



EASTMAN SCHOOL OF MUSIC UNIVERSITY of ROCHESTER

OFFICE OF THE REGISTRAR

WWW.ESM.ROCHESTER.EDU/REGISTRAR

FALL 2019 COURSE SCHEDULE

ACADEMIC CALENDAR

CLASSES BEGIN: 8:35 AM	WEDNESDAY	AUGUST 28
LABOR DAY (NO CLASSES)	MONDAY	SEPTEMBER 2
FALL BREAK (NO CLASSES)	SATURDAY - TUESDAY	OCTOBER 12 - 15
CLASSES RESUME: 8:35 AM	WEDNESDAY	OCTOBER 16
REGISTRATION FOR SPRING 2020 BEGINS	MONDAY	NOVEMBER 4
THANKSGIVING BREAK (NO CLASSES) **BREAK STARTS AT NOON ON WEDNESDAY**	WEDNESDAY - SUNDAY	NOVEMBER 27 – DECEMBER 1
CLASSES RESUME: 8:35 AM	MONDAY	DECEMBER 1
ACCOMPANYING JURIES	SATURDAY	DECEMBER 7
LAST DAY OF CLASSES	WEDNESDAY	DECEMBER 11
READING DAY	THURSDAY	DECEMBER 12
FINAL EXAMS BEGIN	FRIDAY	DECEMBER 13
FINAL EXAM ENDS	SUNDAY	DECEMBER 15

REFUNDS & LATE FEES

GRADUATE/PART-TIME STUDENTS: LAST DAY FOR 100% COURSE REFUND	SUNDAY	SEPTEMBER 1
GRADUATE/PART-TIME STUDENTS: LAST DAY FOR 90% COURSE REFUND	SUNDAY	SEPTEMBER 8
LAST DAY FOR STUDENTS TO REGISTER W/O \$250 LATE FEE	SUNDAY	SEPTEMBER 8
GRADUATE/PART-TIME STUDENTS: LAST DAY FOR 50% COURSE REFUND	SUNDAY	SEPTEMBER 29
GRADUATE/PART-TIME STUDENTS: LAST DAY FOR 25% COURSE REFUND (NO REFUNDS AFTER TODAY)	SUNDAY	OCTOBER 20

ACADEMIC CHANGES

LAST DAY TO SUBMIT AN INDEPENDENT STUDY FORM	FRIDAY	SEPTEMBER 6
LAST DAY TO CHANGE FROM CREDIT TO AUDIT	WEDNESDAY	SEPTEMBER 25
LAST DAY TO DROP W/O NOTATION ON TRANSCRIPT	WEDNESDAY	SEPTEMBER 25
LAST DAY TO WITHDRAW FROM CLASSES	FRIDAY	NOVEMBER 15

Access Academic Policy and Schedule Information @ www.esm.rochester.edu/registrar

Schedule Published AUGUST 2019

Eastman School of Music • Office of the Registrar

Eastman School of Music Course Schedule FALL 2019

CRN	SUBJECT	COURSE	COURSE TITLE	CREDIT	DAYS	TIME	LOCATION	INSTRUCTOR	RESTR
Accompanying									
62264	6ACY	100	STUDIO ACCOMPANYING	1.0	TBA		ANNEX 507	Yuen R	
62270	6ACY	100G	STUDIO ACCOMPANYING: GRAD		TBA		ANNEX 507	Yuen R	
62288	6ACY	201	ACCOMPANYING CLASS	2.0	T	1235 1425	ESM HHH	Garver B	E
62297	6ACY	201	ACCOMPANYING CLASS	2.0	R	1335 1525	ESM HHH	Garver B	E
62308	6ACY	405	OPERA COACHING	1.0	R	1335 1525	ESM 334	Long T	A
62313	6ACY	415	ENGLISH LYRIC DICTION	1.0	MW	0935 1025	ANNEX 710	Garver B	A
ENGLISH LYRIC DICTION will be offered 08/28/19 - 10/21/19.									
62324	6ACY	418	ITALIAN LYRIC DICTION	1.0	MW	0935 1025	ESM HHH	Staff U	A
ITALIAN LYRIC DICTION will be offered 10/23/19 - 12/11/19.									
62331	6ACY	596	DMA DISSERTATION PROJECT		TBA		ESM 210	Harley A	

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. 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 <https://iml.esm.rochester.edu/alp/course-information/>

ARTS LEADERSHIP PROGRAM ONLINE COURSES

ALP's online courses are asynchronous, meaning that students do not 'attend' class at a specific time of day. However, students must participate in online class activities and complete assignments within the weekly framework and deadlines of the course. Interaction with your instructor and peers is an essential part of these courses and is through discussion forums, class activities, assignments and video presentations hosted in Blackboard. The online courses for this semester include the following: Leadership Issues in Music, Career Skills for the 21st Century, Entrepreneurial Thinking and Keys to Healthy Music I.

FALL 19 COURSE TIMELINE

Full semester: Wednesday, August 28 – Wednesday, December 11, 2019

No Classes: Labor Day (Sept. 2), Fall Break (Oct. 12-15), Thanksgiving Break (Nov. 27 (noon) - Dec. 1)

EARLY FALL: Tues, Wed, Thurs & Fri Classes: 8/28 - 10/9 or 8/29 - 10/11

Early Semester Course Withdrawals

Last day to drop without notation on record: 9/6/19

Last Day to withdraw from classes: 10/4/19

LATE FALL: Tues, Wed, Thurs & Fri Classes: 10/16 - 12/11 or 10/17 - 12/6

Late Semester Course Withdrawals

Last day to drop without notation on record: 11/1/19

Last Day to withdraw from classes: 11/29/19

62447	6ALC	231	STRATEGIES AUDITION SUCCESS	1.0	W	1135 1325	ESM 514	Mc Cormick G	C
62609	6ALC	431	STRATEGIES AUDITION SUCCESS	1.0	W	1135 1325	ESM 514	Mc Cormick G	

STRATEGIES FOR AUDITION SUCCESS

Half-semester: Early Fall 8/28-10/9

Enrollment Limit: 15

In this class we will learn how to develop both the internal and external skills to achieve optimal audition performance. Internal: a state of presence, allowing thought and action to be integrated, finding your optimal activation level on cue, gaining mental stamina and flexibility. External: the practical tools toward a balanced preparation of musical materials and physical readiness. Guest speakers will include professionals in the areas of stress management, health and wellness, and visualization as a preparation tool. High level artists (RPO and visiting guests) will listen to mock auditions as part of our training in this course.

Gaelen McCormick has been a member of the RPO bass section since 1995, and frequently performs with other ensembles around the country. She has been on the audition committee for numerous RPO string openings and has been the reviewer for NYO, NYO2, and the NRO festival auditions. Which is to say, she's "been there, done that" - on both sides of the screen- and wants to help you succeed at winning auditions.

62377	6ALC	211	GIFT AND GRANT SEEKING	1.0	R	1700 1900	MC 320	Langerak J	C
62491	6ALC	411	GIFT AND GRANT SEEKING	1.0	R	1700 1900	MC 320	Langerak J	

GIFT AND GRANT SEEKING IN THE NON-PROFIT ARTS WORLD: A PRIMER FOR FUNDRAISING IN THE 21ST CENTURY

Half Semester: Early Fall 8/29-10/10

Enrollment Limit: 15

This course will offer an introduction to the gift, earned, and grant income seeking process for non-profit arts organizations, as well as introduce the mechanisms by which a successful arts organization maintains its mission, scope, and most importantly, its funding. We will examine the various avenues of non-profit support, how to cultivate them, when and how to engage an organization's mission to enhance donor relationships, and how to strategically highlight your organization's value. The course will include a grantmaker's forum, in which you will learn about the mechanics and procedures of the funding side of these relationships, as well as an opportunity to evaluate the proposals we create during the class.

Jack Langerak is an Arts-in-Education (AIE) consultant providing leadership to a broad range of particulars including: project design, strategic planning, assessment and evaluation, funding, grant-writing, and professional development. He was selected by the Rockefeller Brothers Fund as one of thirty-one of the most "Outstanding Arts Educators" in the country. Jack is a past President of two statewide organizations: Partners for Arts Education and The NYS Alliance for Arts Education. Most recently he served as Chair of the Board of BOA Editions, the Rochester based not-for-profit Pulitzer Prize and National Book Award-winning publisher.

62420	6ALC	221	LEADERSHIP ISSUES IN MUSIC	1.0	TBA		RTBA	Doser J	
62576	6ALC	421	LEADERSHIP ISSUES IN MUSIC	1.0	TBA		RTBA	Doser J	

LEADERSHIP ISSUES IN MUSIC - Arts Leadership Certificate Core Course - ONLINE VERSION

Half-semester: Early Fall 8/28-10/18

Cross-listed as MTL 421 / 91506

Enrollment Limit: 15

This course will provide an understanding of what drives trends in innovative musical leadership in North America, and proposes ways in which young professional musicians can exercise leadership in shaping these trends to ensure a healthy and productive musical future. This course is based upon class interviews of five leaders of major orchestras, opera companies, music schools, and other musical institutions in North America. Each guest is interviewed about this essential question: "What are the most critical priorities facing us as the musical leaders of tomorrow and what can we do to address them?" Guests are encouraged to illuminate how their own organizations have addressed these priorities through sustainable educational programs and initiatives.

Jim Dosier is an educator, administrator, musician and entrepreneur, and the Director of Eastman's Institute for Music Leadership. He 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. For nearly twenty years he was co-owner of Tritone Music, Inc., a company specializing in jazz instruction for adults. Mr. Dosier 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.

62386	6ALC	211	INTRO TO RECORDING: BEGINNER	1.0	W	0835 1025	ESM 120	Wattie R	C
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COURSE RESTRICTIONS

A - Perm of Instructor Required
B - Not Open to First Year or Sophomores
C - Perm of instructor Required for First Year
E - Not Open to First Year

J - Perm of Dean Required
K - Open to First Year & Sophomores
P - Open to First Year Only

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UPDATED 8/22/2019

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62489	6ALC	411	INTRO TO RECORDING: BEGINNER	1.0	W	0835 1025	ESM 120	Wattie R	
INTRODUCTION TO RECORDING: A BEGINNER'S GUIDE Half Semester: Late Fall 10/16-12/11 (8 Weeks) Enrollment Limit: 15 Most successful audio engineers are also musicians. They speak the same language of music. But even if your career path is not towards audio engineering, you will benefit from understanding the recording process. In this course, we will focus on mobile audio recorders and computer audio software. This class covers sound wave properties, acoustics, microphone technique, critical listening, and post-production. Students will operate recording equipment, edit and process audio, and produce recordings. We will also learn basic video capture, editing and sync. Guest lecturers will speak on topics including broadcast audio, mastering engineering, and the professional recording process. Rich Wattie is a professional audio engineer and musician. He holds degrees in Recording Arts & Sciences and Percussion Performance from the Peabody Conservatory of Music. He is a contributing member of the Audio Engineering Society. He enjoys sharing his insight of the recording experience with students through classes and by supporting live events & recording sessions.									
62362	6ALC	211	ARTS MEDIA & PROMOTION	1.0	R	1600 1800	ESM 404	Blum A	C
62504	6ALC	411	ARTS MEDIA & PROMOTION	1.0	R	1600 1800	ESM 404	Blum A	
ARTS, MEDIA AND PROMOTION: PERFECTING & PITCHING YOUR MESSAGE Half-semester: Late Fall 10/17-12/5 Enrollment Limit: 15 Whether your performing career calling leads you to a string quartet, a jazz trio, the opera stage, a major orchestra or a still-to-be-determined musical entity, you'll need to know how to inform potential audiences about you and your performances. In this course, you'll explore the fundamentals of identity, promotion, and public and media relations as they relate to a performing musician. Learn how to write an effective and newsworthy press release, construct a bio, assemble a press kit, create a promotional plan, work with a photographer and understand the "ins-and-outs" of the print, electronic and social media. Guests will include members of the local media in a roundtable discussion. Although professional photographs are not mandatory for this course, they are highly recommended. Contacts for local professional photographers will be shared. Amy Blum , a creative and experienced public relations and media professional, worked as the national publicist for the Eastman School, and is former director of public relations at the Rochester Philharmonic Orchestra. In that role, she was responsible for helping to craft and "pitch" the RPO's "message" to the media, whether for concerts, events, recordings or other newsworthy activities. She also wrote and was the project manager for the RPO's award-winning annual report. A graduate of SUNY Buffalo with a bachelor's degree in music, Amy has had her own music publicity business for more than 20 years, representing chamber ensembles, record labels, music festivals, orchestras, singers, and composers.									
62436	6ALC	231	A SINGER'S GUIDE	1.0	M	1335 1425	ESM 320	Cowdrick K	C
62593	6ALC	431	A SINGER'S GUIDE	1.0	M	1335 1425	ESM 320	Cowdrick K	
A SINGER'S GUIDE TO THE PROFESSIONAL JOURNEY Full Semester Enrollment Limit: 15 This 14 week, one hour course explores the many facets that help singers negotiate the beginning of their professional life. This includes financial management, website construction, Young Artist and summer institute program information, and preparing your audition package (graduate school, concert, oratorio and all forms of lyric theater). Classes include creating a completed package - résumé and head shots, application information - in addition to audition practice and helping you nurture your musical and performing strengths. This class is open to all seniors and graduate students. Consent of the instructor and primary studio teacher are required. Kathryn Cowdrick , mezzo soprano, was trained as a voice and speech pathologist and began her career when awarded an Adler Fellowship with the San Francisco Opera. She went on to appear with many international companies in the Rossini mezzo repertoire and now is a respected character actress for regional companies here in the US. Her appearances this season include LE NOZZE DI FIGARO for Ft. Worth Opera, MADAMA BUTTERFLY for the Sugar Creek Festival and CENDRILLON for Kentucky Opera.									
62587	6ALC	422	PREPARE FUTURE MUSIC FACULTY	2.0	M	1335 1525	ESM M9	Caravan L	
PREPARING FUTURE MUSIC FACULTY Full Semester Enrollment Limit: 15 All musicians participate in various forms of music teaching and learning. For those graduate students who desire to teach in a college or community music school, even on a part-time basis, this course will prepare you to teach effectively. During the course, you will begin to develop a teaching portfolio that will complement your performance portfolio. You will also explore ways to organize music content for learning, assess your students' prior musical knowledge and experience, communicate expectations to your students, and speak knowledgeably about teaching with colleagues and administrators. RESTRICTED TO GRADUATE STUDENTS ONLY. Graduate students wishing to take this course for degree elective credit will need to pay for the course and should sign up for MTL 504 / CRN: 91638. Core course for Certificate in College/Community Teaching. Eastman graduate Lisa R. Caravan ('07E (MM), '12E (DMA), is Assistant Professor of Music Education at Eastman. She has also held tenure-track positions at Bucknell University and Auburn University. As a sought-after clinician, Dr. Caravan has worked with orchestral ensembles regionally, nationally, and internationally and has presented her research at conferences including the American String Teachers Association and College Music Society. She performs regularly with the Paragon Ragtime Orchestra, an internationally recognized professional ensemble that specializes in "America's Original Music." She recorded with Paragon on its latest CD, Black Manhattan, Volume. 3.									
62359	6ALC	211	DIGITAL TECH 21ST C MUSICIAN	1.0	T	1600 1700	EC 103	Sherman M	C
62510	6ALC	411	DIGITAL TECH 21ST C MUSICIAN	1.0	T	1600 1700	EC 103	Sherman M	
DIGITAL TECHNOLOGY FOR THE 21ST CENTURY MUSICIAN (formerly Digital Technology & Video) Full Semester There will be double sessions of this class scheduled on 9/24, 10/22, & 11/19 – specific times and locations for double sessions to be confirmed by instructor. Enrollment Limit: 15 Your career will demand all of your time and talents. Being able to create engaging video is vital for representing the brand that will market that talent and your hard work. This class will focus on practical skills for high quality video production and enhance both beginning and advanced production techniques. You will work with several kinds of professional video rigs, digital recording devices, and gain an understanding of the scope of products and services useful to your efforts. You will complete the class with video products designed to create a buzz. Michael Sherman is both an alumnus (MM Eastman '15') and a current staff member of the Eastman School of Music. In demand both as a jazz guitarist and multi-media engineer, his focus blends musical aesthetics with technical acumen. He is also a former professional slopestyle snowboarder, well versed in the necessities of commercial communication requirements that create a successful public image. He manages a production schedule of over 250 events per year and is co-leader of the Vintage Jazz Collective.									
62390	6ALC	212	CAREER SKILLS FOR THE 21ST C	2.0	R	1900 2100	MC 320	Danyew S	C
62528	6ALC	412	CAREER SKILLS FOR THE 21ST C	2.0	R	1900 2100	MC 320	Danyew S	
62405	6ALC	212	CAREER SKILLS FOR THE 21ST C	2.0	TBA		RTBA	Danyew S	A

