6MHS	590	BACH CANTATAS & CHORALES	3.0	M	1335 1525	NSL 404	Zager D	A
Bach Cantatas and Chorales: Bach's sacred cantatas and organ chorale preludes found their functional place in the liturgy (Gottesdienst) of eighteenth-century Germany. This course explores various dimensions of those two genres—musical styles, liturgical function, reception by listening congregants, and questions of theological meaning. Certain topics will receive particular emphasis: the early cantatas and chorale preludes, viewed in part from the perspective of Georg Böhm's and Dieterich Buxtehude's works in those genres; the second cycle (Jahrgang) of Leipzig cantatas (1724–1725), which emphasizes the chorale; and part III of the Clavier-Übung (1739), one of Bach's few published works, which also takes as its point of departure the chorale tradition.									
48717	6MHS	590	SINGERS IN 19TH C. OPERA	3.0	T	0935 1125	NSL 404	Esse M	A
Singers in 19th-c. Opera: Scholars often depict the history of nineteenth-century opera as a struggle for control between singers and composers. In this tale, composers, with increasing success, transform or discard supposedly worn-out conventions (such as the cabaletta) because they emphasize vocal display at the expense of realism and dramatic action. This course explores a possible revision to the story by placing stylistic innovation in the larger context of changing singing styles and new models of vocal production. We will gain a broader view of such phenomena as the decline of trousered sopranos and the rise of trumpeting tenors by exploring how scientific studies of the human voice (exemplified in Manuel Garcia Jr.'s treatise) affected both vocal pedagogy and views of the "natural" relationship between voice and gender. Most importantly, instead of pitting singers against composers, we will examine their working relationships in detail in an effort to understand nineteenth-century opera as a collaborative affair that emerges through specific performance practices as well as musical and scenic conventions.									
48689	6MHS	590	DEBUSSY	3.0	W	1035 1225	NSL 404	Watkins H	A
Debussy: This course pairs in-depth study of Debussy's music with consideration of developments in art, literature, and social relations in late nineteenth- and early twentieth-century France. The class will explore Debussy's relation to both Wagner and fin-de-siècle French composers. Vocal, piano, and orchestral music will be emphasized. Students should be prepared to engage in significant musical analysis. In-class presentations, short papers, a final presentation, and a final research paper will be required.									
48691	6MHS	590	ELLINGTON'S BLUES PIECES	3.0	W	1535 1725	ANNEX 709	Dobbins W	A
Ellington's Blues Pieces: The course will focus on compositions of Duke Ellington from the 1920s through the early 1970s which are either based on, or include as part of a larger formal structure, some variant of the twelve-bar blues form. Each student will select a particular Ellington work to analyze, present to the class, and document in a paper at the end of the semester.									

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48672	6MHS	590	LISTENING TO POPULAR MUSIC	3.0	R	0935 1125	NSL 404	Kyker J	A
<p>Listening to Popular Music: Profoundly multivalent, musical sound offers multiple interpretive possibilities for audiences, requiring them to navigate ambivalent and potentially contradictory shades of meaning. While listening constitutes a dominant mode of sonic engagement for many individuals around the world, it has not constituted a major area of inquiry within the field of musical ethnography, which has focused primarily on issues of active musical performance, rather than reception. In this course, we will address the many theoretical and methodological challenges of conducting research on musical listening. Focusing primarily on the reception of mediated, commercial, and popular music, we will examine some of the varied trajectories taken by musical sound</p>									