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UPDATED 8/22/2019

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62532	6ALC	412	CAREER SKILLS FOR THE 21ST C	2.0	TBA		RTBA	Danyew S	A
CAREER SKILLS FOR THE 21ST CENTURY (Arts Leadership Certificate CORE Course) CLASSROOM VERSION (In person) 6ALC 212 CRN: 62390 6ALC 412 CRN: 62528 ONLINE VERSION 6ALC 212 CRN: 62405 6ALC 412 CRN: 62532 Full Semester Enrollment Limit: 20 It's never too early to start thinking about your career, but how do you get started on your career path? In this course, we will focus on the "nuts and bolts" of getting a job, and on developing skills needed for creating your own career. This class will help identify today's job market, and assist with fundamental job skills, such as networking and interviewing. Students will craft résumés, cover letters, bios, and press releases, and use the Internet as a career development tool. We will also explore career goals and business strategies for the future. Guest lecturers will speak on topics including freelancing, financial management, and entrepreneurship. Stephen Danyew is a composer, saxophonist, teacher, and arts administrator based in Rochester, NY. Danyew writes commissions for a variety of genres and currently serves as Managing Editor for the Paul R. Judy Center web pages. He holds a B.M. in Composition from the University of Miami and an M.M. in Composition and a Certificate in Arts Leadership from the Eastman School of Music. Danyew's experiences crafting his own creative career include starting a non-profit professional chamber ensemble in Miami, FL; co-founding a summer music series and workshop in rural Massachusetts; and self-publishing his own compositions.									
62418	6ALC	212	ENTREPRENEURIAL THINKING	2.0	TBA		RTBA	Doser J	C
62549	6ALC	412	ENTREPRENEURIAL THINKING	2.0	TBA		RTBA	Doser J	
ENTREPRENEURIAL THINKING (Arts Leadership Certificate CORE Course) ONLINE VERSION (Face to face version will be taught in the spring semester) Full Semester Cross-listed as JCM261/ 71852 Enrollment Limit: 20 An entrepreneurial person is one who transforms an idea into an enterprise that creates value. Musicians have been entrepreneurial thinkers throughout history, and continue to be so. Entrepreneurial Thinking helps students to recognize the entrepreneurial potential they possess, appreciate the role of entrepreneurship within society and in their own professional lives, and understand and implement the processes and skills of entrepreneurship. Students envision, develop, and present a Capstone Project in this course, titled 'The Big Idea'. This is a project, initiative, product, business, or other entrepreneurial idea chosen by the student. Essential concepts covered in this class include idea generation, assessing potential value and feasibility, market analysis, writing for business, developing marketing strategies, budgeting, types of business structures, funding, contracts, legal issues, and best practices for effective presentations. This course may also serve as a resource for students wishing to submit applications to the IML Grant and Mentorship Program, Eastman/ArtistShare Program, and Paul R. Judy Grant Program. Jim Dosser is an educator, administrator, musician and entrepreneur, and the Director of Eastman's Institute for Music Leadership. He 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. For nearly twenty years he was co-owner of Tritone Music, Inc., a company specializing in jazz instruction for adults. Mr. Dosser 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.									
62454	6ALC	252	KEYS TO HEALTHY MUSIC I	2.0	TBA		RTBA	Callan-Harris S	C
62614	6ALC	452	KEYS TO HEALTHY MUSIC I	2.0	TBA		RTBA	Callan-Harris S	
KEYS TO HEALTHY MUSIC I - ONLINE Full-semester Enrollment Limit: 25 Keys to Healthy Music is offered as two separate courses. The fall course is online, provides the context for experiential aspects, and is STRONGLY RECOMMENDED prior to the spring course. The spring course is offered as a traditional classroom course. This fall course introduces music students to relevant Anatomy and Physiology and Performing Arts Medicine resources. Students will assess their own posture and ergonomics, as well as lifestyle considerations that put them at risk for a performance-related injury. Students will explore performance anxiety and ways of transforming it into performance enhancement through healthy practice habits. Students will develop a vocabulary and basic comprehension skills of health and wellness strategies for musicians. Students will learn to interpret how elements of performing arts medicine affect their music making directly, and develop a personal health regimen that will allow them to synthesize new practice habits for lifelong music making. Susanne Callan-Harris, M.S., P.T. is the chief Physical Therapist for University Health Services and specializes in Performing Arts Medicine.									
62463	6ALC	280	ARTS LEADERSHIP INTERNSHIP	1.0	TBA		RTBA	Scatterday L	A
62623	6ALC	480	ARTS LEADERSHIP INTERNSHIP	1.0	TBA		RTBA	Scatterday L	A
ARTS LEADERSHIP INTERNSHIP Full Semester 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.									
97385	6ALC	212	CAREER SKILLS FOR THE 21ST C	2.0	TBA		RTBA	Danyew S	A

Chamber Music

67506	6CHB	105	INTRO STRING QUARTET SEMINAR	1.0	T	1235	1325	ESM	209	Ying J	
67519	6CHB	110	INTRO WOODWIND QUINTET SEM	1.0	TBA			RTBA		Harrow A	
67522	6CHB	210	CHAMBER MUSIC: BRASS	1.0	TBA			RTBA		Prosser D	
67535	6CHB	210	CHAMBER MUSIC: PIANO/STRINGS	1.0	TR	1535	1725	ESM	332	Ying J	
67541	6CHB	210	CHAMBER MUSIC: WOODWINDS	1.0	TBA			ESM	331	Harrow A	
67749	6CHB	215	CHAMBER MUSIC: DUO PIANO	1.0	M	1235	1425	ESM	442	Freer E	A
67755	6CHB	220	CHAMBER MUSIC: ORGAN/HPC	1.0	TBA			ESM	426	Higgs D	
67761	6CHB	225	CHAMBER MUSIC: HARP	1.0	TBA			ESM	204	Bride K	
67776	6CHB	235	CHAMBER MUSIC: SAXOPHONE	1.0	TBA			EEW	311	Lin C	
67787	6CHB	240	CHAMBER MUSIC: GUITAR	1.0	R	1730	2000	ESM	442	Goluses N	
67793	6CHB	245	CHAMBER MUSIC: INTENSIVE	1.0	R	1535	1725	ESM	305	Ying J	A
67821	6CHB	277	BAROQUE CHAMBER MUSIC	1.0	R	1835	2025	ESM	404	Thielmann C	

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67839	6CHB	401	INSTRUMENTAL SONATA & DUO RE	2.0	W	1035 1225	ESM HHH	Harley A	A
67842	6CHB	410	CHAMBER MUSIC: BRASS	1.0	TBA		RTBA	Prosser D	
67850	6CHB	410	CHAMBER MUSIC: PIANO/STRINGS	1.0	TR	1535 1725	ESM 332	Ying J	
67868	6CHB	410	CHAMBER MUSIC: WOODWINDS	1.0	TBA		ESM 331	Harrow A	
67909	6CHB	411	CHAMBER MUSIC: BRASS		TBA		RTBA	Prosser D	A
67937	6CHB	411	CHAMBER MUSIC: PIANO/STRINGS		TR	1535 1725	ESM 332	Ying J	A
67946	6CHB	411	CHAMBER MUSIC: DUO PIANO		M	1235 1425	ESM 442	Freer E	A
67971	6CHB	411	CHAMBER MUSIC: BAROQUE		R	1835 2025	ESM 404	Thielmann C	A
68018	6CHB	411	CHAMBER MUSIC: WOODWINDS		TBA		ESM 331	Harrow A	A
68020	6CHB	411	CHAMBER MUSIC: GRAD SEMINAR		R	1535 1725	ESM 442	Hwang M	A
68036	6CHB	415	CHAMBER MUSIC: DUO PIANO	1.0	M	1235 1425	ESM 442	Freer E	A
68054	6CHB	420	CHAMBER MUSIC: ORGAN/HPC	1.0	TBA		ESM 426	Higgs D	
68063	6CHB	425	CHAMBER MUSIC: HARP	1.0	TBA		ESM 204	Bride K	
68072	6CHB	435	CHAMBER MUSIC: SAXOPHONE	1.0	TBA		EEW 311	Lin C	
68089	6CHB	440	CHAMBER MUSIC: GUITAR	1.0	R	1730 2000	ESM 442	Goluses N	
68091	6CHB	445	CHAMBER MUSIC: GRAD SEMINAR	1.0	R	1535 1725	ESM 442	Hwang M	A
68115	6CHB	477	CHAMBER MUSIC: BAROQUE	1.0	R	1835 2025	ESM 404	Thielmann C	

Composition

68227	6CMP	101	1ST YEAR COMP: SANCHEZ-GUTIER	3.0	TR	1335 1450	ESM 434	Sanchez-Gutie C	3
68238	6CMP	103	2ND YEAR COMP: LIPTAK	3.0	TBA		ESM 403	Liptak D	3
87574	6CMP	103	2ND YEAR COMP: MORRIS	3.0	TBA		ESM 402	Morris R	3
87583	6CMP	103	2ND YEAR COMP: SANCHEZ-GUTIER	3.0	TBA		ESM 434	Sanchez-Gutie C	3
68240	6CMP	201	3RD YEAR COMP: LIPTAK	3.0	TBA		ESM 403	Liptak D	3
87611	6CMP	201	3RD YEAR COMP: MORRIS	3.0	TBA		ESM 402	Morris R	3
87625	6CMP	201	3RD YEAR COMP: SANCHEZ-GUTIER	3.0	TBA		ESM 434	Sanchez-Gutie C	3
68252	6CMP	203	4TH YEAR COMP: LIPTAK	3.0	TBA		ESM 403	Liptak D	3
87657	6CMP	203	4TH YEAR COMP: MORRIS	3.0	TBA		ESM 402	Morris R	3
87666	6CMP	203	4TH YEAR COMP: SANCHEZ-GUTIER	3.0	TBA		ESM 434	Sanchez-Gutie C	3
87682	6CMP	203	4TH YEAR COMP: BARBER	3.0	TBA		ESM 410	Barber M	3
68274	6CMP	221	COMP FOR NON-MAJORS I	2.0	TBA		ANNEX 512	Liptak D	E
68283	6CMP	222	COMP FOR NON-MAJORS II	2.0	TBA		ANNEX 512	Liptak D	E
68295	6CMP	223	COMP FOR NON-MAJORS III	2.0	TBA		ANNEX 512	Liptak D	E
68303	6CMP	224	COMP FOR NON-MAJORS IV	2.0	TBA		ANNEX 512	Liptak D	E
68312	6CMP	225	INTRO TO COMPUTER MUSIC I	3.0	R	1335 1525	ESM 514	Barber M	A
68329	6CMP	240	COMPUTER ENGRAVING/CALLIGRAP	2.0	W F	1035 1135 1125 1225	ESM 514 EC 103	Hansen D	
68330	6CMP	244	CHORAL ARRANGING	2.0	TR	1035 1125	ESM M9	Silvey P	
68348	6CMP	251	INTERMEDIATE ORCHESTRATION	2.0	T	1535 1725	ANNEX 710	Liptak D	3
68356	6CMP	291	COMPOSITION SYMPOSIUM	1.0	R	1535 1700	ESM 209	Liptak D	
68367	6CMP	293	COMPOSITION SYMPOSIUM	1.0	R	1535 1700	ESM 209	Liptak D	
68375	6CMP	295	COMPOSITION SYMPOSIUM	1.0	R	1535 1700	ESM 209	Liptak D	
68381	6CMP	297	COMPOSITION SYMPOSIUM	1.0	R	1535 1700	ESM 209	Liptak D	
68394	6CMP	401	GRAD COMP I: LIPTAK	3.0	TBA		ESM 403	Liptak D	3
87698	6CMP	401	GRAD COMP I: MORRIS	3.0	TBA		ESM 402	Morris R	3
87714	6CMP	401	GRAD COMP I: SANCHEZ-GUTIER	3.0	TBA		ESM 434	Sanchez-Gutie C	3
68413	6CMP	421	ADVANCED COMPUTER MUSIC I	3.0	T	1335 1525	ESM 514	Barber M	A

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CRN	SUBJECT	COURSE	COURSE TITLE	CREDIT	DAYS	TIME	LOCATION	INSTRUCTOR	RESTR
68424	6CMP	440	COMPUTER ENGRAVING/CALLIGRAP	2.0	W F	1035 1125 1135 1225	ESM 514 EC 103	Hansen D	
68431	6CMP	491	COMPOSITION SYMPOSIUM	1.0	R	1535 1700	ESM 209	Liptak D	
68445	6CMP	495	MA THESIS PROJECT		TBA		ESM 403	Liptak D	
68459	6CMP	496	MM THESIS PROJECT		TBA		ESM 403	Liptak D	
68462	6CMP	501	GRAD COMP I: LIPTAK	3.0	TBA		ESM 403	Liptak D	3
87709	6CMP	501	GRAD COMP I: MORRIS	3.0	TBA		ESM 402	Morris R	3
87723	6CMP	501	GRAD COMP I: SANCHEZ-GUTIER	3.0	TBA		ESM 434	Sanchez-Gutie C	3
68486	6CMP	595	PHD DISSERTATION PROJECT		TBA		ESM 403	Liptak D	
68490	6CMP	596	DMA DISSERTATION PROJECT		TBA		ESM 403	Liptak D	

Conducting

68509	6CND	211	BASIC CONDUCTING I	2.0	T	1235	1325	EEW	415	Scatterday M	
68514	6CND	211	BASIC CONDUCTING I LAB		TBA			RTBA		Scatterday M	
68523	6CND	213	INTERMED CONDUCTING I: INSTR	2.0	T	1335	1525	ESM	209	Lubman B	A
68537	6CND	215	ADVANCED CONDUCTING I: INSTR	2.0	T	1535	1725	ESM	209	Lubman B	A
68546	6CND	223	ADV CONDUCTING I: CHORAL	2.0	T	1335	1525	ANNEX	902	Weinert W	
87792	6CND	231	CHORAL LITERATURE I	2.0	R	0935	1125	NSL	308	Weinert W	
68560	6CND	411	GRAD BASIC CONDUCTING I	2.0	T	1235	1325	EEW	415	Scatterday M	
68571	6CND	411	GRAD BASIC CONDUCTING I LAB		TBA			RTBA		Scatterday M	
68585	6CND	413	INTERMED CONDUCTING I: INSTR	2.0	T	1335	1525	ESM	209	Lubman B	A
68592	6CND	415	ADVANCED CONDUCTING I: INSTR	2.0	T	1535	1725	ESM	209	Lubman B	A
68606	6CND	423	ADV CONDUCTING I: CHORAL	2.0	T	1335	1525	ANNEX	902	Weinert W	
87805	6CND	431	GRAD CHORAL LITERATURE I	2.0	R	0935	1125	NSL	308	Weinert W	
68622	6CND	441	COLLOQUY IN CONDUCTING	0.5	TBA			ANNEX	608	Lubman B	
68635	6CND	443	COLLOQUY IN CONDUCTING	0.5	TBA			ANNEX	608	Lubman B	
89096	6CND	451	CONTEMPORARY REPERTOIRE	0.5	T	0935	1125	ANNEX	708	Lubman B	
68641	6CND	461	REHEARSAL TECHNIQUES I	2.0	T WF	1535 1135	1725 1300	ESM OSL	120 101	Varon N	3
68653	6CND	481	ORCHESTRAL CONDUCTING	3.0	TBA			RTBA		Lubman B	3
68664	6CND	481	ORCHESTRAL CONDUCTING	3.0	T WF	1535 1135	1725 1300	ESM OSL	120 101	Varon N	3
68670	6CND	483	ORCHESTRAL CONDUCTING	3.0	TBA			RTBA		Lubman B	3
68688	6CND	483	ORCHESTRAL CONDUCTING	3.0	T WF	1535 1135	1725 1300	ESM OSL	120 101	Varon N	3
68697	6CND	523	ADV CONDUCTING I: CHORAL	2.0	T	1335	1525	ANNEX	902	Weinert W	
68700	6CND	541	DMA CHORAL CONDUCTING I	4.0	TBA			ANNEX	606	Weinert W	
68711	6CND	541	DMA ORCHESTRAL CONDUCTING I	4.0	TBA			ANNEX	608	Lubman B	
68725	6CND	541	DMA ORCHESTRAL CONDUCTING I	4.0	TBA			OSL	104	Varon N	
68733	6CND	541	DMA WIND CONDUCTING I	4.0	TBA			EEW	312	Scatterday M	
68744	6CND	542	DMA CHORAL CONDUCTING II	4.0	TBA			ANNEX	606	Weinert W	
68757	6CND	542	DMA ORCHESTRAL CONDUCTING II	4.0	TBA			ANNEX	608	Lubman B	
68766	6CND	542	DMA ORCHESTRAL CONDUCTING II	4.0	TBA			ANNEX	606	Varon N	
68779	6CND	542	DMA WIND CONDUCTING II	4.0	TBA			EEW	312	Scatterday M	
68782	6CND	543	DMA CHORAL CONDUCTING III	4.0	TBA			ANNEX	606	Weinert W	
68798	6CND	543	DMA ORCHESTRAL CONDUCTNG III	4.0	TBA			ANNEX	608	Lubman B	
68802	6CND	543	DMA ORCHESTRAL CONDUCTNG III	4.0	TBA			OSL	104	Varon N	
68817	6CND	543	DMA WIND CONDUCTING III	4.0	TBA			EEW	312	Scatterday M	
68826	6CND	544	DMA CHORAL CONDUCTING IV	4.0	TBA			ANNEX	606	Weinert W	

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68834	6CND	544	DMA ORCHESTRAL CONDUCTING IV	4.0	TBA		ANNEX 608	Lubman B	
68843	6CND	544	DMA ORCHESTRAL CONDUCTING IV	4.0	TBA		OSL 104	Varon N	
68851	6CND	544	DMA WIND CONDUCTING IV	4.0	TBA		EEW 312	Scatterday M	
68865	6CND	596	DMA DISSERTATION PROJECT		TBA		ANNEX 606	Weinert W	

Eastman Immersion

68949	6EI	090	MUSIC LITERATURE I		TBA		RTBA	Armstrong S	A
68955	6EI	092	MUSIC THEORY I		TBA		RTBA	Sawler D	A

Eastman Initiatives Curriculum

68961	6EIC	090	STUDENT SUCCESS STRATEGIES		R	1035 1125	ANNEX 708	Hain J	A
68993	6EIC	101	EASTMAN COLLOQUIUM	1.0	T	1035 1125	EEW HATCH	Hain J	P
87818	6EIC	119	CROSS-CULTURAL UNDERSTANDING	1.0	F	1235 1325	MC 1	Semenow B	A
69002	6EIC	251	SENIOR PROJECT BM/MUA	3.0	TBA		ESM 210	Vandemark J	D

Ensemble

69043	6ENS	100	LARGE INSTRUMENTAL ENSEMBLE	2.0	MWF	1335 1525	RTBA	Scatterday M	K
69051	6ENS	120	CHORALE	2.0	MWF	1335 1445	ESM 120	Weinert W	
69065	6ENS	120A	REP SINGERS	1.0	MW	1535 1635	ESM 120	Weinert W	
69078	6ENS	120B	ERC	1.0	T	1930 2145	RLUTH CHRC	Weinert W	
69080	6ENS	120C	WOMEN'S CHORUS	1.0	R	1830 2030	LATT 201	Silvey P	
69099	6ENS	200	ADV INSTRUMENTAL ENSEMBLE	2.0	MWF	1535 1725	RTBA	Scatterday M	B
69103	6ENS	207	COLLEGIUM MUSICUM I	1.0	M	1835 2025	ESM 404	Odette P	
69112	6ENS	215	SANSIFANYI ENSEMBLE	1.0	R	2000 2130	SPURR DANC	Bangoura K	
69129	6ENS	215	GAMELAN ENSEMBLE	1.0	S	1500 1730	ET 12	Suadin I	
69130	6ENS	215	WEST AFRICAN DRUMMING BEG	1.0	W	1930 2100	STRNG LOWE	Bangoura K	
69148	6ENS	216	INTRODUCTORY MBIRA ENSEMBLE	1.0	M	1830 2000	ET 12	West G	
69156	6ENS	217	ADVANCED MBIRA ENSEMBLE	1.0	U	1330 1500	ET 12	Kyker J	A
69167	6ENS	242	TROMBONE CHOIR	1.0	R	1535 1725	ANNEX 902	Kellogg M	
69175	6ENS	243	TUBA MIRUM	1.0	W	2100 2300	ESM 120	Harry D	
69181	6ENS	244	BRASS GUILD	1.0	R	1735 1925	ANNEX 902	Thompson J	
69194	6ENS	245	HORN CHOIR	1.0	T	1735 1925	ESM 120	Kurau W	
69209	6ENS	246	EASTMAN SAXOPHONE PROJECT	1.0	T R	1400 1600 1335 1525	EEW 415 ANNEX 902	Lin C	A
69214	6ENS	250	ORCHESTRAL REP: HORN	1.0	W	1435 1625	MSH 1	Corvington M	
69223	6ENS	251	ORCHESTRAL REP: CELLO	2.0	F	1335 1525	ESM 305	Kirvan L	
69237	6ENS	251	ORCHESTRAL REP: LOW BRASS	2.0	T	1535 1725	ANNEX 902	Kellogg M	A
69246	6ENS	251	ORCHESTRAL REP: VIOLA	2.0	R	1700 1900	ESM 209	Matson M	
69258	6ENS	251	ORCHESTRAL REP: VIOLIN	2.0	T	1600 1800	MC 1	Rodgers T	
69260	6ENS	251	ORCHESTRAL REP: VIOLIN	2.0	W	1335 1525	ESM 320	Rodgers T	
69271	6ENS	251	ORCHESTRAL REP: VIOLIN	2.0	F	1335 1525	ESM 320	Athayde J	
69285	6ENS	260	PERCUSSION ENSEMBLE	1.0	M	1900 2100	EEW 415	Burritt M	
69292	6ENS	260	PERCUSSION ENSEMBLE	1.0	T	1900 2100	EEW 415	Burritt M	
69305	6ENS	260	PERCUSSION ENSEMBLE	1.0	F	0935 1125	EEW 415	Burritt M	
69318	6ENS	400	GRAD ENSEMBLE:LOWER ROTATION	1.0	MWF	1335 1525	RTBA	Scatterday M	A
69320	6ENS	400	GRAD ENSEMBLE:UPPER ROTATION	1.0	MWF	1535 1725	RTBA	Scatterday M	
69336	6ENS	400J	GRAD JAZZ ENSMBLE: SEC I	1.0	TR	1235 1425	ESM 120	Dobbins W	
69347	6ENS	400J	GRAD NEW JAZZ ENSMBLE:SEC II	1.0	TR	1235 1425	MSH 1	Rivello D	
69354	6ENS	400J	GRAD JAZZ LAB BAND: SEC III	1.0	MW	1830 2030	ESM 120	Thompson R	

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69363	6ENS	400J	GRAD JAZZ WORKSHOP ENS IV	1.0	MW	1830 2000	ANNEX 902	Cypress E	
69372	6ENS	401	GRAD COLLEGIUM MUSICUM I		M	1835 2025	ESM 404	Odette P	A
69389	6ENS	401	GRAD ENSEMBLE		MWF	1535 1725	RTBA	Scatterday M	A
69391	6ENS	401	GRAD BRASS GUILD		R	1735 1925	ANNEX 902	Thompson J	A
69407	6ENS	401	GRAD GAMELAN ENSEMBLE		S	1500 1730	ET 12	Suadin I	A
69415	6ENS	401	GRAD ADV MBIRA ENSEMBLE		U	1330 1500	ET 12	Kyker J	A
69421	6ENS	401	GRAD TUBA MIRUM		W	2100 2300	ESM 120	Harry D	A
69439	6ENS	401	GRAD TROMBONE CHOIR		R	1535 1725	ANNEX 902	Zalkind L	A
69442	6ENS	401J	GRAD JAZZ ENSMBLE: SEC I		TR	1235 1425	ESM 120	Dobbins W	A
69450	6ENS	401J	GRAD NEW JAZZ ENSMBLE:SEC II		TR	1235 1425	MSH 1	Rivello D	A
69468	6ENS	401J	GRAD JAZZ LAB BAND: SECT III		MW	1830 2030	ESM 120	Thompson R	A
69473	6ENS	401J	GRAD JAZZ WORKSHOP ENS IV		MW	1830 2000	ANNEX 902	Staff U Cypress E	A
69484	6ENS	407	GRAD COLLEGIUM MUSICUM I	1.0	M	1835 2025	ESM 404	Odette P	
69496	6ENS	415	GAMELAN ENSEMBLE	1.0	S	1500 1730	ET 12	Suadin I	
69500	6ENS	416	INTRODUCTORY MBIRA ENSEMBLE	1.0	M	1830 2000	ET 12	West G	
69511	6ENS	417	ADVANCED MBIRA ENSEMBLE	1.0	U	1330 1500	ET 12	Kyker J	A
69525	6ENS	420	GRAD CHORALE	2.0	MWF	1335 1445	ESM 120	Weinert W	
69533	6ENS	420A	GRAD REP SINGERS	1.0	MW	1535 1635	ESM 120	Weinert W	
69544	6ENS	420B	GRAD ERC	1.0	T	1930 2145	RLUTH CHRC	Weinert W	
69557	6ENS	420C	GRAD WOMEN'S CHORUS	1.0	R	1830 2030	LATT 201	Silvey P	
69566	6ENS	421	GRAD CHORALE		MWF	1335 1445	ESM 120	Weinert W	4
69579	6ENS	421A	GRAD REP SINGERS		MW	1535 1635	ESM 120	Weinert W	4
69582	6ENS	421B	GRAD ERC		T	1930 2145	RLUTH CHRC	Weinert W	4
69598	6ENS	421C	GRAD WOMEN'S CHORUS		R	1830 2030	LATT 201	Silvey P	4
69604	6ENS	442	GRAD TROMBONE CHOIR	1.0	R	1535 1725	ANNEX 902	Kellogg M	
87820	6ENS	443	GRAD TUBA MIRUM	1.0	W	2100 2300	ESM 120	Harry D	
69610	6ENS	444	GRAD BRASS GUILD	1.0	R	1735 1925	ANNEX 902	Thompson J	
69628	6ENS	445	GRAD HORN CHOIR	1.0	T	1735 1925	ESM 120	Kurau W	
69632	6ENS	446	GRAD ESM SAXOPHONE PROJECT	1.0	T R	1400 1600 1335 1525	EEW ANNEX 415 902	Lin C	A
69649	6ENS	450	GRAD ORCHESTRAL REP: HORN	1.0	W	1435 1625	MSH 1	Corvington M	
69655	6ENS	451	GRAD ORCHESTRAL REP: VIOLIN	2.0	W	1335 1525	ESM 320	Rodgers T	
69661	6ENS	451	GRAD ORCHESTRAL REP: VIOLIN	2.0	F	1335 1525	ESM 320	Athayde J	
69676	6ENS	451	GRAD ORCHESTRAL REP: VIOLA	2.0	F	0935 1125	ANNEX 710	Matson M	
69687	6ENS	451	GRAD ORCHESTRAL REP: VIOLIN	2.0	T	1600 1800	MC 1	Rodgers T	
69693	6ENS	451	GRAD ORCHESTRAL REP:LOW BRASS	2.0	T	1535 1725	ANNEX 902	Kellogg M	A
94345	6ENS	451	ORCHESTRAL REP: CELLO	2.0	TBA		RTBA	Kirvan L	
69706	6ENS	460	GRAD PERCUSSION ENSEMBLE	1.0	TBA		EEW 415	Burritt M	
69719	6ENS	470	GRAD CONDUCTING ENSEMBLE		T	1535 1725	ESM 120	Zager K	

Ethnomusicology

70387	6ETH	495	MA THESIS PROJECT		TBA		RTBA	Watkins H
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Humanities Department

Art History

90670	6AH	213	HISTORY OF WESTERN ART	3.0	TR	1000 1115	MC 1	Durkin L
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History of Western Art: Survey of works of Western art in the years 1300-1950. Emphasis is placed on developing a vocabulary for the effective description and analysis of art. Other themes considered include patterns of patronage; the interrelationship of art with music, literature, technology, religion, and popular culture; and the changing dynamics of women as both subject and artist.

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English For Academic Purposes									
68910	6EAP	101	ENGLISH ACADEMIC PURPOSES I	3.0	TR	1335 1450	ET	412 Uselmann S	A
English for Academic Purposes I: This course provides international students at Eastman with substantive practice in academic English at the university level. Students are expected to read, understand and discuss authentic texts from a range of academic disciplines, with special attention to subjects related to music and musicians. Coursework will focus on thorough comprehension of texts and lectures; reading and discussion strategies; vocabulary acquisition; and developing fluency in reading and writing. Instructor permission required.									
68928	6EAP	101G	GRAD ENGLISH ACAD PURPOSES I	3.0	TR	1335 1450	ET	412 Uselmann S	A
Graduate students register for EAP 101G.									
68932	6EAP	201	THE VERSATILE MUSICIAN I	3.0	TR	1000 1115	ESM	320 Uselmann S	A
The Versatile Musician I: Professional Writing and Speaking Musicians in the 21st century must be familiar with a wide variety of rhetorical skills, whether they are performers, scholars, composers, teachers, or ambassadors to the broader community. This course explores the culture of professionalism in the United States, and how different contexts influence professional and academic discussions of music, with a particular emphasis on the resources offered in and around Eastman. Speaking and writing assignments will focus on rhetorical skills involved in academic work, collaboration, concerts, lectures, and other events in the community. The course is useful for advanced non-native speakers of English. Students interested in developing professional skills in an intercultural environment will also find this course useful. Instructor permission required.									
English									
69017	6ENG	115	ENGLISH DICTION	1.0	MW	1235 1325	ESM	209 Garver B	
90688	6ENG	201	THE VERSATILE MUSICIAN I	3.0	TR	1000 1115	ESM	320 Uselmann S	A
The Versatile Musician I: Professional Writing and Speaking Musicians in the 21st century must be familiar with a wide variety of rhetorical skills, whether they are performers, scholars, composers, teachers, or ambassadors to the broader community. This course explores the culture of professionalism in the United States, and how different contexts influence professional and academic discussions of music, with a particular emphasis on the resources offered in and around Eastman. Speaking and writing assignments will focus on rhetorical skills involved in academic work, collaboration, concerts, lectures, and other events in the community. The course is useful for advanced non-native speakers of English. Students interested in developing professional skills in an intercultural environment will also find this course useful. Instructor permission required.									
69034	6ENG	281	HAMLET'S HEIRS	3.0	MWF	1135 1225	MC	320 Baldo J	
Hamlet's Heir's: A study of Shakespeare's Hamlet and its adaptations over time, to include drama, poetry, fiction, and film. Beginning with this most astonishing and puzzling of tragedies, we will go on to contend with the absurdist play Rosencrantz and Guildenstern Are Dead, novelist Ian McEwan's recent Nutshell (narrated by a child still in his mother's womb), various appropriations of the play in pop culture, and cinematic responses to the play.									
French									
70524	6FR	101	ELEMENTARY FRENCH	4.0	MW F	1035 1125 1035 1210	ESM ESM	209 209 Scheie T	4
70545	6FR	101G	GRAD ELEMENTARY FRENCH	1.0	MW F	1035 1125 1035 1210	ESM ESM	209 209 Scheie T	A
70531	6FR	101	ELEMENTARY FRENCH	4.0	MW F	1035 1125 1035 1210	ANNEX ANNEX	707 707 Marcy C	4
70559	6FR	101G	GRAD ELEMENTARY FRENCH	1.0	MW F	1035 1125 1035 1210	ANNEX ANNEX	707 707 Marcy C	A
70562	6FR	115	FRENCH DICTION	1.0	MW	1135 1225	ESM	209 Garver B	
70577	6FR	201	INTERMEDIATE FRENCH	3.0	MWF	1235 1325	ESM	320 Marcy C	
70586	6FR	201G	GRAD INTERMED FRENCH	1.0	MWF	1235 1325	ESM	320 Marcy C	
90664	6FR	209	GRAD FRENCH READING KNOWLEDG	3.0	R	1730 2000	OSL	204 Scheie T	
French for Reading Knowledge: Intensive study of French for reading knowledge and research purposes. Readings include academic writing on musical and non-musical topics. Focus on grammar and structure. Appropriate for students with no previous knowledge of the language. Taught in English. Not recommended for students seeking to develop speaking and writing skills in French.									
90653	6FR	209G	GRAD FRENCH READING KNOWLEDG	1.0	R	1730 2000	OSL	204 Scheie T	
French for Reading Knowledge: Intensive study of French for reading knowledge and research purposes. Readings include academic writing on musical and non-musical topics. Focus on grammar and structure. Appropriate for students with no previous knowledge of the language. Fulfills PhD language requirement for some fields. Taught in English. Not recommended for students seeking to develop speaking and writing skills in French.									
Film Studies									
90711	6FS	231	INTRO TO ITALIAN CINEMA	3.0	MWF	0935 1025	ET	412 Bellina E	
Introduction to Italian Cinema (in English) The course designed to provide an overview of the reception of the Italian and European Renaissance in Italian cinema from the 1970s to the present day. The course is chronologically organized and moves from the late Middle Ages to the late Renaissance. We will examine, among others, films by Pier Paolo Pasolini, Roberto Rossellini, Roberto Benigni and Massimo Troisi, Ermanno Olmi, Matteo Garrone. The course will address some crucial issues in European history: the role of women in Renaissance culture; war and religion; magic and science. Films will be in Italian with English subtitles. All readings and class discussions will be in English. No previous knowledge of Italian language/culture is necessary.									
91992	6FS	243	AVANT-GARDE FILM	4.0	W R	1135 1225 1200 1400	ANNEX EC	707 103 Steingrover R Zhang X	
Avant-garde Film: History and Practice: This course is as experimental as its topic: avant-garde film. We will divide our time equally between studying the history of experimental film from its beginnings in the 1920s to the present and learn how to produce our own films in response. No previous knowledge or skills are required but students should be curious about art film, and interested in learning how to express themselves visually.									
First Year Writing Seminar									
70618	6FWS	121	HYPOTHETICAL REALITIES	3.0	MWF	0835 0925	OSL	204 Rich R	
Hypothetical Realities: This course involves critically assessing and writing about the nature and function of hypothetical realities, which for the sake of a working definition we may define as visions of the world that are fictitious but deliberately plausible and in most respects consistent with reality. Readings range from science-fiction stories like Kate Wilhelm's "Baby You were Great!" to nonfictional writings like Marvin Minsky's "Will Robots Inherit the Earth?" to polemical writings on the ethics of allowing children to believe in Santa. We will learn to address a myriad of pertinent questions: How do hypothetical realities help us address our own experience? How effective are they at interrogating contemporary culture? Are there dangers to being too invested in a certain hypothetical reality, as in the case of doomsday theories? Assignments include both informal responses and formal papers, culminating with an argumentative research paper.									

COURSE RESTRICTIONS

A - Perm of Instructor Required
B - Not Open to First Year or Sophomores
C - Perm of instructor Required for First Year
E - Not Open to First Year

J - Perm of Dean Required
K - Open to First Year & Sophomores
P - Open to First Year Only

3 - Open to Majors Only
4 - W/Instructor Perm (except VCE)
Z- Open to ESM Students Only