Musicology

52257	6MUY	502	INTRO TO ETHNOMUSICOLOGY	4.0	T	1235 1525	NSL 404	Koskoff E	3
52266	6MUY	590	INTRO TO ETHNOMUSICOLOGY	3.0	T	1235 1525	NSL 404	Koskoff E	A
<p>Introduction to Ethnomusicology: This course offers a historiography of ethnomusicology, charting the genealogies of thought over the last several centuries that inform our contemporary understanding of the discipline. It will provide a historical overview of the field of ethnomusicology, highlighting many of the seminal figures and works that have marked the discipline's history and have led to shifts in the way ethnomusicologists understand the relationship of music, society, and culture. We will explore what it is that an ethnomusicologist does (or once did) by studying a variety of approaches to fieldwork methods and ethnographic representation. We will explore several theoretical orientations—drawing from the disciplines of anthropology, linguistics, performance theory, media studies, and philosophy—that inform the work of past and present ethnomusicologists and introduce a range of musical styles, practices, and ways of thinking about sound in different parts of the world through the study of select musical ethnographies.</p>									
52302	6MUY	592	MUSIC IN BAROQUE ROME	4.0	W	1235 1525	NSL 404	Freitas R	3
52282	6MUY	590	MUSIC IN BAROQUE ROME	3.0	W	1235 1525	NSL 404	Freitas R	3
<p>Music in Baroque Rome: The seminar will focus on the music and culture of Rome from roughly 1623 to 1676 (covering the reigns of Urban VIII to Clement X). This period and place represent the heart of the baroque, as defined by most artistic and cultural historians (outside music). We will study recent work on the nature of "baroque culture," investigate the reigning aesthetics of the period, and become familiar with the major patrons and institutions in the city. All such "interdisciplinary" study will then be brought to bear on the prominent musical genres of baroque Rome, including at least opera, cantata, and oratorio; indeed, we will closely investigate a number of central works. The seminar will involve a significant research project.</p>									
52298	6MUY	592	CONTEMPORARY AESTHETICS	4.0	R	1235 1525	NSL 404	Watkins H	3
52279	6MUY	590	CONTEMPORARY AESTHETICS	3.0	R	1235 1525	NSL 404	Watkins H	3
<p>Contemporary Aesthetics: This course examines significant contributions to the discourse of musical aesthetics ranging from the late eighteenth century to the present. Careful readings of Kant, Hegel, and Schopenhauer will provide the background for the study of later figures including Adorno, Jankélévitch, Nancy, Badiou, and Žižek. Themes to be considered include the historical, social, and economic dimensions of aesthetic discourse; current possibilities for the intersection of aesthetics, musicology, and music theory; and music's relation to philosophical concepts of time and space. Several short papers/presentations and a final research paper will be required.</p>									
52317	6MUY	593	DIRECTED STUDY I	4.0	TBA		ANNEX 408	Macey P	3
52326	6MUY	594	DIRECTED STUDY II	4.0	TBA		ANNEX 408	Macey P	3
52334	6MUY	595	PHD DISSERTATION PROJECT		TBA		ANNEX 408	Macey P	

Orchestral Studies

55441	6ORC	420	RPO PRACTICUM	2.0	TBA		RTBA	Kemp K	A
55453	6ORC	420Z	RPO PRACTICUM II	2.0	TBA		RTBA	Kemp K	A
55464	6ORC	421	RPO MANAGEMENT INTERNSHIP		TBA		RTBA	Kemp K	A

Pedagogy

56364	6PED	211	HARP PEDAGOGY	1.0	TBA		ESM 204	Bride K	
56370	6PED	239	ORGAN PEDAGOGY	1.0	TBA		ESM 425	Davidsson H	
56388	6PED	262	PRACTICAL PIANO PEDAGOGY	2.0	W	1335 1525	ESM 404	Caramia T	
56397	6PED	282	VOICE PEDAGOGY II	1.0	R	1235 1325	ESM 209	Ciesinski K	
56401	6PED	286	PRIN STRG PLYING & TEACH II	2.0	R	1135 1300	ESM M9	Fetter J	
					R	1445 1645	ESM M3		
76294	6PED	421	PEDAGOGY OF ACCOMPANYING	2.0	TBA		ESM 440	Barr J	A
76281	6PED	433	HISTORY OF STRING INSTRUMENT	2.0	R	1235 1425	MC 1	Goldberg L	
76171	6PED	452	BAROQUE LUTE LITERATURE	2.0	TBA		ESM 416	Odette P	
56416	6PED	462	GRAD PRACTICAL PIANO PEDAGOG	2.0	W	1335 1525	ESM 404	Caramia T	
56427	6PED	471	TEACHING CERTIFICATE INTERN	1.0	TBA		ESM 109	Fox D	A
56438	6PED	482	GRADUATE VOCAL PEDAGOGY II	2.0	MW	0935 1025	ESM HHH	Mciver R	

Performance

60754	6PRF	596	DMA DISSERTATION PROJECT		TBA		RTBA	Staff U	
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Piano Class

56104	6PCL	101	PIANO CLASS: A	2.0	MW	1435 1525	ESM 443	Caramia T	
76192	6PCL	101	PIANO CLASS: B	2.0	TR	1235 1325	MSH 414	Caramia T	
56110	6PCL	102	PIANO CLASS: A	2.0	WF	1035 1125	ESM 443	Caramia T	
56128	6PCL	102	PIANO CLASS: B	2.0	MW	1035 1125	MSH 414	Caramia T	
56132	6PCL	102	PIANO CLASS: C	2.0	MW	1135 1225	ESM 443	Caramia T	

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56149	6PCL	102	PIANO CLASS: D	2.0	MW	1235 1325	MSH	414 Caramia T	
56155	6PCL	102	PIANO CLASS: E	2.0	MW	1435 1525	MSH	414 Caramia T	
56161	6PCL	102	PIANO CLASS: F	2.0	TR	0935 1025	ESM	443 Caramia T	
56176	6PCL	102	PIANO CLASS: G	2.0	TR	1235 1325	ESM	443 Caramia T	
76248	6PCL	102	PIANO CLASS: H	2.0	TR	1235 1325	MSH	414 Caramia T	
76759	6PCL	102	PIANO CLASS: I	2.0	TR	1335 1425	MSH	414 Caramia T	
76762	6PCL	102	PIANO CLASS: J	2.0	TR	1535 1625	ESM	443 Caramia T	
76786	6PCL	102	PIANO CLASS: K	2.0	TR	1635 1725	MSH	414 Caramia T	
56187	6PCL	103	PIANO CLASS: A	2.0	MW	0835 0925	MSH	414 Caramia T	
56193	6PCL	103	PIANO CLASS: B	2.0	MW	0935 1025	MSH	414 Caramia T	
56208	6PCL	103	PIANO CLASS: C	2.0	MW	1135 1225	MSH	414 Caramia T	
56213	6PCL	103	PIANO CLASS: D	2.0	MW	1535 1625	ESM	443 Caramia T	
56245	6PCL	104	PIANO CLASS: A	2.0	MW	0835 0925	ESM	443 Caramia T	
56259	6PCL	104	PIANO CLASS: B	2.0	MW	0935 1025	ESM	443 Caramia T	
56262	6PCL	104	PIANO CLASS: C	2.0	MW	1335 1425	ESM	443 Caramia T	
56277	6PCL	104	PIANO CLASS: D	2.0	MW	1535 1625	ESM	443 Caramia T	
56286	6PCL	104	PIANO CLASS: E	2.0	TR	0835 0935	ESM	443 Caramia T	
56290	6PCL	104	PIANO CLASS: F	2.0	TR	1135 1225	ESM	443 Caramia T	
56306	6PCL	104	PIANO CLASS: G	2.0	TR	1435 1525	ESM	443 Caramia T	
56319	6PCL	105	PIANO CLASS: A	2.0	F	1135 1225	MSH	414 Caramia T	
56322	6PCL	105	PIANO CLASS: B	2.0	F	1235 1325	MSH	414 Caramia T	
56335	6PCL	106	PIANO CLASS: A	2.0	F	1135 1225	ESM	443 Caramia T	
56341	6PCL	106	PIANO CLASS: B	2.0	F	1235 1325	ESM	443 Caramia T	

Sacred Music

64790	6SMU	210	SCHOLA CANTORUM	1.0	U	2100 2300	CHRST	CHRC Kennedy S	A
64806	6SMU	410	SCHOLA CANTORIUM	1.0	U	2100 2300	CHRST	CHRC Kennedy S	A
64819	6SMU	472	SACRED MUSIC INTERNSHIP	1.0	TBA		RTBA	Dubois P	A

Special Registrations

39395	6ESM	201	BACHELORS DEGREE RECITAL		TBA		RTBA	Staff U	
39400	6ESM	202	BACHELORS JCM DEGREE RECITAL		TBA		RTBA	Staff U	
39411	6ESM	385	UNDERGRAD INACTIVE STATUS		TBA		ESM	111 Bush A	J
39425	6ESM	399	UNGRAD CONT OF ENROLLMENT		TBA		ESM	111 Bush A	J
39433	6ESM	401	MASTERS DEGREE RECITAL		TBA		RTBA	Staff U	
39444	6ESM	402	MASTERS JCM DEGREE RECITAL		TBA		RTBA	Staff U	
39457	6ESM	405	MM ACM REC WITH VOCALIST		TBA		RTBA	Staff U	
39466	6ESM	406	MM ACM REC WITH INSTRUMENTAL		TBA		RTBA	Staff U	
39479	6ESM	501	FIRST DOCTORAL RECITAL		TBA		RTBA	Staff U	
39482	6ESM	502	SECOND DOCTORAL RECITAL		TBA		RTBA	Staff U	
39498	6ESM	503	DOCTORAL LECTURE RECITAL		TBA		RTBA	Staff U	
39507	6ESM	504	DMA PIANO COLLABOR RECITAL		TBA		RTBA	Staff U	
39515	6ESM	505	DMA ACM REC WITH VOCALIST		TBA		RTBA	Staff U	
39521	6ESM	506	DMA ACM REC WITH INSTRUMENTA		TBA		RTBA	Staff U	
39539	6ESM	507	DMA ACM THIRD RECITAL		TBA		RTBA	Staff U	
39542	6ESM	985	GRADUATE INACTIVE STATUS		TBA		ESM	102 Hain J	J
39550	6ESM	995	CONT GRADUATE ENROLLMENT: PT		TBA		ESM	102 Hain J	J
39568	6ESM	999	CONT GRADUATE ENROLLMENT: FT		TBA		ESM	102 Hain J	J
39573	6ESM	999	CONT GRAD ENROLL/COURSES: FT		TBA		ESM	102 Hain J	J

String, Harp & Guitar Dept.