UPDATED 8/22/2019

CRN	SUBJECT	COURSE	COURSE TITLE	CREDIT	DAYS	TIME	LOCATION	INSTRUCTOR	RESTR
70620	6FWS	121	WHAT IS POETRY	3.0	MWF	0835 0925	ESM 209	Nelson D	
What is Poetry?: What do Sappho, Bai Juyi, Bashō, Shakespeare, Emily Dickinson, Audre Lorde, and Bob Dylan all have in common? The answer is poetry, of course. But this raises a deeper question: What is poetry? Traditionally it is defined as a set of linguistic techniques, but given the incredible range of times, places, cultures, and forms in which poetry has been made, would it make more sense to think of it as a mood? Less a way of using language than an attitude toward it? We will try out various answers to our central question as we study and respond to poems of all kinds. We will also consider the answers that others have proposed, from philosophers Aristotle and Plato, to literary critics Harold Bloom, Sharon Cameron, and Jonathan Culler, to classicists Richard F. Thomas and Anne Carson. Weaving between poetic and scholarly texts, we will practice creative as well as critical thinking while learning how to present and support arguments according to the standards of academic writing.									
70636	6FWS	121	THE ARABIAN NIGHTS	3.0	MWF	0835 0925	MC 1	Turkkan S	
Culture and Representation: The Arabian Nights: The Arabian Nights has intrigued the Western imagination since its translations into European languages began in 1704. However, the Nights was long dismissed in the Arab world as vulgar or unworthy of attention. What about the Nights fascinated Europe and why didn't it enjoy similar prestige in the Middle East? What happened to the marvelous story-teller and icon of liberation, Shahrazad, when she traveled West? We will explore these questions from interdisciplinary, cross-cultural, and theoretical perspectives. We will read various translations, short fiction, and novels inspired by the Nights as well as dramatic, visual, aural, and cinematic versions. Critical and theoretical readings from literary studies, history, philosophy, and art history will help us enter into larger debates regarding East-West relations, translation, global circulation, and reception. After we explore the current literature on the subject, we will craft our own responses to how stereotypes form, how cultural representations circulate, and what constitutes ethics, aesthetics, literary influence, and narrative technique.									
70647	6FWS	121	ART AND POLITICS	3.0	MWF	0835 0925	MC 320	Pedersen J	
Art and Politics: This course explores the many different relationships between art and politics with a special focus on regular visits to some of the most important artistic, musical, and theatrical organizations and institutions in the Rochester area: the Memorial Art Gallery, the Rochester Fringe Festival, TableTop Opera, Eastman Opera Theater, GEVA Theater, Wall/Therapy, and others. This year's sections, for example, will explore the theme of nationalism and internationalism in the arts by looking at the works of American composer Cole Porter, Czech artist Alphonse Mucha, and German playwright Bertolt Brecht. Students will finish the semester by completing individual independent projects on the connections between art and politics in the life, world, and work of the poet, painter, writer, director, composer, or other creative individual of their choice.									
70654	6FWS	121	JESUS AND THE GOSPELS	3.0	MWF	0835 0925	ESM 305	Scherbenske E	
Jesus and the Gospels: Who was Jesus? This simple question has been answered in various ways by believers and non-believers from antiquity to the present. Scholars likewise continue to debate who Jesus was historically. This course introduces students to the academic study of Jesus and our primary sources for knowledge about him, the Gospels. Through a combination of writing assignments, discussion, debate, and oral presentations, we will study the accounts of Jesus in the Gospels, the methods used to interpret them, and their worth as historical documents. The course will prepare students to read the Gospels historically and to evaluate reconstructions of the historical Jesus. Studying Jesus and the Gospels, however, serves the larger goal of developing the critical thinking and writing skills necessary to evaluate arguments and present your ideas in clear, straightforward, and compelling prose.									
70663	6FWS	121	HYPOTHETICAL REALITIES	3.0	MWF	0935 1025	OSL 204	Rich R	
Hypothetical Realities: This course involves critically assessing and writing about the nature and function of hypothetical realities, which for the sake of a working definition we may define as visions of the world that are fictitious but deliberately plausible and in most respects consistent with reality. Readings range from science-fiction stories like Kate Wilhelm's "Baby You were Great" to nonfictional writings like Marvin Minsky's "Will Robots Inherit the Earth?" to polemical writings on the ethics of allowing children to believe in Santa. We will learn to address a myriad of pertinent questions: How do hypothetical realities help us address our own experience? How effective are they at interrogating contemporary culture? Are there dangers to being too invested in a certain hypothetical reality, as in the case of doomsday theories? Assignments include both informal responses and formal papers, culminating with an argumentative research paper.									
70689	6FWS	121	THE ARABIAN NIGHTS	3.0	MWF	0935 1025	MC 1	Turkkan S	
Culture and Representation: The Arabian Nights: The Arabian Nights has intrigued the Western imagination since its translations into European languages began in 1704. However, the Nights was long dismissed in the Arab world as vulgar or unworthy of attention. What about the Nights fascinated Europe and why didn't it enjoy similar prestige in the Middle East? What happened to the marvelous story-teller and icon of liberation, Shahrazad, when she traveled West? We will explore these questions from interdisciplinary, cross-cultural, and theoretical perspectives. We will read various translations, short fiction, and novels inspired by the Nights as well as dramatic, visual, aural, and cinematic versions. Critical and theoretical readings from literary studies, history, philosophy, and art history will help us enter into larger debates regarding East-West relations, translation, global circulation, and reception. After we explore the current literature on the subject, we will craft our own responses to how stereotypes form, how cultural representations circulate, and what constitutes ethics, aesthetics, literary influence, and narrative technique.									
70691	6FWS	121	ART AND POLITICS	3.0	MWF	0935 1025	MC 320	Pedersen J	
Art and Politics: This course explores the many different relationships between art and politics with a special focus on regular visits to some of the most important artistic, musical, and theatrical organizations and institutions in the Rochester area: the Memorial Art Gallery, the Rochester Fringe Festival, TableTop Opera, Eastman Opera Theater, GEVA Theater, Wall/Therapy, and others. This year's sections, for example, will explore the theme of nationalism and internationalism in the arts by looking at the works of American composer Cole Porter, Czech artist Alphonse Mucha, and German playwright Bertolt Brecht. Students will finish the semester by completing individual independent projects on the connections between art and politics in the life, world, and work of the poet, painter, writer, director, composer, or other creative individual of their choice.									
70702	6FWS	121	THE TEMPEST:THEME/VARIATIONS	3.0	MWF	0935 1025	ESM 209	Baldo J	
The Tempest Theme and Variations: At the time Shakespeare wrote The Tempest, one of his last plays, explorations into remote regions of the globe were helping to expand Europeans' intellectual as well as geographical horizons. The Tempest evokes the sense of strangeness and wonder in Europeans who realized that the world was much larger than they had believed. The play represents an exploration of the margins of the world as it was known in the Renaissance. It has since been adapted and rewritten countless times to reflect the interests, anxieties, and concerns of later periods as they explore the fringes or margins of their own worlds. After studying the original play, we will read or watch and discuss a number of these adaptations: a revision of the play by Martinican author Aimé Césaire; the legendary sci-fi adaptation Forbidden Planet; a performance of the play in prison, Shakespeare Behind Bars; and poetic responses to the play by Sylvia Plath and others. Over the course of the semester, students will be encouraged to exercise their own sense of wonder and to imagine an original setting for a 21st-century adaptation of the play.									
70717	6FWS	121	POLITICS OF PERSONHOOD	3.0	MWF	0935 1025	ESM 305	Mackin G	
The Politics of Personhood: In the contemporary political world, most of us would say that all persons deserve some basic level of respect. Once someone is included in the category of "personhood," s/he is granted moral, political, and legal protections. Many critics argue, however, that the category of personhood has been and continues to be problematic. Historically and in the contemporary world, the argument goes, "personhood" is typically defined in different ways, and many persons are excluded from the moral, political, and legal protections that supposedly attach to all. This course will draw upon political philosophy, literature, and the writings of political activists in order to examine the ways in which conceptions of the person are created and contested. Readings will include canonical political philosophers (such as Hobbes, Locke, and Rousseau), as well as more recent theorists and activists and such as Frederick Douglass and Charles Mills.									

German									
70726	6GER	101	ELEMENTARY GERMAN	4.0	MWF	1035 1140	ESM 305	Beljanski T	4
70743	6GER	101G	GRAD ELEMENTARY GERMAN	1.0	MWF	1035 1140	ESM 305	Beljanski T	A
70734	6GER	101	ELEMENTARY GERMAN	4.0	MWF	1035 1140	ESM 404	Curren C	4
70751	6GER	101G	GRAD ELEMENTARY GERMAN	1.0	MWF	1035 1140	ESM 404	Curren C	A
70765	6GER	102	ELEMENTARY GERMAN	4.0	MWF	1200 1305	ESM 305	Kalvelage J	
70778	6GER	102G	GRAD ELEMENTARY GERMAN	1.0	MWF	1200 1305	ESM 305	Kalvelage J	A
70780	6GER	115	GERMAN DICTION	1.0	MWF	1150 1225	ESM 404	Curren C	
70799	6GER	201	INTERMEDIATE GERMAN	3.0	MWF	1235 1325	ESM 404	Steingrover R	
70800	6GER	201G	GRAD INTERMED GERMAN	1.0	MWF	1235 1325	ESM 404	Steingrover R	

COURSE RESTRICTIONS			UPDATED 8/22/2019	
A - Perm of Instructor Required	J - Perm of Dean Required	3 - Open to Majors Only	Page 9	
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CRN	SUBJECT	COURSE	COURSE TITLE	CREDIT	DAYS	TIME	LOCATION	INSTRUCTOR	RESTR
90878	6GER	221	ADV GERMAN: HEINE TO KAFKA	3.0	MWF	0935 1025	ESM 404	Steingrover R	

Advanced German-From Heine to Kafka: This course is a continuation of German Romantic Poetry. We will read core literary texts from the late Romantics to the early Modernists. Through poetry, short stories, and novellas, we will journey through the literature of what historians call "the long 19th century." Our goal is to improve German reading, speaking, and writing skills as well as familiarizing ourselves with influential texts and ideas.

Gender, Sexuality & Women's Studies

70833	6GSW	281	STRAVINSKY'S PARIS	3.0	MWF	1235 1325	MC 320	Pedersen J	
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Stravinsky's Paris: Fall 2013 marked the centennial of Stravinsky's Rite of Spring and its noisy premier in Paris at a modern theater midway between the Eiffel Tower and the Champs Elysees. We will study Stravinsky's relationship with the City of Light by reading his memoirs, exploring his compositions, watching the ballets they inspired, studying the work of the other artists he interacted with, thinking about the impact of major historical events such as the First World War, the Russian Revolution, the Great Depression, and the outbreak of the Second World War, and considering Stravinsky's contribution to European and American cultural life then and now.

History

70975	6HIS	281	STRAVINSKY'S PARIS	3.0	MWF	1235 1325	MC 320	Pedersen J	
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Stravinsky's Paris: Fall 2013 marked the centennial of Stravinsky's Rite of Spring and its noisy premier in Paris at a modern theater midway between the Eiffel Tower and the Champs Elysees. We will study Stravinsky's relationship with the City of Light by reading his memoirs, exploring his compositions, watching the ballets they inspired, studying the work of the other artists he interacted with, thinking about the impact of major historical events such as the First World War, the Russian Revolution, the Great Depression, and the outbreak of the Second World War, and considering Stravinsky's contribution to European and American cultural life then and now.

Humanities

90697	6HUM	201	THE VERSATILE MUSICIAN I	3.0	TR	1000 1115	ESM 320	Uselmann S	A
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The Versatile Musician I: Professional Writing and Speaking Musicians in the 21st century must be familiar with a wide variety of rhetorical skills, whether they are performers, scholars, composers, teachers, or ambassadors to the broader community. This course explores the culture of professionalism in the United States, and how different contexts influence professional and academic discussions of music, with a particular emphasis on the resources offered in and around Eastman. Speaking and writing assignments will focus on rhetorical skills involved in academic work, collaboration, concerts, lectures, and other events in the community. The course is useful for advanced non-native speakers of English. Students interested in developing professional skills in an intercultural environment will also find this course useful. Instructor permission required.

71170	6HUM	281	VARIETIES EARLY CHRISTIANITY	3.0	MWF	1135 1225	MC 1	Scherbenske E	
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Varieties of Early Christianity: This course explores the extraordinarily diverse theologies and practices of the communities that described themselves as Christian in the first centuries after Jesus's death: Jewish Christians who believed in Jesus and maintained kosher in Syria; ecstatic prophets and prophetesses in modern-day Turkey; "Gnostic" visionaries and brilliant theologians in Egypt; martyrs persecuted by the Roman authorities in France; and Christians engaged in church-related disputes in North Africa. In the course of our studies we will see how various Christian groups responded to pressing problems and how Christianity emerged united, yet successively divided, as the dominant religion of the ancient Mediterranean world by the fourth century. By the end of the class you should: (1) appreciate the theological and social reasons for this early Christian diversity; (2) become acquainted with some of the primary sources used for studying early Christianity; (3) understand how scholars variously reconstruct early Christianity from these historical sources.

71197	6HUM	281	STRAVINSKY'S PARIS	3.0	MWF	1235 1325	MC 320	Pedersen J	
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Stravinsky's Paris: Fall 2013 marked the centennial of Stravinsky's Rite of Spring and its noisy premier in Paris at a modern theater midway between the Eiffel Tower and the Champs Elysees. We will study Stravinsky's relationship with the City of Light by reading his memoirs, exploring his compositions, watching the ballets they inspired, studying the work of the other artists he interacted with, thinking about the impact of major historical events such as the First World War, the Russian Revolution, the Great Depression, and the outbreak of the Second World War, and considering Stravinsky's contribution to European and American cultural life then and now.

71202	6HUM	283	CREATIVE CONVERGENCES	3.0	TR	1000 1115	ESM 209	Scheie T	A
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Creative Convergences: The Arts in Conversation: This course provides students the opportunity to engage in independent research on a topic of their choice. Topics will generally relate music to other art forms (theater, performance art, dance, film, digital media, etc.) or other disciplines (history, philosophy, anthropology, literature, language, art history, etc.). Readings and discussion will focus on the convergence of music with other fields. Coursework includes a research dossier and a formal oral presentation. Required for MUA majors. Open to all other students with permission of instructor.

Italian

71217	6IT	101	ELEMENTARY ITALIAN	4.0	MWF	1035 1140	OSL 204	Murano T	4
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71234	6IT	101G	GRAD ELEMENTARY ITALIAN	1.0	MWF	1035 1140	OSL 204	Murano T	A
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71226	6IT	101	ELEMENTARY ITALIAN	4.0	MWF	1035 1140	ET 412	Bellina E	4
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71243	6IT	101G	GRAD ELEMENTARY ITALIAN	1.0	MWF	1035 1140	ET 412	Bellina E	A
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90826	6IT	223	ITALIAN THROUGH THEATER	3.0	MWF	1235 1325	ET 412	Bellina E	
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Italian through Theater (in Italian): Advanced Italian course designed to improve and consolidate students' ability to speak and write in Italian, as well as increase listening and reading comprehension through Italian theater and its characters, from la commedia dell'arte up to contemporary Italian theater icons. Grammar and vocabulary will be reviewed in relation to the topic of the plays and films analyzed in class. The course offers an overview of commedia dell'arte, 19th and 20th century Italian theater up to contemporary teatro di narrazione. The course will include the final staging of a short play. The course will be taught in Italian.

90725	6IT	231	INTRO TO ITALIAN CINEMA	3.0	MWF	0935 1025	ET 412	Bellina E	
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Introduction to Italian Cinema (in English): Course designed to provide an overview of Italian cinema from the year (1914) by Giovanni Pastrone, to the present. The course will explore early Italian cinema from the 1910s -1930s, Fascist cinema, Neorealism, and Italian auteurs from the 1960s to the beginning of the twenty-first century to examine the role played by cinema in building Italian history and culture. We will examine, among others, films by Giovanni Pastrone, Carmine Gallone, Roberto de Sica, Vittorio De Sica, Luchino Visconti, Federico Fellini, Pier Paolo Pasolini, Ettore Scola, Ermanno Olmi, Marco Bellocchio, Gianni Amelio, Marco Tullio Giordana. Films will be in Italian with English subtitles. All readings and class discussions will be in English. No previous knowledge of Italian language/culture is necessary.

Political Science

90834	6PSC	220	THE CONCEPT OF POWER	3.0	MWF	1135 1225	ET 603	Mackin G	
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The Concept of Power: This course introduces some of the main figures in social theory by way of an investigation of how they conceptualize political power. Readings may include Karl Marx, Max Weber, Hannah Arendt, and Michel Foucault.

Psychology

74893	6PSY	111	GENERAL PSYCHOLOGY	3.0	M	1730 2000	ESM 320	Bartz R	3
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General Psychology: An introduction to the methods, aims, and achievements of psychology as an academic discipline. Clinical and experimental approaches, as well as the range of psychological sub disciplines, from cognition and perception to abnormal psychology and personality theory are considered. Open to Music Ed majors only.

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P - Open to First Year Only

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UPDATED 8/22/2019

CRN	SUBJECT	COURSE	COURSE TITLE	CREDIT	DAYS	TIME	LOCATION	INSTRUCTOR	RESTR
Religious & Classical Studies									
91669	6REL	281	VARIETIES EARLY CHRISTIANITY	3.0	MWF	1135 1225	MC 1	Scherbenske E	
<p>Varieties of Early Christianity: This course explores the extraordinarily diverse theologies and practices of the communities that described themselves as Christian in the first centuries after Jesus's death: Jewish Christians who believed in Jesus and maintained kosher in Syria; ecstatic prophets and prophetesses in modern-day Turkey; "Gnostic" visionaries and brilliant theologians in Egypt; martyrs persecuted by the Roman authorities in France; and Christians engaged in church-related disputes in North Africa. In the course of our studies we will see how various Christian groups responded to pressing problems and how Christianity emerged united, yet successively divided, as the dominant religion of the ancient Mediterranean world by the fourth century. By the end of the class you should: (1) appreciate the theological and social reasons for this early Christian diversity; (2) become acquainted with some of the primary sources used for studying early Christianity; (3) understand how scholars variously reconstruct early Christianity from these historical sources.</p>									
Jazz Studies & Contemporary Media									
71547	6JCM	119	BASIC JAZZ THEORY/AURAL SKIL	1.5	MW	1035 1125	OSL 101	Campbell J	3
71554	6JCM	151	JAZZ PERF WKSHP: NON JCM MAJ	1.0	T	1535 1725	ANNEX 624	Gagnon J	
71563	6JCM	200	JAZZ ENSEMBLE: SECT I	1.0	TR	1235 1425	ESM 120	Dobbins W	
71572	6JCM	200	NEW JAZZ ENSEMBLE: SECT II	1.0	TR	1235 1425	MSH 1	Rivello D	
71589	6JCM	200	JAZZ LAB BAND: SECT III	1.0	MW	1830 2030	ESM 120	Thompson R	
71591	6JCM	200	JAZZ WORKSHOP ENS: SECT IV	1.0	MW	1830 2000	ANNEX 902	Cypress E	
71607	6JCM	201	JAZZ THEORY/IMPROVISATION I	2.0	MW	0935 1025	ANNEX 624	Haas Costa C	
71615	6JCM	203	BASIC JAZZ BASS	1.0	R	0935 1025	ANNEX 624	Dill A	
71621	6JCM	203	BASIC JAZZ BASS	1.0	R	1035 1125	ANNEX 624	Dill A	
71639	6JCM	205	FUNCTIONAL JAZZ PIANO	1.0	M	1035 1125	ESM 443	Staff U	3
71642	6JCM	205	FUNCTIONAL JAZZ PIANO	1.0	F	1435 1525	ESM 443	Staff U	3
71650	6JCM	207	WOODWIND DOUBLING: FLUTE	1.0	TBA		RTBA	Bieker E	3
71668	6JCM	211	JAZZ COMPOSITION	3.0	TBA		ANNEX 623	Dobbins W	3
71673	6JCM	213	JAZZ COMPOSITION	3.0	TBA		ANNEX 623	Dobbins W	3
71696	6JCM	223	JAZZ COMPOSITION/ARRANGE: I	2.0	TR	1535 1625	ANNEX 708	Dobbins W	3
71703	6JCM	225	JAZZ COMPOSITION/ARRANGE:III	2.0	TR	1635 1725	ANNEX 708	Dobbins W	3
71712	6JCM	230	JAZZ STYLE/LIT/ANALYSIS:BASS	1.0	M	1135 1225	ANNEX 624	Campbell J	
71729	6JCM	230	JAZZ STYLE/LIT/ANLYSIS:PIANO	1.0	M	1135 1225	ANNEX 621	Versace G	
71730	6JCM	230	JAZZ STYLE/LIT/ANALYSIS:DRUM	1.0	M	1135 1225	ANNEX 710	Thompson R	
71748	6JCM	230	JAZZ STYLE/LIT/ANALYSIS: GTR	1.0	M	1135 1225	ANNEX 707	Sneider R	
71756	6JCM	230	JAZZ STYLE/LIT/ANLYSIS:BRASS	1.0	M	1135 1225	OSL 101	Jenkins C	
71767	6JCM	230	JAZZ STYLE/LIT/ANALYSIS:SAX	1.0	M	1135 1225	ESM 514	Murtaugh C	
92032	6JCM	233	INTRO TO FILM SCORING	2.0	F	1335 1525	EC 103	Hayes S Watters M	
88086	6JCM	242	MODERN JAZZ HISTORY	2.0	MF	1035 1125	ANNEX 624	Schmitz E	
71775	6JCM	251	JAZZ PERFORMANCE WORKSHOP:A	2.0	MW	1335 1525	ANNEX 708	Versace G	3
71781	6JCM	251	JAZZ PERFORMANCE WORKSHOP:B	2.0	MW	1335 1525	ANNEX 624	Jenkins C	3
71794	6JCM	251	JAZZ PERFORMANCE WORKSHOP:C	2.0	MW	1335 1525	ANNEX 710	Thompson R	3
71801	6JCM	251	JAZZ PERFORMANCE WORKSHOP:D	2.0	MW	1335 1525	ANNEX 707	Sneider R	3
71816	6JCM	251	JAZZ PERFORMANCE WORKSHOP:E	2.0	MW	1535 1725	ANNEX 708	Versace G	3
71827	6JCM	251	JAZZ PERFORMANCE WORKSHOP:F	2.0	MW	1535 1725	ANNEX 624	Jenkins C	3
71838	6JCM	251	JAZZ PERFORMANCE WORKSHOP:G	2.0	MW	1535 1725	ANNEX 710	Thompson R	3
71840	6JCM	251	JAZZ PERFORMANCE WORKSHOP:H	2.0	MW	1535 1725	ANNEX 707	Sneider R	3
71852	6JCM	261	ENTREPRENEURIAL THINKING	2.0	TBA		RTBA	Doser J	
<p>ENTREPRENEURIAL THINKING: An entrepreneurial person is one who transforms an idea into an enterprise that creates value. Musicians have been entrepreneurial thinkers throughout history, and continue to be so. Entrepreneurial Thinking helps students to recognize the entrepreneurial potential they possess, appreciate the role of entrepreneurship within society and in their own professional lives, and understand and implement the processes and skills of entrepreneurship. Students envision, develop, and present a Capstone Project in this course, titled 'The Big Idea'. This is a project, initiative, product, business, or other entrepreneurial idea chosen by the student. Essential concepts covered in this class include idea generation, assessing potential value and feasibility, market analysis, writing for business, developing marketing strategies, budgeting, types of business structures, funding, contracts, legal issues, and best practices for effective presentations. This course may also serve as a resource for students wishing to submit applications to the IML Grant and Mentorship Program, Eastman/ArtistShare Program, and Paul R. Judy Grant Program. <u>(ONLINE VERSION)</u></p>									
71883	6JCM	291	JAZZ DEPARTMENT FORUM		W	1135 1225	ESM 120	Campbell J	
71895	6JCM	431	STUDIO ORCHESTRA ARRANGING	2.0	W	1535 1725	ANNEX 709	Dobbins W	