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crn	subject	course	title	credit	days1	time	location	instructor	restriction	
Guitar										
41504	6GTC	202	HIST & LIT OF GUITAR	2.0	F	1535 1725	OSL 204	Goluses N	4	
41510	6GTC	210	GUITAR PEDAGOGY	2.0	T	1535 1725	OSL 204	Goluses N	4	
41528	6GTC	221	ADVANCED FRETBOARD HARMONY	2.0	F	1135 1325	ANNEX 704	Sneider R		
41532	6GTC	402	SEM IN GUITAR STUDIES	2.0	F	1535 1725	OSL 204	Goluses N	4	

Strings

65234	6STR	102	HARP TECHNIQUE II	1.0	TBA		ESM 204	Bride K	
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Study Abroad

64466	6SAB	200	STUDY ABROAD	16.0	TBA		ESM 111	Bush A	J
64678	6SAB	400	STUDY ABROAD	12.0	TBA		ESM 111	Bush A	J

Theory

66097	6TH	102	MODEL COMP/TONAL ANALYSIS II	2.5	MWF	0835 0925	ESM 404	Temperley D	
66101	6TH	102	MODEL COMP/TONAL ANALYSIS II	2.5	MWF	0935 1025	ESM 404	Temperley D	
66183	6TH	162	AURAL MUSICIANSHIP II	1.5	TR	0835 0925	ANNEX 704	Marvin W	
66195	6TH	162	AURAL MUSICIANSHIP II	1.5	TR	0935 1025	ANNEX 704	Marvin W	
66116	6TH	102H	MODEL COMP/TONAL ANAL II:HON	3.0	MWF	0835 0925	ANNEX 710	Brown M	
66207	6TH	162H	AURAL MUSICIANSHIP II:HONORS	1.0	TR	0835 0925	ANNEX 710	Brown M	
66127	6TH	102I	MODEL COMP/TONAL ANAL II:INT	2.5	MTWR	0835 0925	MSH 221	Temperley D	
66138	6TH	102I	MODEL COMP/TONAL ANAL II:INT	2.5	MTWR	0935 1025	MSH 221	Temperley D	
66215	6TH	162I	MUSICIANSHIP II: INTENSIVE	1.5	TRF	1125 1225	MSH 221	Marvin W	
66221	6TH	162I	MUSICIANSHIP II: INTENSIVE	1.5	TRF	1235 1325	MSH 221	Marvin W	
66239	6TH	202	MODEL COMP/TONAL ANALYS IV	2.5	TR	0835 0950	ANNEX 902	Headlam D	
66242	6TH	202	MODEL COMP/TONAL ANALYS IV	2.5	TR	1000 1115	ANNEX 902	Headlam D	
66296	6TH	262	AURAL MUSICIANSHIP IV	1.5	TR	1135 1225	ANNEX 709	Greitzer M	
66304	6TH	262	AURAL MUSICIANSHIP IV	1.5	TR	1235 1325	ANNEX 709	Greitzer M	
66310	6TH	262	AURAL MUSICIANSHIP IV	1.5	TR	1335 1425	ANNEX 709	Greitzer M	
66328	6TH	262	AURAL MUSICIANSHIP IV	1.5	TR	1435 1525	ANNEX 709	Greitzer M	
66250	6TH	202H	MODEL COMP/TONAL ANAL IV:HON	3.0	TR	0835 0925	ESM 320	Monahan S	
66332	6TH	262H	MUSICIANSHIP IV: HONORS	1.0	TR	1235 1325	ESM 514	Curlee J	
66268	6TH	202J	HISTORY/ANALYSIS/THEORY JAZZ	2.5	TR	1100 1215	ANNEX 624	Rivello D	3
66349	6TH	262J	JAZZ AURAL MUSICIANSHIP IV	1.5	F	1300 1430	ANNEX 707	Rivello D	3
66140	6TH	118	THEORY/ANALY/MUSICIANSHP REV	1.5	MWF	1135 1225	ANNEX 708	Frank B	
66152	6TH	118	THEORY/ANALY/MUSICIANSHP REV	1.5	MWF	1235 1350	ANNEX 708	Frank B	
66169	6TH	118	THEORY/ANALY/MUSICIANSHP REV	1.5	TR	0935 1050	ANNEX 710	Frank B	
66273	6TH	252	COUNTERPOINT II (TONAL)	3.0	MWF	1035 1125	ANNEX 708	Curlee J	
66284	6TH	260	MUSIC AND THE MIND	3.0	TR	1230 1345	LATT 201	Marvin E	

Music & the Mind: Introduction to the discipline of music cognition. Topics include empirical methods, psycho-acoustic principles, influence of Gestalt psychology, music and language, metric and tonal hierarchies, music and the brain, aspects of musical development, and research on musical memory, expectation, and emotion. (Class meets on River Campus)

74934	6TH	282	MUSIC ANALYSIS: THE BEATLES	3.0	TR	1230 1345	TODD 202	Covach J	
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The Beatles: Musical Analysis: This course is designed for upper-level undergraduate music majors and graduate students in music. River Campus students should have completed MUR 211, and Eastman students have completed TH 201. We will analyze the music of the Beatles in detail, focusing on issues of form, harmony, textural coordination/stratification, lyrics, instrumentation, rhythm/meter, and production. Prerequisite: MUR 211, TH 210, or the equivalent. (Class meets on River Campus)