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CRN	SUBJECT	COURSE	COURSE TITLE	CREDIT	DAYS	TIME	LOCATION	INSTRUCTOR	RESTR
91755	6JCM	434	GRAD FILM SCORING TECHNIQUES	2.0	TR	1000 1115	ESM 213	Watters M	
71908	6JCM	435	ARRANGE FOR RECORDING STUDIO	2.0	T	1535 1725	ANNEX 707	Rivello D	
71913	6JCM	451	JAZZ PERFORMANCE WORKSHOP:A	1.0	MW	1335 1525	ANNEX 708	Versace G	3
71924	6JCM	451	JAZZ PERFORMANCE WORKSHOP:B	1.0	MW	1335 1525	ANNEX 624	Jenkins C	3
71931	6JCM	451	JAZZ PERFORMANCE WORKSHOP:C	1.0	MW	1335 1525	ANNEX 710	Thompson R	3
71945	6JCM	451	JAZZ PERFORMANCE WORKSHOP:D	1.0	MW	1335 1525	ANNEX 707	Sneider R	3
71959	6JCM	451	JAZZ PERFORMANCE WORKSHOP:E	1.0	MW	1535 1725	ANNEX 708	Versace G	3
71962	6JCM	451	JAZZ PERFORMANCE WORKSHOP:F	1.0	MW	1535 1725	ANNEX 624	Jenkins C	3
71977	6JCM	451	JAZZ PERFORMANCE WORKSHOP:G	1.0	MW	1535 1725	ANNEX 710	Thompson R	3
71986	6JCM	451	JAZZ PERFORMANCE WORKSHOP:H	1.0	MW	1535 1725	ANNEX 707	Sneider R	3
71990	6JCM	455	COMPOSING FOR DIGITAL MEDIA	2.0	W	1330 1500	CSB 628	Lavaque R	A
72003	6JCM	456	JCM MEDIA PROJECT		TBA		ANNEX 706	Rivello D	
72012	6JCM	475	WRITING PROJ: CONTEMP MEDIA	3.0	TBA		ANNEX 706	Rivello D	A
72029	6JCM	475	WRITING PROJ: CONTEMP MEDIA	3.0	TBA		ESM 212	Watters M	A
72030	6JCM	483	ADV STUDIES: IMPROVISATION	4.0	TBA		ESM 304	Campbell J	A
72048	6JCM	483	ADV STUDIES: IMPROVISATION	4.0	TBA		ANNEX 621	Versace G	A
72056	6JCM	483	ADV STUDIES: IMPROVISATION	4.0	TBA		ESM 325	Pillow C	A
72067	6JCM	483	ADV STUDIES: IMPROVISATION	4.0	TBA		ESM 435	Sneider R	A
72075	6JCM	483	ADV STUDIES: IMPROVISATION	4.0	TBA		ESM 218	Jenkins C	A
72081	6JCM	483	ADV STUDIES: IMPROVISATION	4.0	TBA		ANNEX 623	Dobbins W	A
72094	6JCM	485	MM WRITING PROJECTS: JAZZ	3.0	TBA		ANNEX 623	Dobbins W	A
72108	6JCM	487	ADV STUDIES:JAZZ COMPOSITION	4.0	TBA		ANNEX 623	Dobbins W	A
72113	6JCM	487	ADV STUDIES:JAZZ COMPOSITION	4.0	TBA		ANNEX 706	Rivello D	A
72159	6JCM	491	MEDIA COMPOSITION FORUM		W	1035 1125	ESM 120	Watters M	
72162	6JCM	491	JAZZ DEPARTMENT FORUM		W	1135 1225	ESM 120	Campbell J	
72177	6JCM	501	JAZZ ENSEMBLE: SECT I		TR	1235 1425	ESM 120	Dobbins W	A
72186	6JCM	501	NEW JAZZ ENSEMBLE: SECT II		TR	1235 1425	MSH 1	Rivello D	A
72190	6JCM	501	JAZZ LAB BAND: SECT III		MW	1830 2030	ESM 120	Thompson R	A
72228	6JCM	551	DMA JAZZ PERFORM WORKSHOP:A	2.0	MW	1335 1525	ANNEX 708	Versace G	3
72232	6JCM	551	DMA JAZZ PERFORM WORKSHOP:B	2.0	MW	1335 1525	ANNEX 624	Jenkins C	3
72249	6JCM	551	DMA JAZZ PERFORM WORKSHOP:C	2.0	MW	1335 1525	ANNEX 710	Thompson R	3
72255	6JCM	551	DMA JAZZ PERFORM WORKSHOP:D	2.0	MW	1335 1525	ANNEX 707	Sneider R	3
72261	6JCM	551	DMA JAZZ PERFORM WORKSHOP:E	2.0	MW	1535 1725	ANNEX 708	Versace G	3
72276	6JCM	551	DMA JAZZ PERFORM WORKSHOP:F	2.0	MW	1535 1725	ANNEX 624	Jenkins C	3
72287	6JCM	551	DMA JAZZ PERFORM WORKSHOP:G	2.0	MW	1535 1725	ANNEX 710	Thompson R	3
72293	6JCM	551	DMA JAZZ PERFORM WORKSHOP:H	2.0	MW	1535 1725	ANNEX 707	Sneider R	3
72307	6JCM	596	DMA DISSERTATION PROJECT		TBA		ESM 304	Campbell J	

Keyboard

72315	6KBD	111	PIANO SIGHT READING I	2.0	MW	1635 1725	ESM 443	Cheung N	4
72321	6KBD	111	PIANO SIGHT READING I	2.0	MW	1735 1825	ESM 443	Cheung N	4
72339	6KBD	212	PIANO LITERATURE II: 19TH C	3.0	WF	1035 1225	ESM 320	Gurevich T	
72342	6KBD	250	JAZZ PIANO HARMONIZATION	2.0	MW	1235 1325	ESM 443	Caramia T	
72350	6KBD	412	PIANO LITERATURE II: 19TH C	3.0	WF	1035 1225	ESM 320	Gurevich T	
72368	6KBD	450	JAZZ PIANO HARMONIZATION	2.0	MW	1235 1325	ESM 443	Caramia T	

Music History

COURSE RESTRICTIONS

A - Perm of Instructor Required
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UPDATED 8/22/2019

CRN	SUBJECT	COURSE	COURSE TITLE	CREDIT	DAYS	TIME	LOCATION	INSTRUCTOR	RESTR
72396	6MHS	119	MUSIC HISTORY REVIEW	1.5	MW	0835 0925	NSL 404	Richey A	
72402	6MHS	119	MUSIC HISTORY REVIEW	1.5	MW	0935 1025	NSL 404	Richey A	
72417	6MHS	121	MUSIC & TRAVEL: 800-1750	3.0	TR	0835 0950	OSL 101	Vanzalen A	
72478	6MHS	221	MUSIC & TRAVEL: 800-1750	3.0	TR	0835 0950	OSL 101	Vanzalen A	
Music and Travel, 800-1750: How did the travels, or isolation, of individual composers affect their musical style? In what ways has the means of music's travel (oral transmission vs. notation) influenced the development of Western music more broadly? How has music's transmission facilitated the spread of religious ideas and political power throughout Europe and the New World? In this course, we will study Western music from 800 to 1750 through the lens of travel, exploring works by composers such as Hildegard, Machaut, DuFay, Palestrina, Padilla, Lully, and Bach. Through it, students will gain familiarity with the principle genres, forms, styles, and composers of Western music before 1750 and will develop skills in analyzing music both stylistically and culturally.									
72426	6MHS	121	OTHER PEOPLE, OTHER SOUNDS	3.0	TR	1400 1515	ESM 305	Freitas R	
72480	6MHS	221	OTHER PEOPLE, OTHER SOUNDS	3.0	TR	1400 1515	ESM 305	Freitas R	
Other People, Other Sounds: Music and Meaning, 800-1750: The people who made and consumed music in what we now call the medieval, Renaissance, and baroque periods of Western music conceived of their worlds very differently than we do today, and indeed very differently from each other. To explore their music we must therefore explore their cultures, philosophies, mental habits. In this course we will consider a series of such intersections of culture and music and ponder how each might inform our understanding of both the technique and meaning of the relevant music. Our recurrent theme will be "Music as Power," and we will touch on such ideas as the Music of the Spheres, the Birth of Humanism, the Dominion of Rhetoric, the Aesthetics of Wonder, and the Ascendancy of Rationalism. Over the course of the semester we will investigate such genres as plainchant, organum, motet, mass, madrigal, opera, sonata, concerto, and more, along with their representative composers and performance practices.									
72443	6MHS	122	MUSICAL BODIES FROM PERGOLES	3.0	TR	0835 0950	ANNEX 902	Sylvester J	
72501	6MHS	222	MUSICAL BODIES FROM PERGOLES	3.0	TR	0835 0950	ANNEX 902	Sylvester J	
Musical Bodies from Pergolesi to Puccini: Composers and performers of the Classical and Romantic eras celebrated the body's expressive potential within music. The aim of this course is to understand how musical bodies enacted social anxieties and cultural interests in Western art music from 1750 to 1900, with a particular emphasis on gender, race, and nationalism. Through our study of major works, styles, performers, and composers, we will conceptualize the musical body in a number of ways. These include (but are not limited to): analyzing symbolic representations of the body in Mozart's chamber music and Schubert's Lieder; studying famed operatic divas and their impact on performance practice in the works of Rossini, Bizet, and Puccini; and surveying the "bodies" of evolving instruments in Haydn's symphonies and Liszt's piano works. Through both written and performance-oriented assignments, students will synthesize their own experience as musicians with historical discourses of the body in performance. Short quizzes after each course unit will prepare students for a midterm and final exam.									
72434	6MHS	122	MUSIC & LITERARY IMAGINATION	3.0	TR	1000 1115	OSL 101	Esse M	
72499	6MHS	222	MUSIC & LITERARY IMAGINATION	3.0	TR	1000 1115	OSL 101	Esse M	
Music and the Literary Imagination from Classicism to Romanticism: Romantic aesthetics were founded on a paradox: for many listeners, music was ineffable—that is, it prompted experiences so intense as to be beyond description—yet this era also saw an explosion of writing about music, as critics, poets and novelists strove to capture music in words. Composers, too, began to seek inspiration from literary sources in new ways and engage in debates about the proper relationship between the written and the sounded. This course surveys the broad span of (mostly) European music history from 1750 to 1880 through the intersection of words and music. We will focus on musical works that deal with words (song, opera, program music), literary uses of music in novels and poetry, as well as writing about music in the form of reviews and criticism. Students will learn how to understand the major styles and genres of the period in a broader historical and artistic context and will also gain facility in writing about music in shorter forms for today's audiences.									
72465	6MHS	123	20TH C MUSIC & OTHER WORLDS	3.0	TR	1000 1115	ANNEX 902	Lalena A	
72527	6MHS	223	20TH C MUSIC & OTHER WORLDS	3.0	TR	1000 1115	ANNEX 902	Lalena A	
20th Century Music and Its Other Worlds: This course explores the diverse representations of non-western musics and cultures in popular and art music of the twentieth-century. We will trace the ways in which the representation and appropriation of non-western music and thought have shaped the development of western art music, both in the western world and beyond. As musicians in the twentieth-century were consciously seeking out new sound worlds to expand their conceptions of musical space, they often looked towards "exotic" musical practices and cultures for either national or experimental ends. In studying the works of Bartok, Stravinsky, Messiaen, Cage, Ginastera, Tan Dun and more, we will seek to answer questions such as: how have composers conceptualized other aesthetic worlds, and in what ways have they shaped musical practice of the twentieth-century? How have non-western musicians dealt with the canon of art music in the twentieth-century from a subjugated perspective? And finally thinking more broadly about music's role in the twentieth-century, what are the political goals and ramifications of such representation and appropriation?									
72451	6MHS	123	EXPERIMENTS AT THE EDGES	3.0	TR	1235 1350	ESM 320	Mueller D	
72516	6MHS	223	EXPERIMENTS AT THE EDGES	3.0	TR	1235 1350	ESM 320	Mueller D	
Experiments at the Edges of 20th Century Music: The twentieth century was one of the most tumultuous periods of music, when assumptions about what music is and how it operates in the world were routinely challenged. Composers and performers continually pushed the boundaries, experimenting with new sounds, technologies, and techniques. Many listeners struggled to comprehend the new sounds being created, yet many of these musical experiments soon became commonplace if not an accepted part of musical life. This class traces the history of twentieth-century European and American music through various musical experiments at the edges. Beginning with the roots of modern music at the end of the 19th century, we will trace musical change through close analysis of sounds, scores, and the written word. We will ask: What makes music experimental? How does music move from the edges to the center of acceptability? What does the history of these experiments at the edges tell us about our present musical culture?									
72552	6MHS	281	HISTORY OF JAZZ	3.0	TR	1135 1225	ESM 209	Koch D	
72538	6MHS	281	MUSIC/GLOBAL MEDIA CULTURES	3.0	TR	1435 1550	ESM 320	Desai-Stephen A	
Music and Media Cultures: This course will introduce students to the study of technologically-mediated musical practice across a range of social, geographical, and historical settings. We will examine the history of digital and analogue media technologies such as the gramophone and the Mp3; ethnographically explore sites such as recording studios, YouTube, and reality music television shows; and investigate the emergence of techniques such as sampling and the use of Autotune. In examining these situated intersections of music and media, we will consider the reciprocal influence between musical technologies and musical practice and trace the impact of music's mediations on societies and sub-cultures.									
72574	6MHS	416	FILM MUSIC HISTORY/ANALYSIS	2.0	R	1535 1725	ANNEX 624	Watters M	
95808	6MHS	424	MUSIC IN THE CLASSIC PERIOD	3.0	M	1035 1225	ESM 320	Ruhling M	
72595	6MHS	425	MUSIC IN THE 19TH CENTURY	3.0	T	1235 1425	ESM 404	Kapusta J	
72600	6MHS	426	MUSIC SINCE 1900	3.0	R	1035 1225	ESM 404	Kapusta J	
72611	6MHS	435	CONCERT REPERTOIRE	1.0	R	0855 1025	ESM 404	Szymanski G	A
72625	6MHS	441	BAROQUE PERFORM PRACTICE I	2.0	T	0835 1025	ESM 404	Odette P	
72633	6MHS	480	BIBLIOGRAPHY	2.0	TR	1135 1225	NSL 404	Farrington J	
72644	6MHS	480	BIBLIOGRAPHY	2.0	TR	1235 1325	NSL 404	Szymanski G	