77658	6TH	282	SONG CYCLES	3.0	R	1335 1525	ESM HHH	Laitz S	
					F	1235 1325	MC 1	Swensen R	

Song Cycles: This course offers an in-depth exploration of selected nineteenth-century Lieder cycles. Beginning with Beethoven's seminal An die ferne geliebte and delving into crucial cycles of Schubert (Die schöne Müllerin and Winterreise), Schumann (Dichterliebe and Liederkreis, op. 39), and Brahms (Magelone), the course integrates music analysis with performance, providing analytical tools and techniques to grapple with phrase and formal structures, harmony, motive, and other compositional devices found in this complex body of music. Further, understanding how these musical procedures interact with the poetry will reveal deeper levels of imagery. Regular reading and writing assignments, analyses, and presentations will be balanced by in-class performance coachings in a master-class environment. The culminating event will be two full-length concerts.

66355	6TH	285	COMPREHENSION AND ANALYSIS	3.0	TBA		RTBA	Hasegawa R	
66361	6TH	295	SENIOR THESIS II	3.0	TBA		RTBA	Brown M	
66376	6TH	400	ANALYTICAL TECHNIQUES	3.0	MW	1200 1315	ANNEX 704	Curlee J	
66387	6TH	400	ANALYTICAL TECHNIQUES	3.0	TR	1335 1450	ANNEX 704	Frank B	

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66393	6TH	401	TOPICS IN TONAL LIT & ANALYS	3.0	MW	1200 1315	ANNEX 709	Staff U	
66409	6TH	401	TOPICS IN TONAL LIT & ANALYS	3.0	TR	1200 1315	ANNEX 704	Staff U	
66414	6TH	402	TOPICS IN 20TH C LIT & ANALY	3.0	MW	1035 1150	ANNEX 709	Greitzer M	
Topics in 20th-c Lit. and Analysis: This course on post-tonal music will emphasize (but not be limited to) STRING repertory, particularly string quartets and solo works. We will study the musical language of composers across the 20th century, including Adams, Babbitt, Bartok, Berg, Crawford, Crumb, Dallapiccola, Debussy, Glass, Gorecki, Ives, Ligeti, Messiaen, Part, Reich, Schnittke, Schoenberg, Stravinsky, Tenney, Thomas, Varese, and Webern. Daily analysis/listening homework, weekly reading assignments, 2-3 short (5-9 pp.) analytical papers, final presentation on research topic.									
66423	6TH	402	TOPICS IN 20TH C LIT & ANALY	3.0	TR	1035 1150	ANNEX 704	Wason R	
77716	6TH	411	THEORY & ANALYSIS TONAL MUSI	3.0	MW	1200 1315	ANNEX 707	Marvin W	A
77881	6TH	421	PEDAGOGY OF THEORY	3.0	TR	1000 1115	ET 404	Laitz S	
77685	6TH	422	PEDAGOGY OF THEORY: ADVANCED	3.0	TR	1035 1150	ESM 070	Monahan S	
66458	6TH	452	BAROQUE COUNTERPOINT	3.0	TR	1200 1315	ANNEX 707	Frank B	
66460	6TH	452	18TH CEN COUNTERPOINT	3.0	MW	1035 1150	ANNEX 704	Brown M	
66471	6TH	460	MUSIC AND THE MIND	3.0	TR	1230 1345	LATT 201	Marvin E	
Music & the Mind: Introduction to the discipline of music cognition. Topics include empirical methods, psycho-acoustic principles, influence of Gestalt psychology, music and language, metric and tonal hierarchies, music and the brain, aspects of musical development, and research on musical memory, expectation, and emotion. (Class meets on River Campus)									
66485	6TH	472	APPRENTICESHIP IN PEDAGOGY	2.0	TBA		ESM 435	Laitz S	
66492	6TH	476	ADVANCED KEYBOARD SKILLS LAB		TBA		RTBA	Wason R	A
66508	6TH	476	ADVANCED KEYBOARD SKILLS	3.0	T	0935 1025	ESM 511	Wason R	A
66513	6TH	482	MUSIC ANALYSIS: THE BEATLES	3.0	TR	1230 1345	TODD 202	Covach J	
The Beatles: Musical Analysis: This course is designed for upper-level undergraduate music majors and graduate students in music. River Campus students should have completed MUR 211, and Eastman students have completed TH 201. We will analyze the music of the Beatles in detail, focusing on issues of form, harmony, textural coordination/stratification, lyrics, instrumentation, rhythm/meter, and production. Prerequisite: MUR 211, TH 210, or the equivalent. (Class meets on River Campus)									
77894	6TH	521	PEDAGOGY OF THEORY	4.0	TR	1000 1115	ET 404	Laitz S	
77692	6TH	522	PEDAGOGY OF THEORY: ADVANCED	4.0	TR	1035 1150	ESM 070	Monahan S	
77555	6TH	524	HISTORY MUSIC THEORY:PART II	4.0	T	1400 1700	ESM 070	Hasegawa R	
77701	6TH	560	PROSEM IN MUSIC COGNITION	4.0	M	1430 1730	ANNEX 707	Temperley D	
66559	6TH	582	MUSIC SEMIOTICS	4.0	W	1400 1700	ANNEX 707	Dunsby J	A
Explorations in Music Semiotics: This course will: examine the intellectual background and critical practices of music semiotics; consider the features of semiotics that may be specific to music theory concerns; introduce and compare a variety of methodological approaches to music semiotic analysis. Students will be expected to study selected texts while developing their own critique of music semiotics as a discipline and practice. In addition to regular contributions in class, successful students will have completed an individual music analytical project, developed in discussion with the instructor.									
66620	6TH	591	THEORY COLLOQUIUM	1.0	F	1535 1725	ESM 320	Dunsby J	
66636	6TH	595	PHD DISSERTATION PROJECT		TBA		ESM 502	Dunsby J	