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72657	6MHS	590	MUSIC & DIGITAL CULTURE	3.0	M	1035 1225	NSL 404	Mueller D	A
Music and Digital Culture: Digital technologies have enabled unprecedented access to musical cultures. Far-flung performances on YouTube are simply a click away. Esoteric facts are instantaneously accessible. Entire histories of music are searchable and streamable. How did we get here? And what does our current situation mean for the contemporary musician? In this seminar, we will survey the bumpy terrain of digital culture and listen widely: to professionals in concert; to amateurs on social media; to explanatory and "how to" videos; to historical recordings newly brought into circulation; to web-based, interactive sound installations. We will connect scholarly writing to journalism, blog posts, Wikipedia entries, and artist websites. As a result, "past" composers will come in contact with "new" media, "old" recordings with "new" methods for circulation, "classical" music with "popular" culture, and more!									
72666	6MHS	590	MUSIC & POLITICS	3.0	M	1335 1525	NSL 404	Jakelski L	A
Music and Politics: How have musical works, compositional techniques, and performance practices contributed to the creation of national identities? In what ways has music been used to support political regimes, and how has it served as a vehicle for political protest? What roles has music played in periods of war and political upheaval, how has music been used to commemorate the past, and how do musicians interact in an increasingly global world? This course will probe the frequently messy intersections between music and politics in Europe and the United States from the mid-nineteenth century to the present day. Our primary tasks will be to listen critically to a broad repertoire, analyze primary source readings, and engage with recent writings on music history to establish an understanding of how music has influenced—and been influenced by—a variety of political contexts.									
91761	6MHS	590	DEBUSSY & SYMBOLISM	3.0	T	1235 1525	MC 1	Rolf M	A
Debussy and Symbolism: In many ways, Debussy's unique compositional vocabulary emanated from his response to texts by Symbolists - poets such as Verlaine, Baudelaire, and Mallarmé. He was especially sensitive to issues of prosody and poetic structure, shunning a traditional approach to word painting. Students in this seminar will focus on poetic and musical analyses of representative songs, situating this repertoire in the context of contemporary aesthetics and culture. Weekly readings and class participation, a short lecture recital or class presentation, and a final term paper will be required. Singers and pianists in the class will receive weekly coaching. This seminar will be open to doctoral- and masters-level students. French proficiency, though advantageous for the student, is not required.									
72679	6MHS	590	THE MUSICIAN'S BODY	3.0	T	1335 1525	OSL 101	Esse M	A
The Musician's Body: This course combines a critical-historical survey of movement strategies for musicians with experiential practice. As we explore how bodily theories and techniques were integrated with music pedagogy from the late eighteenth century to the present, students will immerse themselves in different somatic practices through group and individual study. Along the way, we will touch on questions that have long occupied music pedagogues—what is the proper role for conscious awareness and control of the body in music-making, which Western culture alternately represents as the free outpouring of feeling and the result of rigorous discipline? How have both bodily knowledge and bodily practices been put to use in teaching musicians better ways to "use" their primary instruments—their selves? We will focus on both the emergence of scientific understandings of the performing body and perspectives that emphasized more "natural" forms of movement and performance. Practitioners such as François Delsarte, Émile Jacques-Dalcroze, and F.M. Alexander developed methods that sought to both tease apart and reintegrate the connections between will and action, gesture and sound. Their methods have given birth to a plethora of somatic practices still in use today—practices that are routinely taught to musicians as keys to activating creativity, producing more beautiful sounds, and maintaining mental and physical health. This course will involve a experiential component as well as reading, writing, research, and discussion; therefore students should wear non-restrictive clothing and be willing to move (always within the bounds of their abilities) during class.									
72682	6MHS	590	ACOUSTIC AFRICA	3.0	W	1035 1225	NSL 404	Kyker J	A
Acoustic Africa: Through film clips, audio examples, readings, and hands-on performance clinics, students in this course will take a journey in sound across Sub-Saharan Africa. We will explore the musical and social dimensions of a wide variety of genres and styles, ranging from pre-colonial instruments such as the mbira, kora, and balafon to 20th and 21st century urban popular music, such as the acoustic guitar music ubiquitous across the continent.									
72698	6MHS	590	19TH C. PERFORMANCE PRACTICE	3.0	W	1535 1725	NSL 404	Freitas R	A
19th Century Performance Practice: This seminar will explore the nature of performance and performance style in the nineteenth century, a new but burgeoning field of inquiry. We will investigate not only how musicians played and sang in different times and places, but also in what performance contexts. In addition to recently published studies, we will work with primary treatises (on various instruments and the voice) and increasingly available early recordings. This class will offer an opportunity not only for original research, but also for free experimentation with what can sometimes seem a remarkably foreign performance tradition. A final project, presented to the seminar, will be required.									
72709	6MHS	590	BEETHOVEN & AFTER BEETHOVEN	3.0	R	0935 1125	NSL 404	Thym J	A
"Beethoven and After Beethoven." Study of Beethoven's symphonies and related works from an analytical and contextual angle. The first half of the seminar will focus on Beethoven's pathbreaking Eroica of 1804, in which he transferred his "new way" of composing to a large-scale orchestral work. The Eroica as well as other symphonies from his so-called "Heroic Phase", set the course of the genre for the remainder of the nineteenth century. Nothing written later escaped the gravitational force of Beethoven's compositions: The symphony after 1800 increasingly turned away from being close to chamber music and became a public genre, counting on and addressing large audiences. The second half of the seminar will focus on symphonies (and symphonic poems) after Beethoven, sampling from the repertoire of Schubert, Berlioz, Mendelssohn, Schumann, Brahms, Bruckner, Tchaikovsky, Mahler and Strauss.									

Music Leadership

88077	6ML	412	INTRO FINANCIAL MANAGEMENT	3.0	M	1800 2100	MC 320	Salluzzo R	3
Introduction to Financial Management: Students will develop financial management knowledge and skills including basic accounting, budget planning and implementation, analysis and preparation of financial statements, reporting, assessments and audits, with specific emphasis on the financial requirements of non-profit corporations.									
94716	6ML	413	LAW AND MUSIC	2.0	TBA		RTBA	Staff U	
Law and Music: This course will examine legal topics related to both for-profit and non-profit organizations in the music industry and legal issues in the music industry including copyright, trademark, performance, publishing, licensing rights, contracts, and new media.									
72737	6ML	422	DESIGNING MUSIC ENTERPRISES	3.0	T	1800 2100	MC 320	Roberts R	
Designing Creative Initiatives for Musical Enterprises - Practicum: Students will develop an understanding of the collective and strategic role that organizations have the capacity to achieve within a community. Through an intensive examination of artistry, creativity, vision, mission, finance, and organizational structures, students will experientially design and apply an initiative in partnership with an existing musical enterprise.									
92643	6ML	432	DEVELOPMENT/FUND RAISING MUSIC	3.0	W	1800 2100	MC 1	Roberts R	
Development and Fundraising in Music: Nearly all non-profit organizations rely on raised funds to survive and thrive. Everyone who works at a successful non-profit organization needs to understand and embrace the basic concepts of fundraising. This class will examine the history, trends, sources, and methods of generating revenue and developing sustaining relationships for musical enterprises. The class will also explore the typical non-profit fundraising techniques: donor research, fundraising campaigns (annual, capital, endowment, etc.), marketing, grants, planned giving, and donor stewardship. Throughout the semester, students will learn about and develop skills in fund development planning and grant writing.									

Music Teaching & Learning

MTL 222 & MTL 226:

A - COURSES MEET: AUGUST 28, 2019 - OCTOBER 18, 2019

B - COURSES MEET: OCTOBER 21, 2019 - DECEMBER 11, 2019

90976	6MTL	110	INTRO MUSIC TEACH & LEARN I	1.0	W	1135 1225	MSH 1	Azzara C	
90987	6MTL	110	INTRO MUSIC TEACH & LEARN I	1.0	W	1235 1325	MSH 1	Azzara C	
90993	6MTL	211	EARLY CHILDHOOD MUSIC EDUCAT	2.0	MW	1235 1325	MC 2	Fox D	
91013	6MTL	213	SEC GENERAL MUSIC METHODS	2.0	MW	1035 1225	MC 2	Mccall M	3

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CRN	SUBJECT	COURSE	COURSE TITLE	CREDIT	DAYS	TIME	LOCATION	INSTRUCTOR	RESTR
91031	6MTL	215	HIGH SCHOOL CHORAL MUSIC	2.0	TR	0730 1030	ESM M8	Silvey P	3
91059	6MTL	216	MUSIC FOR SPECIAL LEARNERS	1.0	F	0835 0925	MC 2	Richards W	
91062	6MTL	218	TEACHING GROUP STRINGS	2.0	R	1135 1325	OSL 101	Caravan L	
91077	6MTL	218	TEACHING GROUP STRINGS-LAB A		T	1335 1425	ANNEX 707	Caravan L	
91086	6MTL	218	TEACHING GROUP STRINGS-LAB B		R	1335 1425	ANNEX 707	Caravan L	
91090	6MTL	221	CLARINET CLASS	1.0	T	1435 1525	OSL 204	Liperote K Freudent S	3
91105	6MTL	221	CLARINET CLASS	1.0	R	1435 1525	OSL 204	Liperote K Freudent S	3
91118	6MTL	222A	WOODWIND CLASS: BASSOON A	0.5	TBA		RTBA	Liperote K Moran B	3
91120	6MTL	222A	WOODWIND CLASS: FLUTE A	0.5	TBA		RTBA	Liperote K Xiang Y	3
91136	6MTL	222A	WOODWIND CLASS: OBOE A	0.5	TBA		RTBA	Liperote K Lee J	3
91147	6MTL	222A	WOODWIND CLASS: SAXOPHONE A	0.5	TBA		RTBA	Liperote K Fagerhaug R	3
91154	6MTL	222B	WOODWIND CLASS: BASSOON B	0.5	TBA		RTBA	Liperote K Moran B	3
91163	6MTL	222B	WOODWIND CLASS: FLUTE B	0.5	TBA		RTBA	Liperote K Xiang Y	3
91189	6MTL	222B	WOODWIND CLASS: OBOE B	0.5	TBA		RTBA	Liperote K Lee J	3
91728	6MTL	222B	WOODWIND CLASS: SAXOPHONE B	0.5	TBA		RTBA	Liperote K Fagerhaug R	3
91191	6MTL	225	TRUMPET CLASS	1.0	T	1335 1425	OSL 204	Snell A McLean T	3
91200	6MTL	225	TRUMPET CLASS	1.0	R	1335 1425	OSL 204	Snell A McLean T	3
91233	6MTL	226A	BRASS CLASS: EUPHONIUM A	0.5	TBA		RTBA	Snell A Pascua D	3
91244	6MTL	226A	BRASS CLASS: HORN A	0.5	TBA		RTBA	Snell A Houston E	3
91257	6MTL	226A	BRASS CLASS: TROMBONE A	0.5	TBA		RTBA	Snell A Downey D	3
91266	6MTL	226A	BRASS CLASS: TUBA A	0.5	TBA		RTBA	Snell A Alonso J	3
91279	6MTL	226B	BRASS CLASS: EUPHONIUM B	0.5	TBA		RTBA	Snell A Pascua D	3
91282	6MTL	226B	BRASS CLASS: HORN B	0.5	TBA		RTBA	Snell A Houston E	3
91298	6MTL	226B	BRASS CLASS: TROMBONE B	0.5	TBA		RTBA	Snell A Downey D	3
91302	6MTL	226B	BRASS CLASS: TUBA B	0.5	TBA		RTBA	Snell A Alonso J	3
91317	6MTL	231	STRINGS CLASS I	2.0	TR	1035 1125	ESM 514	Caravan L	3
91326	6MTL	235	HARP CLASS I	1.0	TBA		RTBA	Ojeda E	3
91334	6MTL	236	HARP CLASS II	1.0	TBA		RTBA	Ojeda E	3
91343	6MTL	241	VOICE CLASS I	1.0	R	1635 1725	ET 603	Silvey P Romaniuk S	3
91351	6MTL	242	VOICE CLASS II	1.0	R	1735 1825	ET 603	Silvey P Romaniuk S	3
91365	6MTL	255	PERCUSSION CLASS	1.0	T	1135 1225	ANNEX 902	Liperote K Stevens C	3
91378	6MTL	255	PERCUSSION CLASS	1.0	R	1135 1225	ANNEX 902	Liperote K Stevens C	3
91380	6MTL	261	CLASSROOM INSTRUMENTS	1.0	T	0935 1025	MC 2	Culp M	3
91399	6MTL	271	STU TCH: ELEM VOCAL/GENERAL	4.0	TBA		ESM M5	Culp M	A
91403	6MTL	272	SENIOR PRACTICUM IN MUSIC	1.0	T	1700 1800	ET 603	Snell A	
91412	6MTL	273	STU TEACH: MEG/MEV	1.0	T	1600 1800	ESM M9	Culp M	A
91429	6MTL	273	STU TEACH: MEI-STRINGS	1.0	TBA		ESM M3	Caravan L	A
91430	6MTL	273	STU TEACH: MEI-WBP	1.0	T	1600 1700	ET 603	Snell A	A

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UPDATED 8/22/2019

CRN	SUBJECT	COURSE	COURSE TITLE	CREDIT	DAYS	TIME	LOCATION	INSTRUCTOR	RESTR
91448	6MTL	276	STU TEACH: SEC VOCAL/GENERAL	4.0	TBA		ESM M8	Silvey P	A
91456	6MTL	277	STU TEACH: ELEM STRINGS	4.0	TBA		ESM M3	Caravan L	A
91467	6MTL	277	STU TEACH: ELEM WBP	4.0	TBA		ESM M6	Snell A	A
91475	6MTL	278	STU TEACH: SEC STRINGS	4.0	TBA		ESM M3	Caravan L	A
91481	6MTL	278	STU TEACH: SEC WBP	4.0	TBA		ESM M6	Snell A	A
91494	6MTL	402	MEASUREMENT & EVALUATION	3.0	M	1600 1900	ESM M9	Snell A	
91008	6MTL	411	EARLY CHILDHOOD MUSIC EDUCAT	2.0	MW	1235 1325	MC 2	Fox D	3
91024	6MTL	413	SEC GENERAL MUSIC METHODS	2.0	MW	1035 1225	MC 2	Mccall M	3
91045	6MTL	415	HIGH SCHOOL CHORAL MUSIC	2.0	TR	0730 1030	ESM M8	Silvey P	
91506	6MTL	421	LEADERSHIP ISSUES IN MUSIC	1.0	TBA		RTBA	Doser J	
LEADERSHIP ISSUES IN MUSIC: This course will provide an understanding of what drives trends in innovative musical leadership in North America, and proposes ways in which young professional musicians can exercise leadership in shaping these trends to ensure a healthy and productive musical future. This course is based upon class interviews of five leaders of major orchestras, opera companies, music schools, and other musical institutions in North America. Each guest is interviewed about this essential question: "What are the most critical priorities facing us as the musical leaders of tomorrow and what can we do to address them?" Guests are encouraged to illuminate how their own organizations have addressed these priorities through sustainable educational programs and initiatives.									
91519	6MTL	465	INSTR TECH: WIND/PERCUSSION	3.0	R	1600 1900	ANNEX 707	Azzara C	
91522	6MTL	466	INSTR TECH: STRINGS	3.0	R	1135 1325	OSL 101	Caravan L	
91535	6MTL	471	TEACHING INTERNSHIP: VOCAL	2.0	TBA		ESM M8	Silvey P	A
91541	6MTL	471	TEACHING INTERNSHIP: GENERAL	2.0	TBA		ESM M5	Culp M	A
91553	6MTL	471	TEACHING INTERNSHIP: STRINGS	2.0	TBA		ESM M3	Caravan L	A
91564	6MTL	471	TEACHING INTERNSHIP: WBP	2.0	TBA		ESM M6	Snell A	A
91570	6MTL	472	TCH INTERN FOR CERT: VOCAL	4.0	TBA		ESM M8	Silvey P	A
91588	6MTL	472	TCH INTERN FOR CERT: GENERAL	4.0	TBA		ESM M5	Culp M	A
91597	6MTL	472	TCH INTERN FOR CERT: STRINGS	4.0	TBA		ESM M3	Caravan L	A
91601	6MTL	472	TCH INTERN FOR CERT: WBP	4.0	TBA		ESM M6	Snell A	A
91616	6MTL	473	MA FIELD PROJECT IN MUE		TBA		ESM M8	Silvey P	A
91627	6MTL	495	MA THESIS PROJECT		TBA		ESM M8	Silvey P	
92049	6MTL	501	HISTORY & PHILOSOPHY SEMINAR	3.0	W	1600 1900	ESM M9	Culp M	
91638	6MTL	504	PREPARE FUTURE MUSIC FACULTY	2.0	M	1335 1525	ESM M9	Caravan L	
91640	6MTL	595	PHD DISSERTATION PROJECT		TBA		ESM M8	Silvey P	
91652	6MTL	596	DMA DISSERTATION PROJECT		TBA		ESM M8	Silvey P	

Musicology

73462	6MUY	590	INTRO TO MUSICOLOGY	3.0	T	1335 1625	NSL 404	Watkins H	A
73459	6MUY	501	INTRO TO MUSICOLOGY	4.0	T	1335 1625	NSL 404	Watkins H	3

Introduction to Musicology: This course will provide an introduction to the scope, bibliography, and prominent methodologies of musicology. To that end, it will explore the history and development of the discipline, focusing especially on the current trends and their background: provide a practical introduction to the diverse sources of information in the field; and give experience employing solid research and writing strategies.

73477	6MUY	590	MUSIC & THE COLD WAR	3.0	W	1235 1525	NSL 404	Jakelski L	3
73490	6MUY	591	MUSIC & THE COLD WAR	4.0	W	1235 1525	NSL 404	Jakelski L	3

Music and the Cold War: This course examines the compositional trends, aesthetic debates, and music institutions that were implicated in the Cold War, a conflict that was as cultural as it was political. Beginning in the late 1940s, the United States and the Soviet Union strove to prove their supremacy in contests of cultural prowess; these struggles impacted artistic policy and musical life in the two superpowers as well as the regions that lay within their competing spheres of influence. We will investigate musical life during the Cold War from several distinct geopolitical vantage points. We will examine primary sources, read recent scholarship, and discuss music that either provoked significant critical reactions or sheds light on the politicization of music in the mid-twentieth century. Our main task will be to think about how local concerns intersected with the Cold War's broader issues. We will also consider points of similarity among the places that we study, asking how music created ties that bound together seemingly disparate geopolitical areas, as well as reinforcing the divisions that separated them.

73486	6MUY	590	MUSIC, VALUE & LABOR	3.0	F	0935 1225	NSL 404	Desai-Stephen A	3
73509	6MUY	591	MUSIC, VALUE & LABOR	4.0	F	0935 1225	NSL 404	Desai-Stephen A	3

Music, Value, and Labor: This course analyzes issues of production, exchange, and value in relation to musical sound and practice. How does music participate in colonial, capitalist, and neoliberal economic formations? Can we articulate value in relation to music in ways that both acknowledge and exceed materialist-economic terms? What forms of labor undergird the production and circulation of music as commodity form and affective experience? In order to consider such questions, we will read foundational cultural Marxist theorists (including Marx, Gramsci, Hall, Bourdieu, and more) and trace how these ideas and approaches have informed musical scholarship across popular music studies, ethnomusicology, and musicology. Together, we will work to articulate a political economic approach to the study of music.

73514	6MUY	593	DIRECTED STUDY I	4.0	TBA		ESM 517	Watkins H	3
73523	6MUY	594	DIRECTED STUDY II	4.0	TBA		ESM 517	Watkins H	3
73537	6MUY	595	PHD DISSERTATION PROJECT		TBA		ESM 517	Watkins H	

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CRN	SUBJECT	COURSE	COURSE TITLE	CREDIT	DAYS	TIME	LOCATION	INSTRUCTOR	RESTR
Organ, Sacred Music & Historical Keyboards									
91695	6OSH	201	SACRED MUSIC SKILLS I	2.0	TBA		ESM 425	Kennedy S	
73817	6OSH	205	ORGAN IMPROVISATION	1.0	TBA		ESM 108	Porter W	
73826	6OSH	291	ORGAN DEPT COLLOQUIUM		M	1900 2030	RTBA	Higgs D	
91704	6OSH	401	SACRED MUSIC SKILLS I	2.0	TBA		ESM 425	Kennedy S	
73843	6OSH	405	GRADUATE ORGAN IMPROVISATION	1.0	TBA		RTBA	Porter W	
91710	6OSH	423	ORGAN REPERTOIRE III	2.0	T	1535 1725	ESM 404	Laube N	
91749	6OSH	443	KEYBOARD CONTINUO REALIZATIO	1.0	TBA		RTBA	Crawford L	
73865	6OSH	491	GRAD ORGAN DEPT COLLOQUIUM		M	1900 2030	RTBA	Higgs D	
Sacred Music									
74980	6SMU	210	SCHOLA CANTORUM	1.0	U	2100 2300	CHRST CHRC	Kennedy S	A
74999	6SMU	410	SCHOLA CANTORUM	1.0	U	2100 2300	CHRST CHRC	Kennedy S	A
Pedagogy									
74613	6PED	210	HARP PEDAGOGY I	1.0	TBA		ESM 204	Bride K	
74624	6PED	211	HARP PEDAGOGY II	1.0	TBA		ESM 204	Bride K	
74631	6PED	235	HISTORY OF PERCUSSION	2.0	W	1035 1225	NSL 308	Beck J	
74645	6PED	261	PRACTICAL PIANO PEDAGOGY	2.0	W	1335 1525	ESM 404	Caramia T	
74659	6PED	281	VOICE PEDAGOGY I	2.0	WF	1235 1325	ESM HHH	Hennessy R	
94134	6PED	281	VOICE PEDAGOGY I	2.0	WF	1335 1425	ESM HHH	Hennessy R	
74662	6PED	405	DESC/ANALY WRITING IN JCM	1.0	T	1435 1525	ANNEX 708	Dobbins W	
74677	6PED	435	HISTORY OF PERCUSSION	2.0	W	1035 1225	NSL 308	Beck J	
93064	6PED	451	RENAISSANCE LUTE LITERATURE	2.0	TBA		ESM 416	Odette P	
74686	6PED	461	PRACTICAL PIANO PEDAGOGY	2.0	W	1335 1525	ESM 404	Caramia T	
74690	6PED	471	TEACHING CERTIFICATE INTERN	1.0	TBA		ESM 109	Fox D	A
74707	6PED	482	GRADUATE VOCAL PEDAGOGY II	2.0	MR	0935 1025	ESM 310	Retzlaff J	
74715	6PED	505	DESC/ANALY WRITING IN JCM	1.0	T	1435 1525	ANNEX 708	Dobbins W	
Performance									
74861	6PRF	596	DMA DISSERTATION PROJECT		TBA		RTBA	Staff U	
Piano Class									
74291	6PCL	101	PIANO CLASS: A	2.0	WF	1035 1125	ESM 443	Caramia T	
74309	6PCL	101	PIANO CLASS: B	2.0	MW	1035 1125	MSH 410	Caramia T	
74314	6PCL	101	PIANO CLASS: C	2.0	MW	1135 1225	ESM 443	Caramia T	
74323	6PCL	101	PIANO CLASS: D	2.0	MW	1235 1325	MSH 410	Caramia T	
74337	6PCL	101	PIANO CLASS: E	2.0	TR	0935 1025	ESM 443	Caramia T	
74346	6PCL	101	PIANO CLASS: F	2.0	TR	1235 1325	ESM 443	Caramia T	
74358	6PCL	101	PIANO CLASS: G	2.0	TR	1235 1325	MSH 410	Caramia T	
74360	6PCL	101	PIANO CLASS: H	2.0	TR	1335 1425	ESM 443	Caramia T	
74371	6PCL	101	PIANO CLASS: I	2.0	TR	1535 1625	ESM 443	Caramia T	
74385	6PCL	101	PIANO CLASS: J	2.0	TR	1635 1725	MSH 410	Caramia T	
74392	6PCL	102	PIANO CLASS: A	2.0	MW	1135 1225	MSH 410	Caramia T	
74406	6PCL	102	PIANO CLASS: B	2.0	TR	1135 1225	MSH 410	Caramia T	
74419	6PCL	102	PIANO CLASS: C	2.0	TR	1335 1425	MSH 410	Caramia T	
74422	6PCL	103	PIANO CLASS: A	2.0	MW	0835 0925	ESM 443	Caramia T	
74435	6PCL	103	PIANO CLASS: B	2.0	MW	0935 1025	ESM 443	Caramia T	
74441	6PCL	103	PIANO CLASS: C	2.0	MW	1335 1425	ESM 443	Caramia T	

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74453	6PCL	103	PIANO CLASS: D	2.0	MW	1535 1625	ESM 443	Caramia T	
74464	6PCL	103	PIANO CLASS: E	2.0	TR	0835 0925	ESM 443	Caramia T	
74470	6PCL	103	PIANO CLASS: F	2.0	TR	1135 1225	ESM 443	Caramia T	
74488	6PCL	103	PIANO CLASS: G	2.0	TR	1435 1525	ESM 443	Caramia T	
74497	6PCL	104	PIANO CLASS: A	2.0	MW	0835 0925	MSH 410	Caramia T	
74503	6PCL	104	PIANO CLASS: B	2.0	MW	0935 1025	MSH 410	Caramia T	
74512	6PCL	104	PIANO CLASS: C	2.0	MW	1335 1425	MSH 410	Caramia T	
74529	6PCL	104	PIANO CLASS: D	2.0	MW	1535 1625	MSH 410	Caramia T	
74530	6PCL	104	PIANO CLASS: E	2.0	MW	1435 1525	MSH 410	Caramia T	
74548	6PCL	104	PIANO CLASS: F	2.0	TR	1435 1525	MSH 410	Caramia T	
74556	6PCL	105	PIANO CLASS: A	2.0	F	1035 1125	MSH 410	Caramia T	
74567	6PCL	105	PIANO CLASS: B	2.0	F	1235 1325	ESM 443	Caramia T	
89068	6PCL	106	PIANO CLASS: A	2.0	F	1135 1225	MSH 410	Caramia T	
89073	6PCL	106	PIANO CLASS: B	2.0	F	1235 1325	MSH 410	Caramia T	

Special Registrations

69940	6ESM	075	MUE CERT: FOREIGN LANGUAGE	TBA		RTBA	Staff U	A
69969	6ESM	201	BACHELORS DEGREE RECITAL	TBA		RTBA	Staff U	
69974	6ESM	202	BACHELORS JCM DEGREE RECITAL	TBA		RTBA	Staff U	
69983	6ESM	275	MUE CERT: WORKSHOPS	TBA		ESM M8	Silvey P	
69995	6ESM	385	UNDERGRAD INACTIVE STATUS	TBA		ESM 111	Hain J	J
70006	6ESM	399	UNGRAD CONT OF ENROLLMENT	TBA		ESM 111	Hain J	J
70019	6ESM	401	MASTERS DEGREE RECITAL	TBA		RTBA	Staff U	
70022	6ESM	402	MASTERS JCM DEGREE RECITAL	TBA		RTBA	Staff U	
70035	6ESM	405	MM ACM REC WITH VOCALIST	TBA		RTBA	Staff U	
70041	6ESM	406	MM ACM REC WITH INSTRUMENTAL	TBA		RTBA	Staff U	
70053	6ESM	410	ADV CERT ART OF IMPROV RECITAL	TBA		RTBA	Staff U	
70064	6ESM	450	MASTERS LISTENING EXAM	TBA		RTBA	Staff U	
70070	6ESM	455	MASTERS ORAL EXAM	TBA		RTBA	Staff U	
70088	6ESM	460	COMPOSITION COMPREHEN REVIEW	TBA		ESM 403	Liptak D	
70097	6ESM	465	MUE COMPREHENSIVE EXAM	TBA		ESM M8	Silvey P	
70101	6ESM	470	MA PED THEORY TEACH RECITAL	TBA		ESM 502	Dunsby J	
70116	6ESM	475	MUE CERT: WORKSHOPS	TBA		ESM M8	Silvey P	
70127	6ESM	501	FIRST DOCTORAL RECITAL	TBA		RTBA	Staff U	
70138	6ESM	502	SECOND DOCTORAL RECITAL	TBA		RTBA	Staff U	
70140	6ESM	503	DOCTORAL LECTURE RECITAL	TBA		RTBA	Staff U	
70152	6ESM	504	DMA PRL PA COLLABOR RECITAL	TBA		RTBA	Staff U	
70169	6ESM	505	DMA ACM REC WITH VOCALIST	TBA		RTBA	Staff U	
70174	6ESM	506	DMA ACM REC WITH INSTRUMENTA	TBA		RTBA	Staff U	
70183	6ESM	507	DMA ACM 3RD RECITAL	TBA		RTBA	Staff U	
70195	6ESM	508	DMA CONDUCTING PERFORMANCE	TBA		RTBA	Staff U	
70207	6ESM	510	ADV CERT ART OF IMPROV RECITAL	TBA		RTBA	Staff U	
70215	6ESM	521	PHD MUY QUALIFYING EXAM	TBA		ESM 517	Watkins H	
70221	6ESM	522	PHD MUY SPECIAL FIELD EXAM	TBA		ESM 517	Watkins H	
70239	6ESM	541	PHD MUE QUALIFY EXAM PART:1	TBA		ESM M8	Silvey P	
70242	6ESM	542	PHD MUE QUALIFY EXAM PART:2	TBA		ESM M8	Silvey P	
70250	6ESM	543	PHD MUE QUALIFY EXAM PART:3	TBA		ESM M8	Silvey P	

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70268	6ESM	544	PHD MUE QUALIFY EXAM PART:4		TBA		ESM M8	Silvey P	
70273	6ESM	550	DOCTORAL LANGUAGE EXAM		TBA		ESM 102	Peterson Z	
70296	6ESM	899	MUE MASTERS CONT GRAD ENROLL		TBA		ESM 102	Peterson Z	J
70304	6ESM	950	DOCTORAL QUALIFY EXAM		TBA		ESM 102	Peterson Z	
70310	6ESM	985	GRADUATE INACTIVE STATUS		TBA		ESM 102	Peterson Z	J
70328	6ESM	995	CONT GRADUATE ENROLLMENT: PT		TBA		ESM 102	Peterson Z	J
70332	6ESM	999	CONT GRADUATE ENROLLMENT: FT		TBA		ESM 102	Peterson Z	J
70349	6ESM	999	CONT GRAD ENROLL/COURSES: FT		TBA		ESM 102	Peterson Z	J
70355	6ESM	999A	CONT GRAD US ENROLLMENT: FT		TBA		ESM 102	Peterson Z	J
70361	6ESM	999B	CONT GRAD INTL ENROLLMENT:FT		TBA		ESM 102	Peterson Z	J

String, Harp & Guitar Dept.

Guitar

70844	6GTC	181	GTR CLASS: BEYOND THE BASICS	2.0	R	1830 1930	DEWEY B320	Conant D	
70857	6GTC	183	INTRO TO CLASSICAL GUITAR	2.0	R	1715 1815	DEWEY B320	Kramer M	
70866	6GTC	183	INTRO TO CLASSICAL GUITAR	2.0	M	1730 1830	DEWEY B320	Peralta P	
70879	6GTC	201	HIST & LIT OF GUITAR	2.0	F	1535 1725	OSL 204	Goluses N Peralta P	4
70882	6GTC	220	FRETBOARD HARMONY	2.0	T	1535 1725	OSL 204	Goluses N	4
70898	6GTC	401	SEM IN GUITAR STUDIES	2.0	F	1535 1725	OSL 204	Goluses N Peralta P	4

Harp

70994	6HP	101	HARP TECHNIQUE I	1.0	TBA		ESM 204	Bride K	
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Study Abroad

74902	6SAB	200	STUDY ABROAD	16.0	TBA		ESM 111	Hain J	J
74917	6SAB	400	STUDY ABROAD	12.0	TBA		ESM 111	Hain J	J

Theory

75149	6TH	101	MODEL COMP/TONAL ANALYSIS I	2.0	T R	0835 0925 0835 0925	ESM ANNEX	HHH 704	Marvin W
75155	6TH	101	MODEL COMP/TONAL ANALYSIS I	2.0	T R	0935 1025 0935 1025	ESM ANNEX	HHH 704	Marvin W
75306	6TH	161	AURAL MUSICIANSHIP I	2.0	MWF	0835 0925	ANNEX	704	Curlee J
75319	6TH	161	AURAL MUSICIANSHIP I	2.0	MWF	0935 1025	ANNEX	704	Curlee J
75224	6TH	101H	MODEL COMP/TONAL ANA I: HON	2.0	MWF	0835 0925	ANNEX	710	Brown M
75388	6TH	161H	AURAL MUSICIANSHIP I:HONORS	2.0	MW	1235 1325	ANNEX	707	Curlee J
75231	6TH	101I	MODEL COMP/TONAL ANA I:INTEN	2.0	MTWR	0835 0925	MSH	221	Marvin W
75245	6TH	101I	MODEL COMP/TONAL ANA I:INTEN	2.0	MTWR	0935 1025	MSH	221	Marvin W
75397	6TH	161I	AURAL MUSICIANSHIP I:INTEN	2.0	TRF	1135 1225	MC	2	Curlee J
75401	6TH	161I	AURAL MUSICIANSHIP I:INTEN	2.0	TRF	1235 1325	MC	2	Curlee J
75438	6TH	201	MODEL COMP/TONAL ANALYS III	2.5	MWF	0835 0925	OSL	101	Frank B
75440	6TH	201	MODEL COMP/TONAL ANALYS III	2.5	MWF	0935 1025	OSL	101	Frank B
75630	6TH	261	AURAL MUSICIANSHIP III	1.5	TR	1135 1225	ANNEX	709	Reenan S
75648	6TH	261	AURAL MUSICIANSHIP III	1.5	TR	1235 1325	ANNEX	709	Reenan S
75656	6TH	261	AURAL MUSICIANSHIP III	1.5	TR	1335 1425	ANNEX	709	Reenan S
75667	6TH	261	AURAL MUSICIANSHIP III	1.5	TR	1435 1525	ANNEX	709	Reenan S
75517	6TH	201H	MODEL COMP/TONAL ANA III:HON	3.0	TR	0835 0950	ESM	320	Dunsby J
75747	6TH	261H	AURAL MUSICIANSHIP III:HON	1.0	TR	1135 1225	ESM	514	Curlee J
75526	6TH	205	MODEL COMP/POST TONAL ANALYS	4.0	TWRF	0835 0925	ET	410	Bernstein Z Heilig J
75534	6TH	205	MODEL COMP/POST TONAL ANALYS	4.0	TWRF	1035 1125	MSH	221	Bernstein Z