Voice And Opera

54064	6OP	210	INTRO TO LYRIC THEATER II	2.0	T	1235 1425	ANNEX 804	Daigle S	4
54070	6OP	214	OPERA WORKSHOP IV	3.0	T	1535 1725	ANNEX 804	Mconnell M	
					F	1335 1525	ANNEX 804		
54088	6OP	215	OPERA PERFORMANCE PROJECT	1.0	MWRF	1535 1825	ANNEX 804	Daigle S	A
54097	6OP	216	OPERA PERFORMANCE PROJECT	2.0	MWRF	1535 1825	ANNEX 804	Daigle S	A
54116	6OP	401	SEMINAR IN STAGE DIRECTING	1.0	M	1235 1425	ANNEX 808	Daigle S	A
54127	6OP	402	SEMINAR IN STAGE DIRECTING	2.0	M	1235 1425	ANNEX 808	Daigle S	A
54138	6OP	413	PERF TECHNIQUE SINGING ACTOR	2.0	T	1535 1725	ANNEX 804	Mconnell M	A
					F	1335 1525	ANNEX 804		
67136	6VCE	112	VOICE CLASS:RC NON-MUSIC MAJ	1.0	TBA		RTBA	Valverde E	A

COURSE RESTRICTIONS

A - Perm of Instructor Required

B - Not Open to Freshmen or Sophomores

C - Perm of instructor Required for Freshmen

D - Open to Senior Majors Only

E - Not Open to Freshmen

J - Perm of School Dean Required

K - Open to Freshmen & Sophomores

P - Open to Freshmen Only

Q - Open to Graduate Students Only

3 - Open to Majors Only

4 - Open to Primary Instrument

Accompanying

Accompanying 6ACM

	crse.	130	160	430	460	430A	460A
BARR J				10430		10448	10456

Lessons-Jazz Dept.

Jazz (Various Instruments) 6JAZ

	crse.	130	160	430	460	430A	460A
CAMPBE	bass		44443		44540		
DANKO H	piano		44426		44527		44611
JENKINS	trumpet		44478		44552		44574
KELLOG	trombone		44434		44569		
MICHAU	guitar	44384					
PILLOW	saxophone	44350	44451				
RICKER	saxophone				44538		44600
SNEIDER	guitar		44417		44501		44595
THOMAS	bass	44402					
THOMPS	drumset		44465		44516		44583
WEISER	piano	44373					

Lessons-Keyboard Dept.

Harpichord 6HPC

	crse.	130	160	430	460	430A	460A
DAVIDSS		43158		43160			
PORTER		43146		43171	43185		43192

Organ 6ORG

	crse.	130	160	430	460	430A	460A
ALLEGAR		55470		55567			
DAVIDSS			55556			55631	55645
HARPER		55488		55575			
HIGGS D			55548			55624	55662
LYMAN T		55497		55581			
PORTER			55530				55659

Piano 6PA

	crse.	130	160	430	460	430A	460A
ANTONO			55773				56066
CARAMIA			55810	55902	56011		56098
DAVIDSS		76383		76400			
ELISI E			55804				56033
HUMPHE			55796				56079
JUNG J		55739		55893			
KIM A		55677	55828	55849			
KIM S		55686		55855			
KRAYTE		55690	76395	55861			
LENTI V		55707	55784		55978		56057
MAIMINE		55715		55876			
PENNEY			55832				56025
SANCHE		55721		55887			
SNYDER			55742				56082

TRUE N			55768				56044
ZIMMER			55750				

Lessons-String, Harp & Guitar

Double Bass 6DBL

	crse.	130	160	430	460	430A	460A
CHUANG			30774		30795		
VANDEM				30783			30812

Guitar 6GTR

	crse.	130	160	430	460	430A	460A
APPLING			41549	41587	41593		
GOLUSE				41576			41637
HARDY M			41555		41609		
SHIN S			41561		41614		