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75543	6TH	205	MODEL COMP/POST TONAL ANALYS	4.0	TWRF	1135 1225	MSH 221	Bernstein Z	
75551	6TH	205	MODEL COMP/POST TONAL ANALYS	4.0	TWRF	1235 1325	MSH 221	Bernstein Z Heilig J	
75603	6TH	205J	MODEL COMP/MODERN JAZZ	4.0	TR F	1035 1150 1235 1525	ESM 305 ANNEX 624		3
75262	6TH	117	THEORY/ANALY/MUSICIANSHP REV	1.5	MW	1035 1150	ANNEX 704	Hilewicz O Luk Y	
75286	6TH	117	THEORY/ANALY/MUSICIANSHP REV	1.5	MW	1200 1315	ANNEX 704	Hilewicz O Luk Y	
75290	6TH	117	THEORY/ANALY/MUSICIANSHP REV	1.5	TR	1035 1150	ANNEX 707	Hilewicz O	
75612	6TH	251	COUNTERPOINT I	3.0	TR	1000 1115	ANNEX 710	Frank B	
75629	6TH	260	MUSIC & THE MIND	3.0	TR	1230 1345	GAVET 202	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." COURSE MEETS ON RIVER CAMPUS									
75763	6TH	295	SENIOR THESIS I	3.0	TBA		ESM 070	Headlam D	
75772	6TH	400	SURVEY ANALYTICAL TECHNIQUE	3.0	M	0935 1225	ET 404	Terrigno L	
75789	6TH	400	SURVEY ANALYTICAL TECHNIQUE	3.0	TR	1200 1315	ESM 070	Headlam D	
75791	6TH	400	SURVEY ANALYTICAL TECHNIQUE	3.0	TR	1335 1450	MC 2	Hilewicz O	
75814	6TH	401	TOPICS IN TONAL LIT & ANALYS	3.0	TR	1035 1150	ANNEX 704	Temperley D	
75809	6TH	401	TOPICS IN TONAL LIT & ANALYS	3.0	M	1335 1625	ESM 305	Terrigno L	
75837	6TH	402	TOPICS IN 20TH C LIT & ANALY	3.0	MW	1035 1150	ANNEX 708	Klumpenhauer H	
75823	6TH	402	TOPICS IN 20TH C LIT & ANALY	3.0	TR	1335 1450	ANNEX 704	Bernstein Z	
90932	6TH	411	THEORY & ANALYSIS TONAL MUSI	3.0	MW	1200 1315	ANNEX 709	Marvin W	A
75846	6TH	421	PEDAGOGY OF THEORY	3.0	TR	1335 1450	ANNEX 710	Marvin W	A
75860	6TH	451	MODAL COUNTERPOINT	3.0	MW	1200 1315	ANNEX 708	Brown M	
75871	6TH	460	MUSIC & THE MIND	3.0	TR	1230 1345	GAVET 202	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." COURSE MEETS ON RIVER CAMPUS									
75892	6TH	471	APPRENTICESHIP IN PEDAGOGY	1.0	TBA		ESM 070	Headlam D	
75907	6TH	475	INTERMED KEYBOARD SKILLS	3.0	T	1135 1225	OSL 101	Frank B	A
75915	6TH	475	INTERMED KEYBOARD SKILLS LAB		TBA		RTBA	Frank B	A
75921	6TH	481	DEBUSSY & SYMBOLISM	3.0	T	1235 1525	MC 1	Rolf M	A
Debussy and Symbolism: In many ways, Debussy's unique compositional vocabulary emanated from his response to texts by Symbolists - poets such as Verlaine, Baudelaire, and Mallarmé. He was especially sensitive to issues of prosody and poetic structure, shunning a traditional approach to word painting. Students in this seminar will focus on poetic and musical analyses of representative songs, situating this repertoire in the context of contemporary aesthetics and culture. Weekly readings and class participation, a short lecture recital or class presentation, and a final term paper will be required. Singers and pianists in the class will receive weekly coaching. This seminar will be open to doctoral- and masters-level students. French proficiency, though advantageous for the student, is not required.									
75968	6TH	521	PEDAGOGY OF THEORY	4.0	TR	1335 1450	ANNEX 710	Marvin W	A
92010	6TH	523	HISTORY MUSIC THEORY: PART I	4.0	W	1435 1725	OSL 204	Klumpenhauer H	
History of Music Theory, Part I: Part I of a two-semester survey of the history of music theory. The semester will start with the ancient Greeks and end in the early 18th century, covering such topics as division of the pitch continuum, consonance and dissonance, rhythm/meter, mode/scale, counterpoint, and figured bass.									
90949	6TH	581	THEORIES OF RHYTHM & METER	4.0	M	1435 1725	ANNEX 709	Temperley D	
Modern Theories of Rhythm and Meter: This course is a survey of recent work in music theory on issues of rhythm and meter in tonal music. We will begin with work in the 1980s (by Schachter, Lerdahl & Jackendoff, and others) that established a consensus on several basic issues of rhythm and meter. We will then study other more recent work that in various ways develops, responds to, and opposes this consensus. Throughout the course, we will focus on the analytical potential of rhythmic theories and their value in helping us understand tonal pieces.									
76004	6TH	581	DEBUSSY & SYMBOLISM	4.0	T	1235 1525	MC 1	Rolf M	A
Debussy and Symbolism: In many ways, Debussy's unique compositional vocabulary emanated from his response to texts by Symbolists - poets such as Verlaine, Baudelaire, and Mallarmé. He was especially sensitive to issues of prosody and poetic structure, shunning a traditional approach to word painting. Students in this seminar will focus on poetic and musical analyses of representative songs, situating this repertoire in the context of contemporary aesthetics and culture. Weekly readings and class participation, a short lecture recital or class presentation, and a final term paper will be required. Singers and pianists in the class will receive weekly coaching. This seminar will be open to doctoral- and masters-level students. French proficiency, though advantageous for the student, is not required.									
76061	6TH	591	THEORY COLLOQUIUM	1.0	F	1535 1800	ESM 305	Dunsby J	
76076	6TH	595	PHD DISSERTATION PROJECT		TBA		RTBA	Dunsby J	

Voice & Opera

73592	6OP	222	ACTING SEMINAR	1.0	T	1535 1725	OSL 101	Baker L	A
73606	6OP	224	LYRIC THEATER WORKSHOP	1.0	T	1535 1725	ANNEX 804	Carr S	A

COURSE RESTRICTIONS

A - Perm of Instructor Required
B - Not Open to First Year or Sophomores
C - Perm of instructor Required for First Year
E - Not Open to First Year

J - Perm of Dean Required
K - Open to First Year & Sophomores
P - Open to First Year Only

3 - Open to Majors Only
4 - W/Instructor Perm (except VCE)
Z- Open to ESM Students Only

UPDATED 8/22/2019

CRN	SUBJECT	COURSE	COURSE TITLE	CREDIT	DAYS	TIME	LOCATION	INSTRUCTOR	RESTR
73619	6OP	230	OPERA THEATER PRACTICUM	3.0	MWRF	1535 1825	ANNEX 804	Daigle S Carr S	A
73622	6OP	401	SEM LYRIC THEATER STAGE DIRECT	1.0	M	1035 1225	ANNEX 804	Daigle S	A
73635	6OP	402	SEM LYRIC THEATER STAGE DIRECT	2.0	M	1035 1225	ANNEX 804	Daigle S	A
73641	6OP	410	OPERA PROD: STAGE MANAGEMENT	2.0	MWRF	1535 1825	ANNEX 804	Daigle S	A
73653	6OP	414	FUNDAMENTALS SINGING ACTOR	1.0	T	1235 1425	ANNEX 804	Carr S	A
73664	6OP	416	ADV OPERA SEM: PERF TECHNIQ	2.0	R	1235 1425	ANNEX 804	Daigle S	A
73670	6OP	430	OPERA THEATER PRACTICUM	1.0	MWRF	1535 1825	ANNEX 804	Daigle S Carr S	A
95722	6VCC	100	FIRST YEAR VOCAL COACHING	0.5	TBA		RTBA	Garver B	
95735	6VCC	100	SOPHOMORE VOCAL COACHING	0.5	TBA		RTBA	Curren C	
76160	6VCC	111	VOICE CLASS:RC NON-MUSIC MAJ	1.0	S	1430 1530	DEWEY 1305	Lara C	
95741	6VCC	200	JUNIOR VOCAL COACHING	0.5	TBA		RTBA	D'amato A	
95753	6VCC	200	SENIOR VOCAL COACHING	0.5	TBA		RTBA	Miller R	
76185	6VCC	233	VOICE REPERTOIRE SENIOR	2.0	TR	1135 1225	ESM 320	Garver B	
95764	6VCC	400	GRADUATE VOCAL COACHING	0.5	TBA		RTBA	Miller R	
95770	6VCC	400	GRADUATE VOCAL COACHING	0.5	TBA		RTBA	Long T	
76192	6VCC	402	VOICE REPERTOIRE FOR PIANIST	2.0	TR	1035 1125	ESM HHH	Miller R	A
76212	6VCC	431	VOICE REPERTOIRE MASTERS	1.0	TR	1035 1125	ESM HHH	Miller R	A

Wellness Initiaive

77178	6WLN	101	YOGA/MEDITATION FOR MUSICIANS	1.0	WF	1745 1900	OSL 101	Metzendorf A	
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Yoga & Meditation for Musicians: Course will include alignment-based hatha yoga, meditation, mindfulness, and breathing practices to promote greater strength, flexibility, and relaxation. Emphasis on cultivating mindful qualities and physical techniques to protect against injury & increase openness. Support will be given to help each student establish a home yoga & meditation practice.

77180	6WLN	101Z	YOGA/MEDITATION FOR MUSICIANS	1.0	WF	1745 1900	OSL 101	Metzendorf A	
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6WLN 101Z: YOGA & MEDITATION FOR MUSICIANS - Graduate Student Registration

COURSE RESTRICTIONS

A - Perm of Instructor Required
B - Not Open to First Year or Sophomores
C - Perm of instructor Required for First Year
E - Not Open to First Year

J - Perm of Dean Required
K - Open to First Year & Sophomores
P - Open to First Year Only

3 - Open to Majors Only
4 - W/Instructor Perm (except VCE)
Z- Open to ESM Students Only

UPDATED 8/22/2019

Accompanying**Accompanying 6ACM**

COURSE	130	160	430	460	430A	460A
BARR J				93882		93898
HARLEY A			62222	62241	62235	62253

Lessons-Jazz Dept.**Jazz (Various Instruments) 6JAZ**

COURSE	130	160	430	460	430A	460A
CAMPBELL BASS		71366				71518
DILL A BASS	71278		71410			
DOBBINS W PIANO		71398				71536
HAAS GUITAR	71299		71432			
JENKINS C TRUMPET		71379	71455			71520
KELLOGG M TROMBONE		71344				71505
MORRIS S DRUMSET	71300		71449			
PERRY E PIANO	71280		71428			
PILLOW C SAXOPHONE		71357				71461
SNEIDER R GUITAR	71311	71382	71404			71493
THOMPSON DRUMSET		71325				71476
VERSACE G PIANO		71333				71487

Lessons-Keyboards Dept.**Harpsichord 6HPC**

COURSE	130	160	430	460	430A	460A
CRAWFORD	71009		71014		96321	71023
MATTHEWS	95407		95415			

Organ 6ORG

COURSE	130	160	430	460	430A	460A
HIGGS D		73711			73766	73779
LAUBE N		73725				73782
MATTHEWS	73697		73733			
PORTER W					73757	73798
ROBINSON	73700		73744			

Piano 6PA

COURSE	130	160	430	460	430A	460A
ANTONOVA		73976				74272
CARAMIA T	73899	74069	74198	74220		
CHIANG A	73878		74100			
CHO M	73904	73987	74133			
CHOW A		74040				74289
CRECCA E	73910	74074	74144			
FREER E		74052				
HUMPHERY		74038	74125		74205	74236
KOBRIN A		73993				74247
KUEHLER D	73928	74016	74157			
LENTI V	73880	74095	74111	74218		
LO A	73932		74166			
LOMAZOV M		73961				74254
MEI Y	73949	74027	74179			
RACKERS J		74001				74263
ZHONG J	73955		74182			

Lessons-String, Harp & Guitar Dept.**Double Bass 6DBL**

COURSE	130	160	430	460	430A	460A
DUGAN P	68878		68899			
VANDEMAR		68880				68904

Guitar 6GTR

COURSE	130	160	430	460	430A	460A
DOOLEY B	70903		70930			
GOLUSES N		70929			70948	70956
LONCAR M	70912		95336			
PERALTA P	95347		95354			

Harp 6HRP

COURSE	130	160	430	460	430A	460A
BRIDE K		71135		71153		71164
OJEDA E	71122		71141			

Lute 6LUT

COURSE	130	160	430	460	430A	460A
ODETTE P					72373	72384
TAVARES	95421		95439			

Violoncello 6VCL

COURSE	130	160	430	460	430A	460A
CHUNG N	76573		76678			
DOANE S		76617				76724
DOO T	76584		76680			
HARRIS A		76634				
JOHNSTON		76643				76713
MYERS H	76596	76651	76699			
YING D		76626				76731

Viola 6VLA

COURSE	130	160	430	460	430A	460A
EEUWES M	76745		76806			
ROSTAD M		76790				76864
TAYLOR G		76777			76835	76853
YING P		76786				76841

Violin 6VLN

COURSE	130	160	430	460	430A	460A
ATHAYDE J		76989				77134
CHEN J	76870		77021			
HUANG X	76888		77039			
JOLLES R		76991			77096	77165
KOPELMAN		76972				77126
KRYSA O		77007				77151
MOON J	76897		77042			
RYDER N	76905		77050			
SCHOSSBE	76918		77068			
SCOTT R		76947				77102
TIAN Y	76920	76954	77073			
ZORMAN I		76963				77143

Lessons-Voice Dept.**Voice 6VCE**

COURSE	130	160	430	460	430A	460A
AIELLO M	76229	76340	76411			
CIESINSKI K		76374				76568
COWDRICK		76327				76542
DANKNER N	76248		76433			

GRIFFEY A		76383				76539
HARROW H	76256	76352	76444			
HENNESSY		76369				76550
JONES K	76230		76425			
KAPLAN K	76267	76395	76466			
LARA C	76275	76400	76479			
LUEBKE S	76281	97631	76482			
OPALACH J		76294		76498		76521
RETZLAFF J		76301				76515
STAFF U		76338				
SWENSEN R		76316				76507

Lessons-Wind, Brass, Perc. Dept.

Bassoon 6BSN

	COURSE	130	160	430	460	430A	460A
BURROUGH		62658		62671			
SAKAKEEN			62660				62685

Clarinet 6CL

	COURSE	130	160	430	460	430A	460A
DARBY J		68139		68184			
GRANT K			68168				68201
MORRIS C		68121		68173			
WAYNE M			68150				68216

Euphonium 6EUP

	COURSE	130	160	430	460	430A	460A
HOTALING		70393		70423			
KELLOGG M			70414				70437

Flute 6FL

	COURSE	130	160	430	460	430A	460A
BIEKER E		70446		70485			
BOYD B			70471				70513
BROYLES C		70460		70508			
SONG Y		70458		70492			
XIANG Y		95363		95372			

Horn 6HRN

	COURSE	130	160	430	460	430A	460A
HOUSTON E		71037		71085			
KURAU W			71058				71106
SMITH M		71046	71060	71092			

Oboe 6OB

	COURSE	130	160	430	460	430A	460A
BURGESS G							
note: 6OB 290 93169 = Baroque Oboe Studies:Burgess							
KILLMER R			73558				73585
PREWITT M		73546		73571			

Piccolo 6PIC

	COURSE	130	160	430	460	430A	460A
HARROW A		74750		74768			

Percussion 6PRC

	COURSE	130	160	430	460	430A	460A
BURRITT M			74784			74804	74810
LEE Y		74773		74796			

Saxophone 6SAX

	COURSE	130	160	430	460	430A	460A
ALLARDYC		74926		74951			
FAGERHAU		74934		74965			
GOUK Y		95389		95391			

LIN C			74943				74978
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Tuba 6TBA

	COURSE	130	160	430	460	430A	460A
GORODETZ		75000		75025			
HARRY D			75011				75033

Trombone 6TBN

	COURSE	130	160	430	460	430A	460A
GASKO C		75066		75104			
KELLOGG M			75098				75128
RUDZINSKA		75079		75110			
ZALKIND L		75057	75082				75132

Trumpet 6TPT

	COURSE	130	160	430	460	430A	460A
FULLER A		76087		76123			
PROSSER D			76109				76146
THOMPSON			76114				76158
WALLIS J		76093		76137			

note: 6TPT 130 76093 = Sec Baroque Trumpet: Wallis

note: 6TPT 430 76137 = Sec Baroque Trumpet: Wallis



ACADEMIC CALENDAR

Fall Semester	FALL 2019	FALL 2020	FALL 2021	FALL 2022
Labor Day (no classes) <i>* Before Semester Begins</i>				
Classes Begin	Wed, Aug 28, 2019	Wed, Aug 26, 2020	Wed, Aug 25, 2021	Wed, Aug 31, 2022
Labor Day (no classes) <i>* After Semester Begins</i>	Mon, Sep 02, 2019	Mon, Sep 07, 2020	Mon, Sep 06, 2021	Mon, Sep 05, 2022
Fall break begins	Sat, Oct 12, 2019	Sat, Oct 10, 2020	Sat, Oct 09, 2021	Sat, Oct 08, 2022
Classes Resume	Wed, Oct 16, 2019	Wed, Oct 14, 2020	Wed, Oct 13, 2021	Wed, Oct 12, 2022
Thanksgiving break <i>ESM & RC break starts at noon</i>	Wed, Nov 27, 2019	Wed, Nov 25, 2020	Wed, Nov 24, 2021	Wed, Nov 23, 2022
Classes Resume	Mon, Dec 02, 2019	Mon, Nov 30, 2020	Mon, Nov 29, 2021	Mon, Nov 28, 2022
Accompanying Juries	Sat, Dec 07, 2019	Sat, Dec 05, 2020	Sat, Dec 04, 2021	Sat, Dec 10, 2022
Last Day of Classes	Wed, Dec 11, 2019	Wed, Dec 09, 2020	Wed, Dec 08, 2021	Wed, Dec 14, 2022
Reading Day	Thu, Dec 12, 2019	Thu, Dec 10, 2020	Thu, Dec 09, 2021	Thu, Dec 15, 2022
First day of final examinations	Fri, Dec 13, 2019	Fri, Dec 11, 2020	Fri, Dec 10, 2021	Fri, Dec 16, 2022
Last day of final examinations	Sun, Dec 15, 2019	Sun, Dec 13, 2020	Sun, Dec 12, 2021	Sun, Dec 18, 2022
Number of Class Days	70 (M-13, T-14, W-15, R-14, F-14)	70 (M-13, T-14, W-15, R-14, F-14)	70 (M-13, T-14, W-15, R-14, F-14)	70 (M-13, T-14, W-15, R-14, F-14)
Number of Exam Days	3	3	3	3
Spring Semester	Spring 2020	Spring 2021	Spring 2022	Spring 2023
Martin Luther King Day (no classes) <i>* Before Semester Begins</i>				
Classes Begin	Mon, Jan 13, 2020	Mon, Jan 11, 2021	Mon, Jan 10, 2022	Mon, Jan 09, 2023
Martin Luther King Day (no classes) <i>* After Semester Begins</i>	Mon, Jan 20, 2020	Mon, Jan 18, 2021	Mon, Jan 17, 2022	Mon, Jan 16, 2023
Spring Break Begins	Sat, Mar 07, 2020	Sat, Mar 06, 2021	Sat, Mar 05, 2022	Sat, Mar 04, 2023
Classes Resume	Mon, Mar 16, 2020	Mon, Mar 15, 2021	Mon, Mar 14, 2022	Mon, Mar 13, 2023
Jury Week (no classes)	Mon, Apr 20, 2020 Fri, Apr 24, 2020	Mon, Apr 19, 2021 Fri, Apr 23, 2021	Mon, Apr 18, 2022 Fri, Apr 22, 2022	Mon, Apr 17, 2023 Fri, Apr 21, 2023
Last Day of Classes	Mon, May 04, 2020	Mon, May 03, 2021	Mon, May 02, 2022	Mon, May 01, 2023
Reading Day	Tue, May 05, 2020	Tue, May 04, 2021	Tue, May 03, 2022	Tue, May 02, 2023
First day of final examinations	Wed, May 06, 2020	Wed, May 05, 2021	Wed, May 04, 2022	Wed, May 03, 2023
Last day of final examinations	Fri, May 08, 2020	Fri, May 07, 2021	Fri, May 06, 2022	Fri, May 05, 2023
Commencement Weekend Begins	Sat, May 16, 2020	Sat, May 15, 2021	Sat, May 14, 2022	Sat, May 13, 2023
Commencement Weekend Ends	Sun, May 17, 2020	Sun, May 16, 2021	Sun, May 15, 2022	Sun, May 14, 2023
Number of Class Days	70	70	70	70
Number of Exam Days	3	3	3	3

Calendar Updated: 03/19/2019

*****Calendar Subject To Change*****