Harp 6HRP

	crse.	130	160	430	460	430A	460A
BRIDE K				43281			43301
FINCH K			43275		43294		

Lute 6LUT

	crse.	130	160	430	460	430A	460A
ODETTE							46537
SCHUET			46514		46523		

Violoncello 6VCL

	crse.	130	160	430	460	430A	460A
BORTER			67570	67638	67652		
DOANE S				67616			67710
GLEDHIL			67588		67669		
GLEN H			67597		67674		
HARRIS				67627			67704
YING D				67640			67728
ZHU B			67601		67683		

note: 6VCL 130 67601 = Sec Baroque Cello: Zhu

note: 6VCL 430 67683 = Sec Baroque Cello: Zhu

Viola 6VLA

	crse.	130	160	430	460	430A	460A
CRIBBS			67732		67793		
HAGEN K			67749		67807		
RODLAN				67776			67839
TAYLOR				67761			67842
YING P				67787			67850

Violin 6VLN

	crse.	130	160	430	460	430A	460A
ATHAYD				67946			76515
BLAKESL				67914			68089
CASTLE				67937		76433	68047
DEMIAN			67868		67971		
HERMAN			67873		67985		
KOPELM				67958			68054
KRYSA O				67960		68020	68072
NINOMIY				76444			76507

VIRTANE	67884	67992				
YARBO-	67896	68005				
ZEITLIN Z		67923			68063	

Lessons-Voice Dept.

Voice 6VCE

	crse.	130	160	430	460	430A	460A
BERENT		67147	67244	67365			
CIESINS			67298				67553
COWDRI			67326				67564
DAVILA		67154	67257	67378			
GILCHRI		67163	67266	67380			
MCIVER			67334	67399			67535
OPALAC		67172	67343				67522
OSGOOD		67189	67279	67403			
SHANE R			67317				67506
SWENSE			67302				67519
TAYLOE		67191		67412			
VALVER		67200	67282	67429			
WEBBER			67351				67541
WEBSTE		67211		67430			

Lessons-Wind, Brass, Perc. Dept.

Bassoon 6BSN

	crse.	130	160	430	460	430A	460A
HUNT J			18230				18267
WOOLDR		18229		18256			

Clarinet 6CL

	crse.	130	160	430	460	430A	460A
ABRAMS		27168		27201			
CHAVEZ		27173		27216			
GRANT K			27196			27227	27238
MANASS			27184				27240

Euphonium 6EUP

	crse.	130	160	430	460	430A	460A
KELLOG			39634				39651
SWIKE C		39626		39643			

Flute 6FL

	crse.	130	160	430	460	430A	460A
ARRINGT		39864		39905	76327		
BOYD B			39897				39936
BRANCH		39870		39918			
GONZAL		39888		39920			
JOHNSO		76301		76316			

Horn 6HRN

	crse.	130	160	430	460	430A	460A
BECKER		43203		43248			
FUTTERE		43212		76550			
KURAU			43229				43256

note: 6HRN 290 43230 = Natural Horn Studies

note: 6HRN 490 43267 = Natural Horn Studies

Oboe 6OB

	crse.	130	160	430	460	430A	460A
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KILLMER	53957	53982				
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note: 6OB 290 53966 = Baroque Oboe Studies

POZDOL	53944	53979				
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Piccolo 6PIC

	crse.	130	160	430	460	430A	460A
HARROW		59826		59834			

Percussion 6PRC

	crse.	130	160	430	460	430A	460A
BOSEMA		60580		60630			
BRIONES		60599		60648			
BURRITT			60612				60667
EVANS M		60603		60656			
MOODY		76340		76369			
OSORIO		76352		76374			

Saxophone 6SAX

	crse.	130	160	430	460	430A	460A
ESPINOZ		64680		64731			
EVANS M		64699		64745			
FLOWER		64708		64759			
HUNGER		64713		64762			
LIN C			64724				64786
RICKER							64777

Tuba 6TBA

	crse.	130	160	430	460	430A	460A
HARRY D			65589				65607
SWIKE C		65572		65591			

Trombone 6TBN

	crse.	130	160	430	460	430A	460A
KELLOG			65642				65696
LITTLE J		65615		65650			
MARCEL		65621	65639	65668			65684

Trumpet 6TPT

	crse.	130	160	430	460	430A	460A
FULLER		67059		67090			
GANDOL		67062		67105			
PROSSE			67086				
SWIHART		76411		76425			
THOMPS			67077				67120

University of Rochester
Eastman School of Music
Academic Calendar
2011-2015

Printed October 2011

Fall Semester	Fall 2011	Fall 2012	Fall 2013	Fall 2014
Labor Day--before semester		Mon Sep 03, 2012	Mon Sep 02, 2013	Mon Sep 01, 2014
Classes Begin-8:35 AM	Mon Aug 29, 2011	Tue Sep 04, 2012	Tue Sep 03, 2013	Tue Sep 02, 2014
Labor Day--during semester	Mon Sep 05, 2011			
Fall break begins	Sat Oct 08, 2011	Sat Oct 06, 2012	Sat Oct 05, 2013	Sat Oct 11, 2014
Classes Resume-8:35 AM	Wed Oct 12, 2011	Wed Oct 10, 2012	Wed Oct 09, 2013	Wed Oct 15, 2014
Registration begins for Spring Semester (tentative)	Mon Nov 07, 2011	Mon Nov 12, 2012	Mon Nov 11, 2013	Mon Nov 10, 2014
Thanksgiving break begins (no classes)	Wed Nov 23, 2011	Wed Nov 21, 2012	Wed Nov 27, 2013	Wed Nov 26, 2014
Classes Resume-8:35 AM	Mon Nov 28, 2011	Mon Nov 26, 2012	Mon Dec 02, 2013	Mon Dec 01, 2014
Accompanying Juries	Sat Dec 10, 2011	Sat Dec 15, 2012	Sat Dec 14, 2013	Sat Dec 13, 2015
Reading Weekend	S/S Dec 10-11, 2011	S/S Dec 15-16, 2012	S/S Dec 14-15, 2013	S/S Dec 13-14, 2014
Last Day of Classes	Mon Dec 12, 2011	Mon Dec 17, 2012	Mon Dec 16, 2013	Mon Dec 15, 2014
Reading Day	Tue Dec 13, 2011	Tue Dec 18, 2012	Tue Dec 17, 2013	Tue Dec 16, 2014
First day of final examinations	Wed Dec 14, 2011	Wed Dec 19, 2012	Wed Dec 18, 2013	Wed Dec 17, 2014
Last day of final examinations	Fri Dec 16, 2011	Fri Dec 21, 2012	Fri Dec 20, 2013	Fri Dec 19, 2014
Constitution Day	Sat Sep 17, 2011	Mon Sep 17, 2012	Tue Sep 17, 2013	Wed Sep 17, 2014
Rosh Hashanah	R/F Sep 29-30, 2011	M/T Sep 17-18, 2012	R/F Sep 5-6, 2013	R/F Sep 25-26, 2014
Yom Kippur	Sat Oct 08, 2011	Wed Sep 26, 2012	Sat Sep 14, 2013	Sat Oct 04, 2014
Spring Semester	Spring 2012	Spring 2013	Spring 2014	Spring 2015
Classes Begin-8:35 AM	Tue Jan 17, 2012	Mon Jan 14, 2013	Mon Jan 13, 2014	Mon Jan 12, 2015
Martin Luther King Day (no classes)	Mon Jan 16, 2012	Mon Jan 21, 2013	Mon Jan 20, 2014	Mon Jan 19, 2015
Spring Break Begins	Sat Mar 10, 2012	Sat Mar 09, 2013	Sat Mar 08, 2014	Sat Mar 07, 2015
Classes Resume-8:35 AM	Mon Mar 19, 2012	Mon Mar 18, 2013	Mon Mar 17, 2014	Mon Mar 16, 2015
Registration begins for next fall (tentative)	Mon Apr 09, 2012	Mon Apr 08, 2013	Mon Apr 07, 2014	Mon Apr 06, 2015
Jury Week (no classes)	M-F Apr 23-27, 2012	M-F Apr 22-26, 2013	M-F Apr 21-25, 2014	M-F Apr 20-24, 2015
Reading Weekend	S/S May 5-6, 2012	S/S May 4-5, 2013	S/S May 3-4, 2014	S/S May 2-3, 2015
Last Day of Classes	Mon May 07, 2012	Mon May 06, 2013	Mon May 05, 2014	Mon May 04, 2015
Reading Day	Tue May 08, 2012	Tue May 07, 2013	Tue May 06, 2014	Tue May 05, 2015
First day of final examinations	Wed May 09, 2012	Wed May 08, 2013	Wed May 07, 2014	Wed May 06, 2015
Last day of final examinations	Fri May 11, 2012	Fri May 10, 2013	Fri May 09, 2014	Fri May 08, 2015
Doctoral Commencement Ceremony	Sat May 19, 2012	Sat May 18, 2013	Sat May 17, 2014	Sat May 16, 2015
Eastman School Commencement	Sun May 20, 2012	Sun May 19, 2013	Sun May 18, 2014	Sun May 17, 2015
Good Friday	Fri Apr 06, 2012	Fri Mar 29, 2013	Fri Apr 18, 2014	Fri Apr 03, 2015
Easter Sunday	Sun Apr 08, 2012	Sun Mar 31, 2013	Sun Apr 20, 2014	Sun 4/5/2015
Six-Week Summer Session	Summer 2012	Summer 2013	Summer 2014	Summer 2015
First Day of Classes	Mon Jun 25, 2012	Mon Jun 24, 2013	Mon Jun 23, 2014	Mon Jun 29, 2015
Last Day of Classes	Fri Aug 03, 2012	Fri Aug 02, 2013	Fri Aug 01, 2014	Fri Aug 07, 2015

This calendar is subject to change.
Visit www.esm.rochester.edu for current information